

Guitar Techniques

325 SEPTEMBER 2021

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LICKS
& JAMS
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Just a few of your regular GT technique experts...



SIMON BARNARD

Simon is a graduate of ACM and The Guitar Institute, holding a Masters degree in music. He teaches, examines and plays everything from rock to jazz.



RICHARD BARRETT

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



SHAUN BAXTER

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



JON BISHOP

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



MARTIN COOPER

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



CHARLIE GRIFFITHS

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



JAMIE HUNT

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



PHIL HILBORNE

The UK's original magazine guitar tutor, Phil's something of a legend. A great player, he's got the Phil Hilborne Band back together so catch them if you can.



BRIDGET MERMIKIDES

Guildhall and Royal Academy trained, Bridget is a Royal College of Music examiner, a respected classical player and award-winning blues guitarist.



TIM PETTINGALE

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



JACOB QUISTGAARD

Quist has been with GT since 2009. Currently Bryan Ferry's guitarist, his YouTube channel is viewed by millions and he creates our monthly jam tracks.



PHIL SHORT

You might recognise Phil from winning *International Guitar Idol* competition. But he also teaches at BIMM in London and is a busy session and touring player.



JOHN WHEATCROFT

A phenomenal guitarist, John is a master at all styles but a legend in Gypsy Jazz. His latest album *Ensemble Futur* is out now on iTunes and Amazon.

WELCOME

AS A KID IN MY 'copying everything Clapton did' phase, one of the things I noticed that Eric did in order to create instant excitement, and even frenzy in his solos, was to repeat a lick. Sometimes over and over and over, as in the live Spoonful from *Wheels Of Fire*, or In The Presence Of The Lord from Blind Faith, plus many more. There's even a bit of it in Crossroads.

Repetition creates an instant statement within a solo, or a longer extemporisation such as Spoonful. Think of Angus Young's monster intro to the live Thunderstruck - the audience goes crazy, shouting "thunder, thunder"; then there's Mark Knopfler's repeated fingerpicked trills in the big Sultans... solo; or perhaps Ritchie Blackmore's brilliant arpeggio-based figure in Child In Time. And what about Gary Moore's blazing entrance to Back On The Streets? Even Chuck Berry's repeating 4ths figure found in so many of his intros and solos - Johnny B Goode, Roll Over Beethoven, Oh, Carol, etc. Instant statements, every one!

With all this in mind, Jon Bishop has created a super cover feature showing how repeating licks can wake up almost any solo. Using all the above players and more, Jon demonstrates how you can incorporate this brilliant device, too.

You'll also notice from this month's cover that the superb shred

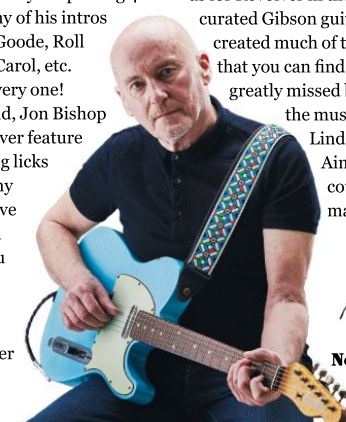
guitarist Marty Friedman has filmed himself soloing over a new Jason Sidwell track, Majestic. Marty explains his stunning solo in extraordinary detail, and gives us tons to learn in a feature that's totally exclusive to *Guitar Techniques*.

And on a sadder note...

As well as this being Shaun Baxter's final edition of GT, after more than 20 years of writing one of our core columns, I also have to mention Michael Leonard, who sadly died on Friday 3rd July. Mike edited GT from 2001 until 2003, and made many changes to the format in line with what was happening in the world of publishing. He was a supremely talented writer and a conscientious and forward thinking editor. He went on to edit not only *Guitarist*, but our music website, www.musicradar.com. He wrote for Q and Mojo magazines as well as for *Revolver* in the States. He also

curated Gibson guitars' website and created much of the informative content that you can find there. Mike will be greatly missed by his many friends in the music business, by his wife Linda, their two children Aimee and Sam - and of course all of us here at the magazine. RIP, Mike. See you next month...

Neville Marten, Editor
neville.marten@futurenet.com



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

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

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

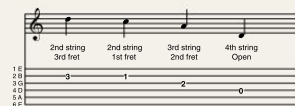
GT USER GUIDE

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



READ MUSIC

Each transcription is broken down into two parts...



MUSICAL STAVE

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

TAB

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

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

PICKING

Up and down picking



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

Tremolo picking



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

Palm muting



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

Pick rake



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

Appoggiate chord



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

FRETTING HAND

Hammer-on & Pull-off



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

Note Trills



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

Slides (Glissando)



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

Left Hand Tapping



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

Fret-Hand Muting



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

BENDING AND VIBRATO

Bend up/down



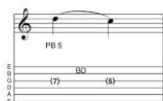
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

Re-pick bend



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

Pre bend



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

Quarter-tone bend



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

CAPO

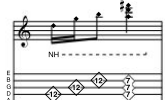
Capo Notation



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

HARMONICS

Natural harmonics



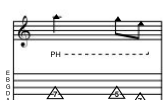
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



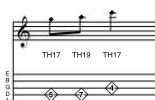
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



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

Tapped harmonics



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

R/H TAPPING

Right-hand tapping



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

CONTENTS

• ISSUE 325 • SEPTEMBER 2021 •

CONTENTS

SUBSCRIBE
TO GT!
PAGE 38



COVER
STORY

Angus, Gary & Chuck
feature in our cover
story, and Marty
Friedman is 325's
special guest

FEATURES

COVER FEATURE

BUILD YOUR SOLOS... ...to a climax! 12

Many of the greatest blues-rock guitarists use repetitive sequences of notes to bring their solos to fever pitch. Richard Barrett shows how they do it, and demonstrates how you can too.

SPECIAL FEATURE

THE CROSSROADS Stevie Ray Vaughan 40

John Wheatcroft shows how players like the late Stevie Ray Vaughan use jazz-style slurs to make their playing sound more sophisticated.

CLASSICAL TAB

DIONISIO AGUADO Prelude In E Minor 46

Bridget continues her series of simpler pieces with this lovely Prelude from Aguado.

REGULARS

WELCOME 3

Nev discusses the idea of repetitive licks.

USER GUIDE 4

How to use GT's musical terms and signs.

INTRO 6

Food For Thought, Session Shenanigans, One-Minute Lick, That Was The Year, Jam Track tips.

INSTRUMENTAL INQUISITION 8

Brilliant guitarist and composer, Lyle Workman.

SUBSCRIPTIONS 38

Great offers at www.magazinesdirect.com.

BACK ISSUES 57

Last six months of print edition still available, and several years of GT on digital too!

ALBUM REVIEWS 81

The Beach Boys, Tedeschi Trucks Band, Emily Wolfe, Christine Ingram, Yngwie Malmsteen.

NEXT MONTH 82

Albert King: Greatest of all? Reb Beach; Nirvana, Robben Ford, Nuno Bettencourt & more.

LEARNING ZONE

LESSONS INTRODUCTION 50

Jason Sidwell discusses the contents of this month's broad range of lessons.

30-MINUTE LICKBAG 52

James Hetfield, Marc Bolan, Carlos Santana, Brian Setzer, Randy Rhoads, Wes Montgomery.

BLUES 54

Phil Short checks out one of the most influential albums and guitarists: Eric Clapton's Beano era.

ROCK 58

Martin Cooper looks at one of AOR's top bands, Chicago's sophisticated hitmakers, Styx.

SHRED! 61

Charlie Griffiths brings you five cool licks from the father of instrumental rock, Joe Satriani.

JAZZ 64

Mike Stern with his final piece on how he uses outside sounds, with The Whole-Tone scale.

BRIT ROCK 68

Simon Barnard examines the playing of Two Door Cinema Club's guitarist, Sam Halliday.

SHAUN'S CREATIVE ROCK 72

Shaun Baxter brings us his final Creative Rock article and it's all about Compound Intervals.

THEM CHANGES NEW SERIES! 78

New contributor Andy Jones brings us a fascinating series on nailing 'them changes'.

EXCLUSIVE VIDEOS!

MARTY FRIEDMAN Video Masterclass 26

We have a real coup this month, as top shred guitarist Marty Friedman plays just for GT.

RHYTHM ROOST Swinging! 51

This fantastic video from Jason shows how to inject some cool swing into your rhythm style.

Marty Friedman
plays and explains
a brilliant solo in
this month's video



FOOD FOR THOUGHT

Justin
GUITAR

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

One of the most important and practical chunks of music theory a guitarist can learn is the chords in a Major key - so called Diatonic chords from a Major scale. We're going to do a brief rundown of that but then jump into a really fun exploration exercise that is likely to help your understanding of a key as a whole. It was one of the things that helped the concept of modes click into place for me.

A basic triad (three-note chord) contains a root note, plus a 3rd and 5th interval. The 3rd and the 5th describe the steps up the scale from the root note, also known as intervals, and they come in many varieties, beyond the scope of this article. Plenty more on my website if you're interested.

In a Major scale, if we build a root, 3rd and 5th from the key centre we get a Major chord. With C Major scale the notes are C-D-E-F-G-A-B and with a C Major triad the notes are C-E-G.

If we build the same structure starting from the second degree of the C Major scale (D) then we end up with a D Minor chord which contains the notes D-F-A.

If you work through the scale you end up with a pattern of chord types that is common to all Major keys: maj-min-min-maj-maj-min-dim. We can apply that to any Major scale to find the chords in that key. A Major scale has the notes A-B-C#-D-E-F#-G#, so the chords would be A-Bm-C#m-D-E-F#m-G#dim, and they use only notes from the A Major scale.

Improvising over any of these chords in any order you can use that parent Major scale. If you need more on how to get started with improvising then do check out my Major Scale Maestro course free on my website.

But where diatonic harmony gets super interesting is when you go beyond the triad. To 'prove' the following by showing the intervals for every chord would take up too much space, so you'll have to



Justin says you should learn to harmonise the Major scale

believe me - and anyway, working the notes out in each chord and studying the intervals on your own will teach you a lot, and is just how I learned this stuff.

When we stack the 7th step note on top of the triad we end up with

scale and provides a strong tension that resolves well back to the tonic (I) chord, ie V7-I.

But where you can have more fun is by looking at chord extensions on each scale degree. These additional colours will help

"YOU'LL FIND ALL KINDS OF STRANGE SOUNDS, SOME USABLE, SOME NOT SO, BUT YOU WILL START TO SEE PATTERNS IN THE HARMONY"

the four-note chords (I call these Quadads, but it's just my term). We then end up with the pattern: maj7-m7-m7-maj7-7-m7-m7.5.

The key chord here is the 7 chord which is a Dominant 7th; this occurs on the V (5th) degree of the

in understanding the characteristics of modes and 'modal extensions' from each scale degree.

Some understanding of intervals is needed here but I'm going to attempt an 'intervals guide in a couple of paragraphs'. Again,

lots more info on this on my website if this is too brief.

Let's look at an add9 chord. If the 9th scale step is in the key of the root note it would be an add9, if it's a semitone lower than the key of the root note it would be an add $\flat$ 9. As an aside, if either of these chords were missing the 3rd, they would be classed as sus2 or sus $\flat$ 2 (suspended 2nd chord as there's no 3rd). So a regular diatonic triad with an added note nine steps away from the root... We'd end up with a pattern of add9-madd9-madd $\flat$ 9-add9-add9-madd9-dimadd $\flat$ 9.

There are two chords in the Major scale that have the 9 (2 degree, Chords III and VII. In C Major, the III chord is Em (= Emadd $\flat$ 9) and the VII is Bdim (= Bm7 $\flat$ 5add $\flat$ 9). The VII is not so commonly used but knowing that the third chord in a key has a 2 will help you avoid adding a regular 9th or a sus2 where it might sound sour. It's also an important characteristic of the Phrygian mode (R-2-3-4-5-6-7) which is built from the 3rd degree of the Major scale. Still with me?

While this information may seem quite a lot to take on board, if you can persevere and look diatonically at other chords, the whole picture of chords in keys and modes will get clearer. IV chords can feature a #11 or #4, VI chords a 6, the I and the V chords are always the same names except the I is Major and the V is Dominant.

Try it with 6 chords (R-3-5-6) 6/9 chords (R-3-5-6-9), sus2, sus4, 9th chords and all further extensions. You'll find all kinds of strange sounds, some usable, some not so much but most importantly you will start to see the patterns in harmony built off each chord.

Hopefully you find this stimulating food for thought and it will take you to some interesting places. Happy chording!

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

SESSION SHENANIGANS

*The studio guitarist's guide to happiness and personal fulfilment, as related by session ace **Mitch Dalton**. This month: 'If Muzak Be The Mood Of Love...'*

Semi interestingly, the company whose name is synonymous with the phrase 'lift music' has never deployed its products in elevators. However, they should care. The last time the organisation was acquired in 2011 it sold for around \$350 million. Mood Music. Background Music. Your-call-is-important-to-us Music. Whichever label you wish to append, it's big business, ubiquitous and a significant contributor to postprandial dyspepsia.

Which is why it dawned on me recently during a moment of lockdown lassitude, that I hadn't recorded any 'product' for Muzak in a while. Upon undertaking superficial research, it turned out that they haven't commissioned in-house music since 1997, preferring to licence original tracks instead. I catch on fast, apparently. So it appears that another lift door has glided shut on the lobby floor of my career without my even noticing. And well do I recall those sessions, featuring instrumental cover versions of hits transcribed, arranged and conducted by the meticulous Nick Ingman. The guitar frequently played the melody line live, backed up by a hotshot rhythm section and augmented with additional session aces as required. The studio of preference was Lansdowne in hippest Holland Park. Don't go looking for it. It ain't there no more. Like nearly all the others. But here's the thing of it (a transatlantic phrase with which a bass player chum of mine would preface any sentence).

The object of the exercise was to reproduce faithfully the exact vocal performance on the original recording. The phrasing, the timing and the 'feel'. But not the royalties, as it goes. Now. Imagine the melody of Three Blind Mice. Imagine it written out. In 6/8 time, bar one would be notated as dotted crotchet, dotted crotchet. Bar two, dotted crotchet, dotted crotchet rest. And onwards, until all animals

had undergone cataract surgery. A sight reading test of Grade 1 standard I hear you exclaim with some derision. But wait. Now imagine Whitney Houston performing said ditty. Imagine her imbuing that eternal nursery rhyme with all the vocal gymnastics known to woman. Appoggiaturas, acciaccaturas, delayed and anticipated notes, inflections and a tour de force of phrasing in general.

"SO IT APPEARS THAT ANOTHER LIFT DOOR HAS GLIDED SHUT ON THE LOBBY FLOOR OF MY CAREER WITHOUT MY EVEN NOTICING"

And now my friend, imagine that performance written out.

Two words spring instantly to mind. The conflation of the words 'night' and 'mare' is the clue. And in that order. But that was the nature of the gig, the mission being to reproduce instrumentally an exact vocal performance. And quickly, since we recorded at the rate of six tunes per session.

But of course, there was method

in the Muzak madness. What they were after was a genuine interpretation of the melody, which was clearly a factor in the success of the original. The fact that it resulted in a post-gig lie-down in a darkened room for the guitar player was of scant concern to them.

These reminiscences were triggered recently when I watched a clip of a live performance of The Gadd Gang. They were playing an

instrumental version of the Stevie Wonder classic, Signed, Sealed, Delivered, I'm Yours. They were in Montreux, I do believe. Some of the heaviest hitters of all time. Steve Gadd himself. Genius of modern drumming, obs. Eddie Gomez on double bass. Virtuoso, Richard Tee on piano. Owner of the deepest gospel infused groove outside a chapel. Or inside, for that matter. Ronnie Cuber, all-time baritone sax

great. And there in their midst sat Cornell Dupree on a bar stool, equipped with nothing but a guitar and the lead he was probably born with attached to his amp. All he did was play the toon and a minuscule solo-ette. He employed no technical gymnastics, no advanced harmonic concepts and no multi-effects firestorms. Just a nice clean sound, each melodic phrase individually articulated. Bends, the same note played sequentially on adjacent strings, slides and slurs. All yer favourites. A subtle, thoroughly persuasive and convincing rendition. And in so doing, he held his own easily in that exalted company. I do not think Mr Cornell was a great sight reader. I rather think not. But in any event, please don't transcribe his performance and give it to me to play on a lift music session.

I thank you in advance.

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



Try notating Whitney Houston singing Three Blind Mice, says Mitch

INSTRUMENTAL INQUISITION!

Guitar instrumentals have supplied some of music's most evocative moments. Jason Sidwell asks some top guitarists for their take on this iconic movement. This month: guitarist and film composer, Lyle Workman.



Lyle Workman cradling a Gretsch White Penguin, with Gibson Trini Lopez on a stand

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

LW: I was most inspired by bands that had great guitar players, though they weren't necessarily defined as guitar instrumental music. I was drawn to groups like Mahavishnu Orchestra, Dixie Dregs, and the Dutch band, Focus – where guitar played a substantial role, but the overall content of the music, the compositional element, led the charge. I'd describe my own material in the same fashion.

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

LW: All music at its best conveys the human condition at all ends of the emotional scale whether it features vocals or not. As such I don't feel instrumental music can provide anything a song with lyrics can't, and vice versa. I think the instrumental vs vocal music question really just comes down to personal taste and preference: what individual people prefer to listen to.

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

LW: I aim for solid writing; that's my prime directive. I start with a pop approach where my desire is to come up with something catchy. I like melodies and hooks, even within 'heady' music that has sophisticated chord changes and rhythmic dexterity. Only after that is all mapped out will I determine areas for the guitar to step to the front of the stage. I like many styles and don't confine myself by genre, so that's expressed in my music.

GT: Is a typical song structure - verse, chorus, middle eight and so on - always relevant when composing instrumentals?

LW: There are great examples of that structure where it's just perfect, and then others where it's thrown out the window. But I never

consider that structure for my own instrumental material.

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

LW: It's very important to internalise vocal phrasing, to see how breaks for air communicates humanity. If someone grows up listening to vocal music, they can't help but have it influence their playing. It's in the water. A great example is Indian music where instrumentalists phrase as singers do, with the micro bends and slides between notes; that phenomenon is echoed in other musical cultures.

GT: How do you start writing an instrumental tune; is there a typical approach?

LW: When I start writing I clear my mind and play my guitar or keyboard with no preconception of where to go. Once I have an idea I like, I develop it. It's a brick-by-brick approach and I often end up with something that surprises me.

GT: What do you aim for when your performance is centre stage for the entirety of the number, as with an instrumental?

LW: All I set out to do is be deeply connected to what I'm playing to. There is no thought process; it is much more about the feeling to me. The head can get in the way of a

be manifested in more ways than one and is not defined by definitive structures. My favourite solo of all time is George Harrison's in Something. It's a beautifully executed melodic statement from start to finish.

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

LW: I like a vocal quality to the tone, something smooth and not too raspy or spiky, with a good balance of lows to highs. If it's a sound with gain, I like to go for the least amount of it to get the point across. Too much gain will cause a lack of dynamics which has a detrimental effect to one's nuance of playing.

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

LW: I definitely do not. They are all my children.

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

LW: No. I feel after learning the basic open and Major and Minor chords, they are on even playing fields, and then it is simply up to what people like to write in. It could come down to the amount of chords they have to work with; that may be a factor.

GT: Do you have any favourite modes to write or play in?

"I START WITH A POP APPROACH WHERE MY DESIRE IS TO COME UP WITH SOMETHING CATCHY. I LIKE MELODIES AND HOOKS, EVEN IN 'HEADY' MUSIC"

good performance. I find it best to let the heart take over, as corny as that may sound. It's something that takes years to get to – the place where you forget everything you know and let something more in tune with your true self take over.

