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326 OCTOBER 2021

Guitar Techniques

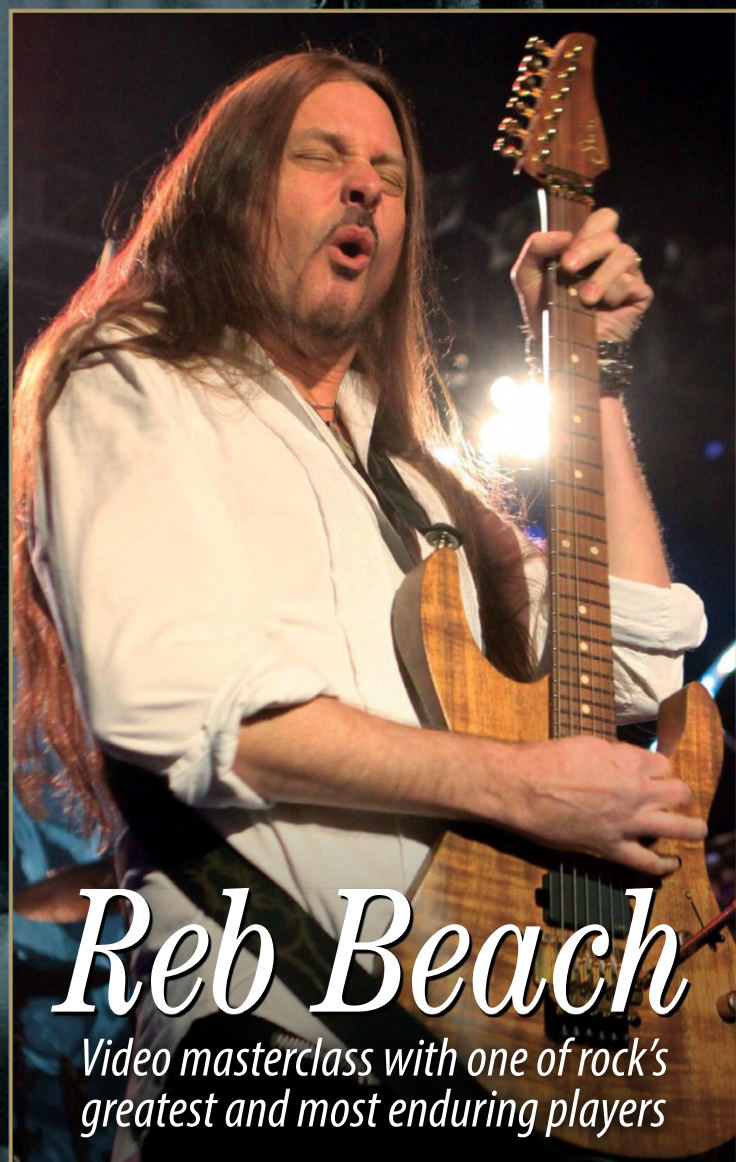
*Play like
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ALBERT KING

*The top blues and rock players have
borrowed his ideas. Find out how you
too can get some 'Albert' in your playing*

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blues solos*



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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.



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.



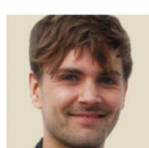
ANDY G JONES

As well as being Head Of Guitar at LCCM Andy has played with innumerable top musicians, from Sir Van Morrison and Dr Brian May, to Sir Cliff Richard & more.



BRIDGET MERMIKIDES

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



JACOB QUISTGAARD

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



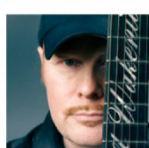
STUART RYAN

Stuart Ryan is great at all styles but best known for his superb acoustic work. He was Head Of Guitar at BIMM Bristol and has many top tuition books to his name.



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.



ULF WAKENIUS

Swedish jazz guitarist Ulf is one of the most revered in the genre. He was piano legend Oscar Peterson's guitarist and regularly tours with Martin Taylor.



JOHN WHEATCROFT

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

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WELCOME

WHEN I WAS 17 I was the font of all blues knowledge in my circle of guitar-playing friends. After all, I had heard *both* the John Mayall albums, one featuring Eric Clapton and the other Peter Green, so of course I knew it all. I was even ignorant of the fact that Mayall was one of the most prolific of all blues artists. But I'd learn.

Anyway, one day my sister brought home a blues compilation on the budget Ace Of Clubs label, with artists like Otis Spann, Paul Butterfield, and loads of other names I'd never heard of (I did live in a tiny Northumberland village, it has to be said).

But one track set the hairs on my arms and neck standing to attention. It was called Cold Feet and was by a man called Albert King. I'd heard of BB because John Lennon had said how he'd love to be able to play like him, and Freddie King was familiar from writing credits on the Mayall albums. But Albert? This was a new one on me.

Cold Feet is a mad record: Albert mumbles the spoken words to a 12-bar backing, with the most spine-tingling few notes of blues guitar I'd ever heard (check it out if you don't know it). The solo is vicious, with huge bends and the best finger vibrato I'd ever heard. Later I'd hear a big slice of SRV's vocabulary emanating from right here. With this one track, Albert became my favourite of all the blues guitarists.

And it was that particular memory that inspired this month's cover feature, as all the guitarists featured have either named Albert as a giant influence, or you can plainly hear it in areas of their playing. Clapton is said to have gone out and listened to Albert before laying down his Strange Brew solo - and you can hear it in the big bends and strong vibrato. And just listen to any slow Stevie Ray blues and it's all there. Others have also used Albert's flavour in their playing - indeed, Gary Moore once said to me, "Sometimes an Albert King lick is the only way to start a blues solo." And he was so right.

Now, I admit it's a pretty sweeping statement to say that Albert was the 'best of them all', and indeed his namesakes BB and Freddie are undoubtedly bigger all-round influences on many more great players. But for me, Albert stands head and shoulders above anyone. He was primal, visceral, coming from somewhere I could never comprehend, and the absolute core of electric blues to these ears.

John Bishop has done a cracking job with the examples, so do enjoy it and leave your comments on the GT Facebook page! See you next month.

Neville Marten, Editor
neville.marten@futurenet.com



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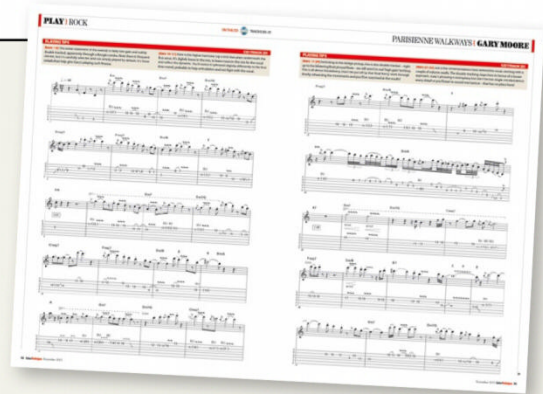
Tap the links Finding your way around the magazine is easy. Tapping the feature titles on the cover or the contents page, takes you straight to the relevant articles. Any web and email links in the text are tappable too

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

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

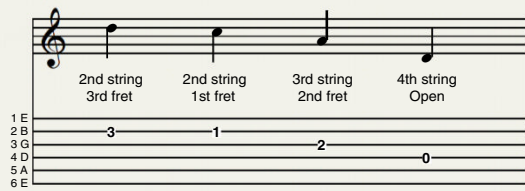
GT USER GUIDE

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



READ MUSIC

Each transcription is broken down into two parts...



MUSICAL STAVE

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

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

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

PICKING

Up and down picking



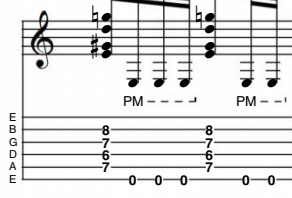
■ The first note is to be down-picked and the last note is to be up-picked.

Tremolo picking



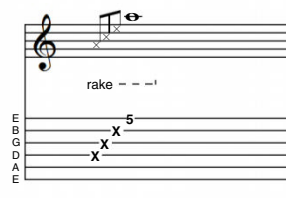
■ Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

Palm muting



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

Pick rake



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

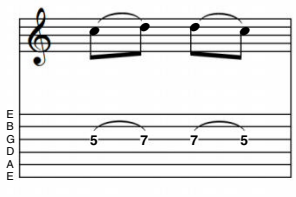
Applegate chord



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

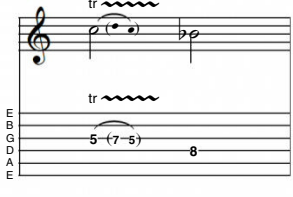
FRETTING HAND

Hammer-on & Pull-off



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

Note Trills



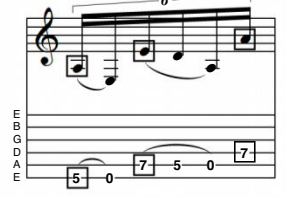
■ Rapidly alternate between the two notes indicated in brackets with hammer-ons and pull-offs.

Slides (Glissando)



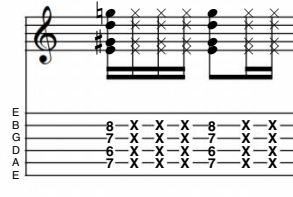
■ Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping



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

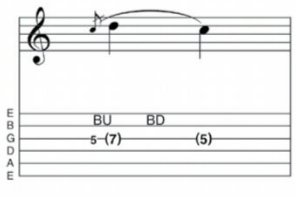
Fret-Hand Muting



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

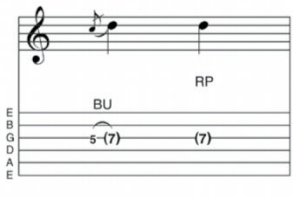
BENDING AND VIBRATO

Bend up/down



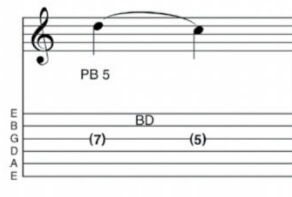
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

Re-pick bend



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

Pre bend



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

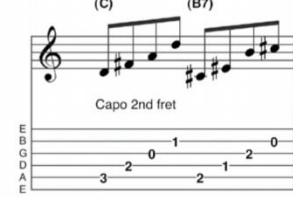
Quarter-tone bend



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

CAPO

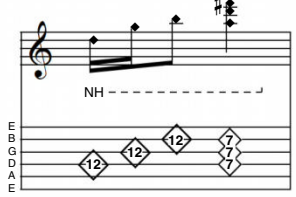
Capo Notation



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

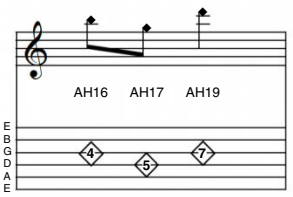
HARMONICS

Natural harmonics



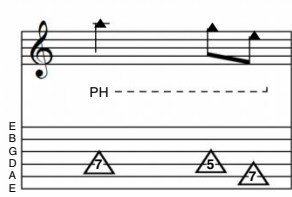
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



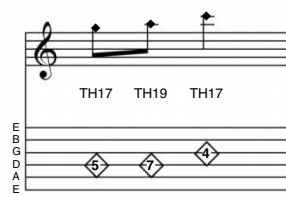
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



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

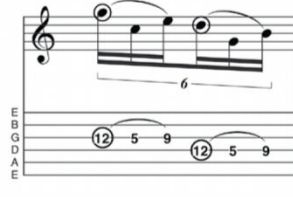
Tapped harmonics



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

R/H TAPPING

Right-hand tapping



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

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FOOD FOR THOUGHT



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

Playing songs is what it's all about! And a balanced practice routine should help you to achieve the skills you need, to be able to play the songs you want to play.

But what songs should you be working on? Many students fall into traps of either playing songs that are too easy or far too hard. So how does one find the balance?

I recommend that all guitarists work on three types of songs at any one time. I call them 'Campfire', 'Developers' and 'Dreamers', and here's why this can be such a great way to stay motivated on guitar.

Campfire songs are ones you can play with ease. Ones you can remember and play confidently. Everyone should have at least 10 songs they can play at a party, so think about that kind of situation when you decide on your list. Think about where and with whom you might play them, and then choose appropriately. Songs that people like to sing along with in my circles are Wish You Were Here, Heart Of Gold, Hallelujah, Free Fallin', Time Of Your Life ...but if your social circle's taste is more country, etc, then obviously choose accordingly.

Pick songs that are easy to recall even after a few beers. Revise them every few months to keep them current in your mind, maybe with some extra revision if you have something coming up where you might be put on the spot.

'Developers' are songs that you can mostly play but have some things that are a bit of a struggle. Your practice should focus on skills that you need to develop to be able to play these songs. They could be any style, but do pick things that are likely to be possible after some consistent practice.

The aim for the Developers is to get them confident enough that they become Campfire songs. As you get more confident on guitar, the difficulty of songs on your Campfire list is likely to get harder. You might include some chord melody arrangements or songs



Justin says it's "all about the songs", and tells you why

with fancy intros or riffs. Things like Blackbird, Angels, Stairway, Norwegian Wood, Needle And The Damage Done, and so on.

The last category is 'Dreamers' - songs you hope to play one day. As long as you go at these with the right intention then they can be a lot of fun and rewarding. Many

Sometimes you will find a song is easier than you thought, sometimes harder. But giving it a go will soon let you know. When teaching this 'Three Song Type' concept I made a list of Dreamers and just had a go. It was wonderful fun, liberating and approaching hard songs with curiosity instead of

"WONDER AT HOW HARD IT MIGHT BE. TEST OUT WHERE YOU ARE WITH IT. SEE WHAT YOU NEED TO PRACTISE IF YOU WANT TO PLAY IT ONE DAY"

students start off trying to play a Dreamer and get frustrated that it's too hard and then lose interest.

So approach songs like this with curiosity. Wonder at how hard it might be to play. Test out where you are with it. See what things you need to get onto your practice routine to be able to play it one day.

I don't recommend just keeping on a really hard song without the right attitude. It's just depressing.

fear, changed everything.

I'd given up on ever trying any songs by Tommy Emmanuel assuming they would be impossible for a mere mortal, but when I took it slowly and gave it a try, I found I could get my fingers around them better than I thought. I'm not saying it was easy, but I was thrilled to finally muddle my way through a couple of my faves. Once I realised that some were possible, I popped a

few into my Developers list.

In contrast, I've always wanted to get Cliffs Of Dover under my fingers but that EJ thing just doesn't work for me. I have a go at it every now and again; I try adding some picking practice to my routine for a bit but it always seems futile. I don't think I'll be doing an EJ cover band any time soon, but I really do enjoy trying.

As your skill set grows, the distance between the three types of song narrows in some ways and expands in others. You'll find there are far more songs that are possible, but many find they want to branch out more too and might end up trying some things they might not have tried before; classical, jazz, flamenco... use your Dreamer Time to explore.

Taking the pressure off and remembering to have fun with guitar is super valuable. This is vitally important for guitar players, no matter where they find themselves on their journey.

These days I learn all kinds of songs for 'work' but what I'm talking about here are songs for yourself (in case you're a working musician). I sometimes deliberately mix things up and teach songs that I really love, that maybe many people won't be into learning (Song For George by Eric Johnson and Waltz #2 by Elliott Smith are recent examples) because we all have to balance our work and fun time.

In case you've not got all your GT back issues and can't access my previous article on a Holistic Practice Routine - I recommend spending half your time doing five-minute focus sessions and half your time on whatever you enjoy - possibly (probably) playing songs. There's plenty of info on making effective practice routines over on the website if you want some more on that. Happy trails! J.

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

SESSION SHENANIGANS

*The studio guitarist's guide to happiness and personal fulfilment, as related by session ace **Mitch Dalton**. This month: **Hi-Tek with Low-Tech (1981-2021)**.*

It was a bitterly cold Summer's day, a few short years after the Wright Brothers had taken to the skies with their hair-brained contraption. And lo, Mr Bell's invention burst into life with news of the outside world. For it was David Katz, a busy music contractor of the era. Sadly, his motive in contacting me implied no offer to my pecuniary advantage. Instead, he suggested that I contacted Richard Niles. "He's a great arranger. I think you two will get on. He's waiting for your call." Which is how I came to visit his charmingly bijou apartment in London's then affordable Belsize Park. There he sat, a quietly spoken American gent with an obscene beard and a goatee sense of humour. He appeared either to have dropped a value tab of acid or to have unpacked a parcel that had sent him as high as Annapurna. The explanation was the delivery of the Teac/Tascam 414, a quaint four-track recorder/mixer utilising digital audio cassette tape. Well may you smile indulgently while positioned strategically in front of your current Pro Tools mega rig, but this was a game-changing piece of kit. And thus we set to work. At which point I became aware within five minutes that this cove knew both his onions and his ostinatos.

Later, by undertaking covert research I was to discover that he'd recently arranged and produced Pat Metheny's *American Garage*, arranged Sarah Brightman's *I Lost My Heart To A Starship Trooper* and a great deal in between. A stellar career beckoned. But for the moment, we began honing his groovy, quirky and supremely musical tunes into demo-worthy items. Mr Niles liked me. Of course he did. I was probably the only gullible sap of his acquaintance that could play his charts. And for free. I would appear on an ad hoc basis in the months that followed and we would lay down a basic rhythm utilising a primeval drum machine, bouncing it down on to one track

and adding guitars on the remaining three. And repeat to fade. We had decided at the outset that it might be fun to base the project around the guitar and do away with keyboards. The fact that neither of us could play the piano may well have influenced matters at that fateful fork in the fusion road. By now, the vogue for these new

the majority of tenuous relevance when booked on a care home commercial. But here was an opportunity to experiment, innovate and come up with the occasional sound of surprise.

Well do I remember an early Boss Compressor of such ferocity that it was quickly dubbed 'The Clamp'. Then there was the

"WE MET. THEY LISTENED. THEY GAVE US A DEAL. THEY PAID FOR EVERYTHING. THE ALBUM APPEARED. AND SANK WITHOUT TRACE."

fangled stomp boxes, processors or 'effects pedals' as we fondly referred to them, was in full swing. Not a week passed without the announcement of new devices of increasingly desperate novelty and decreasingly probable reliability. Needless to say, I had succumbed repeatedly to the siren call of the marketing men and now owned a comprehensive array of such items,

Electro-Harmonix Memory Man Deluxe, a mains powered box capable of producing an astounding variety of analogue echo effects. My favourite was the company's MicroSynth, an intimidating device which, if provoked, could take the the instrument round the back of the living room and give it a serious processing. This thanks to its array of sliders that messed with the

length, envelope shape and equalisation of the input signal. One must remember that the option 'programmable' had yet to enter the lexicon of stomp box manuals. This, and reliability akin to an Austin Allegro dictated that it was advisable to nail a particular take immediately or spend another fortnight failing to replicate the original sound.

Eventually, it was done. Richard had been introduced to 19-year old alto sax prodigy Chris Hunter, later to set sail for New York City and The Gil Evans Orchestra, never to return. We recruited Dill Katz on bass guitar and Peter Van Hooke on drums and electronic percussion. Chris recommended us to Original Records, an eccentric outfit run by two mavericks, Don Mousseau and Lawrence Aston. We met. They listened. They gave us a deal. We pitched camp at Red Bus Studios. They paid for everything. An undiscovered Duran Duran were working in the studio next door. We thought in our youthful naivety that this was all perfectly normal.

In hindsight it really was that easy. The album appeared with an innovative cover as 'Hi-Tek'. And duly sank without trace, as did Original Records a while later. However, we did receive some attention from our Jazz-Fusion-With-Attitude fan base, even garnering a 'Sunday Times Album Of The Month' review. It still turns up online with kind comments from time to time.

Sadly it never graduated from vinyl and live to see the birth of the compact disc, thus making it almost impossible to find. Or 'collectible', if you will.

This year sees the 40th anniversary of Hi-Tek. The boy Niles has found the master tapes and is about to unleash it on an unsuspecting world.

I will stand slightly by.

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



Mitch discusses recording Hi-Tek, in Low-Tech times

INSTRUMENTAL INQUISITION!

*Guitar instrumentals have supplied some of music's most evocative moments. Jason Sidwell asks top guitarists for their take on this iconic movement. This month: Snarky Puppy's guitarist, plus producer and composer, **Mark Lettieri**.*



Mark Lettieri playing one of his Bacci baritones

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

ML: As a writer especially, I've always been comfortable in the genre. I wouldn't consider myself a singer, nor am I much of a lyricist, so the idea of expressing myself with the guitar as my voice has always felt the most natural.

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

ML: While lyrics can certainly have multiple meanings and layers, language generally offers some kind of initial direction as to a song's message or story. Without the words, I think there is a greater chance for multiple interpretations of the subject matter. Five people can listen to the same song, and have five completely different emotional connections to it, or ideas as to what the song is about.

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

ML: I'll use whatever techniques or musical elements that I feel will best convey the theme I want to express with the song. The focus is always on the overarching arrangement, and I'm very aware of how it includes and uses all the instruments involved. My goal is for the music to feel like a complete composition, and often this is achieved by keeping the guitar as just a 'member of the band', and not always the centerpiece.

GT: Is a typical song structure - intro, verse, chorus, middle, etc - always relevant for composing an instrumental piece?

