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320 SPRING 2021

Guitar Techniques

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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.

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WELCOME

THIS ISSUE HAS is crammed with features that I know will intrigue and enlighten you. Leading the charge is a delve into the wacky world of harmonics. This fascinating sound appears in almost all musical genres, in some form or other.

I'd been playing for some time, knew dozens of songs and could even string adequate solos together, when I first realised harmonics even existed. This might sound weird, but I honestly hadn't.

It was when a friend of my brother's came round and picked up my guitar. He put his fretting hand on the strings at the 12th fret, strummed the top few and this strange, ethereal sound jumped out. I asked him what it was and he couldn't believe my ignorance. He showed me the basic technique and I soon began hearing harmonics in some of the music I knew - that weird 'chime' at the end of the solo in Nowhere Man suddenly made sense, for instance.

Later on I'd hear jazz players like Joe Pass and Earl Klugh using them in totally different, but absolutely stunning ways; and acoustic folk masters such as John Renbourn and Bert Jansch. Later on I noticed what I learnt were pinch harmonics in the playing of rockers Van Halen, Joe Walsh, Billy Gibbons; and, perhaps most impressively, that of Nils Lofgren.

It seemed this particularly guitar-specific technique was everywhere, if you looked.

Come further up to date with acoustic monsters such as Michael Hedges, Andy McKee and Tommy Emmanuel, not to mention GT's own lamented Eric Roche, and we see harmonics taken to the extreme.

Andy Saphir (a guitarist I saw playing at a friend's 50th birthday party and was so knocked out that I invited him to come aboard GT), has devised an absolutely brilliant lesson on harmonics. Covering how this impressive technique is used in pretty much every musical style on both electric and acoustic guitar, I'd suggest it's perfect to get your teeth into while we all have more down time on our hands.

I'd also point to Alex Sill's video where he solos on Jason's track Digging Deep, and discusses and explains his approach. I'd urge you to watch how Alex's fingers glide, slither and slide around the fretboard with the absolute minimum of wasted energy. It's mesmerising, and compared to my own, by comparison rather agricultural technique, a genuine eye opener.

I hope you'll have fun with this particularly broad and wide-ranging issue, and I'll see you soon next month.

Neville Marten, Editor
neville.marten@futurenet.com



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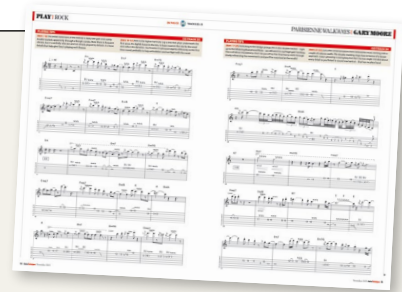
Tap the links Finding your way around the magazine is easy. Tapping the feature titles on the cover or the contents page, takes you straight to the relevant articles. Any web and email links in the text are tappable too

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

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

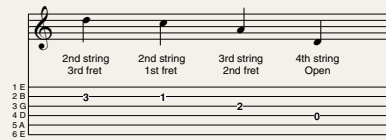
GT USER GUIDE

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



READ MUSIC

Each transcription is broken down into two parts...



MUSICAL STAVE

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

TAB

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

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

PICKING

Up and down picking



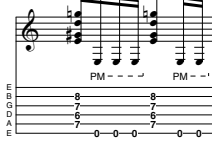
■ The first note is to be down-picked and the last note is to be up-picked.

Tremolo picking



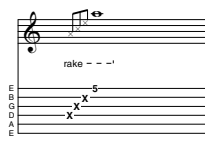
■ Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

Palm muting



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

Pick rake



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

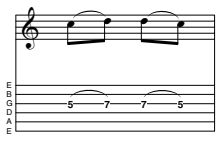
Arpeggiated chord



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

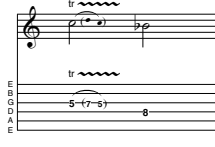
FRETTING HAND

Hammer-on & Pull-off



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

Note Trills



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

Slides (Glissando)



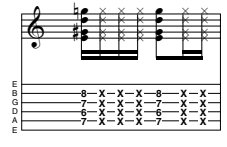
■ Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping



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

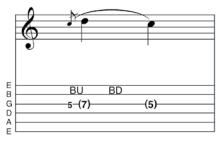
Fret-Hand Muting



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

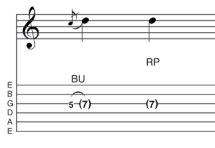
BENDING AND VIBRATO

Bend up/down



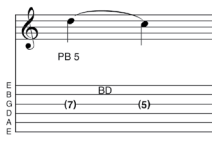
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

Re-pick bend



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

Pre bend



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

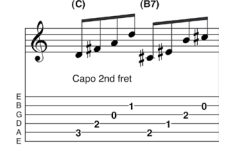
Quarter-tone bend



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

CAPO

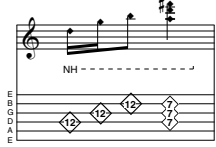
Capo Notation



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

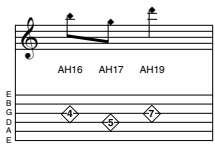
HARMONICS

Natural harmonics



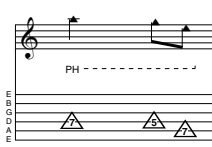
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



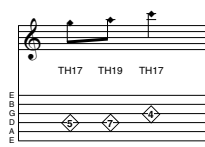
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



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

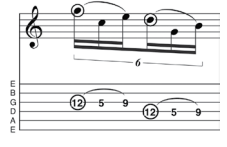
Tapped harmonics



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

R/H TAPPING

Right-hand tapping



■ Tap (hammer-on) with a finger of the picking hand onto the fret marked with a circle. Usually with 'i' or 'm'.

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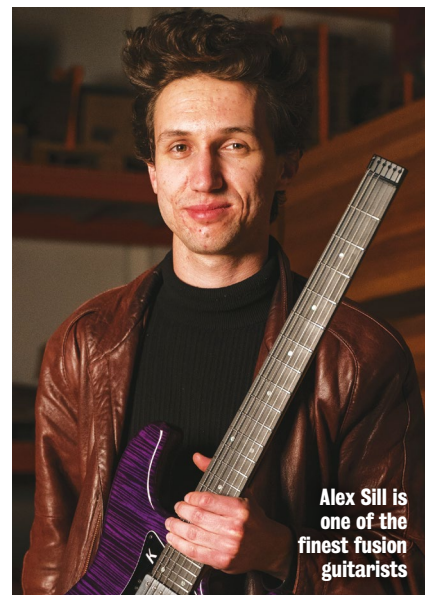
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Alex Sill is one of the finest fusion guitarists

FOOD FOR THOUGHT

Justin
GUITAR

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

When I started out on guitar, it was mostly learning by ear. Mum had a Beatles songbook but I was more into The Stones and so I spent hours with the record player trying to figure out where to put my fingers to make those sounds.

I never really thought much about rhythm, I guess I just absorbed it as I was learning by ear. It was all just to memory, no writing it out, learning songs during the week and then playing them to death at band practice on the weekend.

But as I got more into teaching I realised that rhythm was a real struggle for many people and, because I had very little understanding of it, I found it very hard to explain and help them. I'd suggest they listen more, but I could see it never helped much.

I moved to the UK in '96 and started studying at the Guitar Institute, and it became apparent pretty quickly that I had a good ear and I started sharing my solo transcriptions with other students and the teachers. They were just tab written out pretty scrappily, but the photocopier was hot.

I think it was Iain Scott who told me that my transcriptions were incomplete if they didn't have the rhythm information on them. I remember feeling a bit hurt, but he was totally right and so that same day I trekked out to the local music store to buy the book he'd suggested. Louis Belson's Modern Reading Text in 4:4.

I had previously studied classical guitar back in Tasmania, so I could read notation and rhythm, but working out the rhythm was usually a lot slower than working out the dots. I knew I was weak in that area, but because I could usually 'feel it out' and get away with it, I was a bit lazy.

But not now. I was super excited and proud to be studying at the Guitar Institute and I took Iain's words to heart and spent my



Justin says that learning rhythm is a vital part of being a rounded musician

two-hour train commute every day working through that book. Got my metronome out with an ear bud, and just tapped along for hours.

Three months later... *transformed.* I was able to listen to any strumming pattern or the rhythm of a solo and write it out immediately. I went back and

But the biggest impact it had was on others. I was still teaching a lot and I could explain properly how rhythm worked. I started emphasising that element of music and found that it helped people a great deal. I would previously always teach the notes and kinda gloss over the rhythm aspect and

"WHEN THINGS ARE MOVING FAST IT CAN BE HARD TO KEEP YOUR EAR IN THE RIGHT PLACE; HAVING THE RHYTHM THERE CAN REALLY HELP"

started adding the rhythms to all my transcriptions. And it helped in so many ways. Bar lines became clearer and I started writing the chords in too, and the relationships between lead lines and the chords became clearer. Strumming patterns and the relationships they have with other instruments opened up a whole new world.

tell people to just listen to it.

And I should say that listening will always beat thinking in music. But with rhythm there is new depth to be obtained when listening, as long as you understand.

The Belson book I used is a 'classic' so I co-wrote a modern alternative book, imaginatively called Rhythm Reading For

Guitarists (excuse the plug). It's a step-by-step approach to reading and understanding rhythms and I've had incredible feedback about it from other teachers and students. It really works in a quite profound way if you can dedicate some time to it.

Some might say that it gets a bit boring but I find the process a bit like a meditation, just get in the zone and bathe in that groove.

As well as the straight reading part, understand the relationship with strumming is super useful. The beat will almost always take a down strum. The '&'s can take an 'up' strum (which will give us eight possible strums in a bar of 4:4). Or they can take a 'down' as well which, when we include the ups in-between the downs, would give us 16 possible strums in a bar.

Once you have that conceptually down, you can try moving your hand up and down as you count rhythms, and this can really connect the thinking and the doing. I find that I can move my arm along with the music and feel the rhythm even quicker than if I'm purely intellectualising it. You might too.

One other tip for you. If you're transcribing complex long phrases - Charlie Parker's sax lines spring to mind - it can really help to write out the rhythm first and then fill in the notes. When things are moving crazy fast it can be hard to keep your ear in the right place, and having the rhythm there can really help you focus the attention on the right note or phrase. That tip comes from Aussie jazz monster Carl Dewhurst and really helped me when I was transcribing tricky jazz.

If you're stuck in lockdown, why not find a slot in your day to work on your rhythm - it's one of those things that can transform your playing, if rhythm is a weak point - which it is for many guitarists.

Stay safe out there! J.

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

NICK DELANEY

SESSION SHENANIGANS

*The studio guitarist's guide to happiness and personal fulfilment, as related by session ace **Mitch Dalton**. This month: **When Numbers Get Serious (Pt 1)**.*

If you'll permit the use of the coma-inducing intro "When I was a lad", I'll tell you that at the age of 10, the word Gibson had yet to make the Hot Hundred on my instrumental list of lust. My guitar teacher played a stunning Hofner Committee model, replete with fine woods and ornate mother-of-pearl inlays. And since Cliff Devereux could play the f-holes off that thing when the mood took him, a Hofner of my own seemed to be the obvious aspiration.

And so it was that a second-hand, cherry red Verithin made its debut on my 13th birthday. I opened the case to discover that it was by no means the latest model, equipped as it was with the aesthetically challenging (and ergonomically unsatisfactory) rectangular control block. Having poured over the Selmer catalogue with the attention of an embryonic anorak, I'd been anticipating the presence of four rotary controls and three-way toggle switch. No matter, it was red. It was thin. And it was equipped with the legendary Bigsby vibrato tailpiece. Wonderful Land sounded at least adequate. In any case, this was a strumming step up from my first student model (later to perish in a fall on the stone floor of Grandma's house) and its successor, an Emile Grimshaw EG10 Hertford model.

And thus I set sail on an epic voyage to the wider world of twin-pickup, slimline, semi-acoustic guitars. The first shocking discovery occurred when the new-fangled commercial tv channel began to broadcast shows featuring the new kids on the Rock. Notwithstanding their monochromatic quality, one thing was abundantly clear. John, George and assorted Pacemakers and Dakotas were all playing blatant rip-offs of my glorious Hofner. The sheer effrontery! To say nothing of our American cousins Chuck and BB, strutting their stuff shamelessly on Verithin variants. Epiphone? Gibson? Who

were these imposters?

I sent for the catalogues. At which point the scales fell from my ears. The truth was shattering. It was Hofner that was the culprit, manufacturing German copies of the expensive American originals. Not that they were poor instruments; the key selling point was that they did not attract the punitive luxury goods tariff applied

"ONE THING WAS CLEAR. JOHN, GEORGE AND ASSORTED PACEMAKERS AND DAKOTAS WERE PLAYING BLATANT RIP-OFFS OF MY HOFNER"

to musical instruments that came from across the Atlantic.

A bewildering array of models greeted me from within the pages of the lavish brochure. Buried within was twin-cutaway treasure - 330, 335, 345 and 355, nomenclature that meant little to my teenage sensibilities. But I vowed that one must be mine.

By luck, I had my own literal American cousin. Thanks to his less than fastidious approach to

Customs And Excise declarations, he arrived on our shores with a bargain basement, tax-free Gibson 340, a model hitherto unknown to me. It was blonde. It was beautiful. And it was disappointingly inferior to the '335 plus' I had been anticipating. To paraphrase Nigel Tufnell, "It's five more, innit?" However, the reality was that at this point in its illustrious history,

Gibson was grappling with financial issues. Cost cutting was the order of the day. The 340 had been designed to be more expensive to purchase but cheaper to manufacture than a regular 335. The neck was laminated and the body made of birch rather than maple, to name but two economies. It was also wired differently to the standard model, presumably to add a compensating measure of exclusivity. The toggle

switch was configured so that the far left position was both pickups out of phase, the middle position both pickups on, and the back position off. One can only guess at the number of shredders who must have stepped up for their heroic solo by flicking the toggle absentmindedly to the bridge position, thereby switching to embarrassing silence. To add confusion, the regular controls had been modified so that one acted as a pickup blender. However, the only method of employing a single pickup was to turn its companion's volume to zero. The fourth knob acted as a universal tone control. Life's too short. A year later I admitted defeat and part ex-ed it unwisely for an amp of dubious provenance. Decades would pass before I was healed sufficiently to resume the quest for the 335 of my dreams...

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



Mitch brings us tales of thinline semi-acoustic unfulfilment

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: Whitesnake's guitarist and New York rocker, **Joel Hoekstra**.*



Joel Hoekstra with one of his Atomic Guitar Works custom models

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

JH: It's nice to be able to bring a melody that isn't limited to the style of the human voice. I also think people are more forgiving about a writer experimenting harmonically and structurally because the skids have been greased in that genre.

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

JH: I would say less constraints on what the melody for a song can be. They also leave the mental visualisation open to the listener as they aren't being specifically 'told' what the song is about.

GT: Any tendencies you aim to embrace or avoid – rhythms, harmony, playing approach, etc?

JH: I'd say that depends on the song. Whether instrumental or vocal, it's still important to play for the song. I try to avoid playing things that are challenging simply for the sake of the challenge. I also try to avoid writing things that sound like exercises.

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

progression. Sometimes it's a groove-based riff. Other times it's a melody that's in my head while I'm walking around without a guitar in my hands. The latter seem to be the songs the general public gravitates towards.

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

JH: With Whitesnake it's very much about displaying virtuosity during our solo spots, with showmanship that engages the average rock fan. With instrumental songs I don't worry about that and just try to accurately bring across the ideas. Typically the audience for instrumental music is predominantly musicians, so they're more tuned in to the nuances of the performance.

GT: Many vocal songs feature a guitar solo that starts low and slow then finishes high and fast. Is this a useful reflection for instrumentals, to develop pace and dynamics?

JH: Sure, but I wouldn't say they are nearly as formulaic. There is a level of freedom regarding structure and dynamics that is palpable. You can take a song wherever it feels like it needs to go at any time.



to be all over the place. Haha!

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

JH: Either. They obviously just bring across different moods. Most people are not only happy or only sad, so I've always thought it was strange that people devote themselves to writing in one emotional style. I guess that just becomes the image or the product.

GT: What about modes?

JH: They all bring across something different, though I've found Locrian to be the least useful for me. There are also modes of Harmonic and

However, as I stated earlier, generally speaking I'd say there's a bit more liberty when playing instrumental music.

GT: Do you enjoy harmonising your melodies?

JH: Yes. I love it. I'd say it's an area that rock musicians are usually lacking, in comparison to jazz or classical musicians. We tend to always think parallel 3rds or 6ths and a 5th for a three-part harmony. But man, it's so cool when harmony involves 7ths and 9ths. We always play sus2, sus4, or 7th, add 9 chords, but they are rarely used in harmonising melodies.

GT: What three instrumentals do you think are iconic, or have inspired you, and why?

JH: It's really difficult to name three. I was moved by some of the old Rush instrumentals when I was a kid. YYZ, La Villa Stragiato, 2112 Overture because they rocked and sounded like a band playing well together, not a showcase for any one individual. I loved Steve Vai's Passion And Warfare as a teen because it rocked and yet was arranged so well and was so musically adventurous. I also loved the Steve Morse Band's The Introduction and his album High Tension Wires. I also loved the Yngwie instrumentals for his virtuosity and ability to improvise what was a brand new sound for rock guitar at the time. Honestly, the list goes on and on though...

Joel's band, Joel Hoekstra's 13 have just released a new album, *Running Games*. For more info go to www.joelhoekstra.com.

"I CAN REMEMBER BEING YOUNGER AND THINKING THAT SOME MODULATIONS SOUNDED 'WEIRD'. SO I TRY TO KEEP THAT IN MIND AND NOT OVERDO IT"

JH: Not at all. That's one of the beautiful things about instrumentals. However, I still try to think about them being 'songs' and having a flow that is appealing to the listeners.

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

JH: Definitely useful. I'd say it gives you greater understanding of how 'simple' can be good. Vocalists definitely tend to sing sustained notes more than guitarists often do when writing melodies.

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

JH: It can be anything. Sometimes it's an interesting chord

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

JH: That totally depends upon the material. My first album, Undefined, had lots of clean and slightly overdriven sounds, while my second album, The Moon Is Falling was very much about experimenting with strange sounds over a bed of distorted humbucker type tones. My acoustic album, 13 Acoustic Songs was, of course, acoustic. Haha!

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

JH: Not really, though open strings being in key are always a bonus. It's also fun to experiment in open tunings or odd metres to spur new ideas. I'm very much about wishing I was good at everything, so I tend

Melodic Minor that sound better than others to me.

GT: What about modulations into new keys?

JH: I always teach my students about borrowing from the parallel Major or Minor and also secondary Dominants, etc. That being said, I'm mainly writing rock songs these days and I can remember being younger and thinking that modulations I was hearing sounded 'weird'. So I try to keep that in mind and not overdo it. It's every bit as important to avoid overwriting as it is to avoid overplaying.

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

JH: Not really, no. I'd say it's always about playing what's called for.

JAM TRACKS QUIST'S TIPS

Jacob Quistgaard offers some tips to navigate our bonus blues backing tracks

1 Dirty Blues Shuffle (D)

We start with a slow 24-bar blues in the key of D. In terms of scales, you'll get off to a great start by hitting up good old D Minor Pentatonic (D-F-G-A-C) and adding feel via string bends, slides, vibrato and other inflections.

2 Mixolydian Blues Jam (E)

This feelgood two-chord vamp is based on E Mixolydian mode. Aside from E Mixolydian (E-F#-G#-A-B-C#-D), E Minor Pentatonic (E-G-A-B-D) and E Minor Blues scale (E-G-A-B $\flat$ -B-D) will also sound great here - as it's essentially a blues vibe.

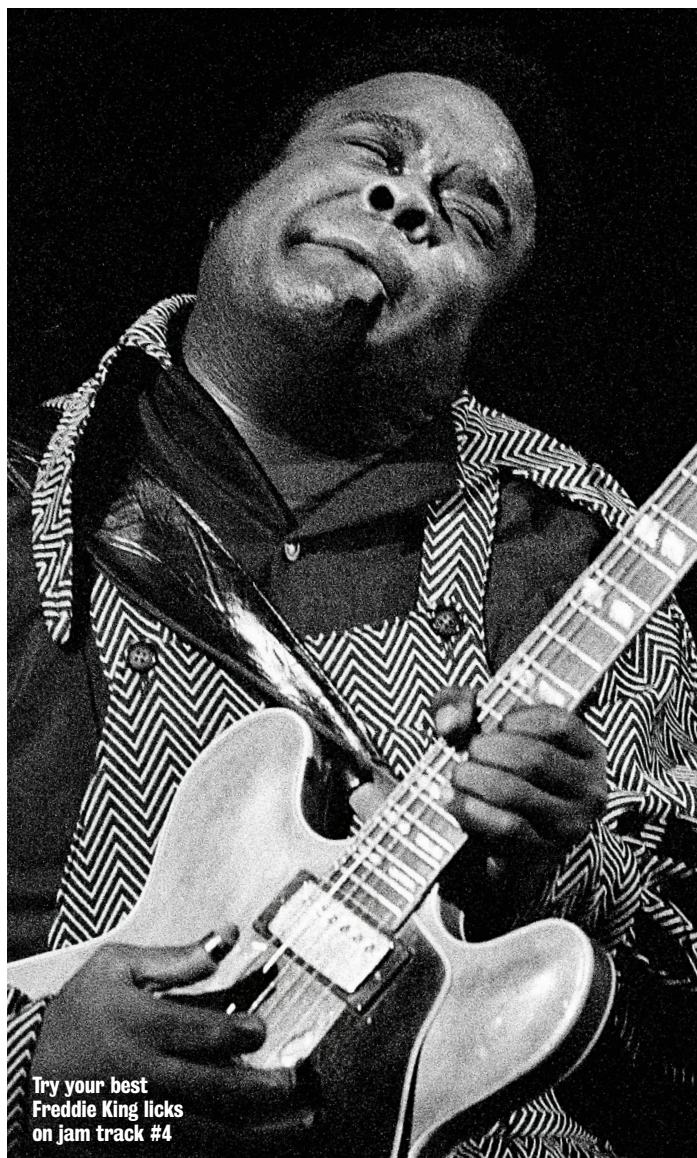
3 Slow Jazz-Blues (C)

Here we have a slow jazz-blues jam in C. Use C Minor Pentatonic (C-E $\flat$ -F-G-B $\flat$) as a starting point for maximum blues effect. Then add some C Major Pentatonic (C-D-E-G-A) and try to catch some of the chord tones (arpeggios) along the way.