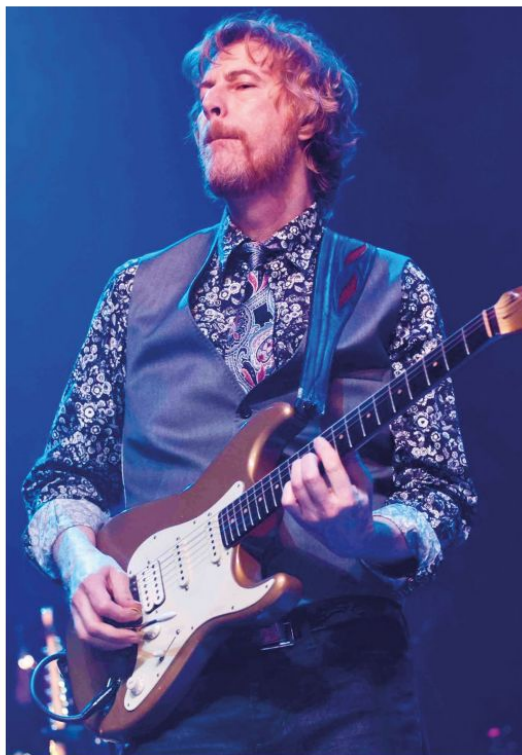
GT: Many vocal songs feature a guitar solo that starts low and slow then finishes high and fast. Is this useful in instrumental writing, for developing pace and dynamics?

LW: A compelling solo should tell a story and particularly have a good beginning and ending. But that can

LW: I prefer more chordal based soloing, chord tones, but if I had to pick a mode I like more than others, it would be Lydian.

GT: It's sometimes considered corny, but what about modulations into new keys?

LW: Yep, I'm a big fan!! The key is to make key modulations sound smooth, and the best way to do this is with voice leading the chords, or having melodies that bridge those changes with a common tone to the modulated chord, or hitting the closest note to the new key.



GT: What are your views on harmonising melodies, again something that divides opinion?

LW: I love it. Again, it's just a personal taste as to where the harmonies are fitting and where they aren't. My basic view is if it sounds good to your ear, do it! I love doing three-part, Brian May inspired harmonies when I can fit them into my music.

GT: Could you give us three or so guitar instrumentals that have inspired you, or that you feel are iconic within the oeuvre?

LW: From the point of view of instrumental pieces that have great guitar in them, I am inspired by: Jimi Hendrix – Power Of Love from the record Band Of Gypsies. It does have a vocal but I have to include it; when the band kicks in after the intro, Jimi steps on his wah-wah pedal and launches into the most spine-tingling, kick-ass, 'blues on steroids' solo. It raised my hairs when I was 13 years old by its God-like power and deep soul,

and still has the same effect on me all these years later.

Steve Morse – Night Meets Light from the Dixie Dregs record, What If. I love how Morse plays over the chord changes in the outro solo. It is such a builder with an epic climax.

Allan Holdsworth – Protos-Cosmos from the Tony Williams Lifetime record, Believe It. In the context of that time, 1975, Holdsworth's playing was something from another planet. I love everything about Allan's totally unique playing.

Tommy Bolin – Quadrant 4 from the Billy Cobham record, Spectrum: Unreal, wicked, kick-ass rock guitar playing, incredible tone. He was clearly egged on by the musicianship of the band and the high energy of the song. Tommy played an inspired solo and courtesy of a Maestro Echoplex, created an effect that sounded like his guitar crashed into a spaceship.

Lyles' fantastic new album, Uncommon Measures is out now.

Use your best Buddy Guy licks over jam track #4

JAM TRACKS TIPS

Use these to navigate our bonus backing tracks

1 A Minor Blues

We start with a simple blues in the key of A Minor. In terms of scales, you'll get off to a great start by using the good old A Minor Pentatonic scale (A-C-D-E-G) and adding feeling using all the articulations you can think of.

2 D Mixolydian Blues

This two-chord vamp (D-C) was specifically designed for exploring D Mixolydian mode (D-E-F#-G-A-B-C) in a blues context. I recommend switching between D Mixolydian, D Minor Pentatonic (D-F-G-A-C) and D Minor Blues scale (D-F-G-G#-A-C) to really explore the space where Mixolydian meets the blues.

3 C Major Jazz Jam (1-6-2-5)

Here we have a 1-6-2-5 progression in C Major. Chords are C-A7-Dm7-G7, although you will hear chord extensions along the way, as is common in jazz. C Major scale (C-D-E-F-G-A-B) works throughout, except on the A7 chords, where D Harmonic Minor (D-E-F-G-A-B_b-C#) does the trick!

4 Slow Blues in B Minor

We finish with a slow blues jam in B Minor, from my album *Into The Blues*, Vol. 6, and made for you to get it all out. Use B Minor Pentatonic (B-D-E-F#-A) as your starting point and explore! Happy jamming!

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



PHIL HILBORNE'S ONE-MINUTE LICK

Descending Tapping Lick

THIS MONTH'S LICK uses tapping to play a descending idea that repeats the same sequence in three different octaves. One of the main facets of this idea is how the sequence idea changes direction every two beats: there is half a bar of repeating upper-low-middle notes followed by half a bar of straight descending notes. Notice how on each occasion the second six-note set is played twice, using both sequences in turn. Doing this makes the whole idea sound less predictable than a conventional repeating scale sequence might do. The scale used is E Minor Pentatonic

with added 9th: E-F#-G-A-B-D. Avoid handling noise as much as possible, especially as you change string sets. Careful muting with both hands will help a lot. Conversely, you could use a fret-wrap or other type of string damping method. Finally, the last bar is a short line playing using fretting-hand slides on the sixth string. Be accurate with your fretting here and don't hesitate to re-pick the string if you find the notes are dying out. For further inspiration look no further than Eddie Van Halen, undoubtedly the master of this sort of playing.

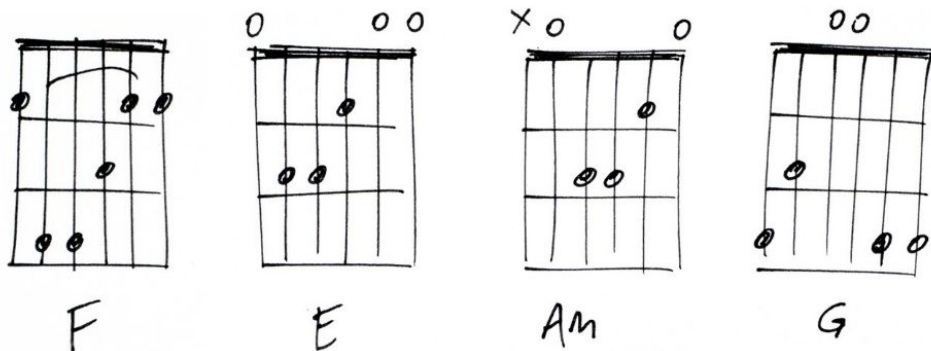


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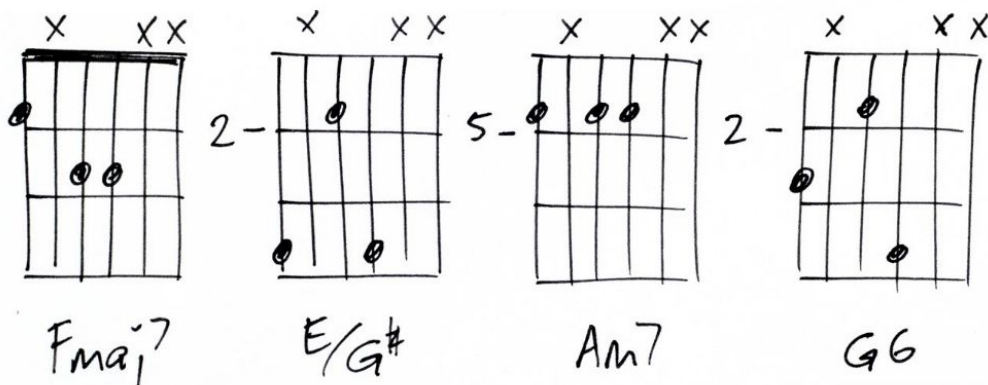
Posh Powerchords

WITH RICHARD BARRETT

In rock there's often a relationship between the sound you use and the chords you play. If your music suits overdriven tones, you'll likely stick to powerchords for fear of creating a sludgy mess. With sophisticated harmony, it might be a cleaner tone. However, there's wiggle room if you're a bit crafty!



Here's the concept. We know that powerchords sound good with overdrive, due to their simple construction of just root and 5th (C-G, E-B). If you invert that, you get a 4th interval (G-C, B-E). So we use chord shapes where we can isolate a 4th or 5th interval, subtly adding the other note(s) to give the full harmonic effect, but without creating a mess. There are many ways of doing this, but for this F-E-Am-G progression, the extra notes are in the bass, meaning we can separate and tighten them with palm muting, keeping out of the way of the meaty 4th or 5th.



Right away, the technique gives us access to more sophisticated chords than just Major and Minor. Here's a great way of playing a Major 7th chord. These shapes have the lowest note on the sixth string, but please do experiment with alternative shapes based on the fifth string.

Here's another thing you can do: by putting the 3rd (G#) in the bass, we complete the E Major triad, but we also now have an inversion. This can be useful if you want to create an interesting bass line, rather than just following the root notes. Queen's Brian May loves this.

Following the same pattern as the Fmaj7, here's the Minor 7th version. Even if you're not using overdrive, these stripped-down chord shapes are ideal for when you need a tight sound (for example, if you're sharing sonic space with keyboards, other guitars, and so on).

This shape would work as Em/G (the first inversion of Em), but the same notes also give us another name in the form of G6. This whole process is easier if you know a bit about chord construction, so it's well worth finding some beginner guides to chords and inversions.

BUILD YOUR SOLOS... ...to a Climax!

Richard Barrett looks at how repetition can serve you in creating dramatic, memorable and climactic solos, with exercises and example solos in the style of some classic blues-rockers who use this approach.

ABILITY RATING

Info

Key Various **Tempo** Various **CD** TRACKS 4-7

Moderate/Advanced



Will improve your... ✓ Timing and accuracy

✓ Finger stamina ✓ General blues-rock vocabulary

As with any concept that relates to playing the guitar, there are various angles from which we can examine it. In this feature, we will look at various ways some of the acknowledged blues-rock greats have employed the use of repeating phrases; from the repetition of rapid-fire phrases like Gary Moore or EVH, to the patterns or motifs that recur in the phrases of SRV or Eric Clapton.

Some of the examples feature repeated groups of notes, but within that structure this also forms a rhythm that continues across or along the strings - or perhaps a longer phrase or rhythmic idea that crops up regularly. To analyse this in action, I've taken key phrases or approaches from 10 different players and condensed these into exercises over a backing track of drums and bass; starting with Eric Clapton, the repeated use of melodic and

rhythmic motifs is something that has always characterised his playing.

Jimmy Page also has some favourite ideas which I've condensed into a four-bar exercise. For Angus Young, I've focused more on his use of repetitive rhythmic devices - through some Chuck Berry style double-stops to mixing open and fretted strings. Shifting

"We will look at various ways acknowledged blues-rock greats have employed the use of repeating phrases"

things up a gear, Gary Moore made frequent use of repeated alternate picked sextuplet patterns - these require a great deal of stamina and accuracy, so approach with patience! Segueing into SRV, I interpret repetition as a series of recurring rhythmic and melodic ideas, fitting as many as possible into the allotted four bars, before heading straight to another master of the Strat, Ritchie Blackmore. Again, rhythm plays a key part in the unusual patterns he would play across the strings - not forgetting the repeated bends that feature so often in his solos.

It was pretty clear I should include some form of the 'Sultans' lick for Mark Knopfler, and this includes how he often takes a similar approach to crossing the strings, not just static licks. This is followed by a shift to Steve Lukather's slick approach. Steve will often use

repeated bluesy phrases to build intensity in live performance, and I've also included a repetitive descending lick more reminiscent of his studio work. Note the 'straight' semiquavers over a swung backbeat here, which gives an extra twist. Repeated tapping patterns is an obvious way to showcase how Eddie Van Halen harnesses the power of repetition, but repeated bends and rhythms also play a part, so I've included some of that in his section too.

Finally, we have John Mayer, who takes a little of the Clapton/SRV vibe and adds some flashy but relaxed backwards rakes across Pentatonic based double-stops. Something that sounds so relaxed it gives the impression it's easy, but this may take a little time.

For the second set of examples, I've expanded similar ideas for each player into more of a 'solo' over eight bars, putting them into musical context, with some occasional rhythm guitar or keys where appropriate.

I hope you enjoy these examples and that they give you some fresh new ideas! **1**

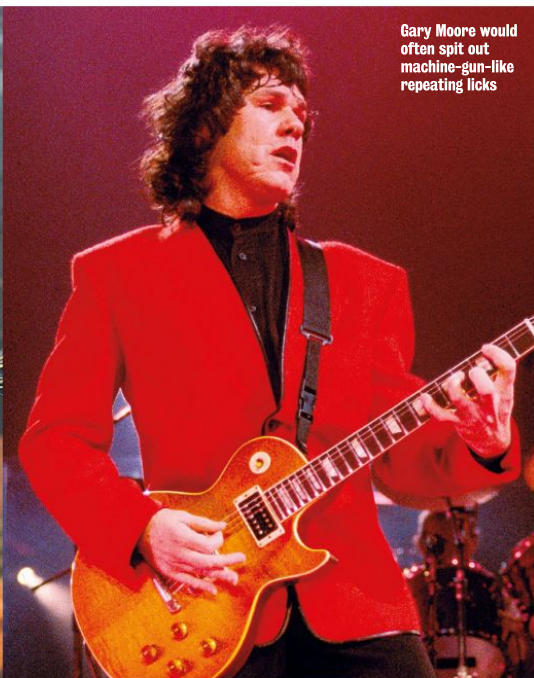
TECHNIQUE FOCUS RHYTHM

It's a cliché these days, but nonetheless true to say that good timing is not always as appealing to practice as flash or cool licks. Of course, we must have those too, but a solid rhythmic base is not negotiable once we take them out to rehearsals and gigs. One way of really stretching your rhythmic aptitude is to take a metronome click of about 100 bpm, then try switching from straight eights to swung and back without pausing. You can also add crotchet triplets to push even further. This may begin to remind you of the rhythm in a certain Rage Against The Machine song, but let's call this a suggestion rather than you having to 'do what I tell you'...

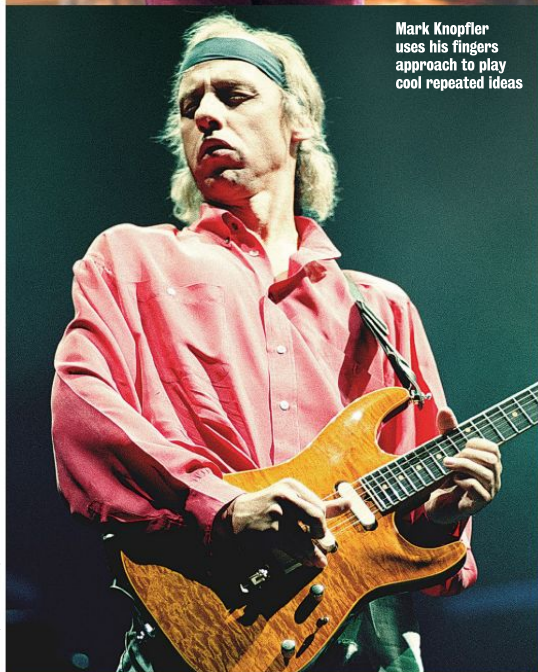




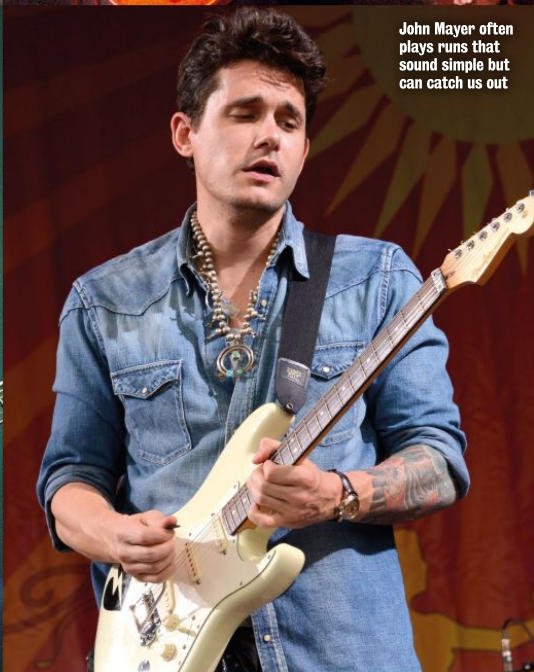
Angus Young is great at building excitement with repeating licks



Gary Moore would often spit out machine-gun-like repeating licks



Mark Knopfler uses his fingers approach to play cool repeated ideas



John Mayer often plays runs that sound simple but can catch us out



TRACK RECORD I've gone for 'classic' eras in the examples—for instance, Cream-era Clapton, 70s/80s 'rock' era Gary Moore, Machine Head/Made in Japan era Blackmore etc. It can be really informative to check out live album versions of classic solos to see how players approach them. Many will keep to key moments, but you can learn more about what makes them tick by hearing them in the heat of the moment.

EXAMPLES 1-10 TEN PLAYER STYLES

CD TRACK 4

These 10 examples take the form of repeated four-bar phrases based on the styles of the players I've talked about. There are two bars of drums between

each example, with a fill to prompt you into the next example - and though the tempo remains the same, we're changing between a few different feels.

EXAMPLE 1: ERIC CLAPTON

♩ = 120 A5 *Gtr*

BU BU BU BU

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

19-(21) 19-(21) 19-(21) 19 19 19

0

1, 5

EXAMPLE 2: JIMMY PAGE

(*Gtr*)

BU BU BU

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

20-17 20(22)

3, 7

11, 15

EXAMPLE 3: ANGUS YOUNG

F/A Am Am6 F/A

BU BD BU BD BU BU

10-(11)-(10)-8 10-(11)-(10)-8 11-8-10-8 11-8-10-8 11-8-10-8 10

10 10 10 10 10

12, 16

EXAMPLE 4: GARY MOORE

A5 E/G#

BU

5-0-10-7-0-8-5-0 8-(10)

17 31, 35

sim

EXAMPLES 1-10 TEN PLAYER STYLES

CD TRACK 4

Most notable is where it shifts to a half-time shuffle for the Steve Lukather example. Remember to keep your semiquavers (16th notes) straight here! For

the Gary Moore example (bars 3 - 38) you will need fast and precise picking to execute this blizzard of sextuplets. Watch out for the small fretting variations too.