ML: No, I wouldn't say it's always relevant. You could argue that one of the things that makes instrumental music special is that it doesn't have to conform to any typical form.

Personally, however, this is a form that I use often as a starting point. I'll then take some liberties with it, if doing so helps the composition. Because I'm a fan of so many different kinds of pop music that use this structure, it seems to fit well with the way I write.

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

ML: Absolutely. Studying vocalists and vocal melodies is a real asset to developing phrasing. Vocalists have to breathe in between lines, so applying that idea of space into your melodies can help give the phrases more meaning. Hopefully, this results in something that's more memorable to the listener, because they can sing or hum along.

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

ML: Sometimes they just pop out during freeform practising sessions. Other times, I'll hear something in my head while on a walk, for example. Could even be a rhythmic idea that I'll put notes to. I'll also write melodies, chord progressions, or grooves as a personal response to a real-world or life event that I want to express in a song.

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

ML: I try to make sure that everything I play - whether it's a

yourself eight or 16 bars to work with, this structure can be great. On the other hand, if the song's got a series of changes or a vamp with open repeats, you'll have to approach it differently, and tell a longer story.

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

ML: I don't think I have a particular one that I prefer, as I'll use whatever tone I feel is needed for the theme of music. I'm pretty comfortable expressing myself at all levels of gain, modulation, reverb, delay, etc. The tones from my Baritone Funk music, for example, are very different from some of my more 'traditional' guitar instrumental material. But I've tailored my live rig to approximate as many of these studio tones as possible, without having a total spaceship of a pedalboard.

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

ML: Not exactly, but I am kind of a sucker for a mid-tempo R&B groove, or an uptempo Minneapolis-style funk track. But I've got 12/8 ballads, Texas shuffles, and straight-eight rock songs too.

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

ML: I don't think of one as being any easier, necessarily, but I suppose I have written more songs in Minor keys - but I have a fair

Mark, here playing his Paul Reed Smith Fiore Signature Model



GT: Do you view the backing band in a different way than you would when playing a vocal song?

ML: No. I feel like the arrangement needs to favour the whole ensemble (big or small) in order for the song to shine, regardless of vocal presence. Otherwise the 'backing band' is just that...a backing band. And I just don't want that dynamic in my music, especially not during a live performance.

Although, I've messed around with some pedals to achieve that effect, to varying degrees of success.

GT: What three guitar instrumentals would you consider iconic, or have inspired you?

ML: Well, of course I'll have to mention Jeff Beck's version of Cause We've Ended As Lovers. It's just pure beauty, and a real masterclass in restraint and expression. No one plays that melody quite like he does. Another song that was important to me, certainly early on as a player, was Joe Satriani's Cool #9. It's not one of his more popular tunes, but for me it was kind of a gateway into more funky, jazz-oriented instrumental guitar music. From there, I started discovering John Scofield, Charlie Hunter, and Larry Carlton, for example. Lastly, I'll say Whippersnapper, by Wayne Krantz. It was recorded live at the 55 Bar in New York City, and is just one of the most wild combinations of 'rhythm as lead' playing I've ever heard. Wayne's time feel has always been a big influence on my sound.

New album, Deep: The Baritone Sessions Vol 2 is out now. For more information on Mark, visit www.marklettieri.com

"I ALWAYS THOUGHT LYDIAN WAS A BEAUTIFUL SOUND. DORIAN CAN FEEL PRETTY FUNKY. LATELY I'VE BEEN INTO THE MODES OF THE MELODIC MINOR SCALE"

melody, a rhythm part, a fill - even a particular tone or sound - has purpose. Again, it's about putting together the most appropriate performance for the music.

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

ML: It can be, sure. I tend to favour somewhat shorter solos for my studio recordings, and then expand on the solo sections for the live show. So if you've only given

amount of material in Dominant keys too, though.

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

ML: I've always thought Lydian was a really beautiful sound. Dorian can feel pretty funky. Lately, I've been interested in different sounds stemming from the modes of Melodic Minor.

GT: What about modulations into new keys?

ML: A lot of my music features modulation. If used properly, it's a great compositional tool.

GT: What are your views on harmonising melodies?

ML: I think they're awesome if the music calls for it. I don't do it too often, though, as my music generally doesn't require that sound. I do harmonise a lot of rhythmic parts and fills, however, especially within the baritone funk material. That kind of 'guitar orchestration' is a tool I picked up from Prince, who was a master as stacking rhythm guitar lines. Also, since my live show only has one guitarist (me) and we don't play to tracks or stems, I can't go overboard on harmonising melodies.

JAM TRACKS TIPS

Use these to navigate our bonus backing tracks

1 A Minor Jam

We start with a fun bluesy jam in the key of A Minor. You'll get off to a great start with A Minor Pentatonic (A-C-D-E-G); but you'll find that A Dorian (A-B-C-D-E-F#-G) works great for the 'chorus' parts.

2 Slow F# Minor Blues

This slow Blues in F#m is from my jam album Into The Blues, Vol. 6. Use F# Minor Pentatonic scale (F#-A-B-C#-E) to get you started and then start seeking out some of the arpeggios: F#m7 (F#-A-C#-E), Bm7 (B-D-F#-A) and C#7 (C#-F-G#-B).

3 B, Major Jazz Jam (I-VI-II-V)

Here we have a I-VI-II-V progression in B, Major. Chords are B, G7-Cm7-F7, although you will hear chord extensions along the way. B, Major scale (B,-C-D-E,-F-G-A) works throughout, except on the G7 chords, where C Harmonic Minor (C-D-E,-F-G-A,-B) does the trick.

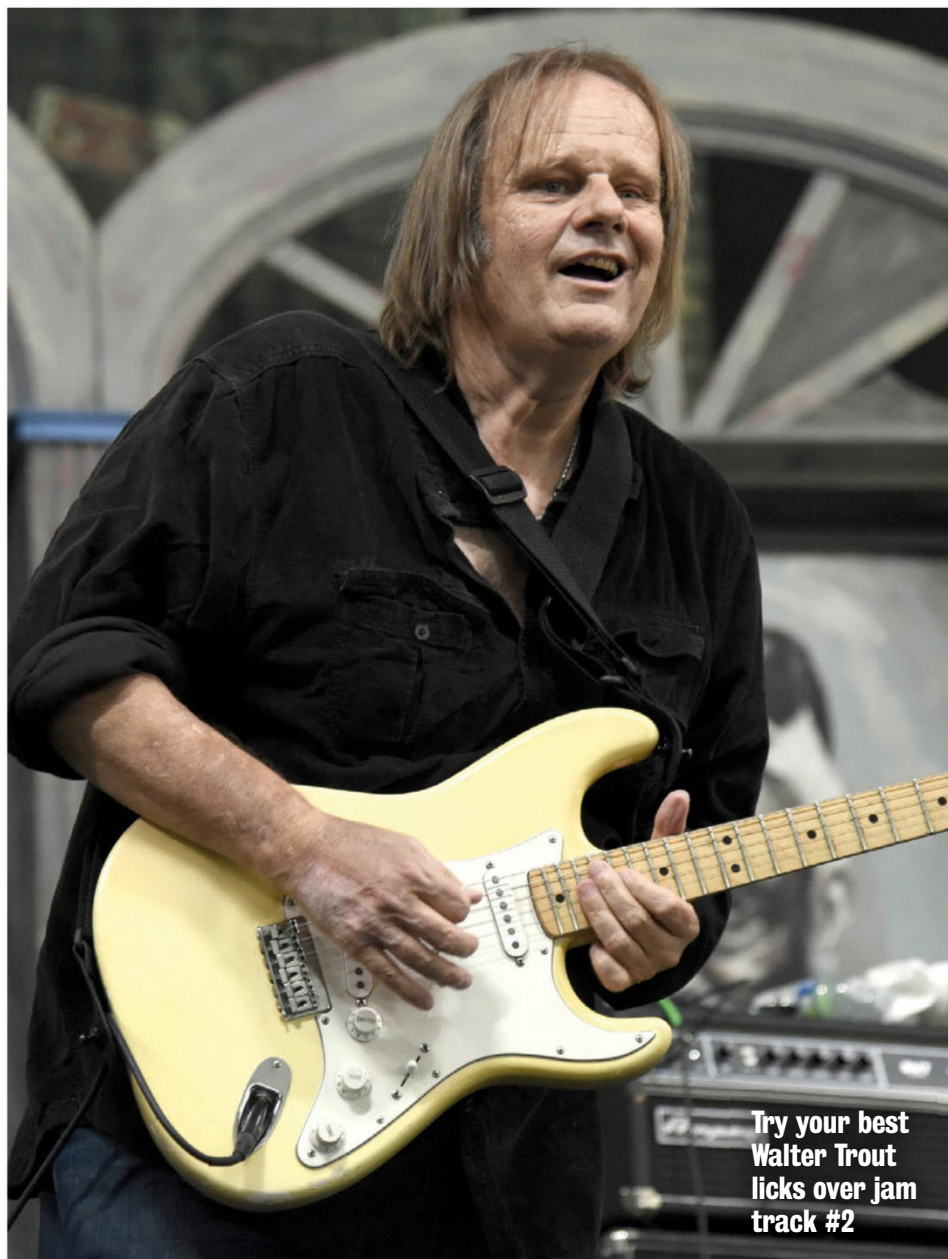
4 Groove Blues (Am)

We finish with a fun groove blues jam in A Minor. Use A Minor Pentatonic (A-C-D-E-G) as your starting point here and find that groove's 'pocket'. 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.



TIM MOSENFELDER / GETTY IMAGES



PHIL HILBORNE'S ONE-MINUTE LICK

Alternate Picked Penatonic Lick

TWO-NOTES-PER-STRING Pentatonic lines are commonly played using a combination of picking and legato. The number of notes played before each string change is a big factor when attempting to play them with alternate picking only. If you play straight up or down a CAGED Pentatonic shape you will need to pick two notes before each string change. This 'string hopping' happens every two notes and requires a lot of coordination between your hands if you are to play accurately and cleanly at rapid tempos. This four-bar idea has every note picked and as such should offer

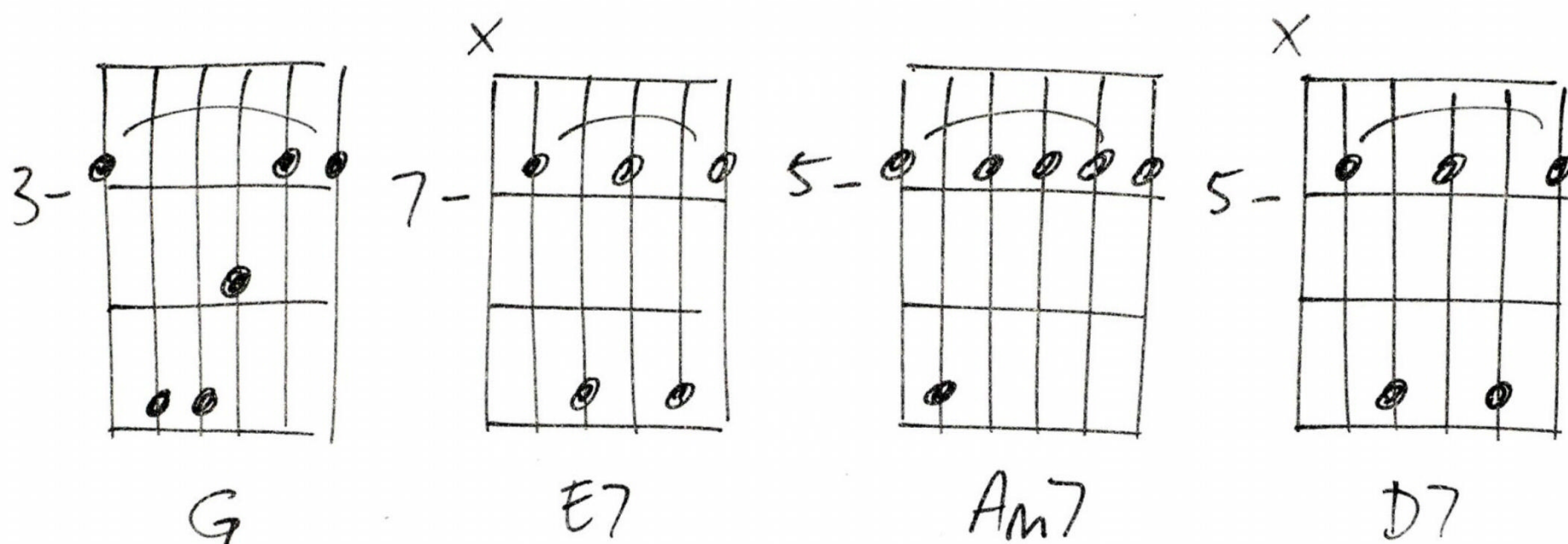
a nice workout in using this approach. Start slowly and build up to speed. As you practise, pay particular attention to how cleanly you are playing and also to how even the overall dynamics are. I find that a downward pick-slanting angle with a bit of a forward slicing motion works best for me. Experiment with lots of different pick grips and angles to find out what you prefer. Lastly, in bar 4 there is one 'mini sweep' using two consecutive down strokes. This is a common way of navigating picked Pentatonic ideas and is something I will definitely expand upon in the future.

SUBSTITUTE

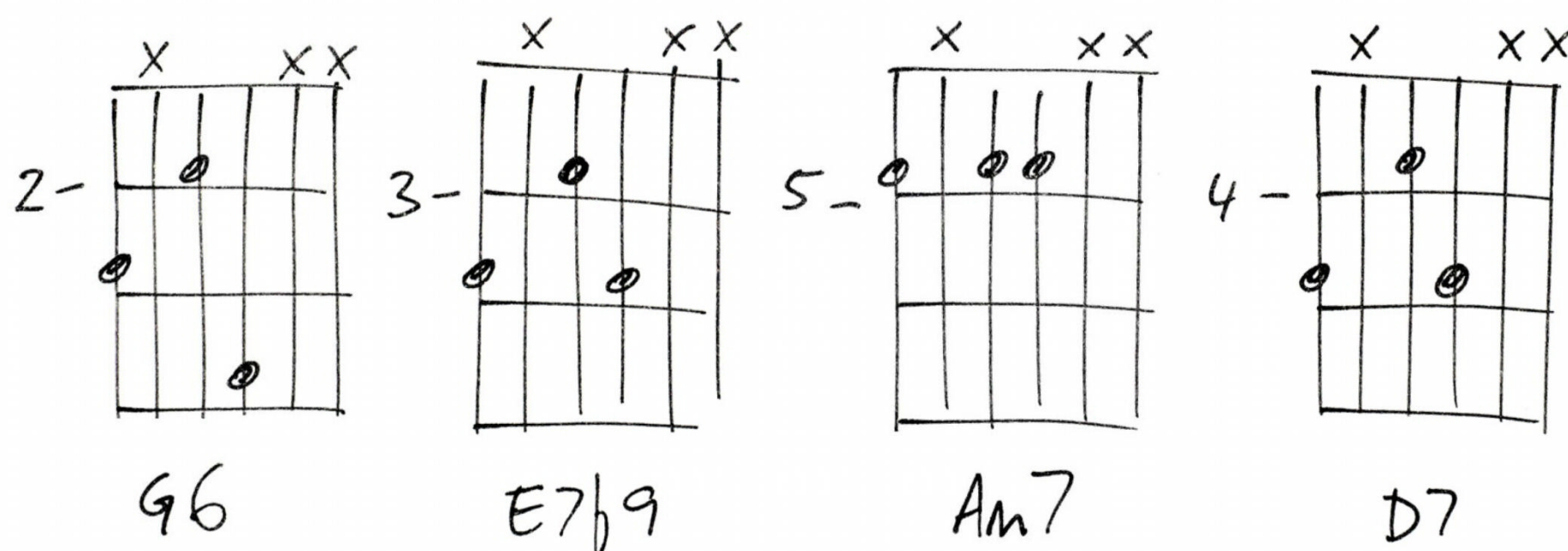
Gypsy Jazz

WITH RICHARD BARRETT

Django Reinhardt's dazzling recordings as lead guitarist of the Quintette du Hot Club de France have become the blueprints for a thriving, steadily evolving musical sub-genre. The main focus is, of course, his seemingly impossible lead playing, but his approach to chords – also shaped by the injury to his fretting hand – have also become a major part of the style.



TO UNDERSTAND these shapes, we need to consider the nature of Django's caravan-fire injury and disfigurement. His third and fourth fingers, curled permanently into his palm, were not used for soloing, but he had a limited ability to fret high notes in chords. Spending 18 months convalescing in a nursing home, Django developed not only a virtuoso soloing style but also a chord vocabulary to suit his flexibility. Using inversions and condensing chords to their essential 'flavour notes', he was able to cover a surprisingly wide range of chords. Here are some ways for you to try this approach...



HERE'S the first fundamental shape, built from just root, 6th and Major 3rd. You can easily adapt this to cover Major 7th, Dominant 7th, Minor 7th and Minor 6th, just by moving the two upper notes. What's more, this shape will also work as an (inverted) E Minor chord.

THIS ONE is a bit more advanced, taking Django's approach into more subtle territory. Assuming you'd have a bassist playing the root (E), this shape adds the Major 3rd, 9th and 5th. The lack of 7th means it's not strictly 'correct', but it works in the context.

AND NOW for one of the potential variations of our initial G6 chord. The Major 3rd has dropped to a Minor 3rd, and the 6th has risen to the Minor 7th. The compact nature of this shape means that Django could feasibly have played it with two fingers.

ANOTHER fundamental shape in the Django chord approach. This is a second inversion D7, lacking a root (again, this can be provided by the bassist). Drop the middle note and you have a Minor 7th; retaining the middle note and raising the top note gives Major 7th. Cool, eh?

SIXTY SECONDS WITH...

A minute's all it takes to discover what makes a great guitarist tick. Before he jumped into his limo for the Airport, we grabbed a quick chat with Welsh blues slide guitarist and bandleader, **Troy Redfern**.

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

TR: I do! I exclusively use Dunlop Sharp 1.35mm picks, the dark grey ones. I've been using those picks for years now. I love the length of the drop on them, that point really helps my accuracy and I find them super comfortable with zero slippiness. I really find it hard to use regular shaped picks now, you get used to that sharp point, even though it's only a couple of millimetres longer than a standard pick. I've got a heavy right hand so using the 1.35mm gives the pick an extra bit of longevity.

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

TR: I've got quite a collection. They've all got their own personality and function so it's hard to whittle it down to just three. My Hermida Distortion would be one, it's such a versatile pedal and it's been on pretty much every one of my albums. It's got the Dumble thing going on, but it has a tonne more gain, and has sweet spots everywhere. Another pedal I'd keep would be my old Mutron Phasor II. To me it's hands down the best sounding phaser ever made. It's a bit on the large side, but it's worth the real estate. I think it must be something to do with the photocells used from that era that gives it that extra sparkle. The last pedal would be my Ibanez DDL10 Delay II. It has its own personality and is such a great sounding delay. It's been on my board for years.



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

TR: I play bass, keys, drums, saz, banjo and drums. The saz is a Turkish seven-stringed instrument, with the strings divided up into courses on two, two and three, and the octave divided up with extra quarter tones. It's got a really distinctive tone, very Eastern sounding. I've played bass once or twice live, but it's mainly in the studio that I'll play bass, I love locking with a groove. It's the same with the drums. I've played every instrument on all the albums that I've released up until now but on my brand-new record, which was recorded at Rockfield Studios in Wales, I got the incredibly talented Darby Todd (The Darkness, Robben Ford, Paul Gilbert, Guthrie Govan) on drums.

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

TR: I can read a basic chart, but if you're talking complex jazz charts then that would take a bit of time. I usually write charts for my own songs, and if I'm touring and playing with guys for the first time I find it helps to send them charts too, along with audio versions of the songs.

GT: Do guitar cables really make a difference?

TR: I do. It's a scientific fact that the longer your cable, the more capacitance gets added and the more noise you'll get. This can lead to a drop off

pour out of it. It's worn to perfection, the original brown finish has almost gone, revealing the white undercoat. It's got so much mojo. I came across it on Reverb and fell in love with it, so figured out ways to raise the funds to buy it. When I looked the next day it was gone, and I couldn't believe I hadn't acted sooner. Fast forward a month later to my birthday. My girlfriend came out with this big guitar box. I opened it up and there it was. She'd secretly bought it for me. I was ecstatic.

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

TR: I've got a few favourite amps, one of them being a 64' grey panel Vox AC30. That amp with a Strat and a reverb pedal is so 3D sounding. You didn't need a tonne of pedals with that amp, it's just so musical, and when you wind it up, man it's something else.

GT: What action do you have on your guitars?

TR: On my resonators I have a medium high action. Using a lot of slide so I don't want the action too low else you'll end up hitting the frets, but I also need the strings low enough to be able to play fretted too. I've had the resonators set up well which is so important with that style of guitar. The neck angle is everything. On my Gibsons and Fender Strats the action needs to be a bit lower, but not so low that you can't dig in. I

"There are so many players that I find inspiring. If I hear a great solo or song it just makes me want to pick up the guitar and play."

in treble. It's not something that you'd want. I've used a lot of different makes over the years, like Planet Waves, but my go-to cables are the Mogami Gold Series. They're fantastic, great build quality, and sound brilliant.