4 Texas Blues Jam (G)

We finish with a flamin' Texas blues shuffle in G. Try mixing G Minor Pentatonic (G-B $\flat$ -C-D-F) and G Major Pentatonic (G-A-B-D-E). G Major Pentatonic works best on the I (G7) and V chords (D7).

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



Try your best Freddie King licks on jam track #4

PHIL HILBORNE'S ONE-MINUTE LICK

Ascending Open-String Lick

THIS MONTH'S LICK is a fiery ascending idea that has been partly inspired by Jeff Beck and John Petrucci. It relies heavily on open-string legato and, with the exception of the final five beats, the whole phrase is played entirely on the fourth and third strings. Note-choice-wise it mostly uses G Minor Pentatonic – G-B $\flat$ -C-D-F. Notice also that there is a bluesy, 3-3 (B $\flat$ -B) at the end of bar 1. The 6th (E) and 2nd (A) are also both used once each. These could be viewed as

being 'borrowed' from G Dorian – G-A-B $\flat$ -C-D-E-F. It's fairly fast, and it's easy to accidentally get some unwanted handling noise. So keep things as clean as possible. I mute the sixth and fifth strings with my fretting-hand thumb and the first and second with my picking-hand second and third fingers. A bit of palm muting can also work really well. As always, remember to develop similar ideas of your own using different string groupings and note choices.



♩ = 130

G5 (throughout)

f

BU BD

w/bar

15 15

5 0 3 0 3 0 5 0 5 0 7 0 7 0 8 9 10 0 12 0 12 0 14 0 15 0 17 0 18 (20) (18) 15 12

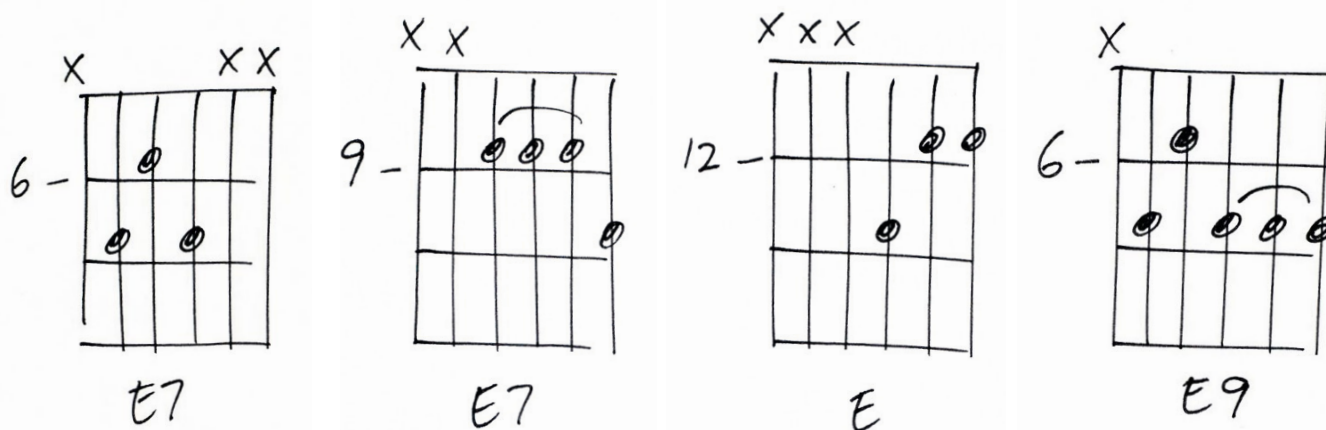
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SUBSTITUTE

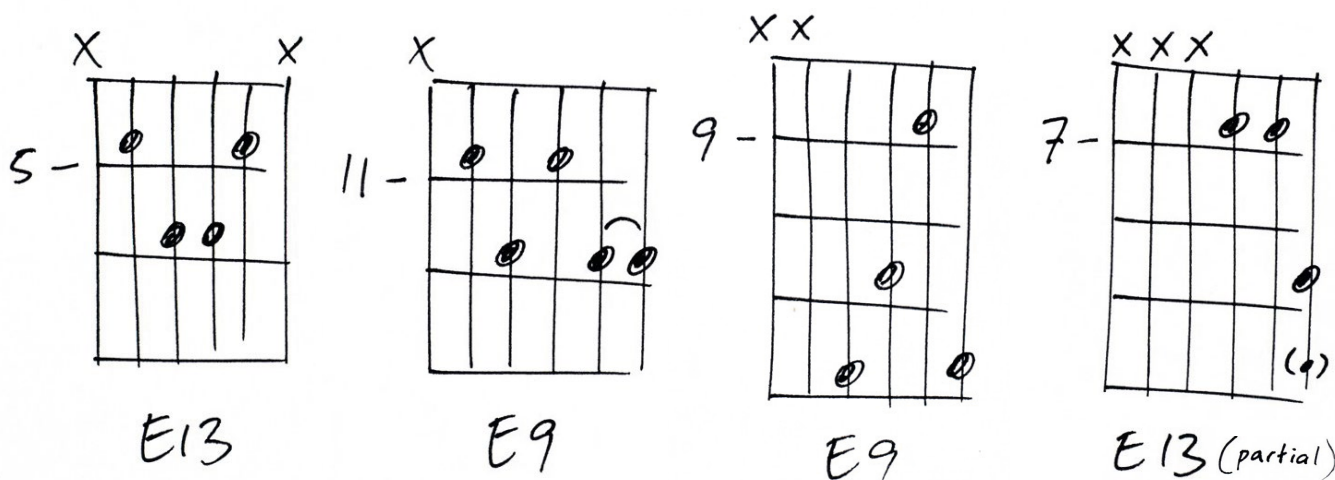
Funky Extensions

WITH RICHARD BARRETT

One of the greatest challenges faced by the novice substitutionist is the minimal groove-driven vamp. There might only be a single chord, or perhaps even just the suggestion of a chord, floating over a bass riff. One thing's certain: you can't just pound away on one chord. So, what do we do?



LET'S LOOK at what most people do. This kind of musical scenario is quite common in the stylistic area between funk, soul and old-style R&B, so we'll take an imaginary James Brown groove, suggesting E Major or E7 chords. We don't want to clump around with full barre chords, so the options are usually partial chords, like the first three shapes here. Or you could slide into that classic funky E9 shape. But you'll feel empty and unfulfilled, won't you? You're a creative artist, damn it! You might as well be playing Mustang Sally or Wonderwall. What we need is... new shapes!



STARTING LOW, this chord has two important features. The sweeter sounding 13th (C#) takes us away from the straight 7th sound. And then the root is the highest note, giving the whole chord a less obviously 'guitar' sound. Strictly speaking, it's E7add6, but it's often called E13.

THE CONTENT of this chord isn't all that different from the familiar E9 shape above, but again, we've moved the root note to the top. Simply inverting a familiar shape (that being the technical term for what we've done) can give a chord a new lease of life.

THIS IS ALSO an E9, but it has a totally different sound, thanks to the internal arrangement of notes. It's actually the chord that Eric Clapton used in the 'breakdown' in his version of Freddie King's Hideaway, on the legendary John Mayall 'Beano' album.

LACKING THE root or crucial 3rd (E and G#), this is only a suggestion of E13, but the intention is there. The two outer notes form a dissonant Major 7th interval, which works great for horn-style stabs. You can easily add the higher D note (seen in brackets) to create little riffs.

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 Texan guitarist, singer and songwriter, **Arielle**.

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

A: I sure do. It is funny to think about such a small piece of material being so important as far as technique, tone, and comfortability with the guitar. If I don't have my Dava Delrin pick, it's over. They come in lots of colours, so depending on my mood, I pick them. Blue, red and white are my fav, since they match my guitar (even though typically no one notices but me). My favourite thing about them is that they have the break in the middle. If you choke up on them, they become a 'hard' pick. When you back off, and let the break give the pick some give, they become a comfortable medium. I have used them for over two decades, and they have been good to me. For acoustic, I use Dunlop small thumbpicks, a la Chet and Tommy Emmanuel.

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

A: The JRockett Animal, Catalinbread Echo Rec and TC Electronic Vintage chorus/flanger. My Rocket Animal was a happy accident that my friend Dave at LA Sound design found for me. They have changed the design since then and put it in a smaller box, but I hold true to the original. It is a massive part of my tone. The echo is massively useful for my clean tone, and the TC is divine for clean. You strike one chord and... chime for days. That said, in my opinion most of the tone should be in the guitar, the amp, and most importantly, the player.

GT: Do you play another instrument well enough to be in a band?

A: Yea! I play keys well enough enough to be in a band. I believe I could do bass guitar too. I used to play bass in a few bands, and I had a ton of fun. I could groove on the same note for days. I am generalising here, but overall I had more fun playing bass. Maybe that is what happens when I do not take myself too seriously. Keys would be fun, but I would be bored standing around, and it's hard to look cool playing keys, and a lot of digital equipment to rely on.

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

A: Yes! Yes! Yes! Being in music school at a young age was a very big blessing. I started reading music at the age of five. There is nothing worse when you are playing with someone who is a music school snob, and they talk nonsense at you when you want to play a

song. I learned how to read on the piano, then trumpet, and it carried on into guitar when I went into GIT in Hollywood, and again at ICMF in London. Is it necessary to be a good guitar player? No. But is it impossible to learn? No. I think anything that can expand my knowledge and allows me to grow is nice. I do not get asked for it much, but when someone asked me for a string arrangement and wanted me to check it out recently, it was useful.

GT: Do guitar cables really make a difference?

A: I have spent enough time with Eric Johnson to know that everything makes a difference. I use The Rapco G1 and G4, as well as the curly Lava cables. I also have a few George Alessandro cables that are brilliant. Each cable has a certain spot. All my cables look a bit different, or I mark them with different ties. Some go directly to my guitar. Some go from my amps to my pedal boards, but it is always the same. One more thing; since I am also a frontwoman, I need a cable I will not trip and die on. So I also use the Shure wireless systems,

"I play keys well enough to be in a band. I used to play bass in a few bands and I had a ton of fun. Keys would be fun, but it's hard to look cool playing keys!"

and they sound great without me having to risk it all during a set when my guitar cable gets caught on my pedal board and I am stuck until I have time to stop singing and move it away.

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

A: Jealous? Hmm... honestly, I would say that I admire a ton of people's playing, but I am not jealous. I have learned that the jealous energy can be a little bit toxic when allowed to run wild. But! I do love Brian May's touch. I love Vince Gill's soul. I love Jeff Beck's tone and spontaneity. I love Bonnie Raitt's slide. I love Eric Johnson's chord voicings and his ability to 'fly' with the guitar. I love Tommy Emmanuel's perfection, Chet Atkins's ability to dance. Robben Ford's grit. Uli Jon Roth's magic. I just admire and love. Jealousy? Waste of time.

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

A: Worst nightmare. Two-Tone no doubt. It is the only thing in the world other than people that is irreplaceable to me. I have this ongoing joke about my two guitars that I must have

protected and either with a friend if I am away from the house or gone on a trip. Two-Tone and my 12-string Rick Colin. Two-Tone, my self-built guitar, is the reason I play. When I was 16, my friend Patrick and I built it from scratch inspired by Brian May. Now, Brian and I have collaborated on our own design, and the rest is history.

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

A: A hard question, since I typically use two to three on stage at a time, but if I were going to go with just one, it would be my 1x15 Blankenship Fat Boy with Sour Creme. I like a lot of bass, and the killer 15-inch speaker. I love the colours it gets with the Trisonics in my guitar, and the sensitivity it has with both touch and frequency. A beautiful amp. Roy Blankenship built me a custom AC30, and while I was in his studio, he had me plug into another amp. I freaked out at the beauty of it and bought it. I have two of them now, one in the US and one in the UK. He even made me one that matches my

guitar for the UK with sparkles, and the other one is tweed. I think I am more of a tweed gal.

GT: What kind of guitar action do you like?

A: Not low enough so you fret something and it buzzes, but just above that point. I have ultra-flexible joints so I do not have much strength in my hands and cannot play electric or acoustic without super low action.

GT: What strings do you use?

A: I use 9-42 Ernie Balls, and 11-gauge Earthwoods on my acoustic. On some guitars like my 339 Bijou, I use 9-46. But having 10s is debilitating. Gotta be 9s or I'm not playing!

GT: Who was your first influence to play?

A: Brian May is the reason I picked up the guitar. I am sure you have had a moment where you knew something the moment you saw it? Well, that happened when I saw a video of Queen at Wembley when I was six. Instead of looking at Freddie, I saw Brian. I knew we would be friends. It has been 14 years now, and of course, guitar designing buddies. It was written in the stars, I guess.

Arielle with her Brian May Guitars 'Arielle' model, based on the 'Two-Tone' guitar she built herself



GT: What was the first guitar you lusted after?

A: Hmm... I dunno. But I could tell you what I'm lusting for now. I want a vintage 60s 335 with a trapeze tailpiece. Dreammm. I dreamed of having a vintage 12-string Rick, and got that, so now I am lusting again. I also want a Vintage Gibson CF100 as well as an old SG. I am eyeing EJ's SG. But the truth is that Two-Tone is more than enough to fill my guitar-loving life!

GT: What was the best gig you ever did?

A: I got to play a festival opening for Kansas a couple years back. They had a full orchestra, 61 musicians playing all sorts of instruments. The conductor wrote string arrangements for my songs. Getting to play with that kind of support, as well as a 10k audience, was a night to remember. It moved me each note I played.

GT: And your worst playing nightmare?

A: You name it, it has happened. The most embarrassing is when I fall, which happens a lot. Especially face down. I have had wardrobe malfunctions where my boob pops out of my shirt and I didn't notice for two songs. I have had amps blow up, I have had creepy guys jump up on the stage and run at me. The worst part is, I could name more and still not run out. The way I see it is, if you make it through a gig and nothing goes wrong, you are a living miracle.

GT: Do you still practise?

A: If I ever stop practising, rip me off the stage because I do not deserve it! I need to keep learning. There is nothing worse than just plateauing because I simply did not have the desire to keep going. It makes me happy to keep

adding to my repertoire. And it makes me happy to feel inspired and want to grow. And to find excuses to buy more gear!

GT: Do you have a pre-gig warm-up routine?

A: I make sure my hands are warmed up separately, then together, then my voice. I usually start with the song I am the most afraid of playing to make myself feel better about life.

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

A: I would say Brian, but he likes to be the only guitar player. So, let's say Jeff Beck, Vinnie Colauti on drums, Leland Sklar on bass, Vince Gill on background vocals and keys. Can I have Mike Campbell too? We'll be like the awkward Iron Maiden of triage guitarists.

GT: Who's the greatest guitarist ever?

A: One cannot be the best because there is no tally we can mark. So there can't be one. Maybe it's the collective. Maybe we all are the best as a unit, especially when we push ourselves to be better. That being said, Brian is my favourite, because he reminded me of what I am here to do. A big part of it, anyway.

GT: Is there a solo you wish you had played?

Anything by Uli Jon Roth. Anything he touches is gold. I also really like Where Were You, by Jeff Beck. His solos can make me cry. At this point, I just aspire to write a song or a solo as great as the legends. The ones that are so familiar, you feel like you've heard them before.

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

A: The one where I did not hold back on my emotions. There is part of me that believes I am barely scratching the surface of what I can do, simply because I am afraid to face the reality of my feelings a lot of the time. I do not feel like I have gotten there yet, and I am also aware that may never come.

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

A: Trying to give back to other musicians coming up in the world. Being a good person. Making people truly feel, and giving back to the environment. My partner and I are growing trees that are tonewoods. We have five Koa and two mahogany currently and more to come. We are giving back to the trees we cut down and are starting a nonprofit called Tonewood Forest.

GT: And what are you up to at the moment?

Working on another album, new designs for my guitars, as well as constantly making my gear better. It is an endless journey. No touring now of course, but practising a lot to make sure when I do show up, I am in playing shape.

Arielle's new album Analog Girl In A Digital World is released on May 7. Pre-order from www.arielle.store. The BMG Arielle guitar is available from Brian May Guitars at <https://shop.brianmayguitars.co.uk>

HEAVENLY HARMONICS



From angelic bells to satanic shrieks, using harmonics can give your playing an exciting and sometimes ethereal twist. **Andy Saphir** has the lowdown on almost every harmonic type you can play.

ABILITY RATING

Info

Key Various Tempo Various CD TRACKS 4-20

Moderate/Advanced



Will improve your...  Use of harmonics in your playing
 Knowledge of harmonic types  Stylistic awareness

Harmonics are basically ‘overtones’ (additional musical frequencies normally higher than the original note) that resonate naturally around a note when a string is plucked. On a guitar, we can pinpoint some of these and play them as isolated notes in their own right without necessarily hearing the original note. These are what we generally refer to as ‘harmonics’.

On the guitar we are lucky because there are numerous approaches we can use to achieve harmonics, with each approach using a different technique that gives a unique sound which in turn can create a different musical mood or feel. We can use both an acoustic or electric guitar for most of the harmonic techniques, with the characteristics of the instrument adding to the musical flavour. For example, natural harmonics played on a steel-string acoustic can give a haunting, mystical feel, while a slapped harmonic can give a sharp, zinging, percussive sound. On the electric, with a healthy amount of distortion and a humbucking pickup, a pinched harmonic can make the guitar squeal like it’s being tortured!

In this feature, we’re going to look at six harmonic producing approaches which will be split into five exercises of each type. In addition, there’s a 16-bar rock solo and a 16-bar fingerpicking acoustic solo to learn, featuring a variety of these techniques.

Before we dive into the exercises, we’ll look at each of the six approaches and explain what they are and the technique of how to play them. As a rule, harmonics will ring out most clearly when using the bridge pickup, but experiment with sounds and pickup positions to see what works and sounds best for you.

NATURAL HARMONIC: This is probably the easiest type of harmonic to play. The natural harmonics live at specific places along the string’s length, but are most easily found at the 12th, 7th and 5th frets. The 12th fret harmonic produces a note an octave higher

than the open string, the 7th fret harmonic creates a note a 5th above that, and the 5th fret harmonic creates a pitch two octaves higher than the open string. The finger of the fretting hand should touch the string (not press it down) directly over the appropriate fret (not just behind it as when fretting normally), then pick the string with either a pick or thumb/finger of the picking hand. Immediately pull your fretting finger away from the string, which should allow the harmonic to ring out clearly. Using a clean tone here can produce a bell-like ring, but with a distortion tone on the bridge pickup, a ringing ‘cry’ or ‘shriek’ can be achieved; for

“On the guitar we are lucky because there are numerous approaches we can use to achieve harmonics for a different mood or feel”

example, the whammy bar dive bomb open sixth string followed by a natural harmonic over the 3rd fret third string as the whammy bar is let back up is a classic!

ARTIFICIAL HARMONIC: This approach can produce natural sounding harmonics anywhere on the neck. Following the principal that an open string that’s played 12 frets higher is an octave above that note, we can fret any note and using the extended first finger of the picking hand, touch that string 12 frets higher and pick it with the thumb or a remaining finger of the picking hand, to create the harmonic. This can be a tricky technique to master, and some experimentation will be necessary to find the approach that works best for you. I use my extended first finger to touch the string and with my hand in an arched ‘classical’ style position, I pick the string with my thumbnail. You may want to experiment with a thumbpick if the classical positioning doesn’t work for you, or use the side of your thumb. You could even try using one of your other fingers to pluck the string.

HARP HARMONICS: These are a combination of artificial harmonics played with regular notes. By fretting an appropriate chord shape, a lower-string artificial harmonic is followed by a regular plucked higher-string note. This can create a lovely ‘cascading’ harp-like sounding series of notes that blend beautifully together. By using the thumb to play the artificial harmonic, the third or fourth finger of the picking hand can be used to pluck the relevant higher string. Again, this is a tricky technique to master, but legendary players like Chet Atkins and Lenny Breau were masters of this art.

TAPPED HARMONICS: These harmonics are created by normally fretting a note with the fretting-hand finger and using a finger of the picking hand to tap onto the string over the fret an octave higher (or elsewhere to produce different pitches). This type of

harmonic can sound great on either electric or acoustic, but it is often used in a rock context on the electric with a distortion sound. If you hold the pick between the thumb and first finger, you can use your second finger for the tap to enable you to switch easily between regular picking and tapped harmonics. For »



Get the Tone

A clean tone works fine for natural, artificial, slapped and harp harmonics. Add reverb or delay for ambient to spacey effects. A meaty distortion sound paired with a bridge humbucker yields the best results for tapped and pinched harmonics. Using the bridge pickup will let the harmonics ring out better. This is particularly the case for pinched harmonics and the ‘hard to get’ fractional natural harmonics between the 2nd and 3rd frets.



Clockwise from top left:
Billy Gibbons, Tommy
Emmanuel, Eddie Van
Halen, Lenny Breau

“As a rule, harmonics will ring out most clearly when using the bridge pickup, but experiment with sounds and pickup positions to see what works and sounds best for you”

support, rest the heel of your picking hand on the body of the guitar for lower-string tapped harmonics, and on the lower strings for tapped harmonics on the higher strings. A quick ‘bounce’ of the finger tapping onto the appropriate fret creates the harmonic.