D/A **Am7**

E B G D A E

32, 36

(8va) Am

BU BU

15 {17} 15 {17} (8)

1st time only

STEVIE RAY VAUGHAN

BU BU

5 5 X X 7 X X 5 7 (9) 5 5 8 (10) 5 8 5 8 7 5 7

34, 38 41, 45

E B G D A E

43, 47

RITCHIE BLACKMORE

BU BU BU BU BU BU

5 4 7 5 6 5 7 5 5 4 7 5 6 5 7 5 7 (9) 5 8 {10} 8 {10} 8 {10} 8 {10} 8 {10} 8 {10}

51, 55

MARK KNOPFLER

2

5 5 8 5 5 5 8 5 5 10 7 7 10 7 7

59, 60 61, 65

p i m i p p i m i p p i m i p p p i p p i

CD TRACK 4

STEVE LUKATHER

BU BU BU BU BU BD

12-8 8-12-8 8-10-7 7 8

17-20 17-20 17-20 17-20 17-20 (24)

19 (21) 19 (21) 19 (21) 19 (21) 19 (21)

64, 68 71, 75

(8^{va}) D5 E♭5 E5 A5 C5 D5 E♭5 E5

BD BU BD BU

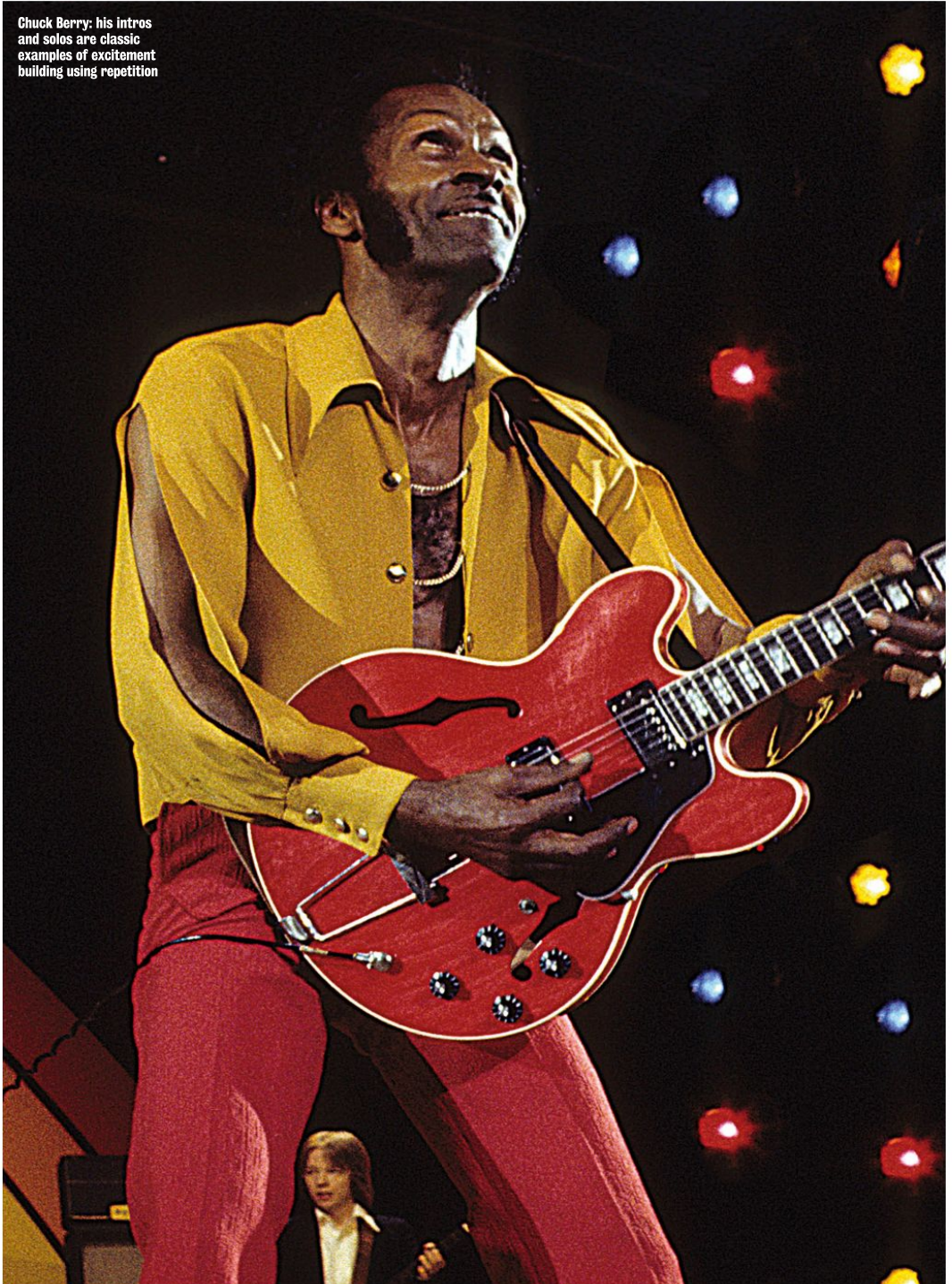
(20)-17 20-17 19(21)(19)17 19(21) 17 15 14 13 12 11 10 9 8 10 8 9 11 10

72. 76

The image shows a musical score for the song "Eruption" by Eddie Van Halen. It features a guitar part on a single staff and a vocal part on a five-line staff below it. The guitar part is in A5 tuning and 8va. The vocal part includes lyrics and guitar-style notation like "BU" and "BU" with slurs. The score is divided into measures, with a double bar line indicating a section change. The guitar part includes a triplet of eighth notes in the final measure. The vocal part includes a triplet of eighth notes in the final measure. The guitar part includes a triplet of eighth notes in the final measure. The vocal part includes a triplet of eighth notes in the final measure.

The musical score for "Rake" by John Mayer is presented in two systems. The first system covers measures 1 through 4, and the second system covers measures 5 through 8. The guitar staff (top) features a melodic line with various chords (A5, C5, D5, E5) and a "rake" effect indicated by a wavy line. The bass staff (bottom) shows a bass line with fret numbers (91-95) and a similar "rake" effect. The score is written in 4/4 time and includes a key signature of one sharp (F#).

Chuck Berry: his intros and solos are classic examples of excitement building using repetition



EXAMPLES 10 SOLOS

CD TRACK 6

These examples expand the phrases into more of a 'solo' context with each lasting eight bars, separated by two bars of drums - a similar template to

Example 1. You'll notice rhythm guitars and keyboard parts appearing for some of the solos to give a more realistic musical context.

ERIC CLAPTON

$\text{♩} = 120$

Example 1: Musical notation for Eric Clapton's solo, showing guitar and bass lines. The solo is in E5 and 4/4 time. The guitar line features various bends (BU) and bends with double dots (BD). The bass line provides a rhythmic accompaniment.

Example 2: Musical notation for a solo, showing guitar and bass lines. The solo is in E5 and 4/4 time. The guitar line features various bends (BU) and bends with double dots (BD). The bass line provides a rhythmic accompaniment.

Example 3: Musical notation for a solo, showing guitar and bass lines. The solo is in E5 and 4/4 time. The guitar line features various bends (BU) and bends with double dots (BD). The bass line provides a rhythmic accompaniment.

Example 4: Musical notation for a solo, showing guitar and bass lines. The solo is in E5 and 4/4 time. The guitar line features various bends (BU) and bends with double dots (BD). The bass line provides a rhythmic accompaniment.

Example 5: Musical notation for a solo, showing guitar and bass lines. The solo is in E5 and 4/4 time. The guitar line features various bends (BU) and bends with double dots (BD). The bass line provides a rhythmic accompaniment.

Example 6: Musical notation for a solo, showing guitar and bass lines. The solo is in E5 and 4/4 time. The guitar line features various bends (BU) and bends with double dots (BD). The bass line provides a rhythmic accompaniment.

Example 7: Musical notation for a solo, showing guitar and bass lines. The solo is in E5 and 4/4 time. The guitar line features various bends (BU) and bends with double dots (BD). The bass line provides a rhythmic accompaniment.

Example 8: Musical notation for a solo, showing guitar and bass lines. The solo is in E5 and 4/4 time. The guitar line features various bends (BU) and bends with double dots (BD). The bass line provides a rhythmic accompaniment.

Example 9: Musical notation for a solo, showing guitar and bass lines. The solo is in E5 and 4/4 time. The guitar line features various bends (BU) and bends with double dots (BD). The bass line provides a rhythmic accompaniment.

Example 10: Musical notation for a solo, showing guitar and bass lines. The solo is in E5 and 4/4 time. The guitar line features various bends (BU) and bends with double dots (BD). The bass line provides a rhythmic accompaniment.

REPETITIVE { BLUES-ROCK LICKS

EXAMPLES 10 SOLOS

CD TRACK 6

Switching between the different players' styles and sounds is not something you necessarily need to do in real time, though it would certainly sharpen your

skills - having said that, the solos were tracked separately rather than in one pass. Why not use pedals and your guitar's controls to change sounds?

[illegible]

23

(8va)-----

D5 A/C# D5 E5

BU RP

14-10-0-14-10-0-14-0-15-12-0-15-12-0-17(19)

(19)(19) (19) (19)(19)

17-16 17-15-17

E
B
G
D
A
E

26

29, 30

E5 F#5 8va

GARY MOORE

BU

7-9-10-9-10-12 9-11 9-11-12-11-12-14 11-12-14 11-12-14 12-14-15 12-14-15-17-(19)

sim

CD TRACK 6

REPETITIVE { BLUES-ROCK LICKS

EXAMPLES 10 SOLOS

CD TRACK 6

Musical score for "The End" by The Doors, featuring guitar and bass parts. The guitar part is in E5 and Em chords, with a melody line and a w/bar section. The bass part is in E5 and Em chords, with a melody line and a w/bar section. The score includes fret numbers and a key signature of one sharp (F#).

CD TRACK 6

83

(8va) G5 A5

E B G D A E

86

(8va) C5 D5 E5

E B G D A E

87

E5 implied Chords implied G

JOHN MAYER

Let ring — rake —

E B G D A E

89, 90

A E5

BU BU BU

15-17 12-15-12 12-15-12 14-16 12-14-12 12-14-12 12-14-12 12-14-12

E B G D A E

93

G A 1/4 3 E5

rake —

BU 1/4 BU BD

12 12 12 10-11-10-8 9-7 9-7-(8)-(7)-5 7 0

E B G D A E

96



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MARTY FRIEDMAN

Video Masterclass

We welcome the rock virtuoso back to share the secrets of his lead style by taking a solo over Majestical, a new track by Jason Sidwell. Marty plays a superbly melodic solo and then discusses key aspects of it. **Jon Bishop** is your guide.

ABILITY RATING

Info

Key Various Tempo 110bpm CD TRACKS 8-13

Advanced



Will improve your... ✓ Switching between non-diatonic chords

✓ Legato and arpeggio soloing ✓ Use of string bends and vibrato

We are delighted to welcome metal virtuoso Marty Friedman back on board (his video performance for Komorebi was in GT301). While Marty is well known for his time in the 90s with Megadeth and Cacophony, alongside Jason Becker, he has had a long solo career since living in Japan. This has resulted in 13 solo albums (his latest is Tokyo Jukebox 3) and numerous unique projects.

This month's track augments Marty's ability to play with a metal guitar tone over evolving and emotive chord changes. Within this context, Marty demonstrates his unique articulations and vibrant note choices.

Majestical begins with an intro section in C and Marty uses the powerchords of C5 and D5. This intro provides big drama and sets up the transition into the verse. This is in the key of G Minor and uses chords taken from the G Natural Minor scale (Gm-Adim-B₇-Cm-Dm-E₇-F). To strengthen the resolution from Dm to Gm the Dm chord (V chord) is changed to D Major or D7. Marty adds tension to this chord by playing the E₇ Diminished arpeggio which implies a cumulative sound of D7₉.

The chorus section modulates to the key of G Major which is very uplifting, but it's made more melancholic by having the IV chord not

C but instead Cm6. The G-Cm6 is a unique, emotion filled chord change and is typical of artists as broad as The Beatles and the late film composer, John Barry. As Cm6 is not from the key of G Major it requires chord tone treatment that comes from C Dorian (C-D-E₇-F-G-A-B₇), which can be considered coming from G Natural Minor. Marty's use of a memorial motif paired with Cm6 chord tones makes for a very appealing sound.

"Normal chords are what happens in the real world. Fancy 'expensive' chords happen at the NAMM show!"

MARTY FRIEDMAN

The middle section moves to the key of B₇ Major. There are again a few chords from outside of the key to negotiate. Most notably the Am and Dm. The unexpected Db/E₇ (E₇9sus4) is used to set up a V-I cadence into A₇ Major for chorus 2; a semitone up key modulation (a popular device in pop, soul and indeed Japanese music). Here Marty goes back to playing his chorus motif, albeit a

semitone higher. By repeating the theme the listener is given a sense of structure.

As Marty explains, one of the key things that can be learnt from here is the pacing of the solo. How it starts, which motifs are placed where, and how to end it. Marty shares with us the concept of including familiar things and putting them in unfamiliar places; such as a classic blues lick given new life when placed in a different harmonic setting, to make it sound a little less orthodox.

Marty also demonstrates how to pre-bend notes and add finger vibrato. This allows for a finger vibrato that goes both sharp and flat (see *Technique Focus*). The sheer amount of ornamentation in his performance includes string bending, finger slides, finger vibrato and legato which brings much vitality and uniqueness to his playing.

The backing track and chord charts are included for you to play over, as well as the video to watch for the detail. We have notated 12 of Marty's demonstration examples for you to study, as well as the full solo. While you will learn plenty of new licks and ideas here, the biggest aspect worth emphasising is the process of thinking for yourself and being encouraged to be as unique as you can be rather than just simply duplicating everything from the page.

See you next time with a stunning solo from tapping legend Reb Beach; rock guitarist for Winger and present day Whitesnake! 

TECHNIQUE FOCUS **Finger Vibrato**

A good vibrato is one of the holy grails for sounding like a sophisticated soloist. On the electric guitar we typically apply vibrato to the note by bending it sharp and then back to pitch. To help develop a consistent vibrato first pull the string sharp, release this bend back to pitch and then bend back up. When you have completed this movement release back down to the original pitch. Repeat as required. This will feel like you are massaging the note up and down along the fretwire. This method differs to that of a classical guitar where the finger pushes and pulls the note sharp and flat with the friction of the finger along the string. Marty's signature vibrato can be appreciated in terms of width, rate and further enhancements. His vibrato has a singing, crying quality (a semitone width is typical) and often in time with the music. It can be added immediately to a fretted note or delayed for extra drama. To enable his notes to sing he often likes to add vibrato to a semitone or tone string bend; reach the desired note then apply vibrato by releasing and increasing the bend in a repeated process. The timing and width of this vibrato can vary but 16th-note vibrato rhythm is evident on Majestical. As regards further enhancements, he also likes to use quick double bends plus vibrato as well as pre-bends plus vibrato (bend the string silently to the required pitch, pick the bent note, apply vibrato). If you're a fan of vibrato, studying Marty will make a big impact on your playing.



Get the Tone

Marty used his Jackson signature Marty Friedman MF-1 guitar's bridge pickup with tone and volume set to taste. He used a high-gain overdrive sound from one of his signature presets in Amplitube 5 and augmented it with reverb at mixdown. Any guitar will work well for this month's performance. Just dial up a creamy, saturated overdrive and be prepared to experiment with the guitar's controls to achieve the desired result. Reverb or delay can then be added for a richer, studio sound.



Marty Friedman is one of the most expressive players in rock music



TRACK RECORD Since leaving Megadeth, Marty has released many solo albums of note. A particular favourite of GT is *Scenes* (1992) where Marty's clean and distorted tones are very expressive. His *Tokyo Jukebox* album series (*Tokyo Jukebox 3* is out now) is very impressive with lots of high-gain soloing and intense arrangements. To hear Marty in full-on shred metal mode, check out *Wall Of Sound* (2017). Totally slamming!

How Marty Works

Jason asked Marty about his guitar and his new Tokyo Jukebox 3 album...

1) What do you like about your signature Jackson guitar that a standard Gibson Les Paul doesn't provide you with?

It has everything I love about a Gibson LP, the weight, the body shape which looks great on anyone, but the Jackson design is more modern and can be seen and recognised from quite far away. The sustain you can get without having to use heaps of overdrive is unbeatable, even using modest amp simulations, as with my lead tone here on Majestic.

2) What shaped your choice of music for Tokyo Jukebox 3? Were you looking for 'deeper cuts' from Japanese music or were there newer pieces that you never got to feature on the previous releases?

I have played the opening ceremony for the Tokyo Marathon for the last three years and was slated to do it again in 2020. I always played songs from TJ1 and TJ2 so this time I wanted to make newer and more athletically motivating arrangements to play at the ceremony. That's why the whole album works so well for working out, long distance running and the like. It was a conscious effort to support athletes, as well as to motivate lazy bastards like myself.

3) If you haven't played guitar for a while - say a week or two - what aspects of your technique do you tend to work on to get back up to your usual requirements?

After only a few weeks off, absolutely nothing. If I took two or three months off, it might take a few minutes of warming up to feel normal. If one's playing is based mainly on mechanical metronomic work, I suppose time off would create some type of temporary muscle memory problems, but I think that only affects people who are relatively new to an instrument; those who don't do music for his or her livelihood. A pro musician is like a carpenter, or any other tradesman. They are not going to get weaker at or forget their craft after even extended time off. Conversely, a little time off makes it more enjoyable to return to playing.

4) In general terms, how long can you take to find the best fingering for a phrase from a technique or timbre perspective?

Usually it is instantaneous, but when I'm trying to make a very dull melody sound interesting (for example from :27 to :40 in *Senbonzakura* from TJ3) it can take a little while to not only decide on the fingering, but to master the unusual twists involved. When I occasionally do classical music (as can be seen on my recent performance with an orchestra on YouTube) there is no room for error at all, so I spend a lot of time deciding on and memorising the absolutely smartest fingering for every single note. There are two reasons for that—to choose the exact fingering that allows me to express the part the way I like, and to eliminate any chances of blowing it!



Here are two moments captured from Marty's performance of Majestical. Notice his picking hand posture for conventional playing (pic 1) and laying lightly across the strings to reduce unwanted string noise when string bending and applying wide vibrato (pic 2).

CHORD CHART MAJESTICAL

$\text{♩} = 110$

DRUM FILL

INTRO

C D/C C D/C C D/C C D/C D

VERSE 1

Gm Gm/D D

Cm Cm/F F

Dm Gm Gm/F

E $\flat$ B $\flat$ /D Cm D7

CHORUS

G Cm6

B $\flat$ /F F7

MIDDLE

B $\flat$ E $\flat$ B $\flat$ E $\flat$ B $\flat$ /D

C F Am Dm

CHORUS 2

D $\flat$ /E $\flat$ A $\flat$ D $\flat$ m6 F $\flat$ C $\flat$ /E $\flat$ D $\flat$ m

B A6 B $\flat$ m7 $\flat$ 5 E $\flat$ 7

OUTRO

A $\flat$ B $\flat$ /A $\flat$ A $\flat$ B $\flat$ /A $\flat$ A $\flat$ B $\flat$ /A $\flat$ A $\flat$ B $\flat$ /A $\flat$ A $\flat$

FULL PIECE MAJESTICAL

CD TRACK 8

INTRO [Bars 1 – 5] Marty starts the track using power chords. The power chord is played and then punctuated with a high string bend. This approach to the intro adds drama and sets up the transition into the verse.

VERSE 1 [Bars 6 – 29] The Verse is in the key of G minor so the G Natural Minor

scale can be used (G, A, B $\flat$, C, D, E $\flat$, F). To strengthen the resolution from D minor to G minor the D minor chord is changed to D major or D7. In the solo Marty skilfully negotiates this change by playing the E $\flat$ diminished arpeggio. This implies the sound of a D7 $\flat$ 9 chord.

INTRO

♩ = 110

C D/C C D/C C D/C D D/C D

BU

13-12(13)

3 2 0 15-14(15)

VERSE 1

Gm Gm/D D

BU

0 5 7 6 (7) 8 7 6 7 7 7 3 5 2 5

Cm Cm/F F

3

7/8 7/8 7 8 10 8 8 7 8 3 5 3 5 7 5 6 5 3 4 5 6 7 3 5

Gm Gm/D

3/5 8 8 7 6 7 14 12 12 11 12 12 8 10 12

D Cm

1/4 3 6 6 3

BU

10 7 4 7 5 8 5 7 8 5 7 8 10 8 7 10 8 7 7 (8)

FULL PIECE MAJESTICAL

CD TRACK 8

CHORUS [Bars 30–41] The chorus modulates to the key of G major. Here Marty uses a thematic approach designed to outline the underlying chords.