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

TR: I'm not jealous of anyone's playing, but there are so many players that I find inspiring. If I hear a great solo or song it just makes me want to pick up the guitar and play.

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

TR: After rescuing the family and pets the first guitar I'd save would be my 1929 National Triolian. That guitar has become such a part of me since I got it that I'd be absolutely destroyed to lose it. It's one of those guitars that you pick up and feel immediately inspired; songs seem to

like to be able to get under it, else you find it can slip from under your fingers easily. When I first started playing guitar, I was all about low action. As my style developed, I realised that I wanted a guitar action that I had to fight a bit. If your action is too low that can make you sound smooth, and if you're not careful, shreddy.

GT: Who was your first influence to play?

TR: Brian May was probably the first guitar player that I became aware of and really sparked my interest in the instrument. Queen's, A Night At The Opera had a huge impact on me. I remember listening to Good Company and being astounded by the way Roy Thomas Baker EQ'd Brian's guitar to sound like a New Orleans jazz band. It was around the same time I discovered Jimi Hendrix and Son House, two blues guys that totally changed my musical landscape. When I first listened to Son House it was like hearing



Troy Redfern with his beautifully aged 1929 National Triolian guitar

something from a different planet. It was so raw and visceral, and to me it felt like the most honest musical expression I'd ever heard. Son House was the reason I learnt about open tunings and bottleneck, and as soon as I did, I knew that slide guitar was my calling.

GT: What was the first guitar you lusted after?

TR: Maybe it was Zappa's yellow Strat. I wore out my copy of Does Humour Belong In Music. His guitar looked and sounded so great on that video. These days I'm usually lusting after vintage Nationals, Silvertones or Harmonys. I'd love to get a vintage Gibson P90 Goldtop one day.

GT: What was the best gig you ever did?

TR: A couple of years back I was out in Poland playing a festival. At the press conference I'd met Ron 'Bumblefoot' Thal and we hit it off straight away. Later he asked me if I was coming to the

jam on the encore of Anthony Gomes set. I went along and ended up playing the encore using Ron's double-neck guitar. That was a blast.

GT: And your worst playing nightmare?

TR: I've played shows where amps have done down literally just as I've gone on stage. That's a complete nightmare. Another nightmare thing is breaking a string early in the set on a guitar that you don't have a spare for. In the moment it's more stress than you need.

GT: Do you still practise?

TR: When I was in my 20s, I practised a lot. I really got into modes and scales, I really wanted to get a complete handle on intervals so in an improvisational situation I could add any melodic flavour at will. These days I do a lot of writing so don't have as much time to focus on that type of practice. My practising now is

generally relearning guitar parts for recording or working on improving solos. If I have a solo to record, I'll spend time working on scale and fingering options so when the time comes to do the take, I can be free on the instrument.

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

TR: I spend a good half hour playing, just to make sure my hands are warmed up. It really helps to free up your muscles and tendons. It's never good starting a show cold.

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

TR: Vinnie Colaiuta on drums, Trilok Gurtu on percussion, George Duke on keys and Bruce Thomas on bass. His bass lines on Elvis Costello's Armed Forces are absolutely phenomenal.

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

TR: There are so many great guitarists that have added to the evolution of the instrument. Jimi Hendrix obviously is someone who redefined the electric guitar and was a real innovator, taking the blues into the stratosphere. Then there's Wes Montgomery and Django Reinhardt, both so distinctive and hugely influential. If I had to pick three of the greatest, they would be Frank Zappa, Chris Whitley, and Allan Holdsworth. Zappa had such a unique, creative style and was a master of tone across his sprawling output of records. He was unbelievably inventive as an improviser. Chris Whitley's playing was so stark and raw. It sounded like pure emotion, a guy with his own personal vocabulary on the instrument. Then you have the peerless Allan Holdsworth. That guy was an alien, so far ahead of anything that was being done on the instrument, even now.

GT: One solo you really wish you had played?

TR: Frank Zappa's Watermelon In Easter Hay from the 1979 Joe's Garage album. To me it's the ultimate guitar solo. The main theme has so much vibe, that clean Strat through the Space Station echo, it's timeless. Being in 9/4 you'd think it would be jarring, but it's quite the opposite, and the Mixolydian flavour, the way Frank uses it is just beautiful.

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

TR: I think I'm most proud of the material on my new record. I worked hard to focus on writing good songs, good solos and cut away all the fat. The album was recorded at Rockfield, my dream studio, with the best musicians and is a huge step up in production. Making this record really showed me that if you get the right team, you can get amazing results.

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

I'm focusing on promoting my new album ...The Fire Cosmic! I'll be releasing singles from that this year, then dropping the album at the back end of the summer. I have a few festivals booked for this year, then a two-month UK tour next year in March and April with Wille & The Bandits.

Troy Redfern's new album ...The Fire Cosmic! is released on August 6th by Red7 Records at www.troyredfern.com

ALBERT KING

Was He The Greatest Ever?

Breaking out the Flying V and using ideas from eight all-time blues legends, **Jon Bishop** seeks to answer the contentious question, “Was Albert King the greatest electric bluesman of them all?”

ABILITY RATING

Moderate



Info

Key A Tempo Various **CD** TRACKS 4-21

Will improve your... ✓ Blues soloing and phrasing
✓ Fingerstyle lead ✓ String bending and vibrato

Albert King is perhaps the quintessential electric blues guitarist. Raised on a Mississippi cotton plantation he learnt the guitar as a child. But with no obvious influences around him this natural leftie simply picked up a regular guitar and turned it over, so the thin strings were at the top and the thick ones down below. He made his first guitar out of a cigar box, a tree branch, and a length of wire.

The style he devised was powerful and unique, and a big influence on other players. You can clearly hear him in the playing of Eric Clapton, Gary Moore, SRV and others, but several factors helped to forge his style.

First, his playing of a right-handed guitar left-handed, meant that large string bends were easier as the fretting hand is stronger when pulling down. In addition Albert used thin strings and had powerful hands. This made it possible to execute large bends using his first finger, as well as second and third.

Albert's use of sparse phrasing is also hugely imitated. His use of a back-to-front

guitar possibly limited the chances for crazy runs and lots of notes. So he often used two or three main motifs in a solo, recycled with various elements being developed on the fly.

Studying the styles of great musicians can unlock their playing secrets. Look at some of the phrases from this month's examples. You may notice that many of the phrases start on the offbeat. This provides a sophisticated sound and adds an element of surprise. If you count the quavers, 1 + 2 + 3 + 4 + most lines start on the 'and' of 4 and the 'and' of 1'. This sounds less predictable than starting on the downbeats. Limiting the rhythmic and tonal palette to simple things such as this and the Minor Pentatonic scale, helps to free up the creativity. Albert is famed for his use of space. The phrases are expertly placed with gaps for the listener to digest the ideas.

String bending became popular with the advent of the electric guitar and guitarists like T- Bone Walker. Other bluesmen such as BB King soon caught on and the technique was adopted by early blues, rock and roll and

country guitarists. (See *Boxout*).

In this article we have recorded an Albert style solo over a track with a rhumba feel. We then recorded solos in the style of seven iconic players who have been touched by the Albert influence. These are: Stevie Ray Vaughan, Eric Clapton, Jimi Hendrix, Gary Moore, Jeff Beck, Billy Gibbons and Eric Gales. We play a solo in the style of each one in turn focusing on areas that have 'a bit of Albert' about them. We finish with a 24-bar piece imagining our guitarists feeding off of each other as they play a phrase each. We stay in the blues friendly key of A, and the scales used are:

A Major Pentatonic (A-B-C#-E-F#)

A Minor Pentatonic (A-C-D-E-G)

Albert favoured A Minor Pentatonic fingerings and simply bent the notes to fit when Major sounds were required. For the last few examples we stretch out and put the ideas to the test by including a couple of different keys, tempos and blues feels.

With the exception of SRV on some tracks and perhaps Clapton on the Cream number, Strange Brew, our guitarists aren't direct copyists; rather they turn the Albert influence into something of their own. Hopefully there will be a phrase in here to spark your own creativity, and maybe help you answer the burning question: Was Albert King the greatest electric blues guitarist of all? **IT**

TECHNIQUE FOCUS **STRING BENDING**

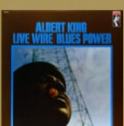
String bending is a great way to add expression. The ability to manipulate any note on the fretboard in this way is a great asset, and means you can access all those microtonal intervals not available on instruments like the piano. If you want to create an upward glissando (a smooth upward glide in pitch) then simply bend the string up to the desired pitch at the desired rate. If you would like to create a downward glide then you can pre-bend the string and then release it. Once the string is bent to pitch you can add finger vibrato to help with the intonation and add interest and feeling. A key problem area when developing the string bending technique is intonation (bending in tune). Just like a singer needs to practise singing all the pitches in tune so does the string bender. Before attempting any string bending it is a good idea to warm up. Make sure you stretch out the muscles of the forearms and warm the hands up fully. This will improve performance and help to prevent injury. A popular method of developing your ability to bend to pitch is to choose a target tone. The A Minor Pentatonic provides some familiar territory, so let's choose the notes G and A to practise with. Play the note G at the 8th fret, second string with your third finger. You can place other fingers behind the third finger for added strength. The A note is the target tone you are aiming for when you bend (10th fret on the same string) and you can fret this before bending to get a reference pitch. Now bend the G note up by one tone (two frets) until you think you have hit the A. You can check and re-check the intonation by playing the fretted A. Before long your muscles will memorise the amount of pressure it took to get to the right pitch and also the sound of the 'in tune' A note. You can use this method for semitone (one fret) and tone-and-a-half (three fret) bends.



Albert King smoking his pipe and playing one of his custom built Flying Vs

“Albert’s playing of a right-handed guitar left-handed, meant that large string bends were easier as the fretting hand is stronger when pulling down”

PAUL NATKIN / GETTY IMAGES



TRACK RECORD There are many great albums to check out by Albert King and indeed all of our featured artists. The 1983 album entitled ‘In Session, Albert King with Stevie Ray Vaughan’ is well worth a listen. If you are looking to be blasted with raw blues power then the 1968 live album entitled ‘Live Wire/Blues Power’ will serve you well. Lastly, Born Under A Bad Sign (1967) is rightly iconic!

»

EXAMPLE 1 ALBERT KING

CD TRACK 4

Our first track is in the style of the man himself. All the notes are plucked with the thumb and first finger of the picking hand. The flesh provides a full but snappy tone. The phrasing is sparse and the motifs are recycled to give the listener something to latch onto. The aspect that may provide a technical issue

is the string bending technique. Make sure the bends are musical and keep an ear on the intonation. There are so many ways to bend a string in terms of timing and pitch, and playing with these parameters is one of the main ways that Albert kept his simple lines fresh, vibrant and exciting.

EXAMPLE 1 ALBERT KING

♩ = 120

COUNT IN

Bridge pickup with light overdrive

f

A6

BU

BU BU

10 8 10 10 (12) 10 (12) 10 (12) 8 10 10

E B G D A E

1

6

D6

BU BD

(10) 10 10 9 (10) 8 10 8 8 10 8 10

1/4 1/4

A6

BU

10 5 5 8 7 (9) 5 7 7

E B G D A E

11

E9

BU BD BU BD BU

9 (10) (9) 9 (10) (9) 9 (10)

D9

BD BU BD

(9) 9 (10) (9) 10 12 8

1/4

A6

BU 1/4

10 5 5 8 7 (9) 5 7 7

E B G D A E

EXAMPLE 2 ERIC CLAPTON

CD TRACK 6

In this next example we take some core Albert style ideas and transport them into the world of Eric Clapton. EC has a fiery string bending and finger vibrato style due in no small part to the influence of players like Albert and Freddie

King. The 'woman' tone is achieved by selecting the neck pickup and rolling the tone control down. The turnaround in bars 13 and 14 is pure Clapton, but you will clearly hear the Albert King influence.

EXAMPLE 2 ERIC CLAPTON

♩ = 120

COUNT IN

Neck pickup with light overdrive

f

A6

BU

BD

BU BU BU BD

15 (17) (15) 14 15 (17) 15 (17) 15 (17) (15) 13

E B G D A E

1

5

D6

BU

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

1/4 1/4 1/4 1/4 1/4 1/4

E B G D A E

EXAMPLE 2 ERIC CLAPTON ...CONTINUED

CD TRACK 6

9

12

EXAMPLE 3 JIMI HENDRIX

CD TRACK 8

Albert often bent strings up and let the notes on adjacent strings ring out and clash. This created a dramatic, ear grabbing effect. Jimi took this to the next level and we start out with a classic Jimi style, clashing bend. As you bend the

second string up let the third string get caught under your bending finger. This will pre-bend this string. If you then pick this string, the notes on the second third string will ring out and a cool sounding dissonance will be produced.

$\text{♩} = 140$

COUNT IN

Let ring - - - - -

f BU BD PB 8

8-(10)-(8) 8-(9)-7-5-7-5 7/9 5 7

8-(10)-(8) 8-(9)-7-5-7-5

6

D6

BU BU BU BU BU

5 8 10 13 10 13 10 13 10 13 10 13

7-(9) 10-(12) 12-(14) 12-(14) 12-(14) 12-(14) 12-(14) 12-(14) 12

6

A7#9

E9

13 13-14 13 13-13 13 13-14 13 13-14 13 13-14 13 13-14

12 12-12 12 12-12 12 12-12 12 12-12 12 12-12 12 12-12

11 11-11-11 11 11-11-11 11 11-11-11 11 11-11-11 11 11-11-11 11 11-11-11

12 12 12 12-12-12 12 12-12-12 12 12-12-12 12 12-12-12 12 12-12-12

9

EXAMPLE 3 JIMI HENDRIX ...CONTINUED

CD TRACK 8

EXAMPLE 4 JEFF BECK

CD TRACK 10

Jeff Beck has a unique, 'vocal' guitar sound. Here, instead of string bending we are using the whammy bar to change the pitch of the notes. Just like Albert the thumb is used to pluck the notes. One of the key techniques used in this solo is

the scoop into the notes. This is done by fretting the note and depressing the whammy bar prior to picking. As you pick the note let the whammy go back to pitch. This creates an upward gliss, not unlike Albert's swooping bends.

EXAMPLE 5 GARY MOORE

CD TRACK 12

Gary Moore turbocharged his blues tone by playing through a flat-out Marshall stack. It is easy to hear the Albert King influence in the aggression of the string bending and finger vibrato. Again we start with well-defined pair of

motifs. These are then repeated and developed through the 12 bar form. There is another variation on the classic Albert King lick to study in bars 13 and 14. Gary said, "Sometimes only an Albert King lick is the right thing to start a solo!"

$\text{♩} = 70$ Swing eighths

COUNT IN

Bridge pickup with overdrive

f

A7 D7 A7

BU BU BU BU

10 8-10 10-12 8-10 10 13-15 13-15 13-10 13-10 8-10 8-5

11

6

D7

BU BU

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

9

A7 E7

BU BU

12-13 12-10 8-10 5 8-5 8 5 8-5 8 5 8-5 8 5 8-5 13-15 15-17 15-17 13

14

12

D7 A7 E7 A7

BU BU BU

20-22 17 20-17 19-20 19-17 19-17 19-17 19-17 15 8-10 5 8-5 7-9 7-5 5 5

7

EXAMPLE 6 ERIC GALES

CD TRACK 14

Here the wah-wah pedal adds an extra 'vocal' quality to the phrases. This type of Pentatonic based line with sparse phrasing is typical of the Albert King

influence. As with King, the string bending is a key feature so so make sure you keep an ear on the intonation of the string bends.

$\text{♩} = 90$

Am

Bridge pickup with wah and fuzz

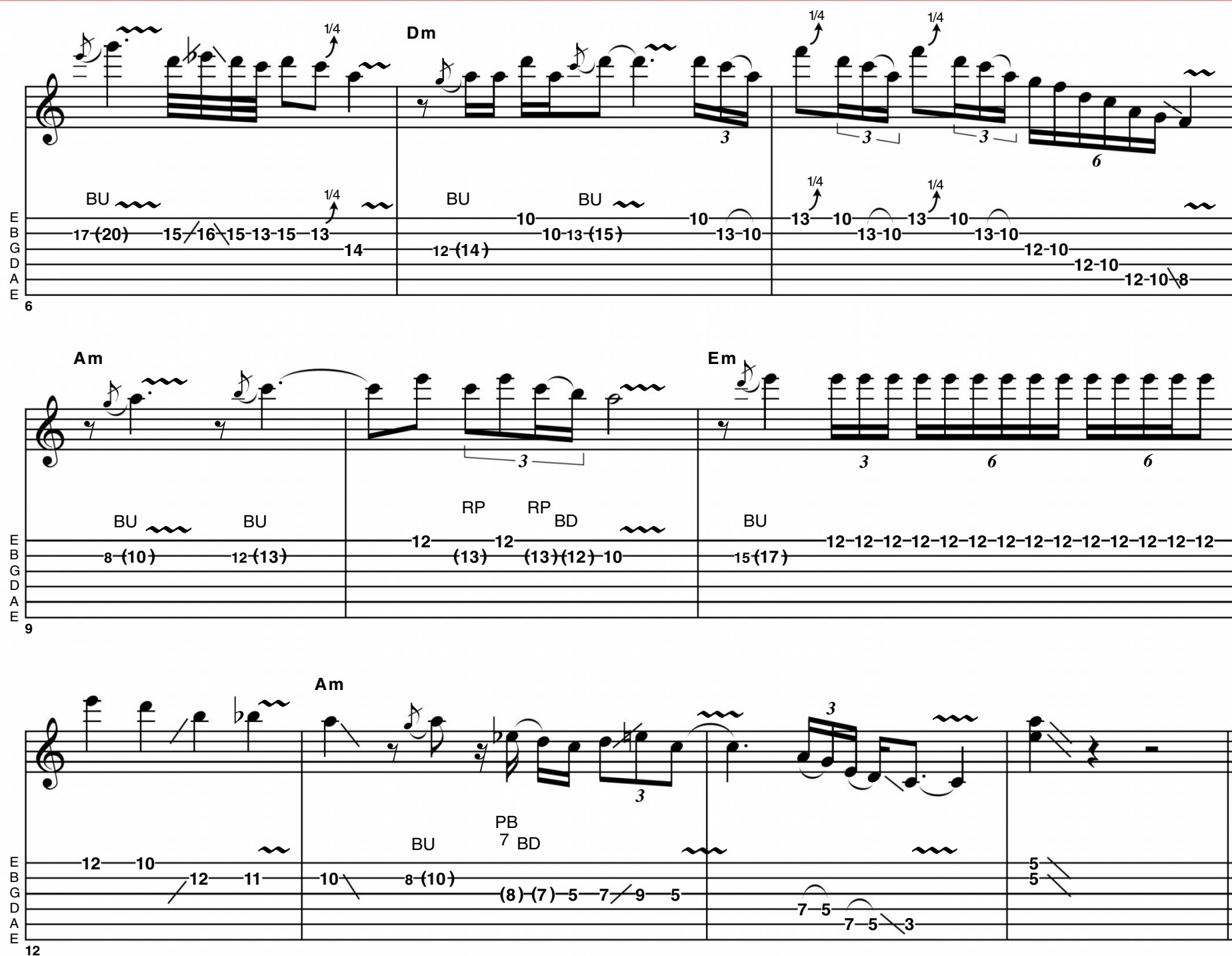
BU BU BU

8-10 5 8 5 5 7 8 5 8-10 13-15 15-17

3

EXAMPLE 6 ERIC GALES ...CONTINUED

CD TRACK 14



6

Am

Em

9

Am

12

EXAMPLE 7 STEVIE RAY VAUGHAN

CD TRACK 16

Of all our featured players SRV is the one where Albert's influence can be heard most strongly. Space is left where the vocals would be and SRV often did this classic blues self-accompaniment technique where each vocal phrase is

followed by one on the guitar. Check out the second finger bending as marked in bars 2, while bar 5 features a classic bit of Albert King vocabulary. This one also works well over a blues turnaround, intro or ending.

♩. = 58 Slow Blues

COUNT IN

Neck pickup with light crunch & Leslie cab

f

B $\flat$ 7

E $\flat$ 7

1

B $\flat$ 7

E $\flat$ 7

4

EXAMPLE 7 STEVIE RAY VAUGHAN ...CONTINUED

CD TRACK 16

7

10

12

EXAMPLE 8 BILLY GIBBONS

CD TRACK 18

To stretch out and test our techniques we are heading into Texan blues-rock territory. The backing track here is more of a classic ZZ Top style affair and

doesn't follow the classic 12 bar blues form. Again the use of motifs, space, string bending and finger vibrato is to the fore, as it was with Albert.