SLAPPED HARMONICS: This technique produces harmonics coupled with a percussive hit as the finger literally hits the strings directly over the required fret to produce the sound, creating simultaneous sounding harmonics across a group of strings. It can sound great on a steel-string acoustic but also works well on an electric. Normally done with the picking hand, a quick wrist flick performed with the hand in mid air above the neck with the flat of the first or second finger bouncing off the strings over the appropriate fret produces the harmonics. My preferred method is to use my first finger flicking or sliding off my second finger, which seems to give a more solid attack. Slapped harmonics are easiest to produce an octave higher (12 frets) than the fretted note (or open strings), but having said that, they’re still not easy to do, as any mis-hit tends to fail to produce a clear ringing harmonic.

PINCHED HARMONICS: These harmonics tend to live exclusively in the realms of rock guitar playing, and produce a characteristic ‘scream’ or ‘squeal’, which can sound very exciting. A relatively heavy distortion tone is required, preferably using a humbucking pickup in the bridge position for the best results. The technique is to play the string with the pick, locating the side of the thumb over a point on the string that will create a harmonic, (normally these points will be between the neck and bridge pickups, producing a harmonic in the second octave higher than the fretted note), and at the same time as picking the string, the thumb touches or digs into the string at that relevant point which creates the harmonic. Pair this picking hand technique with some wide rock vibrato to get the characteristic sound. Pinched harmonics on the third string tend to give more of the higher pitched ‘squeal’, whereas lower string ones give a thicker ‘cry’. 



TRACK RECORD Joe Pass (Virtuoso), Lenny Breau (The Velvet Touch Of...), Van Halen (Van Halen), Chet Atkins/Tommy Emmanuel (The Day The Fingerpickers Took Over The World), ZZ Top (Eliminator), Eric Roche (Perc-U-Later), Steve Vai (Passion And Warfare).

PART 1 NATURAL HARMONICS EXERCISES

CD TRACK 4

Ex 1: In this first exercise, the natural harmonics are found in the easiest positions on each string. The 12th fret gives a harmonic an octave higher than the open string, the 7th-fret harmonic is a fifth higher, and the 5th-fret harmonic is an octave higher than the 12th fret harmonic (two octaves higher than the open string).

Ex 2: Bars 1-2 contain natural harmonics at the 12th, 7th and 5th frets that need to be played as chords. Lay the finger of the fretting hand across all the strings if possible. Let the 5th-fret harmonic on beat 1 in bar 2 ring on while the individual harmonics on the fifth and sixth strings are played.

Ex 3: Here we see harmonics played in a sequence known as the 'harmonic series', a naturally occurring order of harmonic 'overtones' that can be found at various points on the string's length. The harmonics from the 4th fret down can be very tricky to locate, especially the 'fractional' harmonics which are found between 2nd and 3rd frets, so you may need to move your fretting finger around a bit to find the exact point. Definitely use the bridge pickup for these and a distortion tone helps too.

Ex 4: This exercise demonstrates how natural harmonics blended together can create an interesting chord progression. Let the harmonics in each bar ring clearly in order for all the tones of the chord to chime through.

Ex 1 Natural Harmonics

♩ = 80

Em7add11 Bm7add11 Em7add11

Let ring ——— NH ——— Let ring ——— Let ring ———

Ex 2 Natural Harmonics

♩ = 80

Em7add11 Bm7add11 Em7add11 Bm7add11 Em Bm Em

NH ——— Let ring ——— Let ring ——— Let ring ———

Ex 3 Harmonic Series

♩ = 80

NH ——— Root 5th Root Maj3rd 5th 7th Root Maj2nd

Ex 4 Arpeggiated chords

♩ = 80

Emadd9 Bm G Dadd9

Let ring ——— NH ——— Let ring ——— Let ring ——— Let ring ———



PART 2 ARTIFICIAL HARMONICS EXERCISES ...CONTINUED

CD TRACK 6

Ex 4: This exercise shows how artificial harmonics can replicate a melody line two octaves higher. The G Major Pentatonic (G-A-B-D-E) line played on fifth, fourth and third strings in bar 1 is fretted an octave higher on third, second and first strings in bar 2; this higher line is played using artificial harmonics so it sounds another octave higher. A second-string bend in bar 2 replaces the slide in bar 1, so accurate picking-hand movement above the relevant frets essential to achieve the harmonics.

Ex 5: This challenging exercise involves playing a G Major scale (G-A- C-D-E-F#) into a G Major arpeggio (G-B-D) over two octaves in one position. Accurate coordination between fretting and picking hands is essential here, so it's probably a good idea to get the fretting-hand movement learned first in order to be able to concentrate on the accurate placement of the picking hand.

Ex 4 Single note line using artificial harmonics

♩ = 100

E
B
G
D
A
E

18

Ex 5 Cross string major scale/arpeggio using artificial harmonics

♩ = 100

E
B
G
D
A
E

24

PART 3 HARP HARMONICS EXERCISES

CD TRACK 8

Ex 1: This exercise uses a harp harmonics technique to play an Em Pentatonic scale (E-G-A-B-D). Aim to play the artificial harmonic and the plucked string evenly.

Ex 2: This one is largely the same scale approach but has to ultimately be played

twice as fast. The scale pattern ascends and descends here, so go through it slowly, making sure you're in control of the picking-hand technique throughout.

Ex 1 Em pentatonic scale approach

♩ = 100 Harp Harmonics

E
B
G
D
A
E

1

Ex 2 Harp like ascending/descending approach with harmonic 1st note

♩ = 100

E
B
G
D
A
E

6

PART 3 HARP HARMONICS EXERCISES

CD TRACK 8

Ex 3: This Lenny Breau style approach involves an F Major Pentatonic (F-G-A-B-D) run. Barre the strings at the 5th fret but with the fretting-hand's second finger on the 6th fret (F note), second string. The run actually starts on the Major 2nd (G), and has a pair of artificial harmonics played consecutively, before finishing in bar 3 with the fretting-hand's fourth finger coming over to the 8th fret, fifth string (F). Maintain the barre throughout the run in order for the notes to run, harp-like, together.

Ex 4: This exercise uses a Chet Atkins/Steve Morse style approach to harp harmonics.

The difficulty is to play an artificial harmonic and a plucked string simultaneously. Coupling this with moving the fretting hand to different chord shape positions poses quite a challenge! When perfected, a sweet chiming sound is created.

Ex 5: Another Lenny Breau style harp-like run, this exercise is based around the E Major scale (E-F#-G#-A-B-C#-D#) and incorporates some legato. Utilising the same principal as Ex 3, this time barre the strings at the 4th fret and use the combination of the artificial harmonics, plucked strings and hammer-ons and pull-offs to create this ascending and descending harp-like cascade.

Ex 3 Lenny Breau style harp like ascending/descending approach with fretted chord (plucked 1st note)

♩ = 100 F

Let ring - - - - -

AH 17 AH 17 AH 17 AH 17 AH 18 AH 17 AH 17 AH 17

5 5 6 5 6 5 6 5 8

11

Ex 4 Chet Atkins style harp harmonics chordal approach

♩ = 100 F6 Dm7 Gm7 C9

Let ring - - - - -

AH 15 AH 17 AH 15 AH 12 AH 14 AH 12 AH 15 AH 15 AH 15 AH 15 AH 14 AH 15

3 5 3 1 1 1 3 3 3 3 3 3

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

16

Ex 5 Lenny Breau style major scale harp harmonics with legato

♩ = 100 E

Let ring - - - - -

AH 16 AH 16 AH 16 AH 16 AH 16 AH 16

4 4 5 4 5 5 4 5 4 4 4 5

22

PART 4 TAPPED HARMONICS EXERCISES

CD TRACK 10

Ex 1: This exercises demonstrates a tapped harmonic. Fret the note (but don't pick it), and immediately tap the fret an octave higher on the same string, quickly

'bouncing' it off again. Distortion and a wider vibrato gives the rocky feel here.

Ex 1 Tapped Harmonics

♩ = 120

TH 17 TH 17 TH 17 TH 17 TH 17 TH 17

5 5 5 5 5 5

1

PART 4 TAPPED HARMONICS EXERCISES ...CONTINUED

CD TRACK 10

Ex 2: This exercise shows how a picked note is followed by its tapped harmonic counterpart. Adding vibrato to the fretted-note harmonic adds to the musicality.

Ex 3: Using the same principal as Ex 1, here we see Am Pentatonic scale (A-C-D-E-G) in position 1 being played entirely with tapped harmonics. Ensure the tapping finger accurately locates the appropriate fret of each string.

Ex 4: Tapping selected frets along the string's length can create Van Halen style harmonics of different pitches which can sound great! Using the same principal of the harmonic series as found when playing natural harmonics, when the string is fretted at the 5th fret, the tapped harmonic at the 17th fret gives the octave above;

the 12th fret gives the 5th above that; the 10th fret gives the octave above the 12th fret harmonic; and the 9th fret gives the Major 3rd above that.

Ex 5: This Am Pentatonic based rock lick uses tapped harmonics. Bars 1-2 is a straightforward third-string bending lick, but bars 3 and 4 feature a succession of tapped harmonics on bent third and then fourth string. Keep the third-string bend held to pitch when tapping the strings, and note the fretting-hand hammer-on directly onto the fourth string, 7th fret at the beginning of bar 4. Ensure you accurately locate the correct frets when tapping the harmonics - tricky at this speed.

Ex 2 Octave tapped harmonics

♩ = 100

Ex 3 Tapped harmonic Am pentatonic scale

♩ = 80

Ex 4 Tapped harmonics creating alternative pitches

♩ = 120

Ex 5 Am pentatonic rock lick incorporating tapped harmonics with string bending

♩ = 120

PART 5 SLAPPED HARMONICS EXERCISES

CD TRACK 12

Ex 1: This exercise demonstrates the slapped harmonics at the 12th and 19th frets. The 19th-fret slapped harmonic gives the same sound as at the 7th fret. When using the picking hand for the slap, the 19th fret might be logistically easier to get to.

Ex 2: The harmonics here are in the same areas as in Ex 1, but being incorporated with a fingerpicking pattern over an Em chord. Use the picking hand for the slap.

Ex 3: Here the picking hand creates slapped harmonics over different strings within an Em chord. Although the tab indicates specific strings to target, in reality this is an approximation, as the idea is to get a gradually separated sound going from low to high to low again. As the flat of the finger is used, it's difficult to be 100% precise, but just get enough separation to hear the ascending and descending pitches.

Ex 4: This exercise utilises chord changes up the neck, over an open E chord into a barred A chord (5th fret), into a barred B (7th fret). Your results may not sound some notes clearly as you can't slap strings exactly at various places so as long as some harmonics come out, you're doing fine! Practise the chord change first, then go for the harmonics.

Ex 5: Here the notes at the top of each chord create a melody. Play the chords without the harmonics first, so you can hear what the melody should be. The slap harmonics create the pitches an octave higher. Change to the B6 chord on the last off-beat B note of bar 1, and watch out for the jump from the open E chord to the 4th-fret E triad at the end of the exercise.

Ex 1 Slapped Harmonics

♩ = 120

Em7 Bm7 Em7 Bm7

Ex 2 Incorporating slap harmonics with fingerpicking

♩ = 110 Em9 Em Em9 Em

Ex 3 Slap harmonics over a chord shape incorporating string separation

♩ = 120 Em

Ex 4 Slap harmonics over moving chord shapes incorporating string separation

♩ = 90 E A B E

PART 5 SLAPPED HARMONICS EXERCISES ...CONTINUED

CD TRACK 12

Ex 5 Slap harmonics over moving chord shapes incorporating melody

PART 6 PINCHED HARMONICS EXERCISES

CD TRACK 14

Ex 1: This exercise deals with playing the standard fretted note at the 7th fret, followed by its pinched harmonic counterpart two octaves higher. Pick the string while moving a finger of your fretting hand up the string between the neck and bridge pickups until you hear the harmonic two octaves higher than the 7th fret note. This is roughly where your pick/thumb needs to be. Distortion is a must here.

Ex 2: This exercise involves moving your picking hand between the area you need to be at to play the pinched harmonics from the previous exercise slightly closer to

the bridge pickup to achieve the Major 3rd above that note. Some experimentation with hand positioning might be necessary here to develop accuracy. Use distortion and that all-important rock style vibrato to get the right musical flavour.

Ex 3: Following on from Ex 2, here we see five notes of the harmonic series being played as pinched harmonics. The picking hand needs to move in the direction of the bridge pickup for each ascending harmonic pitch.

Ex 1 Pinched harmonics 2 octaves higher than original note

Ex 2 Creating different pitches with pinched harmonics

Ex 3 Harmonic series using pinched harmonics

PART 7 ACOUSTIC SOLO ...CONTINUED

CD TRACKS 16-17

[Bars 9-12] This four-bar section is slapped harmonics over moving barre chords. Slap the strings at the correct frets for the string separation 'low to high' approach.

[Bars 13-16] The harp harmonics at the 5th fret in bar 13 create a descending Am Pentatonic scale representing a harmony change to an Am chord, followed by a similar ascending Em scale idea in bar 14 over an Em chord. However, watch for accurate timing of the hammer-on on the second string from the 7th

to 8th frets (F#-G) and the tricky fretting of the 9th fret, third string (E) and its simultaneous artificial harmonic over the 21st fret. As many acoustic guitars don't have a 21st fret, you have to gauge where this 'imaginary' fret should be (just into the soundhole) and pick the string there. The natural harmonic line in bar 15 takes us to the higher octave pitched Em chord in bar 16, which should be plucked natural harmonics.

*TH = Tapped Harmonic

*AH = Artificial Harmonic

PART 8 ROCK SOLO

CD TRACK 19

[Bars 1-8] The 80s rock inspired rhythm theme in the first half of this solo has a 'question and answer' type of feel between bars 1-2 and 3-4 with the use of the different pitched pinched harmonic 'squeals' on the fifth and third strings at the end of those two bar phrases. This idea continues in bars 5-6 and 7-8, with the 'question'

phrase in bars 5-6 ending with a pinched harmonic on the sixth string. The 'answer' phrase in bars 7-8 breaks from this theme by starting with a bend on third and second strings into natural harmonics at the 5th fret on the second, third and fourth strings and a natural harmonic at the 3rd fret of the fourth string.

♩ = 127

A5

PH

PART 8 ROCK SOLO ...CONTINUED

CD TRACK 19

[Bars 8-12] The Am Pentatonic phrase in bars 8-9 ends with a first-string bend at the 10th fret which is held while a tapped harmonic is performed at the 22nd fret of that string and slowly released to give a 'wailing' type effect. This goes directly into an A Dorian based (A-B-C-D-E-F#-G) line performed with tapped harmonics.

[Bars 13-17] This section again starts with an Am Pentatonic lick in bar 13 which leads into a sequential triplet based 'harmonic series' line using natural harmonics

in bar 14. This is a tricky bar as your fretting hand needs to be placed accurately over the frets but also has to move back on itself at quite a rapid pace in order to get the appropriate sequence of harmonics. Note the fractional harmonic, 7th (high G note) at the end of this phrase. A rapid fire 1/16th-note A Dorian Blues scale (A-B-C-D-E-F#-G) based line in bars 15-16 exits in a tapped harmonic second-string bend at the 8th fret (G) up to the 10th fret (A).

5

PH

BU BD NH

7 5 7 7 7

0 0 0 5 5 0 3

0 0 7 0 5 7 7

(8) (7) (9) (7) 5 7 5 5 3

9

A5

BU TH TH TH TH

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

Hold bend

Gradual release

12

TH TH TH BU

20 19 20

8 7 8 (10)

BU BD

7 (9) (7) 5 7 5 7 5 7 6 5 8

NH

12 7 5 7 5 4 5 4 3.2 2.8

15

G5 D/F# G5 A5

TH BU

20

8 (10)

3 4 5 3 5 3 5 5 7 9 10 12 5 7 8 5 7 8 7 5 8 5 8 5 8

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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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ALEX SILL

Video Masterclass Pt3

Alex Sill demonstrates his chord and lead style over Jason Sidwell's track *Digging Deep*. As we head into ballad territory Alex shows how to tastefully incorporate 32nd-note lines and dynamic flurries. **Jon Bishop** is your guide.

ABILITY RATING

Advanced

Info

Key E Tempo 80bpm CD TRACKS 21-23

Will improve your... Switching between tonalities

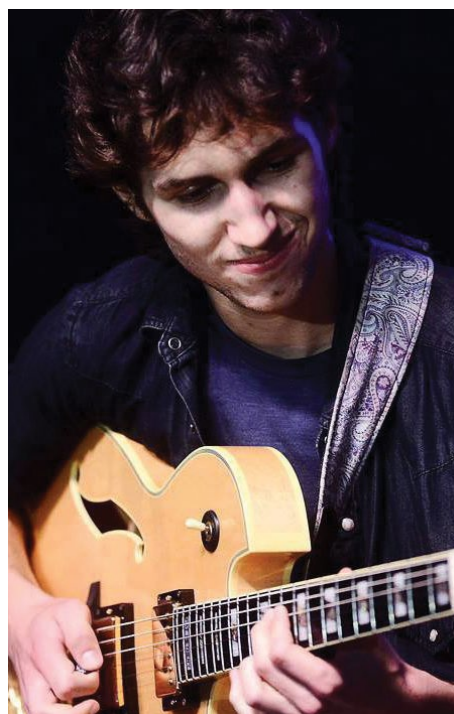
Use of the 32nd-note subdivision Sophisticated chord fingerings

This month we are looking at another tastefully crafted piece of playing, courtesy of fusion wizard Alex Sill. For his solo on *Digging Deep*, Alex favours a combination of sophisticated phrasing, clever note choices and a modern sounding, overdriven tone which makes this one an essential, if challenging, study piece.

Jason's ballad clocks in at a sedate 80bpm with an E Major key signature. For clarity and ease of use we have labelled the sections with rehearsal marks. Section A provides us with emotive movement between E Major and A Minor. Alex navigates these two chords with the E Major scale (E-F#-G#-A-B-C#-D#) and A Dorian (A-B-C-D-E-F#-G). The focal two notes that Alex targets when outlining the change from E Major to A Minor is G# (the Major 3rd of E Major) which moves a semitone down to G Natural (Dominant 7th of A Minor). This provides a subtle intervallic shift while highlighting to the listener that the chord has changed.

The B section starts in E Major and then moves to a non-diatonic secondary Dominant chord G#7. Here Alex shifts to using the chord tones of G#7 (G#-B#-D#-F#). The B section is finished off with a II-V-I (F#m7-B7- E) back into the E Major chord to begin the repeat of the A section.

The C section shifts to C Major and here Alex opts for C Lydian (C-D-E-F#-G-A-B); here Alex uses these notes to play over the Am7 chord and this again implies A Dorian. For *Digging Deep*'s final few bars we move back to



the original E Major to A Minor movement.

In the video Alex talks over the nitty-gritty of using rapid-fire 32nd-note lines in the context of a ballad where there is plenty of space. The speed of the 32nd-note subdivision (32 notes per beat) can be pretty daunting. However, the ballad tempo makes squeezing in all those notes a little more achievable; it also sounds incredibly exciting. Alex reminds us that when there is a lot of space at a slower

tempo this may expose the little idiosyncrasies in your playing that you may not like. To help, Alex presents a sample line to study (Example 1). He demonstrates this slowly at first so we have notated this in eighth notes to make it easy to work with. The main areas to concentrate on are note clarity and independence of each of the fretting-hand fingers. The ergonomics of the chosen fingering pattern on the fretboard greatly affects the timing and feel of playing this line. An enhanced approach would be to opt for total legato with no pick involvement at all, to further strengthen the fretting hand.

As ever, the backing track and chord charts are included for you to play over as well as the video to watch (and re-watch) for the detail. Hopefully there will be a new technique, lick or phrase in here somewhere for you to perfect. If you find one you like be sure to memorise it and file away for future use. **1**

Alex has released his debut studio album entitled *Alex Sill, Experiences; Real and Imaginary*. Visit www.alexskill.com. As guitarist for Simon Phillips' *Protocol* there is plenty of live footage on YouTube to enjoy!

Get the Tone

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

"Alex uses fast 32nd-note legato phrasing throughout the solo to link sections and provide excitement!"



Alex demonstrates his incredible touch and technique over a sophisticated ballad

ALEX SILL ON HIS FAVOURITE MODES

I tend to think more about what mode(s) suits the musical character of what I'm going for in any given situation. It comes down to what colour palette you want to work with, depending on the musical context you're in. Dorian can be characterised as a bright Minor sound while Aeolian has a dark character because of the $\flat 6$ degree, especially if the accompaniment expresses it in a chord (eg $Bm7\sharp 5$ or $Bm7add\flat 6$). I find the Melodic Minor (ascending version) can be a great tool because it implies the tension of the $V7$ chord within the scale/mode itself (eg $E7$ found within A Melodic Minor). Of the Melodic Minor modes, Mixolydian $\flat 6$ (mode 5) has an exotic and beautifully mysterious sound to it. Alternatively, the mode based off its sixth degree, Aeolian $\flat 5$ is a very hip alternative to Locrian (mode 7 from the Major scale), especially when playing over Minor $7\flat 5$ chords. There are many modes and all have different sounds but I'd definitely recommend checking out those derived from the Melodic Minor.

TOP 3 LICKS

LICK 1 BARS 7-10 COOL CHORD MELODY

In the opening section Alex plays some great sounding chords interspersed with simple melodies. 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 Alex uses a lush reverb and swells into the chords with the guitar's volume knob.

LICK 2 BAR 34 LEGATO PHRASE

Alex uses fast 32nd-note legato phrasing throughout the solo to link sections and provide excitement. This lick may take some time to get under the fingers nicely, however is an effective sounding link into the B section.

