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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 Keeting, 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

JASON AND I concocted this month's cover feature after one of our many conversations about playing. We are very different as musicians (he's really good, haha!), but our tastes in music cross over an awful lot. We both describe ourselves as lovers of pop, but that can encompass anything from Beatles to Beach Boys, Steely Dan to Stevie Wonder, ABBA to AC/DC, Shadows to Satriani, Toto to Todd Rundgren and all points in between.

But while Jason appreciates great blues playing, he's such a stickler for being in tune and in time that sometimes the old guard, who I so love, can get a little hard on the ears. However, like me he adores the more sophisticated blues of Robben Ford, Larry Carlton, Michael Landau, Scott Henderson and that whole raft of players with feet in both the blues and jazz camps.

We'd often talked about how so many players base much of what they do around the five 'boxes' that we associate with the Minor
Pentatonic, and then add notes to this familiar set of fretboard positions. Many of these guitarists wouldn't necessarily know that, by joining different notes to these finger-friendly shapes, that they are creating scales like Dorian,
Mixolydian, and others.
They simply hear what

they like and play,

without necessarily



worrying about the theoretical details.

So we came up with this idea of the Uber Blues Scale, which is that well-worn set of boxes with every possible note you could add to expand it - while still staying within the bounds of what we'd call blues. And that's all the original guys, as well as the more modern, jazzy players - so everyone from Albert Collins to T-Bone Walker and Chuck Berry, to Eric, Jimi and Stevie Ray, to Larry, Robben, Josh Smith, Eric Gales (out cover star), Kirk Fletcher, Matt Schofield and so many more.

Jason then put musical flesh on the idea, discussed it with Jon Bishop and he devised what you will find on pages 14-23. Jon begins with the Blues scale - itself a Minor Pentatonic with one added note (the \$5\$), then gradually adds notes to it, creating Blues scale + 3, Blues scale + 3 + 2, up to our full nine-note Uber Blues scale.

Now, you won't find that title in your music books, but we think it's a great description of a cool way to build a massive vocabulary of licks, should you not want to delve too hard into the theory (of course we recommend that too.)

Anyway, I hope you enjoy the feature as much

Neville Marten, Editor neville.marten@futurenet.com

as we enjoyed dreaming it

up for you. See you soon.

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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 two the relevant articles. Any web and email links in the text are tappable too

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

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

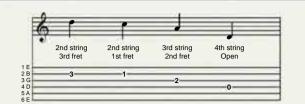
GT USER GUIDE

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



READ MUSIC

Each transcription is broken down into two parts...



MUSICAL STAVE

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

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

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

PICKING

Up and down picking



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

Tremolo picking



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

Palm muting



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

Pick rake



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

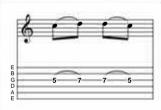
Appeggiate chord



■ 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 frettinghand fingers.

Fret-Hand Muting



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

BENDING AND VIBRATO

Bendup/down



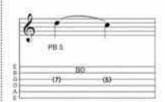
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

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.

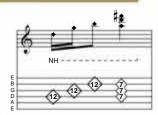
CAPO



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

HARMONICS

Natural harmonics



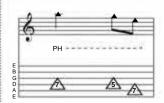
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



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

Pinched harmonics



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

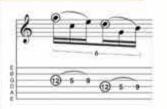
Tapped harmonics



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

R/H TAPPING

Right-hand tapping



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

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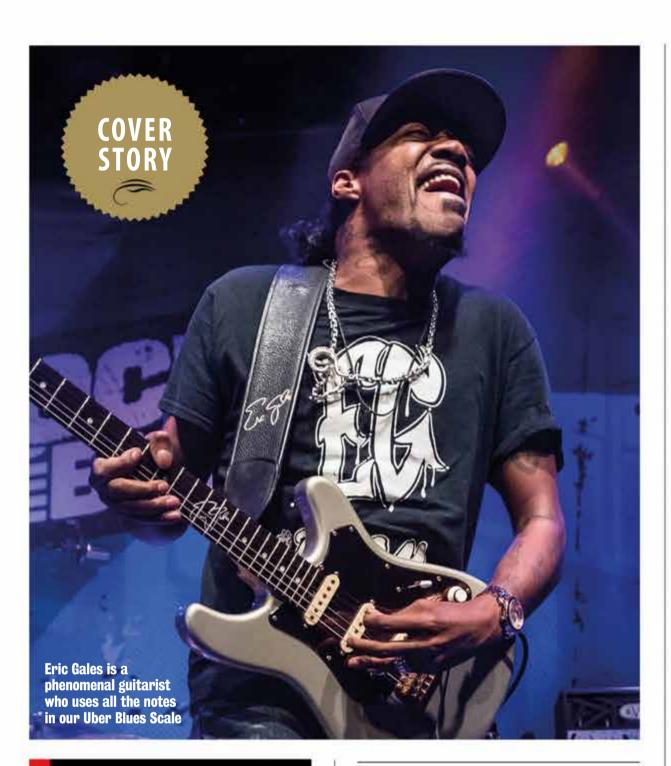
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THE UBER BLUES SCALE Play your best solos yet

Join Jon Bishop as he adds to the Minor Pentatonic note by note, to build the monster nine-note Uber Blues Scale. Then get wailing.

SPECIAL FEATURE

THE CROSSROADS PT6 38 Where blues meets jazz

John Wheatcroft demonstrates how Mike Stern and others mix Hendrix-style blues-rock licks with bebop ideas, to sound incredible.

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PIETRO MASCAGNI Cavalleria Rusticana 46

Bridget Mermikides arranges the Intermezzo from this famous piece, as used in Raging Bull.

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LESSONS INTRODUCTION

Senior music editor Jason Sidwell introduces this month's fantastic lessons section.

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Billie Joe Armstrong, Townshend, Albert Lee, Frusciante, Al Di Meola, Nuno Bettencourt.

BLUES

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completes his series on bluesy-jazz guitar.

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SHAUN'S CREATIVE ROCK 72 Shaun Baxter continues his series showing

how using specific intervals can give your playing a new edge. This month: 7ths.

Charlie Griffiths brings you five great licks using

the 'Flat Five Trick' over a static Dominant 7th.

EXCLUSIVE VIDEOS!

ALEX SILL

BRIT ROCK

Video Masterclass

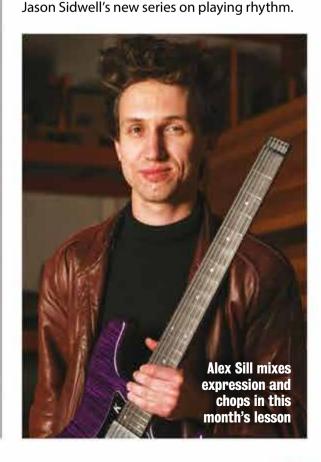
IN THE WOODSHED

This astounding guitarist plays and explains his solo on the moody track, Age Of Shadows.

RHYTHM ROOST

Swing in 7

Learm some reggae flavoured ideas in 7/4 with



- FOOD FOR THOUGHT - Justine



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

ell, I just bought myself an absolutely gorgeous 1965 Gibson SG. I got it from Fil Olivieri (Solo Dallas) who has had it worked on and it's one of the finest set-ups I have ever played... but it's got .008 gauge strings.

I've always believed that a thicker string moves the magnetic field of the pickups around more and gave a fatter sound, but I really don't know where I got that from. I know very little about physics or electronics. I suppose it came somehow from loving Stevie Ray Vaughan's tone so much and knowing he used super heavy strings. Looking around and researching this article, it would seem that this thinking is perpetuated around the web, but now I'm suspecting it's a myth.

Angus Young uses .008s and his sound is huge. Billy Gibbons uses .007s (!!) and has an incredible tone. There are a ton of awesome players that are known for using .009s including Joe Satriani, BB King, Chuck Berry, Brian May, and Mark Knopfler. Lot of great tone in that list and so that 'thick strings equals fat tone' thing doesn't seem to fully hold up.

I'll admit that my first week was a bit of a struggle, but I'm really warming to it now and learning a lot about my technique, touch and whole approach.

The first crazy thing was how big the sound is. I really expected it to be thin but it wasn't at all. In fact there is a kind of bite that seems to cut through and that I really dig.

And it is so easy to play. I've often said that I like to have to work for a note - that having to really physically push up a bend somehow made it feel like I was expressing the note with a greater intensity. But with .008s there's a lot less pressure required to reach the fret so it feels very different.

After a month it just feels comfortable and natural, and I think I actually have greater control now. Bending is way easier, legato



passages feel more relaxed, holding chords requires no effort.

The biggest struggle initially was pick control - I'm used to being able to really dig in and have to really work a tone out. But with thin stings I've found I have to be a lot more careful with my picking dynamics, as picking too hard just

exploring these light gauge strings. When you are used to having to use a certain amount of pressure to get a note to ring out clearly, that becomes the default and the same amount of pressure you use for .010s will make .008s go out of tune. That extra pressure, now not needed, can just raise the pitch

HAVING THIN STRINGS AND A GREAT SETUP MAKES PLAYING EASIER, BUT I STILL ENJOY GRABBING A GUITAR WITH THICK STRINGS"

made the intonation go sour and with a low action it was getting buzzy. Adapting did not take as long as I expected but I was certainly shaky for a bit and, had I not been prepared to give it some time, I may have given up too soon.

Finger pressure was also a challenge when I first started

enough to make it sound out.

But I only have the one guitar with .008s on. Most of my others are strung with either .010s or .011s, some even .012s. And what I'm finding the most interesting is how the different gauges feel - and the dramatic effect it has on how and what I play on these guitars.

For sure there are songs where I want to thrash the instrument, play it hard and really work for it - and that kind of playing doesn't work with thick strings (well, at least I have not figured it out yet). I have a feeling that the thin strings really require a delicate touch.

In that first week I also broke a couple of strings, which is very rare for me - but it was just that I was just going too hard at it because, once my playing adapted, the string breakage stopped completely.

I still find myself over-bending more than I would like. I guess I have been playing with heavier strings for over 30 years so there's muscle memory that's hard to turn off, but it's getting better.

Vibrato, particularly on bends is super nice on thin strings. Because the bend is so easy, adding vibrato feels effortless - really quite remarkable, and very expressive. It's like the 'dynamic range' of feel is expanded.

Being able to press very lightly and get a clean note has also changed my approach to legato playing. It allows me to relax a lot more which causes less tension in my hand. I'm able to play longer lines without feeling worn out. It's very refreshing.

Is it better or worse though? It's impossible to say. Having thin strings and a great setup makes playing easier but I still enjoy grabbing a guitar with thick strings and having to work it.

I'm not sure I'm going to move all my guitars to ultra-light strings, and I've yet to try the super-thins on the acoustic - but I certainly will.

I would absolutely recommend having a go with .008s though. If you have never tried it before then you might be in for a pleasant surprise and discover some new food for thought on your own playing and technique.

Happy trails! J.

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

- SESSION SHENANIGANS -

The studio guitarist's guide to happiness and personal fulfilment, as related by session ace Mitch Dalton. This month: When Numbers Get Serious (Pt 2).

carred by his first foray into the world of Gibson 335s, our youthful hero has sold his slightly left-field 340 model and attempted to move on. Now read on, if you dare...

It was to be another two decades before I was able to talk about my crushed dreams of thinline semis. The healing process was slow and painful. On occasion I would break down in tears spontaneously in public. But enough of Roxy Music.

My consolation, during these wilderness years, lay in the self education concerning all things double-cutaway. And, as the old adage has it, knowledge is power. And power is humbucker shaped.

I discovered that the iconic guitars from Kalamazoo, Nashville and Memphis exhibit more variability than a video assistant referee. And there I was, blithely assuming that there was no more to purchasing a dot-inlaid delight than nipping down to your semi-friendly Toyota dealer and driving off in a fault-free Corolla. If only.

Since 1902, when Orville Gibson glued his first mandolin, the eponymous company has passed through several changes of ownership since first it was sold to Chicago Musical Instruments (CMI) in 1944. From 1969 until 1986 it was owned by Norlin Corp, and it's changed hands a couple of times since. My research revealed that it is the CMI era 335s produced between 1958-1964 that are the most sought after. And for the baddest of which you will pay the biggest of bucks, natch.

The basic design has altered little - the guitar features a solid maple block that divides the thin body into twin tone chambers and comes fitted with two humbucking pickups. My ignorance was so extensive that I assumed the identically bodied 330 model was just a cheaper version. Not so. This instrument is fitted with P90s, the body is completely hollow and the guitars sport a neck that originally joined the body at the 16th as

opposed to the 19th fret. Oh, and it sounds completely different.

All this and I have yet to mention the variant models - the 345, replete with unloved Varitone switch and equally unpopular optional stereo output jack. The 355, offering gold plated hardware and a vibrato as standard. My 340, of course. And so it goes. ES-347, ES-369, BB King's

between divorces. I had two hours to kill between a matinée and an evening performance of Chess. I was footloose. And solvent.

There it was, in prime position in the window - a wine red ES-335 with a whine ready price tag to boot. I crossed the threshold, passed the famous piano showroom, traversed the stairs and skirted the enormous

"THUS IT WAS THAT I FOUND MYSELF LOITERING IN THE WEST END'S BOND STREET, PERUSING THE WARES IN THE WINDOW OF CHAPPELL'S"

Lucille and a host of signature models. After 20 years of private investigation, I took away one key learning - stick to a 335, mate. You'll have to kiss a fair few frogs to find your prince anyway.

And thus it was that I found myself loitering without intent in the West End's fashionable Bond Street, perusing the wares in the window of Chappell's expensive emporium. It was the late 8os. I was tea chest. And there, behind the counter, stood Ed Jones. Manager, entrepreneur and eccentric. He greeted me warmly, as ever. "Get out. You know the rules. Saturday is for solicitors and accountants with a minimum spend of £3K. You pros are utterly useless to me. Stop cluttering up the place and go buy your three picks and one set of light gauge D'Addarios some place else."

However, I was not for turning.

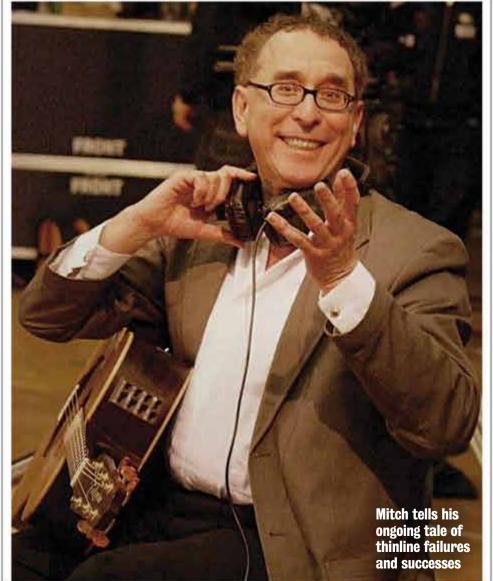
Years of experience as a guitar store punter had toughened me up. Ed would have to be at the top of his game to be rid of me. I explained the purpose of this day's visitation. Grudgingly, he summoned an underling to take down the object of my desire and place it within my grasp. He continued to stare at me with the suspicious air of a man who knows surely that his time is being wasted, as I gave both my Lee Ritenour licks my best shot. But I bought it. A four-figure

sum was exchanged. I seem to remember taking my exit via a hastily laid red carpet as both The Band Of The Coldstream Guards and the words "Great to see you Mitch - come back soon. You're always welcome" rang in my ears.

Of course, like the labours of Sisyphus, it was all to begin again. Frankly, this wine red boulder was in need of attention. It just didn't 'sing' or respond to my modest efforts. While it might be the case that what I don't know about 335s is worth knowing, Bill Puplett is the man who assuredly does. The High Priest of Harrow Weald began with the capacitors. The 500K items were replaced with those of 300K resistance. It warmed up the sound no end. He replaced the synthetic nut with bone. We tried various high-end humbucker replacements before settling on OX4s from Mark Stow in Oxford. If they're good enough for Larry Carlton... The Puplettmeister fitted a push-pull switch that offers the option of splitting the pickup coils if desired. And on it went for months. I only wish I could - for sound journalistic reasons - conclude by telling you of another heroic failure to acquire a decent 335. But I can't. You need only to know that, as we go to press, William has it in his shop for its first refret. It gets played.

Finally, a happy ending. I can only apologise.

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



INSTRUMENTAL INQUISITION!

Instrumentals are hugely popular with guitar fans so Jason Sidwell asks top guitarists for their approaches. This month: with his new album released, The Sleeper Wakes, UK jazzer Ant Law talks all things instrumental.

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

AL: In my early teens I started listening to lots of rock music, and gradually the instrumental sections became my favourite bits. The very special thing about the guitar is that it is capable of 'harmony' in a way that 'single-line' instruments aren't. We are also able to be expressive with the articulation of notes. Sure, a pianist can probably play denser chords, but we can bend, slide, stroke softly with a fingertip, pluck really hard and so on. And while a trumpet or sax can wail and squeal they can't play four-note chords.

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

AL: The absence of words leaves things wide open for the listener to imagine things. A number of tunes trigger vivid film-like scenes for me. Songs with lyrics tell a story. With instrumentals you can make up

GT: Are there any tendencies you aim to embrace or avoid?

AL: I try to keep melody present at all times, compositionally and improvisationally. I also try not to decorate things unnecessarily - I hear many players saying very little but the ornaments are 'maxed out'. The floral colouring is quite interesting from a guitaristic point of view, but no amount of decoration can make up for a clearly stated music idea.

GT: Is a typical song structure – intro, verse, chorus, etc, always relevant for an instrumental?

AL: In my opinion certainly not! Unusual structures can be really rewarding. I don't know why but Satriani's Searching comes to mind - it's basically just a groove all the way but then there's this one harmonic section that comes in a few times - the weight that it carries is huge, particularly the second time. I try to be as creative with structure as I am with melody and chords or any other musical aspect.

GT: How useful is studying a vocalist's approach when playing an instrumental?

AL: I haven't done this in any great detail so I don't know. However, singing melodies away from the instrument can be a great way of finding things that you might not normally play - if you get distracted and start widdling, which we are probably all guilty of.

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

AL: My best tunes often emerge as harmony and melody together, so getting comfortable with the 'chord melody' approach has been really helpful. Not necessarily in a 'jazz' style - but just being able to play a chord to support a melody. I try to develop ideas clearly; repetition can be great as it can allow you to start

be a great way of achieving it. Sometimes a more 'settled' energy can be great throughout an entire tune. Or even something frenetic throughout, like some Meshuggah songs. Contrast is important.

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

AL: I like variety. Sometimes I want a really compressed, dirty sound like Kurt Rosenwinkel (like on Chords, from The Remedy). Sometimes I'll want a fat thuddy dark jazz sound like Pat Martino or Adam Rogers. Other times a brighter sound might be nice, like Peter Bernstein. My favourite tone these days seems to be the really fat jazz sound, blended with a pencil condenser mic on the body of the guitar (even when the guitar is a solidbody). The mic captures the

Ellington's Sound Of Love for example. I tend to use A_b and E_b a fair bit, which is the equivalent of A and E in standard tuning.

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

AL: On my last four albums two thirds of the tunes are Major (or at least they start Majorish) and one third are Minor, so perhaps I prefer Major... Lots of aesthetic comes from the borderline in between though. Blues is frequently about straddling the two.

GT: Any favourite modes?

AL: Twenty years ago it would have been Lydian. Ten years ago Lydian Dominant. Recently, I was exploring the modes of Harmonic Major - some of these are nicely weird. For example there's the very bright sixth mode, which you could

"I TRY NOT TO BE AFRAID OF ALLOWING OTHER INSTRUMENTS TO SHINE, WHICH CAN REALLY HELP SUSTAIN INTEREST IN AN INSTRUMENTAL"

at the same point but then go somewhere different.

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

AL: I try not to be afraid of allowing other instruments to shine, which can really help sustain interest in an instrumental. And sustaining the interest of listeners is key. I try to keep a few things in mind - having some composed stuff that is interesting (but not too hard to play well) and then a solo form that is fun to play but not too complicated. GT: Many guitar solos start low and

slow then finish high and fast. Is this useful for instrumentals too?

AL: I think that can be a great blueprint, sure. Any composer should think about these things and experiment with what works best for the song. Sometimes it might even be the opposite. If it's excitement you are going for, then that dynamic density 'ramp up' can

sparkly acoustic attack which really opens things out, particularly if you like quite a dark electric sound. For the electric part of the sound I use my 335/175 with the tone knob rolled right down. These go into my '68 reissue Twin and my Polytone (15-inch speaker), with Royer 121s or Neumann U87s on each amp. That guarantees a pretty big warm sound. You can dial in as much colour as you want in the middle to high-mid frequencies on the amps. GT: Any favourite keys or tempos?

AL: I do like my open strings and try to use them as often as possible. I tune (low to high) E_b-A_b-D_b-G_b-B-E. I enjoy milking that Gb,-B pair (or should I say F# & B?) which opens up the key of B quite nicely. For a while I played seven-string and the D_b string was right in the middle of the guitar. There are some nice tunes in D_b like Debussy's Clair De Lune or Charles Mingus's Duke

call Lydian #5 #9. If I had to pick a Melodic Minor one right now it would be Mixolydian 6 I think - I would play this without knowing it, before I studied it. I find myself using the Half-Whole Diminished scale a lot, as it permutes so tidily all over the guitar neck.

GT: Modulations into new keys?

AL: I do love a giant step! And a slightly smaller step too, up or down a Minor 3rd. Modulation is a big part of my musical exploration and there is so much of it in my favourite music I couldn't really pin it down more than that. I do have a favourite modulation of all time though - Ron Thal does something clever in Gray on The Hermit album. It REALLY reflects the lyrical themes in that song. Sting has got some great ones like in If I Ever Lose My Faith In You. I even like that moment in the Craig David Shape Of My Heart revamp, Rise

INTRO

And Fall, even though I'm not sure exactly what the key change is.

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

AL: Perhaps I should, but I don't think that I do. In fact, I might not even think of them as a 'backing band' at all, if that makes sense. For me, every instrument is a musical ingredient, and every musician a story teller. Sure there are instances where the music should support a vocal melody or lyric, but equally the reverse can be true.

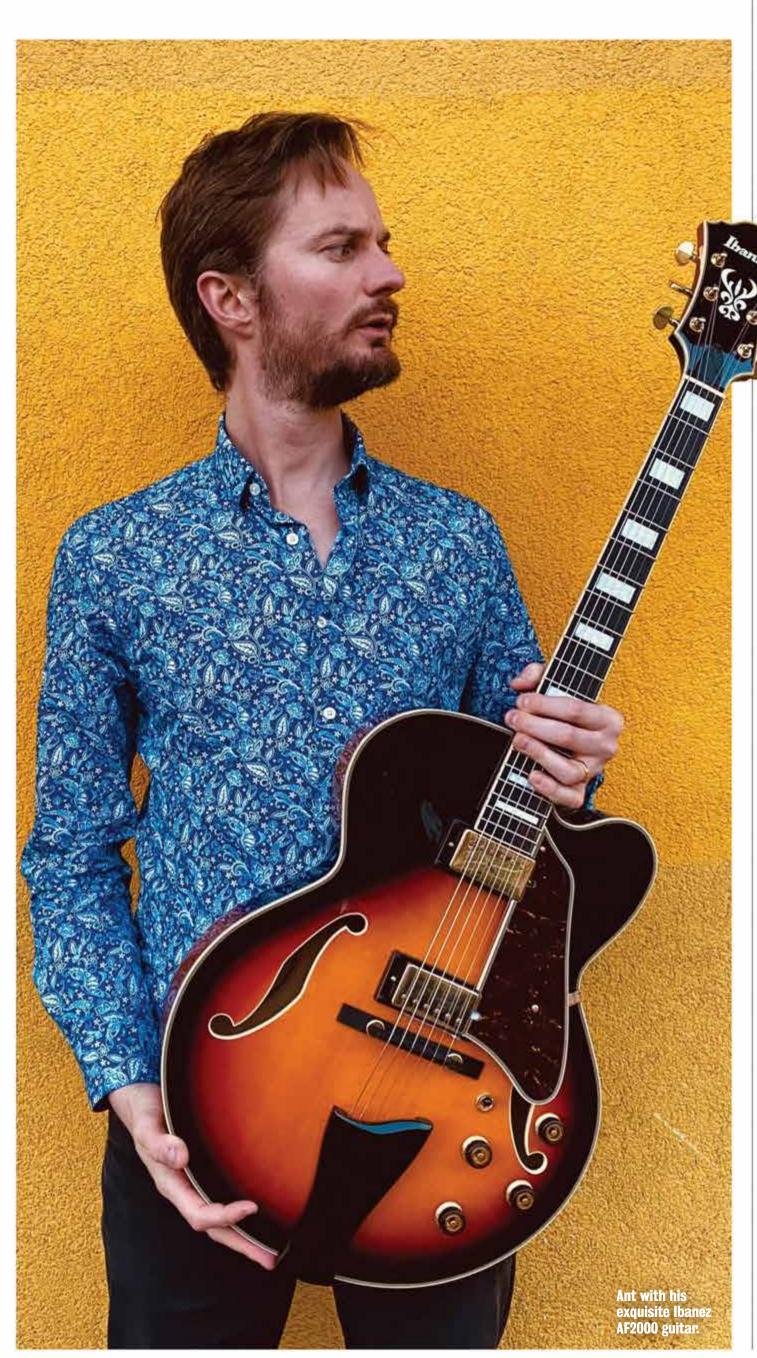
GT: What are your thoughts on harmonising melodies?

AL: When I was a youngster we would sing along with music in the car and inevitably stack a few 3rds up. But through engaging with music that incorporates more harmony you realise you can do anything you like. You can sing (or play) whatever line you like beneath or above a melody provided it sounds strong, or has direction. This can be a fun way of finding less obvious harmonisations. Jacob Collier does this lots I think (check out his IHarmU series), although his instincts are VERY finely honed.

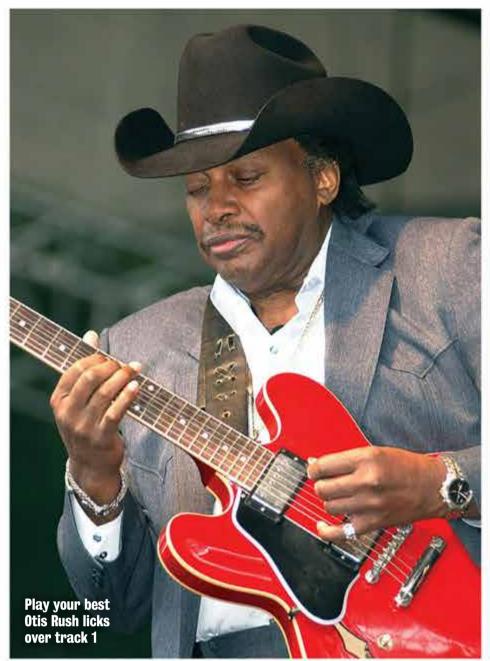
GT: What three instrumentals have inspired you?

AL: Windowpane - Ben Monder. This is an example of very quiet virtuosity. The rapid fingerpicking creates a gorgeous bubbly texture, like rain drops on a windowpane. It starts with a glorious bright Dmaj6 chord, but develops into some extremely dark terrain, with colours like Badd9/D and C#add9/D. Tender Surrender - Steve Vai. I really don't know where to start with this one, but the dynamic range is amazing, and the variety of tones (and how much control Steve exercises over them). It's nice to hear Steve going for it over a more jazzy chord progression - the soft octaves sound like Wes Montgomery a bit. Then it goes full Notey McNoteface - maximum tremolo arm chops etc, etc, etc. All Blues - Pat Martino from Live At Yoshi's. Awesome soulful jazzy blues with a wicked cadenza at the end. Huge fat guitar sound. Plenty of tasty Altered Dominant lines. This whole album is great - part of my route into jazz, and possibly a route for others too.

Ant's new album The Sleeper Wakes is out now on Bandcamp. Go to antlaw.bandcamp.com



INTRO



JAM TRACKS TIPS

Use these to navigate our bonus backing tracks

1 Slow Blues Jam (Cm)

We start with a slow 12-bar blues in the key of C Minor. In terms of scales, you'll get off to a great start by hitting up the good old C Minor Pentatonic (C- E_{\downarrow} -F-G- B_{\downarrow}) and adding feeling with the use of string bends, slides, vibrato, hammer-ons and pull-offs.

B Dorian Groove Jam

This feel-good vamp is based on B Dorian mode. Aside from B Dorian (B-C#-D-E-F#-G#-A), B Minor Pentatonic (B-D-E-F#-A) and B Minor Blues scale (B-D-E-F-F#-A) will also sound great here. It's quite a bluesy vibe, after all.

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.

🔞 Easy A Minor II-V-I Jazz Jam

Here we have a medium swing jazz jam in A Minor. The II-V-I is one of the most important building blocks to learn. Start with A Minor scale (A-B-C-D-E-F-G) and A Harmonic Minor (A-B-C-D-E-F-G#), then try to catch some of the chord tones (arpeggios) along the way.

4 New Orleans Style Blues (A)

We finish with a fun groove blues in A, featuring a New Orleans style beat. Try mixing A Minor Pentatonic (A-C-D-E-G) and A Major Pentatonic (A-B-C#-E-F#). A Major Pentatonic works best on the I chord (A7) and V chord (E7). Happy jamming!

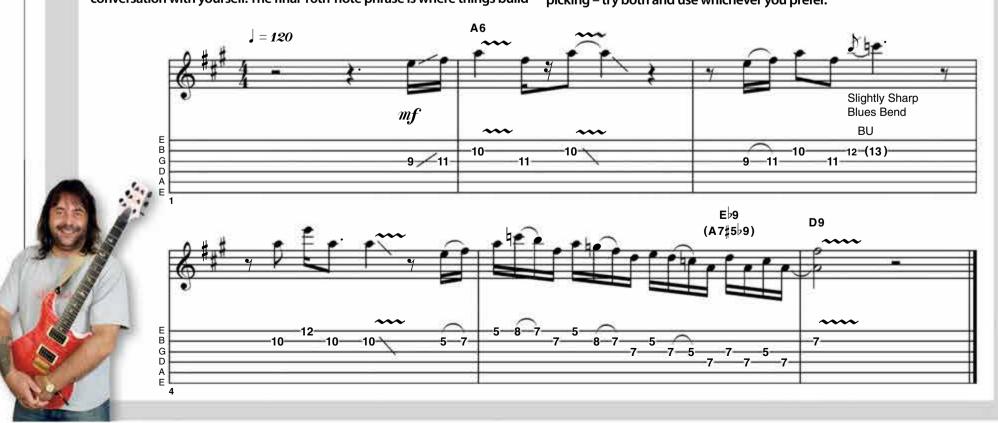


PHIL HILBORNE'S ONE-MINUTE LICK

Rhumba Blues Q&A Lick

THIS MONTH'S IDEAS are played over the pick-up bar and first four bars of a Rhumba style blues. This feel differs from a regular blues shuffle mainly in the way that it uses straight and syncopated eighth and 16th notes as opposed to the common 12/8, triplet shuffle feel. There are two question and answer phrases here – making four short lick ideas in total. The first three of these are 'vocal' BB King/Peter Green styled phrases that rely on space and subtlety. As you play these imagine you are having a musical conversation with yourself. The final 16th-note phrase is where things build

up and get more intense as a way of leading to the IV chord of D9 – via the passing chord of E,9. This lick uses notes from A Dorian (A-B-C-D-E-F#-G) as opposed to the mostly Major Pentatonic 'BB box' as seen in the opening phrases. There are a lot of places here (all at the 7th fret) where you have to flatten your fretting-hand fingers to play successive notes. Aim to 'roll' across each string pair to avoid notes accidentally sustaining into each other. This section can be comfortably played using alternate or hybrid picking – try both and use whichever you prefer.

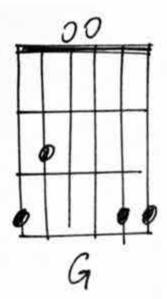


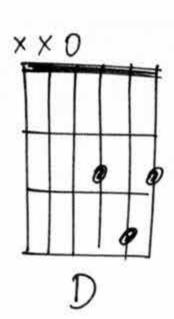
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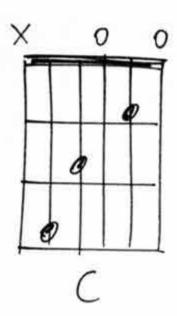
Relative Minors

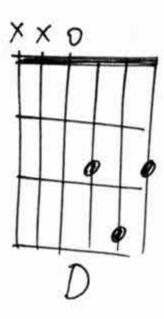
WITH RICHARD BARRETT

The I-IV-V chord progression is one of the fundamental building blocks of music, but these basic chords can have quite a 'primary colour' sound, so we often tire of them. So here we see that one of the easiest ways to create more interest is to switch between relative Majors and Minors.

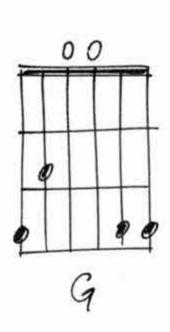




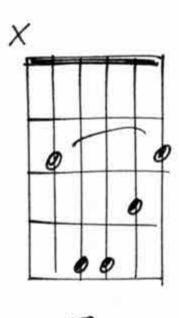




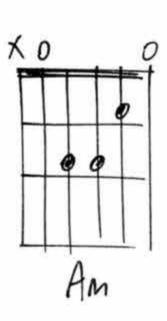
To begin with, two basic theory facts. First, the I, IV and V chords are built on the first, fourth and fifth notes of a Major scale. They're always Major chords, so in the key of G Major, those chords are G, C and D. Secondly, for any Major chord, scale or key, there's a relative Minor, always a Minor 3rd (three frets) below the relative Major. The key of E Minor is relative to G Major, and for those three chords (ie I, IV and V), we get Em, Am and Bm. So let's do it... G-D-C-D is our starting progression, and then we'll experiment with some relative Minors.



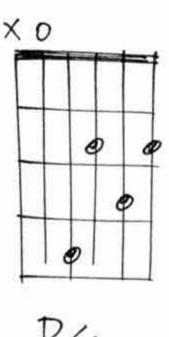
We're not actually substituting the first chord at all, because we want to stay in G Major. You could easily replace all four chords with relative Minors, but you'd simply end up with the same pattern in E Minor.