♩ = 125

Bridge pickup with overdrive

f

3

6

EXAMPLE 8 BILLY GIBBONS ...CONTINUED

CD TRACK 18

9

C5 B $\flat$ 5 G5 D $\flat$ 5 C5 B $\flat$ 5 G5 B $\flat$ 5 G5 C5 B $\flat$ 5 G5 C5 B $\flat$ 5 G5

BU 7-(8) 6 6-(8) 6 3 3 15-17-15 15-17-15 17 15-17-15 15-17-15 17 BU

13

C5 B $\flat$ 5 G5 D $\flat$ 5 C5 B $\flat$ 5 G5 B $\flat$ 5 G5 G7

3 Let ring - - - - - BU BU BD 18-18-18-18 17-(19) 17-(19) 17-(19) 17-15 17-15-14 15 6-(8) 3 3 6-(8)

16

BU BD 3 6 3 6 5 3 5 5 3 5 3 5 3 5 3 3 5 5 5

EXAMPLE 9 FINAL JAM

CD TRACK 20

For this one we imagine all our guitarists taking the stage for a jam. Each guitarist plays a signature phrase, which is then answered by the next. We have

notated all of the sounds and pickup sections, but you could simply play this with your own sound to keep it simple.

ALBERT KING

$\text{♩} = 120$ COUNT IN

Middle pickup with light overdrive *f* BU 10 8-10 10-(12) BU BU 10-(12) 10-(12) 8 10 10

1

JEFF BECK

Bridge pickup with overdrive Tone Control 2 scoop scoop D6 scoop Gargle [.] NH Gargle

6

BILLY GIBBONS

Bridge pickup with overdrive A6 1/4 1/4 8 5 8 5 8 5 8/10 8

EXAMPLE 9 FINAL JAM ...CONTINUED

CD TRACK 20

ERIC CLAPTON

E9

D9

Neck pickup with light overdrive

BU

10-13 10 13 (15) 10-10-10 13 (15) 10-10-10 13 (15) 10-10 10 13 (15) 10-10-10 12-10 13 13-10 12

E B G D A E

10

A6

GARY MOORE

Bridge pickup with overdrive

BU BU

10 8 (10) 5 8 5 7 (9) 7 5 7 5 7 7 15 (17) 15 (17) 13 14

E B G D A E

13

SRV

Neck pickup with overdrive

BU BU BU BU BU

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

E B G D A E

16

ERIC GALES

JIMI HENDRIX

E9

Bridge pickup with overdrive & wah wah

BU

13 (15) 13 14 13 13 10 10 17 7/9 7 9 7 9 8 7

E B G D A E

20

D9

A6

A5

BU PB 7 BD

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

E B G D A E

24



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MR ABLE

th•mann



REB BEACH

Video Masterclass

Rock legend and two-handed tapping virtuoso Reb Beach presents his guitar trademarks as he takes a melodic shred solo over Jason Sidwell's uptempo rock track, Flying High. **Jon Bishop** is your guide.

ABILITY RATING

Advanced ★★★★★

Info

Key Em **Tempo** 160bpm **CD** TRACKS 22-24

Will improve your... ✓ Two-handed tapping techniques

✓ Melodic phrasing ✓ Whammy bar vibrato and dives

For many music fans, Reb Beach needs no introduction as he's been an integral part of American music since the late 80s. This ranges from session work with Chaka Khan and The Bee Gees, stints with Night Ranger and Dokken, projects with The Mob (2005) and Black Swan (2020) through to his two most prominent gigs, Winger (1988-now) and Whitesnake (2002-now). Add in his popular Cutting Loose guitar instructional video (1991) and recent instrumental album, A View From The Inside (2020), and Reb has had a fruitful music career for sure.

So it's with great pleasure that GT presents Reb this month with an uptempo rocker by Jason that he performs not only with memorable and melodic phrases but also some seriously impressive two-hand tapping.

Clocking in at a brisk 160bpm, Flying High has a classic chugging eighth-note rock feel. The track is constructed using chords derived from harmonising the notes in E Natural minor (E-F#-G-A-B-C-D). This creates the chords of E Minor, F# Diminished, G Major, A Minor, B Minor, C Major and D Major. Because these chords come from E Natural Minor, Reb largely keeps to this scale and its reduced version, E Minor Pentatonic (E-G-A-B-D). For you to navigate the backing track and try out some ideas of your own, we have provided diagrams for these two scales. The first is the popular shape one version of E Minor Pentatonic which is a great choice for

generally rocking out and provides a solid home base. The second is for the E Natural Minor scale which adds two colour tones, F# (2nd) and C (Minor 6th) to the E Minor Pentatonic scale.

The use of a theme or motif is a strong way to frame an instrumental, providing a platform from which to branch out. Here, Reb opts for the perfect 5th interval as it creates a triumphant sound; film composer John Williams has used the perfect 5th for many of his most famous themes including Star Wars,

"This track is not too complicated. It's a Minor Pentatonic rock thing, which is right up my ally!"

REB BEACH

ET and Superman. Reb has created contrasting themes for the verse, pre-chorus, chorus and middle sections and these themes are repeated in the relevant places so the listener can latch onto them. Reb also adds slight variations the second time round to maintain interest.

The solo makes use of many exciting techniques such as natural harmonics, whammy bar pitch bending and vibrato, and finger vibrato. To enhance these, Reb uses lots of string bends and finger slides which further add to his musical individuality. Of course, there is also

considerable use of Reb's signature two-handed tapping which is highlighted and explained in the video discussion after his performance. To illuminate this, we have tabbed out six examples which act as further sources from which to learn, and to develop your own playing.

Hopefully there will be a new technique, lick or phrase in here for you to perfect. If you find one you like then memorise it and use it in future, especially if fast and impressive tapping is what's required. Once you feel you have got some or all of Reb's solo under your fingers, why not try creating a solo of your own? Check out the chord chart for the changes and, most importantly, use your musical intuition. Have fun and see you next time! **BT**

Next issue: Reb's Whitesnake six-string partner, Joel Hoekstra solos on Jason's track, Slither with Blues scale/Diminished scale usage and hybrid picked/tapped phrasing.

Get the Tone

Reb used his Suhr Custom Koa signature's bridge pickup with .009 gauge strings, and the tone and volume set to taste. He dialled in a high-gain overdrive on his Suhr-modified Marshall head. This was augmented with delay and reverb. Reb also used his Suhr Shiba overdrive for a extra gain in his solo. Any electric will work well, just dial up a creamy, saturated overdrive and experiment with the guitar's controls. Add reverb or delay to taste.



TRACK RECORD Reb is known for his work with Winger, who have released six studio albums to date. Winger (1988) contains the hit singles, Seventeen and Headed For A Heartbreak. For a career overview then the 2001 compilation album, The Very Best Of Winger will serve you well. Reb has also been a member of Whitesnake since 2002 and has recorded four studio albums with the group.

A smiley Reb used his Suhr 'Koa' Signature guitar for his GT track



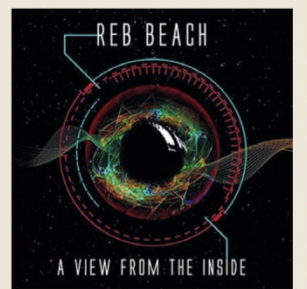
BRIAN KALDORF

REB TALKS ABOUT HIS ALBUM

Reb talks to Jason Sidwell about writing, two-hand tapping and gear for his recent instrumental album, A View From The Inside.

What processes did you take writing and recording A View From The Inside?

It started as just a hobby, so I would work on it here and there. As with all my music, it starts with a guitar riff or keyboard riff, and I build around that. You need a verse and a chorus and a solo section that is good to play over. I don't like playing over someone just chugging an E chord. I like to have chords to play over. I recorded all the music in my garage using Nuendo. I prefer it to Pro Tools, where all you do is swear at it! Once it was all done I sent a mix without the bass to a real bass player (I sound like a guitar player playing the bass!) and we went to a proper studio to do the drums.



With an instrumental rock album, the focus and amount of guitar being featured is considerable. Did you have any processes for presenting what you do on the guitar?

Giving lessons I found out that people seem to like my guitar solos. I thought having a whole album of me soloing rather than just 10 seconds in a song was nice. Now that I've done that, I will concentrate on a follow-up to my 2003 record called Masquerade, with vocals. Anyway, I guess the idea was to feature my guitar playing in a way that didn't get boring. I put keyboard solos throughout, so it wasn't all guitar. I wanted some sax solos, but I didn't know any sax players. Also, I wanted depth in the creation of the music, not just one genre for the entire thing. I often hear instrumental rock records where every song is a bunch of scales, like the guy is actually practising scales with the bass player, and the drummer is playing along for the fun of it. So for A View From The Inside, I recorded a couple of full-on rock songs, a few funk songs, a ballad, an Irish jig, and a jazz-fusion song. I wrote half the record on the keyboard. »



» **Are you conscious of balancing technique and melody when writing and recording?**

Absolutely! As with my writing with Winger and Whitesnake and Black Swan, It's all about the hook, baby! That's just what I have been taught and I have always preferred it that way. In the solos I try to be more of a Steve Lukather kind of guy with a good technique to melody ratio. It's like you know the guy can burn it up insanely when he wants to, but he gives it to you in perfect doses after he sings to you with melody.

How do you keep inspired with your tapping technique?

I come up with cool new tapping stuff all the time and I forget it an hour later. I am always saying, "Oh man, what was that cool tapping thing I was doing?" and then crickets begin chirping in my brain. Sometimes I record it, but I forget that I recorded it, haha! It's tough being me. I have only explored a fraction of my potential with it frankly, but there is SO much you can do with it that it's always inspiring because I have a, "Wow that's cool!" moment a few times a month.

A fan favourite over the years, there is a vibrant version of Cutting Loose included on the album. Did you want a fresh version of it and if so, what did you focus on?

The drum machine was so cheesy on the original, and I was dying to redo it with a real drummer. It's a very cool open-string riff I wrote when I was a kid, and it has been the most asked about song of my career, believe it or not. I added a melody guitar in the second verse which I adore, but it turns out *everyone* hates the solo. People got married to the solo in the instructional video, which I thought was just noodling. Now I agree with them and like the noodling solo better, haha! I experimented with a Digitech Whammy pedal on the new solo, and it's cool, but thin sounding and not as human.

You have a very rich and rounded distorted bridge humbucker tone. What do you favour from the gear used to how you engage with the guitar?

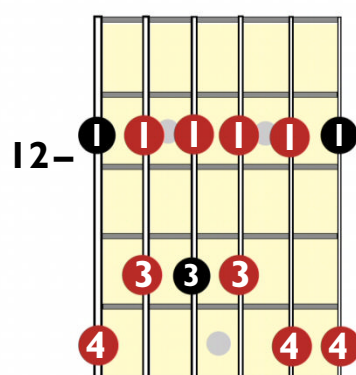
Guitar players are always asking about my sound, and I think the biggest component to it is the EMG 85 pickups. I play other pickups and I just sound like the 'thin sound man'. When I got the Dokken gig, I switched out all my pickups to DiMarzios, because you can't do George Lynch with active pickups. EMGs are just fatter in my opinion, but I wouldn't use them for a Strat tone or chirpy, cutting, screaming, on-fire Lynch or Van Halen stuff.



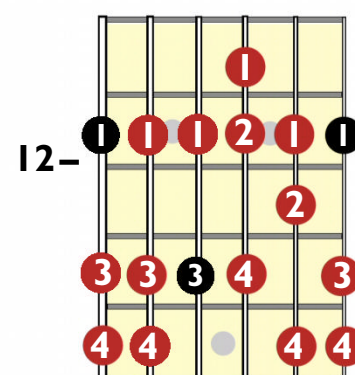
Here Reb is plucking the third string with his third finger (a) to sound the fretting-hand first finger's G note at the 12th fret. Plucking a new (often higher) string when playing fast tapping lines, rather than using a fretting hand 'hammer-on from nowhere' is somewhat unique and is a trademark technique of Reb's. Once he has plucked the G note, his second finger (m) is ready to tap at the 19th fret.

FLYING HIGH SCALES

E minor pentatonic



E natural minor pentatonic



TOP 3 LICKS

BARS 47-48 WHAMMY BAR INFUSED NATURAL HARMONICS

Natural harmonics on the third string are combined with rhythmic tapping on the whammy bar. The thumb of the fretting hand is used to mute the lower strings. The top three strings are muted with the fretting hand's first finger. This leaves the open third string free to ring out. The fretting hand's third finger is used to lightly touch the node points indicated in the tab.

BARS 78-79 EVH STYLE TAPPING PHRASE

This idea uses the classic tapping pattern EVH used in songs like Beat It. This one is relatively easy to play after a bit of practice. Reb refers to this lick as a 'place holder' as it can be repeated for as long as is required.

BARS 83-84 ASCENDING TAPPING PHRASE

This tapping idea is a little more tricky. When changing strings, the picking hand's third finger (a) is used to pluck the first note on the next string. The best strategy is to practise this idea slowly and get it under the fingers before raising the tempo.

FLYING HIGH **CHORD CHART**

INTRO
Em Cmaj7 D7 Am

CHORUS
Em C/E D Am7

VERSE 1
E5 D/F# G5 G/B C5 E5

PRE-CHORUS
G/B C D/F# G G/B C D Cmaj9/E

CHORUS 2
Em C/E D Am7 Play 3 times

VERSE 2
E5 D/F# G5 G/B C5 E5

PRE-CHORUS 2
G/B C D/F# G G/B C D Cmaj9/E

MIDDLE SECTION
D Am7 D Am7 Cmaj9/E

OUTRO CHORUS
Em C/E D Am7 Play 4 times E5

FULL PIECE FLYING HIGH

CD TRACK 22

INTRO [Bars 1-5] For the intro Reb delivers some simple open-string licks. These ideas set the scene and create a launchpad ready for take-off.

CHORUS [Bars 6-18] The opening verse presents the main theme. This

theme exploits the strong perfect 5th interval, and the rationale behind this is covered in detail by Reb during the video. Some EVH-style natural harmonics lead us into the verse.

INTRO $\text{♩} = 160$ **DRUM FILL**

Chords: Em, Cmaj7, D7, Am

Bridge Pickup With Overdrive & Delay

f BU BD

2 (4) (2) 0

2

2 0 2 0

10 12

1

CHORUS

Chords: Em, C/E, D, Am7, Em, C/E

BU

BU

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

6

Chords: D, Am7, Em, C/E

w/bar

BU BD

7 8 10 12 10 12 14 14 (15) (14) 17 17 X 12 15 14 15 14 12

11

Chords: D, C sus2

16va

NH

w/bar

14 12 12 11 12 7 8 7 7 5 4 0 3 0 2 3 7 7 5 5 5 5

15

VERSE 1

Chords: E5, D/F# G5, G/B C5

PM - -

BU

2 4 2 4 (5) 4 2 0 2 2 4 4 4 0 7 5 4 7 5 7

19

FULL PIECE FLYING HIGH

CD TRACK 22

VERSE 1 [Bars 19-28] Verse two again uses the perfect 5th as a foundation to create a memorable and catchy melody. The tapping run is relatively straightforward once you have practised the pattern. Reb demonstrates and explains the tapping techniques required in Example 1 during the video.

PRE-CHORUS [Bars 29 -34] The perfect 5th is once again thrust to the fore for the pre-chorus melody. Returning to a theme is a great way of stamping your personality on a track. The whammy bar gargle in bar 32 is achieved by pressing down on the end of the bar and letting your finger slip off the end.

PRE-CHORUS

G/B C D/F# G

8va G/B C D

Gargle

Gargle

E B G D A E

7 10 8 7 9 12 15 13 12 12 12 12 14 15 [15] 17 15 13

29

33

(8va) — Am7 — Em — C/E — D
 w/bar — w/bar — BU — BU
 14 — 12 — 15 — 13 — 12 — 13 — 15 — 12 — 13 — 12 — 14 — 12 — 12 — 14 — 12 — 14 — 12 — 14 — 14 — (16) — 12 — 15 — (17) — 12 — 15

FULL PIECE FLYING HIGH

TRACK 22

CHORUS 2 [Bars 35-51] Reb starts his improvised solo. The techniques required for the ascending tapping lick in bars 41-44 and the harmonics in bar 47 are explained and demonstrated during Example 3 and 4 in the video.

VERSE 2 & PRE-CHORUS [Bars 52-67] The melodies for the verse and pre-chorus are repeated here. To maintain the listener's interest a few subtle variations are added in on the fly - Reb is 'composing on the spot' here.

Sheet music for guitar, showing measures 41 through 52. The notation includes standard musical notation (treble and bass clefs, key signature of one sharp, time signature of 4/4) and guitar-specific notation (fingering, bends, vibrato, harmonics, and effects like PM - ' and BU).

Measures 41-44: Chorus 2. Features an ascending tapping lick. Chords: D, Am7. Fingering: 7-9-11-7-9, 8-10-13, 12-10-8-7, 7-8-10-14-12-10-8-12-14-15-17-15.

Measures 45-47: Continuation of Chorus 2. Chords: Em, C/E, D. Includes a section labeled 'doop' with 'NH' (natural harmonics) and 'BU' (bottleneck) notation.

Measures 48-51: Continuation of Chorus 2. Chords: D, Csus2, 16va. Includes a section labeled 'doop' with 'NH' and 'w/bar' (with bar) notation.

Measure 52: Verse 2. Chords: E5, D/F#, G5, G/B, C5, E5. Includes a section labeled 'PM - '' (pedal point) and 'BU' (bottleneck) notation.

FULL PIECE **FLYING HIGH**

TRACK 22

MIDDLE SECTION [Bars 68-77] The middle section again uses the perfect 5h interval to create yet another catchy hook. The ascending tapping line that

leads into the outro chorus uses the same techniques, as Reb explains during Example 4 on the video.

56

Chords: D/F# G5 G/B C5 E5

Techniques: PM, BU, BD

Fingering: 9 9 9 9 12 (13) (12) 10 8 10 10 12 12 12 8 10 8 7 10 8 7

60

PRE-CHORUS

Chords: G/B C D/F# G

Techniques: BU BD

Fingering: 15 (17) 12 14 15 17 19 (20) (19) 7 10 8 7 9 12 15 13 12 12

64

Chords: G/B C Gargle D Cmaj9/E

Techniques: BU BD

Fingering: 12 12 14 15 [15] 17 15 13 15 17 (19) (17) 15 14 15 14 14 15

68

MIDDLE SECTION

Chords: D Am7 D Am7

Techniques: BU BD

Fingering: 15 17 (19) (17) 15 14 14 15 17 15 14 15 12 14 12 14 14 14 12

72

Chords: D Am7 D Am7

Techniques: w/bar

Fingering: 11 11 7 7 4 2 2 12 14 14 16 15 17 17 12 15 19 12 19

TRACK 22

on the video. The tapping ideas in this section become a little more complex to navigate. Luckily Reb explains what he is doing during Example 6.

FULL PIECE **FLYING HIGH**

TRACK 22

84

8va **D**

Am7

w/bar

1/4

1/4

BU *BU* *w/bar*

13 17 (19) 17 15 13 15 17 (19) 17 19 (20) 19 17 15 19 (22) 19 22 21

22 (24) 22 22 (24)

a

86

(8va) **Em**

C/E

D

BU

15 (17) 15 12 15 12

BU BD

14 (16) (14) 12 14 12 14 12 14 12 14 12 10

0 0 0 0 0 0 0 0 3 0 3 0 5 3 3 0

89

Am7

Em

C/E

w/bar

w/bar

BU *w/bar*

0 1 0 1 3 1 0 2 0 0 0 (-1) 0 0 12 12 12 14 14 (15)

92

D

8va

Am7

BU

17 (19) 17 15 17 (19) (20) 19 (20) 19 17 (22) 17 19 17 20 17 (22) 19 15 (22) 20 (22) 19 22

94

E5

w/bar

w/bar

w/bar

BU *w/bar*

22 (24)

0 0 0 (-2) 0 (-1) 0

VIDEO & 24

The key move is to tap the notes notated with boxes round them with the third finger of the fretting hand.

EXAMPLE 2 EVH STYLE TAPPING PHRASE This idea uses the same classic tapping pattern as Example 1. However, it is a touch easier to execute, as there is no fretting-hand tapping required. The picking-hand tapping finger can be moved up and down various notes of the scale to create contrast.

EXAMPLE 3 WHAMMY BAR INFUSED NATURAL HARMONICS
Here natural harmonics on the third string are combined with rhythmic tapping on the whammy bar. The thumb of the fretting hand is used to mute the lower strings. The top three strings are muted with the fretting hand's first

finger. This leaves the open third string free to ring out. The fretting hand's third finger is now used to lightly touch the node points indicated in the tab. The whammy bar is depressed in an eighth-note rhythm, but you could choose to tap out any rhythm you wish.

8^{va}-----

[illegible]

6 DEMONSTRATED EXAMPLES

VIDEO & 24

EXAMPLE 4 ASCENDING TAPPING PHRASE This tapping idea is a little more tricky to get used to. When changing strings the picking hand's third finger (a)

is used to pluck the first note on the next string. The best strategy is to practise this idea slowly and get it under the fingers before raising the tempo.

1 a a a

(8va) w/bar w/bar

3 a

EXAMPLE 5 PENTATONIC BASED TAPPING PHRASE Here Reb uses the concept for changing strings featured in Example 4, but here applies them to

a Pentatonic fingering. This idea will work in any of the Pentatonic positions or shapes. Notice Reb starts by plucking with his second finger (m).