LICK 3 BAR 47 AND 48 ARPEGGIOS

Alex brings the track to a crescendo by playing some chord arpeggios. The clever idea here is the same chord fingering is simply moved a semitone down to effectively outline the E Major and A Minor sounds.



Alex puts his Kiesel guitar through a Fender deluxe via a couple of pedals

CHORD CHART DIGGING DEEP

$\text{♩} = 80$ DRUM FILL

A E Am7

3, 11

E Am7

7, 15

B E G#7

19

A F#m7 B7

23

A E Am7

27

E Am7

31

B E G#7

35

A F#m7 B7

39

C Cmaj7 Am7

43

E Am7 E

47

FULL PIECE DIGGING DEEP

CD TRACK 21

SECTION A [Bars 1-18] In the opening section Alex plays some cool sounding chords interspersed with simple melodies. 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 Alex swells into the chords with the guitar's volume knob with a lush reverb effect in play. Use of the guitar's controls helps to provide dynamic contrast and listener interest.

$\text{♩} = 80$

Drum Fill

A **E sus2**

Am7

Bridge Pickup with Overdrive and Reverb *mf* With fingers

vol

E

Am7

TH 16

BU BD

PM

Am7

E

BU BD

Am7

PB 9 BU

E B G D A E

6

10

13

16

»



FULL PIECE DIGGING DEEP

CD TRACK 21

SECTION B [Bars 19-26] In bar 21 the tonality shifts to a non-diatonic secondary Dominant chord (G#7) and Alex shifts to using the chord tones of G#7 (G#-B#-D#-F#). There is also a country style double-stop bend to navigate at the end of bar 21. The B section is finished off with a II-V-I (F#m7-B7-E) Alex uses the F# Minor Pentatonic and the B Major arpeggio to outline and connect these changes.

SECTION A REPEAT [Bars 27-34] For the repeat of the A section Alex introduces some rapid-fire lines using the 16th-note triplet and 32nd-note subdivision. As Alex advises in his lesson make sure you break these down and play them slowly. The technique and fingering has a great effect on the quality of the delivery and timing. Make sure you refer to the tab and review the video to get a full picture of all the detail.

B E Eadd9 G#7

mf PM - - ' BU BU Hold bend

19

A

BU BU BD

22

F#m7 B7

BU BU

25

A E

27

FULL PIECE DIGGING DEEP

CD TRACK 21

SECTION B [Bars 35-42] For this section Alex relaxes the speed back a touch to give the listener a breather before revving up for a big finish. The idea

of descending down a single string is effective and is demonstrated with impressive aplomb in bar 36.

Am7 E

BU

29

Am7

32

34

B E

BU

35



FULL PIECE DIGGING DEEP

CD TRACK 21

SECTION C [Bars 43-end] Here the tonality shifts to C Major so Alex shifts to C Lydian mode (C-D-E-F#-G-A-B). Alex also uses these notes to play over the Am7 chord, to imply A Dorian. For the outro we move back to the E Major to A Minor

movement. Alex brings the track to a crescendo with some death defying arpeggios. The clever idea here is that the same chord fingering is simply moved a semitone down to outline the E Major and A Minor sounds.

G#7

BU

37

A

39

F#m7

B7

Let ring - - - - -

BU **RP** **BD**

41

C **Cmaj7**

43

FULL PIECE DIGGING DEEP

CD TRACK 21

Am7

Light PM - - - - -

E B G D A E

45

E **Emaj13** **Am7**

Let ring - - - - -

E B G D A E

47

Emaj13 **B/E** **Emaj13** **B/E** **Emaj7** **B/E** **Emaj9**

vol

vol

E B G D A E

49

1 DEMONSTRATED EXAMPLE

ON VIDEO

32ND NOTE A MINOR SCALE PHRASE In this example Alex outlines a basic fingering for his 32nd-note A Minor scale line. To spice it up Alex adds a row of descending chromatic notes at the start. Begin by playing this slowly, to secure

your finger positions, then increase the tempo over time. To further improve your fretting hand's strength and independence, play this fully legato (ie, with no picking at all).

Freetime **Am**

Bridge Pickup With Overdrive & Reverb

E B G D A E

1



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THE CROSSROADS Pt5

Familiar Ideas, Unfamiliar Places

Down at the Crossroads this month **John Wheatcroft** discovers how today's blues, jazz and fusion guitarists up-cycle traditional Pentatonic ideas to create new sounds that are fresh, vibrant and very hip.

ABILITY RATING

Moderate/Advanced



Info

Key Various Tempo 120bpm CD TRACKS 24-37

Will improve your... ✓ Application of ideas

✓ Melodic flexibility ✓ Contextualisation of theoretical concepts

As we've seen in previous months, the connections between the musical approaches adopted by blues and jazz guitar players are often greater than the differences. There are huge amounts of crossover, in terms of note selection, rhythmic phrasing and even technique, all shared across the wide range of related genres broadly falling under the umbrella of blues and jazz. The intention of this month's article is to explore these connections further and shine a light on the musical potential of playing familiar musical ideas in unfamiliar places to create new and often unexpected, modern sounding ideas, the kind you might hear in the playing of modern blues and jazz artists, such as Robben Ford, Oz Noy, Scott Henderson and many more.

The learning process often works best when you can make clean and clear associations between material that you are familiar with, and any area that you are looking to nurture or develop. A good way to approach a new skill, such as learning a second language, is to consider how much you might already know, and/or by making very slight adjustments, such as all words in

English and French with certain endings - such as 'ion'; words like 'station', 'information' or 'occupation' being exactly the same in both languages, with just a slight difference in the pronunciation.

There are clear musical parallels. Take Scott Henderson, who very frequently plays licks and phrases that any fan of Jimi Hendrix should be acutely familiar with, although he

"I'll play maybe the same lick. I'll just play it in different places"

SCOTT HENDERSON

might disguise this explicit connection by often playing these ideas in unexpected places, juxtaposed against the harmony in what, at least initially, might seem like an unusual location.

The seven examples that form the basis of this lesson are divided into two categories. Examples 1-5 take the form of musical exercises, each showcasing a specific and distinct approach for applying or modifying

the Pentatonic scale to allow us to create new sounds from old. The concepts here range from juxtaposing the exact same Minor Pentatonic phrase in multiple locations against both Minor and Major harmony, positioning a phrase that rises in semitones against a IIm7-V7-Imaj7-VI7 sequence, moving in an out of tonality by slipping up or down one fret mid-phrase, finding non-bluesy intervallic lines from within the Minor Pentatonic framework, and mimicking the motor skills and mechanical techniques when phrasing with the Minor Pentatonic scale, albeit changing the note selection to fit other harmonic possibilities. We round this study off with two contextualised solos each around a 12-bar blues progression, the first based around a Latin-blues style, while the second is more funky or fusion based.

As is almost always the case, these musical phrases are the tip of the iceberg, so make sure you get comfortable with each of the concepts in turn and explore each idea fully, creating rhythmic and melodic variations to allow you to create licks and phrases of your own design. Once you've learnt the examples and solos as written, use these ideas with the associated backing tracks to compose, improvise or a combination of the two and come up with some lines of your own. As always, enjoy... **1**

TECHNIQUE FOCUS

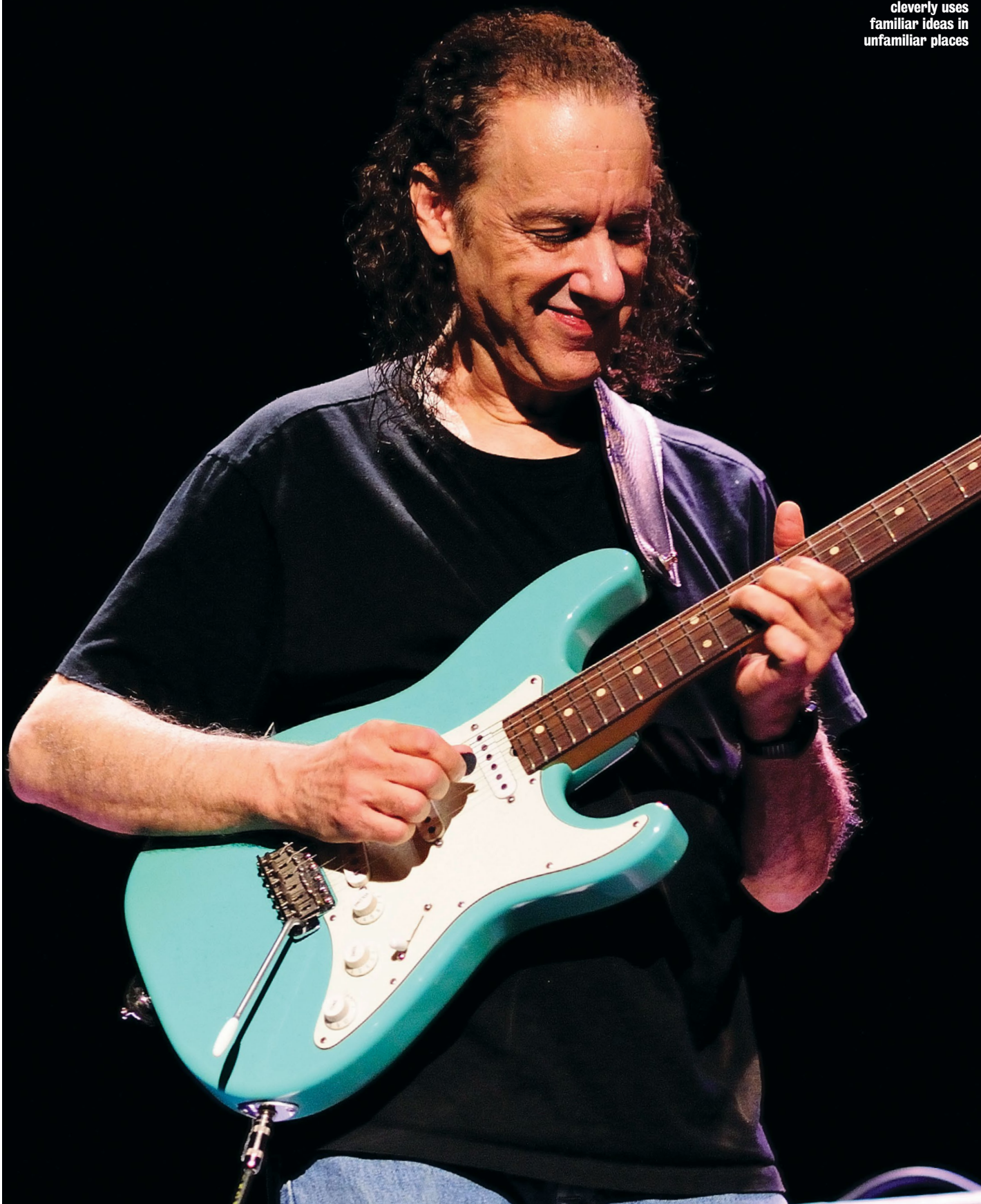
POWER PENTATONICS

As you can see with some of the options listed in the examples accompanying this article, there are other Pentatonic choices available, rather than just the regular Major (R-2-3-5-6) and Minor (R-3-4-5-7) varieties. However, there are some rather unique and magical properties that these two immensely useful set of notes both possess. The most dissonant intervals in music are widely acknowledged to be the Minor 2nd (C-D, one fret apart), and therefore by inversion, Major 7ths (C-B, 11 semitones away, one fret less than an octave), along with the tritone (C-G, six frets, or as the name suggests, three tones). Our favourite Pentatonic options contain none of these pesky dissonances and are in fact the only possible combination of five notes that can achieve this lofty ambition. All that happens if you change the five notes selected is you create the potential for clashing tension, or you end up with another Major or Minor Pentatonic scale in a new key. This abundance of consonance within these five notes goes some way to explain why both Major and Minor Pentatonic scales are so ubiquitous in improvised music, present in a staggering variety of situations from all four corners of the world.

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 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 Les Paul for all the examples, using a combination of bridge and neck pickup and using the tone controls.

Scott Henderson
cleverly uses
familiar ideas in
unfamiliar places



TRACK RECORD Joe Diorio and Robben Ford's collaborative album, *Minor Elegance*, is a great place to hear these two unique players and how their different styles complement each other perfectly. *Twisted Blues Volume 1* by Oz Noy does exactly what it says it should, as does Scott Henderson: *Live!* If you're the studious type then add Steve Khan's instructional book, *Pentatonic Khancepts* to your collection.

EXAMPLE 1 SUPERIMPOSING A PHRASE IN DIFFERENT LOCATIONS (SCOTT HENDERSON)

CD TRACK 24

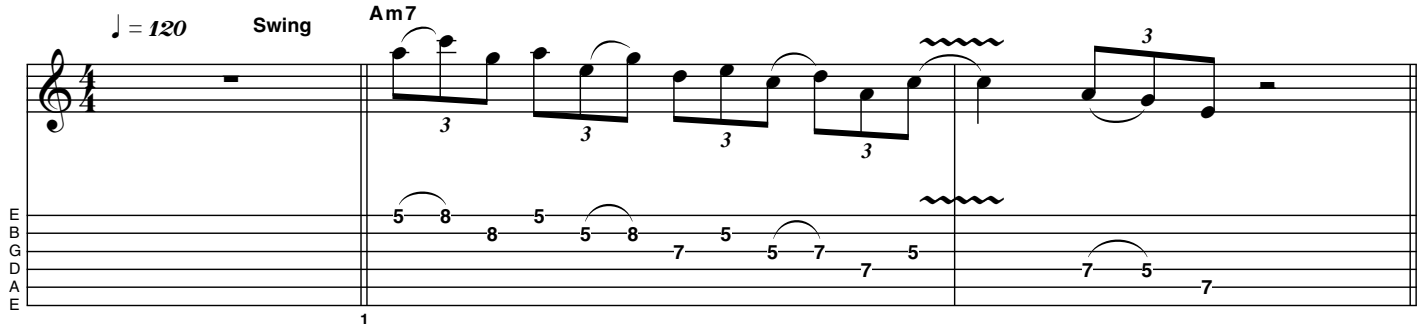
Our first example showcases the musical potential of juxtaposing the same simple Minor Pentatonic phrase in different locations against a given tonality. To begin, we superimpose A Minor (A-C-D-E-G), E Minor (E-G-A-B-D) and B Minor (B-D-E-F#-A) Pentatonic against an underlying A Minor chord, implying

an A Dorian tonality (A-B-C-D-E-F#-G), as this is the sum of three scales combined. The final two examples here position our Minor Pentatonic phrase against a Major tonality, specifically F# Major against A, giving us the following intervals: 6-R-2-3-5, and C# Minor: 3-5-6-7-2.

1a) Initial idea (Eric Clapton)

$\text{♩} = 120$ Swing

Am7



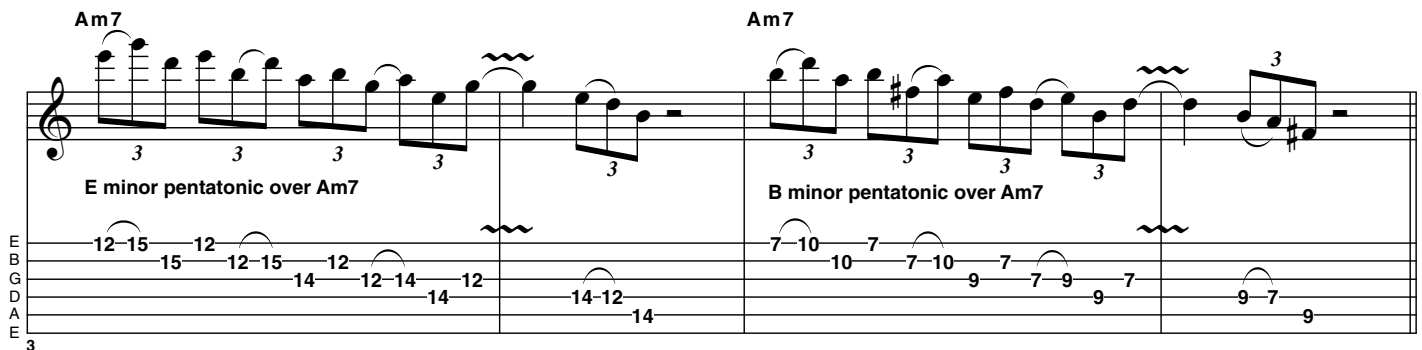
1

Am7

E minor pentatonic over Am7

Am7

B minor pentatonic over Am7



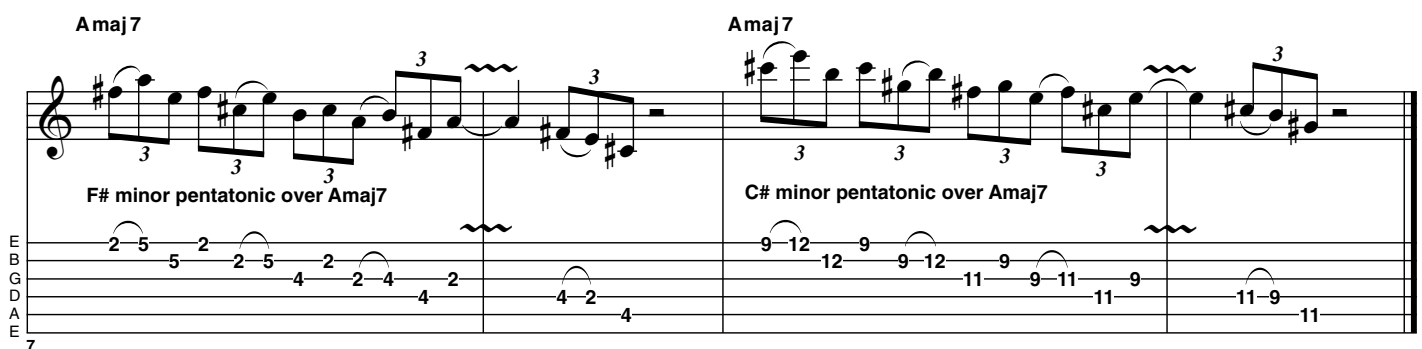
3

Amaj7

F# minor pentatonic over Amaj7

Amaj7

C# minor pentatonic over Amaj7



7

EXAMPLE 2 SUPERIMPOSITION SHIFTING IN SEMITONES (JOHN SCOFIELD)

CD TRACK 26

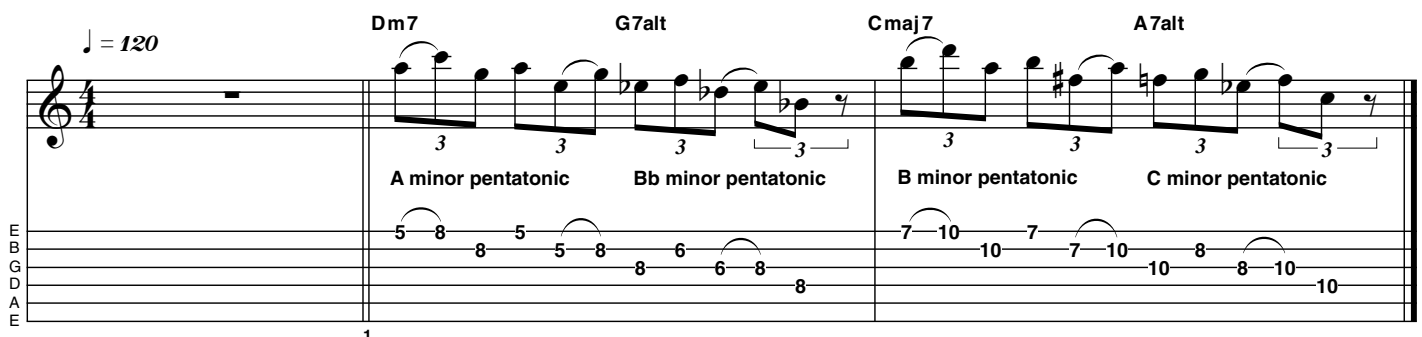
We take this superimposition concept a stage further here by exploiting a connection that allows us to outline a II-V-I-VI by simply moving up in semitones. We're implying D Minor11 by superimposing A Minor Pentatonic over D, G7alt with B, Minor against G, C Major13(#11) with B Minor against C, and finally A7alt with C Minor Pentatonic against A. I'd suggest you do

the calculations to establish which intervals these juxtapositions create. The trick to making this stuff really work musically is to keep the pattern or musical phrase moving while you make the shift. This is far more effective than stopping each time the chords change, to begin a separate and often unconnected musical phrase.

$\text{♩} = 120$

Dm7 G7alt Cmaj7 A7alt

A minor pentatonic Bb minor pentatonic B minor pentatonic C minor pentatonic



1

EXAMPLE 3 SIDESTEPPING (OZ NOY)

CD TRACK 28

Sidestepping is the concept of taking a musical phrase and moving between a sense of consonance, to dissonance, and finally back to consonance by weaving either up or down by a semitone, mid-phrase. In this example we take our initial Jimi Hendrix inspired classic rock-blues lick and give it the full Oz Noy treatment by shifting, first up by a semitone and on the next repeat down, at

an appropriate point in the phrase. Before the line ends, we shift back to where we started. In this instance the semitone shift is rather brief, but you could extend the sense of dissonance by sticking to the sidestepped tonality for longer, should you desire more tension and this can be an effective strategy to create interest, particularly when playing over one chord for extended periods.

3a) Initial phrase (Jimi Hendrix)

$\text{♩} = 120$ Swing

1

3b) Sidestep up

3c) Sidestep down

3

EXAMPLE 4 INTERVALLIC (NON-BLUESY) PENTATONIC IDEAS

CD TRACK 30

We all know how valuable Pentatonic scales can be as a resource for blues and blues-based rock playing. You can also create some beautifully angular and modern sounds by thinking more intervallically. Here we see four short examples from A Minor pentatonic that you can hear in the styles of Robben Ford, Eric Johnson, Joe Diorio and Adrien Moignard, each exploiting a different

intervallic pattern by skipping notes from each basic pattern or framework for the scale. When dealing with one-note-per-string patterns, you could alternate-pick each note or consolidate your picking to articulate more than one note by sweeping through the strings with one continuous motion. Again, experiment with all the available options to find the one that works for you.