The use of a theme or pre-arranged motif is a good way to secure success and this also provides a platform to branch out from.

Chorus, Bars 20–22. Chords: Cm/F, F, Dm. Fingering: 10–12, 10, 10–11, 11 (13), 13 (15), 10–13, 12, 13–10, 13–12, 10–12, 12.

Chorus, Bars 23–24. Chords: Gm, Gm. Fingering: 10–10, 12–10, 12–10, 12–10, 8–10, 12–8, 10–7–8–9–10, 7–8, 10–7–8, 7–10, 10–7, 13–12–11–10–10, 12.

Chorus, Bars 25–26. Chords: Gm/F, Eb, Gva. Fingering: 11–10–11–10–8–10, 12–10, 12–10, 8–10, 8–10, 12–10, 12–11 (12), 16–18–20, 17–18–20.

Chorus, Bars 27–29. Chords: Bb/D, Cm6, D7. Fingering: 18–10–8, 10–7–10, 7–8, 6, 8–6, 10–12–9–12, 12–11, 10–15, 12–14–15.

Chorus, Bars 30–32. Chords: G, Cm6. Fingering: 15–(17)–15, 14 (15), 12, 15–(17)–15, 14 (15), 15–16–18, 16–(18), 16, 17–15–14, 12–13–(14).

FULL PIECE MAJESTICAL

CD TRACK 8

MIDDLE [Bars 42 - 52] Here Majestic moves to B_b, which functions as Marty's solo section. Notice the creative streams of largely 16th notes where

he plays slides, slurs, bluesy, 3 notes and chromaticism. Much of this is discussed after his performance.

Musical notation for bars 33-35. The staff shows a treble clef with a key signature of one sharp (F#). The music features a series of 16th notes with various ornaments (wavy lines) and triplets. The fretboard diagram below the staff shows fingerings: 14-(17)(14)-12-13, 10-13, 11-13-14-15, 15-(17)-15, 13(15), 15, 17-15, 17-(19)-(19), 15, 15-(16). Above the staff, there are labels: BU, BD, BU, BU, RP, BU. A 'G' is written above the staff in bar 34.

Musical notation for bars 36-39. The staff shows a treble clef with a key signature of one sharp (F#). The music continues with 16th notes, triplets, and ornaments. The fretboard diagram shows fingerings: 15-17-18-20, 19(20), 21(22), 13-10, 13(15), 13(15), 10-11-13/15-13, 10(11)-10. Above the staff, there are labels: BU, RP, BU, B_b/F, Let go flat, BU, BU. A 'Spa' is written above the staff in bar 36.

Musical notation for bars 40-41. The staff shows a treble clef with a key signature of one sharp (F#). The music features 16th notes, triplets, and ornaments. The fretboard diagram shows fingerings: 13-10-12, 10-11-13, 10-13-10(11)-10(11)-10(11), 11-10, 13-12-13, 13-12-11-10, 11-10, 10-12-14-12-10, 12-10. Above the staff, there are labels: BU, BU, BU. An 'F7' is written above the staff in bar 40.

Musical notation for bars 42-43. The staff shows a treble clef with a key signature of two flats (B_b). The music features 16th notes, triplets, and ornaments. The fretboard diagram shows fingerings: 8-10-8-10/12, 10-12-10, 11-12-10, 12-10-8, 10-10-8-10, 9-10, 8-10/11, 10-9. Above the staff, there are labels: B_b, E_b. The word 'MIDDLE' is written above the staff in bar 42.

Musical notation for bars 44-45. The staff shows a treble clef with a key signature of two flats (B_b). The music features 16th notes, triplets, and ornaments. The fretboard diagram shows fingerings: 8-6-7, 6-8-9, 9-8-6, 8-6-7-6, 9-6, 8-9-6, 8-10-8, 6-5, 6-5-8, 8-6, 6-7/8, 8-10. Above the staff, there are labels: B_b, E_b, E_b/D. The word 'MIDDLE' is written above the staff in bar 44.

FULL PIECE MAJESTICAL

CD TRACK 8

CHORUS 2 [Bars 53 – 65] The second chorus modulates to the key of A_b, and here Marty goes back to playing his chorus motif, albeit a semitone higher. A

long descending chromatic phrase is used to move from D_m6 to the A_b chord. To finish up some classic MF style arpeggios are used to navigate the chords.

C

F

BU

8 11-8 10-8 (9) 10 9 8 7 8 7-10 10 10-7 9 10-8 9 10-8

46

Am

Dm

BU BD BU BD BU

10-11-12-8 10 8 5 12-15 (17) (15)-15 (17)-(16)-(17)-15-13-12 13-10 13-12-10

48

D_m/E_b

6 6

12-13 13-12-10 11-10 13-12-10 12 10-7 11-13 12 11-14 11-13

50

CHORUS 2

A_b

8^{va}

BU

12 11-14 14 15-16 15-11 14 13-14-16 13-15-16-16 (18) 16 14 (16) 16 (18)-(16) 11 14

52

D_m6

A_b

BU BD BU BD BU

16-(17)-(16)-(17)-(16)-(17) 14-16 15 6-4 4 6 8-6/8 8 9 13-11-9

55

FULL PIECE MAJESTICAL

CD TRACK 8

OUTRO & ENDING [Bars 66 – End] The track ends with some emotive high string bends over the Lydian infused Ab - B/A₇ chords.

D^bm6 **F^b** **C^b/E^b** **D^bm**

BU

8-9-11 8-9-11-11-(12) 12 16-15-14-13-12 16-15-14-13-12 15-14-13-12-11

59

B **A⁶**

11-14 12 19-14 14-11-14 12 17-12 12-9-12-9 9 9 10 9-12

14-13 11 12 16 12 14 10 9 9 10 9 12

61

B^bm7^b5 **E^b7**

BU BU BU BU BD

15-14(15) 14(15) 12 15-18 9-12-15 12-15-18 15-17-18-17(18)(17)

12-15 14 10-12 11 12-15 14 15-18

63

OUTRO **A^b** **B^b/A^b** **A^b** **B^b/A^b** **A^b** **B^b/A^b** **(S^{va})**

BU BU

17-(18) 3 4 4 4 8-(9) 11

65

A^b **B^b/A^b** **A^b**

BU BU BD BU

14-(16) 11-13-15-16-15(16)-(15) 15-(16)

68

CD TRACK 10[illegible]

B $\flat$

8 6 7 6 9 6 9 6 8 6 7 6 9 6 9 6 8 6 7 6 9 6 9 6 8 6 7 6 9 6 9 6 8 6 7 6 9 6 9 6 8

8 11

CD TRACK 11

[illegible]

12 EXAMPLES FOCUS ...CONT

CD TRACK 11

EXAMPLE 5 CHROMATIC ASCENDING PHRASE BASED ON THE TRANSITION FROM E_b TO C CHORDS Here Marty takes the ascending idea used in the solo and expands on it. This type of chromatic ascending phrase can continue for as long as required as he does here moving into an implied F# chord to finish.

Staff notation: E_b 4/4. Melodic line: E_b4, F4, G4, A4, B4, C5, D5, E5, F#5, G#5, A#5, B#5, C6. Chord markers: E_b, C, F#.

Guitar notation: E, B, G, D, A, E. Fret numbers: 6-8-8-6, 7-8, 8-9, 9-10, 10-11, 11-12, 12-13, 13-14, 14-15, 15-16.

EXAMPLE 6 BLUESY PHRASE OVER C AND F CHORDS Marty demonstrates how to outline the C and F chords with a descending phrase. The major 7 of F (an E note) can be used to provide extra spice against the F7 chord (which contains an E_b note). This works, as the E is quickly resolved to E_b; the b7 interval in an F7 chord.

Staff notation: C, F. Melodic line: C5, B4, A4, G4, F4, E4, D4, C4. Chord markers: C, F.

Guitar notation: E, B, G, D, A, E. Fret numbers: 8, 11-8, 10-8(9), 10-9, 8-7, 8, 7-10, 10-10, 7-9, 10-8.

12 EXAMPLES FOCUS ...CONT

CD TRACK 12

EXAMPLE 7 A MINOR BASED PHRASE Here an intervallic idea is moved around the neck. The high A note is targeted to finish the idea.

Staff notation: A minor. Melodic line: A4, B4, C5, D5, E5, F#5, G#5, A5. Chord marker: A_m.

Guitar notation: E, B, G, D, A, E. Fret numbers: 9-10, 8-10, 11-12, 12-8, 10-8, 5-12, 12-15(17).

EXAMPLE 8 D MINOR BASED PHRASE The high A fits the next chord which is D minor; A is the fifth degree of D minor. Nice bluesy sextuplets to end here!

Staff notation: D minor. Melodic line: D4, E4, F4, G4, A4, B4, C5, D5, E5, F#5, G#5, A5. Chord marker: D_m.

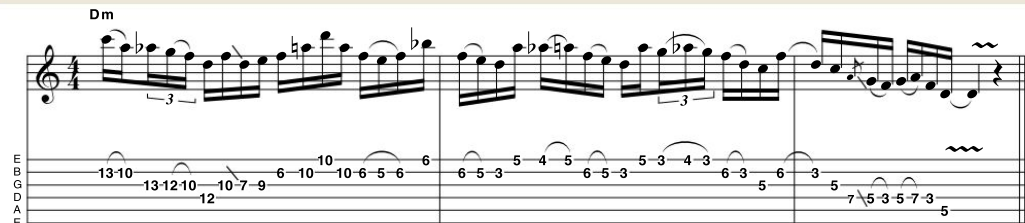
Guitar notation: E, B, G, D, A, E. Fret numbers: 15-(17)-(15)15(17)-(16)-(17)-15-13-12, 13-10, 13-12-10, 12-13, 13-12-10, 11-10, 13-12-10, 12-10-7.

12 EXAMPLES FOCUS ...CONT

CD TRACK 12

EXAMPLE 9 FAST D MINOR BASED PHRASE Here Marty demonstrates the power of using the first finger to barre across the top two strings. This provides an opportunity to play a barrage of notes more easily!

Dm



E B G D A E

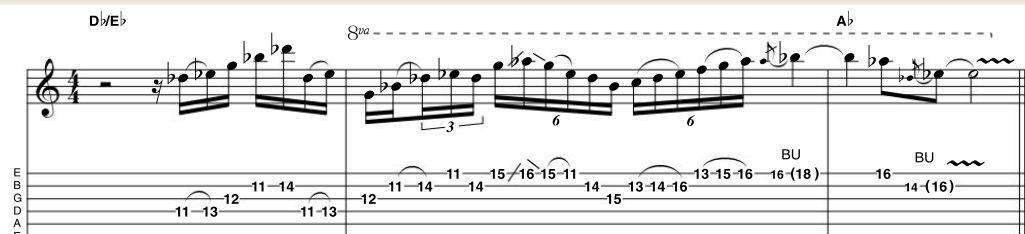
13-10 13-12-10 10-7-9 6-10 10-6-5-6 6-5-3 4-5 6-5-3 5-3 4-3 6-3 5 6 3 5 7-5-3-5-7-3 5

12 EXAMPLES FOCUS

CD TRACK 13

EXAMPLE 10 PHRASE OVER D $\flat$ /E $\flat$ CHORD RESOLVING TO A $\flat$ CHORD Here Marty talks us through how to setup a V-I key change. The D $\flat$ /E $\flat$ chord (chord V) is played and then resolved to A $\flat$ (chord I).

D $\flat$ /E $\flat$ **A $\flat$**

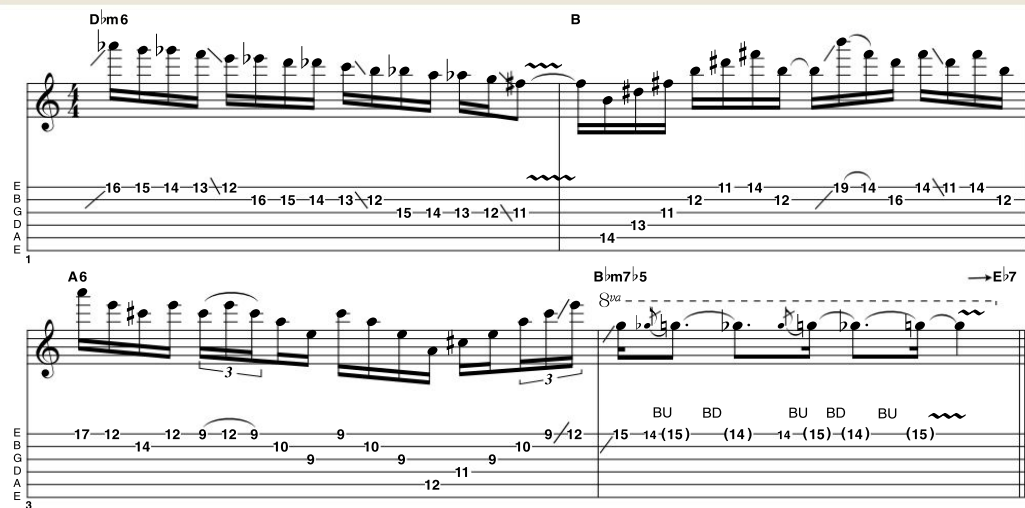


E B G D A E

11-13 12 11-14 12 11-14 14 15-16-15-11 14 13-14-16 13-15-16 16 (18) 16 BU 14 (16)

EXAMPLE 11 PHRASE OVER D $\flat$ m-B-A $\flat$ -B $\flat$ m7 $\flat$ 5 CHORD RESOLVING TO A $\flat$ CHORD Here a descending chromatic phrase is used to move from D $\flat$ m6 to the A $\flat$ chord. Classic Marty style arpeggios are used to navigate the chords here.

D $\flat$ m6 **B** **A $\flat$** **B $\flat$ m7 $\flat$ 5** **E $\flat$ 7**



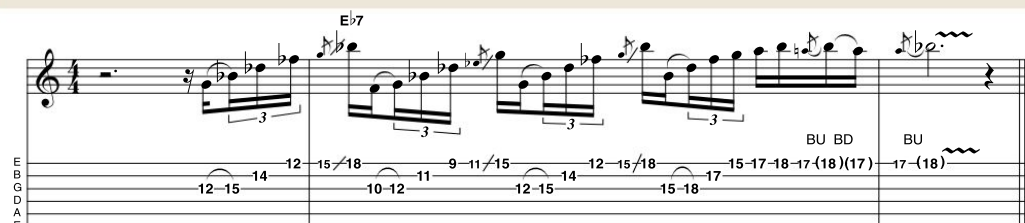
E B G D A E

16-15-14-13-12 16-15-14-13-12 15-14-13-12-11 14 13 11 12 11-14 12 19-14 16 14 11-14 12

17 12 12 9-12 9 9 10 9 10 9 10 9 12 15-14 (15) (14) 14 (15) (14) (15) BU BD BU BD BU

EXAMPLE 12 Gdim7 ARPEGGIOS OVER E $\flat$ 7 CHORD The Gdim7 arpeggio is used here and this provides an E $\flat$ 7,9 sound. The Diminished 7 arpeggio can be shifted around in three-fret intervals all over the neck.

E $\flat$ 7



E B G D A E

12-15 14 12-15 18 11 9-11-15 14 12-15 18 15-17-18-17 (18) (17) 17-18 BU BD BU

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THE CROSSROADS

The Art of Slurring

In this month's Crossroads, **John Wheatcroft** shows how adding slurs can help you achieve the expressive articulation of players ranging from blues icon Stevie Ray Vaughan, to jazz genius George Benson.

ABILITY RATING

Info
Key C Minor Tempo 110bpm CD TRACKS 14–19

Moderate/Advanced



Will improve your...
✓ Use of hammer-ons and pull-offs
✓ Idiomatic vocabulary ✓ Speed, dynamics and articulation

Stevie Ray Vaughan personified the energetic, raw and electrified modern Texas sound. He succeeded in conveying a modern blues message to the masses and almost single-handedly invigorated the entire blues genre in the process. Along with his rhythm section, Double Trouble, he went on to produce a string of successful albums, toured the world and back and picked up more awards than you could shake a stick at.

While Stevie's authentic blues roots formed the central core of his playing style, there were frequent moments where he touched upon his

jazzier influences. Brushed octaves like Wes, fluent and extended connected blues lines like Kenny Burrell, extended and altered chords that wouldn't sound out of place coming from Joe Pass. It's all in there. Stevie's playing at times perfectly illustrates the design and intent of this series, to explore the points when blues and jazz collide at the Crossroads.

Every album had at least one track devoted to the more delicate side of Stevie's playing. Check out Lenny (Texas Flood), Stang's Swang

"If I wanted to learn somebody's stuff, like with Clapton, I'd get it to where I could sing it and then do it on the guitar at the same time."

STEVIE RAY VAUGHAN

(Couldn't Stand The Weather) or Riviera Paradise (In Step). Stevie's playing was at all times expressive, articulate, dynamic, fluid and controlled. One technique that he clearly assimilated into his style was the balance between picked notes and slurs, mixing accented picked notes with smoother, often lightening fast hammer-ons and pull-offs.

To examine the integration of the two potentially conflicting technical approaches that we're exploring here, we'll start with a classic Stevie phrase and see how similar ideas can be found in the styles of several classic blues players, including Jimi Hendrix, Eric Clapton and Gary Moore. We'll then take a look at how a selection of notable jazz players incorporate slurs in their single-note improvisational vocabulary, including Grant Green, Jimmy Raney, Django Reinhardt and George Benson. We'll round things off with a

cohesive solo based around two choruses of an up-tempo swinging blues in C Minor, the first more Blues oriented, moving towards jazzier ideas in the second.

From a technical perspective, the two areas that you need to be mindful of when combining picked ideas with hammer-ons and pull-offs, are; evenness in terms of volume and the avoidance of rushing. While one of the main objectives in mixing these technical approaches is to provide a variety of different tones, we don't necessarily want the picked notes to be louder and excessively pronounced in relation to those that are not picked. Make sure that the hammering and pulling motion is rapid and bold, but not so heavy-handed that you cause the strings to bend sharp. Avoid that at all costs.

As slurs are often easier to execute at higher tempos, with more than one note for each picking motion, it's easy to fall into the trap of speeding up slightly. It's a great idea to get into the frequent habit of recording your playing, listening back critically, but kindly, and allowing what you hear to inform your next practice sessions. You could use these examples and the accompanying backing tracks to test your accuracy, paying close attention to your note accuracy, your timing and your use of dynamics and tone.

As always, enjoy. **1**

Mixing Up Articulation Ideas

While it's possible to consider using hammer-ons and pull-offs purely as an economical energy saving approach, they can also be viewed from an expressive and dynamic articulation perspective. It's good to be able to deliver notes perfectly evenly when required, using the control and technical command to add accents whenever you like and to switch between smoothly connected legato passages and more choppy and punchy staccato phrases on demand. This will go a long way to making your playing sound natural, organic and a huge step closer to the expressive qualities of the human voice, especially when we factor techniques such as vibrato and bending into the mix. You could conceptualise your picking to hammering/pulling as a variable ratio if you like. How does 80% picking to 20% slurring feel and sound, as opposed to 60/40? What about if the tables are turned, 40/60? It's a strong and exciting position to keep all artistic and technical options open. And to reserve the right to change how you execute any given musical idea in any way you see fit, based upon your preferences in any given moment and the musical situation you find yourself in. So it really pays to explore all and any of the given potential options at your disposal.