1 m a a a a a

EXAMPLE 6 ELONGATED TAPPING PHRASE In this final idea Reb elongates the phrase by tapping up and down the string before moving up to the next.

1 m a a a a

2 a a a a

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THE CROSSROADS

Chord Voicings

This month at the Crossroads, **John Wheatcroft** finds the chordal connections from modern bluesman Kirk Fletcher, to jazz legends Joe Pass and Wes Montgomery, via the great Robben Ford.

ABILITY RATING

Moderate - Advanced



Info

Key B, Tempo 130bpm CD TRACKS 25-32

Will improve your... ✓ Chord form vocabulary

✓ Harmonic sophistication ✓ Application of tension and release

In jazz-speak the term 'comping' is used as an abbreviation for the all-encompassing topic of accompanying. For any aspiring blues or jazz guitarist this is a crucial and absolutely essential area of study. The ability to accompany with intelligence and sensitivity is one of the most effective skills we can develop. Even though you might have the most incredible single-note chops, with phenomenal speed and articulation, if you can't comp well you'll probably never get the opportunity to showcase these assets as nobody will want to play with you!

Secondly, rhythm playing need not be the poorer relation to soloing. With intelligent consideration and skill, the rhythm part can be every bit as creative, challenging, sophisticated, hip and impressive and you'll find your popularity among fellow musicians will rise exponentially as your comping skills develop. To be a good rhythm player, you need to be a good team player. Familiarise yourself with the roles of each respective instrument in the 'rhythm section', usually the drums, bass and often in classic jazz settings you'll need to share comping duties with a piano player; while in blues styles it's not uncommon to find yourself on stage with any combination of piano, keyboards and even

another guitarist, all playing at the same time.

A critical skill to develop here is to listen carefully and then respond to your musical surroundings. What does the music need specifically from you to make things sound better, right now, at this present moment? Sometimes the answer to this might be to play nothing at all. Assuming you'd like to participate, however, the key lies in having a

"I like to have a whole big handful of ideas over the different chords"

KIRK FLETCHER

range of potential options available at all points. The more ways you have to express the same harmonic framework by exploring different voicing options, along with other equally important factors such as tone, dynamic control and rhythmic awareness, the better equipped you'll be to choose the right part, with the right sound and in the right place.

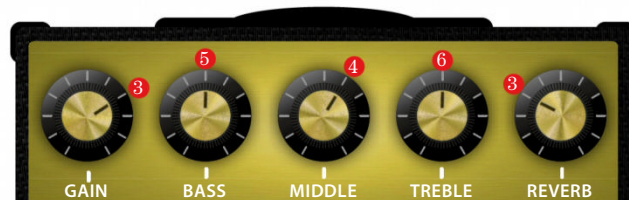
One player that has most definitely done his homework, and once again typifies perfectly the concept of a 'crossroads-player',

is Kirk Fletcher. One time Fabulous Thunderbird, Kirk continues to establish a hugely successful career as solo artist, with an impressive and ever expanding portfolio of album releases under his own name. You might also have spotted him driving the rhythm section for Joe Bonamassa's Three King's tour. Fletcher's playing is a perfect combination of blues and gospel, with a healthy measure of jazz and swing, particularly when he approaches rhythm guitar. There are clear Robben Ford influences here, although Kirk has assimilated these ideas to make them every bit his own. He simply sounds glorious and we'd urge you to check him out.

We start our study of expanded and sophisticated rhythm guitar options by looking at a selection of ideas from the sophisticated blues side of the tracks, beginning with an idea taken directly from Kirk's own comping vocabulary. Next up, we take a short journey over to the jazz world and look at ideas ranging from T-Bone Walker, a player that could comfortably live in both blues and jazz, to Joe Pass and Bireli Lagrene. We follow this with a set of exercises designed to promote your knowledge and range of chord voicings, and then round things off with a cohesive 12-bar study that contextualises these ideas and more and will hopefully provide you with a springboard to further ideas and exploration. **U**

TECHNIQUE FOCUS LESS IS MORE

YOU MIGHT NOTICE that the vast majority of chord voicings presented here are made up of combinations of three or four notes, rather than selecting all of the available six strings. You can say a lot with such a restricted number of strings and being more selective with the notes you choose to include, avoiding any unnecessary doubling of intervals, can assist with clarity of your tone; it also helps the guitar sit in the mix with other instruments and the nimble nature of these smaller voicings encourages movement in your parts, which can create a greater sense of interest for both the listener and for you, the performer. It's a great idea to develop a large vocabulary of related voicings for each of the chord types in common usage, but to begin with make sure you are completely secure with Major (R-3-5) and Minor (R-3-5) triads and the most commonly used 7th chords, namely Major 7 (R-3-5-7), Dominant 7 (R-3-5-7), Minor 7 (R-3-5-7), Minor 7 flat 5 (R-3-5-7) and Diminished 7 (R-3-5-7). Make sure you can find appropriate voicings for these chords in multiple fretboard locations and in all keys. Once these are secure, we can then turn our attention to more expansive harmonic options. You could consider keeping a notepad handy and writing these shapes out, maybe adding a new form or two each week over the coming months.



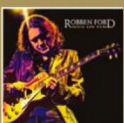
Get the Tone

As we're aiming for jazzy sophistication to blues, and vice versa, try a tone that is somewhere in the middle. So perhaps select the neck pickup but feel free to dial in a slightly brighter amp tone, or go like Kirk and choose a guitar with a neck position single-coil. I used a Fender Tele with an EMG T-set on the neck pickup throughout. Keep a watchful ear on articulation, so all notes ring true; and keep all idle open strings at bay with proper muting.

Kirk Fletcher often uses a T-style guitar with a P90 in the neck position



STEVE SNOWDEN / GETTY IMAGES



TRACK RECORD Kirk Fletcher's *Burning Blues: At The Baked Potato* captures Kirk and his band on top form. The album that started things for Kirk was *Live – Jimmy Witherspoon And Robben Ford*, so why not add this to your list. Danny Gatton's instructional DVD for Arlen Roth's *Hot Licks, Strictly Rhythm*, is full of great ideas that you can instantly use to expand your rhythm playing in a variety of settings.



EXAMPLE 1 EMBELLISHED BLUESY CHORDS

CD TRACK 25

We begin with a set of bluesy four-bar chordal phrases that are mainly concentrated on the highest three or four strings. Our initial Kirk Fletcher phrase, 1a) uses chromatic approaches and smooth and connected voice leading rather like a mini big-band arranged for guitar. In 1b) we see how Stevie Ray Vaughan exploits identical fingerings a tone apart, while our

Robben Ford example, 1c) shifts our voicings across to strings 2-4. We round things off here with a set of Danny Gatton pedal-steel like 6th voicings moved through B_b Mixolydian (B_b-C-D-E_b-F-G-A_b) and a Cornell Dupree-inspired phrase that moves a specific voicing found on each string group (1-3, 2-4, 3-5), diatonically through the neighbouring scale tones.

1a) Kirk Fletcher

♩ = 130 Swing

Chord sequence: A^b7, A7, B^b7, E^b9, B^b7, B^b7#5#9

Fingering (strings 11-14):

11	12	13-13	13	13	13	13	13	14
9	10	11-11	11	X	11	X	11	X
11	12	13-13	13	X	12	X	12	X
10	11	12-12	12	X	11	X	11	X

1b) Stevie Ray Vaughan

Chord sequence: B^b6, B^b9, E^b6, E^b9, B^b6, B^b9, B^b7#9

Fingering (strings 8-9):

8	8	6	8	8	6	6	4	9
7	7	5	X	8	8	6	X	9
8	8	6	X	7	7	5	X	7
								8

1c) Robben Ford

Chord sequence: B^b13, B^b7#5, E^b9, B^b13, B^b13#9, E^b13

Fingering (strings 11-13):

11-11	11	11	11	11-11	11	11	12	13
12-12	11		10	10	12-12	12	12	12
12-12	12	X	11	11	12-12	12	X	X
11-11	11	X	10	10	11-11	11	X	X

1d) Danny Gatton

Chord sequence: B^b7

B^b Mixolydian clusters with chromatic connection

Fingering (strings 4-10):

4	5	6	6	4	4	3	1	4	5	6	6	8	9	10
6	7	8	8	6	6	4	3	6	7	8	8	9	10	11
8	9	10	10	8	8	5	5	8	9	10	10	10	11	12

1e) Cornell Dupree

Fingering (strings 8-10):

10	8	6	6	9	8	6	6	10	8	7	7	7	5	3
9	8	6	6	8	8	7	7	10	8	6	6	6	5	3
10	8	7	7	10	8	6	6	11	10	8	8	8	6	5

EXAMPLE 2 EMBELLISHED JAZZY CHORDS

CD TRACK 27

We go uptown for the next five, beginning with a set of T-Bone Walker inspired rootless 9th chord voicings (3-5-7-9) through chords I9-IV9-V9. We expand upon these 9th voicings in 2b), illustrating how Wes Montgomery achieved this extended sound by juxtaposing drop-2 voicings of Fm6 (F-A_b-C-D) over B_b. In 2c) we develop this further a la Joe Pass by connecting each voicing with

a diminished 7th, implying a temporary V7-I in each case. The Kenny Burrell phrase in 2d) moves the big-band concept on and shows what can be achieved by moving the same shape in parallel (shifted to different string groups but maintaining the same intervallic relationship). We conclude here with a Bireli Lagrene idea that adds Altered tensions to each V7-I resolution.

2a) T-Bone Walker ♩ = 130 Swing

A 9 B_b9 E_b9 D9 E_b9 A 9 B_b9 E9 F9

E B G D A E

2b) Wes Montgomery B_b9 A 9 B_b9

E B G D A E

2c) Joe Pass E_b9 A dim7 E_b9 C dim7 E_b9 A 13 B_b13 B_b13sus4 B_bdim7 B_b9 A7 B_b7

E B G D A E

2d) Kenny Burrell B_b13

Parallel movement of 13th voicing

E B G D A E

2e) Bireli Lagrene B_b13 B_b7#5 E_b9 F7#5#9 B_b13 Fm11 B_b7#5#9 E_b6/9#11

E B G D A E

EXAMPLE 3 VOICING VOCABULARY EXERCISES

CD TRACK 29

In this section we're concerned less with specific musical phrases, although the chords that these exercises unveil will serve this purpose perfectly, once the initial forms have been assimilated thoroughly. In 3a) we establish a set of B $\flat$ 7 voicings that move through each note of the associated B $\flat$ Mixolydian scale in

turn (B $\flat$ -C-D-E $\flat$ -F-G-A $\flat$), although this scale connection is the highest note in the treble of each voicing and not in the bass. The specific choices here are open to modification; this is simply an effective set of options to support any of the melodic possibilities in this tonality. We echo this concept in 3b), albeit with »

3a) B $\flat$ Mixolydian scale

♩ = 130 Swing

Chord sequence: B $\flat$ 7, B $\flat$ 11, B $\flat$ add9, B $\flat$ 11, B $\flat$ 9, B $\flat$ 11, B $\flat$ 11, B $\flat$ 9

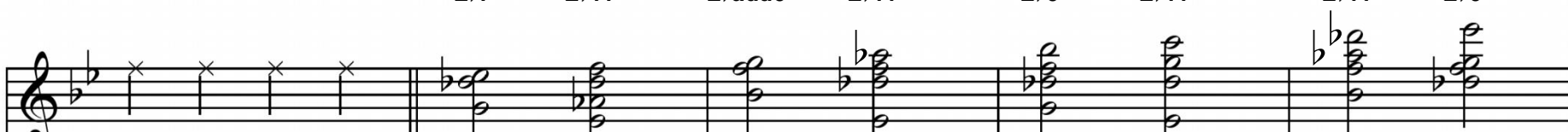


Fingerings (E B G D A E):

Chord	1	2	3	4	5	6	7	8	9	10	11
B $\flat$ 7	3	6	5	1	1	1	1	1	1	1	1
B $\flat$ 11	1	1	1	1	1	1	1	1	1	1	1
B $\flat$ add9	3	5	3	4	5	6	5	6	5	6	5
B $\flat$ 11	1	1	1	1	1	1	1	1	1	1	1
B $\flat$ 9	6	5	6	5	6	5	6	5	6	5	6
B $\flat$ 11	1	1	1	1	1	1	1	1	1	1	1
B $\flat$ 11	1	1	1	1	1	1	1	1	1	1	1
B $\flat$ 9	4	3	5	6	5	6	5	6	5	6	5

3b) E $\flat$ Mixolydian scale

Chord sequence: E $\flat$ 7, E $\flat$ 11, E $\flat$ add9, E $\flat$ 11, E $\flat$ 9, E $\flat$ 11, E $\flat$ 11, E $\flat$ 9



Fingerings (E B G D A E):

Chord	1	2	3	4	5	6	7	8	9	10	11
E $\flat$ 7	8	11	10	6	6	6	6	6	6	6	6
E $\flat$ 11	6	6	6	6	6	6	6	6	6	6	6
E $\flat$ add9	8	10	8	9	10	11	10	11	9	10	11
E $\flat$ 11	6	6	6	6	6	6	6	6	6	6	6
E $\flat$ 9	11	10	11	11	10	11	10	11	9	10	11
E $\flat$ 11	6	6	6	6	6	6	6	6	6	6	6
E $\flat$ 11	6	6	6	6	6	6	6	6	6	6	6
E $\flat$ 9	9	8	10	11	10	11	9	10	8	9	10

3c) I7 I7alt V7 move

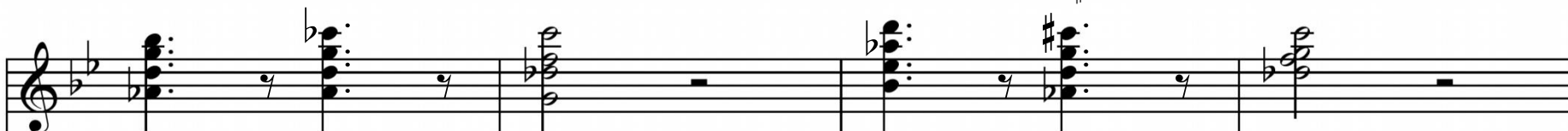
Chord sequence: B $\flat$ 11, B $\flat$ 7 $\flat$ 5, E $\flat$ 9, B $\flat$ 7, B $\flat$ 7 $\sharp$ 5, E $\flat$ 7



Fingerings (E B G D A E):

Chord	1	2	3	4	5	6	7	8	9	10	11
B $\flat$ 11	4	5	6	5	6	5	6	5	6	5	6
B $\flat$ 7 $\flat$ 5	5	7	6	6	6	6	6	6	6	6	6
E $\flat$ 9	6	6	6	6	6	6	6	6	6	6	6
B $\flat$ 7	6	7	5	6	7	6	7	5	6	7	5
B $\flat$ 7 $\sharp$ 5	6	7	6	6	6	6	6	6	6	6	6
E $\flat$ 7	8	6	8	6	8	6	8	6	8	6	8

Chord sequence: B $\flat$ 13, B $\flat$ 13 $\flat$ 9, E $\flat$ 13, B $\flat$ 11, B $\flat$ 13 $\sharp$ 9, E $\flat$ 13



Fingerings (E B G D A E):

Chord	1	2	3	4	5	6	7	8	9	10	11
B $\flat$ 13	6	8	7	6	7	6	7	6	7	6	7
B $\flat$ 13 $\flat$ 9	8	7	6	7	6	7	6	7	6	7	6
E $\flat$ 13	8	6	6	6	6	6	6	6	6	6	6
B $\flat$ 11	10	9	8	8	8	8	8	8	8	8	8
B $\flat$ 13 $\sharp$ 9	9	8	7	6	7	6	7	6	7	6	7
E $\flat$ 13	8	8	10	11	8	8	8	8	8	8	8

3d) Tritone substitution moves

Chord sequence: B $\flat$ 13, E9, E $\flat$ 9, A13, B $\flat$ 13, E7 $\sharp$ 9, F9, B9, B $\flat$ 13, E9, E $\flat$ 9



Fingerings (E B G D A E):

Chord	1	2	3	4	5	6	7	8	9	10	11
B $\flat$ 13	8	7	6	7	6	7	6	7	6	7	6
E9	7	7	6	6	6	6	6	6	6	6	6
E $\flat$ 9	6	6	5	5	5	5	5	5	5	5	5
A13	6	7	6	7	6	7	6	7	6	7	6
B $\flat$ 13	8	7	6	7	6	7	6	7	6	7	6
E7 $\sharp$ 9	8	8	7	6	7	6	7	6	7	6	7
F9	8	9	8	8	8	8	8	8	8	8	8
B9	8	9	8	7	7	7	7	7	7	7	7
B $\flat$ 13	8	7	6	7	6	7	6	7	6	7	6
E9	7	7	6	6	6	6	6	6	6	6	6
E $\flat$ 9	6	6	5	5	5	5	5	5	5	5	5

EXAMPLE 3 VOICING VOCABULARY EXERCISES ...CONTINUED

CD TRACK 29

» E_b Mixolydian (E_b-F-G-A_b-B_b-C-D_b). In 3c) we explore the voice leading that is possible when we add the $\flat_5$, $\sharp_5$, $\flat_9$ or $\sharp_9$ to the 3rd and 7th of a Dominant 7th chord to create tension and release. 3d) takes us through the tritone

substitution options (replacing a functioning V7 chord with an equivalent a flattened 5th away) and we end this set of exercises by exploring drop-3 voicings for the I7 (B,7), IV7 (E,7) and V7 (F7), on the second to sixth strings.

3e) Drop-3 voice leading

EXAMPLE 4 12-BAR RHYTHM PART

We conclude this study of sophisticated rhythm guitar ideas with a cohesive rhythm study based around one complete chorus of a 12-bar blues in the key of B_b. Some of the changes are moving more towards the world of jazz, with I-VI-II-V turnarounds and associated voice leading and chordal extensions throughout. I'd urge you to take a close listen to BB

King's rhythm section and you'll hear this kind of chordal motion used all the time, with a sense of sophisticated colour, swing and bounce. I'd suggest breaking this study into four-bar chunks and it's a great idea to think of and learn these examples as 'chord-licks,' much as you'd develop a vocabulary of single-note lines, licks and phrases.

♩ = 130 Swing

B♭6 B♭9 E♭13 A♭13 A13 B♭13 Fm7 B♭13♭9

E♭13 A♭13 A13 B♭13 G7#5#9

C13 F7#5#9 B♭13 G7#5#9 C13 F7#5#9 B♭13



NAPOLEÓN COSTE

Etude In C Major (op38 no2)



The 19th century guitarist and composer was a leading figure from the 'Golden Age' of guitar. **Bridget Mermikides** arranges and transcribes Coste's beautiful Etude In C Major.

ABILITY RATING

Easy/Moderate



Info

Key C Tempo 130bpm CD TRACKS 33-34

Will improve your... ✓ Free stroke technique

✓ Ergonomic string crossing ✓ Fretting-hand slurs

The French composer and classical guitarist Claude Antoine Jean Georges Napoléon Coste (1805-1883) - who, helpfully for us dropped his first four christian names - is an important figure in the history of the classical guitar. He acted as something of bridge between the instrument's 'classical' and 'modern' eras. He was a student and then close friend of the 'the Beethoven of the guitar' the Spanish guitarist and composer Fernando Sor, and was also in

the company of guitar masters Carulli, Aguado and Carcassi. However, Coste not only occupied this mid 19th century 'Golden Age' of the guitar but looked both backward and forward in time to enrich the instrument. He was the first to notate 17th century works (many of which are now established in the repertoire). He was also progressive in his infusion of the 'romantic' spirit in the guitar, and foreshadowed 20th (and 21st) century

"Approaching a piece like this arbitrarily, can easily become problematic, and you can find yourself in awkward corners"

guitar practice with his experimentations on seven-string, 24-fret and 'harp' guitars and the introduction of novel and challenging techniques in his compositions and pedagogical work.

One such important set of Coste's works which greatly influenced 20th century guitar performers and composers is his Opus 38 - the 25 Études ('studies'). This challenging set of progressive pieces was first published in 1873, reprinted twice in Coste's life and many more times since - and is featured during most of the guitar's history of recordings from Llobet and Sor to today's virtuosos.

Here I've chosen No 2 from the series, and this Study In C Major is a very direct

examination of melodic fluidity. It is made up of almost continuous quavers with occasional bass notes and chords, and is the perfect opportunity to develop picking-hand technique and fluency. While some of these lines (for instance bars 1-8) fall under the hand intuitively, much of this piece requires a careful organisation of plucking strategy in order to achieve - and help develop - an efficient fluency.

While many solutions are possible, just approaching a piece like this arbitrarily, can easily become problematic and you can find yourself in awkward corners, so I have notated (using p i m a to represent the thumb, second, third and fourth finger respectively) an approach which I find embeds a really efficient technique. Employing such preparation and forethought not only allows an otherwise unattainable level of fluency but instils good habits and instincts for countless pieces in your playing future.

NEXT MONTH Bridget arranges another great study, Op 35, No 20 by **Fernando Sor**

TECHNIQUE FOCUS

Do you practise too fast?