There are two D chords in the original progression, so we'll change one and leave the other. As the sound should be your first priority, a blunt systematic approach can often throw up new ideas for further experimentation.



The C is also replaced by its relative Minor. You could also try playing the Bm and Am as Bm7 and Am7. Both fit within the key of G Major but the Minor 7 versions sound a tad more sophisticated and jazzy.



Finally, we've stuck with the original D Major chord, but to make things more interesting we've used its second inversion, with the A bass note retained from the previous chord. With a B in the bass this would be Bm7.

SIXTY SECONDS WITH...

A minute's all it takes to discover what makes a great guitarist tick. Before he jumped into his limo for the airport, we grabbed a quick chat with fabulous British blues-rock guitarist **Scott McKeon**.

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

SM: Fender Heavy – the classic celluloid ones. Upside down. Also like the mediums. Can't use any other picks though. Or if I pick up a used one, I can't deal with the rough edges.

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

SM: Well I've got to say it would be my signature fuzz pedal the SM Fuzz, Octavia pedal and I love the Origin Effects Cali 76 compressor for clean sounds.

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

SM: I love playing drums, but can only last about 10 minutes or so. I'm a frustrated drummer at heart. I mostly play off the drummer when I play. Glad I'm not a drummer though. Imagine that.

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

SM: I'd give it a go, but probably just use my ears instead. Depends what the music is. It's something I'd like to learn to do in the future.

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

SM: Yes I think they can do, but I don't always worry about cables. I'll use any that work. But in all seriousness, some do sound better. I have an array of Monster, George L's, Lava, Mogami and Evidence cables.

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

SM: Hmmm not jealous, but Blake Mills is pretty amazing. His approach to the guitar is really inspiring.

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

SM: My 1962 Strat. I have had it since I was 12 years old, and it means the world to me. It used to belong to the songwriter and guitarist Terry Britten. It has never let me down. I have a replica of it made for touring by Dale Wilson at the Fender Custom Shop, which is also killer.

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

SM: I love my Two Rock Classic Reverb 100w, set just on the edge of breaking up, with a hefty amount of reverb. I like a lot of bottom end

when I play live, so like to feel that in the room and the Two Rock gives me that and headroom. I just put an EV speaker in my Two Rock 1x12 and it just doesn't give up.

GT: What kind of action do you like to have on your guitars?

SM: I leave that to Mark Pressling who sets up all my guitars. I like a fairly normal action, but the treble side a bit higher than the bass side, so you can dig in and it doesn't fret out when you bend. He's worked on my guitars for many years. He's re-fretted my '62 twice, and his work is so clean and precise.

GT: What strings do you use?

SM Curt Mangan Strings – 10-13-17-26-36-46. Love their strings, not too bright and last for ages. Haven't broken one yet.

GT: Who was your first influence to pick up and play the guitar?

SM: My Dad, Geoff, who used to play in a band in the 60s called The Diplomats. They opened for The Beatles in 1963. He was a very natural musician and guitarist.

helps with that, or watching someone cool play. I don't like to think of it as practice, I just try to play all the time.

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

SM: For me playing and gigging is mostly about mindset before you go on, so just trying to get in a fairly calm and inspired place backstage. Listening to music and having a guitar in my hands. But not playing too much.

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

SM: Would love to play with Ringo! So Ringo on drums, Stevie Wonder, Al Green, Sly Stone, Jimi Hendrix, Prince, Eddie Cochran, Chuck Berry, Albert King, Stevie Ray Vaughan, Jimmy Reed, John Bonham, James Jamerson, Elvis! How big is the stage?

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

SM: I don't like the idea of music or competition with music too much, but I love just about every note BB King ever played.

"I got to play with Eric Clapton, Van Morrison and Tom Jones all in the same night. That was pretty special. It was for Paul Jones' charity event"

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

SM: I always wanted one like Buddy Holly's. A 50s sunburst Strat with a maple neck, and the bakelite pickup covers slightly worn away.

GT: What was the best gig you ever did?

SM: I got to play with Eric Clapton, Van Morrison and Tom Jones all in the same night. That was pretty special. It was for Paul Jones' charity event

GT: And your worst playing nightmare?

SM: Blimey! Probably getting called up to play at Ronnie Scott's with a friend's band, after they had really bigged me up on the mic. Got handed a guitar and went to play the first lick of the solo, the string broke on the first note. It was a floating trem guitar, so it went completely out of tune. No spare guitar and the tuner not working. Walking back to my seat wasn't fun.

GT: Do you still practise?

SM: Yes, although it goes in phases. I have to be inspired to play; quite often a new bit of gear

GT: Is there a solo by someone else, that you really wish you had played?

SM: There's a pedal steel solo on a track by Ray Price called Night Life that is just amazing. Gets me every time.

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

SM: There's a track on my new album called Zapruder that's pretty much one big solo. I'm pretty proud of that one.

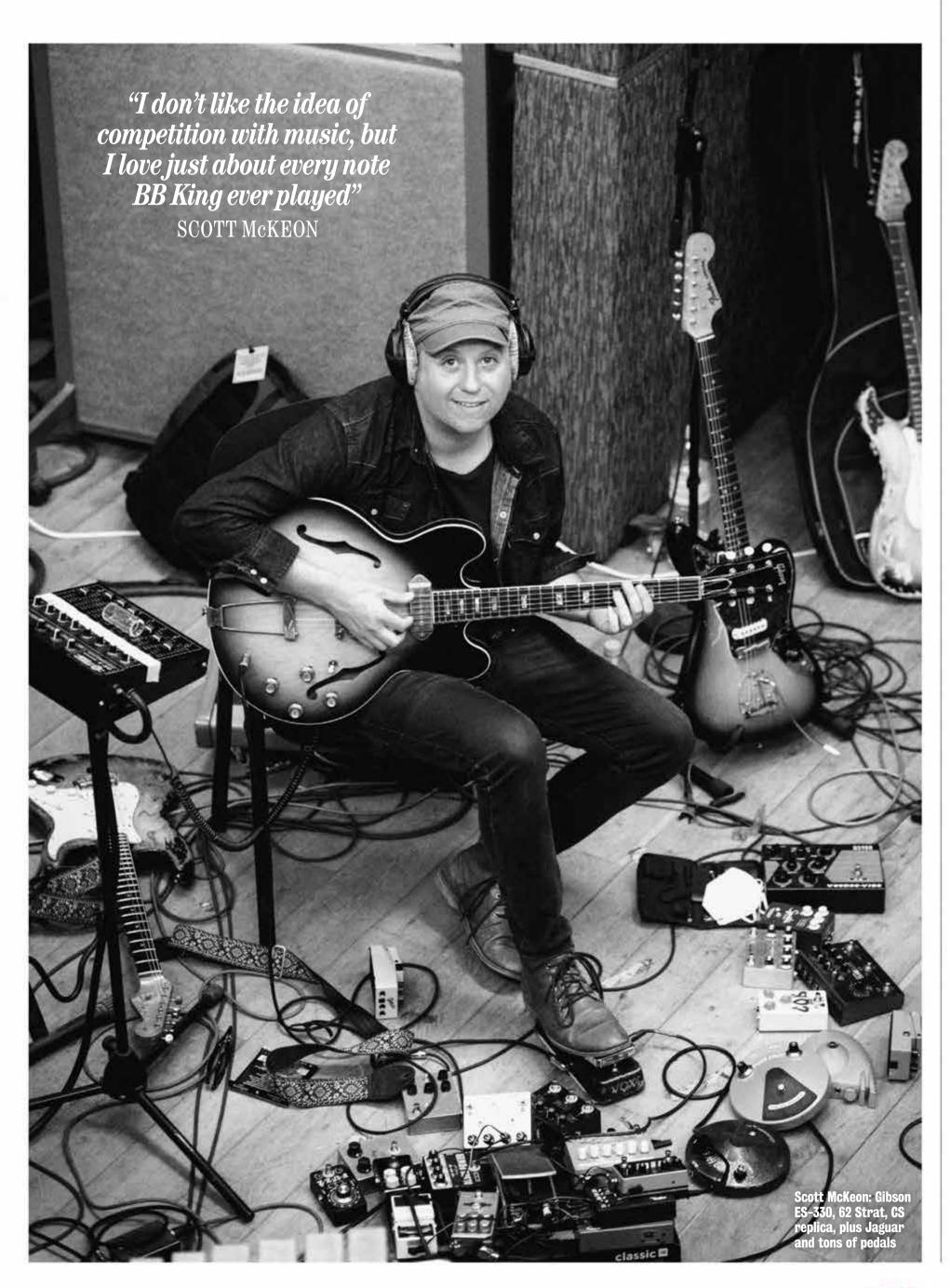
GT: What would you most like to be remembered for?

SM: Being real as a musician and playing from the heart.

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

SM: I have been working on my new album, New Morning, which comes out April 23rd featuring Jeremy Stacey on drums and Rocco Palladino on bass. Produced by Paul Stacey. Also working on the new SM Octave Fuzz pedal available from www.smfuzz.com and my website www.scottmckeon.co.uk.

INTRO



THE UBER BLUES SCALE

If you feel stuck in a Pentatonic rut and are looking for a structured way to introduce new harmonic interest, **Jon Bishop** is here to spice up your soloing with the Uber Blues scale in a lesson that's sure to provide that refreshing change.



elcome to our super spicy Uber
Blues scale feature. The aim of this
lesson is to take the ever-popular
Blues scale and augment it by
introducing extra notes to provide
us with the opportunity to create chromatic
runs and add more colour, harmonic variety
and interest. But first, let's review what the
Blues scale is and how it functions.

If we take the Minor Pentatonic scale (R-\3-4-5-\7) then add the \5 we end up with a six-note scale that many refer to as the Blues scale. or sometimes the Minor Blues scale. Spelt out it looks like this: R-\3-4-\5-5-\7.

Our examples are in the guitar-friendly key of A Minor and we have used an open key signature so you can see where the all-important chromatic notes are placed and how they're used. The Blues scale in the key of A Minor has the following notes: A-C-D-E_b-E-G. The b5 (often referred to as the 'blue' note) has an unsettled, dissonant quality. Introducing it sets up a three-note chromatic run from the perfect 4th (D) up to the perfect 5th (E). The A Blues scale works well over the A Minor and Minor 7 chord families but sounds great over A Dominant chords (A7, A9, A11, A13 etc), too.

To provide context to the notes in our examples we use an Asus2 chord, since it has no 3rd and won't dictate either a Minor or a Major tonality to the licks.

The next interval we can add is the Major 3rd (C#). This creates a seven-note scale that we can refer to as the Blues scale +3, with the notes; A-C-C#-D-E_b-E-G. Adding the Major 3rd sets up a five-note chromatic run from the b3 (C) up to the perfect 5th (E).

for outlining the IV chord in an A blues (D7).

To put these scale fingerings to the test we have recorded four solos in four different styles for you to learn, study, practise and build on. Each solo is fully tabbed out and has a backing track to practise along to.

We recommend you first familiarise yourself with the Blues scale fingering and have a play through the three positions. You can then put this into practice by learning some of the licks from our demonstration Blues scale jam solo. The third part is to then have a go at improvising your own solo over the backing track. Once you feel comfortable with using the Blues scale you can move on,

"The aim of this lesson is to augment the Blues scale by introducing extra notes to add more colour, harmonic variety and interest"

Adding the Major 2nd (B) builds an eight-note scale that we can call Blues scale +3+2, with the notes: A-B-C-C#-D-E₄-E-G. The additional Major 2nd provides us with a six-note chromatic run from the Major 2nd (B) to the perfect 5th (E).

Our final additional interval is is the Major 6th (F#). This completes our nine-note 'Uber Blues scale' with the following sequence of notes: A-B-C-C#D-E_b-E-F#-G. This final note supplies an extra splash of colour and is handy

adding the Major 3, Major 2nd and 6th in turn. This incremental approach means you are only adding one new note each time to an already established fingering.

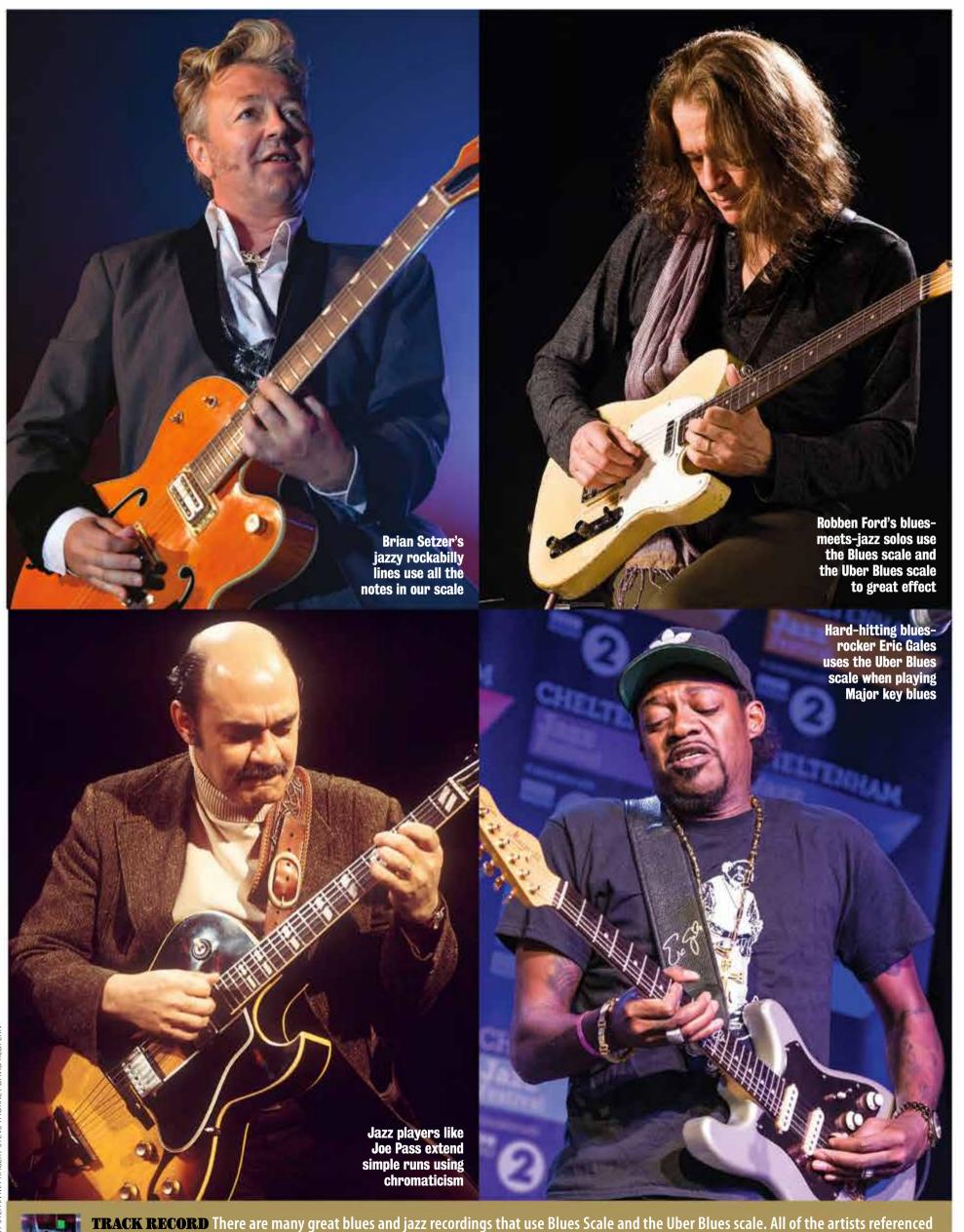
You don't have to use all the notes all the time, but rather select what you require from our colourful nine-note palette, and use to add spice when the moment is right. But the chromatic passages available to you now will give a completely different vibe to those usual two-notes-per-string Pentatonic licks.

TECHNIQUE FOCUS USING CHROMATIC NOTES

INCLUDING CHROMATIC NOTES in a solo adds colour and a sophisticated quality to your lines. However, it's not just as simple as adding notes from outside of the scale willy-nilly. To start with, the chromatic notes will sound best when placed off the beat, and not held over or stressed too much. Using a chromatic note as an approach to a strong chord tone is a very musical strategy that creates a pleasing tension and release factor. You can also find ways to link two strong chord or scale tones with a chromatic note. Just playing the Blues scale up and down from the root in 8th notes is very effective, as the \$\partial 5\$ note sets up a three-note chromatic run and this dissonant interval is automatically placed on the off beat. Adding the \$\partial 5\$ to the Minor Pentatonic creates a six-note scale which starts again on the down beat every time you hit the next octave. It is worth isolating any chromatic tones you are looking to include to see how they sound against the chord. You may like the sound of certain notes if they are sustained while others will offend the ears and may only really work as passing notes. Hopefully some of these strategies will help you to successfully introduce chromatic notes to your solos.



THE { UBER BLUES SCALE



in our jam solos will be good places to do some listening. Guitarists such as Jimi Hendrix, Brent Mason, Joe Walsh, Kenny Burrell, Brian Setzer,

Scott Henderson, Eric Gales, Joe Pass and Robben Ford, all draw the the well of notes outlined in this lesson.

GETTY IMAGES / STEFAN M. PRAGER / STEVE THORNE / DAVID REDFE

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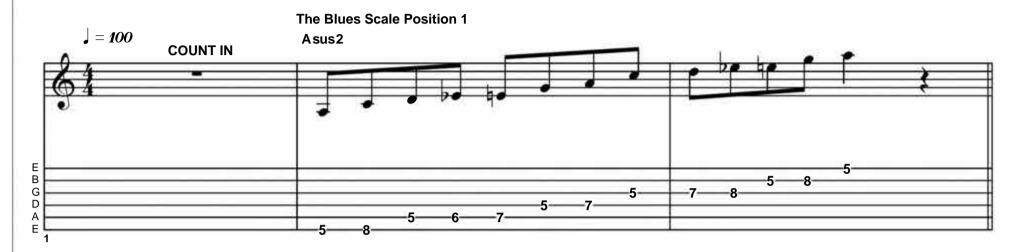
PART 1 THREE FINGERINGS FOR THE BLUES SCALE

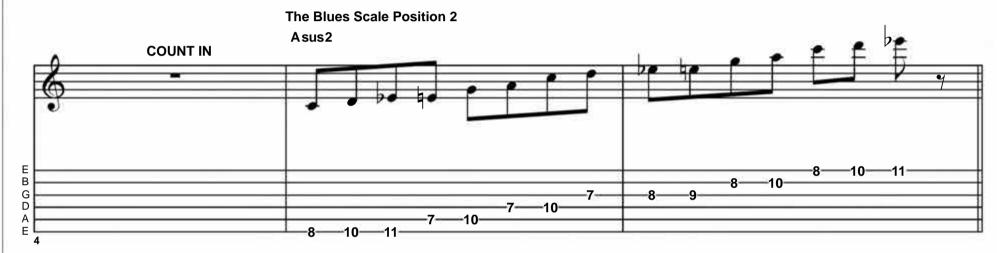
We have written out three fingerings for each of our four scales. The easiest road into experimenting with these sounds is to think of these fingerings as the A Blues scale with added notes. The framework of our fingerings remains the same each time, so it's just a case of memorising where the extra note or notes are located. These scales can all be fingered with a one-finger-per-fret approach.

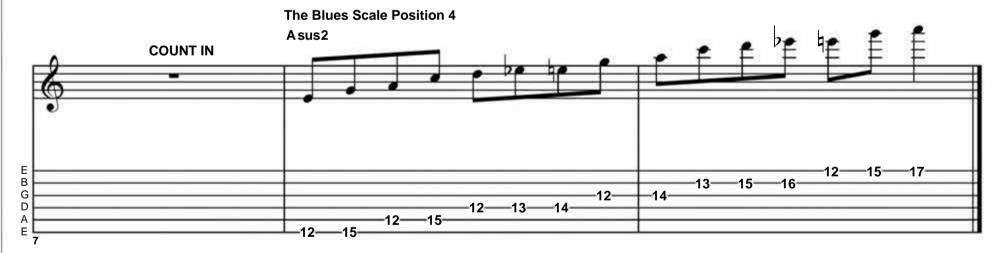
CD TRACK 4

Practicing the scales this way will help you to develop your technical facility.

PART 1 - THE BLUES SCALE (R+3-4+5-5+7). Below you will see the three fingerings for the blues scale in A. These are based around shapes 1, 2 and 4 of the A Minor Pentatonic with the extra ± 5 interval added.





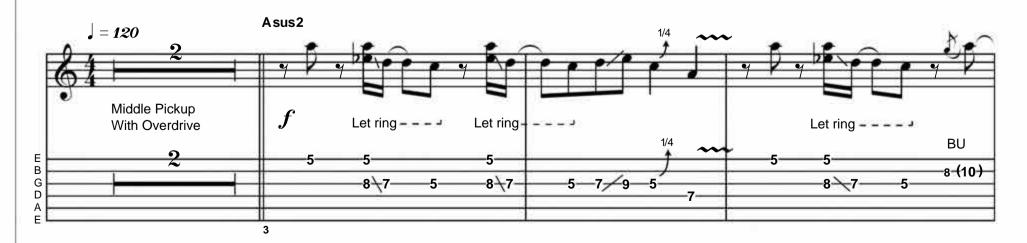


PART 1 BLUES SCALE JAM (BLUES STYLE)

CD TRACK 5

Our first jam echoes the styles of guitarists from out-and-out bluesers like Stevie Ray Vaughan to more fusion or jazz-blues players like Scott Henderson. We have included many different ideas of how the 5 interval can be included.

In the key of A the $\ 5$ is $E_{\ }$, so keep an eye out for the $E_{\ }$ note every time it occurs in the notation. We start out with some double-stops and sliding into and out of the $\ 5$ note is very effective.



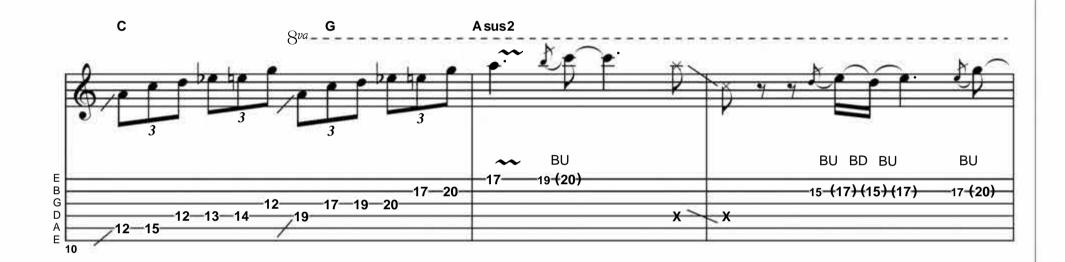
PART 1 BLUES SCALE JAM (BLUES STYLE) ... CONTINUED

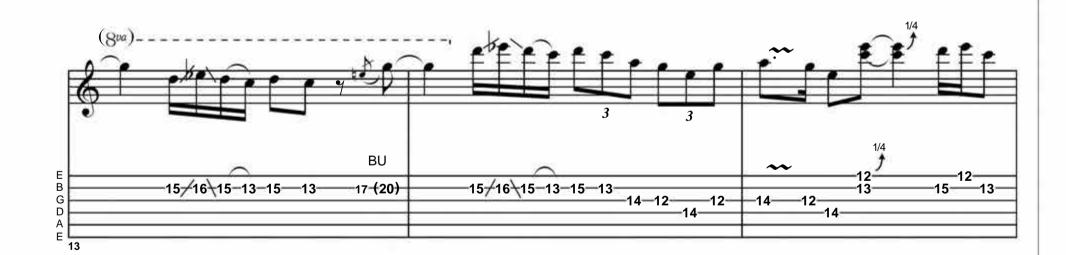
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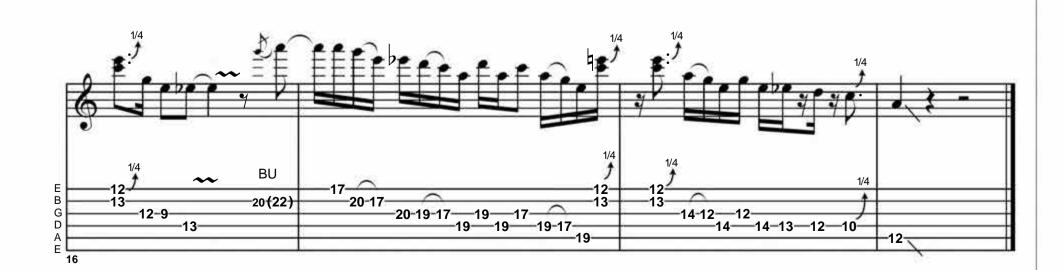
Bar 6 features a classic descending Blues scale run to learn. Bar 10 features a simple but effective two-octave Blues scale run. The position shift helps with the transition into the shape 4 fingering pattern. In bar 16 we land on the \upbeta 5

and hold it. This only works if you play the E, with a level of confidence and commitment. We finish with a repeat of the run we learned in bar 6, only this time played an octave higher.







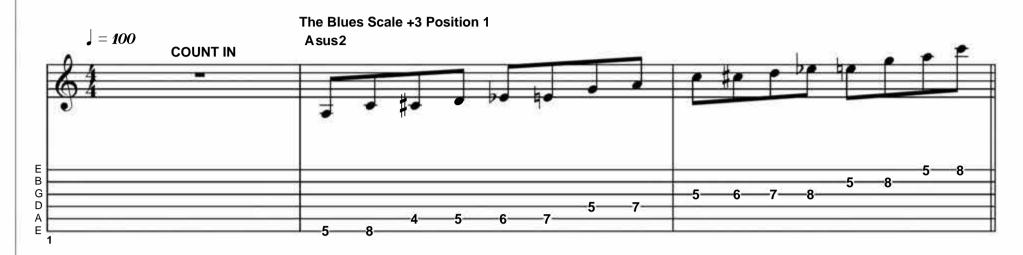


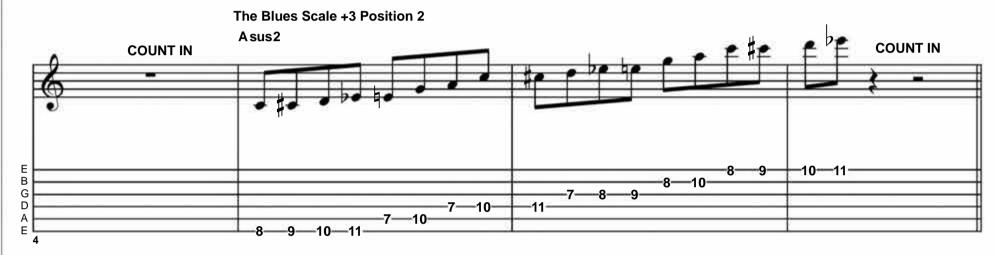
PART 2 SCALE FINGERINGS FOR THE BLUES SCALE +3

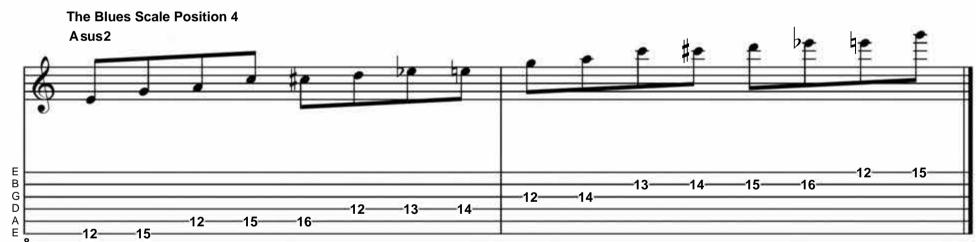
CDTRACK7

THE BLUES SCALE + **3** (R- β 3-3-4- β 5-5- β 7). Next up we have three fingerings that show where the Major 3rd (C#) note is located. The four-note chromatic runs

can be fingered using all four fingers in a one-finger-per-fret format starting with the first finger and ending with the fourth.





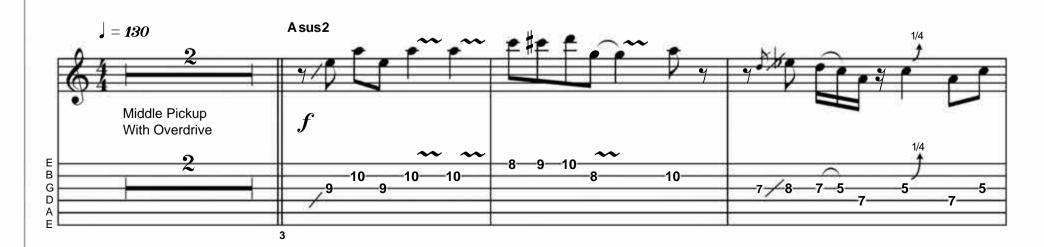


PART 2 BLUES SCALE +3 JAM (ROCK STYLE)

CD TRACK 8

Our second jam covers the kind of licks that guitarists from Robben Ford at the jazz-rock end, and Jimi Hendrix on the more blues-rock side of things. We have included many different ideas of how the Major 3rd interval can be seamlessly bolted onto the blues scale. In the key of A the Major 3rd is C#, so in addition

to our E₃ notes, keep an eye for the C#s in the tab/notation. We start out in bar 4 with an ascending chromatic run from C to D using the C# as a passing tone. Any C Natural notes can be bent up a quarter-tone sharp to hint at the C# note and provide a blues-rock flavour reminiscent of Eric Clapton.

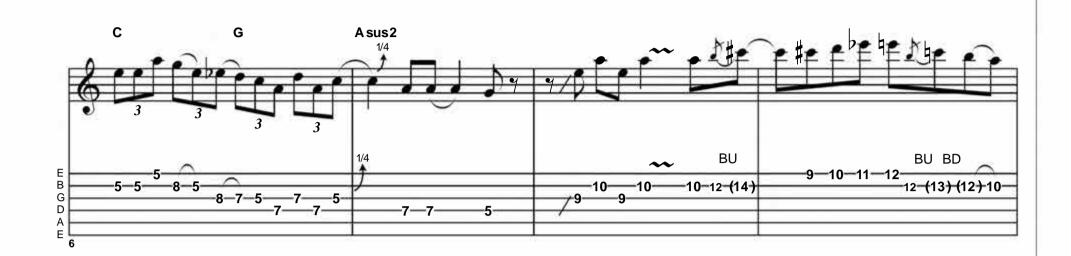


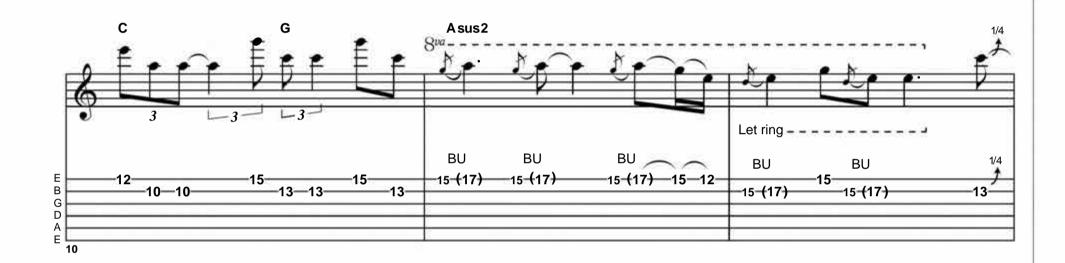
PART 2 BLUES SCALE +3 JAM (ROCK STYLE) ... CONTINUED

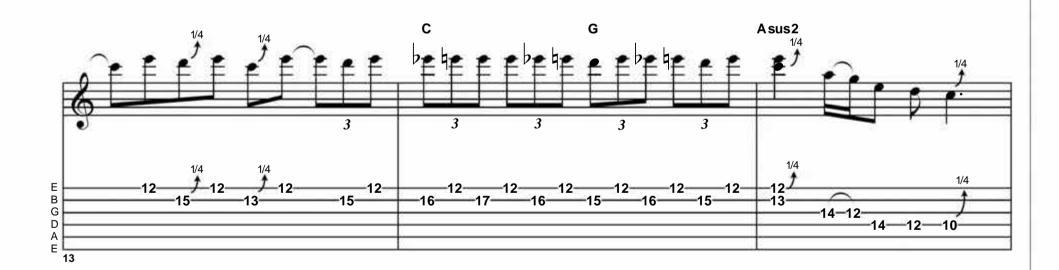
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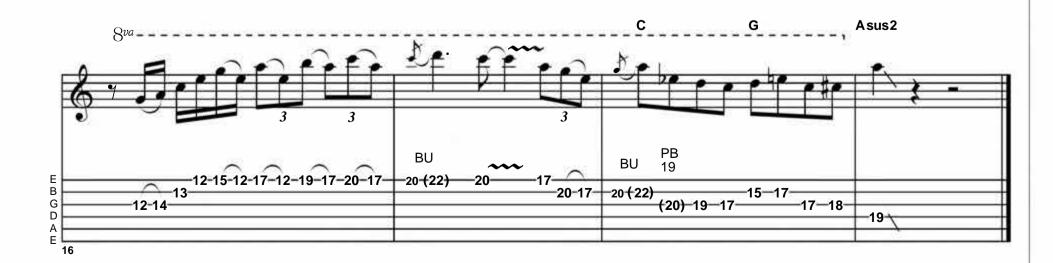
In bar 9 we use the classic blues-rock cliché of an ascending four-note chromatic run, starting on the Major 3rd (C#) and ending on the E. In bar 18

we use Jimi Hendrix's method of including the 15 by pre-bending the 15 on the third string and allowing it to clash with the string bend on the second string.