Get the Tone

As we always say in this column, since it's an overall look at a variety of players and styles, we can opt for almost any guitar tone. But being sensible we don't want anything too 'out there'. On the GT audio I used a Fender Strat for all the examples, on the neck pickup throughout with the (virtual) amp set clean. For the blues examples, consider adding a good overdrive pedal and pick a little more aggressively, a little closer to the bridge.

Although a monster blues player, SRV often applied jazzy ideas within his solos



TIM MOSENFELDER / GETTY IMAGES



TRACK RECORD The Essential Stevie Ray Vaughan & Double Trouble is a great place to start. We'd also recommend Texas Flood and Couldn't Stand The Weather. If DVD is your thing then Live At The El Morcambo is staggeringly good. Stevie's big brother Jimmie is worth checking out too, so try Do You Get The Blues? or for a best-of retrospective, The Essential Jimmie Vaughan should put you in the picture.

CD TRACK 14

SRV mixing Blues scale (C-E_b-F-G_b-G-B_b), with some Dorian (C-D-E_b-F-G-A-B_b), Jimi Hendrix using chromaticism, Eric Clapton employing short repeated fragments and Gary Moore ramping up this concept to conclude, there are certain similarities that undoubtedly tie each phrase together.

♩ = 180 Swing

1b) Jimi Hendrix

1c) Eric Clapton

1d) Gary Moore

[illegible]

EXAMPLE 2 JAZZ SLURS

CD TRACK 16

Next up we see a selection of jazz inspired hammer-on and pull-off phrases, starting with a bouncing and Bluesy line courtesy of Grant Green. Jimmy Raney used hammer-ons and pull-offs to attempt to match the dexterity and fluency of alto saxophone legend Charlie Parker. Following this, we see how

Django Reinhardt used slurs to spice up a simple C Minor triad idea and we conclude this section taken directly from George Benson's Cookbook-era playing that wouldn't sound at all out of place coming from Jimmy Page, albeit with Jimmy's edgier attack and gain setting.

2a) Grant Green

♩ = 180 Swing Cm6

2b) Jimmy Raney

♩ = 180 Straight Cm6

2c) Django Reinhardt

♩ = 180 Swing Cm6

2d) George Benson (Cookbook-era)

Cm7 Cm6

COMPLETE SOLO

CD TRACK 18

We contextualise these ideas with a snappy solo, two choruses around a blues again in the key of C Minor, full of rhythmic and expressive lines based on these techniques. The first chorus is more blues influenced and is derived almost exclusively from the C Blues scale (R-3-4-5-5-7). For our second lap around the track we select a more jazz influenced note selection, with a combination of appropriate scale-chord connections, arpeggio derived lines and chromatic

embellishments. Feel free to cherry pick lines and licks you like and alternate between performing the prescribed solo and improvising ideas of your own invention. There is real benefit in playing composed lines that you feel might normally live within your existing vocabulary, as this can often be the trigger to expanding your ideas and potential options when improvising against similar grooves and harmony. Above all, enjoy and learn!

♩ = 180 Swing

Cm7

Fm7 **Cm7**

A♭7 **G7** **Cm7** **G7♯9**

Cm7



George has a vibrant phrasing style that mixes precise picking with agile fretting hand slurs



Much of Grant Green's stunning rhythmic mastery was down to his sultry slurring!

COMPLETE SOLO ...CONTINUED
CD TRACK 18

18

Fm7

8va

Cm7

E
B
G
D
A
E

10-11 8-12 9 8-11 13-15 13 12-11-10 12 13 15-11 13 12-15-11 13 11-15-11 13-10 9

3 3 3 3 3

22

A $\flat$ 7

G7

Cm7

G7

Cm7

E
B
G
D
A
E

10 11-10 8-9 8 11-10 9-8 7 10-8 9 7-10 9-8 10-8-7 10-8-10 9 8-10 8 7-11-10

3 3

DIONISIO AGUADO

Prelude In E Minor



Our classical expert **Bridget Mermikides** presents this lovely prelude by one of the fathers of the classical guitar, the Spanish guitarist and composer, Dionisio Aguado.



ABILITY RATING

Info

Key E Minor Tempo 56bpm CD TRACK'S 20-21

Will improve your...  Free stroke (tirando)
 Rest stroke (apoyando)  Separation of melody and accompaniment

Easy     

In this issue we are looking at a prelude by the Spanish classical guitarist and composer, Dionisio Aguado (1784 – 1849), which provides a musical and instructive way of developing plucking technique. Aguado is a highly influential father of the classical guitar tradition, who devoted his entire life to the guitar, its repertoire, study and technical mastery, and was revered by the public and fellow great musicians (including Paganini, Giuliani and Rossini) for his virtuosic and flawless playing. His book, *The New Method For Guitar*, which

contains all the essentials of guitar technique, was first published in the mid 1840s and is still published today by Tecla. His studies and preludes, alongside advice on hand positions, angle of the fingers, type of stroke, use of the nails, tone production, arpeggio technique are still relevant to today's classical player, one and a half centuries later. Aguado was also an inventor of the Tripodison. This was a three-legged wooden stand with a metal clamp that gripped and supported the instrument, giving the player more freedom of arm movement. It also increased the guitar's

volume and resonance by limiting the damping effect of contact with the human body. Although it didn't catch on at the time we do have some similar products on the market today: The MBrace Guitar Holder and the K&M Guitar Performer Stand (used by Santana) bear a remarkable resemblance to Aguado's invention.

In the 1830s Dionisio shared accommodation with Fernando Sor in Paris and their friendship resulted in Sor composing the duet *Les Deux Amis* (The Two Friends) opus 41. Their tones must have been quite different from one another; Sor plucked with just the fingertips and disapproved of Aguado's nails calling them 'inconvenient'. But Aguado's approach to tone-projection using fingernails and flesh, has now become standard practice of almost all of today's serious classical guitarists.

Aguado's compositions consist of purely solo pieces, including numerous studies and lessons for his students, waltzes, minuetts and light pieces, with some more substantial works including

Trois Rondos Brillants, Le Menuet Affandangado and Le Fandango Varie.

Here we look at a lesser known work of uncertain date – but it is technically useful and beautiful – featuring a consistent plucking-hand pattern through an expressive harmonic sequence. For this I recommend where possible using a rest stroke (where the plucking finger comes to rest on the adjacent

“Aguado was the inventor of the Tripodison, a three-legged wooden stand with a metal clamp that gripped and supported the guitar”

string) for the top line melody, and free stroke (plucking fingers travel free, avoiding other strings) for the remaining notes. This ensures a projection of the melody balanced with a quieter but flowing accompaniment. I recommend treating this prelude as such an exercise which – when mastered – rewards you with a developed guitar technique as well as an expressive performance piece. ■

NEXT MONTH Bridget arranges and transcribes *Prelude In C Major* by **Napoléon Coste**

TECHNIQUE FOCUS

Fretting hand thumb

How aware are you of your fretting-hand thumb? Do you press too hard? Is your thumb bent or straight? When we are focused on playing a piece it's easy to forget what the thumb is doing. Aim to keep the thumb straight with the tip pointing upwards and the pad of the thumb resting softly on the back of the guitar neck. Be aware not to grip too hard and not to wrap the thumb around the neck in a fixed position. Allow the thumb to be sensitive to the fingers and move freely to accommodate and support them. When the finger positions are constantly changing, so must the thumb.



TRACK RECORD I have not yet found a convincing published recording of this piece (which shows how much great music remains to be performed). However excellent performances of Aguado's works can be found by many performers including Julian Bream (*Guitarra – The Guitar In Spain* (Sony 1985) and the Sachiko Miyashita (*Virtuoso TOS 2020*). Check out YouTube for some interesting performances, too.

PRELUDE IN E MINOR { **DIONISIO AGUADO**

PLAYING TIPS

CD TRACK 21

This Prelude is a fairly simple little piece. There are three components - bass notes, melody notes and a semiquaver (16th-note) harmonic accompaniment. The melody notes are clearly identified by the upwards pointing stems in the notation and they always occur on the second semiquaver of the bar (as well as later in the bar). I have indicated the picking-hand fingering in bars 1 and 2 and my suggestion is to play the melody notes rest stroke with a full tone, and the accompaniment notes a quieter free stroke. The aim will be to separate the

melody from the accompaniment.

Make sure you press with the tips of the fingers to avoid unwanted muting. Note the occasional reordering of the fretting fingers (in bar 6 we switch to fourth finger on the D halfway through the bar so that the third finger is free to move to the C bass note at bar 7; and at bar 14 we switch a third finger on the last A note so that our second finger can move to the B bass at bar 15. These fingerings avoid hopping and therefore create a more legato performance.

$\text{♩} = 56$ **Em**

B7/D# **Emadd9** **Em**

C/E **A7/E** **Dsus4** **Gmaj7/B**

C **Am6** **Am** **B**

PLAYING TIPS

CD TRACK 21

Em

9

B7/D# **Baug** **B7** **Emadd9** **Em**

11

Am7 **Am6** **F/A**

13

Em/B **B7** **Em**

15

C/E **A7/E** **Dsus4** **D**

17

PRELUDE IN E MINOR { **DIONISIO AGUADO**

PLAYING TIPS

Notice the various fretboard positions and be sure to move the fretting hand accordingly - bar 19 is in third position, bar 21 is in fifth position and so on. Always work for a good fretting-hand shape and make sure your thumb is

CD TRACK 21

nice! behind the fingers so wherever the fingers go, the thumb needs to go also! This piece does not need to be played fast, so take your time. Once learnt, it offers great opportunity for adding your own expression.

19

D7 D7/F# D7 Gadd9 G

21

G7 G#dim7 Amadd9 Am

23

D7 D#dim7 Emadd9 E

25

C#dim7 G/D

p a p i p i p a p i p a p i

27

Gdim/D D7 G

p a p m p i p i p

GT LEARNING ZONE

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



JASON INTRODUCES...

It's with sadness that we announce this issue is the last to feature Shaun Baxter for the foreseeable future, as he focuses on new projects and a new album. Having been involved with GT since almost the beginning in the mid 90s, his influence on several generations of guitarists is immeasurable. Not only for technique and vocabulary but also about processes to cultivate creativity and individuality. To sum up his affect on rock guitar development around the world through GT is almost impossible, but it has undoubtedly been unique. We hope to have him return but for now, on behalf of the whole GT team, thanks for your

articles, inspiration and creativity, Shaun. As well as enjoying Shaun's final article (on mixed intervals), we have lashings of tuition spread across blues, rock, jazz, funk, Pentatonics, riffs and arpeggiating. If you've the time and desire, we've got enough woodshed fuel to keep you going strong. Want funk? Try out my Rhythm Roost - 'Swinging!' which features clean-toned funky double-stops. 30-Minute Lickbag is popular for bite-sized ideas that are fun for technique and theory fans. Beano album period Eric Clapton is one of the most iconic moments in all of guitar music; learn two stylistic solos that are evocatively 60s infused from this icon. Melodic rockers Styx are the focus of rock - powerchords, string bends and pull-offs galore! Joe Satriani is highlighted in Charlie's Shred - picking, tapping and legato fans will love this. While GT is full of outstanding tutors, it's always nice to

be joined by a legend; Mike Stern finishes his four-part series on exotic scales with Whole-Tone phrasing. Stunning stuff! Britrock considers Two Door Cinema Club, an eclectic and fascinating Northern Irish trio with great guitar playing. Finally, we welcome Andy Jones on board with a new series, Them Changes. With a knowing title, Andy will be considering lots of colourful ways of applying scales to chords that will have you standing apart from your peers. Until the next issue, keep happy, keep listening and keep playing!

Jason



IN LESSONS GT #325



SHRED! 61

In the 'shred shed' Charlie Griffiths surfs over to the crystal planet to study Professor Satchafunkilus' time machine. Get ready to fly!



BRIT ROCK 68

This month Simon Barnard takes you across the Irish Sea to explore the style and sounds of Sam Halliday from Two Door Cinema Club.

THE RHYTHM ROOST



Keen on all things rhythmic, **Jason Sidwell** goes swinging with funky double-stops this issue, on a 'not quite triplets' rhythm part.



Although there are only two primary chords (G#m7 and its Minor V chord, D#m7) the guitar implies richer harmonic content as the E# note comes from G# Dorian (G#-A#-C#-D#-E#-F#). With the clipped eighths and slinky 16ths

this exclusively double-stop performance should prove fun to play. There are two elements to focus on when learning this; be very precise with your swing feel, clipped notes (it's in a similar, 'not quite triplets' terrain as GT319's New Jack Swing

example) and use small picking stroke movement with fretting-hand muting to stop unwanted strings from sounding. Watch the video to see how I achieved this. An in-between pickup combination and a clean amp is the most ideal tone choice. 

EXAMPLE SWINGING!

The sliding 3rds in the second section (bars 9-12) require very precise slides and finger pressure; keep your third finger on the second string for the slides

TRACK 22-23 & VIDEO

and hammer-on the second finger for the higher A# note (6th fret, first string). Practise slowly so you can micro critique the results before increasing tempo.

♩ = 11/4 Swing feel

Drum Fill

G#m7

C#

C#

D#m7

G#m7

BODAE

1, 13

4, 16

8, 20

11, 23

25

Brought to you by... 



EASY LICKS EXAMPLE 1 JAMES HETFIELD

CD TRACK 24

parts, Hetfield uses a humbucker in the bridge position and dials in sufficient gain to achieve a chunky, distorted tone. To add intensity, use downstrokes and an authoritative pick attack.

EASY LICKS EXAMPLE 2 MARC BOLAN

CD TRACK 25

rhythms. To get the sound, use your bridge pickup and add a touch of gain, for some light break up. Then, add a splash of reverb. Bolan would often play parts like this using his fingers for a softer and more intimate tone. Try both ways.

INTERMEDIATE LICKS EXAMPLE 3 CARLOS SANTANA

CD TRACK 26

increases the tension, before resolving to the closing note. For a Santana-style tone, use your neck pickup, set your amp to a medium level of gain, and then use an overdrive pedal to boost your signal. This will achieve a fat, sustaining lead tone.

INTERMEDIATE LICKS EXAMPLE 4 BRIAN SETZER
CD TRACK 27

Here we take a B Dorian scale shape and slide or bend Minor 3rds up to Major 3rds. This creates a Mixolydian tonality while introducing a country inspired flavour. During the ascending sequence, within the last two bars, perform the slides with

your first finger. This will move your fretting hand into position for each phrase of the lick. For a good rockabilly tone, use your bridge pickup, a light amount of gain and add a quick, slap-back delay for the authentic attack.

$\text{♩} = 150$ $\text{♩} = \text{♩}^3$

B7 $\frac{1}{4}$ $\frac{1}{4}$

F# **B7**

3

$\frac{1}{4}$ $\frac{1}{4}$

E B G D A E

7-9 7 10-9 10-9 10-9 7-7 7-7 9-7 8-7 9-7 9-11-12 9-10-12-13 11-12-14-15 12-11 11

1

V V V V V V V V V V V V V V V V

ADVANCED LICKS EXAMPLE 5 RANDY RHODS
CD TRACK 28

We begin with a descending E Minor arpeggio with each note trilling to a neighbouring, chromatic note. This adds quirky personality to an otherwise familiar sound. Bars 3 and 4 showcase a looping Blues scale figure that ascends

chromatically, until resolving on a bend to the root. Randy used a bridge humbucker and distortion to achieve a driven, sustaining lead tone. A flanger helps to imply a double-tracked sound and some delay will make your lead lines sound even bigger.

$\text{♩} = 145$

Em **C**

tr

tr

E B G D A E

7-(8-7) 7-(7-8) 8-(8-9) 8-(8-9) 11-12-14 12-13-15 12-17-15-(17)

1

D **B/D#** **Em**

BU

E B G D A E

15-12-14-12 14-12 15-12-14-12 14-12 14-12 16-13 15-13 17-14 16-14 18-15 17-15 19-16-13 16 19-(21)

3

V V V V V V V V V V V V V V V V

ADVANCED LICKS EXAMPLE 6 WES MONTGOMERY
CD TRACK 29

This fast-paced, bebop-style lick features chord tones, passing notes and chromatic approach notes. Wes picked everything with his thumb. So, to play this his way, replace all pick directions with the corresponding thumb stroke. Alternatively, use a

pick and economy picking to play the repeated downstrokes during string changes. Wes had a warm, clean tone, due to his use of neck pickup and thumb picking. If you are using a pick, roll back your tone control to smooth out your attack.

$\text{♩} = 250$ $\text{♩} = \text{♩}^3$

C7 **Cm7**

E B G D A E

10 9-10-11 10-8 10-8-9 10-8-10 9-10 7-8 9-10-7-8

1

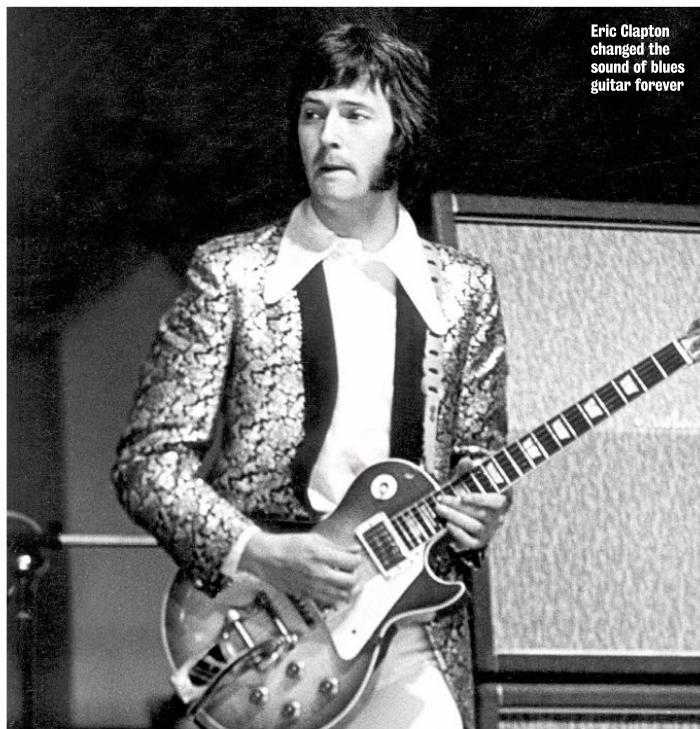
V V V V V V V V V V V V V V V V

ERIC CLAPTON

Brought to you by...



This month **Phil Short** takes us back to one of the most significant guitarists in history, and the short stint that made him a legend.



Eric Clapton changed the sound of blues guitar forever

rich tone was destined to influence the sound of modern blues, and become the basis of the classic rock tone. Not until 1969 would Eric make the switch back to Fender and the Strat, the guitar with which he's now synonymous.

In 1966 Clapton left The Bluesbreakers to form supergroup Cream with Ginger Baker on drums and bassist Jack Bruce (who had briefly played with Eric in The Bluesbreakers). Cream went on to be one of the most successful acts of the next two years, gaining a vast following in the US where they filled venues including Fillmore East and West, and the Winterland. However, the band's superstar egos, especially those of Bruce and Baker, clashed and Cream disbanded in 1968.

By this time Eric found himself with a rival. Jimi Hendrix had stormed onto the scene

“With John Mayall he recorded the now legendary Bluesbreakers With Eric Clapton, the so-called ‘Beano’ album”

with his pioneering use of effects, great showmanship and supreme guitar craft. But by this time Eric had already become tired of the ‘guitar god’ tag and so for the next few years took on a lower profile, with Blind Faith (again with Baker), Delaney & Bonnie, and of course Derek And The Dominos.