Do you practise too fast? Do you find yourself constantly making little slips and then repeating them? Slow down! It can feel counterintuitive but slowing right down is the quickest way to sort out a few wrong notes. Only play at a speed that enables absolute perfection. When your hands and brain are working at the same speed and can consistently execute a piece accurately, you can start to push for a bit more speed. Remember that speed is a by-product of accuracy!



Napoléon Coste with, among others, his Lacote "floating 7th string" harp guitar



TRACK RECORD A quick Google search will throw up a host of transcription books featuring the Coste Etudes, and just as many players demonstrating them on YouTube. But the fine Brazilian guitarist Flávio Apro has recorded all 25 Etudes in the series (as well as five Grande Serenade pieces) on the CD Flávio Apro, Napoleon Coste. Apro has cleverly transcribed these seven-string pieces for six-string guitar.

ETUDE IN C MAJOR { **NAPOLÉON COSTE**

PLAYING TIPS

CD TRACK 34

The first eight bars have a simple broken chord pattern with easy picking-hand fingering. Be sure to project the bass line here. At bar 9 we switch to a melodic line over an E bass. This will be played free stroke, but I emphasise the first note of the bar with a single rest stroke. The picking-hand fingering (bars 9-12) is designed to allow for easy string crossing. It's beneficial to consider the picking-hand fingering for fluency and security and not leave it to chance.

Sheet music for "Etude in C Major" by Napoléon Coste, measures 1 through 17. The music is in 3/4 time, tempo 130. The notation includes guitar-specific details such as fret numbers, picking-hand fingering (p, i, m, a), and chord symbols (C/G, C, G7, G7/B, E7, Am/E, E, Em, G7/D, G, C/E).

Measures 1-8: Simple broken chord pattern with easy picking-hand fingering. Chords: C/G, C, G7, G7/B, C, C/G.

Measures 9-12: Melodic line over an E bass. Chords: E7, Am/E, E7, Am/E, E, Em.

Measures 13-17: Melodic line over an E bass. Chords: G7/D, G, C/E, C, C/E.

PLAYING TIPS

CD TRACK 34

Fretting-hand slurs (hammer-ons and pull-offs) occur regularly throughout this study and they provide a nice legato variation in the articulation of the melodic line. Aim to create equal volume of all notes, whether picked or slurred; the

goal is to create a smooth melody with consistent tone throughout. Notice the involvement of the 'a' finger at bars 25-26 – this is to help produce a fluid picking-hand technique with consistent alternation of the fingers.



The score is written for guitar, showing a melodic line in the treble clef and a bass line in the bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into measures, with bar numbers 21, 25, 29, 33, and 37 indicated. Chord symbols are placed above the measures: G7/D, G, C/E, C, C/E, E, E7, Am/E, E, Am/E, B/E, E, A/E, B/E, E, Em, and G7. The melodic line features various slurs and fingerings (1, 2, 3, 4). The bass line includes fingerings (0, 1, 2, 3, 4, 5, 7, 8, 9, 10, 12) and a 'rit' (ritardando) marking in measure 36, followed by 'a tempo' in measure 37.

21

25

29

33

37

rit -----

a tempo

ETUDE IN C MAJOR { NAPOLEÓN COSTE

PLAYING TIPS

CD TRACK 34

While there is no absolute correct fingering for the picking hand in this study it is recommended to study carefully what it is doing and find an ergonomic solution for string crossing and consistent alternation (see video for more on this). The only time I would recommend picking with the same finger twice in a row is when moving from a rest to a free stroke on the next adjacent lower

string, as in the beginning of bar 9. From bar 42-45 we have a bass line melody and I like to pick with the thumb throughout. This means we land easily back on the thumb for the final repeat of the opening section at bar 46. The ending (bars 54-56) leave no one in doubt that the piece finishes clearly in the original key of C major. Enjoy learning this!

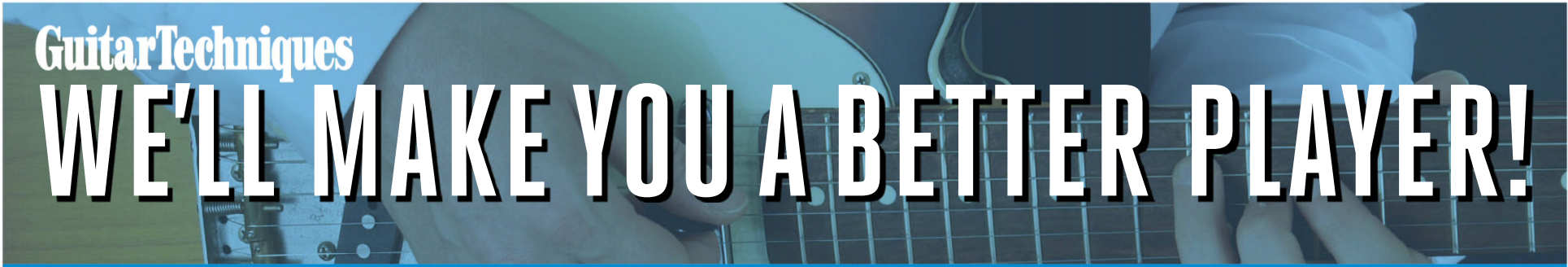
Sheet music for Etude in C Major by Napoleón Coste, featuring guitar techniques and fingering.

The music is written for guitar, showing the treble and bass staves with standard notation and guitar-specific notation (fingering, picking, etc.).

Key sections and techniques shown:

- Section 1 (Bars 41-45): Includes a bass line melody and a section marked *rit* (ritardando) followed by *a tempo*.
- Section 2 (Bars 46-48): Includes a section marked *rit* (ritardando) followed by *a tempo*.
- Section 3 (Bars 49-52): Includes a section marked *rit* (ritardando) followed by *a tempo*.
- Section 4 (Bars 53-56): Includes a section marked *rit* (ritardando) followed by *a tempo*.

Fingering and picking notation are provided throughout the score, including specific instructions like *i p i*, *p p p p p*, *a p p i m a m i*, and *a p*.



GT LEARNING ZONE

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



JASON INTRODUCES...

Welcome to another jam-packed issue of technique, theory and tips to fuel your wood-shedding. You've already checked out Albert King's influence on numerous great guitarists (p14), learnt from Winger's tap-tastic rocker, Reb Beach (p26), gone deep into tasty jazz-blues chords (p40) and tackled the lovely Etude In C Major by Coste. That's a heck of a lotta variety already!

From here on out, the tutorial turnover ramps up further with articles ranging from one page through to four. We know not everyone has an hour or

more every day to play guitar so we're mindful of providing concise tuition that you can dip into when time allows. You'll start with a tapping riff from my Rhythm Roost video series (p51), six great licks from Jamie Hunt (p52), two tasty Robben Ford style solos from Phil Short (p54), Nirvana rocking with Martin Cooper (p58) and a look into the shred chops of Nuno Bettencourt with Charlie Griffiths (p60). You might want to take a breather at this point! Then onto a new four-part series with Ulf Wakenius where he adapts Oscar Peterson's piano style for guitar (p64), Stuart Ryan returns with a video series on Celtic fingerpicking (p68), an appreciation of Bombay Bicycle Club with Simon Barnard (p72) and finally, Pentatonic superimposing in Andy G Jones' series Them Changes (p76).

How you work through the issue is totally up to you but from many years of GT (since 1994 in fact), I recommend getting some sticky post-it notes, writing down your top five zones - short licks or full pages - and then sticking it on the cover. That way, when you grab the issue, you can go straight to the areas that most interest you with no time wasted skimming through pages. Until the next issue, keep happy, keep listening and keep playing!

Jason

IN LESSONS GT #326



SHRED! 60

Things become a little 'Extreme' this month as Charlie Griffiths 'Gets The Funk Out' with Nuno Bettencourt's 'Monster' style.



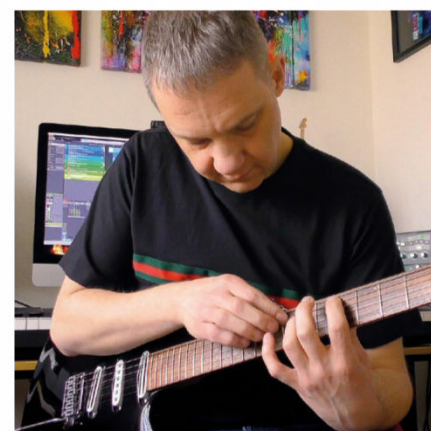
JAZZ 64

Ulf Wakenius looks at how Oscar Peterson adapted blues language for jazz piano, and how we can borrow these ideas for guitar.

THE RHYTHM ROOST



Keen on all things rhythmic, **Jason Sidwell** uses two-handed tapping to perform this issue's groove riff, Tip Tap!



For many, two-hand tapping means shredding rock solos. It can also be the first pathway for playing fast; guitarists can often blaze EVH style-one string arpeggios within a year of playing guitar. While the technique has many facets and can be complex (check out Stanley Jordan and TJ Helmerich for different approaches to

jaw-dropping virtuosity), it can also be great for memorable riff-based playing.

This issue, I took tapping inspiration from Francis Dunnery (It Bites - Charlie), Jennifer Batten (Jeff Beck - What Mama Said) and Chapman Stick player Nick Beggs (Ellis, Beggs & Howard - Big Bubbles, No Trouble). I added a dash of phaser to my

clean tone in homage to Nick Beggs. Rhythmically, this example isn't too challenging once you've nailed the shared hand duties of bars 1 and 2. I used my picking hand's fourth finger for tapping (it's slim so can squeeze into smaller gaps) but you may prefer your third finger as it is often the stronger digit. Enjoy! **1**

EXAMPLE TIP TAP!

TRACK 35 & VIDEO

Based largely around 5th intervals from both hands, the shapes shouldn't prove too difficult. Aim for strong hammer-ons - there are no multiple pull-offs which

can be tough on the picking hand's fingers - with no notes bleeding into each other. Use a clean tone with maybe a little compression and some phaser.

EXAMPLE TIP TAP! Musical score for guitar, showing two systems of notation (treble and bass clef) and fretboard diagrams. The score is divided into measures, with chord changes indicated above the staff. The tempo is marked as $\text{♩} = 114$.

System 1:

- Measures 1-4: Chord $C\sharp m$. Treble clef shows a sequence of notes: $C\sharp$ (fret 1), E (fret 3), $G\sharp$ (fret 4), A (fret 5). Bass clef shows a sequence of notes: C (fret 4), E (fret 6), G (fret 9), A (fret 11).
- Measures 5-8: Chord $G\sharp m7$. Treble clef shows a sequence of notes: $G\sharp$ (fret 1), B (fret 3), $D\sharp$ (fret 4), E (fret 5). Bass clef shows a sequence of notes: G (fret 4), B (fret 6), D (fret 9), E (fret 11).

System 2:

- Measures 9-12: Chord $C\sharp m$. Treble clef shows a sequence of notes: $C\sharp$ (fret 1), E (fret 3), $G\sharp$ (fret 4), A (fret 5). Bass clef shows a sequence of notes: C (fret 4), E (fret 6), G (fret 9), A (fret 11).
- Measures 13-16: Chord $C\sharp m/B$. Treble clef shows a sequence of notes: $C\sharp$ (fret 1), E (fret 3), $G\sharp$ (fret 4), A (fret 5). Bass clef shows a sequence of notes: C (fret 4), E (fret 6), G (fret 9), A (fret 11).
- Measures 17-20: Chord E . Treble clef shows a sequence of notes: E (fret 1), $G\sharp$ (fret 3), B (fret 4), $C\sharp$ (fret 5). Bass clef shows a sequence of notes: E (fret 4), G (fret 6), B (fret 9), C (fret 11).
- Measures 21-24: Chord $A\text{maj}7$. Treble clef shows a sequence of notes: A (fret 1), $C\sharp$ (fret 3), E (fret 4), $G\sharp$ (fret 5). Bass clef shows a sequence of notes: A (fret 4), C (fret 6), E (fret 9), G (fret 11).

System 3:

- Measures 25-28: Chord $G\sharp m7$. Treble clef shows a sequence of notes: $G\sharp$ (fret 1), B (fret 3), $D\sharp$ (fret 4), E (fret 5). Bass clef shows a sequence of notes: G (fret 4), B (fret 6), D (fret 9), E (fret 11).
- Measures 29-32: Chord $A\text{maj}7$. Treble clef shows a sequence of notes: A (fret 1), $C\sharp$ (fret 3), E (fret 4), $G\sharp$ (fret 5). Bass clef shows a sequence of notes: A (fret 4), C (fret 6), E (fret 9), G (fret 11).
- Measures 33-36: Chord $G\sharp m7$. Treble clef shows a sequence of notes: $G\sharp$ (fret 1), B (fret 3), $D\sharp$ (fret 4), E (fret 5). Bass clef shows a sequence of notes: G (fret 4), B (fret 6), D (fret 9), E (fret 11).
- Measures 37-40: Chord $D\text{add}11$. Treble clef shows a sequence of notes: D (fret 1), $F\sharp$ (fret 3), A (fret 4), $C\sharp$ (fret 5). Bass clef shows a sequence of notes: D (fret 4), F (fret 6), A (fret 9), C (fret 11).
- Measures 41-44: Chord $C\sharp m$. Treble clef shows a sequence of notes: $C\sharp$ (fret 1), E (fret 3), $G\sharp$ (fret 4), A (fret 5). Bass clef shows a sequence of notes: C (fret 4), E (fret 6), G (fret 9), A (fret 11).

30-MINUTE LICKBAG



Brought to you by... 



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

EASY LICKS EXAMPLE 1 **ALEX TURNER** (ARCTIC MONKEYS, THE LAST SHADOW PUPPETS)

CD TRACK 37

This riff is based in A Minor but also includes 3rds that descend chromatically. The chromatic notes build tension until they resolve into the next cycle of the riff. Use

a down-up strumming motion throughout, to establish momentum, and use your bridge pickup, a light amount of overdrive for some bite, and a touch of delay.

[illegible]

EASY LICKS EXAMPLE 2 DIMEBAG

CD TRACK 38

This E Minor riff uses sliding $\flat 3$ rd intervals, to make way for the Major 3rd (G#) and the $\flat 5$ th (B $\flat$) to feature. These extra notes add character and expression while

breaking away from the typical powerchord sound. Dimebag used a bridge humbucker for an aggressive, articulate tone and dialed in distortion from the amp.

♩ = 120

E5 G#m Gm

1, 3 Bm Bbm Ebdim

2, 4 Bm Bbm

PM PM PM

1, 3, 5, 7 2 2 2 2 1 0 5 4 0 6 7 4 5 4 4 4 4

0 0 0 4 3 0 7 6 0 6 4 7 6 6 6 6

INTERMEDIATE LICKS EXAMPLE 3 STEVIE RAY VAUGHAN

CD TRACK 39

This lick is built around the E Blues scale in the open position but includes ascending inversions of E7 for extra movement. Don't rush through the position shifts in bar 2, as this will lose the feel and groove. If you have a five-way pickup selector, go for the

4th position to combine the warmth of the neck pickup with the definition of the middle pickup. You can also employ a Tube Screamer type overdrive pedal for some bluesy grit, then add a decent splash of reverb.

♩ = 90

E7#9

Let ring - - , Let ring - ,

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

2 3 3 4 2 3 6 7 15 16 8 9 14 15

0 0 0 0

CD TRACK 40

pickup in the bridge position, to get a country twang and balance the warmer tone of the hybrid-picked notes. Set your amp to a bright, clean tone, then add some compression (if you have it) and reverb.

CD TRACK 41

lick ends by outlining a C Minor-Major 7 arpeggio, for a Melodic Minor quality. To get a thick, clean tone, Mike uses a neck humbucker, plus chorus and delay.

CD TRACK 42

phrase and allows certain notes to stand out, just as Joe does. For a smooth, legato sound, Satch uses a humbucker in the neck position, a decent amount of fairly soft overdrive and some trippy delay.

ROBBEN FORD

Brought to you by...
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This month **Phil Short** explores the beautifully rhythmic and harmonically eloquent playing of one of the first guitarists to blend blues and jazz.



Robben Ford with his rich-toned 1960 Fender Telecaster

At age 13 he started teaching himself guitar and formed his first band with his brothers (The Charles Ford band), where he recorded both guitar and sax parts. The band went on to tour, which acted as the catalyst for Robben's own playing and recording career.

Notable bluesman Jimmy Witherspoon spotted him, and brought Robben to LA. While on tour with Witherspoon, Tom Scott of the LA Express saw and booked him on the band's promotional tour with Joni Mitchell. He would continue to record with Joni on albums *The Hissing Of Summer Lawns* and *Miles Of Aisles*. George Harrison also invited Robben to tour in the US and Canada, giving him a big enough profile to launch his own solo journey. Prior to this he had formed jazz-fusion band *The Yellowjackets*, and later briefly worked with jazz trumpet legend Miles

“George Harrison invited Robben to tour in the USA and Canada, giving him a big enough profile to launch his own solo journey”

Davis. He has since gone on to tour and record with Larry Carlton and Michael Landau (with Jimmy Haslip, bass, and Gary Novak, drums) and recorded many great albums with his band *The Blue Line*.

Robben first came to many guitarists' attention with the album, *Talk To Your Daughter*, on which his stunning, Dumble-toned soloing gained him many new fans.

Our two studies explore some of Robben's concepts where he combines lyrical phrasing with a jazz inclined vocabulary, but presented in a more blues and 'guitaristic' manner. **61**

NEXT MONTH Phil brings us two superb solos unleashing the licks of the legendary **SRV**

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: Various
Tempo: Various
CD: TRACKS 43-46

Will improve your

- ✓ Outside playing
- ✓ Blues-jazz language
- ✓ Rhythmical phrasing

Robben Ford is one of the most iconic and successful guitarists of his generation, with a 40-year career that's ongoing. Known for his distinctive blend of blues and jazz he's one of the original blues-jazz guitarists, going on to influence players like Matt Schofield, Josh Smith and Greg Koch.

Robben's musical journey is an interesting one and makes sense of this musical blend. He started out learning the saxophone around aged 10 and was captivated by the playing of Paul Desmond of The Dave Brubeck Quartet, and before long he discovered the music of John Coltrane, Wayne Shorter and Miles Davis and other jazz greats.

Alongside his passion for jazz and the tenor sax he also discovered the electric blues of BB King, Jimi Hendrix, Albert King, Led Zeppelin and, most notably, Paul Butterfield's superb guitarist Michael Bloomfield. His love for both of these worlds led to the culmination of his own particular 'fusion' guitar style.


GAIN


BASS


MIDDLE


TREBLE


REVERB

Get the Tone

Robben can be spotted playing anything from a Gibson ES-335 to a Fender Tele. His tone is a clear and smooth overdrive, produced by his legendary Dumble amplifiers. Start with a clean tone, and use a quality overdrive pedal with the gain set low, and the output set higher. This will push your amp a little harder and help locate its sweet spot. Experiment with your pick and perhaps use the fat end, as Robben does. Add reverb or delay to taste.



TRACK RECORD Robben has been involved in over 100 records as sideman, guest and solo artist. Check out Joni Mitchell's classic *The Hissing Of Summer Lawns* to hear him creatively navigate her complex music. Of his own music, the 1988 album *Talk To Your Daughter* shows him on unmissable, blistering form while his latest album, *Pure* is a stunning collection of instrumentals, played with considerable taste and tone!

EXAMPLE 1 ROBBEN FORD STUDY 1
CD TRACK43

This study explores non-diatonic harmony and combining classic blues style phrases with some outside tensions and chromatic motion, more often

associated with jazz vocabulary. The effect creates very interesting, melodic phrasing that sounds unpredictable yet very accessible.

♩ = 95 **D9**

1

3

5

7

9

BU

A^b13

BU

BU

»

EXAMPLE 1 ROB BEN FORD STUDY 1 ...CONTINUED

CD TRACK 43

11

BU

6 4 4 6 (8)

7 5 6

5 6 4 6 5 3 5 4 2

13

F9

6 5 5 8 9 7 6 8 6 7 5 8

8 5 6 7 8 8 6 6 8

15

D9

10 11 12 10 12 10 11 10 10 12 13 12 9 10 10 12 10 11 10 12 10 9 10 8 9 8 10 8 10

EXAMPLE 2 ROB BEN FORD STUDY 2

CD TRACK 45

This study is inspired by Robben's jazz-funk or neo-soul inspired writing. The phrasing is based around the Minor Pentatonic for the most part but with

chromatic motion and enclosures borrowed from jazz. These to provide colour, and some interesting tension and release to the otherwise stock blues lines.

$\text{♩} = 80$ $\text{♩} = \text{triple}$

Em7

15 17 15 12 10 12 7 8

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

1

17 15 12 15 12 15 12 15

12 15 12 10 12 10 12 10 7 10 8 9 7 9

3

EXAMPLE 2 ROBBEN FORD STUDY 2 ...CONTINUED

CD TRACK 45

Am9 **Em7**

E B G D A E

5

B7

BU BD

E B G D A E

8

Cmaj7#11

Let ring - - - - -

E B G D A E

10

Am7

E B G D A E

13

Em7

E B G D A E

15

Nirvana



This month **Martin Cooper** checks out one of the most successful, genre defining bands of the 20th century: Nirvana and guitarist Kurt Cobain!