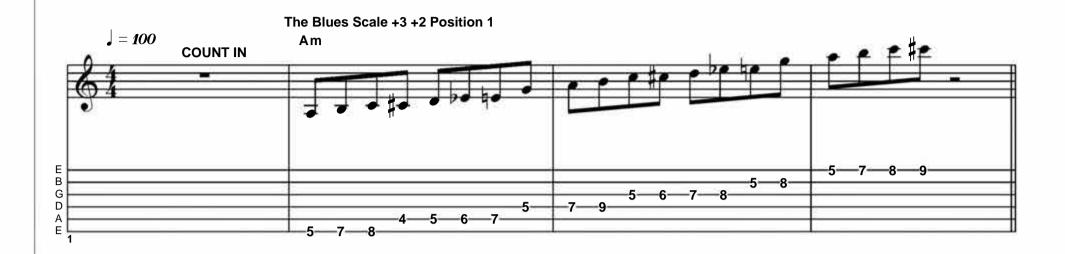


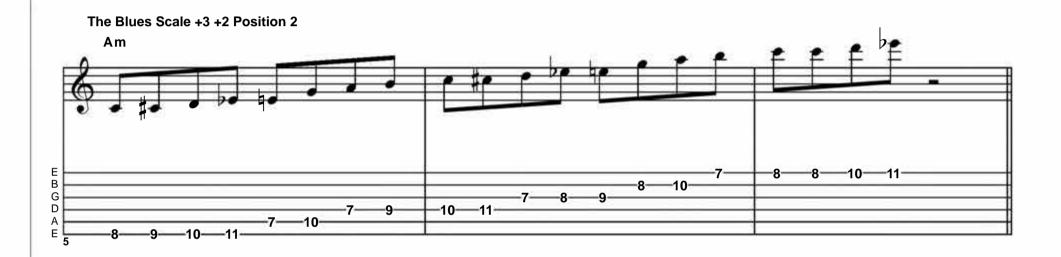
PART 3 SCALE FINGERINGS FOR THE BLUES SCALE +3 +2

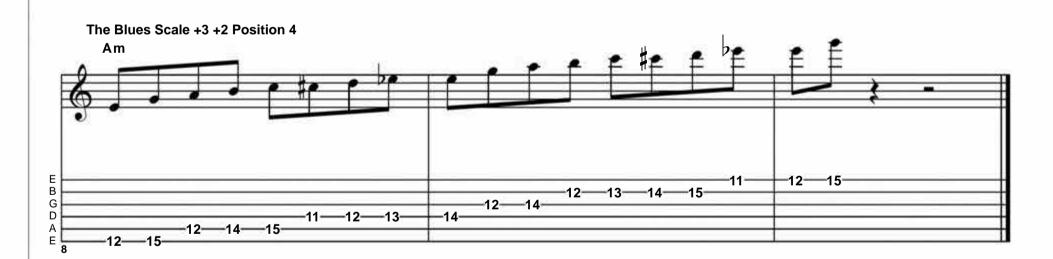
CDTRACK 10

THE BLUES SCALE + **3** + **2** (R-2 + 3 - 3 - 4 + 5 - 5 + 7). Here you can see our three fingerings showing where the Major 2nd (D) note can be found. Again, all the

four-note chromatic runs can be played using a one-finger-per-fret format-first, second, third and fourth strings.







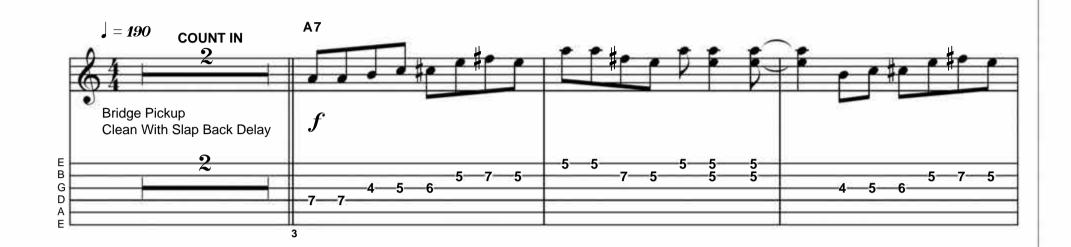
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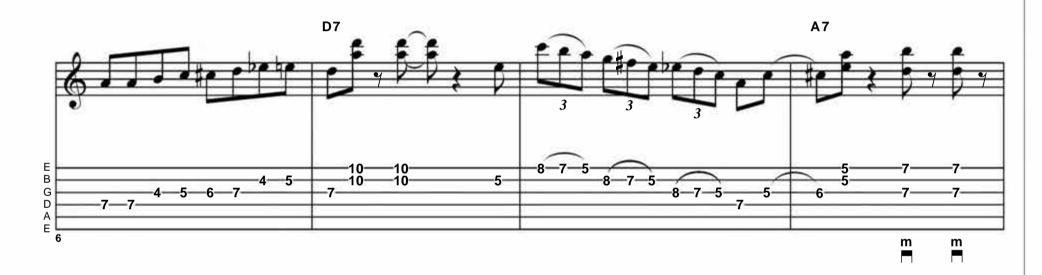
PART 3 BLUES SCALE +3 +2 JAM (ROCKABILLY STYLE)

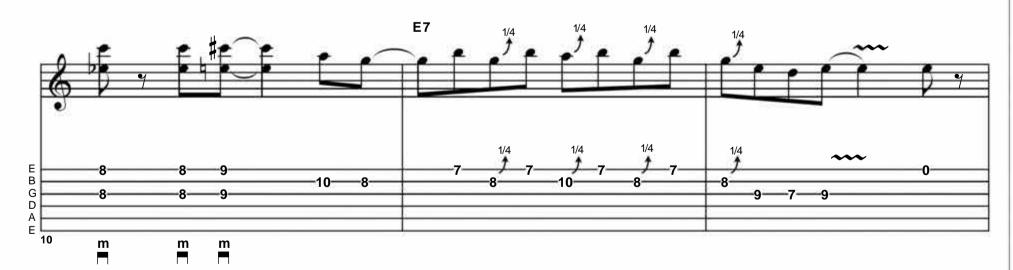
Our third jam is in the style of rock and roll guitarists like Brian Setzer. We have included examples of how the Major 2nd can be added to the Blues scale +3. In the key of A the Major 2nd is B, so in addition to our E, and C# notes, keep an eye for the B notes in the tab/notation. The opening motif exploits the classic three-note chromatic run from the Major 2nd to the Major 3rd using the \upbeta 3rd

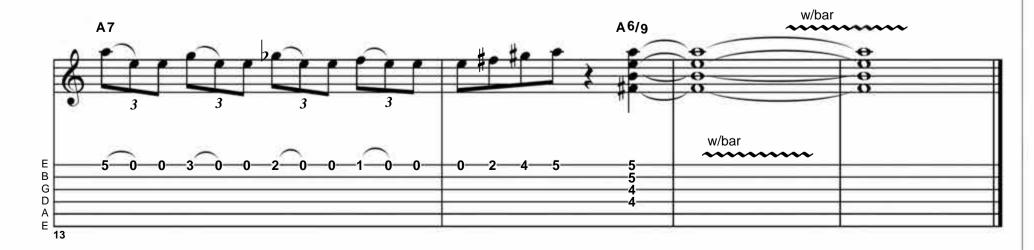
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as the passing or bridging note. In bar 6 we've included the $\, \downarrow 5 \, (E_{\! \scriptscriptstyle j})$ to create a five-note chromatic run. The descending lick in bar 6 is a great rock and roll cliché that everyone should know - it falls under the finger really nicely. In bar 11 we target the B note as it's the 5th of the E7 chord. The final A6/9 chord can be augmented with some whammy bar shimmer in true Setzer style.







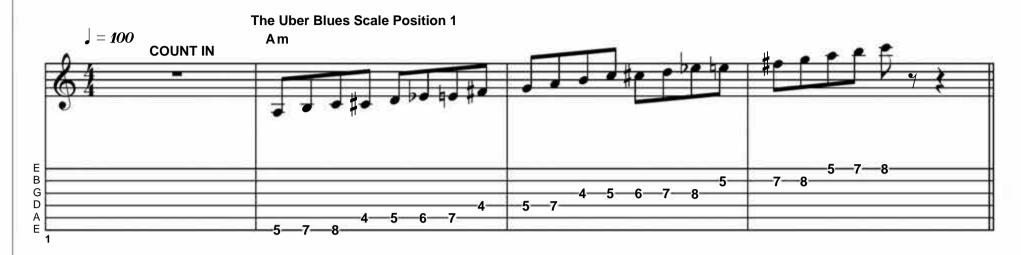


PART 4 SCALE FINGERINGS FOR THE UBER BLUES SCALE

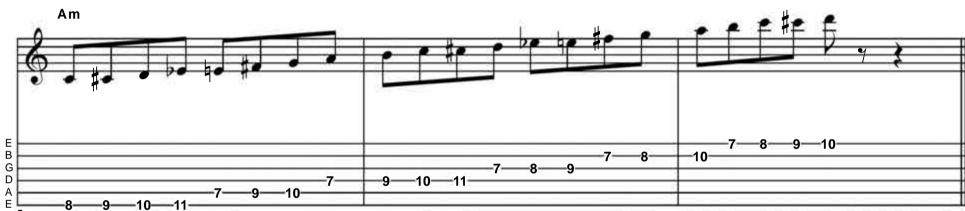
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THE UBER BLUES SCALE (R-2+3-3-4-5-5-6-7). Finally we have three fingerings that show where the Major 6th (F#) note can be found and added to create our final Uber Blues scale. This time any five -ote chromatic runs can be

fingered by sliding the first finger from the first to the second note in the run. This then sets up a four-note run in the one-finger-per-fret format, using our now familiar first, second, third and fourth finger sequence.



The Uber Blues Scale Position 2



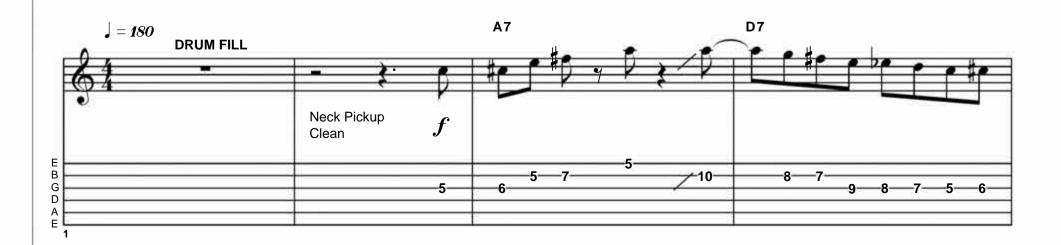


PART 4 UBER BLUES SCALE JAM (JAZZ STYLE)

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Our final jam is in the style of guitarists like Kenny Burrell and Joe Pass. Here we see how the Major 6th interval can be bolted on to our previously established Blues scale +3+2. In the key of A the Major 6th is F#, so in addition to our E₃, C# and B notes, watch out for the F# notes in the music.

In the opening ideas you'll hear the Major 6th being used to add colour. The runs in bar 4 and bars 7-8 exploit all the chromatic notes we have been using so far, but played in the jazz style. These lines outline the D7 chord nicely and go to show how versatle this extraordinary scale can be.

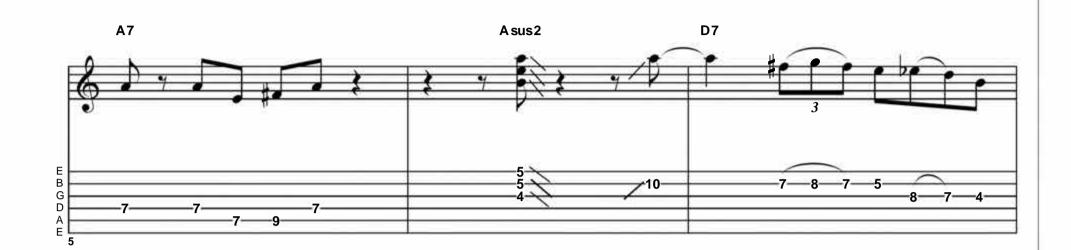


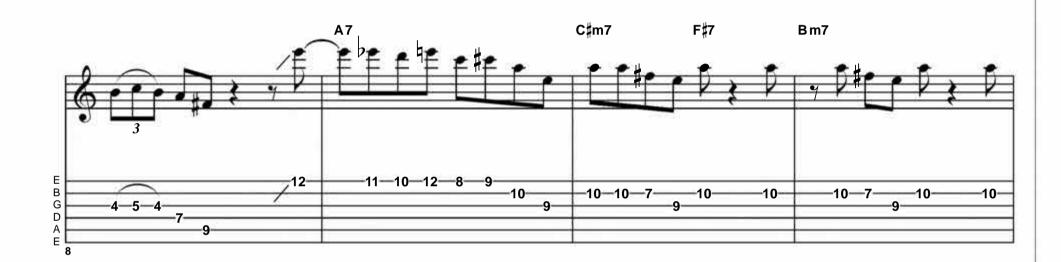
THE { UBER BLUES SCALE

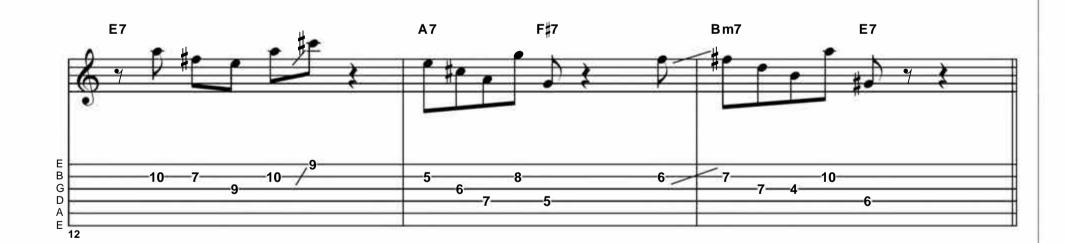
PART 4 UBER BLUES SCALE JAM (JAZZ STYLE) ... CONTINUED

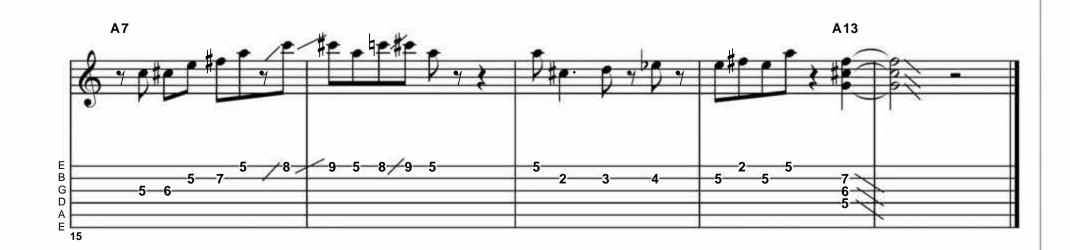
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The jazz cliché in bars 10, 11 and 12 make further use of the Major 6th - jazzblues guitarists such as Robben Ford, Larry Carlton and Michael Landau also apply the Major 6th to their solos. The typical jazz-style ending in bar 17 and 18 is a great example of chromatic notes in action.









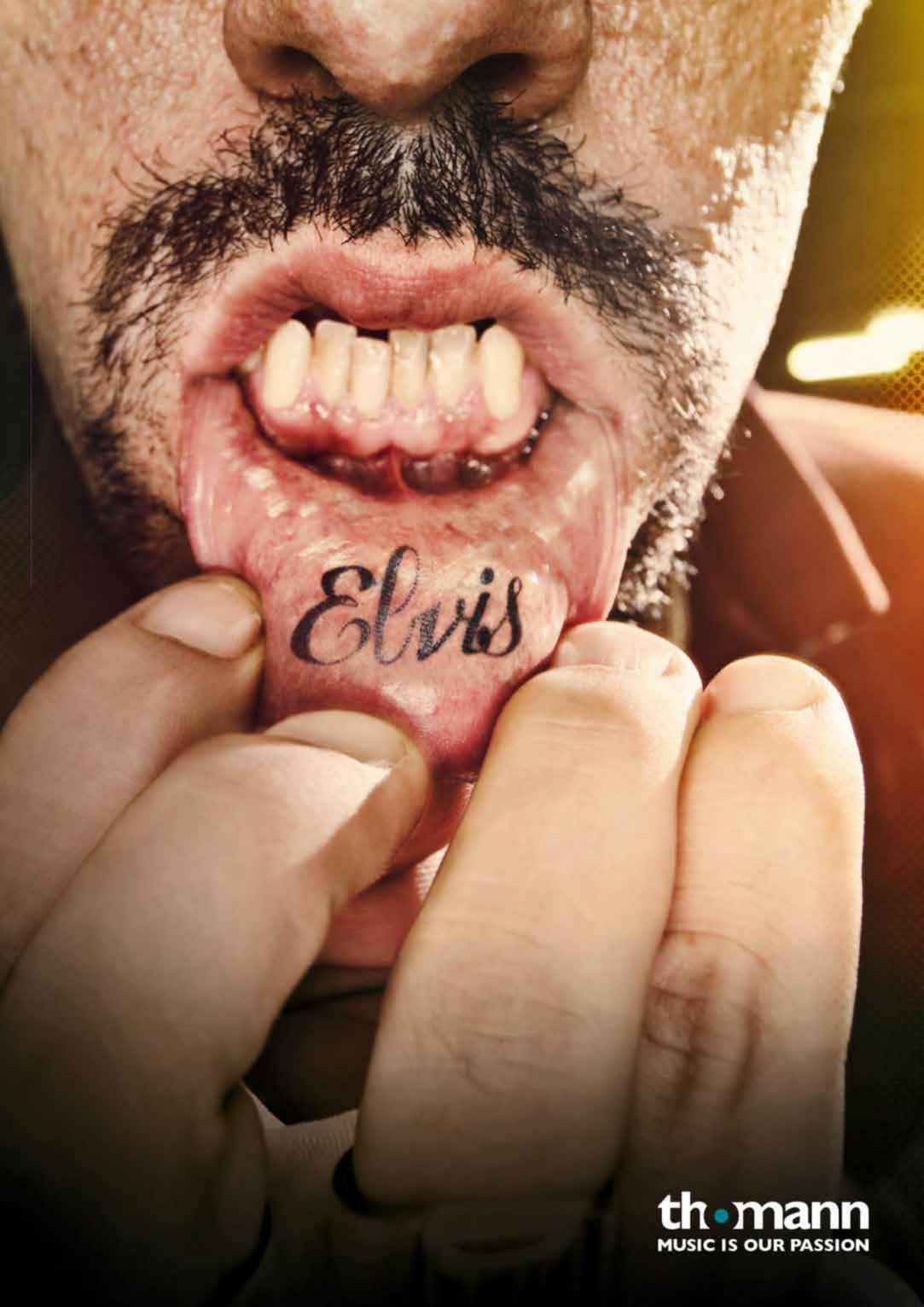
DEATH ELVIS

Probably the most useless debate in the world: Is Elvis alive?

No question. He'll still live on long after everyone who now claims he is alive has died.

It is his music that made him immortal - along with Janis, Jimi, Wolfgang Amadeus, Freddie and all the others. Many of them lost the battle against drugs, alcohol and their inner demons far too soon. But they all had

vanquished death long before.





ALEX SILL Video Masterclass Pt4

Alex Sill demonstrates his impressive style over a '70s film soundtrack' type piece, Age Of Shadows by Jason Sidwell. Alex demonstrates how to smooth out those eighth-note lines with a tasty legato delivery. Jon Bishop is your guide.



or the fourth instalment of his six-part video series we examine another finely crafted solo courtesy of fusion wizard Alex Sill. For his solo on Age Of Shadows, Alex favours sophisticated phrasing, rich note choices and a modern sounding drive tone that all contribute to making this piece another essential study work.

Jason's specially composed track clocks in at 124 bpm with a C Minor key signature, and a vibrant orchestral rock production redolent of Lalo Schiffin's scores for 70s movies like Dirty Harry and Enter The Dragon.

The track starts with an atmospheric build-up and a bold horn motif. The chords for the verse sections are all diatonic to the

For even more fusion flavour Alex adds chromatic notes to this basic C Minor scale and arpeggio framework. A good starting point is to link Cm7 chord tones (C-E_b-G-B_b) by placing chromatic notes between them, such as D_b and D between the C and E_b notes

One section that necessitates temporary moves out of our C Natural Minor tonality is the middle section. While this contains mostly chords from C Natural Minor (Gm7add11-E,maj7-A,sus2-B,7), the Em7add11 requires special treatment. Here Alex draws on E Natural Minor (E-F#-G-A-B-C-D) with a strong focus on E Minor Pentatonic (E-G-A-B-D). Alex also uses a

or Ab and A between the G and Bb notes.

As well as being the guitarist in Simon Phillips' Protocol, Alex has released his debut studio album entitled Alex Sill, Experiences;

as you will need to hammer-on to (or pull-off to) every note in the example. As ever, the backing track and chord charts are included here for you to play over as well as the video to watch (and re-watch) for the detail (Alex has tons of great tips to pass on). So hopefully there will be a new technique, lick or phrase in here somewhere

fingers close to the fretboard greatly affects

line with no pick involvement at all, using a

hammer-on to start on a new string instead.

This will help to strengthen the fretting hand

Another exercise to try is playing this long

the timing, feel of tone of the line.

for you to perfect, twist and tweak to make it your own. Then be sure to memorise it (or

Real And Imaginary. Go to www.alexsill.com.

write it down) for future use.

"Often guitar players think of legato as this fast, hammeron and pull-off technique, and that's not the whole picture"

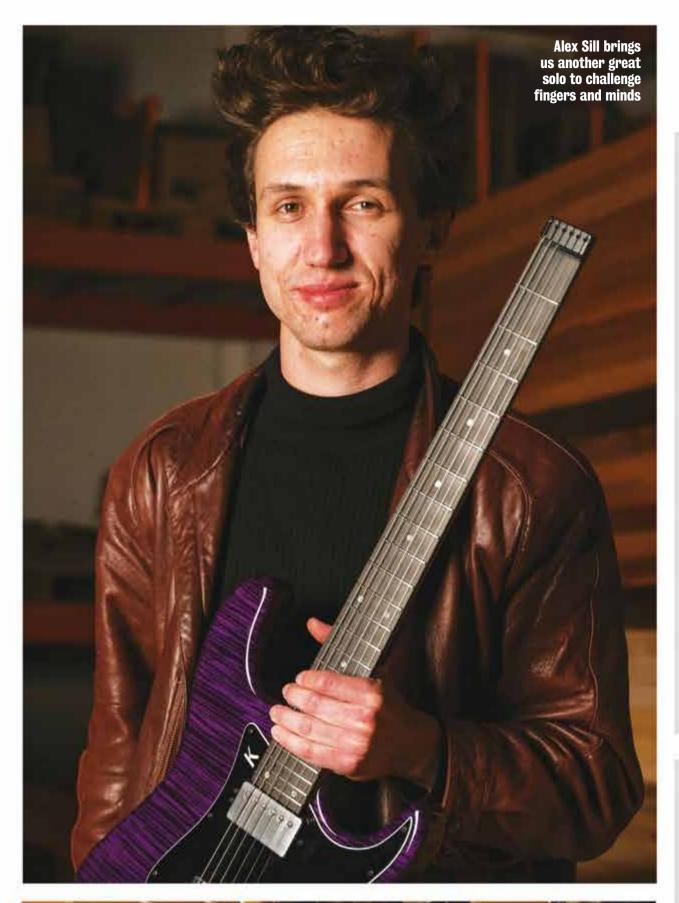
key of C Minor. This means that for improvisation and soloing you can use C Natural Minor scale (C-D-E_b-F-G-A_b-B_b) exclusively. You can also draw upon a popular choice for all guitarists, the Minor Pentatonic (here, C Minor Pentatonic - C-E_b-F-G-B_b). Any of the triad arpeggios from the C Minor harmonised scale can also be used and Alex employs this idea extensively here. For this reason, it's worth experimenting with each of the following arpeggios over a C Minor 7 chord: C Minor, D Diminished, E, Major, F Minor, G Minor, A, Major, B, Major.

The diatonic 7th arpeggios can also be used: C Minor 7, D Minor 7, E, Major 7, F Minor 7, G Minor 7, A, Major 7, B, 7. You will find that some of these arpeggios work better than others, so the ones you choose to use and combine will be down to personal preference.

repeating motif in this section to link the Emadd11 and E, maj7 chords to provide excitement. The notes are changed so they comply with the underlying Emadd11 or E_bmaj7 chord; but the main shape and idea remaining consistent provides continuity.

In the video lesson Alex talks over the details of developing fretting-hand legato. He makes the observation that guitarists often think of legato as a fast, hammer-on or pull-off technique but that's not really the whole picture. To elaborate, he demonstrates a long improvised sample line to study (See Example 1 on page 35). We have notated this eighth-note stream of conscience with the hammer-on and pull-off slurs marked to make it easy to work with. The main thing to concentrate on is keeping the fingers close to the fretboard. This helps the notes to sustain





Alex in full legato flight with his signature Kiesel

ALEX SILL ON PHRASING

In a general sense, I look at phrasing as how one organises their melodic and harmonic material. A number of things can fall under its auspices. It involves how someone starts and ends musical statements, or in other words, how they group statements together and separate them. It can involve the specific inflection a player imparts and the particular use of rhythm and articulation to lend expressiveness to the notes. Phrasing is illustrated in how one utilises space, both on a micro and macro level, in their lines. Hearing someone who phrases distastefully might be akin to hearing someone speak with run-on sentences, or hearing sentences spoken in disjointed, broken clippings that lack conviction. The nuances involved in tasteful use of space influence time feel and the overall impact of your lines. My mentor and one of my favourite guitarists, Larry Koonse, said that when you frame lines with space you give them power.

TOP3LICKS

1 BARS 6-12: COOL SPOOKY MELODY
In the opening section Alex plays
some cool and spooky sounding,
sparsely phrased simple melodies. To
add to the effect he finger slides into the
notes and also uses hammer-ons and

pull-offs where possible.

2 BARS 49-50: REPEATING PHRASE
Alex uses a repeating motif in this section to link the chords and provide excitement. The notes are changed so they fit in with the underlying Emadd11 or E, maj7 chord, but the main shape and idea remains consistent and therefore provides continuity.

BARS 61-6: ARPEGGIOS

Here Alex thickens the melodic texture by playing the melodies at the start of verse 3 in octaves. Combining octaves with finger slides is a classic jazz and fusion concept.

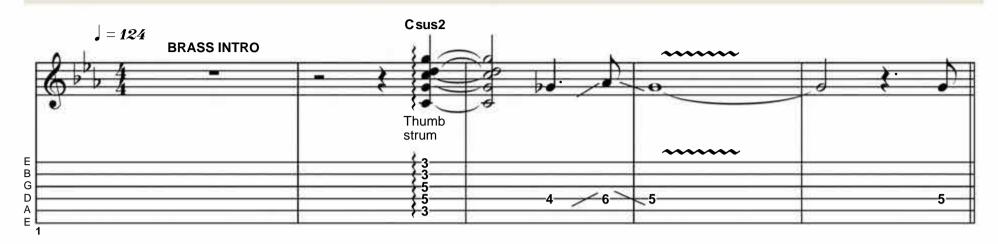


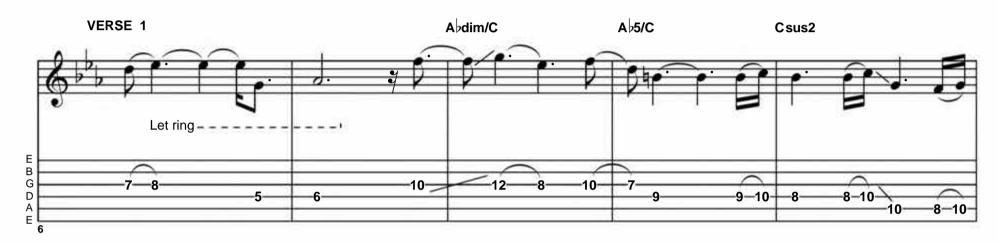


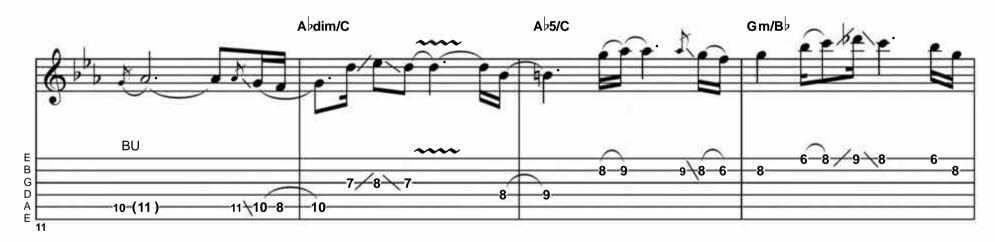
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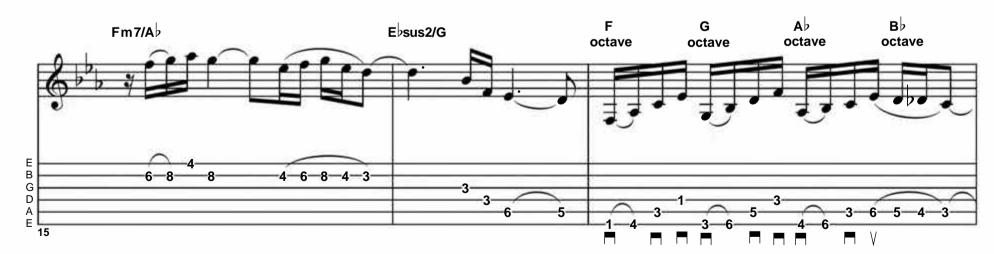
BRASS INTRO [Bars 1-5] To open up Alex strums a Csus2 chord with the thumb. The main melodic motif is played in unison with the horns. **VERSE 1** [Bars 6-25] In the opening verse we see some spooky sounding,

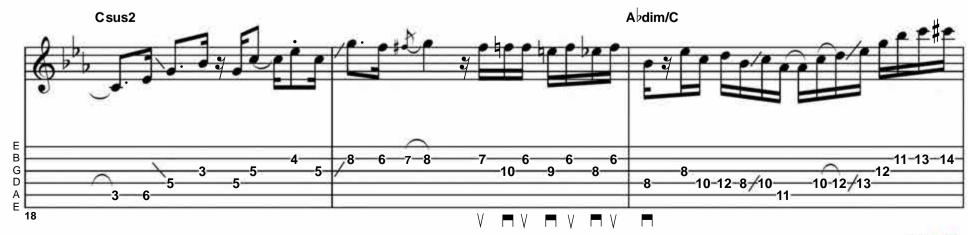
sparsely phrased melodies. To add to the effect Alex finger slides into the notes and uses legato where possible. In bar 17 he outlines the one-chord-per-beat changes with arpeggio fingerings that fit nicely under the fingers.







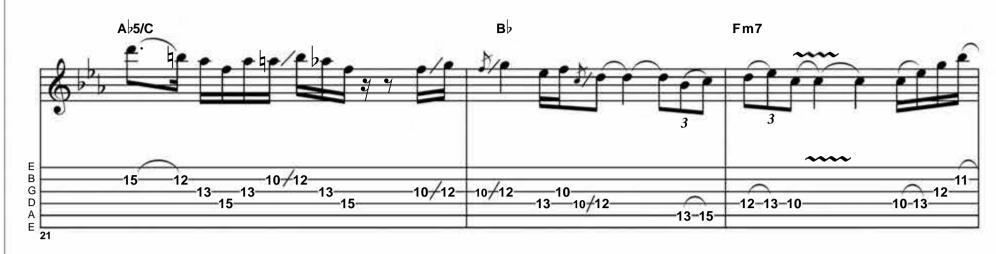


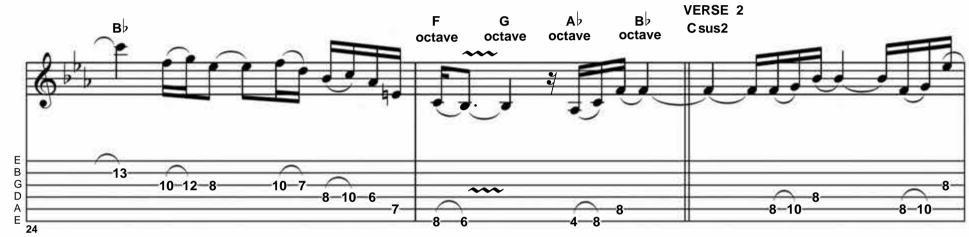


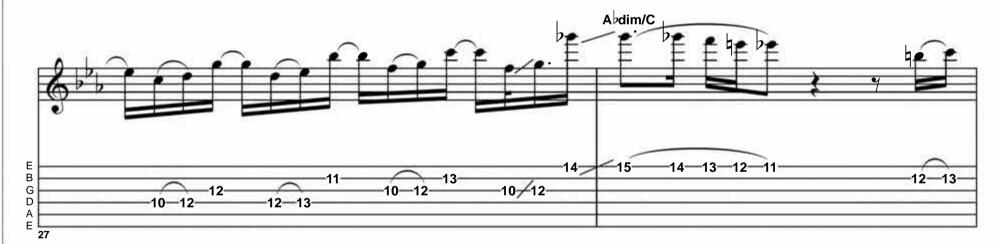
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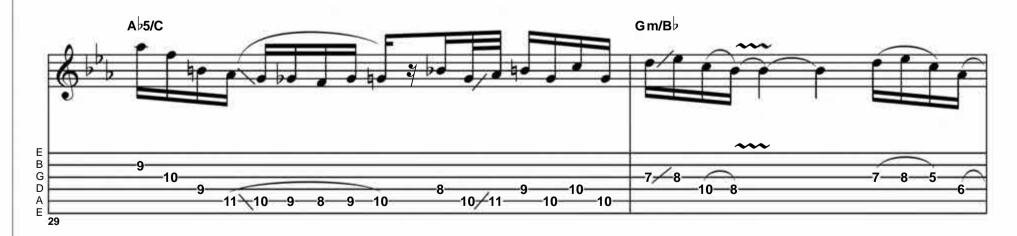
VERSE 2 [Bars 26-41] This section features the introduction of more chromatic notes, with a five-note descending run in bar 28. Take the 16th-

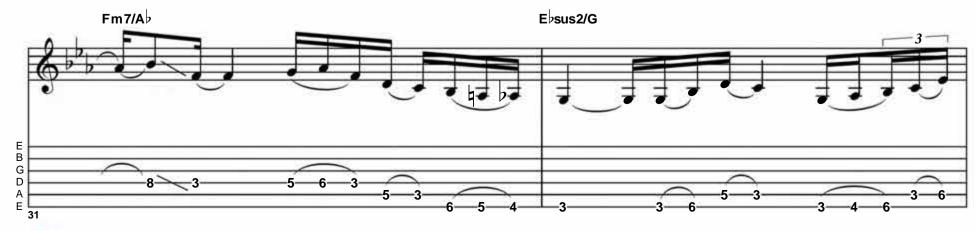
note sextuplet runs slowly, only increasing speed when the fingerings are routine. Remember the emphasis is on a smooth and fluid delivery.