However, our two studies go back to Eric's style on that revolutionary Beano album. Here his lyrical phrasing, the combining of Major and Minor Pentatonic scales, hammer-ons and pull-offs, a vicious attack but with a sublime touch and superb vibrato, all marked him out as a very special player indeed. 

NEXT MONTH Phil stretches out as he examines the sophisticated playing of **Robben Ford**

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: Various

Tempo: Various

CD: TRACKS 30-33

Will improve your

✓ Pentatonic vocabulary

✓ Hammer-ons and pull-offs

✓ Application of triads

Eric Clapton. A household name and a legend among men. He is perhaps one of the most significant and important musicians of the 20th century, having influenced thousands of guitarist and helped to change the face of music for us all. At the age of 18, Clapton joined The Yardbirds, a blues-based rock and roll band. Fusing his influences of the Chicago blues scene, inspired

by BB King, Freddie King and Buddy Guy, Clapton created his own distinctive sound and quickly became the most talked about guitarist on the UK scene.

As the band began to hit the charts The Yardbirds started to shrink from their bluesy ways, so Eric left to join British blues stalwart John Mayall. With Mayall he recorded the now legendary Bluesbreakers With Eric Clapton, the so-called ‘Beano’ album. This remains among the most influential guitar records ever recorded.

Up until this point Eric had played a Fender Telecaster with a Vox AC30. But with Mayall he switched to a Gibson Les Paul and Marshall JTM45. This combination's thick,

Get the Tone

On the Bluesbreakers album, Eric's iconic tone came from using a Gibson Les Paul into a fully cranked Marshall JTM45 combo. Now a classic and staple combination for rock and blues guitar back in the mid 1960s it was a revolutionary tone for the blues scene. Humbuckers if you have them (if not roll off a little treble), and a Marshall-style medium overdrive with plenty of bite will get you in the right ballpark. Add a touch of reverb or light delay.



TRACK RECORD Eric is the only guitarist to be inducted into the R&R Hall Of Fame three times: as solo artists and for The Yardbirds and Cream. He has also won an array of awards including BAFTA, Ivor Novello and numerous Grammys. He has released 22 solo albums as well as with The Yardbirds, Bluesbreakers and Cream. The ‘Beano’ album sees Eric at his most explosive. Check out Have You Heard and Hideaway.

EXAMPLE 1 STUDY 1

CD TRACK 30

Our first study combines Eric's use of triads and chords to embellish his phrasing. Note the slides in bar 13 and the rests between the chords. Make

sure these are clearly audible and the slides are present to make it sound authentic. Play with fire and attack but watch your timing and don't rush.

♩. = 130

E7

BU

BU

A7

E7

BU BD

BU RP BD

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

9-9 9-9 9-9 9-9 9-9 9-9 9-9 9 12-14

11-11 11-11 11-11 11-11 11-11 11-11 11-11 11 13

12 12-12 12-12 12-12 12-12 12 12-12 14

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

12-15 12 14(16) 14(16) 14-12 14 3/5 0 3/5 0 3/5 0 5 6 5 3 5 5 3 3 5 3 3 5 3 5

6 5 7 (9) (7) 5 5 5 7 (9) (7) 5 5 3/2 2 4 3 3/2 0 3/2 2 4 3 3/2 0

0 3 0 3 12-15 12 12 15-12 12 15 12 12 14 14-12 14 (16) (16) (14) 12 14

CD TRACK 32

strong and believable vibrato. Be sure to observe the staccato notes so that the rhythms and phrasings sound convincing and authentic.

56 **GuitarTechniques** September 2021

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AUGUST GT324

UNPLUGGED LEGENDS

Learn 10 solos in the style of MTV's greatest performers. Play five licks like instrumental guitar god Steve Vai; learn a Fernando Sor etude, play Mike Stern's 'Altered scales'; and check out Uriah Heep, Robben Ford and more.



JULY GT323

GET GIG READY!

Get your chops gig ready with a workout for your picking and fretting hands. Mike Stern continues his 'Altered scales' series; plus Alex Sill video, Delibes 'Coppella Waltz' tabbed; Yngwie, Soundgarden, Pat Travers and more!



JUNE GT322

GET THE BLUESY BENDS

Check out how fusion and blues players use bends to create feel. Learn To Read Music! It's too useful to ignore. Try this back to basics lesson today. Josh Smith video masterclass (amazing!), Mike Stern, Foo Fighters & more!



MAY GT321

THE 'UBER' BLUES SCALE

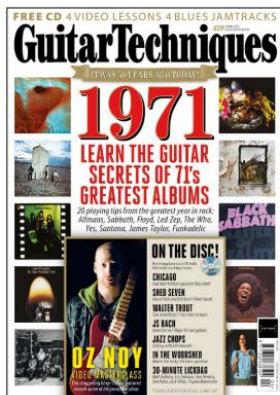
This amazing nine-note scale will help you play your most sophisticated solos yet. Learn Cavalieria Rusticana (theme to Raging Bull); plus the 'bebop Hendrix trick'; Alex Sill masterclass; Freddie King, Joe Walsh, Kaiser Chiefs and more!



SPRING GT320

HEAVENLY HARMONICS

Learn all harmonic types for electric and acoustic guitar. We pay homage to Mountain's Leslie West, look at Arctic Monkeys' style, tab Eine Kleine Nachtmusik, and discover how Scott Henderson blends jazz and blues. Plus more!



APRIL GT319

LEARN THE GUITAR SECRETS OF 1971'S GREATEST ALBUMS

The year 1971 has been called the best ever for rock albums. Richard Barrett's superb lesson opens the door to some of their greatest guitar styles. Plus: Oz Noy video masterclass, JS Bach, Walter Trout, Shed Seven, Chicago & more.

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STYX



This month **Martin Cooper** checks out one of the greatest AOR bands of the 70s and 80s, Chicago's legends of the power ballad, Styx.



James Young and Tommy Shaw of US rock band Styx

ABILITY RATING

★★★★★ Moderate

Info

Key: D

Tempo: 146bpm

CD: TRACKS 34-36

Will improve your

- ✓ Mixolydian soloing
- ✓ Classic rock phrasing
- ✓ Modes and harmony knowledge

Formed in Chicago in 1972, Styx was one of the first bands to blend classic rock and pop to create some songs that would go on to become known as 'power ballads' or AOR (Album Oriented Rock). The band was very prolific in the 1970s, releasing an album each year for the most part. By 1977 Styx had become a highly successful act that would go on to sell over 50 million albums worldwide.

The classic line-up featured guitarists James 'JY' Young and John 'JC' Curulewski, keyboard player Dennis De Young, drummer

John Panozzo and bassist Chuck Panozzo. A notable addition was Tommy Shaw, who replaced Curulewski in 1975. Shaw would also go on to play with Ted Nugent in his 1980s band, Damn Yankees.

As American radio was in its heyday ahead of the MTV generation of the 1980s, Styx received heavy rotation for several of their songs and this led to great commercial success. They blended classic 70s rock sounds with a bolder pop sensibility that didn't shy away from the idea of mass market appeal. The approach worked well, and in 1980 Styx scored their first million-selling and internationally charting song, Babe.

The band is strongly defined by the twin-guitar attack of Tommy Shaw and James Young. Shaw grew up in Alabama and played with local funk-rock bands before being noticed by Styx - although, when he went to

audition for Styx he was hired for his ability to sing harmony, and the band didn't actually ask him to play guitar at all.

Young began his musical life learning piano and clarinet, before gravitating towards guitar. He also has a degree in mechanical and aerospace engineering. Both Shaw and Young are still playing with the current Styx line-up, nearly 50 years into the band's career.

The track this month is in the key of D Major (D-E-F#-G-A-B-C#), and begins with a classic Major chord and suspended chord harmony. This is where the 3rd, F# in this case, is temporarily replaced with either the

"American radio was in its heyday and Styx received heavy rotation for several of their songs; this led to great commercial success"

2nd or 4th, E or G in this instance. It's a tried and trusted technique and can be heard in songs like Bryan Adams' Summer Of '69, Bon Jovi's Wanted Dead Or Alive and Queen's Crazy Little Thing Called Love.

The solo section comprises the chords D, C and G and this progression technically moves us into the key of G Major, giving us a D Mixolydian flavour, as the C note is played instead of C#. Because of this the solo uses the notes D-E-F#-G-A-B-C. It's a slightly more sophisticated approach than sticking simply with the Major scale harmony. **I**

NEXT MONTH Martin couldn't stray further from the AOR sound as he brings you *Nirvana*



TRACK RECORD Grand Illusion, from 1977, is when Styx really hit their commercial stride. This album features the hit single Come Sail Away. Cornerstone, which followed in 1979, includes the mega-selling Babe; while the band's most recent album The Mission, from 2017 (still with Young and Shaw on guitar), features Gone, Gone, Gone. There are also compilation albums including Greatest Hits from 1995.

EXAMPLE **STYX STYLE RHYTHM**

CD TRACK 35

Play with authority and clarity from string to string. Timing and accuracy are vital, so concentrate closely on these. Lightly palm-mute the chords in bars 17-20.

♩ = 146

RHYTHM GUITAR

D Dsus2 Dsus4 D Dsus2 D Play 4 times A Asus2

E B G D A E

1, 3, 5, 7 9, 13

G5 Gmaj7G A G5

E B G D A E

11, 15 17, 19

N.C. A D C

E B G D A E

20 25, 29, 33

G5 D C D5

Play 3 times

E B G D A E

27, 31, 35 37

EXAMPLE STYX STYLE SOLO

CD TRACK 35

The solo isn't overly tricky, but make sure the notes are confident and in time, and that the bends and vibrato are accurate and clearly defined.

$\text{♩} = 146$

LEAD GUITAR

24

D

C

BU BD

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

25

G5

D

C

BU BU

12 (13) 12 (13) 12 10 11

12

BU BU

17 (19) 17 (19)

BU

17 (19) 17 17

27

G5

12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10

31

D

C

G5

11 10 12 13 10 12 14 15

15 13 13 12 12 10 8 8

33

D

C

D5

BU BU BD

9 (11) 9 (11) (9) 7 9 9 7 9 5 7

37

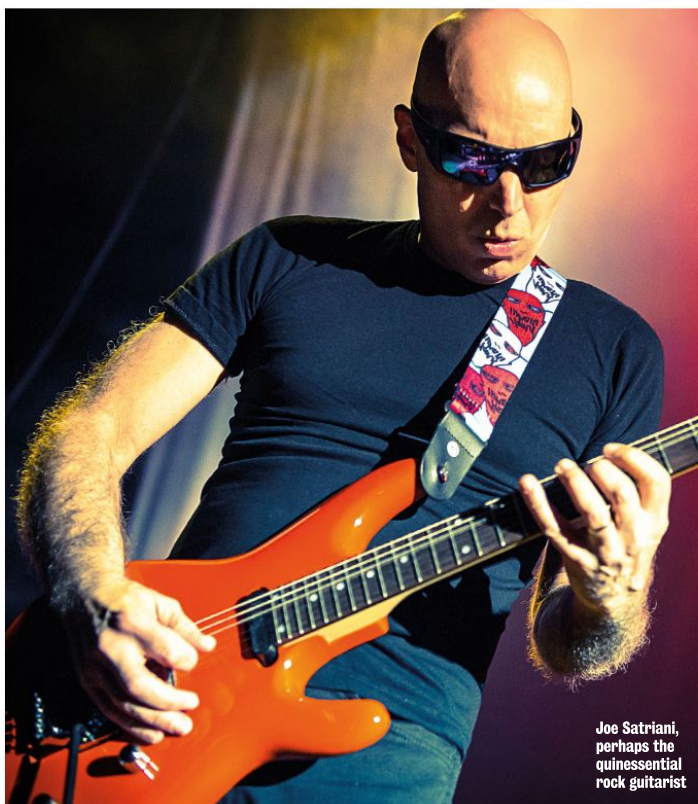
SHRED!

Joe Satriani



This month in the 'shred shed' **Charlie Griffiths** surfs over to the crystal planet to study Professor Satchafunkilus' time machine. Get ready to fly!

Brought to you by...
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Joe Satriani, perhaps the quintessential rock guitarist

ABILITY RATING

★★★★★ Moderate

Info

Key: Various
Tempo: Various
CD: TRACKS 37-46

Will improve your

- ✓ Legato soloing
- ✓ Various tapping styles
- ✓ Arpeggio playing

In 2020 Joe Satriani released his 17th solo album *Shapeshifting* and it features the trademark songwriting, melody and smooth legato that has kept Joe at the top of the guitar legend list since 1986 when he released *Not of This Earth*. He followed

this with other landmark albums such as *Surfing With The Alien*, *Flying In A Blue Dream*, *The Extremist* and too many more to mention here.

As well as his solo career, Joe has also collaborated with artists such as Brian May, Ian Gillan, Spinal Tap and as a backing vocalist on Crowded House's debut album! The year 2009 saw Satch team up with Michael Anthony, Sammy Hagar and Chad Smith to form Chickenfoot, which allowed us to see the guitarist in a traditional rock band setting. As well as his creative output, Joe is known as one of rock guitar's most respected

educators, with students Steve Vai, Kirk Hammett, Alex Skolnik and Andy Timmons featuring on his books.

In this lesson we will look at some of the riffs, licks, tricks and technical approaches that permeate Joe's style. Example 1 is an arpeggiated chord riff that's very much in the Satriani style. A big part of Joe's style is his songwriting and the ability to give the composition a strong foundation upon which to apply lead guitar motifs. This riff serves as a picking-hand challenge as picking each string evenly and in perfect time takes practice if you want to do it as well as Joe.

Our second example is a fretting-hand tapping idea based around creating arpeggios

"A big part of Joe's style is his songwriting and the ability to give the composition a strong foundation"

along the strings rather than across them as in conventional arpeggio playing. This approach requires us to hammer-on the notes using only the fretting-hand fingers, so accuracy is everything here; with the added challenge of switching between tapped notes and strummed chords.

Example 3 focuses on Joe's high-speed pick tapping. For this technique Joe uses the edge of his pick, to rapidly and repeatedly tap a note while adding a melody with the fretting hand. This is a unique sound, more defined and clean than traditional finger tapping.

Example 4 is a look at Joe's slippery legato lines, which is the most prominent part of his playing. The idea here is to master playing lines which snake their way through scales like liquid metal, with rhythmic phrasing to add musicality. Our final example is a two-handed chord tapping piece. This is played with a clean sound and uses two fingers on each hand to create interesting, wide interval arpeggios. ■

NEXT MONTH Charlie looks at the funky rock style of Extreme's brilliant **Nuno Bettencourt**

EXAMPLE 1

CD TRACK 37

Hold each chord shape and gently rest the side of your palm on the strings at the bridge. Use your pick to play up and down the strings to create the arpeggio. Focus on making the notes even in length as well as all the same volume and tone; playing every note with a downstroke will help with this.

$\text{♩} = 106$ Aadd9 A6/9 Amaj7#11 Play 4 times

EXAMPLE 2

CD TRACK 39

Reach over with your picking hand to lightly mute the strings around the 5th fret. Use your fretting hand to hammer on to each note of the arpeggio shape ensuring each is clean and separated from the next. After sliding up to the 10th fret, bring your picking hand back to the pickup area and play four chords strums.

$\text{♩} = 120$ Am Dadd9 Fadd9 Cadd9 Play 4 times

EXAMPLE 3

CD TRACK 41

Position your pick at the 19th fret and hold it perpendicular to the string, so its side cuts across the string. Now hold your fretting hand third finger at the 18th fret and repeatedly tap with the pick. Keep tapping at the 19th fret and move your fretting hand around, playing notes from B Phrygian: 1-2-3-4-5-6-7.

$\text{♩} = 140$ 8va

Play 4 times

CD TRACK 43

CD TRACK 45

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ALTERED SCALE SOLOING

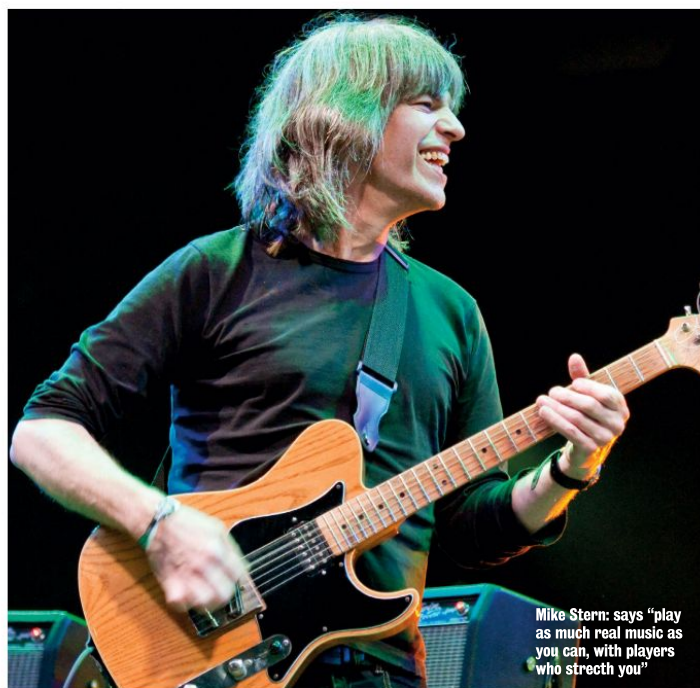


Mike Stern continues his fascinating series describing how he uses various Altered scales to create exhilarating solo improvisations.



Brought to you by...

FUNDAMENTAL CHANGES



Mike Stern says "play as much real music as you can, with players who stretch you"

ABILITY RATING

☆☆☆☆☆ Moderate/Advanced

Info

Key: G
Tempo: Various
CD: TRACKS 47-57

Will improve your

- ✓ Use of Altered scales
- ✓ Harmony and theory
- ✓ Fretboard knowledge

The Whole-Tone is a hexatonic scale, meaning that it has only six notes per octave (the best known hexatonic scale is the Blues scale, which adds the ♭5 to the Minor Pentatonic). The name of the scale explains exactly what it is – a series of pitches each a whole tone (two frets) apart.

This scale is often associated with the classical composer Claude Debussy, who used it in two famous pieces of music found in

Préludes, his first book of piano. In jazz, the pianist Thelonious Monk was known for incorporating Whole-Tone runs in his solos. Check out how it sounds in Monk's tune Four In One. You should also listen to the intro to Wayne Shorter's Juju, played by McCoy Tyner on piano, and John Coltrane's One Down, One Up for other Whole-Tone examples.

To demonstrate the sound of the scale we'll play over a II-V vamp in C Minor (Cm7-G7alt)

"Thelonius Monk was known for incorporating Whole-Tone runs. Check out how it sounds in his tune Four In One"

using the G Whole-Tone scale. However, note that you can use the melodic ideas in this chapter even if you are playing over a one-chord Dorian type vamp. The tune Footprints by Wayne Shorter, for instance, has multiple bars of C Minor and sometimes, when playing over the C Minor section, I'll imply the V7alt chord (G7alt) by playing the G Whole-Tone scale, even though it's not actually written in the music.

Here are the notes of the G Whole-Tone scale and the intervals it highlights when played over a G7 chord.

G Whole-Tone scale:

G A B C# D# F
R 9 3 #11 #5 b7

Over a G7 chord, the G Whole-Tone gives us the root (G), 3rd (B) and ♭7 (F), plus the extended 9th interval (A). It also has the #11 and #5 Altered tones (C# and D#).

I hope you've enjoyed digging into these Altered scales and hearing the unique sounds that they can create. In my experience, the more you know, the more vocabulary you'll have at your fingertips, and the more creative your playing will become. Also, it's just more fun! Finally, always seek to play as much real music as you can with players who stretch your ability. As a musician you'll grow much faster that way. 