Nirvana in the throes of a live performance

ABILITY RATING

☆☆☆☆☆ Easy/Moderate

Info

Key: Gm

Tempo: 119bpm

CD: TRACKS 47-49

Will improve your

- ✓ Part writing
- ✓ Use of dynamics
- ✓ Harmony knowledge

Formed in Aberdeen, Washington USA in 1987 Nirvana became one of the most important bands of the Seattle grunge movement, and their legacy lives on to this day. Two of the most famous names in rock history were members of Nirvana; guitarist and vocalist Kurt Cobain and drummer Dave Grohl, who of course is now the front man of Foo Fighters. Bassist Krist Novoselic's contribution to Nirvana should also not be underestimated.

In their short career, which ran from 1987 until Cobain's suicide in 1994, Nirvana

achieved four number one albums in the US, as well as a Grammy award and a Brit award. They were also inducted into the Rock And Roll Hall Of Fame in 2014. However, beyond their commercial and critical success, perhaps the most important aspect of their legacy is that they almost single-handedly heralded the end of the hair metal excesses of the 1980s, when many bands achieved success because of their looks and how fast they could play, and instead ushered in an era of less technical music, which had nothing to do with image and everything to do with getting your message across.

Nirvana blended a punk attitude and sound, with Beatles influenced pop melody and angst-ridden feedback from guitars. The lyrics resonated with a lost generation of music fans and all this blended together led to their worldwide success.

Kurt Cobain grew up listening to rock

bands including Queen, Aerosmith and Led Zeppelin. Indeed, Nirvana actually used to cover Zeppelin's Heartbreaker on occasion. He was introduced to punk by The Melvins' guitarist, Buzz Osborne and became a fan of bands like The Clash and notably the Sex Pistols. Nirvana's MTV Unplugged album, which was released after Cobain's death hinted at the more acoustic direction that the band might potentially be going in, but this was never to be realised.

Kurt Cobain's writing drew from events he read about in the news and saw on TV, and the way that he channelled this into his guitar

“Two of rock's most famous names were in Nirvana: guitarist-vocalist Kurt Cobain, and drummer Dave Grohl, now of Foo Fighters”

playing is in part what led to his music being more about communicating an emotion than executing technically impressive phrases.

Our track this month is built around some of Nirvana's genre defining hallmarks, such as quiet verses dramatically followed by extremely loud choruses, harmonies built on revolving riffs, and aggressive fuzz type guitar tones. And not forgetting very angular chord progressions. We're in the key of G Minor (G-A-B_b-C-D-E_b-F) but there are a number of chords from outside that key, such as C, G_b, G and A_b Major. Have fun! 

NEXT MONTH Martin crosses the Atlantic to the UK's Midlands to check out **Black Sabbath**



3

GAIN



6

BASS



7

MIDDLE



7

TREBLE



3

REVERB

Get the Tone

Kurt Cobain helped to introduce the Fender Jaguar to a new generation of musicians. He also used the 'Jagstang', a cross between Jaguar and Mustang guitars. He also used vintage sounding chorus and distortion pedals such as the Pro-Co Rat and Boss DS-1. Use echo and chorus on your clean sounds, then switch to distortion or fuzz for the lead or chorus parts.



TRACK RECORD The classic Nirvana album Nevermind has stood the test of over three decades. Released in 1991 it features one of the most well-known songs of recent times, Smells Like Teen Spirit, as well as In Bloom, Come As You Are and Polly. Follow-up In Utero included Heart-Shaped Box and All Apologies, and the MTV Unplugged album is one of the most important live albums ever released.

EXAMPLE NIRVANA STYLE

CD TRACK 48

It's all about attitude and dynamics this month, so make sure that the quiet parts are even and quiet and the loud parts are as loud and aggressive as you can manage - without going out of tune. There is a chorus effect on the clean part and a Rat style aggressive fuzz on the overdriven parts.

There's no real solo as such, but you can treat the overdriven sections as such by playing the aggressive chords with as much authority as you can muster, and approaching the 16th notes in the first overdriven part using palm muting so as to separate them and provide a new dynamic.

Tempo: ♩ = 119

Measure 1-4: Clean, Gm, F5, Play 4 times

Measure 5-8: Overdrive, B♭, G♭, C, A♭, Play 4 times

Measure 9-16: Clean, Fm/B♭, Fm/G♭, Fm/C, Fm/A♭, B♭, G♭, C, A♭, G, Play 4 times

Measure 17-24: Clean, B♭, G♭, C, A♭, B♭, G♭, C, A♭

Measure 25-32: Overdrive, B♭, G♭, C, A♭, G

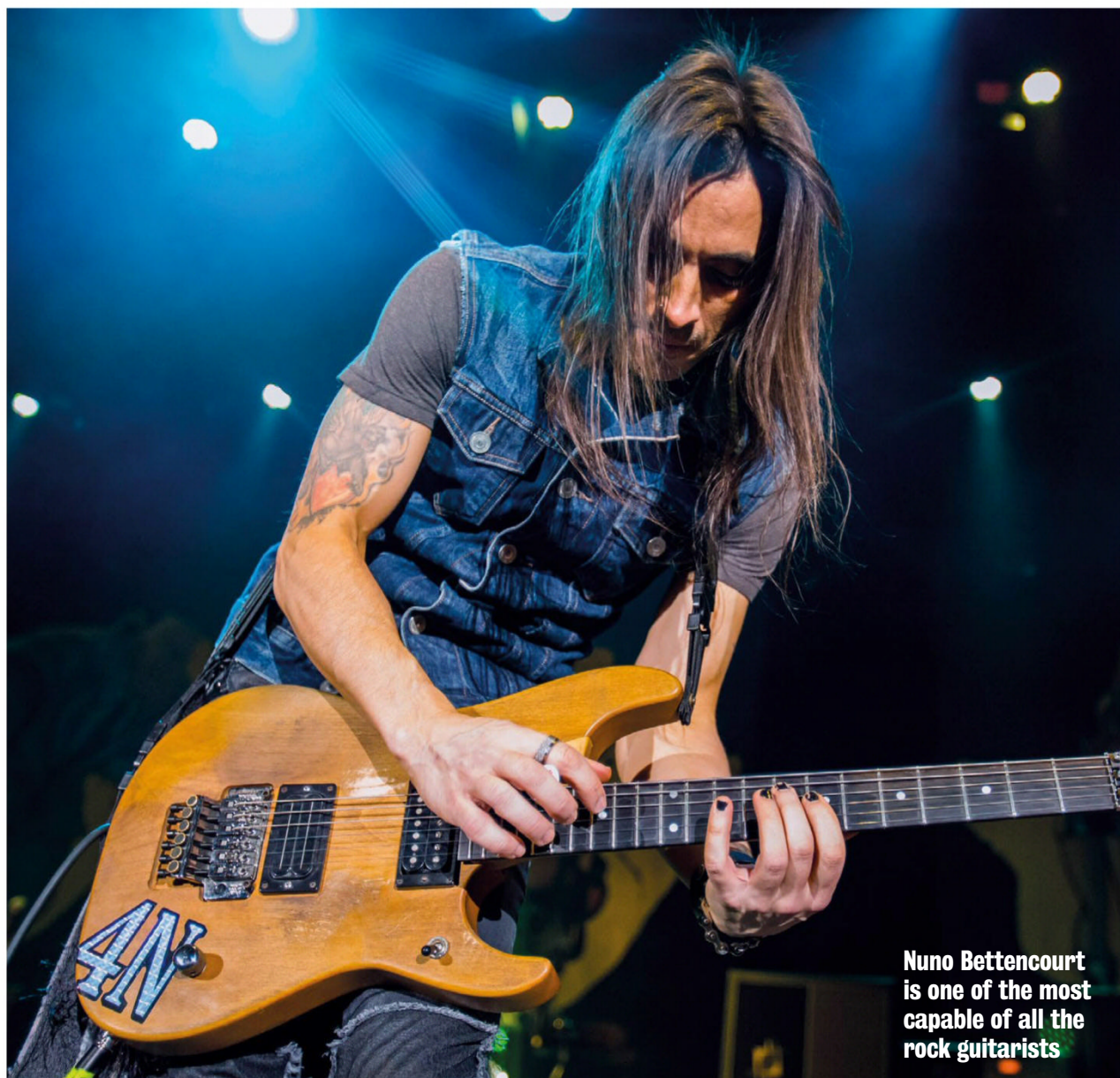
Measure 33-40: Overdrive, B♭, G♭, C, A♭, G

SHRED!

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Things become a little 'Extreme' this month as **Charlie Griffiths** 'Gets The Funk Out' with Nuno Bettencourt's 'Monster' style.



Nuno Bettencourt is one of the most capable of all the rock guitarists

ABILITY RATING

★★★★★ Moderate/Advanced?

Info

Key: Various
Tempo: Various
CD: TRACKS 50-59

Will improve your

- ✓ Palm muting
- ✓ Leap-frogging licks
- ✓ Two-handed tapping

Nuno Bettencourt's playing entered most late 80s ears via Bill & Ted's Excellent Adventure in which the Extreme song Play With Me appears. The song from their debut album featured a passage from Mozart's Alla Turca, played with all the accuracy and swagger of more established players such as Vinnie Moore, Steve Vai and of course Yngwie Malmsteen.

In this lesson we'll take a look at some of the techniques that make up Nuno's style,

starting with a riff employing some 16th-note, palm-muted hammer-ons in the vein of Kid Ego, He Man Woman Hater and Midnight Express. This percussive effect is surprisingly difficult to mimic, and the exact position and pressure of your palm on the strings will have a big impact on the sound. Aim to get the notes as even in volume as possible, with plenty of low end coming through.

The two-handed tapping arpeggios of Get The Funk Out and He Man Woman Hater are a thing of legend, so Example 2 is based on the Major add9 shape Nuno employs for these stunning string-skipping sounds.

Example 3 is based on the Rimsky Korsikov inspired Flight Of The Wounded Bumblebee in which Nuno uses a delay effect in a similar way to Brian May's Brighton Rock, but a lot faster. The delay timing is set so that

it repeats a played note a dotted 8th, (or three 16th notes) later. So in our example, the initial 7th-fret note will repeat after the following 10th-fret note and so on, in a leap-frogging pattern which is incredibly effective.

Nuno's use of odd groupings in his rhythmic phrasing is evident in the Hip Today solo, or the Cupid's Dead riff fest section. This element seemed to become more prominent when drummer Mike Mangini joined the band and Example 4 will allow you to practise splitting up the typically even sounding 4/4 into something less obvious. This lick uses a seven-note rhythmic phrase, which displaces itself against the 4/4 backbeat. Mathematically we have a total of 32 notes across the two bars, so we can fit

"In this lesson we'll look at some of the techniques that make up Nuno's style, starting with 16th-note, palm muted hammer-ons"

four groups of seven 16th notes (28 in total), followed by an extra four notes at the end, which brings us to a total of 32. The cool thing about this is that the lick sounds more rhythmically interesting and syncopated against the 4/4 context of the song.

Our final example focuses on Nuno's picking technique. His use of palm muting and general control over his tone often sounds like every note is picked whereas, in reality, he cleverly and imperceptibly incorporates legato and picked notes together. This string-skipping lick inspired by a typical descending sequence and will give you a window into how he pulls these ideas off. **1**

NEXT MONTH Charlie looks at the style of another god of shred, the incredible **Paul Gilbert**


GAIN


BASS


MIDDLE


TREBLE


REVERB

Get the Tone

Nuno is primarily a humbucking fan, and is well-known for using the Washburn 'N' series guitars that he helped to design. Although finding himself within the shred genre, Nuno's lead tone is usually cleaner than you might expect, his funky approach requiring the fundamental of the note to ring through. Try the above settings then tweak to taste.



TRACK RECORD Extreme's 1990 Pornograffitti put Nuno on the map. His fusion of Van Halen attitude, with funky phrasing to make Nile Rodger's take notice, and seemingly impossible guitar solos was something completely fresh. To date, Extreme have released five studio albums (with another on the way) and Nuno has had multiple side projects including Population 1, Mourning Widows and DramaGods.

CD TRACK 50

CD TRACK 52

♩ = 90

C G B $\flat$ F

Play 4 times

E
B
G
D
A
E

1

CD TRACK 54

♩ = 140

Edim

With dotted 1/8 delay
PM

C#dim

Play 4 times

E
B
G
D
A
E

1

CD TRACK 56

A7 Play 4 times

$\text{♩} = 125$ *8va*

E
B
G
D
A
E

1

EXAMPLE 5

CD TRACK 58

This lick uses a combination of hammer-ons and picking. Notice that each picked phrase starts with a down, then up than down stroke, but the final pick

stroke on each string is always a 'down'. Be sure to get these picking directions correct and incorporate the two hammer-ons evenly.

EXAMPLE 5

Tempo: $\text{♩} = 105$

Chords: E7, D7, C7, Ddim, Fdim

Play 4 times

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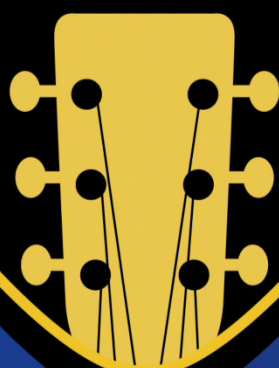


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OSCAR PETERSON



Swedish jazz great **Ulf Wakenius** looks at how Peterson adapted blues language for jazz piano, and how we can borrow these ideas for guitar.



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FUNDAMENTAL CHANGES



Oscar Peterson: one of the greatest jazz musicians of all time

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: Various

Tempo: Various

CD: TRACKS 60-66

Will improve your

✓ General time feel

✓ Question and answer playing

✓ Piano blues licks for guitar

I was very surprised the day that Oscar Peterson's agent telephoned me out of the blue and asked if I'd consider joining his quartet. Almost speechless I managed to say, "Wow! Of course." Then he spoke about getting me to Munich for the first event booked in the diary. I asked him, "What music do I need to learn?" but all he said was, "Forget about the music, just bring your tuxedo!" It was the start of an incredible 10 years together, during which time I was privileged to tour the world with this giant of jazz.

Oscar liked working with guitar players. I'm humbled by the fact that I was preceded by Barney Kessel, Herb Ellis and Joe Pass! And his playing rubbed off on us all. This series of four articles is dedicated to what we can learn from OP's mastery of jazz. Over the

coming months we'll explore several different facets of his style and see how these ideas translate to jazz guitar. Here are some of the things we'll look at: Peterson's bluesy influence, with question and answer or vocal-style phrasing; developing motif-led phrases; bebop techniques such as enclosures, chromaticism and substitution ideas; modal motifs over one-chord vamps.

"Over the coming months we'll explore several facets of Oscar Peterson's style and see how these ideas translate to jazz guitar"

We'll kick off by looking at how Oscar adapted the language of the blues to a jazz setting. It's easy to grab people's attention with flashy guitar licks and technique, but to really connect on an emotional level, a soulful, lyrical approach achieves so much more. The solos that people tend to remember are those that have strong melodies and vocal-like

phrasing. No one leaves a gig humming the Symmetrical Diminished scale! The idea of call and response, or question and answer phrasing is at the heart of the blues. Let's explore this idea in a series of licks.

One of the key skills a jazz musician learns is how to make lines swing. The element of swing is notoriously difficult to convey using notation, and instead has to be heard and absorbed into your consciousness over time.

Swing relies on having such a strong internal sense of time that you are able to play around with it, placing some notes in front of the beat, some dead on the beat, and some behind. When jazz soloists swing, they play in front and behind the beat to create a push-pull effect, while never losing sight of its 'centre'.

Guitarists have a tendency to rush, but jazz demands a more laid-back approach. To practise swing, play with a metronome and initially focus only on playing a little behind the beat. Exaggerate this to begin with – even to the point where you feel you are too far behind. Leave some space between your phrases. Now try recording yourself and listen back. Often when we think we are playing with too much of a lazy feel, we're actually spot on. Such sustained practice will help you to nail the right feel. Also practise playing along to some good quality backing tracks. **61**

NEXT MONTH Ulf brings us lesson 2 on playing piano licks on guitar like **Oscar Peterson**



In attempting to play piano style licks on the guitar it makes sense to use a sound that's at least related to that instrument. So, not too dirty, not too much sustain, but plenty of clarity and the ability to hear the expression within each note. So, neck pickup (or middle if you have that setting), a clean amp and just a hint of reverb should put you in the right ballpark.



TRACK RECORD To develop this approach, listen to some of the great jazz singers and hear how they form melodies and improvise scat-phrases. For a great example, check out Carmen McRae's version of *Satin Doll* on the album *The Great American Songbook*. It's a lesson in superb phrasing (and also contains a burning solo by Joe Pass). Artists like Ella Fitzgerald and Frank Sinatra are worth a close listen, too.

CD TRACK 60

Here is a line that combines a swing feel with rhythmic variation. Notice that it also includes natural 'breathing' spaces.

1

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CD TRACK 61

Often, call and response lines are played the same way each time, but just mimicking the rhythm of a phrase can be just as effective, as here.

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E B G D A E

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44

CD TRACK 62

So far, the call and response lines have been quite bluesy, so here is a jazzier take on a B $\flat$ jazz blues.

Musical score for guitar in E minor, 4/4 time. The score consists of a melody line and a fretboard diagram. The melody line starts with a 3-measure rest, followed by a series of eighth and sixteenth notes. The fretboard diagram shows fingerings for the left hand, with numbers 1-4 indicating finger positions. Chord symbols B $\flat$ 7, E $\flat$ 7, B $\flat$ 7, A7, A $\flat$ 7, and G7 are placed above the fretboard diagram.

EXAMPLE 3 JAZZIER CALL AND RESPONSE IDEA ...CONTINUED

CD TRACK 62

Chords: Cm7, F7, Bb7, Db7, C7, F7, Play 4 times

Don't play on 4th time

EXAMPLE 4 LEAVING SPACE

CD TRACK 63

In jazz, the notes we leave out are just as important as the ones we put in. Never be afraid of leaving space. Here's a call and response lick that contains a short two-note phrase at the beginning, but then leaves significant breathing space before giving the response. It works because it adds an element of surprise.

Chords: Bb7, Eb7, Bb7, A7, Ab7, G7, Cm7, F7, Bb7, Db7, C7, F7, Play 4 times

EXAMPLE 5 PULLING AGAINST THE BEAT

CD TRACK 64

A simple line that has a strong rhythmic feel will always be more memorable than one played with little or no inflection. Here's a line with chromatic notes that pull against the beat. Its insistent, repeating rhythm grabs the listener's attention.

Chords: Bb7, Eb7, Bb7, A7, Ab7, G7, Cm7, F7, Bb7, Db7, C7, F7, Play 4 times

Don't play on 4th time

EXAMPLE 6 **OUTSIDE/INSIDE PLAYING**

CD TRACK 65

We will explore chromatic passing notes more in a later article, but essentially the phrase outlines the chord tones of the underlying chord and approaches them from a semitone below. This outside/inside note approach gives the listener enough information about the harmony, but keeps things interesting with the chromatics. Practise the lick until you know it by memory and can just focus on playing it with a strong rhythmic feel.

Example 6: Outside/Inside Playing. This section contains two musical staves with guitar notation and fretboard diagrams. The first staff shows a sequence of chords: Bb7, Eb7, Bb7, A7, Ab7, and G7. The second staff shows: Cm7, F7, Bb7, Db7, C7, and F7. Fretboard diagrams are provided for each staff, showing fingerings (e.g., 10-11-9-10, 10-12, 11, 10-8, 7-8-6-7, 8, 6-7-6-7-8, 6-7-6-7-8, 10-12, 11) and a starting fret number (1 for the first staff, 5 for the second). A note indicates "Don't play on 4th time" for the final phrase.

EXAMPLE 7 **THE PUSH-PULL EFFECT**

CD TRACK 66

Here I play the first phrase slightly in front of the beat, which gives it an urgency, but then I pull things back with a behind-the-beat bluesy phrase. The hammer-on and pull-off phrase in bars 4 and 8 helps with the pull effect.

Example 7: The Push-Pull Effect. This section contains two musical staves with guitar notation and fretboard diagrams. The first staff shows a sequence of chords: Bb7, Eb7, Bb7, and A7. The second staff shows: Ab7, G7, Cm7, F7, Bb7, Db7, C7, and F7. Fretboard diagrams are provided for each staff, showing fingerings (e.g., 9-10-11-12-13-13-11-13, 9-10-11-9/10, 11-9, 10, 8/9/8-6-8, 6-8, 11, 10-12) and a starting fret number (1 for the first staff, 4 for the second). A note indicates "Don't play on 4th time" for the final phrase.

CELTIC FINGERSTYLE



Stuart Ryan shows you the slower side of the Celtic sound with a fingerstyle arrangement of a traditional Irish air, *The Morning Of Life*.



Eric Roche: perhaps the most musical of all the percussive acoustic guitarists

Celtic music was originally written to be performed by the voice and harp and latterly on instruments like violin, flute and tin whistle, so you may be surprised to learn that the guitar is not its natural home. However, as we'll discover in this series this melodic music sits particularly well on steel strings.