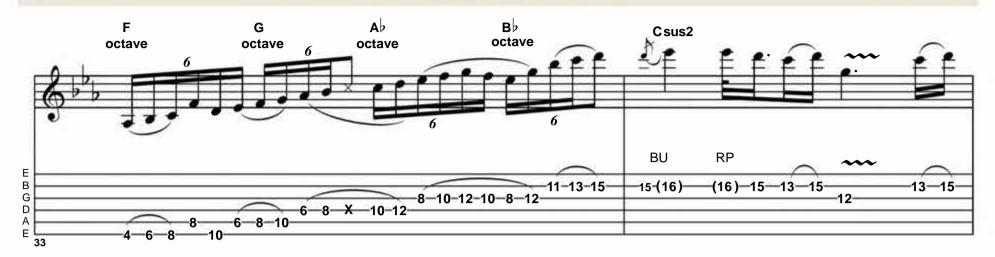


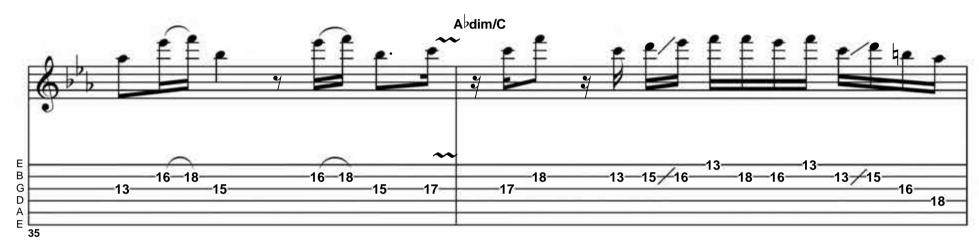


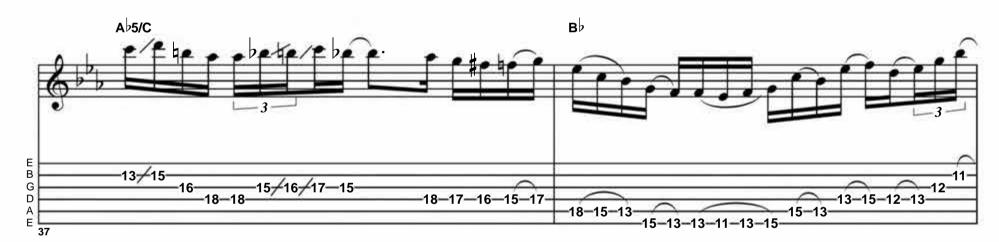
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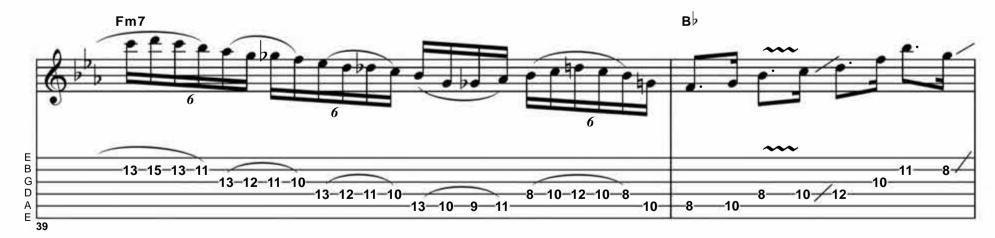
MIDDLE SECTION [Bars 42-56] We leave C Minor key for the E Minor chord. Alex uses E Minor scale (E-F#-G-A-B-C-D) but to keep it simple you could just play E Minor Pentatonic. Alex uses a repeating motif to link the Emadd11 and

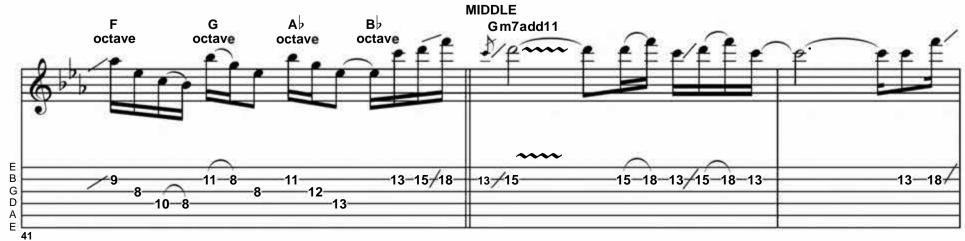
E,major7 chords and provide excitement. The notes are changed so they fit in with the underlying Emadd11 or E,maj7 chord, but the main shape and idea remaining consistent, provides continuity.







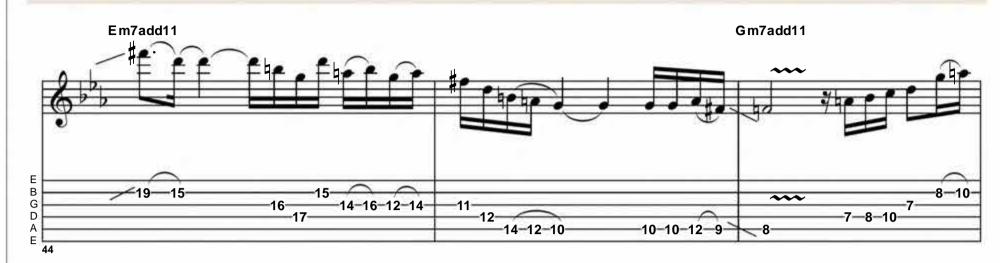


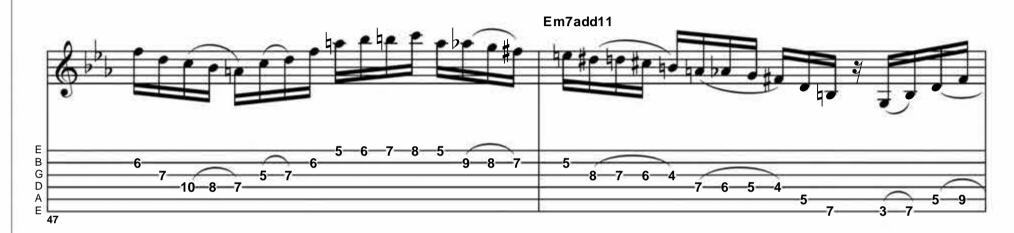


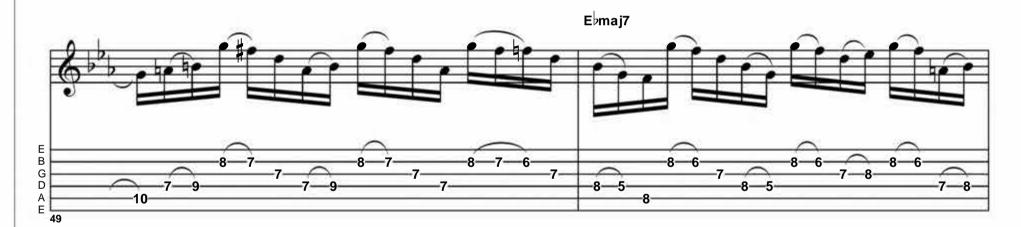
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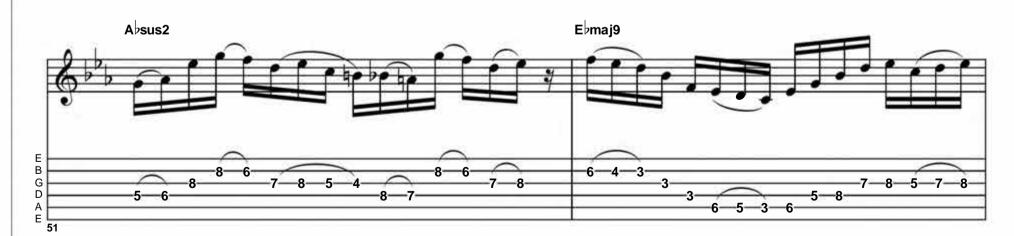
BRASS MOTIF [Bars 57-60] Here Alex doubles the brass melody, which you'll notice is a reprise of the intro. To up the excitement Alex shifts the

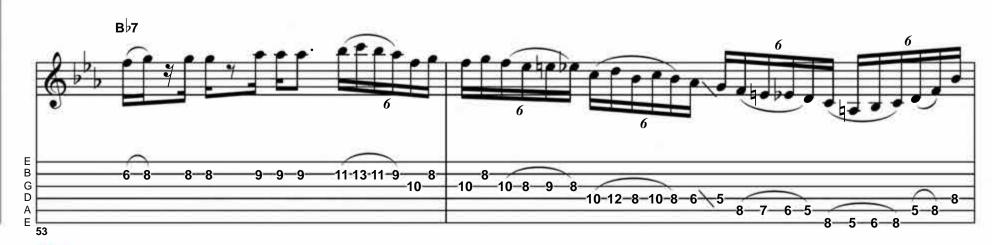
melody up the octave each time it repeats, finishing with some beefy sounding octaves.







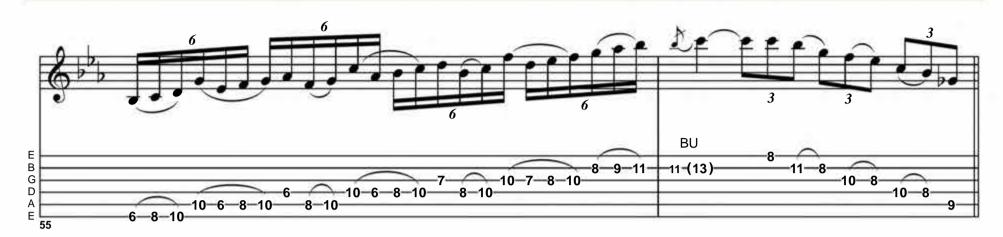


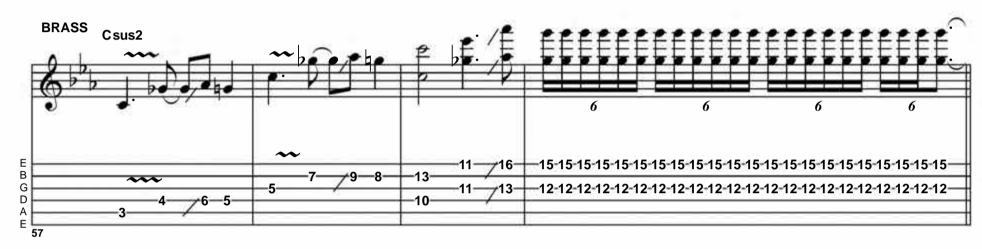


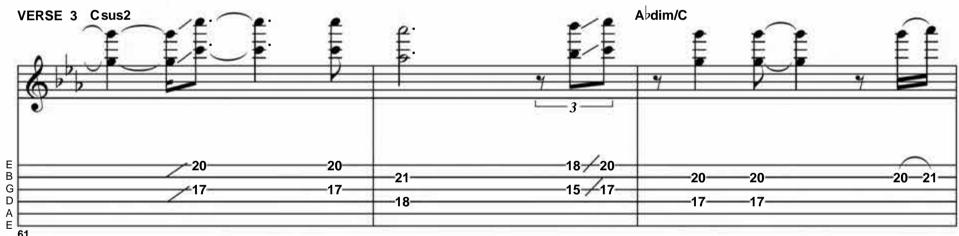
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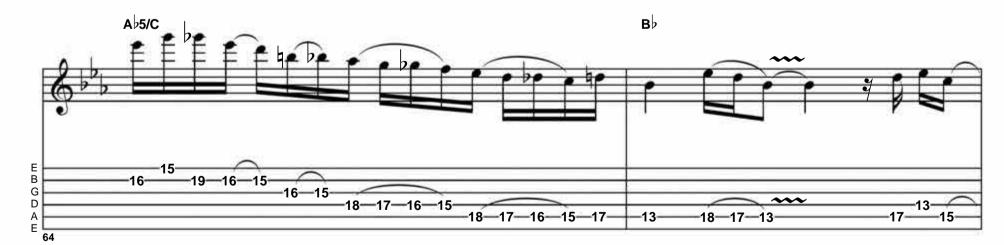
VERSE 3 [Bars 61-end] Alex thickens the melodic texture by playing the melodies at the start of verse three in octaves. Combining octaves with finger slides is a classic jazz and fusion concept. There is an interesting use of

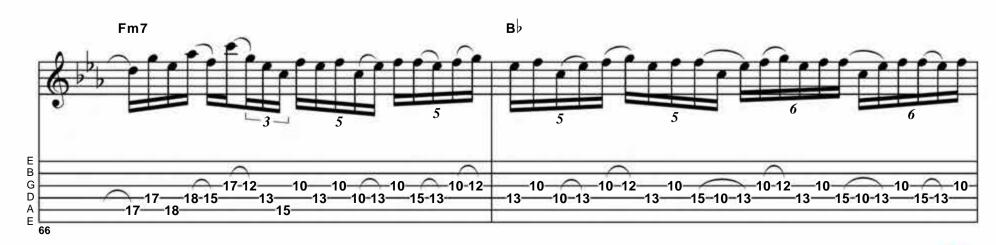
the 16th-note quintuplet in bars 66 and 67 (five evenly spaced notes in one beat - you can count this by using the word 'hippopotamus' as it contains five syllables (hip-po-pot-ta-mus).





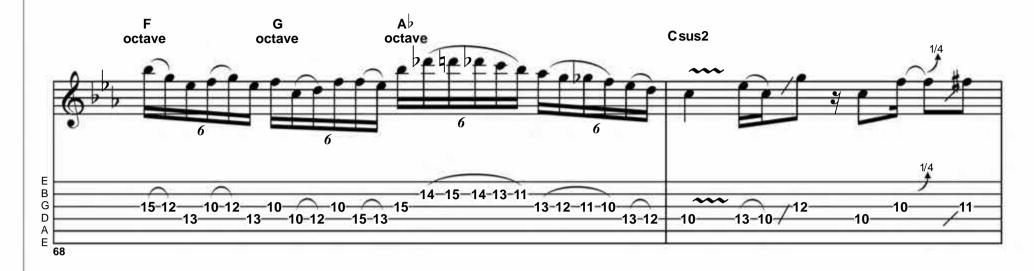


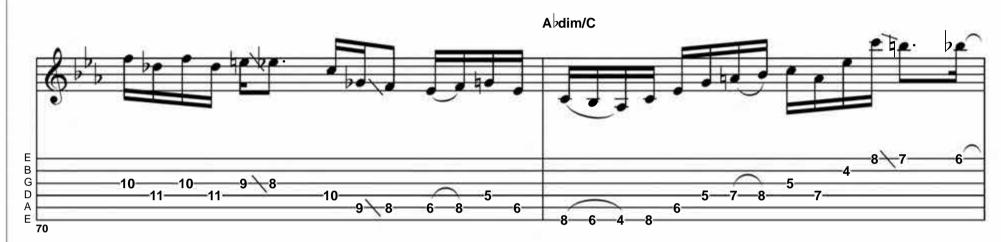


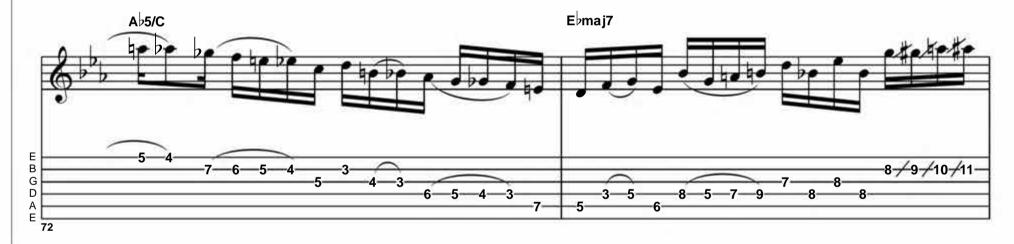


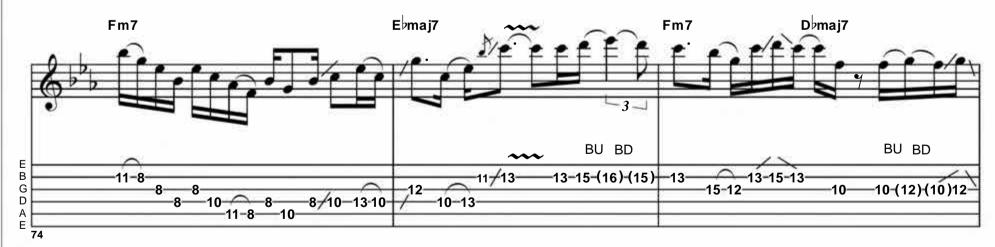


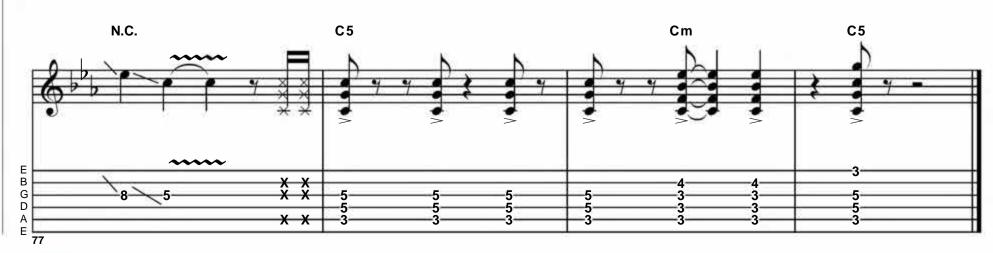
ON VIDEO









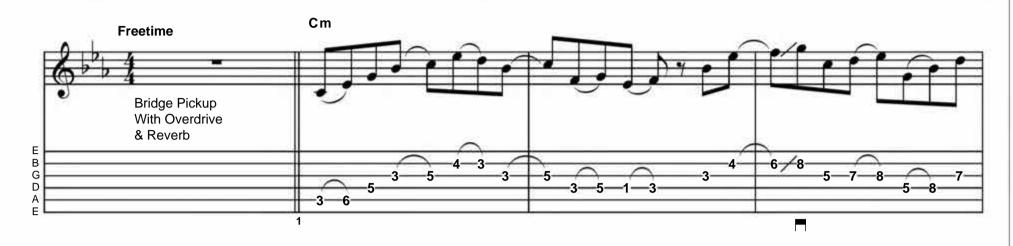


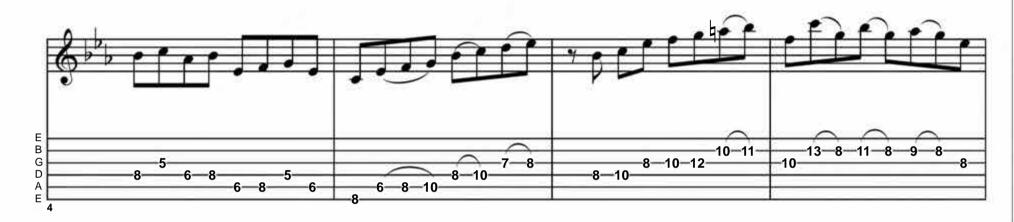
DEMONSTRATED EXAMPLE 1 **SMOOTH EIGHTH-NOTE PHRASING IN C MINOR**

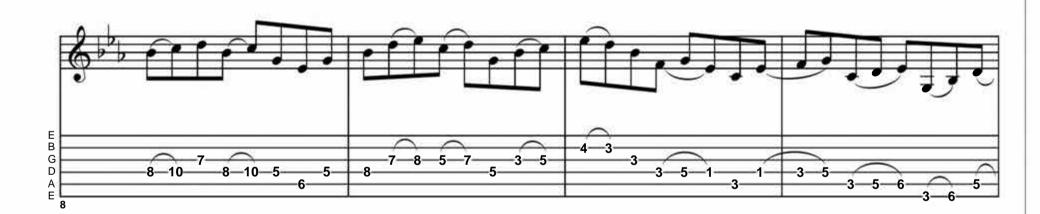
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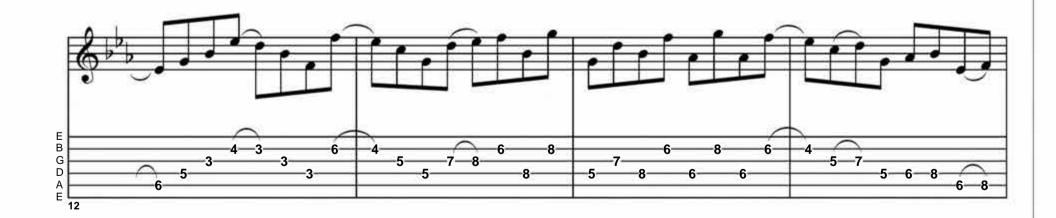
In this example Alex demonstrates how to play smoothly, in a steady stream of eighth notes. Hammer-on and pull-offs are a vital element in this great example. It's pretty tricky, so start slowly and aim to hold each note

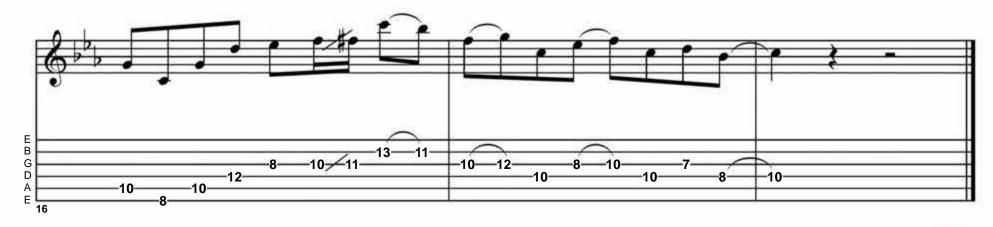
for as long as possible, going for a clear tone with no extranous noise or unwanted open strings. Good muting, and keeping your fingers close to the fretboard (watch Alex!) can really help with this.













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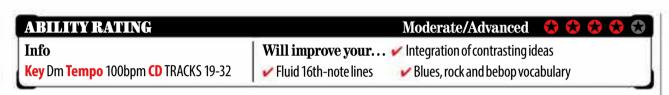
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THE CROSSROADS Pt6 Bebop Hendrix!

In this month's Crossroads, **John Wheatcroft** discovers what happens when the musical worlds of Jimi Hendrix and Charlie Parker collide - train wreck or a thing of musical beauty?



he nature of 'fusion' is literally that, to fuse elements from different styles to create a unique blend of contrasting musical influences. In this month's Crossroads we're exploring the area when jazz and rock overlap, mixing more Pentatonic vocabulary that you might associate with players such as Jimi Hendrix and Eric Clapton, with more horn-based ideas that were originally associated with players such as Charlie Parker or Dizzy Gillespie.

One incredible player that encapsulates this approach is Mike Stern, whose CV is a veritable who's who of jazz. Miles Davis, Billy Cobham, The Brecker Brothers, Jaco Pastorius and hosts of others. He's featured in collaborations with guitarists such as John Scofield, Lee Ritenour, Bill Frisell, Eric

TECHNIQUE FOCUS SPOTTING THE GAPS

While it's of course a great idea to acknowledge all the available notes within a given harmonic setting, with all of our exercise examples coming from a D Minor Pentatonic (D-F-G-A-C) or D Dorian tonality (D-E-F-G-A-B-C), it's also an extremely useful perspective to consider where all the gaps lie. Going from our seven-note Dorian mode, as this scale is based on tone and semitone steps (T-S-T-T-S-T), there are seven inclusive notes and five notes found between the cracks. Assuming we know where these lie (,2, maj3, ,5, ,6, maj7), we can use these as a form of chromatic stepping stone to allow us to move from resolute consonance (the notes in the scale), through a momentary sense of unstable dissonance (notes that are not in the scale), back out the other side to find stable resolution once more. You can think of these 'outside' notes as having a kind of 'visitor pass', only allowed in if accompanied by their neighbouring 'full-membership' carrying scale tones.

Johnson and many more. Coming from a blues-rock background, Mike studied jazz at Berklee, taking lessons with heavyweights such as Mick Goodrick and Pat Metheny. After landing the gig with Miles Davis, Mike explained a crucial moment in the definition of his style, famously stating, "Miles wanted me to play that way. Every time I'd try to play bebop lines he would say, "Play like Hendrix!"

Mike has recorded 17 albums as a bandleader and he's an absolutely

using the 5th degree, A, as our transitional note between the phrases and the genres, again connecting up one possibility in the following example. We round up the exercises by repeating this process one more time, albeit in a different fretboard location and again a different interval, this time the \$\frac{1}{2}\$, C. We round up our study with a cohesive solo, against a Minor 12-bar funky jazz-blues, again in the key of D Minor, full of stylistically appropriate licks and lines that establish these connections through the changes.

As is 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,

"The examples begin with a set of studies designed to develop your ability to connect lines fluidly and with improvisational freedom"

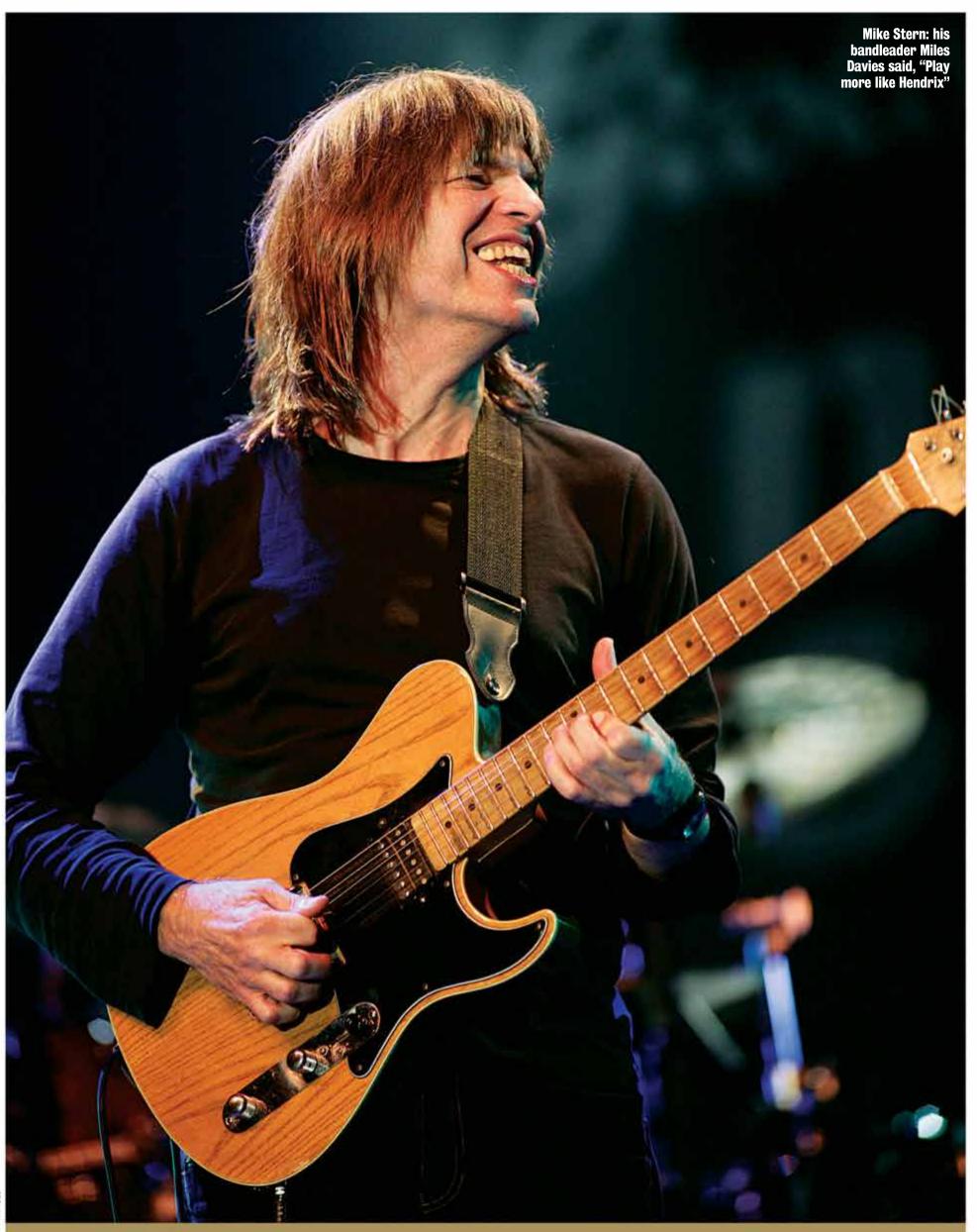
phenomenal player with an endless vocabulary of ideas to draw from. It's all in there: blues, funk, even some classically influenced lines, and crucially for us today, a large portion of both bebop and classic blues-rock inspired vocabulary, all combined together with total control and complete spontaneity. Stern is steadfastly dedicated to his art and continues to devote as much time as he can to perfecting that craft.

The musical examples that follow begin with a set of studies designed to develop your ability to connect lines fluidly and with improvisational freedom. We begin with a set of Pentatonic blues-rock phrases that start and end on the tonic, in this case the note D, from a D Minor tonality. These are followed by a matching set of tonic derived bebop inspired D Dorian phrases. The idea is to connect any of the bluesy ideas to any of the jazzy ideas. Once we've established the possibilities, the next example shows you one such pairing. It's up to you to try all the others out. Next up, we repeat this process but now

making rhythmic and melodic variations to allow you to create licks and phrases of your own design. Once you've learnt the examples and the solo 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 you own.



BEBOP HENDRIX! { THE CROSSROADS



MARK VENEMA / GETTY IMAGES

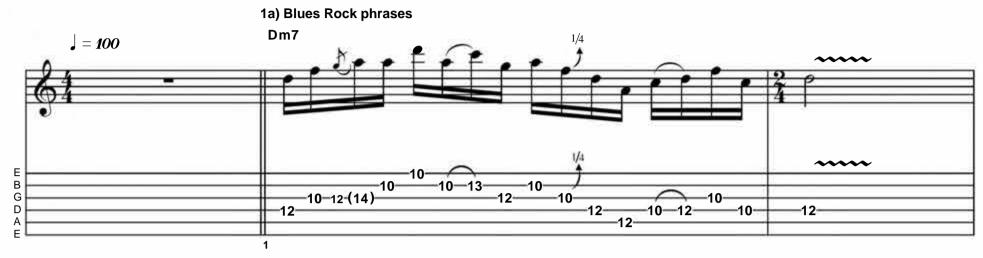
TRACK RECORD A favourite from Stern's back catalogue is Play (1999) with contributions from John Scofield and Bill Frisell and many great pieces on it (eg Tipatina's). 1986's Upside Downside (the title track's famous in fusion) is an early joy and Give And Take (1997) features the jazz classics Giant Steps and Oleo. His duo album with Eric Johnson, Eclectic (2014) is a fascinating combination of styles and solos.

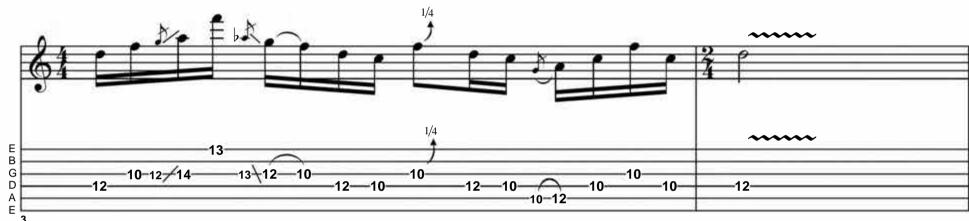
EXAMPLE 1 FROM THE ROOT

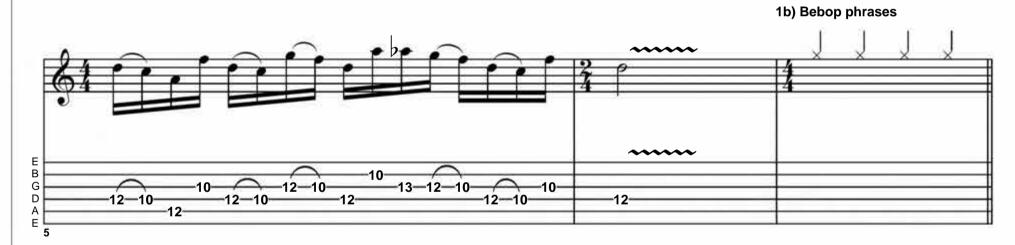
CDTRACK19

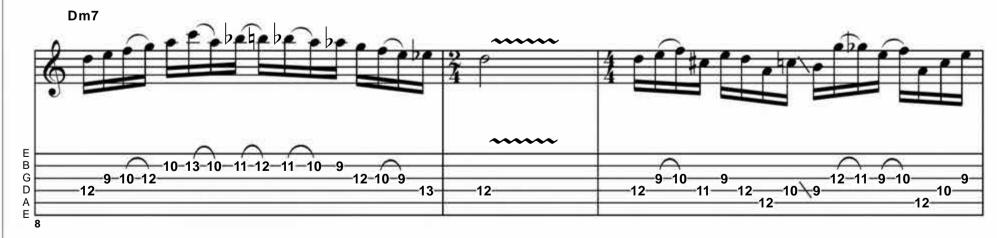
Our first example begins with a set of three classic blues-rock phrases derived from the E-form D Minor Pentatonic scale (D-F-G-A-C), situated up in the 10th fret area. What distinguishes these ideas is that they all begin and end on the root note of D. This is significant here, as the idea is to ultimately connect

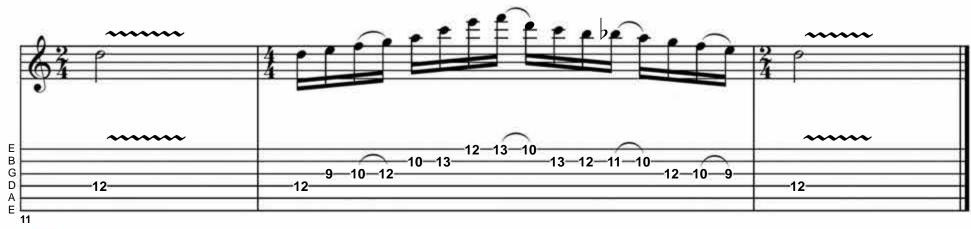
these up to any of the following bebop-based lines that situated in the same fretboard position. Again, these target the tonic note specifically, although this time they are coming from more of a D Dorian (D-E-F-G-A-B-C), albeit with the choice inclusion of appropriate passing tones.