4a) Robben Ford

4b) Eric Johnson

$\text{♩} = 120$ Swing

1

4c) Joe Diorio

4d) Adrien Moignard

5



EXAMPLE 5 MAINTAIN PENTATONIC 'SHAPE', CHANGING INTERVALS (JEFF BECK)

CD TRACK 32

One way to consider Minor Pentatonic scale is as a form of arpeggio, specifically a Minor 7th (R-3-5-7) with an added 4th. You can then change the intervals to outline different harmonic options, so we can do the same with our initial Minor Pentatonic, raising the 3rd (C-C#) to give us Dom7/11 (R-3-4-5-7), raising 3rd, 4th and 7th for a Lydian sound (R-3-#4-5-7), or lowering the 5th for a half

Diminished m7,5 chord (R-3-4-5-7). We can mimic the feel of a Pentatonic line and apply this to any scale by picking any two notes from any string to create a pattern that feels like a Pentatonic but might not necessarily sound like one, so our final example comes from the eight-note Half-Whole Diminished scale, albeit with just two notes chosen from each string.

5a) Initial idea
Am7
♩ = 120 Swing

5b) Reharmonised for Dominant 7th
A7

5c) Reharmonised for Major 7th
A maj7

5d) Reharmonised for Minor 7th b5
Am7^{b5}

5e) Reharmonised for Half-Whole Diminished
A13^{b9}

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EXAMPLE 7 FUNKY JAZZ SOLO

CD TRACK 36

Our second solo makes extensive use of the Minor 6 Pentatonic (R-b3-4-5-6), juxtaposed against the various chords to create a variety of sounds. In bar 3 it's positioned in its natural habitat, against an A Minor backdrop (A-C-D-E-F#), although in bar 4, we move the entire set of notes up a semitone to address the A7th Altered (2-3-4-5-#5-7). Bars 5 and 6 use the D Dominant Pentatonic, which

is exactly the same notes as A Minor 6 Pentatonic, albeit from D (D-E-F#-A-C). In the last four bars we're superimposing D Minor 6 Pentatonic against Bm7₅ as these two chords share the same notes (Dm6 - D-F-A-B; Bm7₅ - B-D-F-A), F Minor against E7alt, using the same principle as bar 4 but transposed to E7, finally ending on A Minor 6 Pentatonic against A Minor.

♩ = 120 Straight

Am11

A7alt **D7**

Am7 **F#7alt** **Bm7_{b5}**

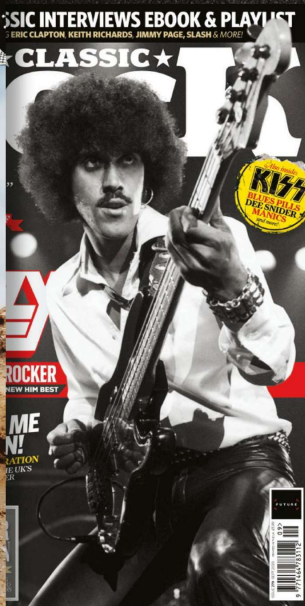
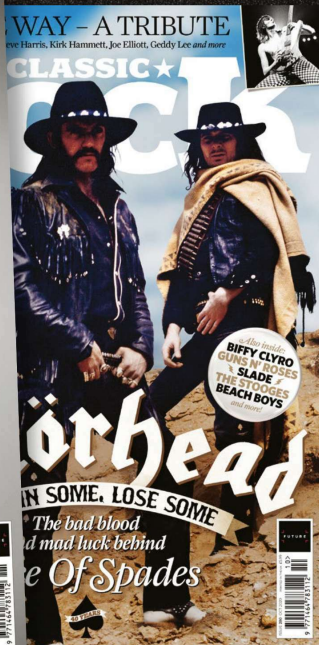
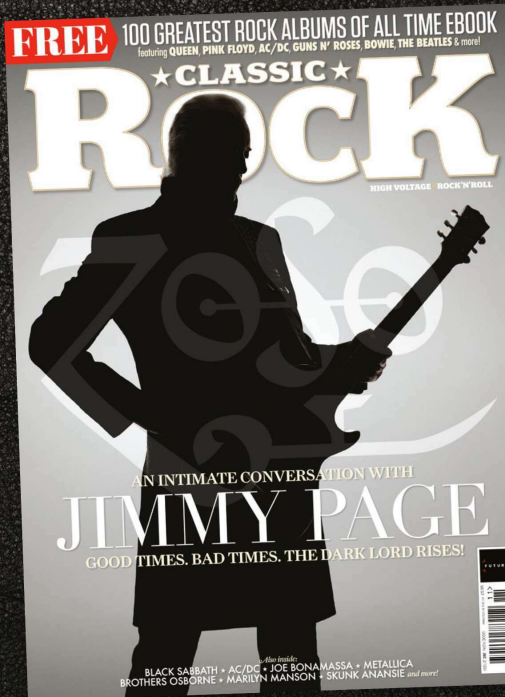
E7alt **Am7** **E7alt**

1

4

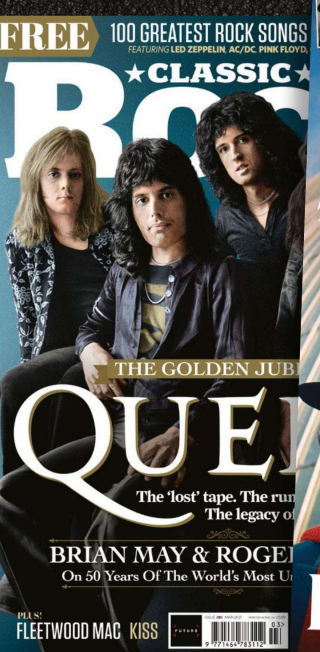
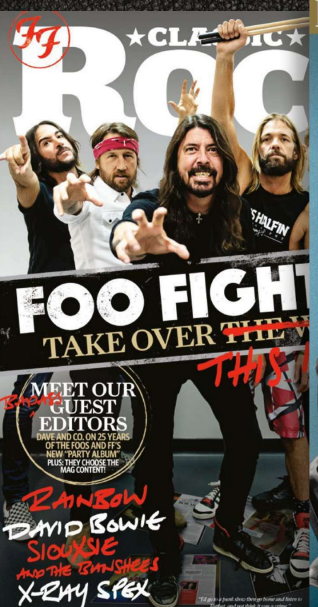
7

10



★ CLASSIC ★ Rock

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W A MOZART

Romance Andante



Bridget Mermikides returns to the genius musician Wolfgang Amadeus Mozart with a solo arrangement of Romance Andante from Eine Kleine Nachtmusik.

ABILITY RATING

Moderate



Info

Key D Tempo 56bpm CD TRACKS 38-39

Will improve your... ✓ Melodic phrasing

✓ Balance of melody and accompaniment ✓ Control of note duration

Here we return to the work of musical genius Wolfgang Amadeus Mozart (1756-1791) with the second movement Romance (Andante) from his Serenade no.13 for Strings in G Major K525, better known as Eine Kleine Nachtmusik. I arranged the famous first movement back in GT241, but this second slow part of the composition is just as well known, easily as

beautiful, and still full to the brim with Mozart's characteristically effortless charm.

Although completed in 1787, the piece was not published until decades after Mozart's death, and why or for whom it was written remains a mystery. Despite the uncertainty of its origin, Eine Kleine Nachtmusik is undoubtedly one of the best-known pieces of the entire classical repertoire.

At the time of its composition, Mozart had already written an amazing body of work. This included 38 symphonies, 37 concerti for one, two and three pianos, bassoon, violin, flute, harp and horn; 17 operas and hundreds of other works. So his technical prowess, innate command of orchestration and unrivalled creative force were clearly established - all of this at the ripe old age of 30.

As is often the case with the music of Mozart, Eine Kleine Nachtmusik is immediately accessible to all ages and cultures. Some theorists have described his music as having 'second simplicity', a fresh, almost child-like quality that can only be reached through a supreme mastery (making something sophisticated sound easy is an art that composers still strive for). This feat is demonstrated in countless classical recordings and performances, as

well as its broad use in film and TV scores.

Originally written for a string quartet, with an optional double bass, it is now most often performed by string orchestras. To make the multiple parts playable on solo guitar, I've transposed the original key of C Major up a 2nd to D Major, and used drop D

"Although completed in 1787 it was not published until decades after Mozart's death, and why or for whom it was written is a mystery"

tuning. What's really important here, if you are to get the Mozart character, is to pay attention to the note duration of the chords. This is where much of the Mozartian character lies. The tab captions address this and other details which will help you get to grips with this timeless composition. **1**

NEXT MONTH Bridget arranges Raging Bull's Intermezzo from *Cavalleria Rusticana*

TECHNIQUE FOCUS

Warm up slowly

I always find the most beneficial practice is produced when I warm up nice and slowly. Very often my warm-up will consist of a tricky passage of a piece I am currently working on but broken right down into its technical components. Then I will repeat this many, many times with absolute precision and, only when every note feels comfortable and secure will I start to push the tempo. This type of work kills two birds with one stone, since it improves your technical skill while simultaneously building security into your musical repertoire!



Mozart: widely regarded as one of music's greatest figures



TRACK RECORD There are many fine recordings of this piece available, and hearing them can inform your own performance. There's a serenity to Karajan's interpretation with the Berlin Philharmoniker (Deutsche Grammophon 2021). And I think you'll agree that Karl Bohm's spritely version from the album Mozart: Eine Kleine Nachtmusik, Posthorn Serenade (1995 Deutsche Grammophon) is also splendid.

PLAYING TIPS

CD TRACK 39

I have arranged this piece in the key of D Major and your guitar will need to be in drop D tuning. The opening notes have rests in between them so release the pressure of your fretting-hand fingers to allow these rests to occur. As you reach the A Major chord at bar 5, you should mute the open D sound that will

still be resonating from the previous bar. Also, immediately after you pluck the octave Ds at bar 9 you should mute the open low A from bar 8. The bass A notes at bar 10 should be lightly detached so do this by dropping the picking-hand fingertips back onto the strings after each pluck.

Tuning: DADGBE

♩ = 60 Andante

Measure 1: Chords: A7/D, D, G/D. Frets: E=7, B=7, G=7, D=0.

Measure 2: Chords: A7/D, D, G/D. Frets: E=5, B=3, G=3, D=0.

Measure 3: Chords: D, G/D. Frets: E=5, B=7, G=5, D=0.

Measure 4: Chords: D, A7/C#, D. Frets: E=7, B=8, G=5, D=0.

Measure 5: Chords: D/A, A, D. Frets: E=5, B=7, G=5, D=0.

Measure 6: Chords: A7/D. Frets: E=7, B=7, G=5, D=0.

Measure 7: Chords: D, D/F#, E/G. Frets: E=5, B=7, G=5, D=0.

Measure 8: Chords: D/A, A, D. Frets: E=5, B=7, G=5, D=0.

Measure 9: Chords: D, N.C. Frets: E=4, B=5, G=3, D=0.

Measure 10: Chords: A7, D/A, A, N.C. Frets: E=3, B=2, G=6, D=0.

Measure 11: Chords: A7, D, E7/A. Frets: E=3, B=2, G=6, D=0.

Measure 12: Chords: A, D/A, B7, E, A9. Frets: E=5, B=7, G=5, D=0.

Measure 13: Chords: D, D/F#, A7/E. Frets: E=5, B=7, G=5, D=0.



PLAYING TIPS

At bar 14 you need a barre for the B7 chord. On beats 3 and 4 the melody G notes occur on the second string with an open E sounding underneath. Aim to maintain a consistent volume with the melody notes and follow the fretting-hand fingering carefully. Halfway through bar 17 where the new

section begins, the quavers should be played with light staccato and the same happens in the next bar. Watch out for the stretchy hammer-on at bar 20. At bar 22 you need a barre at the 8th fret, and an open first string in the scale passage to get you back down to second position without losing resonance.

CD TRACK 39

Chords: D, G, D/A, A, D, B7/A, A, D

Chords: B7/A, A, D, E7/B, A, B/F#, A/E

Chords: E7/A, A/C#, F#m, Am6, Am, B7, Em, G6, G

Chords: A7, D, Bm, F#/A#, F#, G, G7

Chords: F#, B, Bm, F#/A#, F#, G

PLAYING TIPS

The fourth semiquaver (E#) of bar 26 should be played with a barre and this barre should become a hinge barre and shift up to the 2nd fret for the F#. Now, as the third finger shifts up for the melody A# note, the tip of the first finger is already close the F# bass note on the fourth string without needing

readjust the hand shape. At bar 27 a short call and response phrase repeats several times in unison and octaves; then at the end of bar 29 it splits into two parts and leads us back to the main tune again. We now have a complete repeat of the first section.

CD TRACK 39

Chords: F# Bm F# Bm F# E

27

Chords: B7/D# E7/D A/C# D A7/D D G/D

30

Chords: D A7/C# D D/A A D A7/D

34

Chords: D D/F# E/G D/A A D

37

Chords: A7 D/A D/A A N.C. A7 D/A E7/A

40

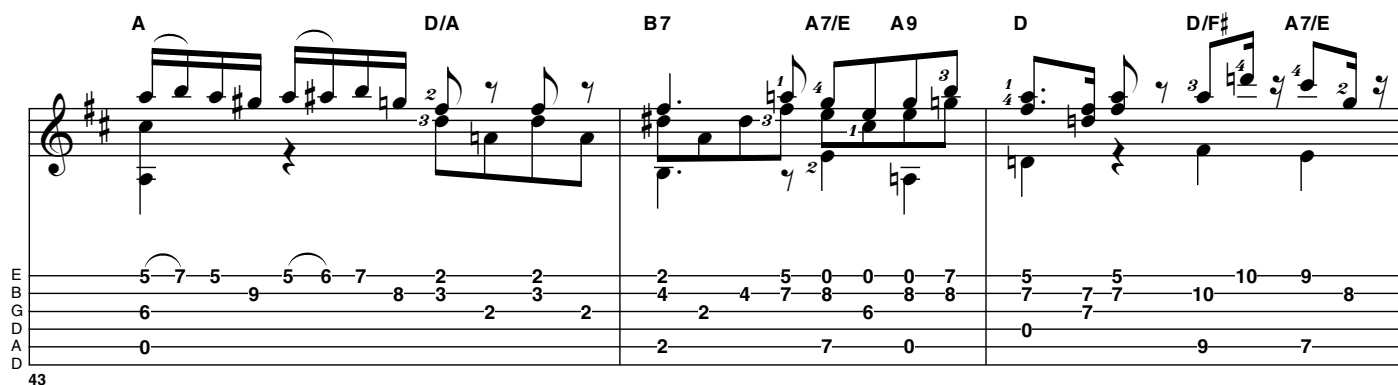
PLAYING TIPS

In bars 47-48 we have chords on beats 1 and 3 only, so allow for complete silence on the rests on beats 2 and 4. We have a decorated V7-I cadence from bar 49 into bar 50 and then there are couple of false starts of the main theme again,

each time not going very far. The piece draws to an end with a V-I cadence with ascending bass line. I'd recommend listening to the suggestions in Track Record, to gain an idea of the different feels that can be applied to this piece.

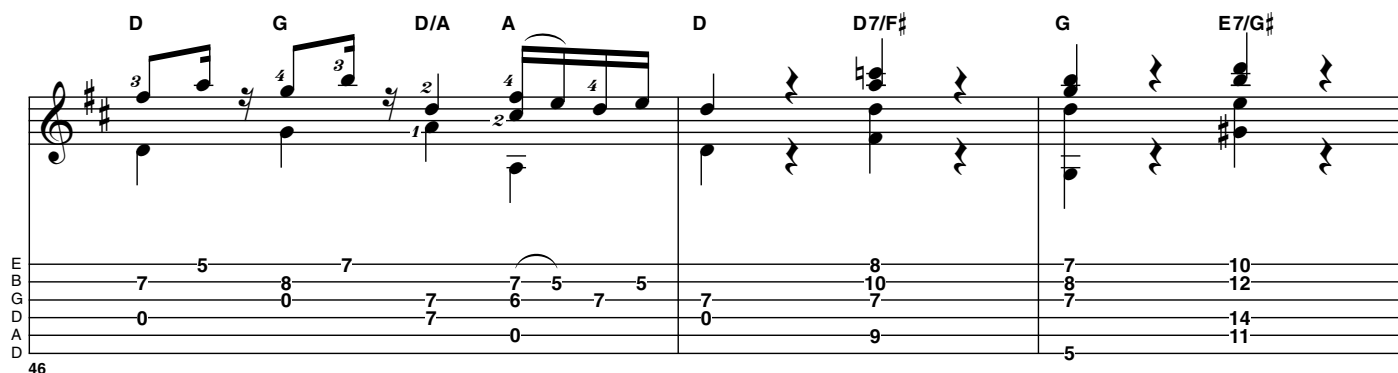
CD TRACK 39

Chords: A, D/A, B7, A7/E, A9, D, D/F#, A7/E



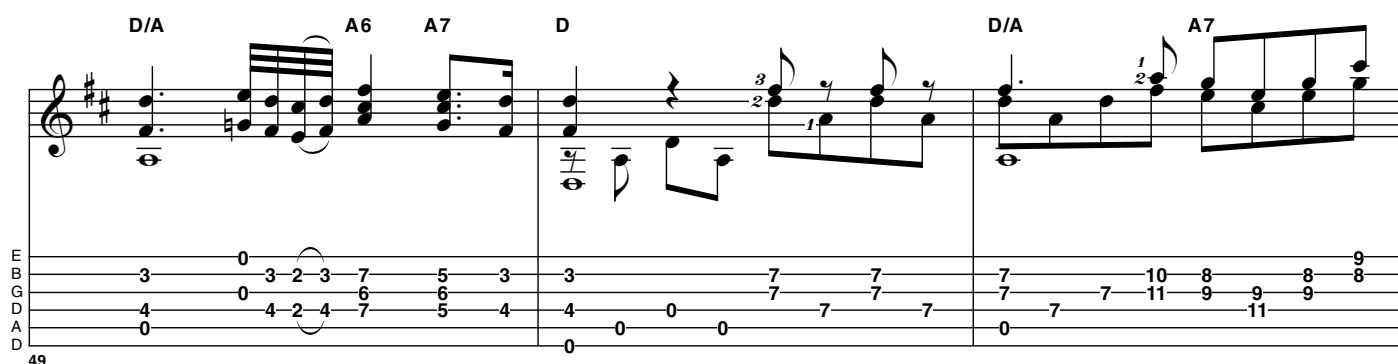
E 5 7 5 5 6 7 2 2 2 2 4 5 0 0 0 7 5 5 10 10 9 8
 B 6 9 8 3 2 3 2 2 4 7 8 6 8 8 7 7 7 10 9 8
 G 0
 D 0

Chords: D, G, D/A, A, D, D7/F#, G, E7/G#



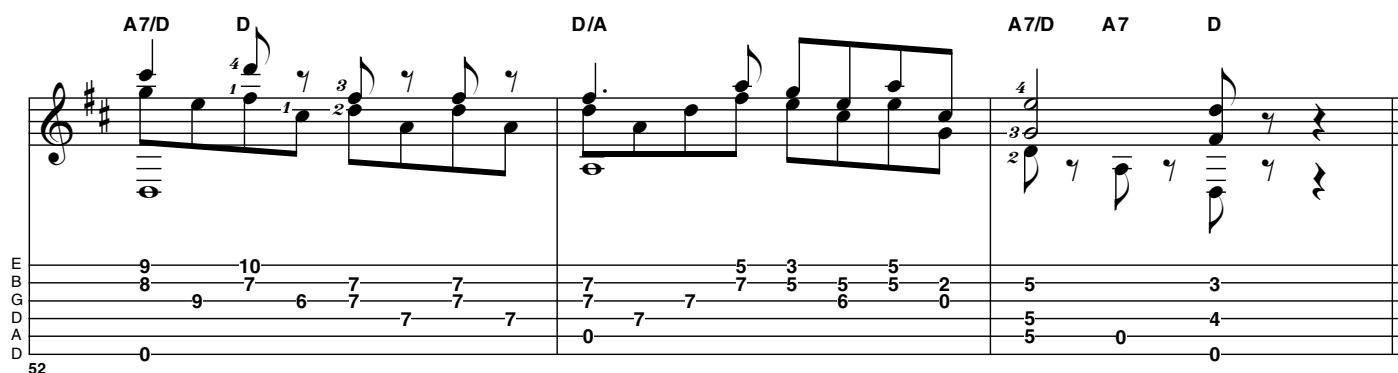
E 7 5 8 7 7 5 5 8 10 7 10 12 7 10 14 11
 B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 G 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 D 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Chords: D/A, A6, A7, D, D/A, A7



E 3 0 3 2 3 7 5 3 3 7 7 7 7 10 8 8 8
 B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 G 4 0 4 2 4 7 5 4 4 0 0 0 0 0 0 0 0
 D 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Chords: A7/D, D, D/A, A7/D, A7, D



E 9 10 7 7 7 7 7 7 5 3 5 5 2 5 3 5 4 0
 B 8 9 6 7 7 7 7 7 7 7 5 5 6 5 0 5 0 0
 G 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 D 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

GT LEARNING ZONE

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



JASON INTRODUCES...

More than a year has now passed since Covid-19 entered all our lives, changing pretty much everything we did before. From a music perspective, a gig, an open mic event, a recording or an exam were typical contexts for gauging musical enjoyment and development. All these are 'outcome' focused - you put in effort to realise a final payoff. Removing these processes and payoffs can easily result in declines of energy and purpose, so it's down to the individual to create their own musical agenda. For some, it's about 'sleeping with the metronome', focusing more time on tackling technique and theory chops. For others, it's about learning, transcribing or

memorising material that's new, far removed from the joy or 'meh' of band songs.