NEXT MONTH Ulf Wakenius shows how to play piano lines on guitar like **Oscar Peterson**



Get the Tone

There's no specific tone required to play these examples, but Mike uses a smooth overdriven sound that's not too front-end heavy. Set your amp or pedal so that it's driving but still retains the fundamental note. Harder or softer picking should be enough to create good dynamics, but you may need to experiment depending on the guitar you use. Add a little reverb to taste.

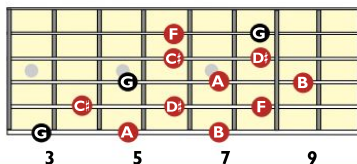
JACK WATCOGAN / GETTY IMAGES



TRACK RECORD Upside, Downside (1986) is considered as Mike's first proper solo album and is constantly ranked as one of his best, while 2009's Grammy-winning Big Neighborhood offers a feast of great songs and playing. Standards (And Other Songs) sees Mike turn to his favourites from the American songbook, and the fabulous collaboration with Jeff Lorber Fusion from 2019 entitled Eleven, is a must.

DIAGRAM 1 G WHOLE TONE SCALE

Diagram 1 is a common shape for the scale that begins in third position and ascends the neck.



EXAMPLE 1 THE SOUND OF WHOLE-TONE (1)

CD TRACK 47

To start you off, Examples 1, 2 and 3 are three licks that capture the unique colour of the Whole. There are enharmonic changes (Eb to D#, C# to Db) in these examples to illuminate the Whole Tone scale over the V7 (G7alt) chord.

♩ = 100

Cm G7alt Cm G7alt

E B G D A E

10-12 8-10 8 10 8 9 12-10 8 10 8 11 9 10 8 9 7 8

EXAMPLE 2 THE SOUND OF WHOLE-TONE (2)

CD TRACK 48

♩ = 100

Cm G7alt Cm G7alt

E B G D A E

11 10 8-10 7-10-7 8 8-10 7 9 11 7 10 8 10-8 9 7 9-10 7-8 10 8-10

EXAMPLE 3 THE SOUND OF WHOLE-TONE (3)

CD TRACK 49

♩ = 100

Cm G7alt Cm G7alt

E B G D A E

7 8 10-8 10-8 8-10 8 8-10 8 10 12-8 10-10 8 10-8 9 7 10-8 6 9 7

EXAMPLE 4 USING WHOLE-TONE WITH OTHER SCALES

CD TRACK 50

The Whole-Tone has an unresolving sound and never feels as if it returns 'home'. Because of this, I'll usually mix up my lines to include other scale and arpeggio ideas. The Whole-Tone has such a strong character that it's easy to overwork it. Used with discretion, however, it is highly effective.

♩ = 100

Cm G7alt Cm G7alt

E B G D A E

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

EXAMPLE 5 TENSION AND RESOLUTION USING WHOLE-TONE

CD TRACK 51

Sometimes, when I see a V7alt chord, I'll play off another chord that could logically resolve to it, and superimpose melodic lines that suggest that tonality. In Ex5, over the G7alt chord I play D7-based lines, treating D7 as the V7 chord

of G7. The notes of the opening phrase therefore come from the D Whole-Tone scale. This substitution produces tense-sounding intervals before it drops into a descending G Whole-Tone run in bar four, which serves as a resolution.

Example 5 Musical Notation:

Tempo: $\text{♩} = 100$

Chords: Cm, G7alt, Cm, G7alt

Staff 1 (Melody):

Staff 2 (Fretboard):

10 11 12-10 9 11 13 11 9 12 13-11 10 12 14 12 10 8 10-8 11 9

EXAMPLE 6 WHOLE-TONE OVER THE MINOR II CHORD

CD TRACK 52

Whole-Tone phrases can be played over the II chord as well as the V7alt chord. I will sometimes combine Whole-Tone notes with the Minor II chord's arpeggio

notes. This line is a good example of this 'mixed' approach. In bar 1, the line begins with three notes from C Minor scale followed by Whole-Tone notes.

Example 6 Musical Notation:

Tempo: $\text{♩} = 100$

Chords: Cm, G7alt, G7alt

Staff 1 (Melody):

Staff 2 (Fretboard):

10 12-10 12-10 8 11 10 9 7 8 5 6 10 7 8 10 8 8 7 10 9 11 8 6 8 6 9

EXAMPLE 7 WHOLE-TONE SCALE IN 3RDS

CD TRACK 53

This idea begins by spelling out a Cm9 arpeggio, then moves into a Whole-Tone phrase in bar 2. The phrase spanning bars 5-8 consists of all Whole-Tone

notes. Harmonising the notes of G Whole-Tone in 3rds produces a set of augmented triads. If we extend these to 7th chords, we get a set of 7,13 chords.

Example 7 Musical Notation:

Tempo: $\text{♩} = 100$

Chords: Cm, G7alt, Cm, G7alt

Staff 1 (Melody):

Staff 2 (Fretboard):

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

Staff 3 (Melody):

Staff 4 (Fretboard):

10 10-12 8 10 8 6 8 6 4 6 4 8 5 6 8 6 4 6 4 2

EXAMPLE 8 INCORPORATING ARPEGGIOS IN WHOLE-TONE LINES

CD TRACK 54

Once again, these arpeggios provide us with some solid structures from which we can build melodic lines. Here's a line that incorporates the G7_b13 arpeggio.

♩ = 100 Cm G7alt Cm G7alt

E B G D A E

1

EXAMPLE 9 ARPEGGIO BUILD ON THE 3RD OF G WHOLE-TONE

CD TRACK 55

Over the C Minor chord in bar 1, the notes come from the B7_b13 arpeggio built on the 3rd of the G Whole Tone scale.

♩ = 100 Cm G7alt Cm G7alt

E B G D A E

1

EXAMPLE 10 BUILDING A CHORD FROM WHOLE-TONE'S #5

CD TRACK 56

In this lick, I chose to play the D#7_b13 over the C Minor chord (D#7_b13 is the chord built on the #5 of the G Whole-Tone scale).

♩ = 100 Cm G7alt Cm G7alt 1/2 1/4

E B G D A E

1

EXAMPLE 11 SUPERIMPOSING TRIADS AND ARPEGGIOS

CD TRACK 57

Finally, the line in bar one of Ex11 is constructed using F Augmented and D# Augmented triads. Remember that you can use all the available triads and arpeggios to superimpose over the II and V chords, each of which brings a different timbre.

♩ = 100 Cm G7alt Cm G7alt

E B G D A E

1

EXAMPLE 12 WHOLE TONE 7_b13 CHORDS

NO AUDIO

G7_b13 A7_b13 B7_b13 C7_b13 D7_b13 F7_b13

E B G D A E

1

TWO DOOR CINEMA CLUB

Brought to you by...

RGT@LCM



This month **Simon Barnard** takes you across the Irish Sea to explore the style and sounds of Sam Halliday from Two Door Cinema Club.



Sam Halliday here playing a reverse headstock Stratocaster

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: Am

Tempo: 150bpm

CD: TRACKS 58-59

Will improve your

✓ Melodic lead playing

✓ Syncopation

✓ Hook creation

Formed in Bangor, Northern Ireland in 2007, Two Door Cinema Club found considerable success in both the UK and America. Although often perceived as a quartet, the band is actually a three-piece, only hiring additional musicians for live work and recordings. The trio consists of Alex Trimble (lead vocals, rhythm guitar), Kevin Baird (bass guitar, keys, backing vocals), and Sam Halliday (lead guitar, backing vocals). Each musician brings something individual to the table, resulting in the group's trademark sound. The fact that all three members sing, means that great vocal melodies and superb harmonies are never far away.

Regarding guitarist Sam Halliday, his approach to creating memorable hooks is an integral part of Two Door Cinema Club's sound, as are Baird's intricate bass parts. Halliday's guitar lines often provide the main hook; just listen to What You Know and Under Cover Martyn, both perfect examples of how Halliday approaches his role.

In the band's early days Halliday was often seen playing a Fender Jaguar guitar, as well as a couple of models by the lesser-known Farida brand, including his own signature model, the JT-60 2DCC. This was a limited run of 25 artist designed guitars, and is as interesting in its design as Sam's guitar playing. The guitar is quoted as having a 'super retro' body shape with reverse headstock; it's fitted with a P90 in the neck position and a single-coil at the bridge. What what really makes this guitar stand out is its built-in analog delay circuit, with the controls fitted into the instrument's lower horn and allowing him to manipulate his delay sound without having to get down on

his knees and tweak pedals. Halliday said in an interview that the choice of having a reverse headstock was a nod to Omar Rodriguez-Lopez from The Mars Volta and At the Drive-In, who Halliday used to watch on YouTube as a budding musician.

Halliday's amp of choice is the Mesa Boogie Mark Five 1x12 combo. You can find him on the Mesa Boogie website as an artist for the brand. Keeping with the retro styling of his guitar, Halliday favours Boogie's basket weave grille design, as found on combos of the 80s on, and of course a hardwood cabinet.

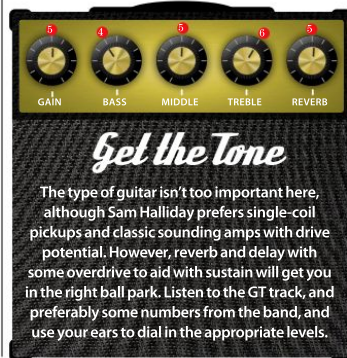
Delay is an integral part of Halliday's

"The fact that all three band members sing, means that great vocal melodies and superb harmonies are never far away"

sound - the fact that he had a delay circuit built into his Farida guitar says it all. In terms of outboard delay units, he has been seen using the classic Line 6 DL4, Boss DD-20, MXR Analogue Delay and the excellent Strymon TimeLine.

This month's study piece is based around a simple two-chord progression. I have written eight different approaches to playing over these chords in the style of Sam Halliday, where his inventive approach to lead guitar can be clearly seen. So, dial in a decent splash of reverb and delay, and join the club. 

NEXT MONTH Simon checks out the playing style of London indie band **Bombay Bicycle Club**



TRACK RECORD Debut album *Tourist History* contains some of Two Door Cinema Club's most well-known songs, including Something Good Can Work, Undercover Martyn, and What You Know, while follow-up *Beacon* has Sleep Alone and Changing Of The Seasons. YouTube contains some superb live footage, so why not search for them playing live at London's O2 arena in 2013 to witness their energetic show.

EXAMPLE TWO DOOR CINEMA CLUB STYLE

CD TRACK 58

[Bars 1-8] We start with a syncopated line using semitone and tone bends over the two chords. The challenge here is making sure that your bends are in tune, so adjust the tension depending on the distance of the bend.

[Bars 9-16] In idea number two the guitar line is sparse, relying on the

reverb and delay to make sure that each note sustains. The whole line is played on the second string, so make sure that your slides are accurate.

[Bars 17-26] This triplet line adjusts over each chord. The slides are really important to get Halliday's smooth transition in between each position shift.

♩ = 150

Am G

BU BD BU BD BU BD

10-12-(13)-(12)-10 10 12-(13)-(12)-10 8 8 8 10-(12)-(10)-8 8

1

Am G

BU BD BU BD BU BD BU BD

10-(12)-(10)-8 8 10 10-12-(13)-(12)-10 10 12-(13)-(12)-10 8 8 8 10-(12)-(10)-8 8

4

Am G Am

BU BD

10-(12)-(10)-8 8 10 13 8 13 10

8

G Am

13 8 13 10 10 10 17 17 17 15 15 15 17 17 17

14

G Am

8 8 8 15 15 15 13 13 13 17 17 17 10 10 10 17 17 17 15 15 15 17 17 17

19

EXAMPLE TWO DOOR CINEMA CLUB STYLE

CD TRACK 58

[Bars 27-36] This is the most challenging section. With the tempo at 150 bpm, it can be tricky getting the rhythm and phrasing accurate. I have included some picking direction here, which will help get the desired sound. Again, slides are important here, as they are integral to the sound of the band.

[Bars 37-44] This following idea is a rhythm guitar line. Triads are used here and played on the top three strings exclusively. Essentially, two shapes are played over each chord, with some colour tones used on the first string to create movement and interest.

Staff 1: G Am Am

Staff 2: E B G D A E

Staff 3: 23

Staff 4: 8 8 8 15-15-15 13-13-13 17-17-17 10 10 17 17

Staff 5: 5 5 5 5 5 12-12-12 12-12 12-12

Staff 1: G

Staff 2: E B G D A E

Staff 3: 28 sim

Staff 4: 10-10-10 10-10-7 7-7-7 7-7 3 3 3 3 3 10-10-10 10-10 8-8-8 8-8-7 7-7-7 7-7

Staff 1: Am G

Staff 2: E B G D A E

Staff 3: 31

Staff 4: 5 5 5 5 5 12 12-12 12-12 10-10-10 10-10-7 7-7-7 7-7 3 3 3 3 3 10-10-10 10-10

Staff 1: Am Am Am9 Am Asus4

Staff 2: E B G D A E

Staff 3: 34

Staff 4: 8 8 8 8 8 7 7-7 7-7 5 7 12 12

Staff 5: 5 5 5 7 7 5 5 5 5 8 8 10 10 10 10 10 10 9 9 9 9

Staff 1: G Gadd9 G Gsus4 Am Am9 Am Asus4 G Gadd9 G Gsus4

Staff 2: E B G D A E

Staff 3: 39

Staff 4: 3 3 5 5 7 7 8 8 5 5 7 7 8 8 10 10 3 3 5 5 7 7 8 8 3 3 5 5 7 7 8 8 3 3 5 5 7 7 8 8 4 4 4 4 7 7 7 7 5 5 5 5 10 10 10 10 9 9 9 9 4 4 4 4 7 7 7 7

EXAMPLE TWO DOOR CINEMA CLUB STYLE

CD TRACK 58

[Bars 45-52] This idea outlines the chord tones with an added 4th thrown into the mix. Using chord tones is a safe way of adding melody to a progression.

[Bars 53-60] Our penultimate line uses double-stops alongside a single-note line taken from Am Pentatonic and shifting position according to the chord.

[Bars 61-69] For our final idea I opted to take things back to the bass strings. This line is played in unison with the bass guitar and features some light syncopation. Halliday will often play in this register when he wants to add weight to Alex Trimble's excellent rhythm playing.

Am G Am

45

G Am

50

G Am G

55

Am G

60

Am G Am

65

MIXED INTERVALS



This month **Shaun Baxter** concludes his recent series on using a variety of interval types within a Mixolydian blues-rock context.

ABILITY RATING

★★★★★ Advanced

Info

Key: A (A7)

Tempo: 160bpm

CD: TRACKS 60-62

Will improve your

✓ Seeing intervals within A Mixolydian

✓ Use of various intervals

✓ Creation of lines using intervals

This current series of lessons has been devoted to employing different intervals within the Mixolydian scale. In this final instalment, we look at another study that combines simple (within one octave) and compound (beyond one octave) intervals.

Before we look at the solo it would make sense to revise the various concepts covered up until this point.

Basically, an interval is the distance between two notes. Diagram 1 provides useful

information on the distance between a pair of notes within any mode of the Major scale (like Mixolydian). Each chosen interval will change as it moves through a scale. In other words, it adapts when shifted diatonically. In A Mixolydian, the interval of a scale 4th from an F# note is a perfect 4th (five semitones, F#-B), whereas the interval of a scale 4th from a G note is an augmented 4th (six semitones from G-C#). So B is four scale notes up from F#, and C# is four scale notes up from G.

With experience, you will start to recognise the cause and effect of using each interval-

"The main thing is that you need to find a working compromise between physical ease and a pleasing musical result"

type which will help you to play with more control over both melody and mood.

- Seconds, 3rds, 6ths, 10ths and 13ths = soft and melodic
- Fourths, 5ths, 11ths and 12ths = hard and angular
- Sevenths, 9ths and 14ths = dissonant and quirky
- Octaves and 15ths = consonant and sweet

Most players use 'steps' (intervals of a Minor 3rd or smaller) rather than 'leaps' (intervals of a Major 3rd or greater) when they improvise. The wide leaps when playing compound intervals create lines that sound quite wacky.

They also lend themselves to producing counterpoint as there is an inherent 'call and response' quality between the low notes and high ones. Also, because the distance between two notes is so large, it can present considerable technical problems when trying to play certain ideas at speed; so, apart from alternate picking, techniques like sweep picking, hybrid picking, legato and tapping are all very useful.

This month's transcription shows the technical solutions that I used for each

DIAGRAM 1 DISTANCE BETWEEN NOTES

DIATONIC SCALE INTERVAL	DISTANCE BETWEEN TWO NOTES
2nd	Adjacent note
3rd	One scale note between
4th	Two scale notes between
5th	Three scale notes between
6th	Four scale notes between
7th	Five scale notes between
Octave	Six scale notes between (both notes have same note name)
9th	Octave + 2nd
10th	Octave + 3rd
11th	Octave + 4th
12th	Octave + 5th
13th	Octave + 6th
14th	Octave + 7th
15th	Two octaves (both notes have same note name)

challenge; however, where, for example, hybrid picking is shown, you may prefer to use alternate picking if that is where your strength lies. The main thing is that you need to find a working compromise between physical ease and producing a pleasing musical result (sonically and tonally). Are the dynamics even? Are the notes in time? Is each note in tune? Does the chosen technical approach allow you to play with expression? Sometimes you may find that you just need to bite the bullet and set the time aside to build up a particular approach if it yields the best results.

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

[After 21 years Shaun has decided to take a back seat from his magazine work. So this will be his final Creative Rock. Shaun has been a brilliant member of the GT family and we wish him all the best; look forward to Jazz Metal II in the near future, and perhaps the occasional one-off lesson for GT].

NEXT MONTH Stuart Ryan is back with a brand new video series on **Celtic fingerpicking**



Get the Tone

On the recording, I used a moderately distorted guitar tone with the amp set on crunch. Because I used single-coils, I added a bit of front-end gain and compression using a distortion/gain pedal. Generally, for rock-orientated playing, ideas are either played on the neck pickup (for, say, fast picking) or bridge pickup (when using harmonics, etc).



Per Nilsson from Scar Symmetry uses double-stop 2nd intervals



TRACK RECORD Swedish guitarist Per Nilsson is a founder member of progressive metal band Scar Symmetry. As someone who deputised for Fredrik Thordendal during his break from Meshuggah, Per is well-acquainted with the concept of using riffs that feature dissonant-sounding double-stops using 2nd intervals. Eric Johnson is another player that uses extended or compound intervals.

DIAGRAM 2 THIS MONTH'S CHORD PROGRESSION

A mixolydian -----							
A		♯		G/A		♯	
A	B	C♯	D	E	F♯	G	(x2)
A mixolydian - 1	2	3	4	5	6	b7	

C mixolydian -----							
Bbadd9		F		C		♯	
C	D	E	F	G	A	Bb	(x4)
C mixolydian - 1	2	3	4	5	6	b7	

EXAMPLE USING VARIOUS INTERVALS

CD TRACK 61

[Bars 1-8] These opening riffs feature double-stops comprising 2nd intervals which contrast well against the lower palm-muted bass strings. Second intervals sound gnarly when they are played simultaneously because they are so close in pitch that their frequencies clash in an ear-catching and arresting way: perfect for dark music like black metal.

[Bars 9-10] Normally, triads consist of stacked 3rds; however, depending on

what order you play the notes, you will also discover a 5th interval between the root and 5th.

[Bars 11-12] I used sweep picking to play this passage because the forms are so vertical (often one note per string); however, you can alternate pick if you prefer. Apart from the first two notes, see if you can name the various triads and arpeggios encased within each box.