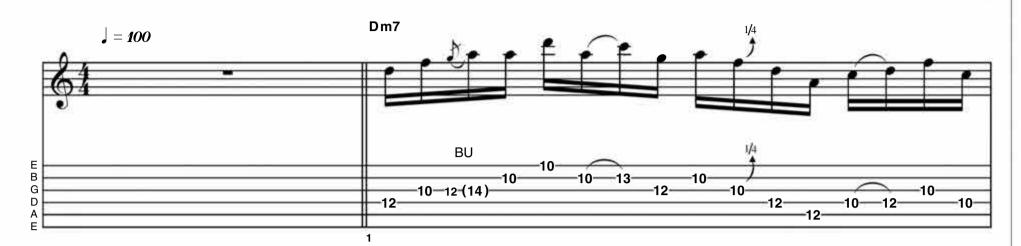


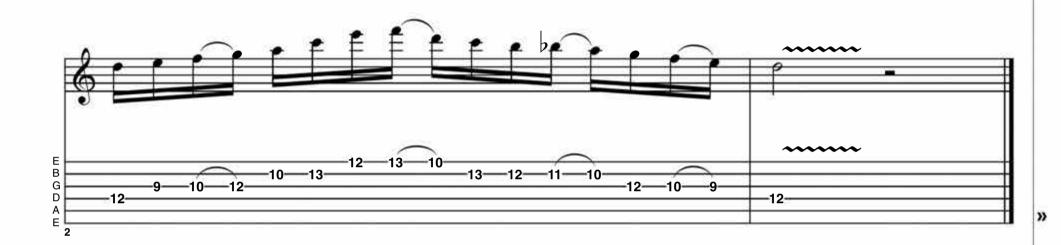
EXAMPLE 2 COMBINATION FROM THE ROOT

CD TRACK 21

Here's just one of the possible combinations, connecting one of our blues phrases based around the root note straight onto a similarly root-derived bebop ending. Naturally, in reality you would make these connections more

organically, mixing rhythms, entrance and exit points, although this is still a great way to establish effective pathways between these two contrasting although complementary sounds.





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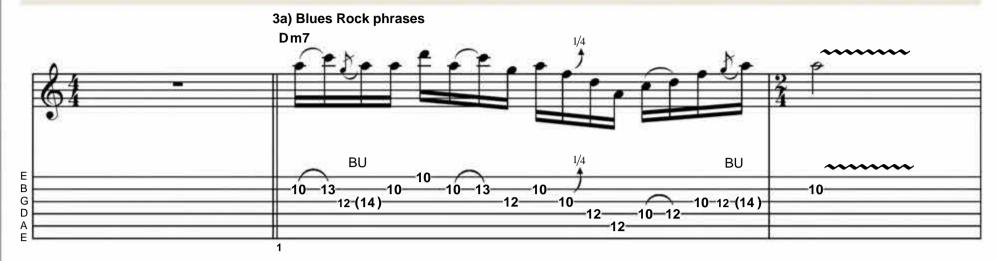


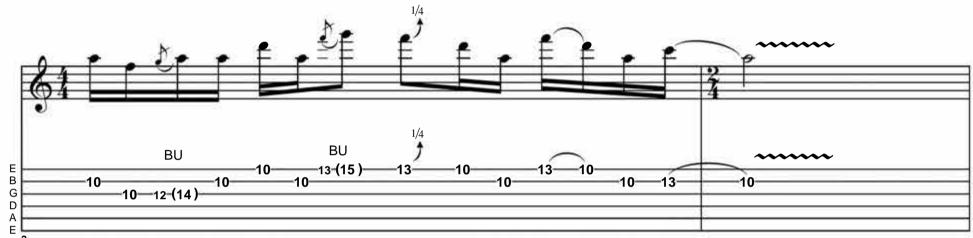
EXAMPLE 3 FROM THE 5TH

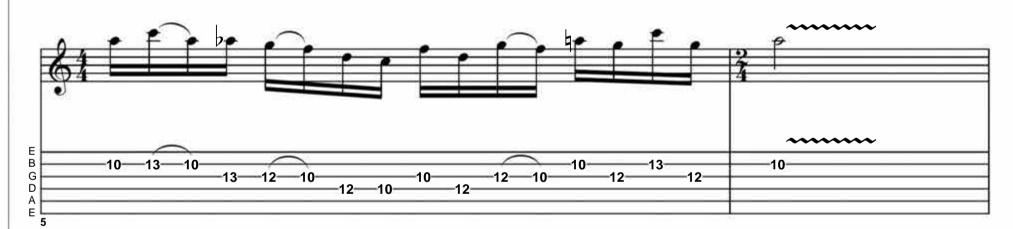
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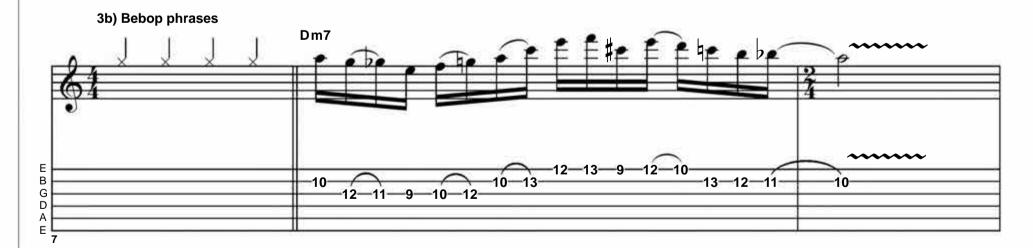
This example echoes Ex1, although in this instance we're pivoting the phrases around the perfect 5th, A. Once again, we begin with a trio of bluesy phrases straight out of the associated Minor Pentatonic scale. We progress to the

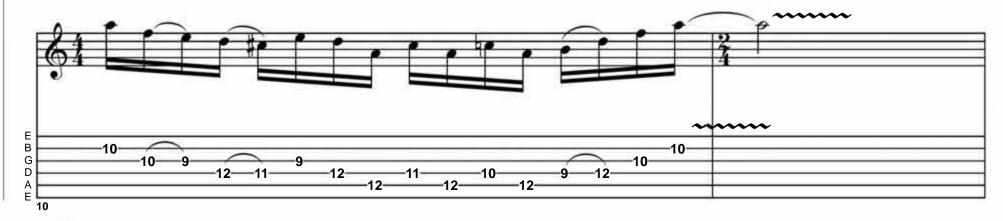
connecting bebop ideas, featuring a healthy balance of inside diatonic action based around the D Dorian mode (D-E-F-G-A-B-C), with tension and release chromaticism (everything else), so keep your eyes on all the accidentals.





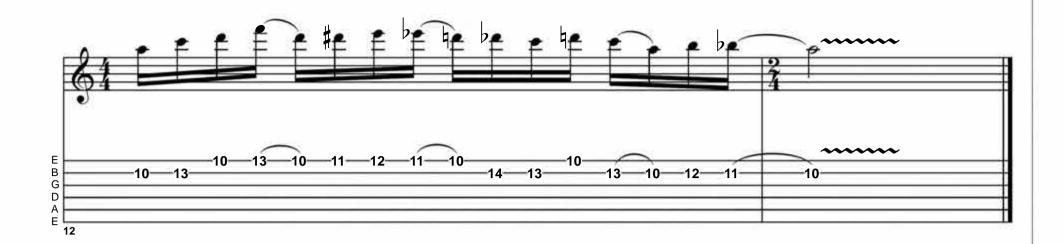






EXAMPLE 3 FROM THE 5TH ...CONTINUED

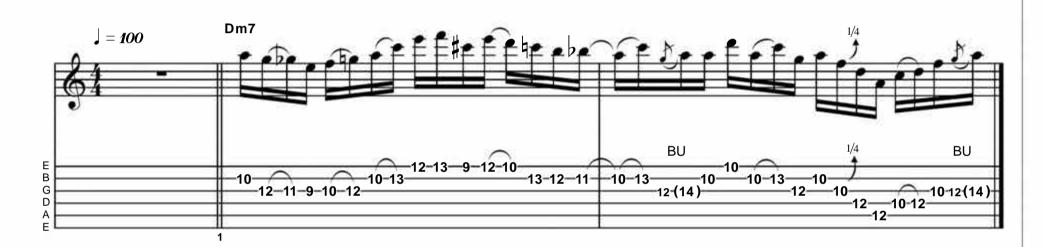
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EXAMPLE 4 COMBINATION FROM THE 5TH

CD TRACK 25

Again we're combining ideas, but we've flipped the order around, starting with one of our 5th-derived bebop ideas and connecting to a blues-rock ending.

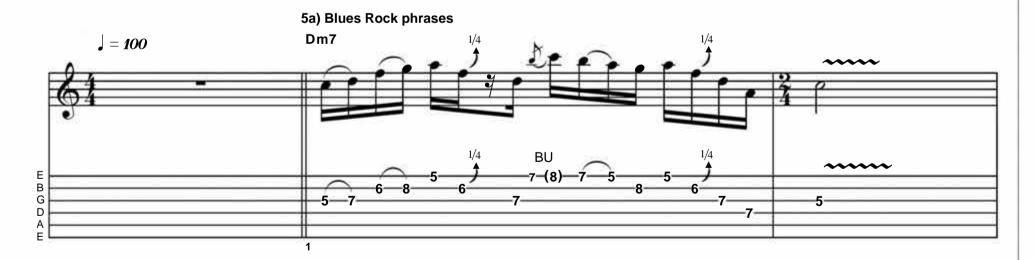


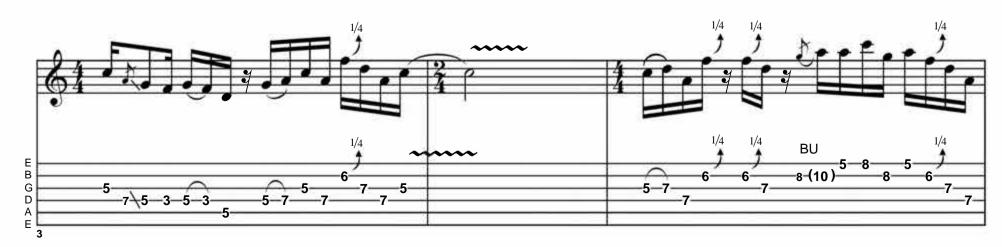
EXAMPLE 5 FROM THE ,7

CD TRACK 27

Our final combination of bebop and rock examples move to a new fretboard location and begin from a new scale interval, so these ideas connect via the

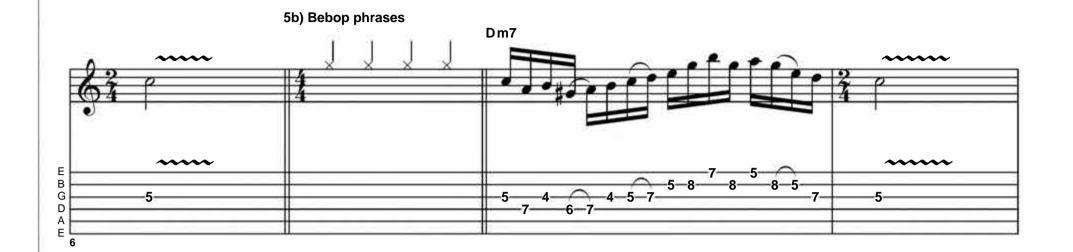
J7th degree, C, and are situated around the 5th-fret, A-form Minor Pentatonic and Dorian forms.

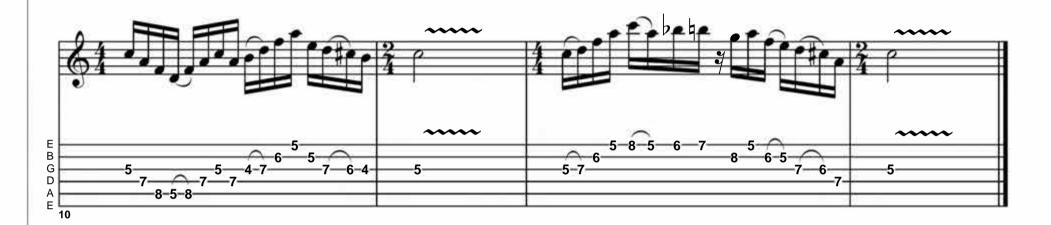




EXAMPLE 5 FROM THE ,7 ... CONTINUED

CD TRACK 27



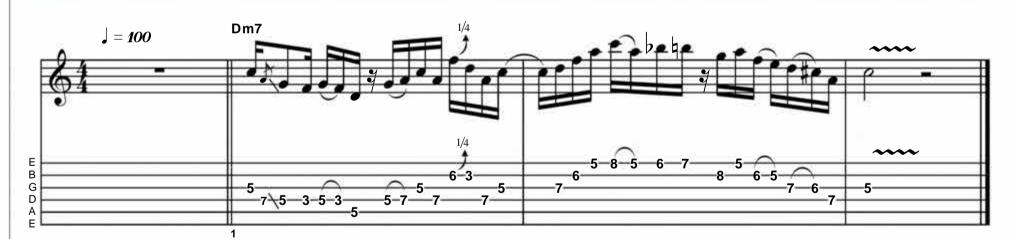


EXAMPLE 6 COMBINATION FROM THE 17

CD TRACK 29

By now I'm sure you know the drill, as here we see a combination rock-bebop phrase based around a pair of ideas taken from Example 6. Don't stop

here though, as you could expand this study to include all other potential applicable extensions.

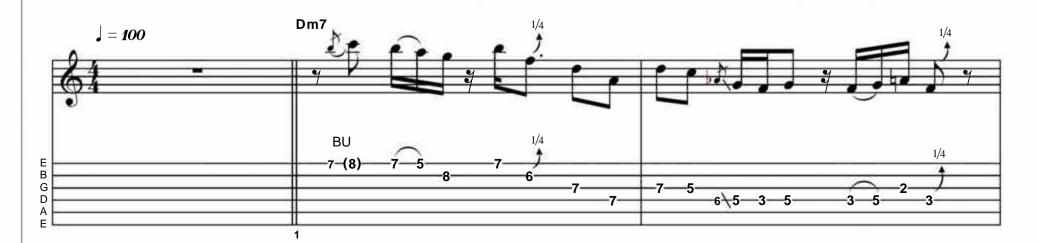


EXAMPLE 7 FULL SOLO: FUSION JAZZ-BLUES

CD TRACK 31

Our solo makes use of D Minor Pentatonic (D-F-G-A-C) for the blues-rock side, mixed with a combination of D Dorian (D-E-F-G-A-B-C) and D Blues scale (D-F-G-A $_{}$ -A-C). For the more jazz-inspired ideas, we see D Superlocrian in bar

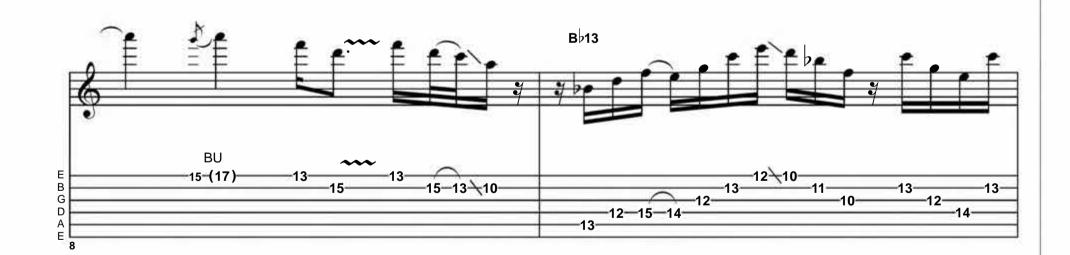
4 (D-E $_{\mid}$ -F-F#-A $_{\mid}$ -B $_{\mid}$ -C), B $_{\mid}$ Lydian Dominant (B $_{\mid}$ -C-D-E-F-G-A $_{\mid}$) in bar 9, followed by A Superlocrian in bar 10. Take the time to address all the expressive details, such as blues curls, bends and vibrato and don't be afraid to play with gusto.

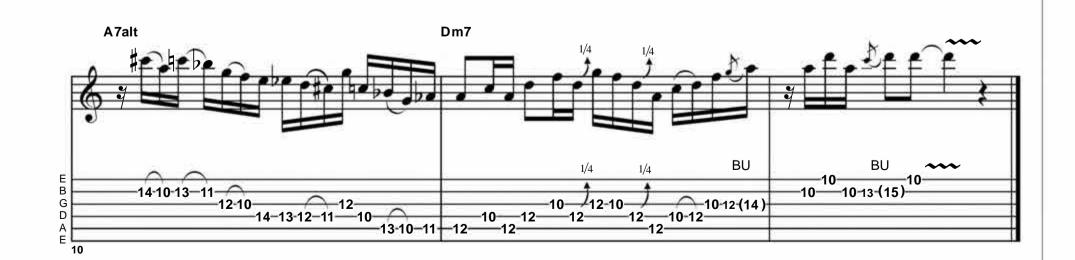


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PIETRO MASCAGNI Cavalleria Rusticana



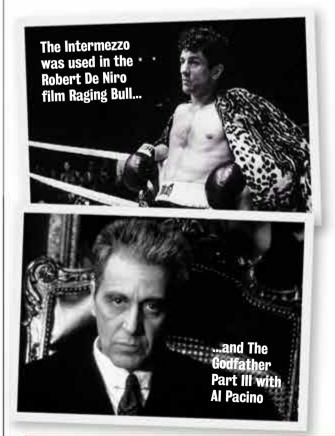


Intermezzo from Cavalleria Rusticana is an iconic melody famous for its use as a theme tune in the 1980 film Raging Bull. Bridget Mermikides has arranged it for solo classical guitar.



ietro Mascagni (1863-1945) was an Italian composer and conductor whose 16 operas and operattas, impressive portfolio of orchestral, vocal and sacred works, plus a busy conducting schedule manifested into an extraordinarily successful life. The pinnacle and initiation of this success came early in Mascagni's career with his first opera, Cavalleria Rusticana. Premiered in 1890 in Rome, when Mascagni was just 26, it was an instant success. His expressive, accessible but profound melodic writing supported the one-act opera's story of love, betrayal and tragedy. It became immediately popular, and six other opera houses across Italy swiftly staged performances.

There is something very familiar and appealing about the music, and its influence can be heard in classic Hollywood movies, and

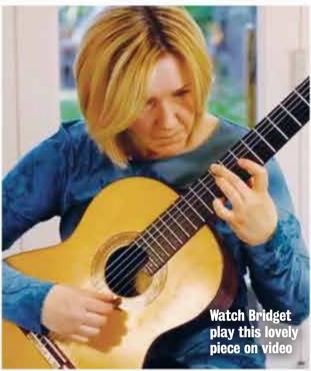


it even made its way to the ears of Louis Armstrong who reportedly learnt all of its trumpet solos. In addition to the opera being staged 100s of times to this day, its music and in particular the famous Intermezzo (a short connecting instrumental piece) has been used in many films and TV shows from Watchmen, Godfather Part III, and The Sopranos. Most memorably perhaps it is used as the theme tune in the 1980 Martin Scorsese Raging Bull film starring Robert de Niro, where its sincere passion and serenity in the

"Mascagni's expressive, accessible but profound melodic writing supported the one-act opera's story of love, betrayal and tragedy"

face of challenge perfectly counterpoints the film's storyline and context.

Here I've taken the short but extraordinarily poignant piece, composed for orchestra, and arranged it for solo guitar by transposing it down from F Major to D Major with drop D tuning to allow the appropriate warmth and resonance. Emulating orchestral strings on solo classical guitar is challenging and there are two main approaches: one is to play blocked chords in as sustained and fluid way as possible - which is what I have done for the 19-bar introduction. Another approach to achieve a string-like sustain is through the use of tremolo technique, where the picking hand thumb plays a bass-line and the fingers play a repeated note in quick but measure succession. Once a fluency is achieved it creates the aural illusion of a continuous sustained line, and that's how



Intermezzo's lush melody has been arranged here from bars 20-46. Both these approaches take focused but relaxed and patient practice but are well worth the effort when you witness Mascagni's profoundly beautiful rustic melody come to life on your guitar.

NEXT MONTH Bridget arranges an transcribes Johannes Brahms's superb Waltz In A Flat

TECHNIQUE FOCUS Tremolo technique

Tremolo is a technique that is unique to the classical guitar. It is a remarkable effect that gives the illusion of a continuous stream of uninterrupted notes and is used to produce a sustained melodic line together with a bass line. The reality is a group of four notes, repeated continuously; bass note first then three repeated melody notes with the picking hand fingering p a m i. This pattern needs to be repeated at a fast enough tempo to trick the ear into believing there is no gap where the bass note is played. The pattern needs to be played very evenly to achieve this effect successfully, so starting slow and building up speed gradually is essential.



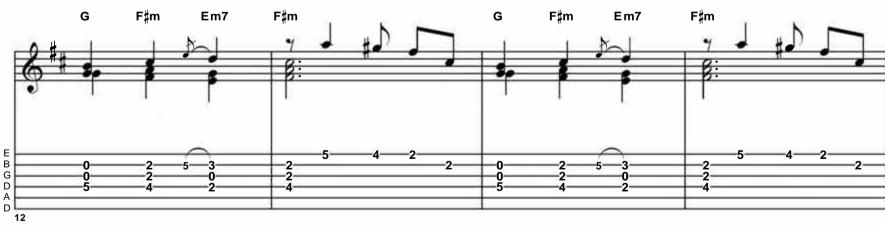
TRACK RECORD The 1940 recording with Milan's La Scala Orchestra and Chorus with Beniamino Gigli is considered a classic. The 1978 Decca recording of Luciano Pavarotti with the London Opera House and the National Philharmonic Orchestra is performed with both intense passion and serenity. For a more contemporary recording try the Dresdner Philharmonie with Brian Jadne in the lead role.

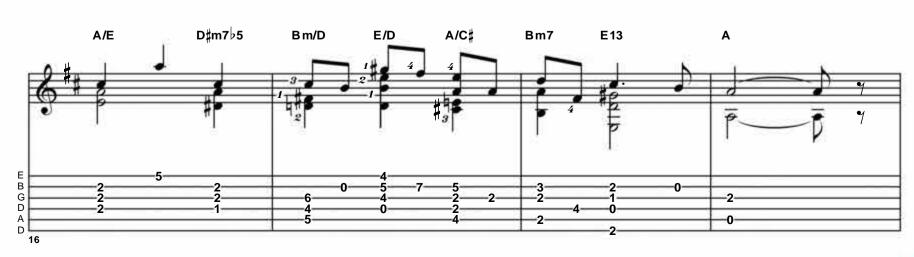
PLAYING TIPS CD TRACK 34

For the opening section we want the melody to be nice and legato so aim to play smooth sustained notes that each last for their full value. This will ensure that the melody has a nice singing quality. At bar 7 on beat 3 you will need to jump quickly to 7th position and make a barre for the Em7 harmony, then

straight back to open position for bar 8. We are back to 7th position at bar 9 and then a couple of shifts bring us back to open position at bar 10. The third beat of 12 has a tricky fretting-hand pull-off with the fourth finger - placing the first and second fingers right onto their tips for the Em7 chord will help.





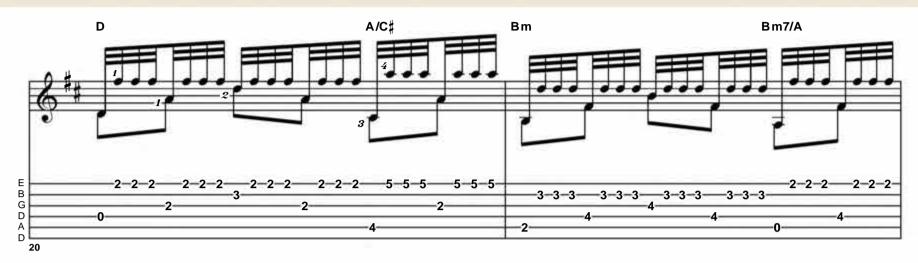


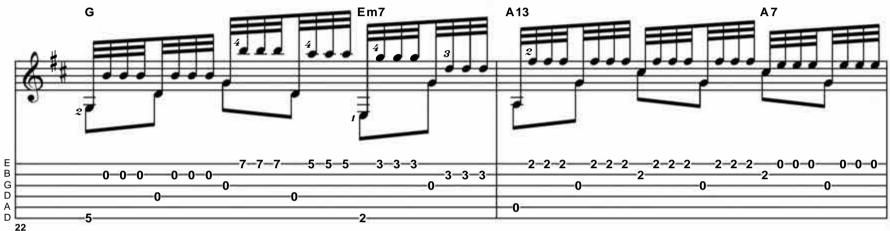
CD TRACK 34

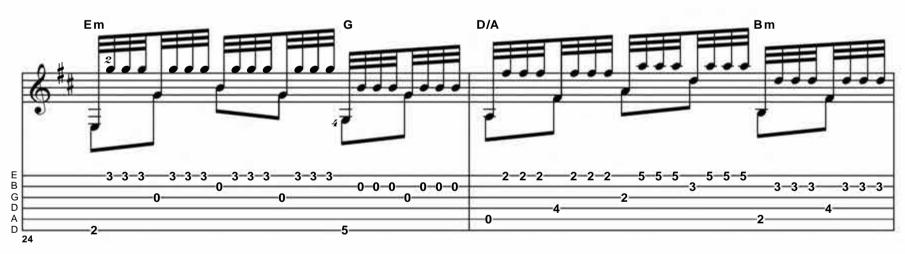
PLAYING TIPS

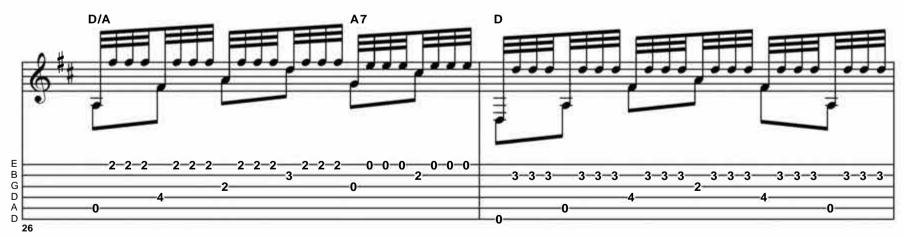
At bar 20 the big tune comes in and I have opted for using the tremolo technique to give it the sustain that it needs. Tremolo actually only gives an illusion of sustain with its repeating pattern of bass note followed by three repeated melody notes. The tremolo needs to reach a speed where the

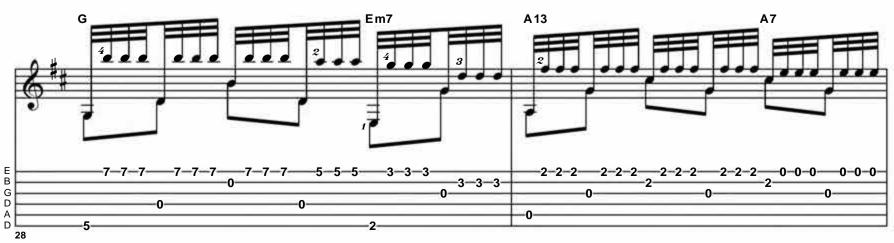
stream of repeated melody notes sounds like a continuous melodic line and the bass notes sound like a countermelody. To achieve this affect you will need to spend a fair amount of time practising slowly and very clearly before pushing up to speed.







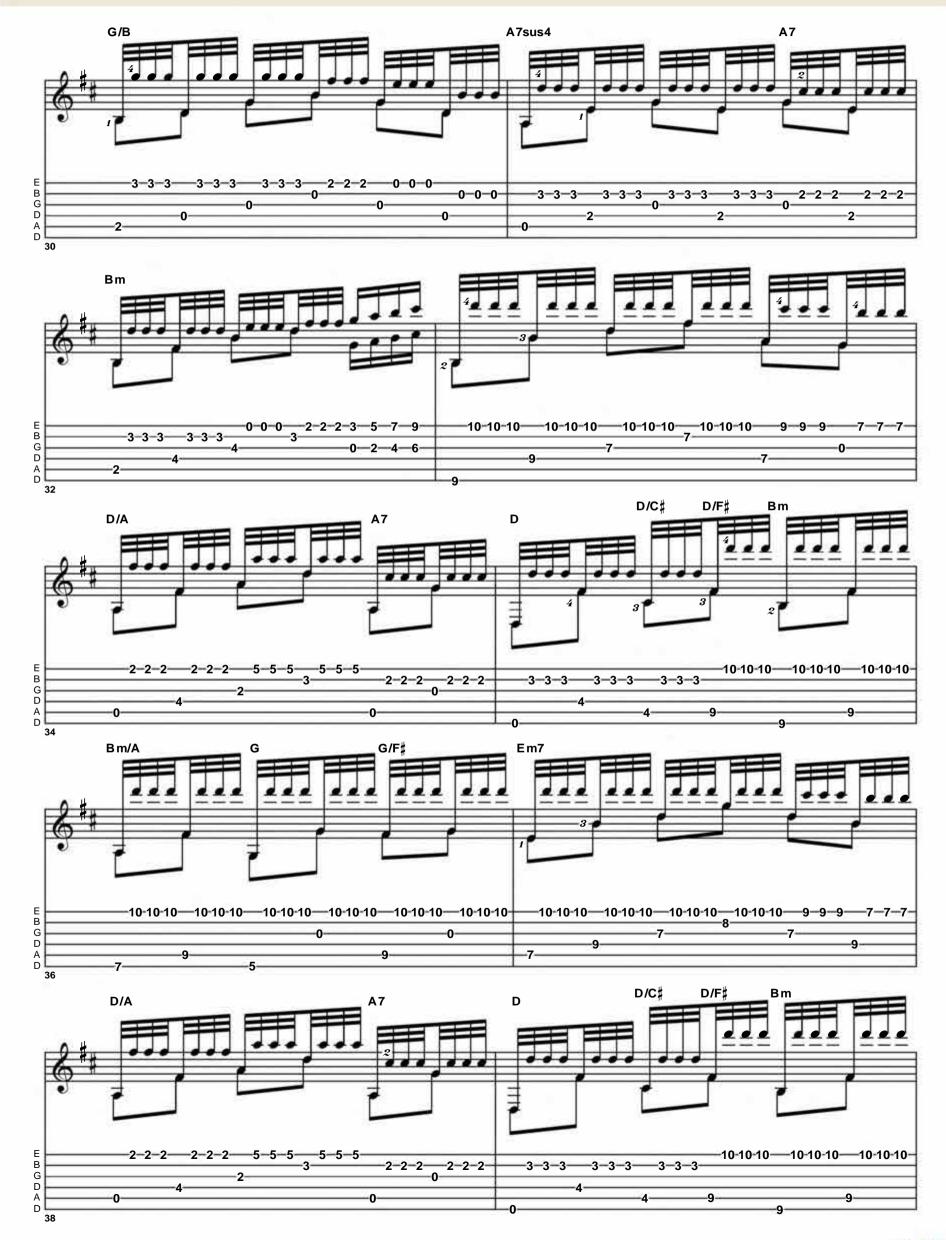




PLAYING TIPS CD TRACK 34

To achieve a good tremolo it is essential to cultivate the same tone and volume with the picking-hand fingers and practise slowly and steadily so the notes are even and controlled. Practising slowly allows the fretting hand to become accustomed with its job of smoothly finding its way around all the notes and

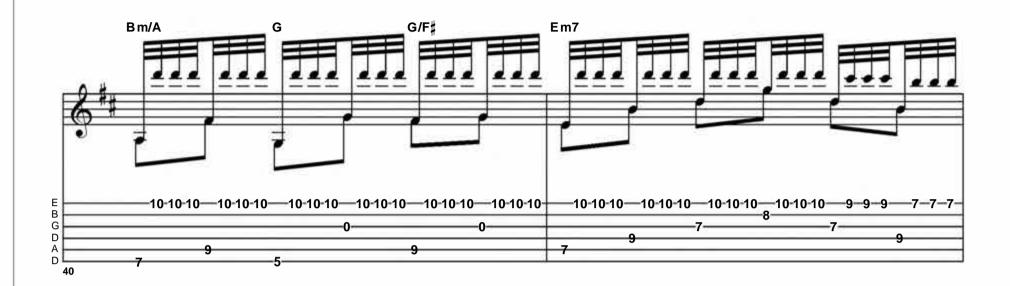
positions. The picking-hand thumb has the challenging task of hitting all the correct notes as it jumps from string to string, never repeating the same bass note twice in a row! Watch out for the octaves at the end of bar 32 that momentarily interrupt the tremolo to take us up the fretboard to 7th position.