Whatever the scenario, if we care about music and guitar playing, a rebalance of how to take responsibility is required. A potential question raised through last year and this is; is it good or bad to place one's music making solely on external stimulus with others? And what is an ideal ratio?

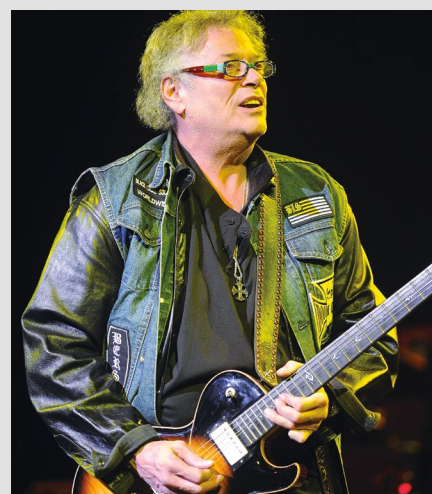
These are big questions best left to your own sensibilities, but what is simpler to consider is just how stimulating this issue is. You've already engaged with joyful sounding harmonics (p14), emotive ballad soloing with LA based guitarist, Alex Sill (p28), Pentatonic re-appropriating in Crossroads (p38) and a rewarding solo guitar arrangement of Mozart's wonderful Romance Andante (p46).

If Blues is your persuasion, I will point you towards two wonderful Minor key solos in the style of BB King (p56), and richly phrased melodic lines in Bebop Substitution (p64). We know many readers love the zone where blues meets jazz and these two articles (plus Crossroads earlier on) are wonderfully fit for purpose. Of course, you may be a chops-hungry player so get straight to 30-Minute Lickbag (p54) to warm up, then onto Creative Rock (p72) for a full-on solo bristling with various technique approaches. We hope you thoroughly enjoy this issue and spend many hours being enthused, challenged and invigorated with the breadth of tuition on offer. Until we get out there playing again, keep happy, keep listening and keep engaged!

Jason



IN LESSONS GT #320



ROCK 60

As a GT tribute Martin Cooper checks out the style of Mountain's legend of tone and feel, the much missed Leslie West.



CREATIVE ROCK 72

Shaun Baxter continues to explore ways of applying various intervals with Mixolydian blues. This month he focuses on 6th.

HOW TO find all the notes on the fretboard

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

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

THE RHYTHM ROOST

Boogie Blues

PART
4

Keen on all things rhythmic, for this month's lesson **Jason Sidwell** looks to boogie with the blues by elaborating on a G7 barre chord.



I've used a biting overdriven humbucker tone and a swung boogie feel for this issue's Rhythm Roost offering. When using overdrive it's very easy for chords to lose clarity, so two aspects that will help are: 1) reduce low-string playing (let the bassist earn their keep!) and; 2) use smaller string combinations derived from barre chord shapes. Both these factors are at work here to create a fun-to-play, clear to hear rhythmic 'ear worm'.

The first three bars are G7 based while the fourth bar moves to F, where descending double-stops provide colourful closure. Notice the initial G7 rhythm is a three-beat phrase that repeats twice, rounds off at bar 2's beat 4 then partially repeats in bar 3. This creates an infectious tension against the 4/4 drum groove.

The last area to highlight is chord quality; the 2nd/4th time ending is really just D7-C7 (part of a V7-IV7 blues turnaround in G) but the

first chord is extended to D9 and the C7 is tweaked up a notch further to B $\flat$ /C (or C11). The resulting D9-B $\flat$ /C-C7 provides a rich modal sound. 11th chords are a staple of much blues, soul and R&B, and are a fantastic option to soften straight 7th chords. For good reason it's often called a 'Gospel V' and the C11 voicing here is a useful one to know. Check out Larry Carlton, Robben Ford, Steely Dan and Stevie Wonder, who commonly use this chord type. **1**

EXAMPLE BOOGIE BLUES

TRACKS 40-42 & VIDEO

Make sure to quickly hammer-on the second finger for the G7 chords as the grace note B $\flat$ is only there to add a bluesy sound to the G7 chord. Using a substantial part of your third finger's underside will allow you to transition from C back to G7 with speed and clarity. At bar 4's beat 4, slide with your third and fourth fingers to quickly ascend from the 3rd-fret grace notes to the 5th fret. Be mindful how long you sustain all notes; a big part of sounding rhythmically sharp!

♩ = 120 (slower version) ♩ = 90

4/4

Chords: G7, C/G, G7, C/G, G7, C/G, G7, C/G, F, C/F, F6, C/F, G/F, D9, B $\flat$ /C, G

Handwritten guitar notation with tablature and fret numbers.

30-MINUTE LICKBAG



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EASY LICKS EXAMPLE 1 KURT COBAIN

CD TRACK 44

Kurt Cobain's riffs were drenched in vibe and feel. So, this riff uses downstrokes to maintain drive and intensity throughout the entire sequence. Make sure each bend reaches the intended pitch before returning to the original, fretted note. This creates

a melody line between the powerchords. The tone is achieved by using a healthy amount of gain, the bridge pickup and a decent amount of pick attack. Add some chorus to make it sound like two guitars doubling the riff.

♩ = 90

A5 F5

1 C5 D5 C5 2 C5 D5

BU BD BU BD BU BD

7 (7)(5) 2 (4)(2) 5 7 7 7 7 7 7 5 5 7 7 7 7 7 5 7 (8)(7)

1, 3 4

EASY LICKS EXAMPLE 2 BRIAN MAY

CD TRACK 45

Brian May is known for his melodic, singable lead lines. This lick establishes a memorable phase by introducing a rhythmic figure and repeating it, as it descends through the E Minor scale. This creates rhythmic and melodic sequences. If you

have a delay, set it to 800ms with a single repeat. This makes it sound like a second guitarist is harmonising with you. If you have a stereo delay, set the 800ms delay to alternate left and right. This achieves the effect of a third player harmonising.

♩ = 140

E5

8va

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

1

INTERMEDIATE LICKS EXAMPLE 3 BB KING

CD TRACK 46

BB King knew exactly how to use the root note and space within his lines. Combined with his unmistakable vibrato, King wrote the book on effective blues phrasing. This lick uses the root note to bookend to phrases and establish a strong sense of

the tonal centre. Treat sustained notes and rests as pauses for thought between conversational lines. Set your amp clean and use the neck or (as here) middle pickup for an expressive tone. For BB's feel, apply a fast vibrato on sustained notes.

♩ = 80

C7 G7 C7

8va

20 11-8 11-8 8 12-10 10-13 8 9-10 10-10 10-10 20

1

Let ring - - -

INTERMEDIATE LICKS EXAMPLE 4 STEVE LUKATHER

CD TRACK 47

Lukather's lead lines achieve a wonderful balance of blues, rock and jazz phrasing. This lick targets these nuances by blending the A Dorian mode with 'blue' notes, chromatic passing notes and approach notes. It's easy to lose the timing while

playing chromatic slides and sequences. Use the accented notes, on beats 1 and 3, to anchor your timing. Go for the bridge pickup and dial in a decent amount of gain. Include a touch of delay, reverb and chorus to smooth out the sound.

♩ = 150

Am7

1/4

5 7 7 12 10-11-12 9-12-9-10-11 10-13-10-11-12 10-15

1



Jamie Hunt of BIMM Bristol brings you another selection of fresh licks to learn at easy, intermediate and advanced levels. Can you crack them all?

INTERMEDIATE LICKS EXAMPLE 4 STEVE LUKATHER ...CONTINUED
CD TRACK 47
ADVANCED LICKS EXAMPLE 5 LARRY CARLTON
CD TRACK 48

Despite being a mid-tempo lick, the mixed note lengths, quarter-tone bends, chromatic sequences and string changes make for a deceptively tricky combination. This lick has a swing feel, so make sure this is consistent when changing string or

shifting between eighth notes, 16th notes and triplets. For the tone, dial in a moderate amount of gain, select your bridge pickup and roll off the tone control until you smooth out the treble frequencies.

ADVANCED LICKS EXAMPLE 6 PAUL GILBERT
CD TRACK 49

Paul Gilbert is the undisputed champion of three-notes-per-string Blues scale, string skipping madness so this lick features all of this! Take note of the playing articulations as Gilbert maintains a balance between picking and legato, to

achieve speed with fluidity. Notice also how the final picked note on each string conveniently moves in the direction of the string skip. Use a generous amount of gain and select the bridge pickup for a sharp cutting tone.

BB KING

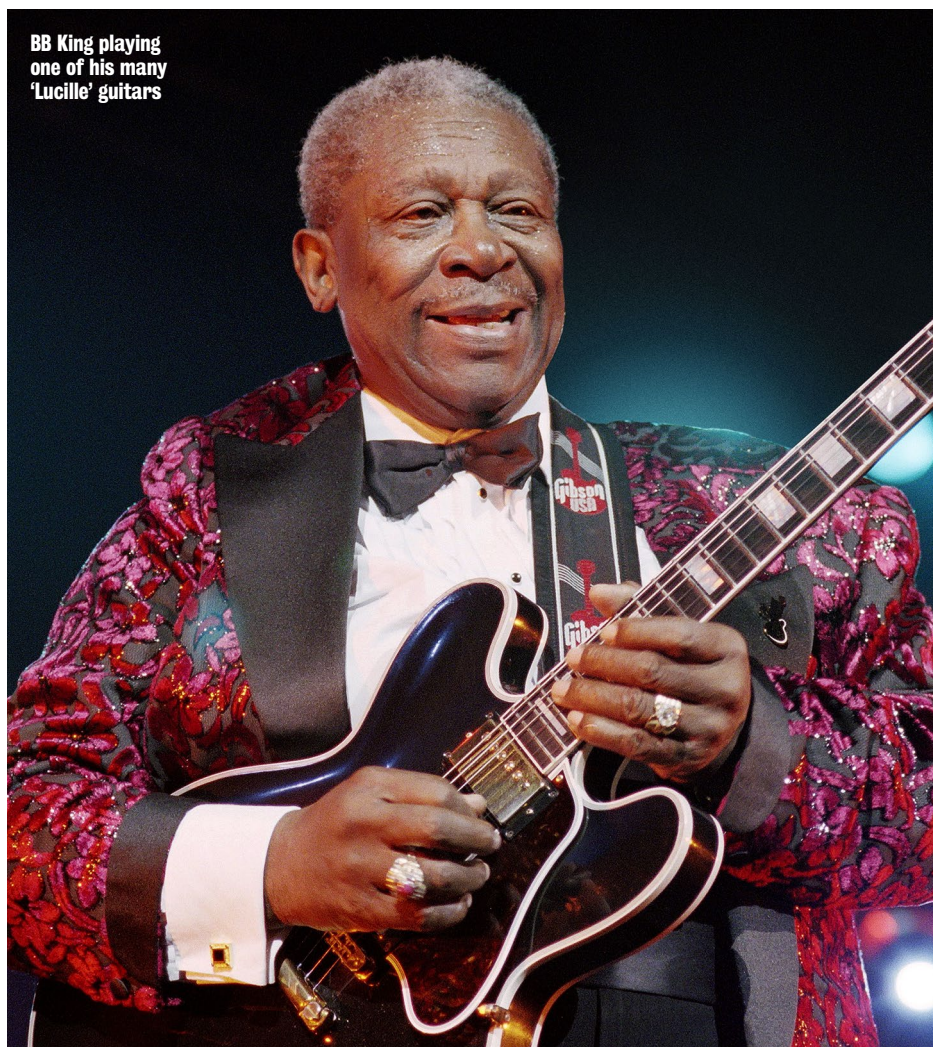
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This month **Phil Short** goes to one of the sources of electric blues as he explores the foundational style of the legendary BB King.

BB King playing one of his many 'Lucille' guitars



ABILITY RATING

★★★★★ Moderate

Info

Key: Various
Tempo: Various
CD: TRACKS 50-53

Will improve your

- ✓ Thematic development
- ✓ Melodic intent and control
- ✓ Use of swung and straight feels

When we think of electric blues there are few guitarists that spring more readily to mind than Albert, Freddie, and BB King. Of the three, BB is considered not only a forefather, but also a cornerstone in the development of

electric blues. Music icons including Lennon, Clapton, Hendrix and U2, and modern greats Robert Cray, Jonny Lang and Joe Bonamassa have cited him as both an influence and inspiration. His unique phrasing and distinctive vibrato made his style instantly recognisable, and lent his music accessibility even to those who might not otherwise be drawn to blues music.

BB was born in Mississippi in 1925, and as a child sang in the gospel choir at his local church. The minister there played guitar and taught BB his first chords.

Soon BB was playing and singing at every

available opportunity. In the late 40s he started performing on radio, where his appearances on Sonny Boy Williamson's programme on KWEM Radio in Memphis earned him a loyal audience. This led to him getting a job as a DJ and singer at WDIA where he was given the nickname 'Blues Boy', soon shortened to BB. While there he met his hero T-Bone Walker, which inspired him to take up the electric guitar, still a relatively new development at the time.

In the late 40s and throughout the 50s King was heavily involved in Memphis's blues scene on Beale Street, where musicians would hang out and jam. It wasn't long before a recording contract led to him having hits on local radio. By the end of the 50s King

"Music icons including Lennon, Clapton, Hendrix U2 and more have cited King as both an influence and an inspiration"

had successfully established himself as one of the most influential names on the blues and R&B music scenes.

Part of BB's individual style developed from his general aversion to playing rhythm guitar. By his own admission, chords were not his strong suit, so he focused on his powerful singing style, interspersing vocal lines with answering licks, phrases and solos which came to serve as an equally important second voice to the narrative of his songs.

In our two studies this month we have two Minor blues solos featuring a collection of licks and phrases in keeping with the stylings of the late, great, BB King. 

NEXT MONTH Phil checks out the influential style of another royal bluesman, **Freddie King**



Get the Tone

BB is known for playing Gibson thinline semis, primarily the top-of-the-range ES-355. Gibson created BB's own 'Lucille' model, after the woman who lost her life in a fire at an early gig. For years he used Gibson/Moog Lab Series amps although was happy with Fender Twins. Go for the neck pickup on your guitar and see how little gain you need to remain expressive. Add some light reverb and a dribble of delay for a more 'live' BB sound.



TRACK RECORD Few artists have the number of awards that BB earned over his long and illustrious career. Between 1970 and 2009 he amassed an incredible 15 Grammys. To hear the sheer range in BB's arsenal of licks and tones, start with *Live At The Regal*, then check out *Live In Africa '74* to hear him at his absolute height, while *Riding With The King* (with Eric Clapton) shows two blues greats in action.

CD TRACK 50

Study 1 is a take on BB's beautiful Minor Blues style. Notice the development of one core melodic idea that glues the structure of the entire solo together.



CD TRACK 52[illegible]

BU

Em

E

BU BD

8

Bm7

Gmaj7

BU

10-12-15-17 12-13-14 15-14 12 10-7 7-10 10-7 10-7 9-11 7 7-10 7-10 10-7 10-7 10-9 7

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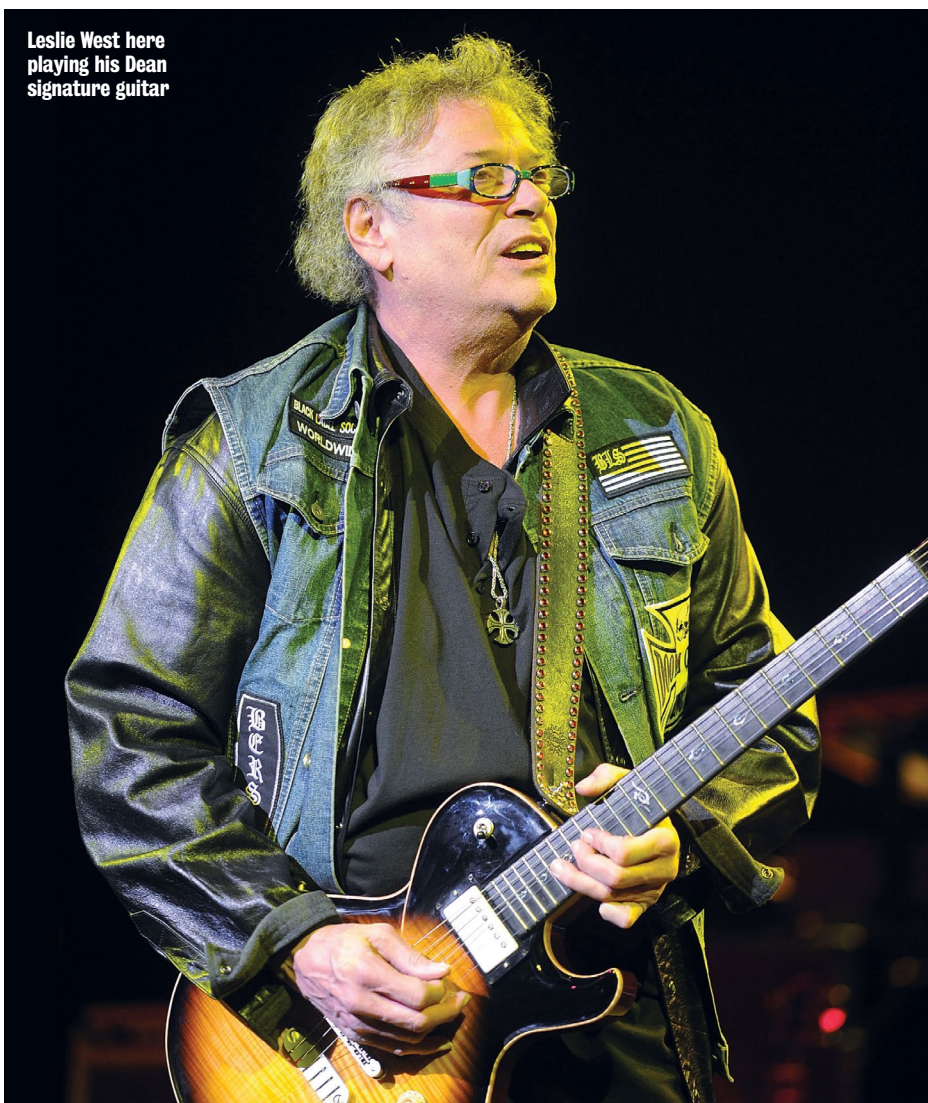
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LESLIE WEST



By way of a GT tribute **Martin Cooper** checks out the style of Mountain's much missed legend of tone and feel, the superb Leslie West.

Leslie West here playing his Dean signature guitar



ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: Em

Tempo: 72bpm

CD: TRACKS 54-56

Will improve your

- ✓ Melodic soloing
- ✓ Sense of time and space
- ✓ Scale knowledge

This month we look at the style of Leslie West, lead guitarist and founding member of the American rock band, Mountain. Leslie sadly passed away

towards the end of last year. He had formed Mountain with bassist Felix Pappalardi who was at the time producing Cream. In fact, Rolling Stone magazine went on to call Mountain a louder version of Cream. Along with Pappalardi the band included drummer Corky Laing and keysman Steve Knight.

The Cream connection didn't end there, with the second Mountain single being written by Cream bass player Jack Bruce. Leslie West and Corky Laing also released two albums with Jack Bruce.

Mountain perhaps never achieved the commercial success they deserved, but Leslie West has long been a favourite of music aficionados and guitarists alike. His style draws on the style players like Eric Clapton, who West modestly stated was far better than he. Leslie went on to influence many other musicians including members of Kiss, and also guested on Joe Bonamassa's album, *Unusual Suspects*. His tone is seen as one of the defining sounds of early heavy metal and he was one of the first to really use cascading gain from one preamp stage to the next.

Mountain had the honour of playing only

"Mountain never achieved the commercial success they deserved, but West has long been a favourite of music aficionados"

their fourth ever gig at Woodstock in 1969, alongside The Who and Jimi Hendrix. Their track Mississippi Queen was also featured in one of the Guitar Hero video games, while Nantucket Sleighride was the theme tune to the UK political TV show, *Weekend World*.

West lost part of one of his legs due to complications from diabetes in 2003, but continued to make music, including a blues album that also featured Mark Tremonti and Jonny Lang. Sadly West passed away in December 2019, following a heart attack. **■**

NEXT MONTH Martin checks out another great feel player, The James Gang's **Joe Walsh**.



Get the Tone

Leslie West was for a long time associated with the Gibson Les Paul Junior and played Sunn and Marshall amps for much of his career. Aim for a thick tone that is in equal parts classic rock and early heavy metal. There is a fair amount of both preamp and power amp gain, but the tone is never fizzy or raspy. Go easy on the treble and use enough drive to add punch and sustain.



TRACK RECORD Mountain's debut album *Climbing from 1970* features their first hit single Mississippi Queen and Theme For An Imaginary Western. Their 1971 follow up album *Nantucket Sleighride* (the title track was used as the theme to *Weekend World*) also includes The Great Train Robbery and there is also a greatest hits album featuring many of the most well-known Mountain songs.

CD TRACK 55

on this scale. Make sure you respect the easy, laid-back vibe and, even though it's a gutsy piece, lay back on the beat rather than pushing too hard.

♩ = 72

D5 E5 A5 B5 G5 A5 N.C.

1, 5

3, 7

9, 11

13, 15

EXAMPLE 2 LESLIE WEST SOLO

CD TRACK 55

From bar 17, the harmonic context changes with the exclamatory lead lines featuring E Major Pentatonic (E-F#-G#-B-C#), E Minor Pentatonic (E-G-A-B-D), E Blues scale (E-G-A-B_b-B-D) and A Minor Pentatonic (A-C-D-E-G). The lines

complement the preceding chord (E scales for an E5, A Minor Pentatonic for the A5 chord, etc). Having a flexible approach to soloing is common in blues and rock, so study where the changes occur here to help your future playing.