Bridge pickup $\text{♩} = 160$

A (2nds against an A pedal note)

PM PM - 1 PM PM PM - 1 PM PM PM - 1 PM

G/A

PM PM - 1 PM PM PM - 1 PM

1

A

PM - 1 PM - 1

G/A

8va - 3

(2nds)

w/bar drop

5

Bbadd9

Neck pickup (5ths & 3rds)

9

C

(consecutive 3rds)

11

EXAMPLE USING VARIOUS INTERVALS

CD TRACK 61

[Bars 13-14] Hybrid picking is well-suited to the various interval skips within these two bars; however, again, you can use alternate picking if you prefer.

[Bars 15-16] Here you may want to use hybrid picking rather than the economy pick-strokes shown. Although there are as many awkward string-skips as in the previous two bars, it's possible to just use a pick because there are so many slides and hammer-ons to take pressure off the picking hand.

Hopefully, you'll find that the consistent fingering shown (mainly first and second fingers) works well although it might not feel natural at first.

[Bars 17-18] Here, we see consecutive adjacent scale notes, an approach that always has a place in a well-balanced solo. I chose two-hand tapping for an even effect; however, you can use fretting-hand legato, picking or a combination of the two: whatever produces the best results.

B $\text{b}^{\text{add}9}$ 8^{va} F

(7ths)

E B G D A E

13

C 8^{va}

(consecutive 6ths)

E B G D A E

15

8^{va} **B** $\text{b}^{\text{add}9}$ **F**

(consecutive 2nds)

(or pick)

E B G D A E

17

C

(consecutive 7ths)

E B G D A E

19

CD TRACK 61

[Bars 21-22] Here, each four-note motif comprises a diatonic 10th (first and second notes) followed by a diatonic 6th (third and fourth notes).

[Bars 23–24] Like bars 17–18, this passage also features consecutive adjacent scale notes. When shifting from a thin string to a fatter one, it's possible to use a fretting-hand tap for the first note on the fatter string. Practising this technique will provide you with a good safety net when picking (the note will sound even if you miss the string with the pick) and will help your continuity in general.

21

23

25

27

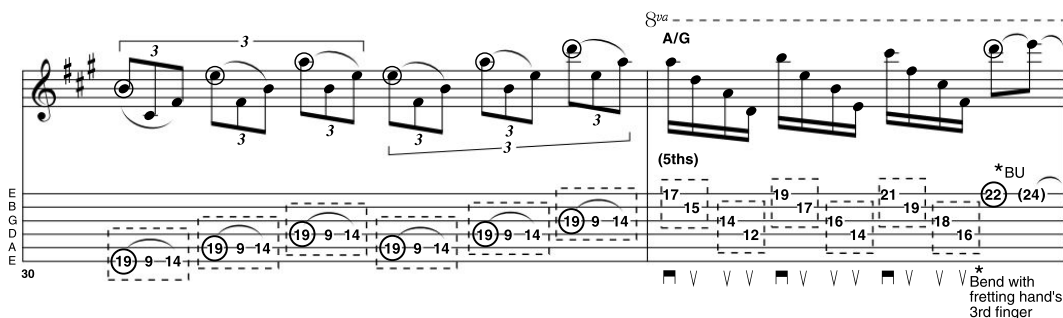
EXAMPLE USING VARIOUS INTERVALS

CD TRACK 61

[Bars 25-27] Yet more two-hand tapping. Here, I just transcribed what I improvised, so it's not as metric as some of the other passages. If you experience any difficulty reading the rhythms, just use your ears to get a sense of the flow, and focus on destination points that are easy to hear.

[Bar 30] Each three-note motif here comprises a diatonic 7th (first and second notes) that blends straight into a diatonic 3rd (second and third notes).

[Bar 31] As shown in the music, the bend on the picking-hand tap comes from the fretting hand's third finger at the 17th fret.



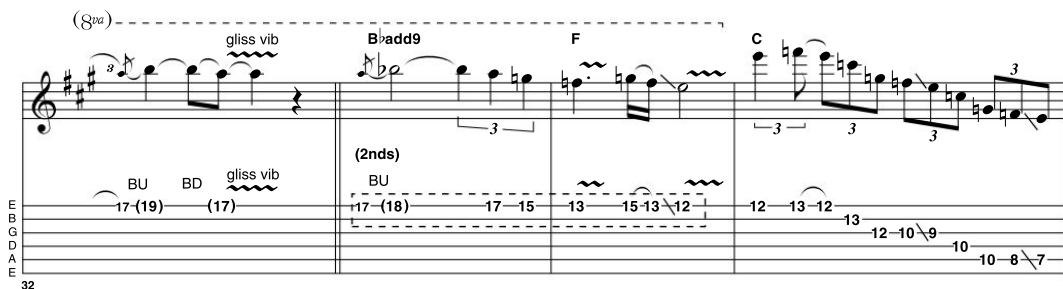
8va A/G

(5ths)

17 15 14 12 17 16 14 12 19 18 22 24

*BU

*Bend with fretting hand's 3rd finger



(8va)

gliss vib

B $\flat$ add9

F

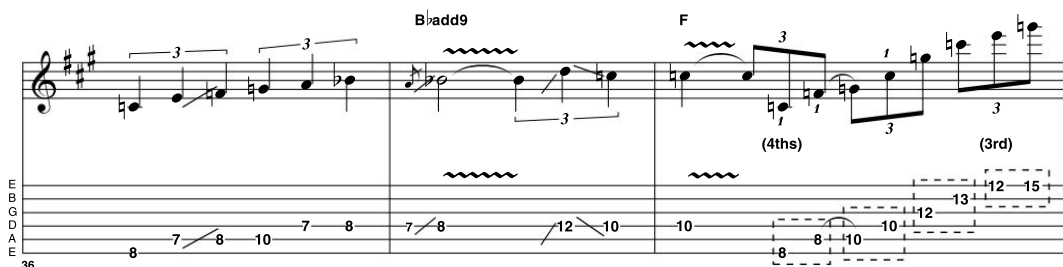
C

(2nds)

BU BD gliss vib

17 (19) (17)

17 (18) 17 15 13 15 13 12 12 13 12 13 12 10 9 10 8 7



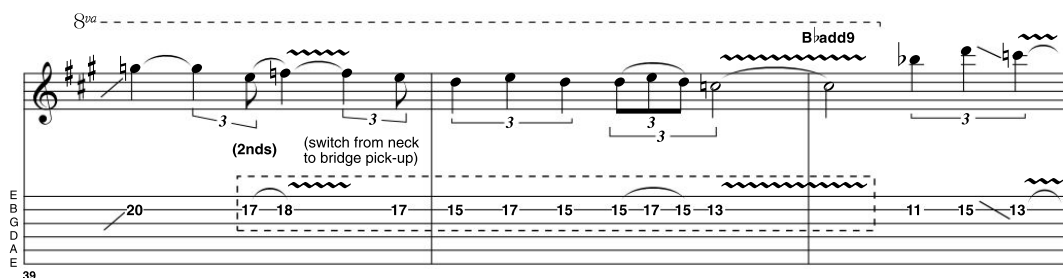
B $\flat$ add9

F

(4ths)

(3rd)

8 7 8 10 7 8 12 10 10 8 10 12 13 12 15 13



8va

(2nds)

(switch from neck to bridge pick-up)

B $\flat$ add9

20 17 18 17 15 17 15 17 15 13 11 15 13

CD TRACK 61

to maintain 16th-notes throughout, making sure that they are even both in flow and dynamics (relative note volume).

E
B
G
C
A
FE
B
G
C
A
EE
B
G
C
AE
B
G
C
A



THEM CHANGES

Brought to you by...

LCCM
Where music matters


Andy Jones of the London College of Creative Media begins a new series looking at intervals and chord tones and how to use them musically.

Joe Bonamassa is a brilliant Minor Pentatonic and changes player



ABILITY RATING

☆☆☆☆☆ Easy/Moderate

Info

Key: C Minor

Tempo: 74bpm

CD: TRACKS 63-76

Will improve your

✓ Minor Pentatonic knowledge

✓ Superimposing Pentatonics

✓ Playing the changes

As the title of this series suggests, we'll be looking at techniques to get deeper into making 'Them Changes' (do you like our Jimi reference?). Our first topic is the Minor Pentatonic scale. This has many uses - some simple, some advanced.

Understanding the construction of the scale is vital to grasping more advanced applications and for getting the most out of the basics. The idea is to get away from having your fingers and the obvious finger shapes dictate the notes we play and the order we

play them in. This approach is inspired by the way that other instruments craft lines. In generating patterns, we'll use similar techniques to those commonly applied to seven-note scales.

A 'step' is a movement from one note to a consecutive note of the scale. A 'skip' is where we jump to the next but one note of the Minor Pentatonic (skips can jump more than one step of the scale too). Note that as the scale has only five notes, the patterns quickly generate wider intervals.

The first step in liberating ourselves from the usual Minor Pentatonic licks is to work out intervals lines based on musical formulas rather than learned finger patterns. I've sketched a few out here.

The second move is to target specific chord tones or extensions - 9th, 11th or 13th degrees of the chord). This gives us some

control of musical tension.

One way to improve your playing is to analyse which degrees of each chord you're playing in your favourite licks - this develops a sense of which notes sound good and helps you weed out the ones that don't.

Note that the Minor Pentatonic mostly contains chord tones (R, ♭3, 5, ♭7). The 4th degree is the only extension but over a Minor 7th chord it can add colour. We can also superimpose the Minor Pentatonic over other chords for harmonic interest - note how using C Minor Pentatonic over Fm7 provides the chord's 5th, ♭7th, Root, 9th and 4th.

“One way to improve your playing is to analyse which degrees of each chord you're playing in your favourite licks”

This is a more colourful sound as it stresses extensions rather than chord tones. In learning how Minor Pentatonic superimpositions work, you need to remember the interval between the root of the chord you're playing and the root of the superimposed Pentatonic - you could use this approach over chords in different keys - C Minor Pentatonic is a perfect 5th up from the root of Fm7. We could use the same formula to play Gm Pentatonic over Cm7. Now try G Minor Pentatonic (G-Bb-C-D-F) over Cm7. See you next month!

NEXT MONTH Andy brings you the second lesson in his series looking at **changes playing**



TRACK RECORD Many great players have made brilliant use of the Minor Pentatonic scale, some of them taking it to extremes. Whether it's Stevie Ray Vaughan bringing a jazzy twist, Eric Johnson playing cascades of Pentatonic runs, or Joe Bonamassa mixing the coolest blues licks with Johnson inspired streams of notes, all of them are adept at targeting the right chord tone at the right moment.

EXAMPLE 1 C MINOR PENTATONIC

CD TRACK 63

Here's C Minor Pentatonic (C-E_b-F-G-B_b) with the interval degrees shown under the notation. Making an effort to work out what chord degrees you're playing will help you understand why licks sound the way they do - good or bad.

♩ = 74 Cm7

EXAMPLE 2 MINOR PENTATONICS

CD TRACK 65

Here is a basic Pentatonic sequential pattern with the larger 'skips' between intervals highlighted above the notation. It's relatively simple to play (some finger rolls are required across strings using the same frets) but can sound a little bland.

♩ = 74 Cm7

EXAMPLE 3 MINOR PENTATONICS

CD TRACK 67

Here the notes are the same but listen to the backing track - the C Minor pentatonic is now played over Fm7. This approach (minor pentatonic, 5th above a m7 chord) brings out the 9th (G) and the 11th (B_b). It's a fresh sound, a little more sophisticated than the minor pentatonic and the chord being the same.

♩ = 74 Fm7

EXAMPLE 4 MINOR PENTATONICS

CD TRACK 69

In this pattern, we start to use both stepwise motion and skips with Cm Pentatonic over Fm7. The pattern is a four-note group - play a note, skip down, step down, skip up. At the end of each group step one degree down the Minor Pentatonic and repeat the pattern.

♩ = 74 Fm7



EXAMPLE 5 MINOR PENTATONICS

CD TRACK 71

Again we're using C Minor Pentatonic over Fm7 with this pattern, so: play a note, step down, skip up, step down, skip down. As in Example 4, this introduces wider intervals and less symmetrical patterns. If you insert some of these patterns into your regular blues-rock approaches, they add a spiky intervallic sound.

Fm7

♩ = 74

Step down Skip up Step down Skip down Step down Skip up Step down

4 note pattern ...

EXAMPLE 6 MINOR PENTATONICS

CD TRACK 73

Based on the pattern in Example 5, this is more of a legato approach, which starts to sound more flowing and lyrical. This is more of a 'real world' context to articulation. Here we introduce bends. Note again we're using C Minor Pentatonic over Fm7 for a more sophisticated sound.

Fm7

♩ = 74

Example 5 developed with bends and legato

BU

EXAMPLE 7 MINOR PENTATONICS

CD TRACK 75

Here's another C Minor Pentatonic lick over the Fm7 chord. Again using bends but still only Minor Pentatonic scale notes. Remember, the C Minor Pentatonic brings out the 11th (B_b) and 9th (G) over Fm7.

Fm7

♩ = 74

Again adding bends into the mix!!

BU BU BU BU BU BU

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NEW ALBUMS

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

ALBUM OF THE MONTH

TEDESCHI TRUCKS BAND

LAYLA REVISITED (LIVE AT LOCKN')

Fantasy Records 10/10

It's a different Derek, but the same album given new life. Playing Clapton's Layla album in its entirety might seem an odd choice for Tedeschi Trucks, especially when you consider their own glowing catalogue. But that feeling soon fades when you hear it. To begin with, nobody can complain about the material. When Layla And Other Assorted Love Songs came out in November 1970 it disappointed diehard Cream and Bluesbreakers fans as EC's guitar histrionics had been left behind; and – the horror – he was playing a Strat! The years have not diminished the album and it's rightly recognised as a classic. Sadly, The Dominos expired in a puff of smoke and the rumoured second album never came. So despite Eric including some of the material in his live set these songs have lain dormant. Until, that is, TTB surprised us all with a faithful rendition of the entire album, with Phish guitarist and singer Trey Anastasio added for the occasion. It's a wonderful celebration of a landmark album, with Trey's vocals sounding like a younger Clapton. The bloodline between Duane Allman and Derek Trucks is established so the slide work is a perfect fit throughout. Extended tracks like Keep On Growing and Anyday are gripping. It's the live album The Dominos never made and a wonderful tribute to an enduring masterpiece. (DM)



CHRISTONE 'KINGFISHER' INGRAM

662

Alligator Records 9/10

While there are a lot of younger blues players making waves there's much to appreciate with Christone 'Kingfisher' Ingram. His absorption of the great artists is apparent with every note he plays. His tone, note choice and phrasing are authentic and creative. His new album 662, a title derived from the dialling code of Northern Mississippi, is steeped in great grooves and biting tones that evoke Albert Collins and Buddy Guy as much as SRV. Opener is the title track, a rollicking stomper with a crying solo outro. She Calls Me Kingfish features not only a rich neck pickup tone but a wailing wah-wah solo. The sultry gnarl of the vibey Long Distance Woman is

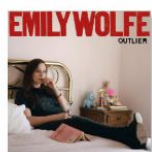
Eric Gales meets Robert Randolph, while Another Life Goes By gets into drum machine groove territory and is a change with its tasty clean solo. The funky grit of Not Gonna Lie may evoke rock but the wah solo channels bluesy Hendrix and Gales licks. You've Already Gone is a lovely ballad with vibrant acoustic and tremolo guitars. As for getting into deep blues, the Freddie King soaked That's What You Do is proof enough that Ingram is a blueser of considerable merit! (JS)

EMILY WOLFE

OUTLIER

Crows Feet Records 8/10

This Texan singer-songwriter sure makes gutsy music. While there's a rootsy pop electronic drive to her second album, there is also a post modern take on blues-rock here. It



makes for a heady brew, complete with punchy production akin to Pink, Sheryl Crow or Queens Of The Stone Age. She's really stretching the boundaries of what blues-rock can be and this album impresses on that merit. Her six-string chops are largely textural for creating riffs and filling out the harmonic context. Opener, No Man has growling guitars before a big distorted Pentatonic riff blazes out. The rhythmic fingerpicking on Cover Of Virtue works well within the pounding electronica beats. The glam rock vibe of Damage Control is infectious with distortion applied to synths, drums and vocals. My Lungs Give Out has guitar tracking her vocals, pounding within the rhythm section and chugging with palm-muted double-stops. It's not all electro rock though; album closer, Heavenly Hell has tight chords and swathes of cloudy reverb as her vocals soothe above the band. Bluesy electro-pop rock; a mouthful of a term perhaps but it's an earworm of an album. (JS)

YNGWIE MALMSTEEN

PARABELLUM

Music Theories Recordings 8/10

The legend of shred returns! Parabellum is Malmsteen's 21st solo studio album and it provides exactly what fans want - hard rock songs with blazing riffs and solos. As the title suggests he's in full



throttle mode and still capable of dropping jaws with his speed, dynamics and fluidity. Opener, Wolves At The Door rips out of the gates with his trademark Strat tone, arpeggio flurries and Harmonic Minor runs. Full-on stuff that warms the listener up before he starts singing: very rousing and memorable. Presto Vivace In C# Minor is an instrumental that evokes Paganini-ish runs and phrases with rhythms reminiscent of his iconic Black Star. Relentless Fury features rock's trademark gallop rhythm, Yngwie's rousing vocals and a blazing solo where he effortlessly switches between neck and bridge pickups. Upping the stakes further, (Si Vis Pacem)

Parabellum is a steaming instrumental full of runs, arpeggios and breakneck riffing. On power ballad Eternal Bliss his vocals shine above his acoustic chord picking, and the electric solo is mightily blazing. While Magic Bullet is a contender for fastest on the album, our favourite instrumental is God Particle; we were particularly partial to his shred arpeggios and the lovely outro chord changes. This guitar titan's fretting fury remains unleashed! (JS)

THE BEACH BOYS

FEEL FLOWS (The Sunflower & Surf's Up Sessions; 1969-1971)

Capitol 10/10

The Beach Boys are best remembered for two periods; the early surf songs (Surfer Girl, Surfing USA) and the 1966 album, Pet Sounds which featured Good Vibrations. While these are important for the band's legacy, there is another time period that's arguably as fruitful; 1970's Sunflower and 1971's Surf's Up albums. The guys were a little older and very much in a collective creative period as regards writing and recording. With an ever expanding array of classic bands getting updated releases, it's been deemed time for these Beach Boys albums to be combined in a celebratory package that includes outtakes and demos from the sessions plus remixes. The full-fat version (five CDs, vinyl and shorter two-CD versions are available) is a wealth of vibrant music, rich production, expansive arranging and musical content. Highlights include Carl Wilson's vocals on This Whole World and Our Sweet Love, Bruce Johnston's Tears In The Morning and Dennis Wilson on his gorgeous Forever. For Surf's Up, Bruce's exquisite Disney Girls, Carl on the trippily sweet Feel Flows, Brian on the floaty 'Til I Die and he and Carl on Surf's Up. As far as iconic pop music is concerned, this release illuminates why The Beach Boys (alongside The Beatles) represent the zenith of great pop music. Absolute sonic joy. (JS)



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One of the great rock guitarists joins us for an exclusive video lesson where he plays and explains his unique solo.

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KIRK FLETCHER

Jazzing up blues chords

John Wheatcroft looks at how this brilliant modern blues guitarist peps up his rhythm with cool jazz chords.

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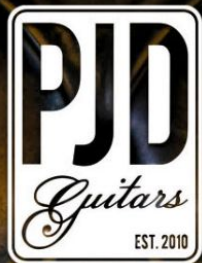
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