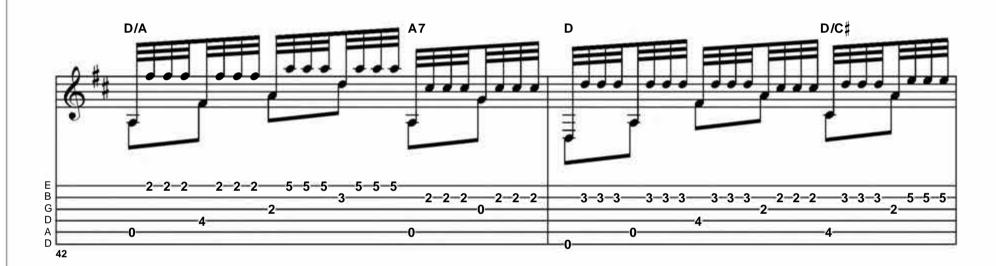


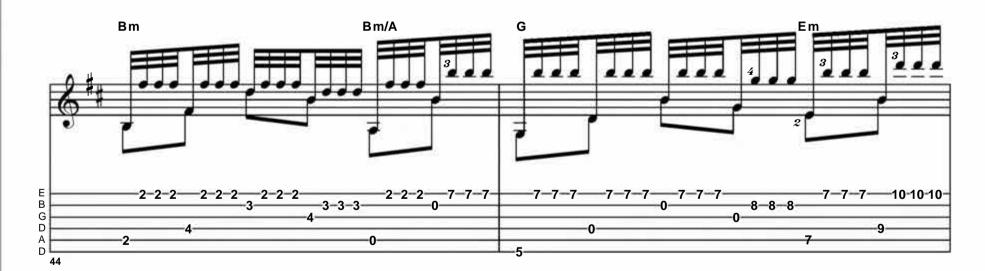
PLAYING TIPS CD TRACK 34

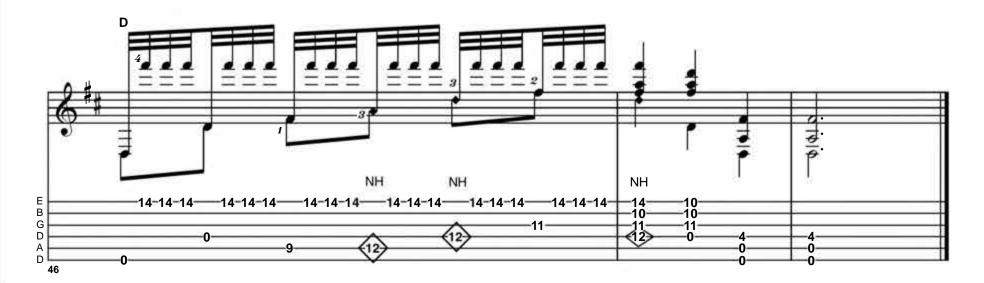
At bar 35 there is a shift up the fretboard on the third quaver beat – make sure the third and fourth fingers securely fret the F# (lower note) and D (high note) and hold firmly in place. On the second beat of bar 36, the frettinghand first finger has to reach back for the bass note G while the fourth finger

continues to firmly grip the high D. This whole sequence repeats at bar 37. Remember: keep practising the tremolo at a slow controlled speed and incrementally increase the tempo. As soon as you lose evenness and quality, slow down and build up gradually again.











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JASON INTRODUCES... IN LESSONS

ver the past few years, we've noticed an increase in requests for lessons that straddle the terrain of blues and jazz. Perhaps because both genres embrace improvisation, many guitarists acknowledge the need to curate a musical toolbox to function 'in the moment'. Be it during a live jam, on stage or in a recording environment (Covid-19 permitting!), having fundamental musical pillars to rely on greatly improves one's playing and confidence.

From these requests, we've put into place a fantastic ongoing series called The Crossroads headed up by John Wheatcroft. He is full of useful and usable tips to get you excelling in that juicy generic stomping

ground of jazzy-blues or bluesy-jazz. You can check out part 6 on page 38: Bebop Hendrix via Mike Stern.

We've also enjoyed presenting a four-part series with Fundamental Changes where one of its authors, Tim Pettingale covers tasty beloop blues soloing ideas to help shape your improvisation (page 64). As with John's Crossroads, learn Tim's licks but, more importantly, absorb the context such as this scale over a Dominant 7th chord or those approach tones for a Minor 7th chord. It's the harmonic context that needs to take root - don't stop at just learning a lick in the presented key, but apply the idea to all keys so you have the greatest amount of flexibility when it really matters.

Continuing with your musical toolbox, we have Shaun Baxter's riveting Creative Rock series on intervals; this issue he looks at the undervalued and often technically demanding 7th. With theory tips,

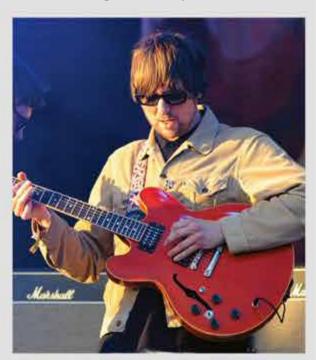
conceptual applications and a wealth of challenges for your chops, it's as rewarding for technique hungry players as for those seeking fresh ideas to explore.

Lastly, Woodshed (page 78) is ripe with soloing tips as Charlie Griffiths looks at the rock-jazz 'trick' of sounding Lydian but with Minor Pentatonic shapes. This fruitful displacement approach is as loved by Joe Satriani as it is by Mike Stern. Ah, I've mentioned Mike's name again. You'll be seeing more of him very soon. Until the next issue, keep happy, keep listening and keep playing!

GT #321

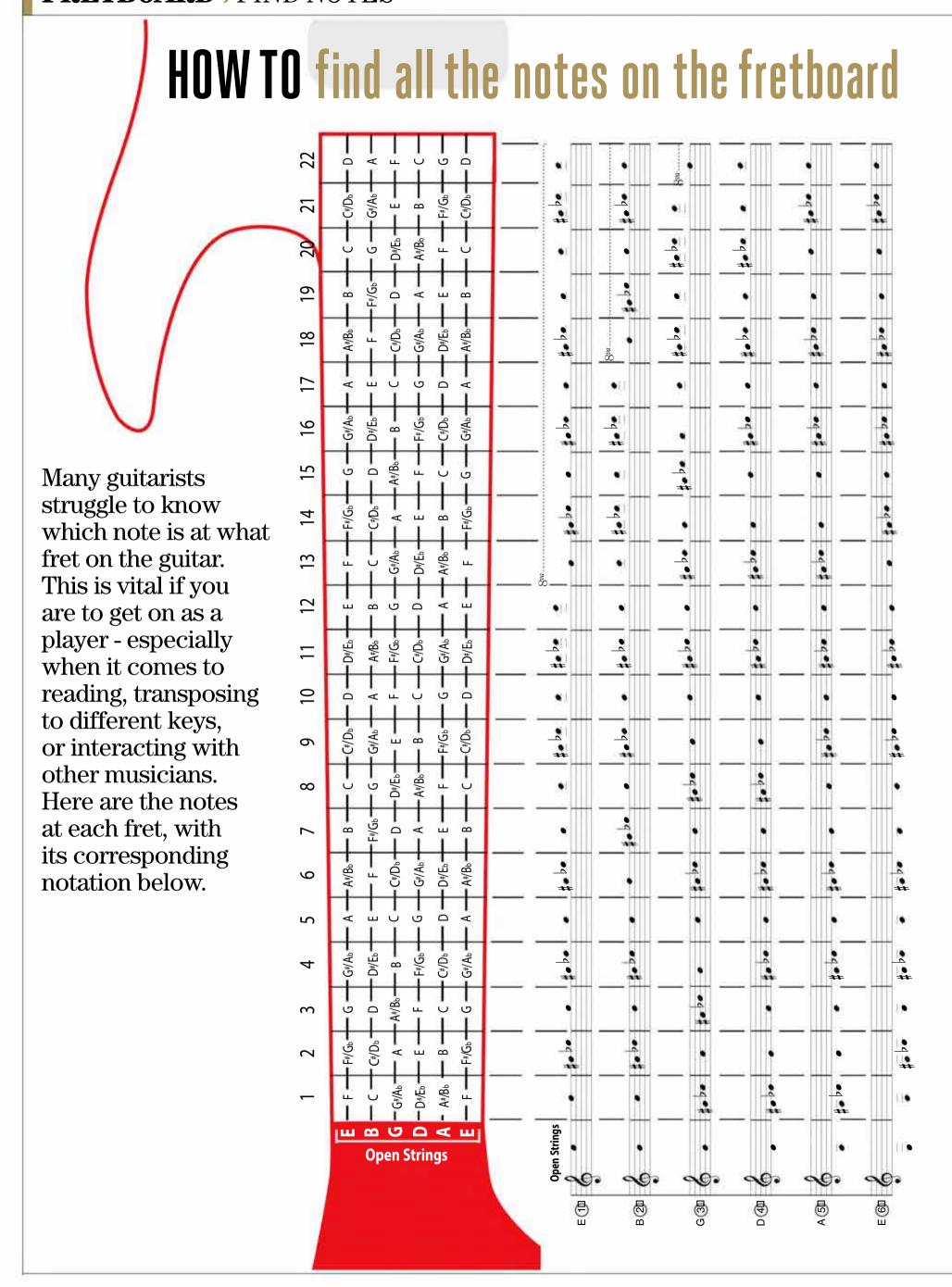


JAZZ..... In his final lesson Tim Pettingale brings us another lesson demonstrating the delights of substituting scales in a jazz-blues.



BRITROCK Simon Barnard examines the sounds of the Kaiser Chiefs, and the playing of southpaw axe-slinger, Andrew 'Whitey' White.









THE RHYTHM ROOST



Keen on all things rhythmic, **Jason Sidwell** fuses triplet based 7/4 time and 6th intervals for this month's reggae tinged example.

elcome to the most rousing rhythm in the series so far! With a 7/4 time signature (seven beats in the bar) the feel is not as typically safe as 4/4. But that doesn't mean it can't prove infectious for audiences; each bar is long enough to provide steady phrasing with just a little 'hiccup' when the next bar starts. This hiccup is the sense of being robbed of beat 8 but after a few bars, the groove's strong rhythmic logic isn't difficult to feel both for performing or dancing to. To enhance the 7/4 time, the guitar part has an

eighth-note note triplet rhythm (hence 'swing' in the title) with offbeats that conjure up reggae - think Stevie Wonder's triplet reggae vibe on Master Blaster. The picking hand uses a mainly up-pick approach for the 6ths, to enhance the sense of reggae. Listen to the track, get a sense of the triplet feel, learn the 6ths so you can navigate the fretboard easily, then see if the up-strokes work for you.

The last two bars of the four-bar phrase feature five-string barre chords (Fmaj7, Em7, Dm7) with an ear-catching legato flutter



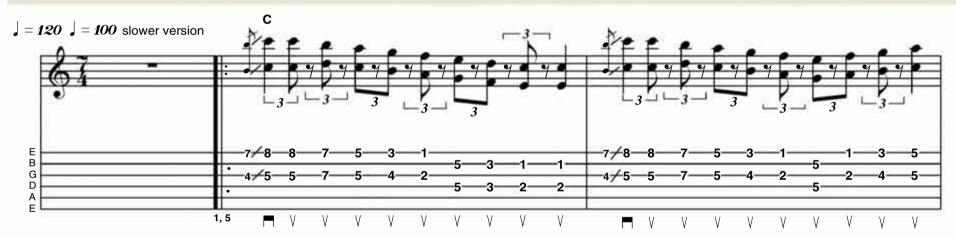
during Em7. Think Cornell Dupree, Prince's Mike Scott or gospel great Isaiah Sharkey here. For the ending there's the 'Gospel V' at work, softening C Major's G chord (C's V chord) by putting F (C's IV chord) on top of the G bass note. F/G is a great alternative to G7 and loved by Paul McCartney, Stevie Wonder and Donald Fagen. Check out the picking for this chord; it provides dynamic punch but may prove tricky to adopt initially. I really enjoyed creating this so I hope you love playing it, too!

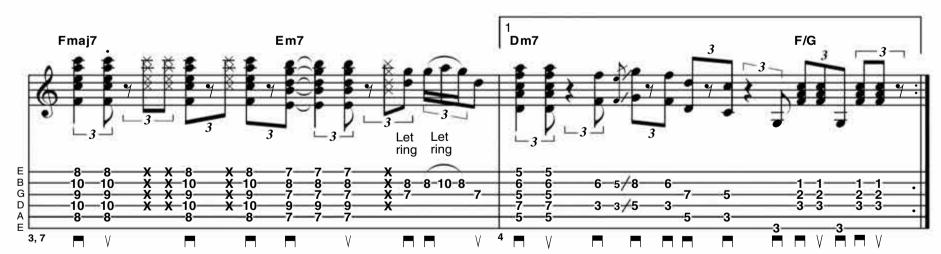
EXAMPLE SWING IN 7

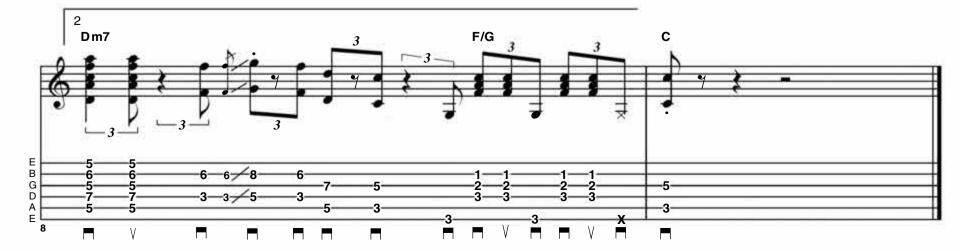
Getting the 6th intervals sounding clean (especially if you opt for a cutting Telecaster tone as I did here) is largely about keeping unwanted string noise at bay. Use the underside of the fretting hand's fingers to mute unplayed

TRACKS 30-31 & VIDEO

strings and butt your fingertips against the nearest lower string. Add in smaller strumming movement across the upper strings only and you should get clean sounding results then.









30-MINUTE LICKBAG







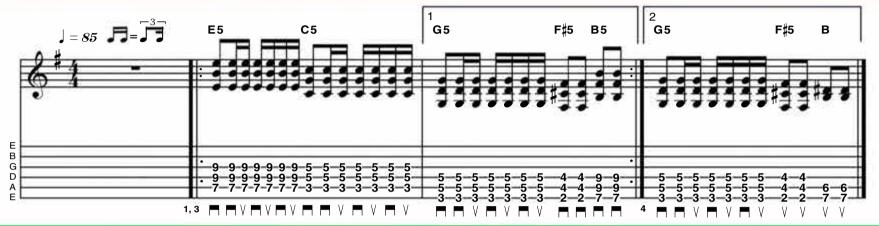
Jamie Hunt of BIMM Bristol brings you another varied selection of licks to learn at easy, intermediate and advanced levels.

EASY LICKS EXAMPLE 1 BILLIE JOE ARMSTRONG

CD TRACK 37

This riff uses powerchords and features Billie Joe Armstrong's wide strumming motion. Use the tip of the first finger to mute the adjacent sixth string, and let the underside of the same finger mute the unused treble strings. Armstrong uses the

bridge pickup for bite and aggression, and sets a moderate amount of gain on the amp. Too much gain will lose pitch definition. So, use slightly less than you think and then put the energy back with authoritative strumming.

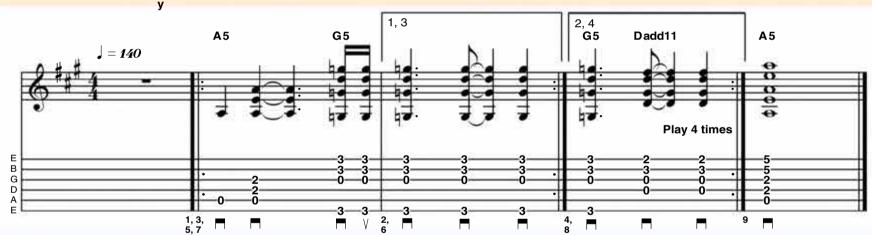


EASY LICKS EXAMPLE 2 PETE TOWNSHEND

CD TRACK 38

Here we see how Pete removes notes to create open A and G powerchords, and a method to play slick changes between G and D. The first A5 alternates between the open fifth string and the full chord. It's easy to miss the intended strings or strike

unwanted notes. So keep an eye on the picking hand, to ensure you play only the desired strings. With the strumming pattern, you'll want to recreate Pete's trademark down, up strum at the end of bar 1. This propels each phrase into the G chord.

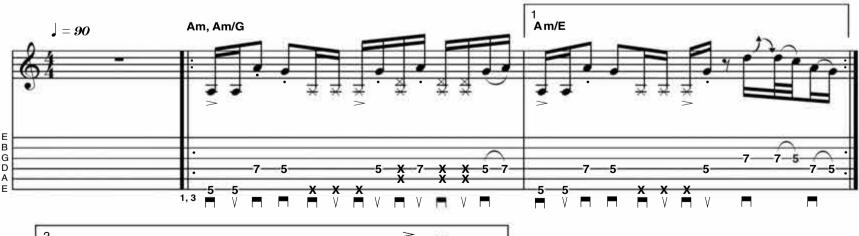


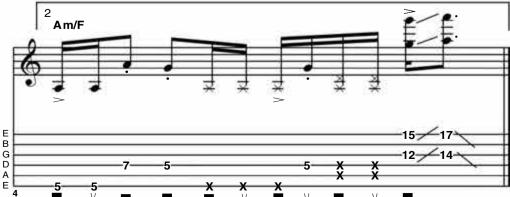
INTERMEDIATE LICKS EXAMPLE 3 JOHN FRUSCIANTE

CD TRACK 39

This exercise includes string skips and 16th-note scratches. Keep a constant down, up picking-hand motion to help you to land on notes or scratches with the correct stroke. Use the tip of your fretting fingers to mute thicker strings and the underside

of the same fingers to mute treble strings. For the scratched notes, place all four fretting fingers lightly across the strings. This creates a percussive scratch and avoids any harmonics from ringing out. Use the bridge pickup for a bright, present sound.



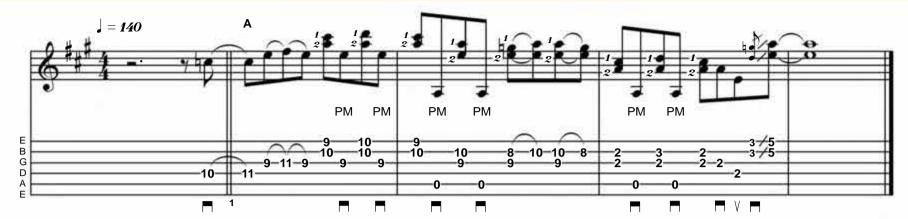


INTERMEDIATE LICKS EXAMPLE 4 ALBERT LEE

CD TRACK 40

This idea uses the pick to strike bass notes while second and third fingers pluck the double-stops. The offbeat, percussive groove is created by palm-muting picked notes that land on the 'and' of the beat. It's easy to lose timing when making the

position shift in bar 3, so look ahead to the 2nd fret before you need to make the position change. This helps you to land on target while maintaining musicality and feel. Use your middle pickup position as it offers both body and twang.

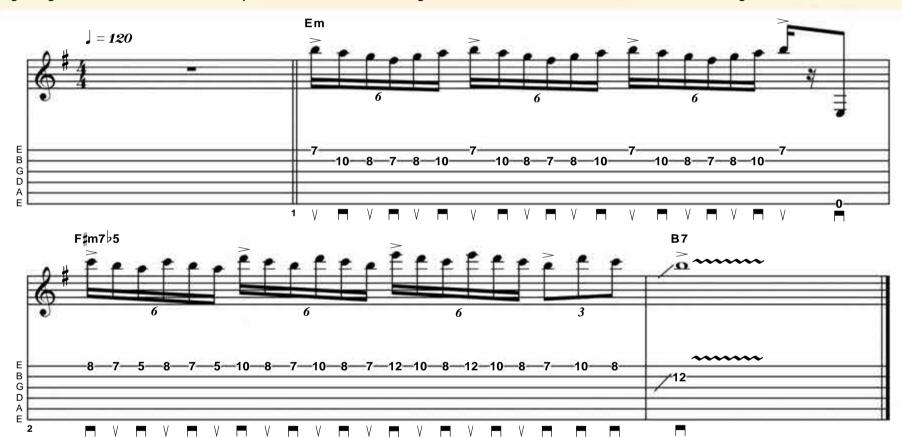


ADVANCED LICKS EXAMPLE 5 AL DI MEOLA

CDTRACK 41

This exercise features alternate picking, but the repeated six-note pattern in bar 1 begins with an upstroke. This keeps the picking hand moving in the direction of each string change. Bar 2 establishes a new six-note pattern. This time we move along the

sixth string to create an ascending sequence. Here, each pattern of six begins with a downstroke. It's easy to rush when alternate picking sequences, so accent the notes that land on the main beats, which creates a timing 'landmark'.

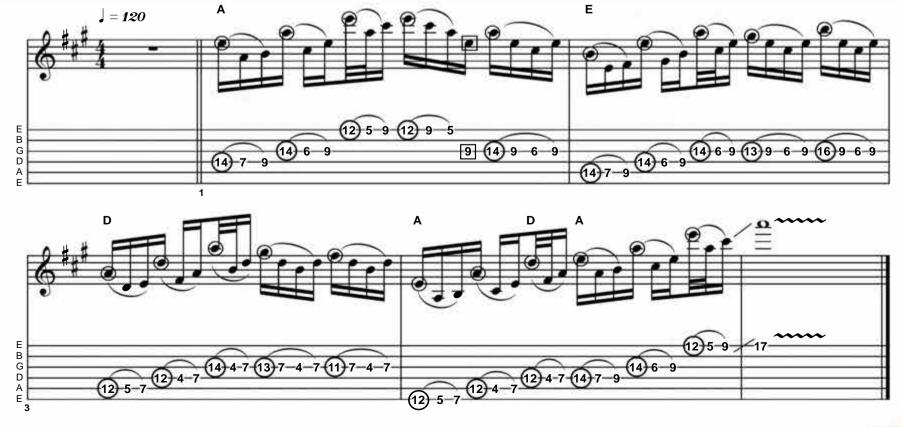


ADVANCED LICKS EXAMPLE 6 NUNO BETTENCOURT

CDTRACK 42

Nuno put string-skipped, tapped arpeggios on the map and this exercise takes a typical sequence and moves it across different string groupings. It can be tricky to coordinate both hands, so visualise the next chord shape or arpeggio to give you

a reference point. Rest the thumb of your tapping hand on the upper side of the fretboard, and its heel on the thicker strings. This reduces excess movement and keeps idles strings from ringing. Use the bridge pickup for punch and definition.

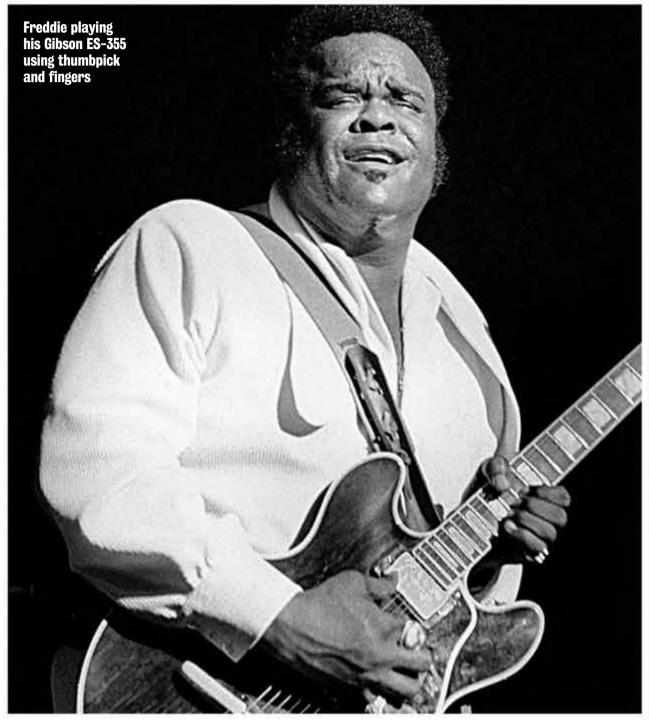


FREDDIE KING





This month **Phil Short** travels back in time to the blues clubs of Chicago, to explore the style of a true pioneer of electric blues guitar.





🗘 🗘 🗘 🗘 Moderate

Info **Key:** Various **Tempo:** Various Will improve your

Phrasing

Swing feel

reddie King. The third and final member of the 'Three Kings of Blues Guitar'. Although not an official collective, historically speaking, alongside Albert and BB King, Freddie is one of the most significant electric blues artists in the history of music and of guitar playing in general.

For his time, his playing was much more contemporary than his fellow bluesmen, and he quickly gained popularity with the younger audiences and grabbed the attention of aspiring legends like Stevie Ray Vaughan, Eric Clapton and Mick Taylor.

In his youth Freddie found favour with older, more seasoned session musicians who were playing with the icons of the day like Muddy Waters, Howlin' Wolf and T-Bone Walker. Freddie played alongside these sidemen in clubs on the Chicago circuit in the early 1950s. All was going well, but his rise to

stardom wasn't simple or straightforward, and despite his excellent reputation as a player, he was continuously rejected at auditions by the leading record labels of the day. It wasn't until 1960 that Freddie finally landed a deal with Federal records.

This was a pivotal point in King's career, as key tracks he recorded in his first studio sessions achieved unprecedented success for an unknown blues instrumentalist, hitting top five on the R&B chart and 29 on the pop chart. This was a moment not to be ignored, since breaking through to a white audience so early in his career, and in the early 1960s too, was a significant achievement, that gained King critical acclaim and increasing popularity.

Freddie's style was eclectic and diverse, showcasing everything from traditional 12-bar shuffles and minor 6/8 ballads to heavier

"Breaking through to a white audience so early in his career was a significant achievement that gained acclaim and popularity"

half-time grooves with a unique guitar sound and a heavy vibrato that made him instantly recognisable. If you've been following this column you'll have picked up how important one's vibrato is in developing a signature sound, and this unique quality was shared by all three of the Kings. It made their playing stand out, and more importantly made them distinctive from their contemporaries.

Our two studies this month are classic examples of Freddie's approach to a 12-bar shuffle style feel and heavier R&B groove. There's lots to learn, so let's get wailing!

NEXT MONTH Phil looks at the bluesier side of a rock monster, the incredible **Paul Gilbert**

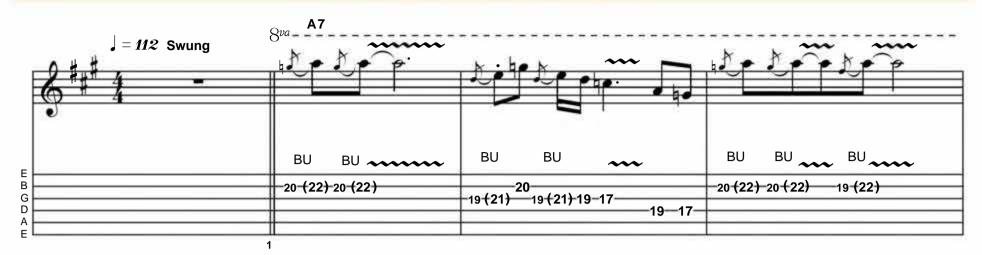


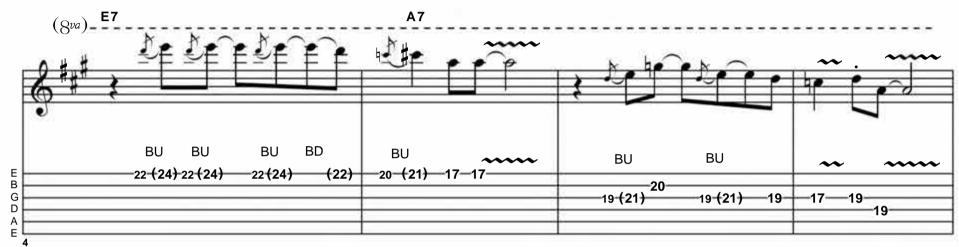


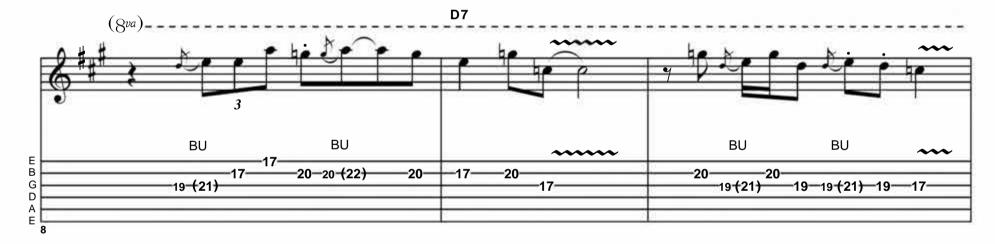
TRACK RECORD Freddie recorded 14 studio albums over a 14-year period, by no means an easy accomplishment considering he was known for touring heavily and continuously, sometimes for up to 300 days of the year. There are many 'best ofs' available, featuring tracks like Hideaway, Have You Ever Loved A Woman, I'm Tore Down, The Stumble, Ain't Nobody's Business, Pack It Up, and many more.

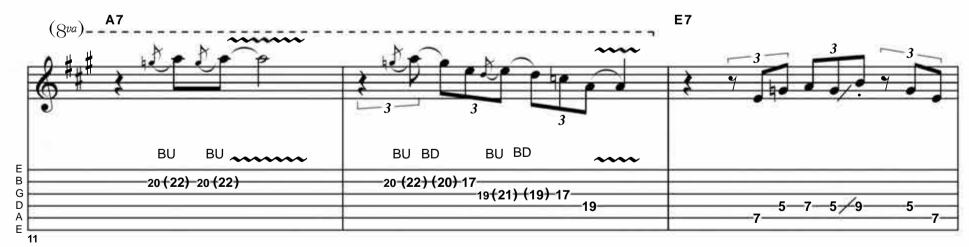
EXAMPLE 1 12-BAR SHUFFLE CD TRACK 43

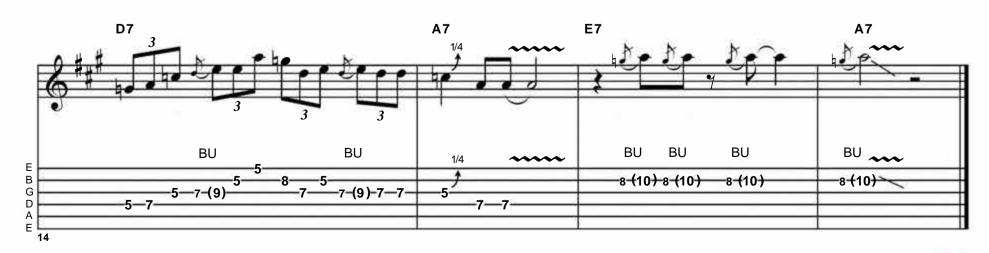
This study is a classic take on Freddie's approach to a 12 bar blues shuffle style. Make note of how he instinctively goes for relatively simple ideas that create melodic motifs able to carry a 'story' throughout the solo. Freddie was also great at mixing Major and Minor Pentatonics.







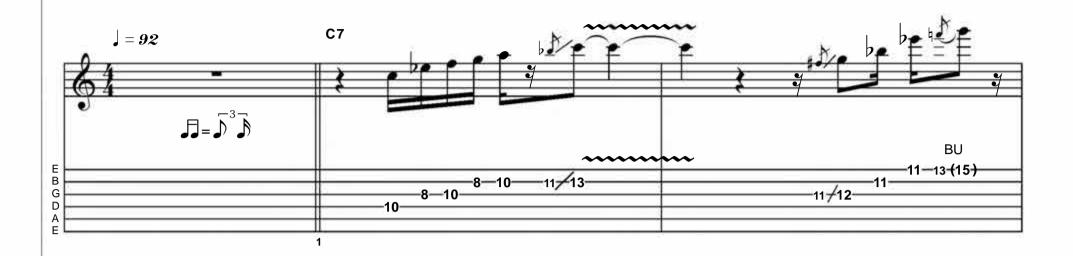


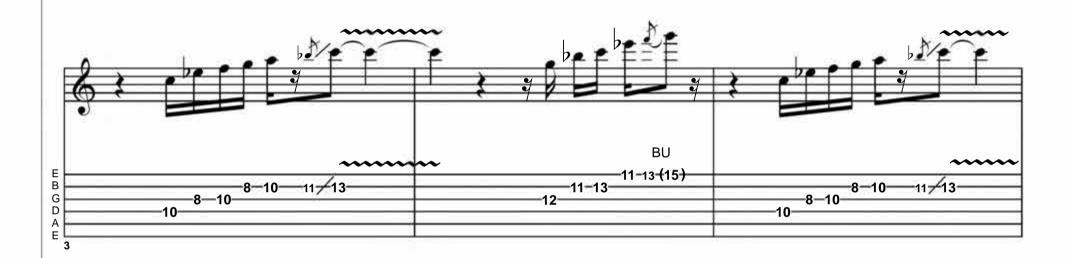


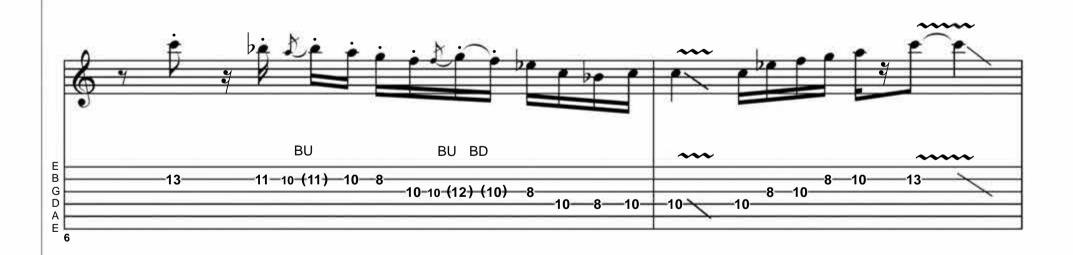
EXAMPLE 2 SLOW BLUES IN C

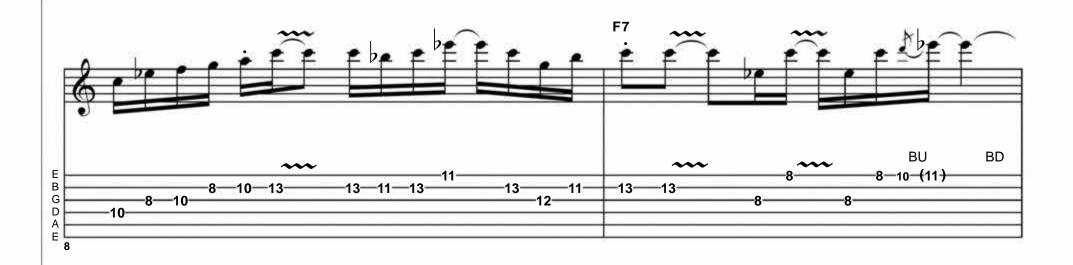
CD TRACK 45

This slower blues study is an example of Freddie's impeccable control of time and feel, and highlights his ability to switch seamlessly between swung and straight phrases. Pay special attention to these to fully capture his style. For both of these studies, muster your most aggressive vibrato for maximum effect.