E5 D5 E5

(E Major Pentatonic)

BU BU BD

BU BD BU BD

E B G D A E

9 9 7 9 11 (13) 11 (13) (11) 9

9 9 5 9

7 7 5 7

17

E5 D5 E5

(E Minor Pentatonic)

BU BU BD

(E Blues Scale)

BU BU BD

E B G D A E

9 9 7 9 15 (17) 15 (17) (15) 12

7 7 7 9

7 7 5 7

19

A5 G5 A5

(A Minor Pentatonic)

BU BD BU

BU

E B G D A E

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

7 7 7 7

5 5 3 5

21

E5 D5 E5

(E Major Pentatonic)

BU BD BU BD

E B G D A E

9 9 7 9 11 12 (13) (11) 9 11 (13) (11) 9

9 9 7 9

7 7 5 7

23

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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!



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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...

FUNDAMENTAL CHANGES

Miles Davis used superimposition to create his ultra cool melodic lines



ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: C

Tempo: Various

CD: TRACKS 57-65

Will improve your

- ✓ Fretboard coverage
- ✓ Sequencing
- ✓ Burst phrasing

Over the last two columns we've looked at a Minor chord substitution idea that helped us to quickly access classic bebop vocabulary that we can play over a jazz-blues. This month, we'll look at two new Major chord substitution ideas that will open up more fresh insights you can explore, in order to bolster your playing.

The first idea is to play Major arpeggios a tone (whole step) down from the Root of each Dominant chord in the blues sequence. In our G blues, this means that over chord I (G13), we'll play F Major arpeggios (F6, Fmaj7 and Fmaj9 are all good choices). And we'll hear how an Fmaj7 arpeggio sounds over the G13 chord.

Why does this substitution work? Well, we can link this idea to the Minor substitution we

used last month. In that article we learnt that playing lines from a Minor tonality a perfect 5th above a Dominant chord sounds good (say, D Minor over G13). F Major is the III chord in the key of D Minor, so the two chords are closely related and share three notes in common: Dm7 is constructed D-F-A-C, while Fmaj7 is constructed F-A-C-E. So playing an Fmaj7 arpeggio over G13 highlights the b7 (F),

"This month we'll look at two new Major chord substitution ideas that will open up more fresh insights to explore"

9th (A), 11th (C) and 13th (E) intervals, which focuses attention on the upper extensions of the G13 chord. It's a simple 'trick' that makes us sound somewhat sophisticated.

However, we can also play melodic lines drawn from the Major tonality a 4th above each Dominant chord in our jazz-blues. If you count four steps up the G Major scale you'll

arrive at C. This means we can also play C Major arpeggios or scale notes over the G13 to create even more authentic bebop lines.

And why does this approach work, I hear you ask? Well, we can understand this by referring back to the aforementioned Minor substitution (D Minor superimposed over G13). If you were playing over a D Minor vamp, you'd likely throw in some C Major licks to conjure up Miles Davis' cool jazz Dorian sound. Here we're essentially fishing in the same harmonic pond, but now we are thinking C Major over G13. In the examples you will hear how this substitution idea sounds over the G13 chord, and see how we can use this extended C Major scale as the source of our lines.

Although we are treating our examples as a sort of 'trick' that allows us to quickly enter the world of bebop-blues sounding ideas, it won't be long before we forget the trick component and simply begin to 'hear' the sound of the harmony we are creating. These ideas will work surprisingly well over simpler blues ideas, too.

Next time, we'll apply the substitution ideas we've explored so far, in a creative way that will help you break out of any jazz guitar rut you find your self in. Meanwhile, keep practising these ideas, and have fun! **T**

NEXT MONTH Tim brings us his final bebop blues lesson from *Fundamental Changes*



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 FMAJ9 ARPEGGIO SHAPE

One of my favourite sounds using this idea is to play Fmaj9 arpeggios over the G Dominant chord, which sounds most evocative of jazz guitar legends like Wes Montgomery, Jim Hall, Joe Pass et al. Here's an Fmaj9 arpeggio shape in 5th position, extended to include the available notes on adjacent strings.

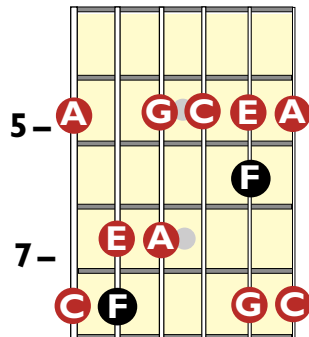
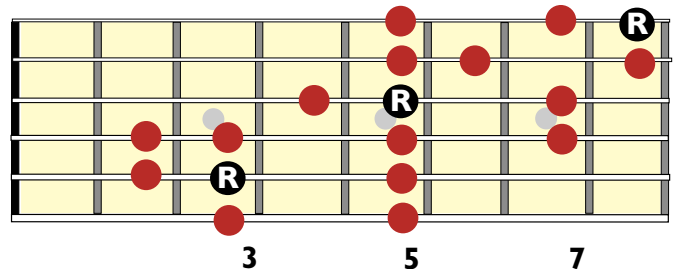


DIAGRAM 2 EXTENDED C MAJOR SCALE

The second Major tonality substitution idea, showing how we can play lines drawn from the Major tonality a 4th above each Dominant chord in the blues.



EXAMPLE 1 SUBSTITUTION #2 - MAJOR ARPEGGIOS A TONE (WHOLE STEP) BELOW

CD TRACK 57

The first idea is to play major arpeggios a tone (whole step) down from the root of each Dominant chord in the blues sequence.

♩ = 100

G13 C9 G13

EXAMPLE 2 FMAJ7 LICKS OVER G13

CD TRACK 58

Here's some licks using this arpeggio over the G13 chord. The first line doesn't try to resolve to a bluesy lick, but keeps spelling out the sound of Fmaj9 over G13.

♩ = 100

G13 C9 G13

EXAMPLE 3 FMAJ7 LICKS OVER G13 ONLY HIGHER

CD TRACK 59

The next line uses an F Major arpeggio line in the higher register. Notice that drawing from an F Major tonality helps to create some spacious sounding lines that have a slightly more modern jazz feel to them.

♩ = 100

G13 C9 G13

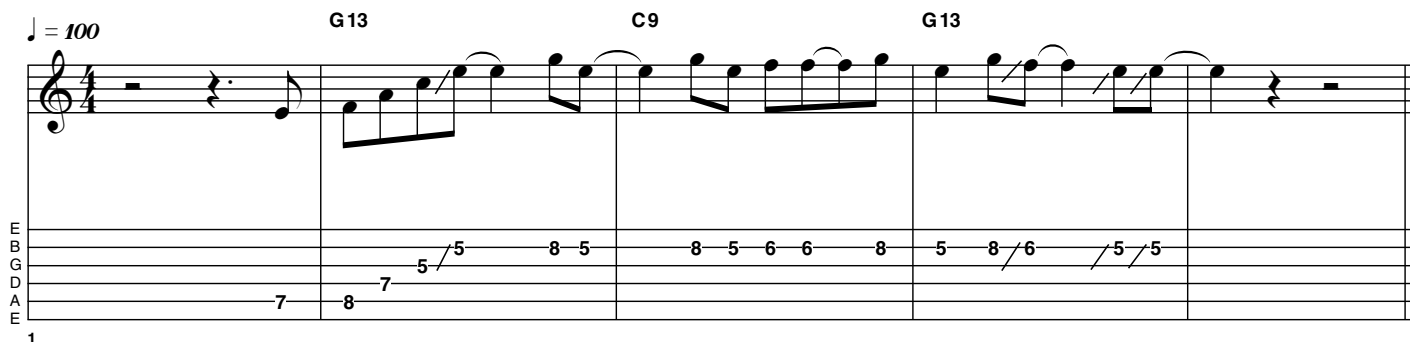
EXAMPLE 4 VARYING A SIMPLE LICK FOR INTEREST

CD TRACK 60

Here is a motif-based idea that takes a very simple lick and varies it. Notice the 5th-position Fmaj7 arpeggio that starts this line.

♩ = 100

G13 C9 G13



E
B
G
D
A
E

1

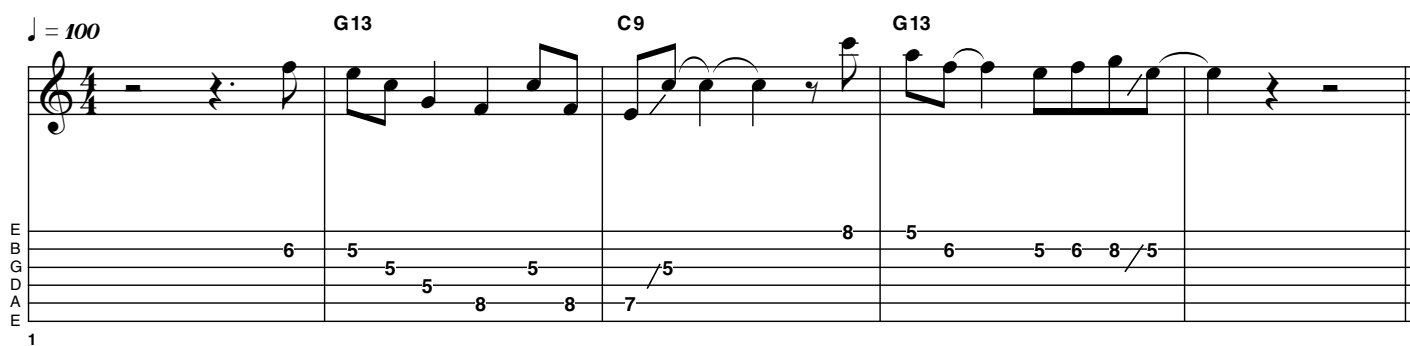
EXAMPLE 5 CALL AND RESPONSE USING FMAJ7 OVER G13

CD TRACK 61

Here is a call and response idea that uses an Fmaj9 arpeggio in bar one.

♩ = 100

G13 C9 G13



E
B
G
D
A
E

1



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CD TRACK 62

When moving into the higher octave of the scale, it's good to find a comfortable transition point (the point at which you need to switch strings

to continue playing the scale). The above transition suits me, but you may be more comfortable with a different one, so feel free to experiment.

[illegible]**CD TRACK 63**

Here's an idea inspired by Wes Montgomery's octave work.

G13

♩ = 100

The score is written in 4/4 time. The guitar melody is on a single staff. Below it is a fretboard diagram for the E string, showing fret numbers for the first four measures. The fret numbers are: Measure 1: 8, 10, 10; Measure 2: 8, 8, 10; Measure 3: 8, 10, 8, 7; Measure 4: 7, 8, 10, 7. The diagram also shows the positions of the B, G, D, and A strings, which are not fretted in this exercise.

CD TRACK 64

This line cascades down the extended C Major scale to end on an E note – the 13th interval of G13.

♩ = 100 G13

10 7 8 7 8 10 10 8 9 10 7 9 10 7 10 7 9 10 7 9 10 7 8 10 8 10 7

CD TRACK 65

To end this session, here's a quicker line using a 1/16th-note run. It's still based on the extended C Major scale pattern, but this time we're adding some chromatic approach notes that 'target' the scale tones. The lick ends on a D note,

suggesting that the underlying chord is a G9. (We'll further explore the idea of adding chromatic notes next time). Play through this line slowly a few times to get the shape under your fingers before bringing it up to tempo.

ARCTIC MONKEYS



Continuing with his series on the indie bands of the 90s on, **Simon Barnard** examines the style of Sheffield superstars, Arctic Monkeys.



Alex Turner and Jamie Cook of Sheffield band Arctic Monkeys

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RGT@LCM

Paul Custom, Fender Jazzmaster, and Vox Starstream XII electric 12-string, but has been seen playing many other makes and models. Jamie Cook plays Gibson ES-335, Fender Telecaster Custom and Gretsch Spectra Sonic, among many others. Amps have ranged from basic staples in the early days to more esoteric vintage fayre including Hi-Watt, Selmer, and Rosewell Simms-Watts replica (Cook); and Vox, Fender and Orange (Turner). Tones range from clean to classic British rock, complemented by effects such as chorus, delay, reverb and tremolo, which add extra depth and colour to the already big sound.

“The debut album, Whatever People Say I Am, That’s What I’m Not, remains the fastest-selling album in UK chart history”

This month’s study piece takes influence from Arctic Monkeys’ first two albums, *Whatever People Say I Am, That’s What I’m Not* from 2006, and *Favourite Worst Nightmare* from the following year. Throughout the track you will hear tips of the hat to several of the group’s hit singles.

When playing the example be sure to give it plenty of energy, but remember this is an incredibly tight band that locks in together exceptionally well. Your aim, therefore, is to attack the piece with bags of attitude, while keeping rock solid with the backing **IT**

ABILITY RATING

☆☆☆☆☆ Easy/Moderate

Info

Key: E/Em

Tempo: Various

CD: TRACKS 66-67

Will improve your

✓ Use of downstrokes

✓ Tremolo picking

✓ Syncopated rhythms

Formed in 2002, Arctic Monkeys is one of those bands that emerged as a result of MySpace, a social media platform that preceded Facebook and gave artists the opportunity to promote their music on the internet. The band recorded a number of demos, and two EPs which fans shared, thus creating a massive online following.

The debut album, *Whatever People Say I Am, That’s What I’m Not*, remains the fastest-selling debut album in UK chart history. Its success was largely down to the loyalty of these many fans, and of course the

songwriting genius of frontman and guitarist Alex Turner, whose clever social commentary and an ability to write catchy melodies and memorable riffs, was compelling.

Guitarist Jamie Cook joined the line-up to share riff and soloing duties with Turner, as did drummer and backing vocalist Matt Helders; Nick O’Malley replaced original bassist Andy Nicholson in 2006. These young men from Sheffield took the world by storm, and have continued to do so with the five albums that followed. They have graced American TV on numerous occasions, and headlined the world’s biggest festivals, including Glastonbury in 2007 and 2013.

Arctic Monkeys’ early songs were recorded with everyday guitars and amps, but over the course of their career Turner and Cook have turned to a broad range of classic, vintage and quirky gear. Turner has played a black Les

NEXT MONTH Simon checks out another great Yorkshire Brit rock band, *Kaiser Chiefs*



Get the Tone

Given the range of instruments that Turner and Cook have played, you can use almost any guitar for our track. Go for classic British rock sounds without too much front-end gain so as not to drown the fundamental tone in fuzz. While the band does use a variety of effects, it’s best to opt for a straight rock sound using the bridge pickup and a dribble of reverb or delay.



TRACK RECORD *Whatever People Say I Am...* and *Favourite Worst Nightmare* contain the early singles *I Bet You Look Good On The Dancefloor*, *Brianstorm*, *Fluorescent Adolescent* and *Teddy Picker* (great version of *Brianstorm* at Glastonbury in 2007 on YouTube). Latest album, *Tranquility Base Hotel And Casino*, has a very different sound to the earlier material, with *The Ultracheese* a really cracking song.

EXAMPLE ARCTIC MONKEYS STYLE

CD TRACK 66

[Bars 1-14] We kick off with a nod to the softer side of the band, for which you will need a clean tone. This section uses barre chords and a 50s inspired progression. Each chord lasts for three beats, with a percussive stroke on beat four - lift your fingers off slightly so they remain in contact with the strings but not the fretboard. This is followed by a series of 3rds, which outline the chords.

[Bars 15-19] The tempo increases from 120 bpm to 170 bpm, and we switch to an overdriven tone. You may notice that the key signature has switched from E Major to E Minor, and that there's an F5 chord in bar 18 which implies a Phrygian tonality. However, for ease, I have chosen to use the key signature of E Minor here as the F# note does appear in other parts.

Section 1: Bars 1-14 (Clean Guitar, 120 bpm)

Chords: E, G#7, A, Am

Bar 1: E (7 9 9 9 7)

Bar 2: E (7 9 9 9 7)

Bar 3: G#7 (4 4 5 6 4)

Bar 4: G#7 (4 4 5 6 4)

Bar 5: A (5 5 6 7 5)

Bar 6: A (5 5 6 7 5)

Bar 7: Am (5 5 5 7 5)

Bar 8: Am (5 5 5 7 5)

Bar 9: E (7 9 9 9 7)

Bar 10: E (7 9 9 9 7)

Bar 11: B (7 7 8 9 7)

Bar 12: B (7 7 8 9 7)

Bar 13: E (7 9 9 9 7)

Bar 14: E (7 9 9 9 7)

Section 2: Bars 15-19 (Overdrive Guitar, 170 bpm)

Chords: G#, A, Am, E, B

Bar 15: G# (8 9 8 9 8)

Bar 16: A (9 10 9 10 9)

Bar 17: Am (8 10 8 10 8)

Bar 18: E (4 5 4 5 4)

Bar 19: B (7 7 7 7 7)

Section 3: Bars 20-24 (N.C.)

Bar 20: E5 (12-12 15-15 12-12 14-14 12-12)

Bar 21: F5 (10-10 10-10 9 8 8 8 7)

Bar 22: E5 (12-12 15-15 12-12 14-14 12-12)

Bar 23: E5 (12-12 15-15 12-12 14-14 12-12)

Bar 24: E5 (12-12 15-15 12-12 14-14 12-12)

EXAMPLE ARCTIC MONKEYS STYLE

CD TRACK 66

[Bar 22] Here we see a descending E Minor Pentatonic (E G A B D), with an added F#. It's played in eighth notes and with downstrokes, which is how Alex Turner would probably have played it. In fact most of this piece uses downstrokes, which provides a slightly punk feel to push it along assertively.

[Bars 22-34] We introduce a syncopated riff here, which is a hallmark of the

band's early sound. Again, this has been played entirely with downstrokes rather than using upstrokes on the off beats. This section ends with a series of descending powerchords. Turner and Cook may have played this using an up and down strumming pattern, but I will leave it to you whether to play it using alternate strumming or continue with downstrokes only.

25

C5 B5 N.C. C5 B5

E
B
G
D
A
E

31

A5 G5 F#5 F5

E
B
G
D
A
E

35

N.C.

E
B
G
D
A
E

38

etc

E
B
G
D
A
E

41

E5 F5 B5 C5 E5 F5 B5 C5 G5 E5 F5

E
B
G
D
A
E

EXAMPLE ARCTIC MONKEYS STYLE

CD TRACK 66

[Bars 35-48] The only way to play this fast tremolo-picked section is with alternate picking, which is indicated on the score. You might find it easier to pick this closer to bridge, where the strings feel tighter and provide a somewhat brighter sound. This is how Turner and Cook would have played a line like this. Another set of powerchord riffs comes in between bars 41-48. Again, this section can be played with either all downstrokes or a mixture of both, with the off-beat chords played using an upstroke.

[Bars 49-66] The piece ends with a guitar solo, which again is played entirely using downstrokes to keep it authentic. This solo uses Em Pentatonic scale almost exclusively (E-G-A-C-D). The first half is an ascending pattern played in groups of four notes as it climbs the scale. The second half of the solo is built around a repetitive melodic motif, which would be ideal for large festival crowds to sing back. We end with a typical Arctic Monkeys-style triplet chord idea (which has popped up a few times in this month's piece).

Chords: B5 C5 E5 F5 B5 C5 G5 E5

46 51 etc

Chords: G5 F#5

51

Chords: A5 B5 E5

55 etc

Chords: G5 F#5

59

Chords: A5 B5 E5 F5 E5

63

SIXTH INTERVALS



Shaun Baxter continues to explore ways of applying various intervals to create ear-catching results with Mixolydian blues. This month: 6ths.

ABILITY RATING

★★★★★ Advanced

Info

Key: A (A7)

Tempo: 160bpm

CD: TRACKS 68-70

Will improve your

- ✓ Visualisation of 6ths in a scale
- ✓ Knowledge of how to use 6ths
- ✓ Creation of lines using 6ths

In this current series, we've been looking at ways of exploring specific intervals within Mixolydian mode, and this lesson we've arrived at 6ths. Within the modes of the Major scale, 6ths will be one of two types:

- Minor 6th = four tones
 - Major sixth = four and a half tones
- To illustrate this, Diagram 1 presents the notes of D Major and any of its modes (the A Mixolydian is its fifth mode). If you start from any note, and then move in any direction, clockwise or anti-clockwise, to another note that's five notes away (in other words, with four scale notes in between both notes), the distance is either a perfect 6th (mostly) or a Diminished one (♭6).

Sixths sound soft and melodic, similar to 3rds. In fact, a 6th is an inversion of a 3rd: for example, C# up to A is a Minor 6th, whereas C# down to A is a Major 3rd.

Stylistically, 6th intervals are used extensively, both in their single-note and double-stop form, in pop and country music, and various forms of blues.

Generally, when playing 6th intervals, you have the choice of playing them:

- a) on adjacent strings (which will involve a large stretch);
- b) with a string-skip (this approach is more 'vertical' as the notes will always be on one or two frets, but it presents more work for the picking hand when playing single notes).

During this series, our aim is 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 draw upon when improvising.

Also, you should aim to

execute each and all of the following basic permutations both up and down through each shape of a scale:

- A series of ascending 6ths.
 - A series of descending 6ths.
 - A series of 6ths that alternate between ascending and descending.
 - A series of 6ths that alternate between descending and ascending.
- As well as trying other permutations, such as:
- 'Up, up, down' or 'down, down, up' etc.
 - Various configurations on each 6th interval:
 - Low note + high note + low note
 - High note + low note + high note
 - Playing ideas that are a multiple of two (2, 4 or 8) to a triplet count.
 - Playing ideas that are a multiple of three (3, 6 etc) to a duple count (eighths, 16ths, etc).