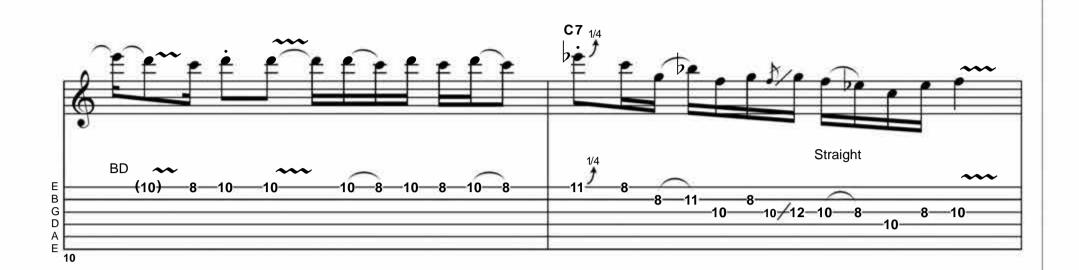


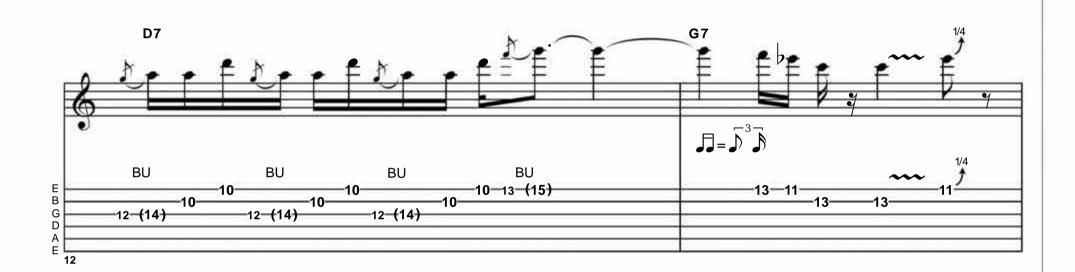


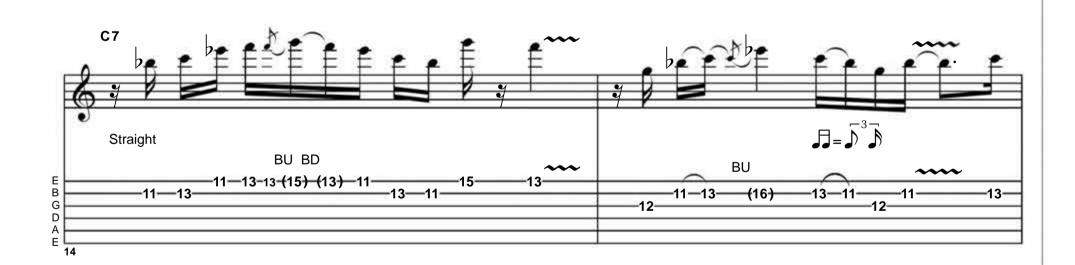


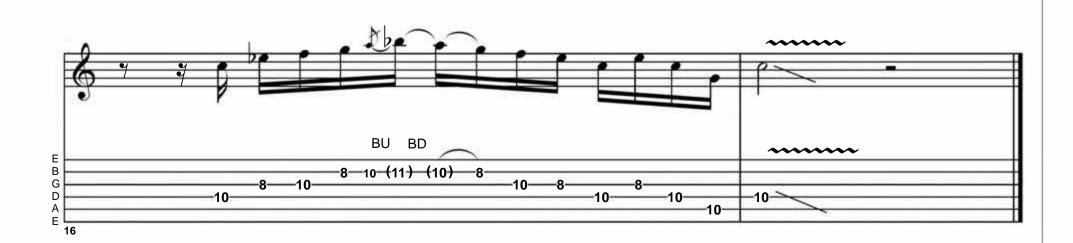


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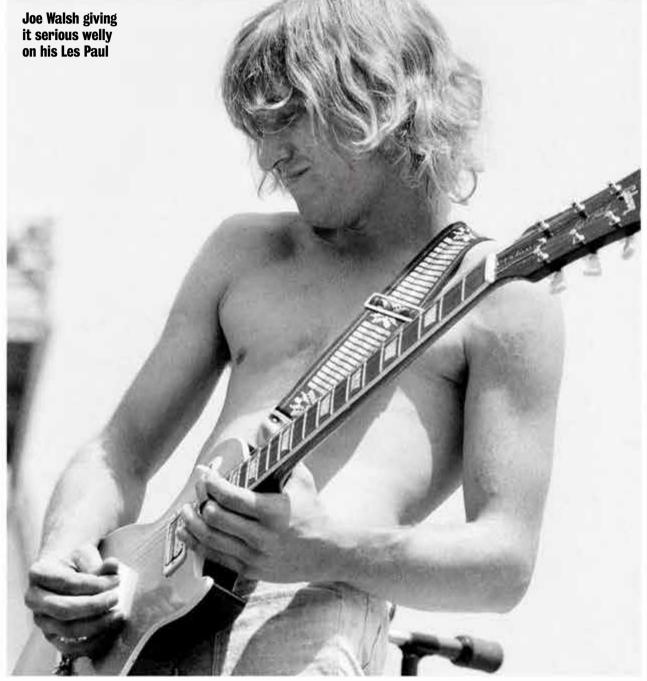


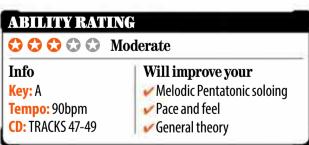


The James Gang



This month **Martin Cooper** checks out the impeccably musical sound of Joe Walsh, and his breakthrough band The James Gang.





he James Gang formed in Cleveland, Ohio in 1966 and featured Joe Walsh on vocals and guitar, Tom Kriss on bass and Jim Fox on drums. Dale Peters replaced Kriss for the subsequent two records. Originally Ronnie Silverman also played guitar, but in 1968 after having to support Cream as a

three-piece, Silverman having suddenly quit, Walsh and Co continued as a trio.

After Joe left in 1972 to join The Eagles, the group brought in other notable guitarists including ex-Deep Purple's superb axeman Tommy Bolin, but never quite repeated earlier successes. To further add to the band's malaise it was reported that The James Gang's master recordings were destroyed in a tragic fire at Universal Records, in 2008.

Hearing Walsh's playing with The James Gang it's easy to see why he went on to have such a successful career as key member of The Eagles. He grew up listening to the likes of Chuck Berry, Little Richard, Eric Clapton, The



Allman Brothers Band and Jimi Hendrix, and these rock and roll, blues and Southern rock influences are all clearly on display in the riff and lick repertoire of one of rock's most stylish guitarists.

Always an exponent of playing for the song, and never without with great tone, in 2011 Rolling Stone ranked Walsh as its 54th greatest guitar player of all time. Funk #49 and Rocky Mountain Way from The James Gang's repertoire have long been mainstays in The Eagles's live set, and Joe has influenced countless bands and guitarists, including Maroon 5, Kenny Chesney and Jonny Lang.

"Hearing Walsh's playing in The James Gang it's easy to see why he went on to have such a successful career as key member of The Eagles"

This month's track is in the key of A Major (A-B-C#-D-E-F#-G#), but includes many non-diatonic notes and harmony moves, such as the Minor to Major 3rd in the main chord riffs, plus the Minor 7th to root note. The harmony flavour is Dorian meets Mixolydian (A Dorian - A-B-C-D-E-F#-G; A Mixolydian - A-B-C#-D-E-F#-G), while the solo mostly employs A Minor Pentatonic (A-C-D-E-G).

In all of Walsh's music, laid-back, bluesy timing and the innate desire to leave space for other instruments is of absolute importance.

Now it's your job to do the same!

NEXT MONTH Martin checks out Dave Grohl's hugely successful rock band, **Foo Fighters**



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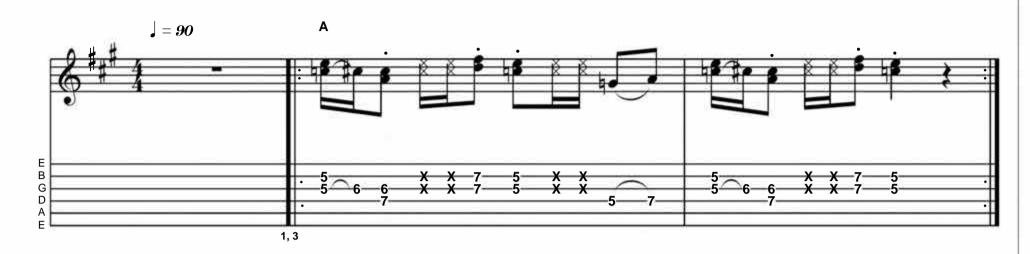
TRACK RECORD With Walsh at the helm the 1969 debut Yer' Album, includes Funk #48 and the Stephen Stills-penned Bluebird, while the follow-up James Gang Rides Again features that staple of Eagles shows, Funk #49. The final album with Joe onboard, Thirds, from 1971, includes Walk Away. Also don't forget James Gang Live In Concert, released in 1971 and showcasing all the big numbers.

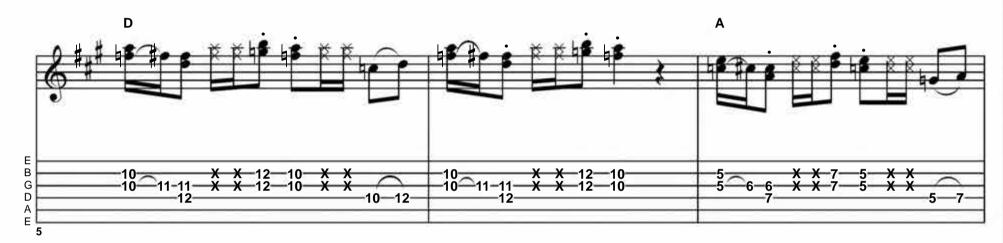
EXAMPLE **JOE WALSH STYLE**

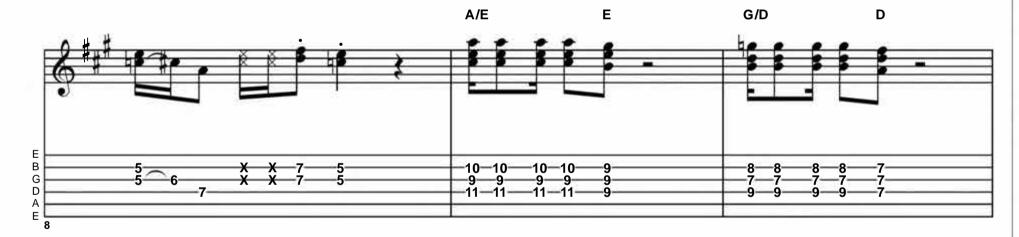
CDTRACK 48

There are some funk influenced muted 16th notes in the main guitar parts, so pay careful attention to how your picking hand is moving in time with the

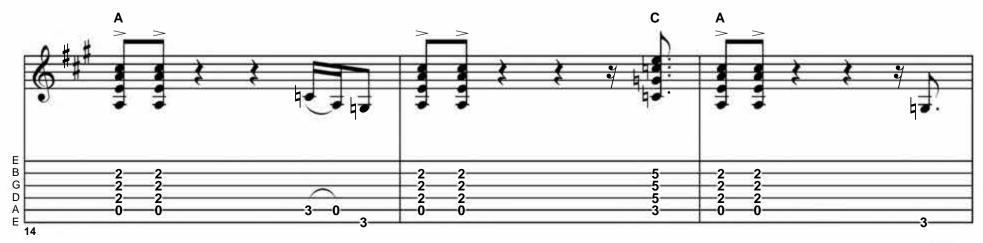
track throughout. Aim to keep a 1 e + a 2 e + a 3 e + a 4 e + a count going in your head, keep your picking hand loose and tap your foot four to the bar.







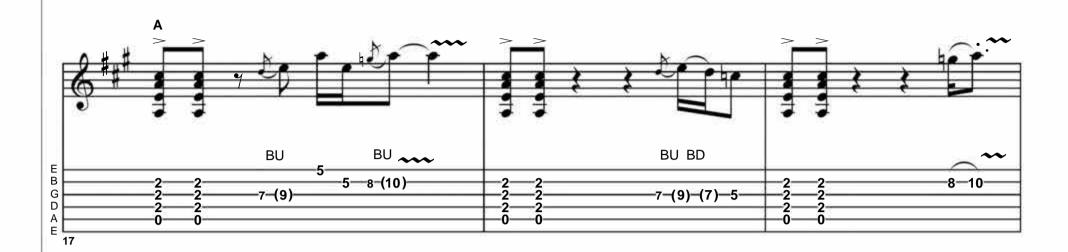


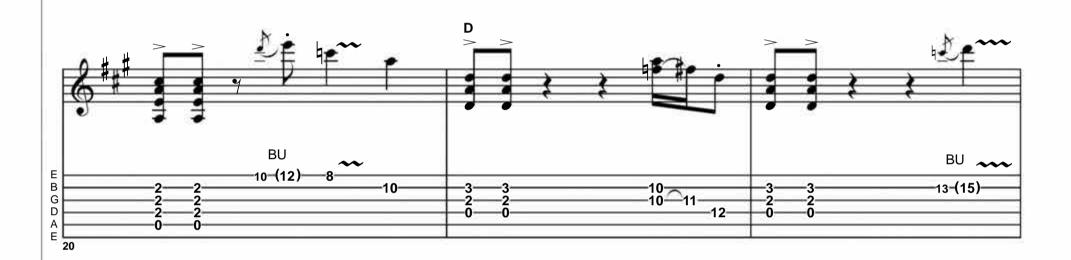


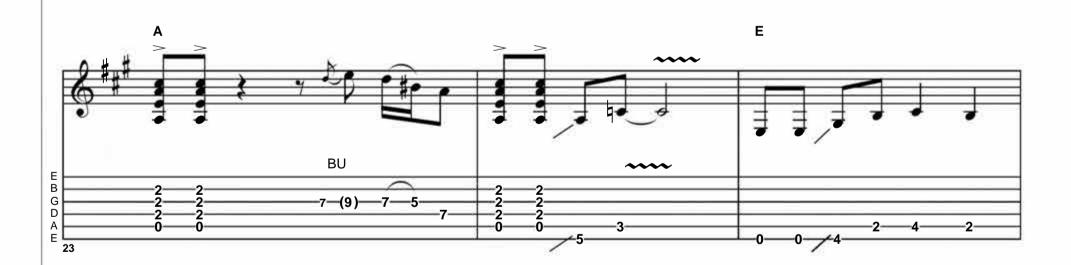
EXAMPLE **JOE WALSH STYLE**

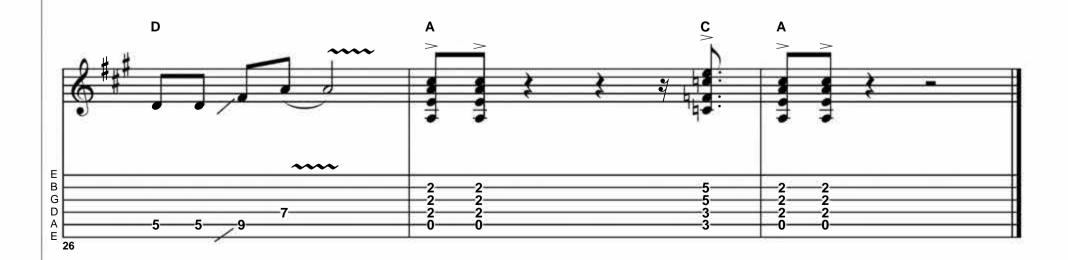
CDTRACK 48

Between the chords and the licks the whole thing is played pretty loose but with a fair amount of attack, so you'll probably hit as many extraneous strings as actual notes heard. With that in mind, make sure your fretting-hand damping is up to scratch to avoid any unwanted open strings or other noises.





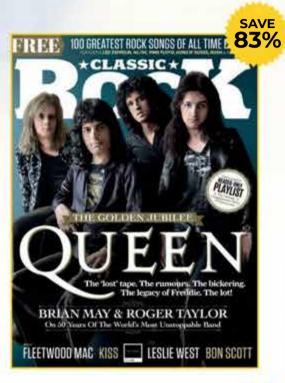




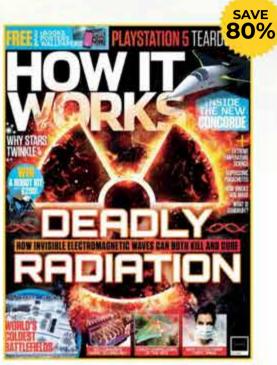
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BEBOP SUBSTITUTION



In his final lesson of the series **Tim Pettingale** brings us another lesson demonstrating the delights of substituting scales in a jazz-blues.



Martin Taylor says you're only ever one fret away from a good note!



ver the previous columns we've learnt some chord substitution ideas we can use to play bebop jazz lines in the style of the greats. This time, I want to show you a technique you can use to build on these ideas to spice up your playing.

Martin Taylor once said to me, 'You're only ever one fret away from a good note, so there are no bad notes in jazz, just approach notes!' There is a lot of truth in this. Let me explain this concept and show you how you can incorporate it into your playing.

One idea we explored was to substitute a Major tonality a 4th above the root of a Dominant chord. In our G blues, this means playing ideas from C Major over G13. Diagram 1 is C Major scale in the fifth position.

Now let's add every possible note between the first and last notes, without changing position (Diag 2). We now have four additional notes (indicated by hollow circles), effectively giving us a 12-note scale to improvise with. Using these chromatic notes, we can create some interesting lines based around the Major scale shape we know so well.

"With taste and discretion it's possible to compose some really cool sounding bebop lines without too much effort"

'But,' I hear you protest, 'doesn't this mean I can just play every note from one point to the other?' Yes, it does, but it won't sound very musical! With taste and discretion, however, it's possible to compose some really cool sounding belop lines without too much effort.

I recommend that you take time to explore these additional notes and see how you can

use them to target the scale notes. It is this exploration that will help you find the licks and phrases that really appeal to you, and which express your musical personality. The trick to this technique is to visualise the standard Major scale pattern on the neck, and use whatever chromatic notes you feel in order to connect the dots.

The use of chromatics adds momentum to these lines as they gravitate towards the scale tones. So far, we've only used a small fragment of the C Major scale in one position, but this concept has opened up some nice ideas.

Now let's look at what happens if we use an expanded C Major scale pattern across two octaves. Diag 3 will enable us to play lines that move vertically up and down the neck. Now let's add all possible chromatic notes (Diag 4). This can appear intimidating, so here's how to use the pattern:

- 1. Take a small section and work with the chromatic notes in that section to see what licks you can find.
- 2. When you discover a phrase you like, repeat it up and down the octave to hear how it sounds in each position.
- 3. Use whatever chromatic notes you need to connect the repeating phrase. Start slow and simple, then gradually add more complex phrases to your vocabulary.

NEXT MONTH We begin a new FC series, from the legendary jazz rocker **Mike Stern**!





TRACK RECORD You should seek out anything from the jazz greats. 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. Martin Taylor's album Artistry (Linn) shows a player in top form.

BEBOP SUBSTITUTION III LEARNING ZONE

DIAGRAMS 1-4



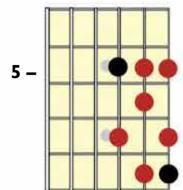


Diagram 2
C Major Scale with
Chromatic Notes

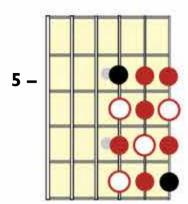


Diagram 3
Two Octave
C Major Scale

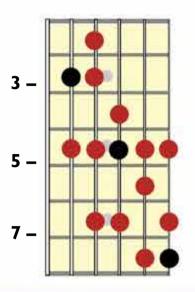
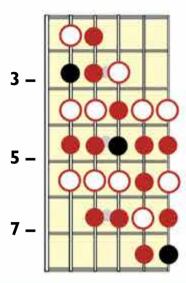


Diagram 4
Two Octave
C Major Scale with
Chromatic Notes



EXAMPLE 1 MAJOR TONALITY A 4TH UP

CD TRACK 50

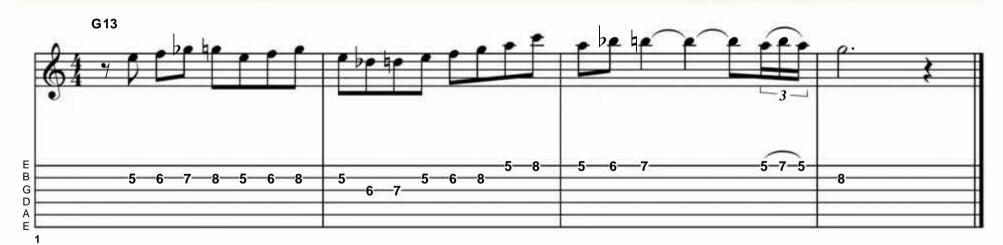
Let's hear how the idea of playing a Major tonality a 4th up from the Dominant chord works over the first four bars of our blues in G.



EXAMPLE 2 HIGHLIGHTING SCALE TONES VS PASSING TONES

CD TRACK 51

To make this idea work for you, aim to place scale tones mainly on the beat and chromatic notes mainly on the off beat.

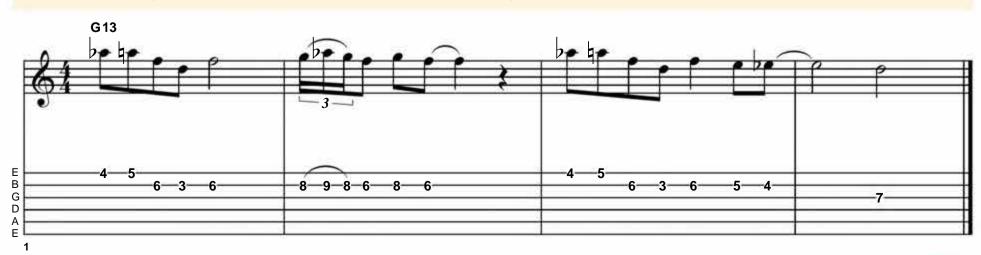


EXAMPLE 3 CHORD SUBSTITUTION WITH CHROMATICISM

CDTRACK 52

Using a combination of chord substitution and chromatic approach notes, you get an idea of how players like Joe Pass created lines that weaved in and out of

the harmony and seemingly never resolved. This lick uses the tension created by an 'outside' sounding penultimate note, before resolving to a chord tone.

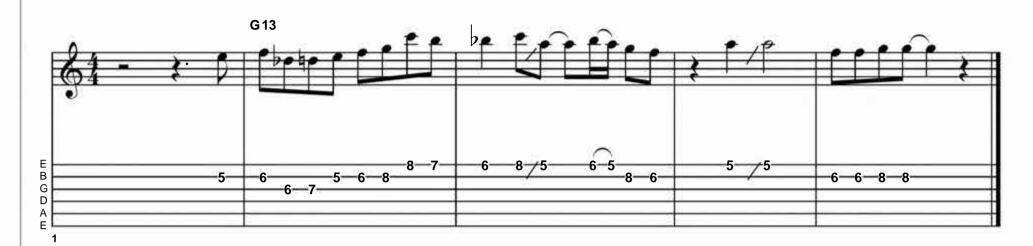


EXAMPLE 4 ACCENTING BEATS 1 AND 3

CD TRACK 53

Another effective technique is to pick the notes falling on beats 1 and 3 slightly harder than the rest. This causes the scale tones to 'pop out'. If you play a lot of

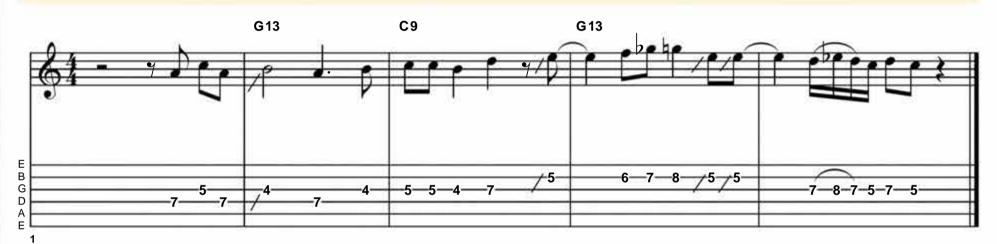
chromatic notes, popping out the scale tones will ground the harmony for the listener, and add momentum to your lines and helps them to swing more.



EXAMPLE 5 CHROMATIC LINES OVER FIRST FOUR BARS OF A BLUES

CD TRACK 54

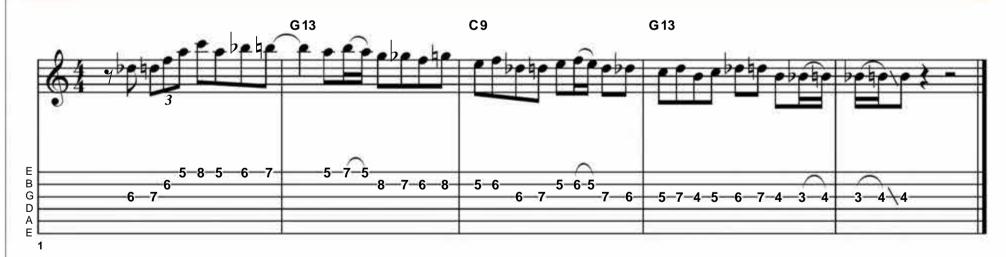
Here are some lines I devised that utilise chromatic notes and explore the range of the neck. Each idea spans the first four bars of the blues.



EXAMPLE 6 PART MARTINO STYLE LINE

CD TRACK 55

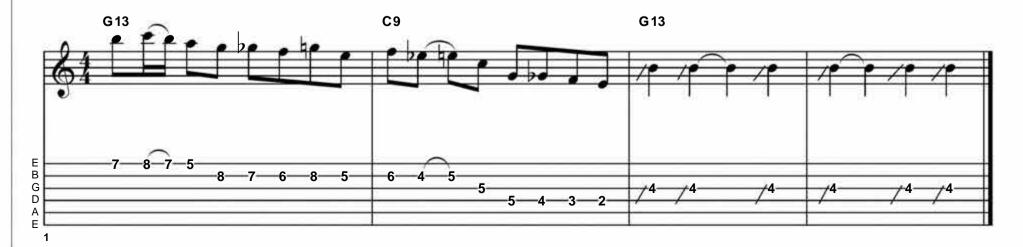
Pat Martino is a player who can play long, complex lines and get away with it because the lines are so beautifully constructed. Here's a nod to the great man.



EXAMPLE 7 CHROMATICS AND HIGHLIGHTING THE 3RD

CD TRACK 56

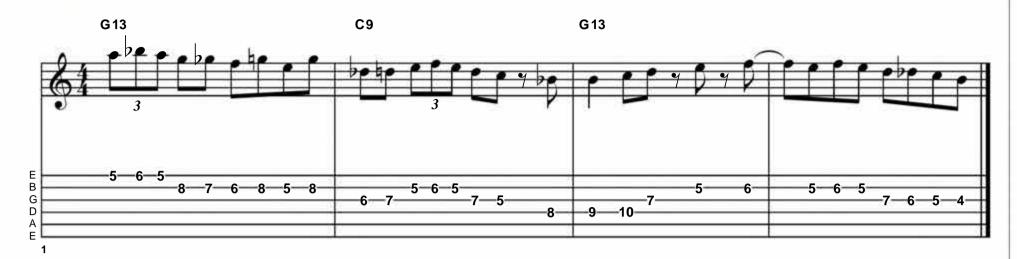
This lick begins with a descending chromatic idea in bars 1-2, then reverts to a simple blues lick which highlights the 3rd of the G7 chord for light and shade.



EXAMPLE 8 CHROMATICS WITH SCALE TONES

CD TRACK 57

Here's another line that uses chromatic notes to weave around the scale tones.



EXAMPLE 9 BLUES IN B FLAT

CD TRACK 58

So far, we've worked exclusively in the key of G, but many jazz-blues standards were written by horn players in the key of B_b. So, to round things off, here are some B_b blues licks. Here is an example of how you can fuse together a typical

blues lick with a chord substitution lick, Pat Martino style. The first half of this line is standard blues material. In the second half, I'm thinking 'E, Major' (the Major tonality a 4th above B,13) and adding chromatic passing tones.



EXAMPLE 10 BLUES MEETS CHROMATICISM

CD TRACK 59

Lastly, here's a line that weaves between a simple bluesy idea in the first two bars and chromatic approach notes in the second two bars. I hope you've

had fun experimenting with these substitution ideas, and that they have opened up some new avenues for you to explore in your playing.

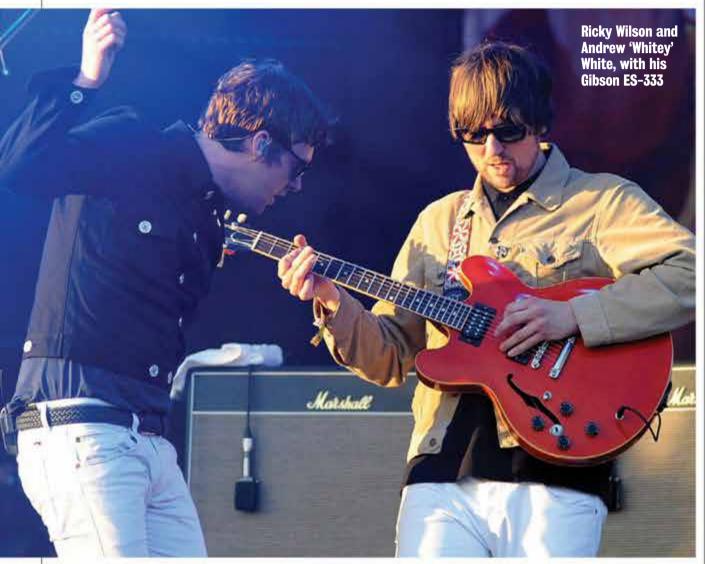


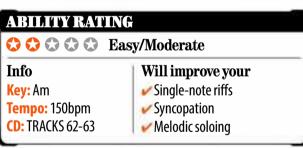
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KAISER CHIEFS



Simon Barnard examines the sounds of this Leeds pop-rock powerhouse, and the playing of southpaw axe-slinger, Andrew 'Whitey' White.





aiser Chiefs have had a highly successful career, with a UK number one single, multiple Brit Awards and both critical and commercial success. But their career wasn't always smooth sailing, and the band, originally called Parva, had to completely reinvent itself after its first label fell on hard times, leaving Parva without a deal.

The classic Kaiser Chiefs lineup, which remained unchanged for the first four albums, featured Ricky Wilson on vocals, Nick Hodgson on drums and backing vocals, Simon Rix on bass and backing vocals, Nick Baines on keyboards and Andrew 'Whitey' White on

guitar and backing vocals. Still as Parva they recorded the album 22 on Mantra Recordings, but Mantra too was shut down by owners Beggars Banquet prior to its release, leaving the lads again with no deal. Whereas many bands might have licked their wounds and disappeared into the sunset, Parva resurrected itself as Kaiser Chiefs, with brand new songs and a whole new image.

The Chiefs' first album, Employment, was released through the B-Unique label in 2005 and spawned a staggering five hit singles. It went on to become the fourth highest-selling album in the UK that year, marking a huge comeback for Wilson, White and Co.

Whitey's guitar playing is full of great ideas fusing traditional chord based rhythm playing with single-note lines and melodic solos. The addition of Nick Baines' keyboard and synth lines gave Whitey the perfect foundation to be creative while accompanying Wilson's energetic vocal style.

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Whitey has always favoured humbucker equipped guitars, his main axe being a red Gibson ES-333. This model is very similar to the classic ES-335 but with a few subtle differences such as satin finish and uncovered Gibson 490R and 498T pickups. Whitey has remained loyal to his prized guitar but has also been spotted donning Les Pauls on occasion. With regards to amps, he has always loved the classic Marshall 1962 Bluesbreaker; a 30-watt combo bursting with vintage tone. To add extra colour when needed, Whitey would use a modest pedal board featuring Ibanez TS9 Tube Screamer, Boss FZ-2 Hyper

"Whereas many bands might have licked their wounds and disappeared, Parva resurrected itself as Kaiser Chiefs"

Fuzz, Boss DD-3 Digital Delay and a Boss CS-2 Compression Sustainer among others. Whitey is a very traditional player who lets his fingers and guitar lines do the talking.

This month's piece takes influence from the Employment album and its follow-up, Yours Truly, Angry Mob. It features plenty of syncopated single-notes lines, chordal stabs and a melodic solo, as you'd find gracing a variety of singles and album tracks.

So, grab your guitar, dial in a moderate amount of gain, and explore the catchy riffs and licks of Andrew 'Whitey' White.

NEXT MONTH Simon heads metaphorically to Wales to meet the sensational **Stereophonics**



TRACK RECORD The Kaiser Chiefs debut, Employment, is a superb album and highly recommended. Tracks incluede Every Day I Love You Less And Less, I Predict A Riot, Oh My God, Modern Way and You Can Have It All. Follow-up Yours Truly, Angry Mob boasted Ruby. However, Kaiser Chiefs are known for being an explosive live act, so a quick YouTube search will bring you plenty of videos of the boys in action.

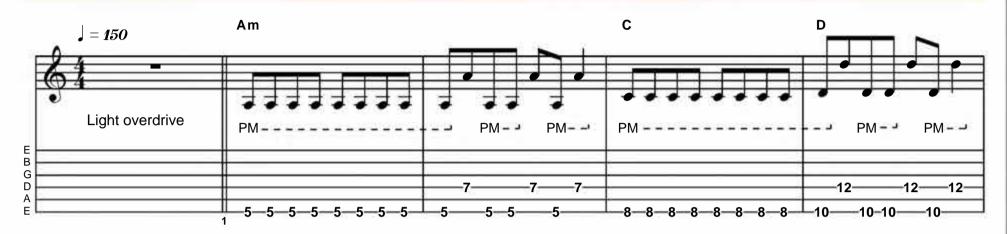
EXAMPLE KAISER CHIEFS STYLE

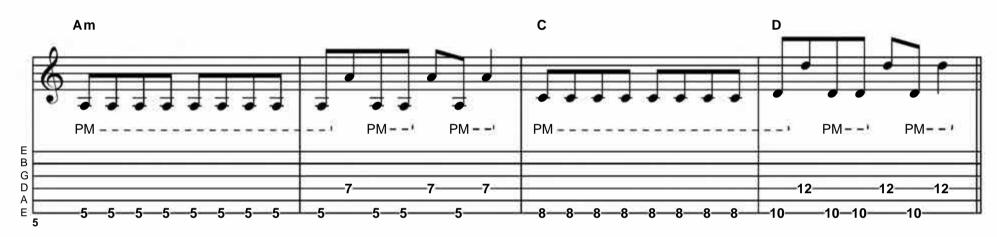
CD TRACK 62

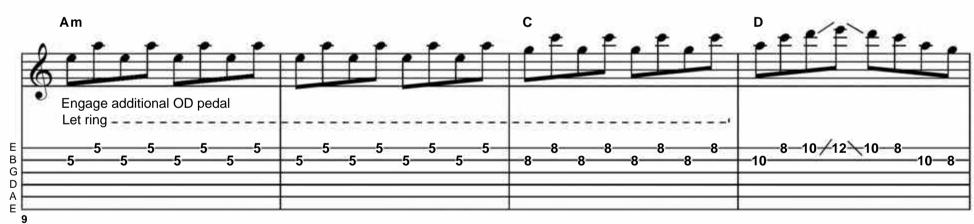
[Bars 1-8] We start things off with a single-note riff using the root of each chord and the octave above. You'll notice that the lower octave is palm muted, while the upper octave isn't. My preferred method of playing a line like this would be to use down strokes for all of the lower note, while using upstrokes for the higher octave. Find whichever method suits you but still sounds right. [Bars 9-12] We engage the overdrive pedal here to provide extra girth. The guitar line continues to follow the chord progression, playing the 5th and root

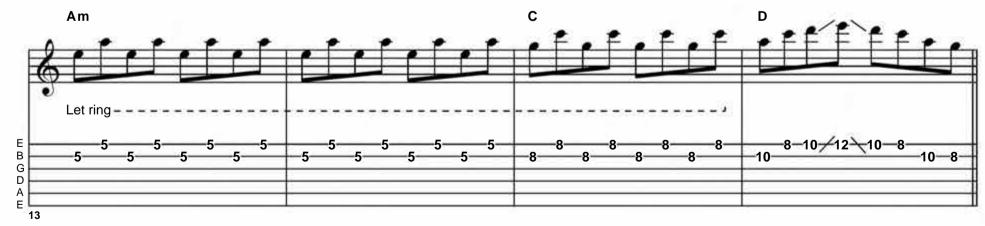
notes on the second and first strings, letting these notes ring out for maximum saturation. There is a slippery A Minor Pentatonic line played at the end of each four-bar phrase over the D Major chord.

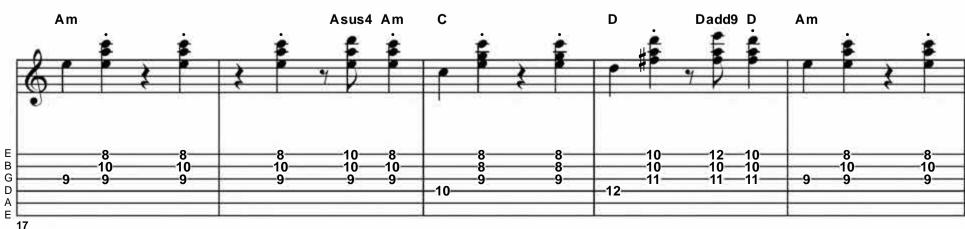
[Bars 17-26] We introduce some Motown inspired staccato chords here, which often feature in Whitey's playing. Aim to make these chords as short and sharp as you can for a more percussive snap. Chordal extensions are added on every other bar for harmonic and rhythmic interest.











EXAMPLE KAISER CHIEFS STYLE

CDTRACK 62

[Bars 27-42] Here's another typical Whitey-style single-note line, taking notes from A Natural Minor scale. A syncopated idea using octaves and the A Blues scale mixes things up from bars 35-42. Focus on timing to lock in with the track. The drums follow the guitar from bar 35, which is in unison with the bass.

[Bars 43 -58] The solo uses A Minor Pentatonic exclusively, with some double-stops and eighth-note string bends added for good measure. Play the solo up an octave after the first eight bars. This approach to repeating lines higher up is a good technique when improvising or composing melodic lines.



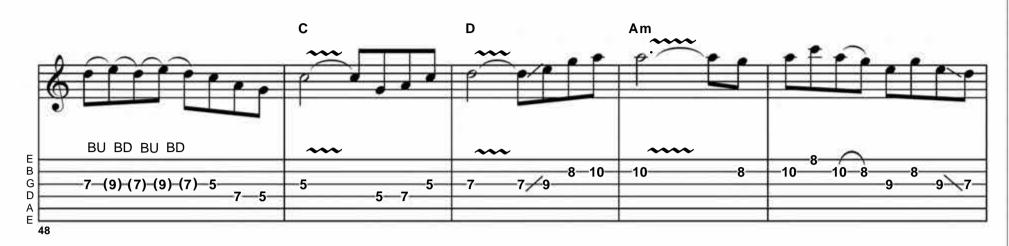
EXAMPLE KAISER CHIEFS STYLE

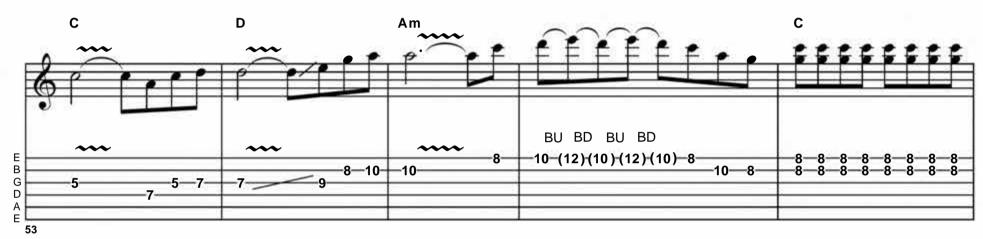
CDTRACK 62

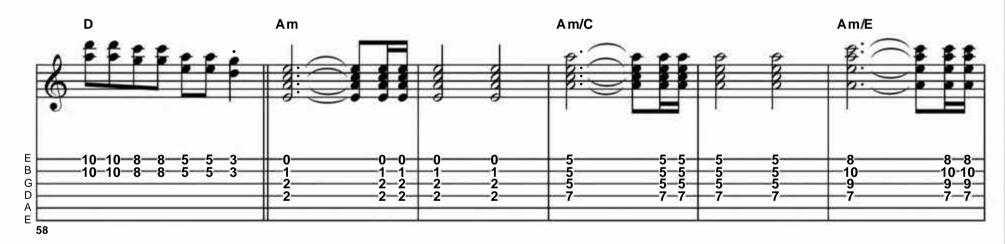
[Bars 59-66] One thing Kaiser Chiefs excel at is building long lines, which works great in front of audiences. Here you'll see multiple inversions of climbing A Minor chords, replicating what Whitey might play over such a section. Learning chord inversions across all strings and up and down the

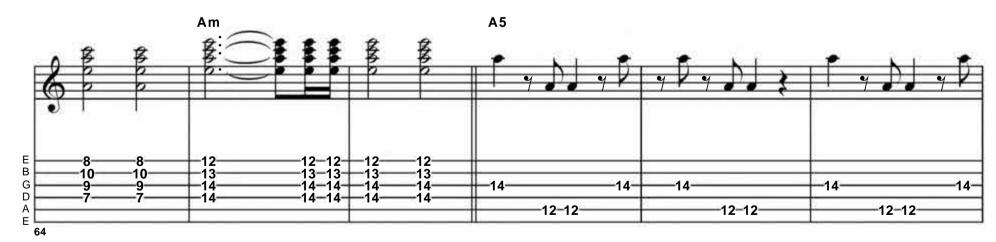
neck will add interest to both your rhythm and lead playing.

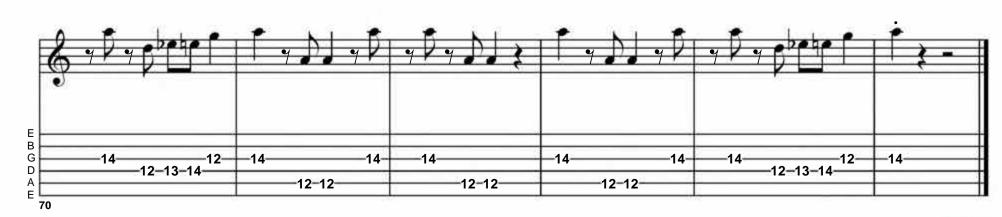
[Bars 67-75] An earlier line is reintroduced but played an octave higher. Again, listen closely to the backing track and make sure that you lock in with the bass and drums, which follow the rhythm and phrasing of this line.







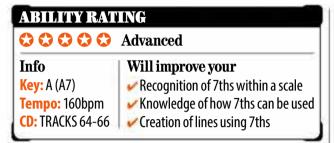




SEVENTH INTERVALS



This month, as **Shaun Baxter** nears the end of his series on intervals, he takes a look at one that many players are tempted to overlook.



n this current series, we've been looking at ways of exploring specific intervals within Mixolydian mode. In this lesson, we focus on 7ths. Compared to other interval-types, it is relatively rare to see 7th intervals used as the basis for musical ideas; however, the fundamental nature of this column is to explore every dark recess in order to yield new ideas that we can use in our playing.

Within the modes of the Major scale, each

7th interval will be one of two types:

- Minor 7th = 10 semitones
- Major 7th = 11 semitones

To illustrate this, have a look at diagram 1, which represents the notes of D Major (and any of its modes, like A Mixolydian). If you start from any note, and then move in any direction (clockwise or anti-clockwise) to another note six notes away (in other words, with five scale notes in between), the distance will either be a Major 7th or a Minor 7th.

The main reason for their relative rarity, when compared with other intervals, is that sevenths (like seconds) can sound somewhat clashing and dissonant.

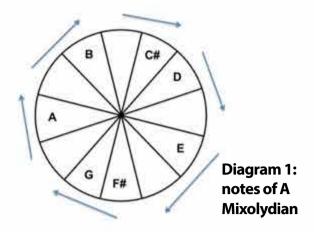
In fact, 7ths are inversions of 2nds. For example, let's look at the interval (gap or distance) between the notes G and F#: if you

> go up from G to F#, you get a Major 7th (11 semitones); if you go down from G to F#, you get a Minor 2nd (a single semitone).

> If you hold down an F# note and an G note on adjacent strings and play them as a double-stop, they sound quite jarring and dissonant (a useful effect to have in the musical locker, especially if you like black metal), whereas, if you do the same thing when the same two notes are a Major 7th apart, the effect is similar, but not as pungent.

Incidentally, the inversion of a Minor 7th interval (a distance of 10 semitones) is a Major 2nd (two semitones), as can be observed when one travels up from A to G (Minor 7th interval) or down from A to G (Major 2nd interval). Also, 7th intervals have quite a modern or contemporary sound, similar to 4ths and 5ths. This is because a 7th interval is equivalent to two stacked 4th intervals

In this lesson, because of the 'shuffle' nature of the backing track, most of the examples are based upon either quarter-note or eighth-note triplets; but do experiment with ways in which the



examples can be adapted to fit, say, a funk track that requires mainly eighths or 16ths: groups of four (duple) instead of three (triple).

Bear in mind that it's possible to use only two notes to create a three-note motif by arranging them as follows:

- · 'low-low-high'
- 'low-high-low'
- 'high-high-low'
- or 'high-low-high'.

"Because of the 'shuffle' nature of our backing track, most of the examples are based on quarter-note or eighth-note triplets"

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

Most musicians would employ intervals such as 7ths sparingly in their solos, so why not recap previous lessons and try using 7ths alongside various other intervals. Have fun! II

NEXT MONTH Shaun brings us another Mixolydian solo to learn in **Creative Rock**





TRACK RECORD The subversive flavour of 7ths has been exploited by guitarists from various genres, such as the experimental and fretless rock gymnastics of Ron Thal (Bumblefoot) and the jazz-fusion explorations of John Scofield. If you haven't heard John's playing before, check out Still Warm, Blue Matter or Loud Jazz. The two harmonics at the start of Hendrix's Stone Free are a Minor 7th apart.

Ron Thal

(Bumblefoot)

likes to explore

the subversive

sound of 7ths

[Bar 1] Each four-note grouping in this bar comprises two 7ths a 6th interval apart. [Bar 2] We alternate between two- and three-note groupings for rhythmic interest. [Bars 3-4] This section features five-note groupings, each based around a stack of 7th intervals (similar ones can also be seen in bars 17-18, 25-26, 37-40 and 41-44). When repeated to a triplet count, five-note groupings have a long and interesting rhythmic cycle with the point of emphasis changing throughout. There are times (such as when using 7th intervals) when hybrid picking makes a lot of sense, as it significantly reduces the amount of work required from the picking hand; however, although hybrid picking is shown in the transcription for this and a few other sections, feel free to use a plectrum throughout if your picking is fast and accurate enough. Finally, note the use of lateral motion here (moving along the length of guitar neck). The ability to take any figure/motif for a walk like this - where an original idea is metamorphosed as you shift up or down the neck in order to stay within the key - is a great way of generating ideas and creating a natural sense of thematic development. Note that the same approach is also used in bars 15-16, 17-18 and most of the second half of this technical study.

[Bar 5] This bar represents the opposite of bar 1. Again, we have four-note groupings comprising two 7th intervals a 6th apart; however, whereas bar 1

featured two descending motifs followed by an ascending one, this bar features two ascending ones followed by a descending one.

[Bar 6] Things straighten out here as we are using three-note groupings to a triplet count. The same principle applies to bars 15-16, 17-18, 25-26, 41-44 and 46. The two-hand taps at the end of bar 6 take pressure off the picking hand in order to get into position for the two-hand tapping sequence in the following two bars.

[Bar 7] Two-note groupings become rhythmically displaced when repeated to a triplet count and there are various permutations that you should explore: Low to high ascending through the scale; High to low ascending through the scale; Low to high descending through the scale; High to low descending through the scale; etc. It is then possible to shift each of these schemes in different ways on the neck. Look at the wholesale movement in these two bars and then experiment with other variations, some of which can be observed in bars 12, 19-20, 29-30, 35-36 and 47-48. Finally, note that this is the first of many passages in which consecutive two-note groupings are played to a triplet count using fretting- and picking-hand tapping. This will put your timing under significant pressure, so focus on playing everything as even and robotically as possible, giving yourself target notes to correspond with first note of each beat (or every other one when playing at speed).



[Bars 9-11] These three bars show what can be achieved with some rhythmic variation. Note how a mixture of fretting-hand tapping and hybrid picking make it easier to transition from the picking-hand tapped note at the start of bar 9.

[Bar 12] Two-note permutations alternating between 'low to high,' 'high to low'.

[Bars 13-14] Here, we have consecutive ascending 7ths with each note played three times before moving on. Rhythmic interest is created by dividing the melody into groups of three beats (which cuts across the 'four beats in a bar' arrangement).

[Bars 15-16] Here's a flipped version of the sort of figure used in bar 6. Instead of each motif following a 'low-high-low' configuration, here it's 'high-low-high'. Note the use of 7ths played as angry double-tops at the end of bar 16.

[Bars 17-18] In bar 17, a three-note stack of ascending 7ths is followed by another a 4th higher. The same configuration is repeated in the following bar. Here I like the plummy sound of the notes when two-hand tapping is used (as in bars 25-26 and 41-44). Try not to speed up when applying the slides in these eighth-note triplets.



[Bars 19-20] Here, two-note permutations are arranged in such a way that we get six-note groupings by reversing the third pair each time (creating a 'low to high', 'low to high', 'high to low' configuration). Note that this also works well if flipped in order to descend the scale (using 'high to low,' 'high to low,' 'low to high').

[Bars 21-24] Although there are a couple of examples used here, this section mainly acts as a melodic respite from the relentless barrage of consecutive 7th intervals.

[Bars 25-26] These two bars represent a flipped version of the shapes used in bars

17-18 with each half-bar theme doubling-back throughout as we steadily move up the fretboard. Note how the rhythm and melody traced out by the picking-hand taps is accentuated in the backing track. This helps to give meaningful detail to what could otherwise be a featureless stream of unrelenting eighth-note triplets.

[Bars 27-28] More five-note groupings here. Make sure you focus on the notes on the second string, since they beat out an interesting rhythm that gives this section its internal groove.



EXAMPLE 7TH INTERVALS

CD TRACK 65

[Bars 29-30] Here, each 7th interval motif is paired up with another a 4th lower. [Bars 37-39] Here, we have the same three-note stacked forms featured in bars 1718 and 25-26. Here, each is separated by a single note which produces a succession of four-note groupings which become rhythmically displaced over the triplet count.



[Bars 41-44] Again, more of the same three-note stacked forms, this time, repeated and taken down laterally through the scale tracing out a castle wall-like formation using a combination of fretting and picking-hand tapping.

[Bar 46] Here's a descending version of the sort of movement used in bars 16-17. [Bar 47] Finally, to help with the rhythm of this last passage, focus on the first quarter-note triplet rhythm traced out by the first note in each two two-note group.

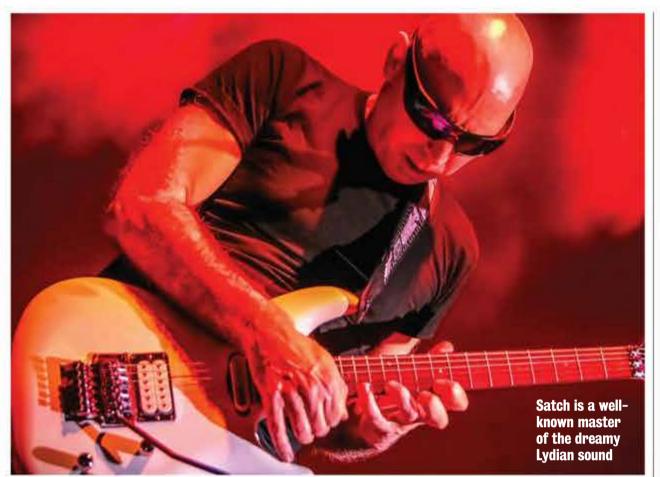


IN THE WOODSHED





And now for his next trick, **Charlie Griffiths** will create the magical sound of Lydian, using a bog standard Minor Pentatonic shape!



chromatic passing note before descending the Minor Pentatonic shape, finishing with the Cmaj7 chord.



Key: Various **Tempo:** Various **CD:** TRACKS 67-76 Will improve your...

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his month we will create a Lydian sound over a C Major chord by superimposing a Minor Pentatonic over it. The Lydian mode is a Major tonality and is almost identical to the Major scale, but with one note different. Instead of the perfect 4th, which in fact clashes unpleasantly with the Major 3rd, the Lydian has a #4, which makes it much

more compatible with the Major 3rd and generally gives the mode a beautifully magical sound of songs like Freewill by Rush, and Joe Satriani's legendary Flying In A Blue Dream.

There are many scale positions we can use to play Lydian, but in this lesson we'll look at one simple and effective trick that will give your Lydian playing a new dimension. Instead of using the modal scale shape, we will be using the Minor Pentatonic scale shape.

To understand why this works we have to always remember that although the shape we are playing looks like a Minor Pentatonic, it really isn't as the intervals relate to the chord differently. In reality we are selecting five intervals that sound nice over the chord: the

2nd, 3rd #4th, 6th and 7th intervals from the Lydian mode. By the same token we are omitting two notes: the root note and the 5th. As these two intervals appear in almost every mode, we could argue that they don't bring anything unique or defining to the Lydian sound, so omitting them is a safe option.

So now we understand the theory behind the note choice, when we map those intervals out on the fretboard we can see that they helpfully resemble familiar Pentatonic shapes, only displaced by one fret. The short version is - when playing over a Lydian tonality, play Minor Pentatonic a semitone lower. Example 1 demonstrates this in a nutshell by ascending the C Lydian mode in shape 1 using all the intervals - 1-2-3-#4-5-67 - then descending the Minor Pentatonic shape. As you play this, notice that the notes and hand position doesn't change, and essentially we are revealing the Minor Pentatonic shape that was hidden within the Lydian shape all along.

We can use this shape to give our bluesy bends a different flavour as shown in Ex2, or use the shape to create string skipping interval jumps as with Ex3. Example 4 uses the Pentatonic notes to create an angular melody based in 4ths, and finally we have a Pat Metheny inspired 5th-based melody utilising three different scale positions.

To keep things as simple as possible, all of the examples are in C Lydian mode, so the Pentatonic of choice is B Minor. The beauty of this approach is that it works in any key, so as long as you visualise a semitone below the Lydian root note, you are good to go!

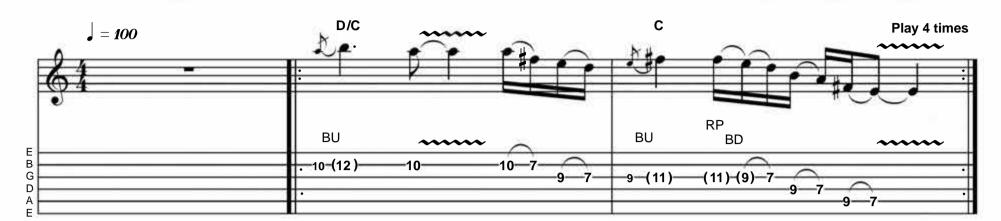
NEXT MONTH Charlie brings us another neat idea to improve our playing, using 'the flat 5 trick'

EXAMPLE 1 CD TRACK 67

Start with your second finger and ascend the Lydian mode using one finger per fret and even, alternate picking. When you reach the first string add the C#

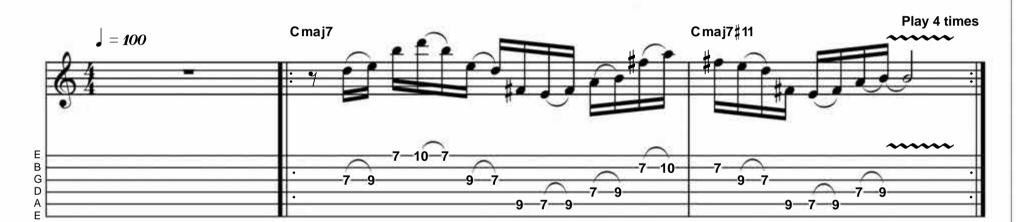
Play 4 times **]** = **70** Cmaj7 Let ring - -E B 7-8-10 10-7 G D 7-9-10-10-7EXAMPLE 2 CD TRACK 69

Start this Alex Lifeson style lick with a tone bend using your third finger. After the Pentatonic pull-offs, bend the third string up a tone, then re-pick before letting back down and pulling off to resolve on the Major 3rd.



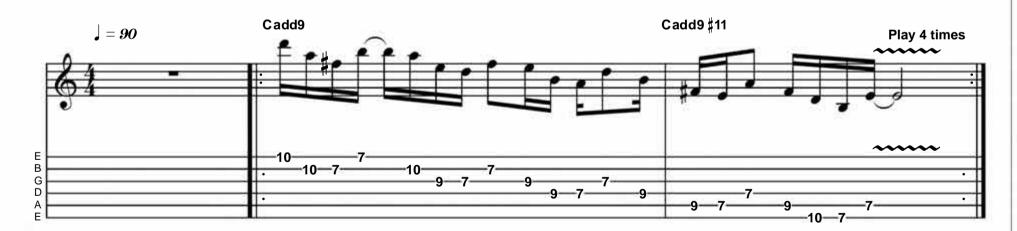
EXAMPLE 3 CD TRACK 71

Position your hand so your four fingers are comfortably across the four frets with space between your fingers; this will make the hammer-ons and pull-offs easier. As you hop from string to string, mute the unused strings with the underside of your fretting fingers and the side of your picking-hand palm.



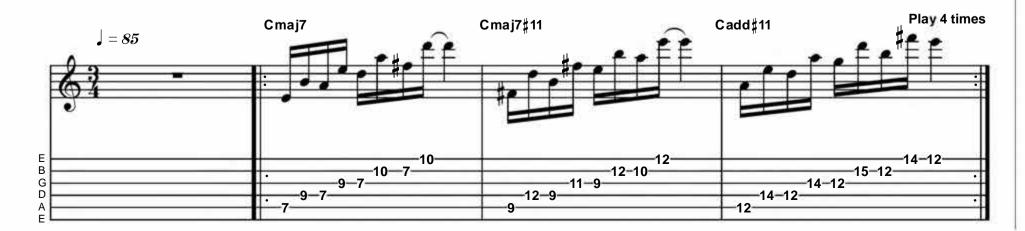
EXAMPLE 4 CD TRACK 73

Play the 10th-fret notes with the fourth finger and roll across the two strings in order to both transfer the pressure to the string you are playing, and to mute the string you are not playing. Continue using this rolling technique as you descend through the shape using one finger per fret.



EXAMPLE 5 CD TRACK 75

Start on the fifth string and play a 5th interval shape on this and the fourth string, then repeat starting on the fourth string to third string. Continue ascending the strings while conforming to the scale shape, then repeat the pattern in the next two Pentatonic positions.





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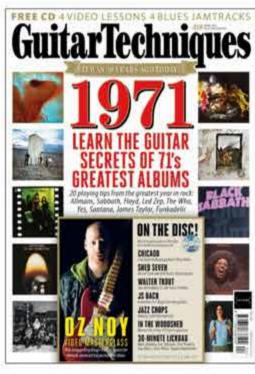
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STEVE MORSE

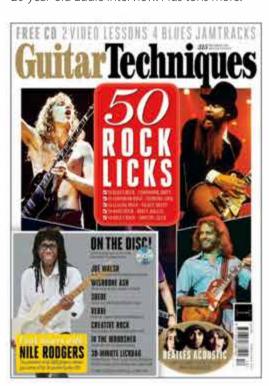
Deep Purple's amazing guitarist plays over a track specially written for GT, then talks us through it. Video and tab! Plus: learn the styles of six modern blues icons: Eric Gales, Joe Bonamassa, John Mayer, Josh Smith, Gary Clark Jr, and Kirk Fletcher. Plus all the usual great stuff!



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ALBUM OF THE MONTH

LYLE WORKMAN

UNCOMMON MEASURES

Blue Canoe Records 10/10

Every now and then an album arrives at GT that knocks us off our feet. And so it was the case listening to Lyle Workman's new instrumental album. To cut to the chase, if you want rich and sophisticated



music with adult virtuosity and no shallow showboating, you will be hard pressed to find a better arranged instrumental album in 2021. Lyle has had two considerable career progressions, one being a sideman guitarist (Sting, Todd Rundgren, Frank Black, Sheryl Crow) and a TV/ film composer (The 40 Year Old Virgin, Superbad, Stand Up Guys). These aspects certainly inform this album but there's much more on offer - Jeff Beck, Al Di Meola and Allen Hinds-esque emotive, shred and slide moments, pop, blues and prog rock stylings and harmonic vocabulary that evokes early 70s fusion through to epic Jerry Goldsmith/Lalo Schifrin Hollywood scores. With nine tracks on offer, Uncommon Measures features a 63-piece orchestra alongside A-list musicians like Vinnie Colaiuta and Tim Lefebvre to produce deeply rich and colourful music. Unique and immensely impressive! (JS)



ANT LAW
THE SLEEPER WAKES
Ant Law 9/10

UK jazz guitarist Ant Law is busy as a leader of his quintet, as member of Tim Garland's band (alongside ex-Jeff Beck keyboardist Jason Rebello) and Trio HLK (sometimes teaming up with UK percussionist, Evelyn Glennie). Ant straddles guitaristic and compositional elements of traditional jazz (Pass and Wes, etc) and modern jazz (Bill Frisell and Ben Monder) in a uniquely personal way. Consider 2 Bridges, track five from the 11-track album; strongly rhythmic and well arranged, moving from specific instrument placement through to a wider groove and broad improvisational passages. Following the piano solo, Ant steps up with a rich toned Gibson as he effortlessly phrases with linear runs, arpeggio shards and

ear-twisting large intervals. The title track is involving, with an ambient start that grows as guitar and saxophone solos fly above. Our Church is beautiful and sedate while Her Majesty is broad in both harmonic development and band interplay. If you're after a new jazz guitarist with fresh ideas, Ant is the one to check out!

INTERVALS CIRCADIAN

Intervals 8/10

Bold and boisterous instrumental music has become quite a thing. Spearheaded by bands such as Animals As Leaders and Polyphia alongside guitarists like Plini and Nick Johnston, modern rock instrumentals blend 80s rock technique, punchy metal tropes, prog pop and EDM sensibilities and very intricate band arrangements to stunning effect. Intervals is headed



up by Aaron Marshall and Circadian is the fourth studio album with Aaron's guitar centre stage, demonstrating the control and expression in his playing. Clean arpeggiating, super tight metal riffs, syncopated rhythmic harmonies, blazing phrasing and big choruses are just some of the highlights among the eight tracks. What is interesting is that, considering the intensity of the production (the drums punch very strong) and the upfront projection of Aaron's guitar, the music itself is often pleasingly diatonic and Major key orientated; there's little of metal's dark doom and gloom here. If you want to experience the younger breed of rock virtuosos, this is a great album to get.

GARY MOORE

HOW BLUE CAN YOU GET *Provogue* 9/10

It's 10 years since the world lost Gary Moore and yet, as this album proves, there are still gems to be found. The tracks form a sort of Gary-by-numbers; in other words there's a little of everything that made the man the blues monster he



was. You have the traditional side of his repertoire like scorching versions of Freddie King's I'm Tore Down, Memphis Slim's Steppin' Out and Elmore James' Done Somebody Wrong, coupled with slow ballads in the Empty Rooms and Parisienne Walkways vein, including the title track and Love Can Make A Fool Of You, the latter stealing the show with a positively volcanic solo. Fans of slow-tempo blues are catered for with the seven-plus minute long Living With The Blues that highlights his ability to pace a song and fire off a solo imbued with restrained drama. That Gary Moore is sadly missed is without question; that albums like this can appear after a decade, a marvel. [DM]

PAT METHENY

ROAD TO THE SUN

BMG 8/10

Here's something a little different from the chameleon jazzer. When



you look back at Pat Metheny's catalogue, he is a musician of such outstanding breadth that it's difficult to pin him down with a single adjective. You wouldn't necessarily think that Bright Size Life and Rejoicing came from the same pen as One Quiet Night or even Zero Tolerance For Silence, and yet his presence as a composer is undoubtedly present, wraith-like in the background. Road To The Sun sees Metheny writing classical guitar music for Jason Vieaux and The Los Angeles Guitar Quartet, and is split into three sections. The first, Four Paths Of Light for solo guitar, Road To The Sun for four guitars and, as a bonus, Arvo Pärt's Für Alina which features Pat himself playing his phenomenal Linda Manzer 42-string 'Pikasso' guitar. Unmistakably Metheny throughout, it's yet another facet of this amazing player's output. Simply beautiful. [DM]

WILL STRATTON

THE CHANGING WILDERNESS Bella Union 8/10

We've sung Will Stratton's praises before in these pages, talking about how this young American singersongwriter exudes class and quality. But this is Will's seventh CD and yet for some reason he's somehow managed to hang on to his 'best kept secret' status for all this time. Let's just say that if deft fingerstyle guitar with warm, breathy vocals and thought-provoking lyrics are your thing, then you are in for a real treat with The Changing Wilderness. Hailing from Hudson Valley, New York State, Will undertook a four-year bout of intense soul-searching to create this album, the songs dealing with current world issues, invoking the spirit of the greats like Leonard Cohen and Nick Drake in its wake. Wonderful stuff. [DM]



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Join us I GF Bath summer school



We present an amazingly rich and varied programme packed with all the guitar things you always wanted to know and be able to play! Blues, rock, jazz, acoustic and much more!

Tutors include Neville Marten, Jason Sidwell, Jon Bishop, Gianluca Corona, Chris Quinn, John Wheatcroft and Tolis Zavaliaris 17-22 august

TOP 40 AND FUNK with Jason Sidwell



This course is for guitarists that desire strong abilities to suit being in a band. This will include picking approaches and band relevant chord voicings to modes for soloing and exciting repertoire analysis with a bias towards funk and RnB legends like Chic, James Brown and Michael Jackson.

JUMP BLUES with Chris Corcoran



Referencing the big sound of '40s & '50s R&B and Jump Blues guitar, this course will give a fresh perspective on how to add drive, style and invention. Licks, riffs and phrases will be covered as well as the styles of guitarists like T-Bone Walker, Lonnie Johnson, Tiny Grimes and Barney Kessel.

BLUES SONGS with Neville Marten



The aim for this course is to cover a range of blues tunes from classic to more modern. The onus is on great blues songs that everyone will know and enjoy playing. Guitarists of every level will be able to join in, whether you can improvise full solos or just play chords and a few licks.

ACOUSTIC SONGS with Chris Quinn



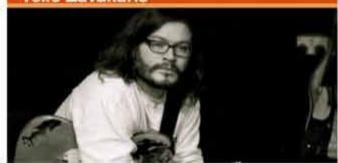
This course focuses on roots based music, ranging from folk to blues songs. You will study guitar techniques used by some of the greats of popular songwriting and also touch on useful fingerstyle methods and open tunings.

CLASSIC ROCK & INDIE ROCK with Jon Bishop



This course will cover many of the main components that guitarists use, ranging from scales and chord riffing through to string bending and use of harmonics. Lots of classic rock and indie riffs will be looked at with iconic songs.

MODERN ROCK with Tolis Zavaliaris



The focus of this course will be on relevant techniques, from picking to legato, and to improve and supercharge your rock guitar playing. Guitarists covered will range from Randy Rhoads to Paul Gilbert, Yngwle Malmsteen to Steve Vai.

JAZZ with Gianluca Corona



This course will cover the basics (extended chords, simple diatonic licks, swing feel, blues) through to more advanced concepts and devices (chord substitution, modal phrasing, outside playing).

GYPSY JAZZ with John Wheatcroft



This course will help to get your playing 'campfire jam' ready, with a hands on look at the fundamentals of this inclusive and engaging style – from using the correct chords and mastering 'La Pompe' to adding authentic licks and lines.

GuitarTechniques Guitarist

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Early bird discount available

until 31 May 2021

£120 deposit secures your place



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