"In this lesson we look at 6ths. Within the modes of the Major scale, 6ths will be one of two types: Minor 6th and Major 6th"

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

I'd strongly recommend you recap on previous lessons in this series, since combining different intervals will make your solos sound a lot more interesting. Focusing on just one type will soon get boring for you and the listener. **E**

NEXT MONTH *Shaun brings us another solo using specific intervals. Next month: 7ths*



The Pineapple Thief's George Marios likes to use 6ths and 2nds



6

GAIN



7

BASS



5

MIDDLE



5

TREBLE



5

REVERB

Get the Tone

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



TRACK RECORD Greek-born guitarist, singer and songwriter George Marios is an exciting young player who likes to use both 6ths and 2nds within his fiery brand of rock. As well as being the touring guitarist with UK rock band The Pineapple Thief, George has also released his debut solo release, *Daffodil*. Check out his playing and lessons on his Youtube channel or website: www.georgemarios.com

DIAGRAM 1 NOTES OF A MIXOLYDIAN

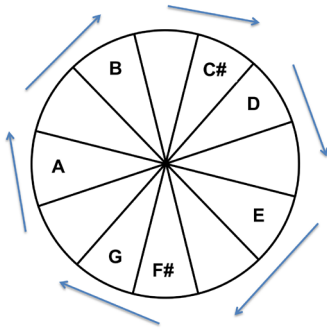


DIAGRAM 2 THIS MONTH'S CHORD PROGRESSION

A mixolydian -----|

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

(x2)

C mixolydian -----|

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

(x4)

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

EXAMPLE 6TH INTERVALS

CD TRACK 69

[Bars 0-8] The opening section combines picking with two-hand tapping, and is framed by a melody in the backing track that emphasises the high notes in the stream of eighth-note triplets. The palm-muted low notes on the sixth

string act as a melodic and rhythm counterpoint. The fretting-hand taps at the start of bar 4's beat 4 buy the picking-hand time to get into position for the tap at the end of the bar, setting up a repeat of the opening sequence.

Example 6th Intervals

Tempo: ♩ = 160

Staff 1: A

PM lightly

Staff 2: G/A

PM lightly

Staff 3: A

PM lightly

Staff 4: G/A

PM lightly

The diagram shows four systems of musical notation, each consisting of a treble clef staff and a six-string guitar staff. The guitar staff includes fret numbers and tapping symbols. The systems are labeled A, G/A, A, and G/A. The first system (A) has a tempo marking of 160. The second system (G/A) has a 'PM lightly' marking. The third system (A) has a 'PM lightly' marking. The fourth system (G/A) has a 'PM lightly' marking. The guitar staff shows fret numbers and tapping symbols, with some notes circled. The systems are separated by bar lines, and the first system has a '1' below the guitar staff, the second has a '3', the third has a '5', and the fourth has a '7'.

EXAMPLE 6TH INTERVALS

CD TRACK 69

[Bars 9-10] This is the first of many sections that feature two-note motifs played to a triplet count. This creates rhythmic interest because the point of emphasis keeps changing. Note that a similar approach is also taken in bars 11-12, 13-14, 33-36, 37-40, 43-46 and 47-48. Here, each two-note 6th interval motif is played a 7th interval apart from its predecessor (as they also are within bars 37-40). The transcription shows how I picked this passage (inside picking, starting on an upstroke – mainly alternate picking, but always going to each new string); however, you can use hybrid picking if you prefer.

[Bars 11-12] Rhythmically, it will help you to play this section if you think of the first notes in these two-note groups tracing out an ascending quarter-note triplet melody. Again, although alternate picking is shown in the transcription, you can use hybrid picking if you prefer (in this case, a downstroke and second-finger upstroke used for each two-note motif).

[Bars 13-14] This section could be played using a succession of down-sweeps by re-fingering it so that you place a different note on each string (try it); however,

I find it more articulate (in terms of sound) and easier to play accurately when fingered as shown (using string-skips and hammer-ons). Here, each two-note 6th motif is shifted up in 7th intervals and a similar approach (in terms of both interval shifts and fingering) is also adopted in bars 37-40.

[Bars 15-16] I wanted to avoid putting too many well-worn country-style 6ths that employ slides like this; however, a rock study on 6th intervals would not be complete without one. Rhythmically, consecutive three-note groupings played to a triplet count will normally sound relatively straightforward; however, this whole sequence has been displaced by an eighth-note by starting on the second note of the first beat in bar 15.

[Bars 19-20] Here, we have a mixture of three-note and two-note motifs. We've had an ascending country rock sequence in bars 15-16, so here's a descending one in bar 19. Like the passage in bars 11-12, it will help you play the contents of bar 20 if you think of the first notes of these two-note groups tracing out a quarter-note triplet melody (this time, descending).



EXAMPLE 6TH INTERVALS

CD TRACK 69

[Bars 21-22] It's possible to play each motif here using two taps in the fretting hand followed by two taps in the picking hand (by placing the third note on the same string as the first); however, again, I find it easier and more articulate to finger it as shown (involving fewer wide stretches).

[Bars 25-26] As a contrast to relentless single-notes, here are some double-stops. Here, we're playing moderately-wide stretches; however, we can adopt a more vertical approach by relocating the note on the second string within each diad to the third string. This will require the string to be damped by the

underside of the fretting finger to prevent it from ringing out. The four-note groupings cause the motifs to be rhythmically displaced when played to a triplet count, as a different note lands on the downbeat each time.

[Bars 27-28] Here, we are tapping two consecutive notes with each hand and, on each string-pair, playing down one 6th and up then next. Although I sometimes tap with the picking hand's second and third fingers, the movement will be stronger if you dispense with the pick. This will allow you to use your first finger for the lowest note played by that hand on each string.

The musical score is divided into two systems, each with a treble clef staff and a guitar-specific staff showing strings E, B, G, D, A, E from top to bottom.

System 1 (Bars 17-20):

- Bar 17:** Treble staff shows a B $\flat$ add9 chord with a triplet of eighth notes. Fretboard diagram shows notes 22, 22, (24), (25) on the E string.
- Bar 18:** Treble staff shows an F chord with a triplet of eighth notes. Fretboard diagram shows notes (24), 20 on the E string.
- Bar 19:** Treble staff shows a C $\flat$ chord with a triplet of eighth notes. Fretboard diagram shows notes 20, 18, 18, 17, 17, 15, 15 on the E string.
- Bar 20:** Treble staff shows a (8 $\flat$) chord with a triplet of eighth notes. Fretboard diagram shows notes 18, 14, 17, 15, 17, 15, 14, 17, 15 on the E string.

System 2 (Bars 21-28):

- Bar 21:** Treble staff shows an F chord with a triplet of eighth notes. Fretboard diagram shows notes 12, 10, 19, 8, 12, 10, 19, 8, 12, 10, 19, 9, 10 on the E string.
- Bar 22:** Treble staff shows a C $\flat$ chord with a triplet of eighth notes. Fretboard diagram shows notes 11, (13), (11), 11, 10 on the E string.
- Bar 23:** Treble staff shows an A $\flat$ chord with a triplet of eighth notes. Fretboard diagram shows notes 9, 9, 9, 10, 10, 10, 7, 7, 7, 9, 9, 9 on the E string.
- Bar 24:** Treble staff shows an A/G chord with a triplet of eighth notes. Fretboard diagram shows notes 12, 9, 15, 19, 12, 9, 16, 19, 12, 9, 16, 19, 12, 9, 16, 19 on the E string.
- Bar 25:** Treble staff shows an A $\flat$ chord with a triplet of eighth notes. Fretboard diagram shows notes 16, 12, 17, 21, 16, 12, 17, 21, 16, 12, 17, 21 on the E string.
- Bar 26:** Treble staff shows an A $\flat$ chord with a triplet of eighth notes. Fretboard diagram shows notes 16, 12, 17, 21, 16, 12, 17, 21, 16, 12, 17, 21 on the E string.
- Bar 27:** Treble staff shows an A $\flat$ chord with a triplet of eighth notes. Fretboard diagram shows notes 16, 12, 17, 21, 16, 12, 17, 21, 16, 12, 17, 21 on the E string.
- Bar 28:** Treble staff shows an A $\flat$ chord with a triplet of eighth notes. Fretboard diagram shows notes 16, 12, 17, 21, 16, 12, 17, 21, 16, 12, 17, 21 on the E string.

EXAMPLE 6TH INTERVALS

CD TRACK 69

[Bars 31-32] During the 'break', we see a succession of second-inversion 6th chords (each repeated): G6-A6-D6-Em6. This involves playing a triadic chord in the fretting hand (stacking the 5th, 3rd and root of each chord) and playing the 6th of each chord with a picking-hand tap (Interval stack: 5-3-1-6).

[Bars 33-36] This section features a variety of two-note motifs (as does most of the remaining solo) in consecutive 2nd intervals. Whereas the descending motifs in bars 11-12 serially doubled back as they climbed up through the scale, the ones in bars 33-34 ascend in a single direction. Apart from the very

end of bar 34, the notes are not on adjacent strings, so there is more work for the picking hand as you are having to skip strings. I used alternative picking, but many players would prefer hybrid picking. In bar 35, we move down one 6th interval and up the next as we ascend the neck and each motif is contained within a single string-pair (adjacent to each other). Finally, in bar 36, we adopt the same approach (down one 6th interval, up the next) while descending the neck and employing string skips to the third string rather than placing all of the lower notes on the second string.

A (4) (4) (4) (4) w/bar
 E B G D A E
 29
 9 9 9 10 10 10 7 7 7 9 9 9
 5 5 5 7 7 7 3 3 3 5 5 5
 A/G
 E B G D A E
 31
 12 3 12 3 14 5 14 5 12 3 12 3 14 5 14 5
 4 4 6 6 4 4 5 5 5 5 7 7
 Bbadd9 F
 E B B D A E
 33
 6 14 15 15 14 15 17 18 14 15 17 17 14 19 15 21 17 22 19
 8ma C
 E B G D A E
 35
 20 15 17 17 18 15 17 20 22 18 20 22 18 17 17 15 15 13 12 10 10 9
 Bbadd9 F (4) (4) (4) (4)
 E B G D A E
 37
 BU
 11 (13) 5 7 6 7 9 9 10 10 10 12
 7 8 8 9 10 12

EXAMPLE 6TH INTERVALS

CD TRACK 69

[Bars 43-46] Next, we have a series of 6ths stacked in 4ths, snaking up and down in six-note groupings while ascending the neck. More rhythmic interest is provided by starting the sequence on the last note in beat one: this causes the groups to stagger over the bar lines which helps to avoid predictability and rigidity. Although there is a mixture of picked notes, hammer-ons and slides, there should be an even space between each note (so don't rush the slides).

[Bars 47-48] More six-note groupings in this final section, only, this time, starting on the downbeat, so there is no rhythmic displacement. Like bars 11-12 and bar 20, the first notes in the consecutive series of two-note motifs trace out a quarter-note triplet melody: this time, serially doubling back while inching down the neck through the scale. I alternate picked this section; however, again, you can use hybrid picking if you prefer.

8va C

39

(8va) B^badd9

41

C

43

B^badd9 F

45

C A

47

IN THE WOODSHED



This month **Charlie Griffiths** is aiming to transform your blues improvisation with a simple one-note Pentatonic Dominant trick.



Paul Gilbert loves dropping the Minor Pentatonic's root note down a semitone for new licks.

ABILITY RATING

★★★★★ Moderate

Info

Key: Various
Tempo: Various
CD: TRACKS 71-80

Will improve your...

- ✓ Scale knowledge
- ✓ Blues soloing
- ✓ Sophistication

Improvising over a blues can be as simple or complicated as you want to make it. The usual starting point is to use the minor Pentatonic from the tonic chord and have fun playing licks and bending strings to your heart's content. There is absolutely nothing

wrong with this, as players like BB King have proven for decades. However, if you want to inject a bit of jazziness to your licks then it is simpler than you might think. In this lesson we will take a common blues chord change; the I chord moving to the V chord. This could be A7-E7, Am7- E7 or the same relative chords in any other key.

The trick is as simple as changing one note. Start by playing your familiar A Minor pentatonic on the I chord (A-C-D-E-G), then when the E7 comes along, change the A to G#, keeping the other four notes where they are. Example 1 demonstrates what this looks and

sounds like using shape 1 of the Minor Pentatonic, or the 'root on the sixth string' shape. Just this simple single note change is very effective and provides a 'Robben Ford meets Paul Gilbert' flavour. Example 2 is the same concept applied to the 'root on the fifth string' shape. As you play through these, remember that only the root note needs to shift down a semitone. This works because this hybrid scale shape's true root note is actually from the V chord's root note, producing the intervals 1-#9-3-#5-7. This is an interesting collection of intervals because it is essentially a Dominant 7 arpeggio (1-3-7), with the #9 and #5 interval added.

Technically speaking this puts us in Super Locrian aka Altered Scale territory which is usually spelled out as 1-9-3-#9-5-#5-7. Although good to have this theoretical information to back up the reasons why things work, the proof of the scale is in the playing, so with Examples 3 and 4 we do just that with a couple of licks based on this simple but extremely effective manoeuvre. The first lick is in A Minor and the second lick is in E Minor; this should give you a good enough starting point to be able to move the licks to any key you desire.

Example 5 has one more simple trick you can try. This time we add the IV chord, giving us the I-IV and V we usually see in a blues. For the IV chord, take your initial A Minor Pentatonic, move it down three frets (to F#), then flatten the 5th. So in essence we are playing an F# Minor Pentatonic (15) over the D7 chord. This gives us the intervals 3-5-7-9-13, or a 'D13' sound over our IV chord, which is a very colourful and pleasant effect. This, coupled with our initial trick, now gives you a simple way of playing three different sounds over three different chords which will transform your blues improvisation. **T**

NEXT MONTH Charlie brings you another scale twist as he looks at using the 'Lydian trick'

EXAMPLE 1

CD TRACK 71

Start with your first finger on the 5th fret and use third and fourth fingers to play up and down the entire scale shape. At bar 3, stretch your first finger down to the 4th fret on the sixth and first strings to 'flatten' the root note. There is also an A root note on the fourth string to shift down a semitone.

$\text{♩} = 80$ A m7 E7 Play 4 times

E
B
G
D
A
E

1, 5, 9, 13

EXAMPLE 2

CD TRACK 73

This example is the same concept as Ex1, but here we are in the key of E Minor. This time start from the first string and play through the scale until you reach the root note on the fifth string, then ascend again. At bar 3 we will 'flatten' the root notes (ie change E notes to D# notes) which are found on third and fifth strings.

♩. = 80

Em7 B7 Play 4 times

1, 5, 9, 13

EXAMPLE 3

CD TRACK 75

Start this lick in A Minor Pentatonic with a third-finger tone bend on the third string, then on the second and first. In bar 2, target the Bm7 downbeat with the G# note change in order to intensify the chord change as much as possible. Note that for the remainder of the lick we pause on the target note throughout.

♩. = 80

Am7 E7 Play 4 times

1, 3, 5, 7

EXAMPLE 4

CD TRACK 77

Start this lick with the fourth finger and roll from first to second string (finger pad to finger tip) to keep the notes separated. Continue descending and ascending in 4ths using all four fingers. Use even alternate picking to keep the 16th notes consistent throughout the lick.

♩. = 80

Em7 Bm7 Play 4 times

1, 3, 5, 7

EXAMPLE 5

CD TRACK 79

This lick uses a different scale over each chord, but all the notes are positioned in the same area of the fretboard to be as economical as possible. As you play the lick, keep your fingers as close to the strings as possible to help the notes flow smoothly.

♩. = 80

E7 D7 A7 Play 4 times

1, 4, 7, 10

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ALBUM OF THE MONTH

STEVEN WILSON

THE FUTURE BITES

Caroline **10/10**

On this new project the neo-progmeister embraces electronica while documenting a digital dystopia. Fear not, however; *The Future Bites* is as groundbreaking and original as anything Steven Wilson has produced previously. True to say that synthesisers dominate the album's soundsphere more than before, but where would progressive rock be without the sound of a fat old voltage controlled oscillator or two shaking you to the very core? The first time we listened to the album was courtesy of a very nice pair of Sony HD headphones and the listening experience was practically otherworldly. Wilson's production is seriously deep-pile and lush with so much going on that it takes several listens before you can fully take it all in. But what about the music itself? The overall theme is how our online life has, in some cases, gone bad. *Personal Shopper* relates how easy excess is just a click away and *Follower* details the downside of being a social media sensation. But it's tracks like *King Ghost*, our standout number, and *Count Of Unease* that visit that plaintive prog at which Wilson so excels. And, as usual with Wilson, it's the power of the songwriting that makes *The Future Bites* such a mature, epic album. Play on repeat. [DM]



JOEL HOESKTRA'S 13

RUNNING GAMES

Frontiers **8/10**

Hard rock is known for numerous outstanding guitarists but we'd be keen to have Joel Hoesktra added to the list. Certainly he's paid his dues, from *Night Ranger* (alongside Brad Gillis) and lead guitar on *Broadway* hit show, *Rock Of Ages* to *Trans-Siberian Orchestra* and now *Whitesnake* (alongside Reb Beach). This is Joel's band's second album and with a line-up consisting of Derek Sherinian (keys), Tony Franklin (bass), Vinny Appice (drums) and Russell Allen (vocals) it is melodic 70s-80s rock with modern production all the way! Opener, *Finish Line* is reminiscent of Dio or Dokken with a cutting

guitar riff, thudding bass and big vocals bolstered by Derek's synth lead, and screaming Les Paul licks from Joel. If you like harmonised rhythm guitars and huge vocal stacks, you'll like *Hard To Say Goodbye*. There is a great tapping line under the chorus vocals; a technique for which Joel is well known. The 3/4-time ballad, *How Do You*, cries out for 'lighters held aloft' while the swinging feel of rocker, *Heart Attack* has genuine stadium appeal. Throughout, Joel's musicality is well presented with tight picking, precise tapping, screaming string bends and muscular phrasing that showcase his admirable chops with aplomb. If you want air-punching rock with big melodic hooks and top playing, this is a storming album! [JS]

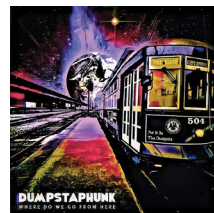
DUMPSTAPHUNK

WHERE DO WE GO FROM HERE

Mascot **8/10**

Fancy a new source of R&B funk? Something that sounds like *The Meters*, *James Brown* and *Sly And*

The Family Stone with a dash of *Living Color* and *Parliament*? Then you'll want to check out *Dumpstaphunk*, a New Orleans band that includes two of the famous Neville family, Ivan (vocals/keyboards) and Ian (guitar). Here, the drums are thick and punchy, the guitars snapping, the bass thudding, the organ church infused and the horns exclamatory with soulful vocals on top. With 11 tracks on offer, *Dumpstaphunk* know how to arrange, leaving space for the vocals or leaning in hard when they want to whack the funk down hard. Opener, *United Nation Stomp* is one of the rockier songs, wonderfully evoking Hendrix's funky *Band Of Gypsies* period with a searing guitar solo to match. Make *It After All* is an untempo groover with great clean rhythm guitar playing. Instrumentals are well featured: *Backwash* has a widely swinging groove enhanced by an earworm of a bass-and-guitar unison riff; *Itchy Boo* has infectious auto-wah guitar, melodic horns and a super-tight rhythm section while *Dumpstamental* is perfect for getting a Saturday night gig off to a



flying start. As for how rocking they can be, *Sounds* is worth hearing - as pumping as many a *Living Color* song. Slamming stuff! [JS]

JOSEPH WILLIAMS

DENIZEN TENANT

The Players Club **8/10**

You'll know Joseph Williams as Toto's vocalist, as well as being the son of John Williams, the famous Hollywood composer. Released at the same time as bandmate Steve Lukather's *I Found The Sun Again*, Joseph has created a very rich song-based album with the types of melodies and chord changes found at the upper end of sophisticated US 'pop rock' (Jimmy Webb to Steely Dan and Toto). On the 12 tracks Joseph is joined by many great musicians from Lukather and Mike Landau through to Nathan East and Lee Sklar who bring their excellence to the arrangements. Laid-back opener, *Never Saw You Coming* is



full of vibrant guitar work, ambient keyboards and evocative vocals. *Liberty Man* is a recent single with a great 3/4 drum groove with thick piano chords and tasty lines from Lukather in the middle section. The title track is very vibrant, with an expansive mix and great arrangement. For those that like triplet grooves, *Black Dahlia* will prove pleasing. For a jazzy feel, *No Lessons* evokes a Gershwin meets Billy Joel vibe. It's not all new material though, as Joseph covers two classics; *Peter Gabriel's* *Don't Give Up* gets an impassioned performance, while early Beatles' classic, *If I Fell* is sympathetically realised. If you hanker for great songs, impeccably formed, this comes highly recommended. [JS]

JOE ROBINSON

BORDERS

Joe's Garage **8/10**

Australian-born guitar virtuoso and educator Joe Robinson has been on our radar for some time now. Ever since we came across some videos on YouTube we've found it hard to understand why he isn't a lot better known than he is. Robinson is a multifaceted musician - give him an acoustic guitar and he nimbly accesses the realm of his former mentor Tommy Emmanuel, with sensitive covers and exciting originals. But put an electric guitar in his hands and he can pick like quicksilver. However, here, on his fifth album to date, it's his songwriting that draws everything together in a neat little bundle: shades of *The Bros Landreth* with more than a dash of John Mayer thrown in for good measure, and a voice that's up there with the best of them. Check out the tones on the intro to *Sorry* and you'll be convinced. We were. [DM]



NEXT MONTH

MORE OF THE WORLD'S BEST LESSONS...

FEATURE #2 VIDEO

ALEX SILL

Age Of Shadows

This wonderful fusion guitarist plays and explains his solo on another of Jason's fantastic backing tracks.

CLASSICAL TAB VIDEO

PIETRO MASCAGNI

Cavaleria Rusticano

Bridget Mermikides arranges the intermezzo, best known from films *Raging Bull* & *The Godfather 3*.

FEATURE #3

THE CROSSROADS

Mike Stern - bebop Hendrix

This month Wheaty shows how this great fusion guitarist turns Jimi-style blues into scorching fusion licks.

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