And to that end this month's piece is a traditional O'Carolan song called *The*

“Celtic music was originally performed by the voice and harp, and latterly on instruments like violin, flute and tin whistle”

Morning Of Life and the arrangement was inspired by GT's much missed acoustic columnist and recording artist, Eric Roche.

The technique we need to focus on here is a classically inspired approach to alternating the 'i', 'm' and 'm' and 'a' fingers (first, second and third digits) on the picking hand. This means that, when you have several melody notes on the same string you must avoid the temptation to pluck them with one finger and instead 'alternate flick'. Good luck. **GI**

NEXT MONTH Stuart continues his new series with a new piece to play in the **Celtic Style**

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: D

Tempo: 71bpm

CD: TRACK 67

Will improve your

- ✓ Fretting-hand fluency
- ✓ Clarity with open strings
- ✓ Clean alternate fingerpicking

Think of the words 'Celtic Music' and it may conjure up shocking images of terrible pan pipe albums. However, while the genre has been besmirched by such muzak it's actually a rich and powerful vein of music that encompasses the traditional sounds of Ireland, Wales,

Scotland and beyond - including the Appalachian mountains of North-East America. Celtic music has a great depth to it and it's haunting, lyrical nature has drawn legions of guitarists towards its repertoire over the decades. In the 1960s British innovators like Davey Graham, Bert Jansch and John Renbourn mined the world of Celtic music to create inspirational arrangements and compositions from the style. And of course it's no secret that Jimmy Page was heavily influenced by these players and the Celtic genre in general, and some of Led Zeppelin's best-loved tracks have the Celtic sound at their heart.

6

GAIN

7

BASS

5

MIDDLE

5

TREBLE

5

REVERB

Get the Tone

An OM body size or above is advisable for Celtic, due to the number of lower altered tunings required. Lowdens are particularly popular, due to their particularly rich, deep tone, but anything with the right body size and shape will be fine. Many Celtic players also like the classic dreadnought style acoustic, such as D-18 (mahogany) and D-28 (rosewood).



TRACK RECORD Eric Roche was one of the most progressive fingerstyle players and helped change the face of acoustic instrumental guitar. A master of Celtic style he transcended genre by putting his individual spin on *Smells Like Teen Spirit* and *Jump*. Check out albums *With These Hands*, *Spin* and *The Perc-U-lator*. And continue your Celtic journey with my books *The Tradition Vols 1 and 2* and *The Heritage*.

EXAMPLE 1 THE MORNING OF LIFE

CD TRACK 67 & VIDEO

[Bars 1-16] Picking melodies on the lower strings can require some thought when it comes to picking-hand fingerings, so see how you get on with the

combinations I've suggested for the opening section. Of course, if you find a fingering that suits you better, do indeed go for it.

Example 1: The Morning of Life (Guitar Fingerstyle)

Tempo: $\text{♩} = 71$

Chords: D, A5, G5, D, A, Gadd9, D5, D, A5, G5, D, A, Bm, Esus4, E, A, Gmaj9#11, D/F#, D5, Gadd9, A7, G/B, G, A, G5, D, A7, G

Staff 1 (Bars 1-5):

Staff 2 (Bars 6-10):

Staff 3 (Bars 11-14):

Staff 4 (Bars 15-16):

Fingering: p i i p m i i p m i

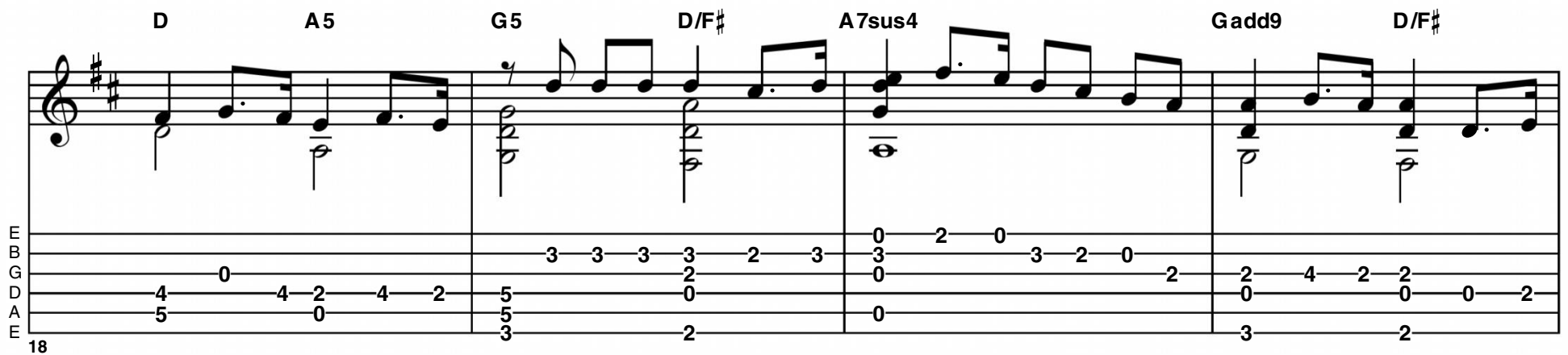
EXAMPLE 2 THE MORNING OF LIFE

CD TRACK 67 & VIDEO

[Bar 17 onwards] It's common for arrangements to develop with more harmony and bass movement and, as most traditional pieces are typically

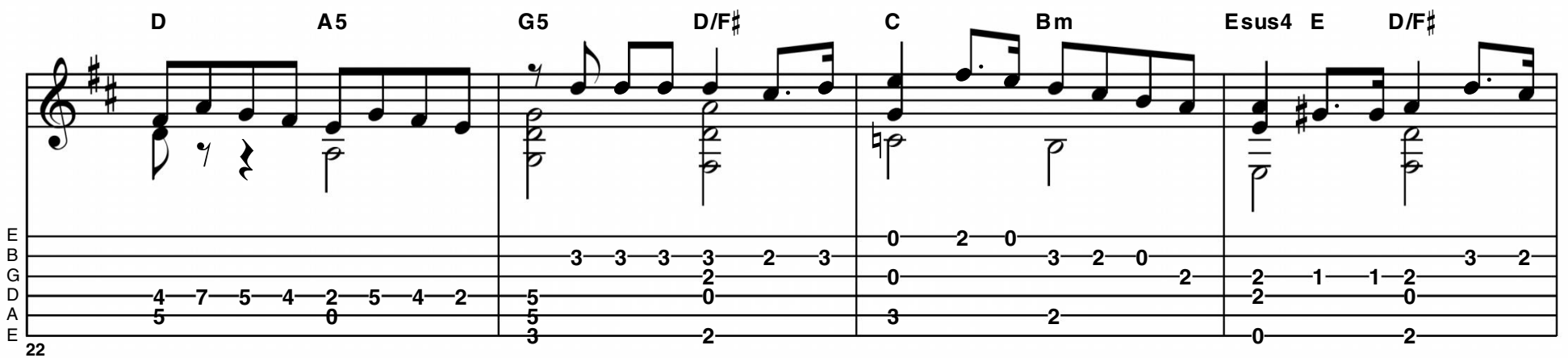
short melodies, learning how to augment and develop an arrangement, even quite subtly, is an important skill.

Chords: D, A5, G5, D/F#, A7sus4, Gadd9, D/F#



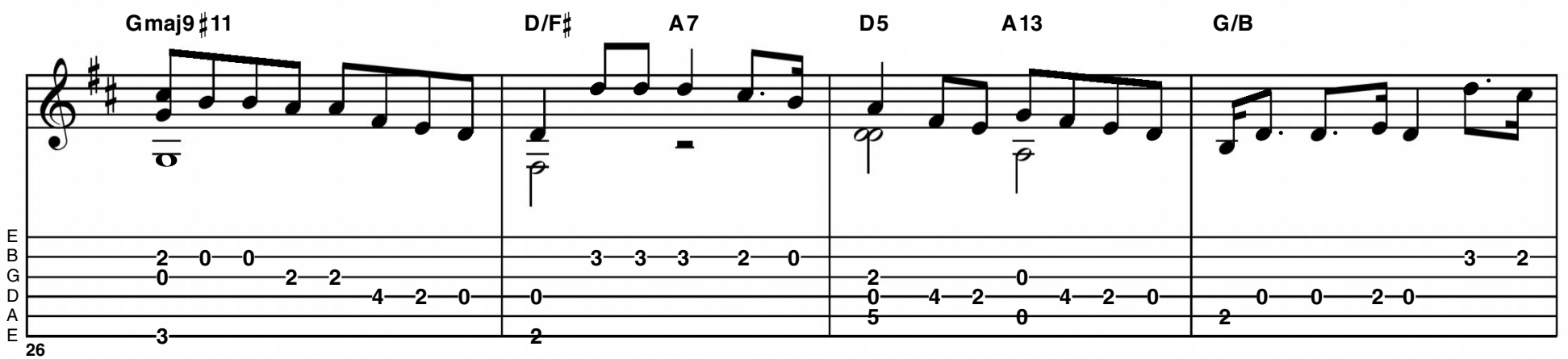
18

Chords: D, A5, G5, D/F#, C, Bm, Esus4, E, D/F#



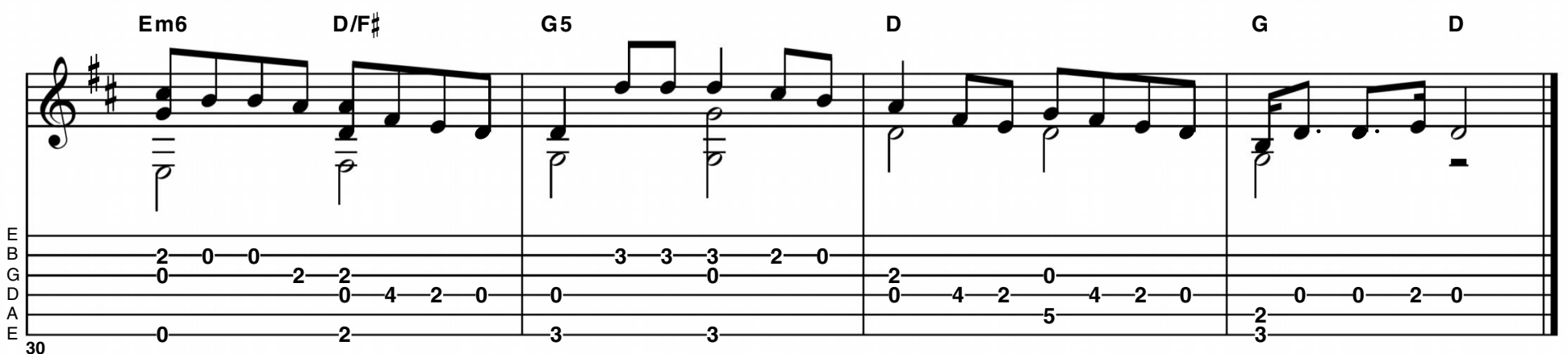
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Chords: Gmaj9#11, D/F#, A7, D5, A13, G/B



26

Chords: Em6, D/F#, G5, D, G, D



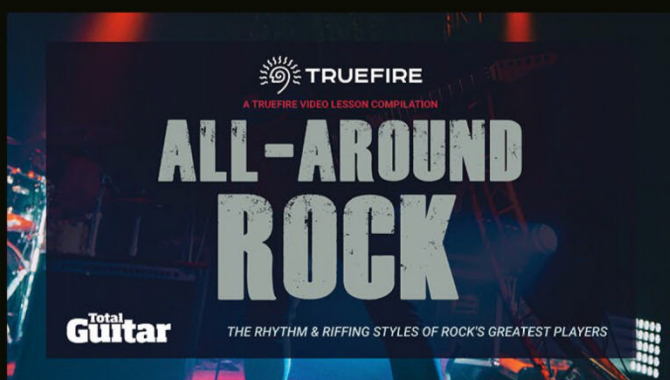
30



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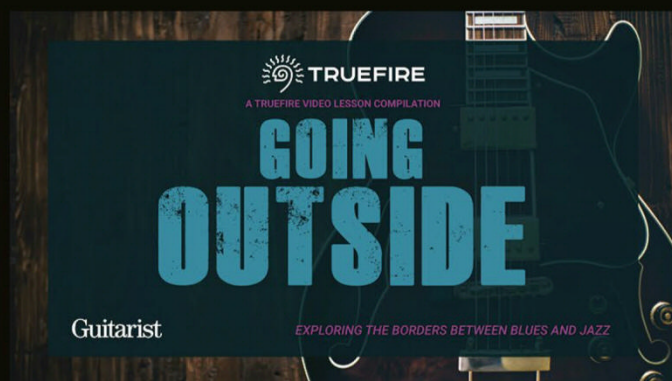
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BOMBAY BICYCLE CLUB



In the final instalment of his Brit Rock series, **Simon Barnard** shows you how to sound like Crouch End's World Music-inspired indie band.



Jamie MacColl and Jack Steadman brandishing Strat and Tele guitars

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: G

Tempo: 110bpm

CD: TRACKS 68-69

Will improve your

- ✓ Arpeggio playing
- ✓ Use of syncopation
- ✓ Picking techniques

Bombay Bicycle club have released five albums since their debut, *I Had The Blues But I Shook Them Loose* in 2009. This London four-piece is not your typical indie rock band, but instead fuses elements of World Music and a synthesis with folk styles to create their unique sound. For example, their single *Always Like This* featured an Afro drum groove and twin-guitar line that helped to introduce the band's fans to World Music. Another artist who famously brought the sounds of Africa to the masses was Paul Simon, whose 1986 release *Graceland* featured South African musicians, including popular vocal group Ladysmith

Black Mambazo. This was Simon's most successful album as a solo artist, selling millions of units and winning a Grammy for Album Of The Year in 1987.

As well as this overarching World Music vibe, another key element is a drum style that the band frequently employs. This 'Afro' beat displaces the snare drum so that, rather than have the first snare hit land on beat two (a staple of almost all Western rock and pop music), it lands one 16th note earlier; beat 1&e. This style of beat, coupled with the African style guitar lines, produced a sound rarely heard in British indie music.

Guitar duties are held by guitarist Jamie MacColl (of the Ewan and Kirstie MacColl dynasty), and Jack Steadman, who also handles vocals. Suren de Saram is on drums while Ed Nash handles bass. Steadman and MacColl share rhythm and lead, and their playing features lots of interplay including harmony lines and call and response ideas. You will hear plenty of these in this month's piece,

so I have recorded a second guitar part for you to play along to on the backing track supplied.

Guitar-wise, both players are devoted Fender fans. Steadman is often seen sporting a Stratocaster, while MacColl prefers Teles. The bright sound of their single-coil pickups cut through the mix, and also lend themselves to the jangly sounds that their World Music influences demand. But these guitars are also perfect for more traditional rock moments, as they take overdrive well. With regards to amps, the Vox AC30 is often seen in the band's backline, with a variety of effects used as compositional tools to provide extra depth

"Their single, *Always Like This*, featured an Afro drum groove and twin-guitar line that helped to introduce the band's fans to World Music"

to their chord work and melodic lines.

It is important to say that Bombay Bicycle Club play many other styles and are influenced by a plethora of genres. However, for this month's column I have decided to focus on their Afro beat inspired material, with some traditional indie vibes added for good measure; for this we draw on influences from songs on the band's defining earlier albums such as *I Had The Blues But I Shook Them Loose*, *Flaws*, and *A Different Kind Of Fix*. So, tune up, plug in and have fun playing along to this month's rather different track. **1**

NEXT MONTH Simon begins a new series on 'neo soul' with *Chalmers* **'Spanky' Alford**



3

GAIN



4

BASS



5

MIDDLE



5

TREBLE

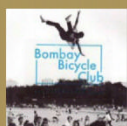


3

REVERB

Get the Tone

A clean amp with some reverb and delay will get you in the immediate sonic ballpark. Preferably opt for a bridge single-coil sound but, if you don't have such a thing, almost any guitar will do. Just make sure you're getting the jangliest tone you can; reducing the mids, adding a dribble of chorus along with that light, ambient delay, can help with this too.



TRACK RECORD If you don't know the band, Bombay Bicycle Club's debut album, *I Had The Blues But I Shook Them Loose*, is the best place to start, as it featured the hits *Evening/Morning*, *Always Like This*, *Dust On The Ground* and *Magnet*. But the two follow-ups, *Flaws* and *A Different Kind Of Mix* are worthy of a listen. For a live performance, their excellent 2014 appearance on KEXP can be found on YouTube.

EXAMPLE BOMBAY BICYCLE CLUB

CD TRACK 68

[Bars 1-8] The D shape G Major triad you see here is played using a syncopated single-note arpeggio approach to create an Afro style guitar line. I would encourage you to experiment with different methods of attacking this, but always make sure that you keep the notes short and sharp.

[Bar 9] Here the piece goes to the IV chord (C) and is rather more challenging. You could experiment with a sweep picking approach to the notes on beat 2, or use alternate picking if preferred. At bar 13 the piece goes back to the original idea before ending with a scale run at bar 16.

$\text{♩} = 110$

G

E B G D A E

1

5

C

9

G

13

C **D**

17

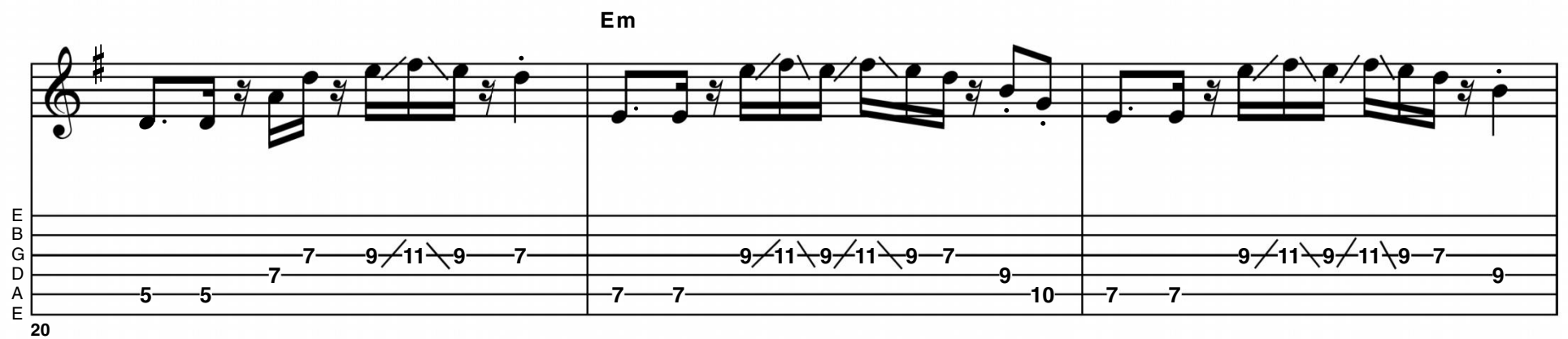
EXAMPLE BOMBAY BICYCLE CLUB

CD TRACK 68

[Bars 17-28] Slides feature a lot in the band's guitar lines, as they provide a welcome new timbre. Make sure that your slides are accurate, especially over the Em chords where the technique is quite prominent.

[Bars 29-32] Here you will notice two different types of G Major triad, played using another syncopated funk style rhythm. Make sure to keep the chords sounding tight and sharp over this section.

Em



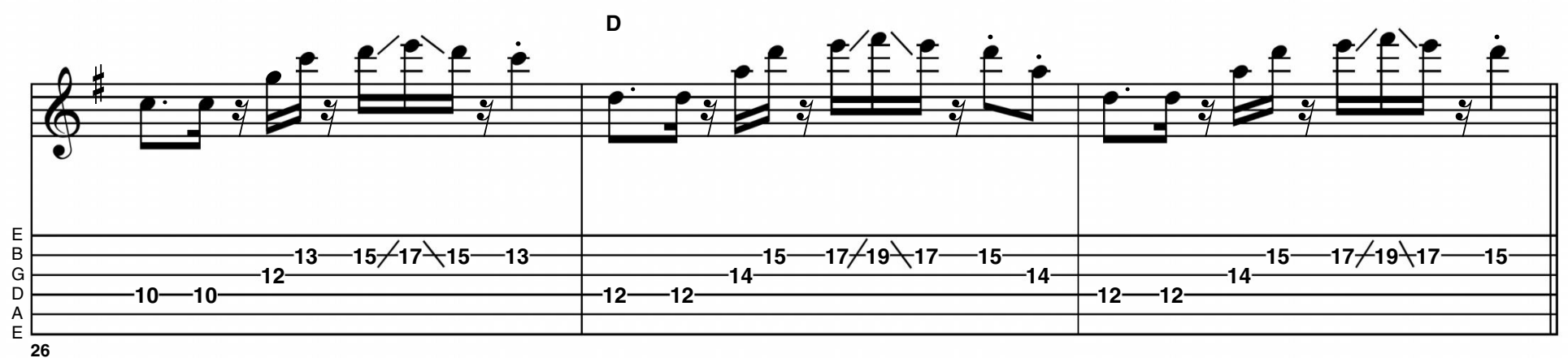
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C



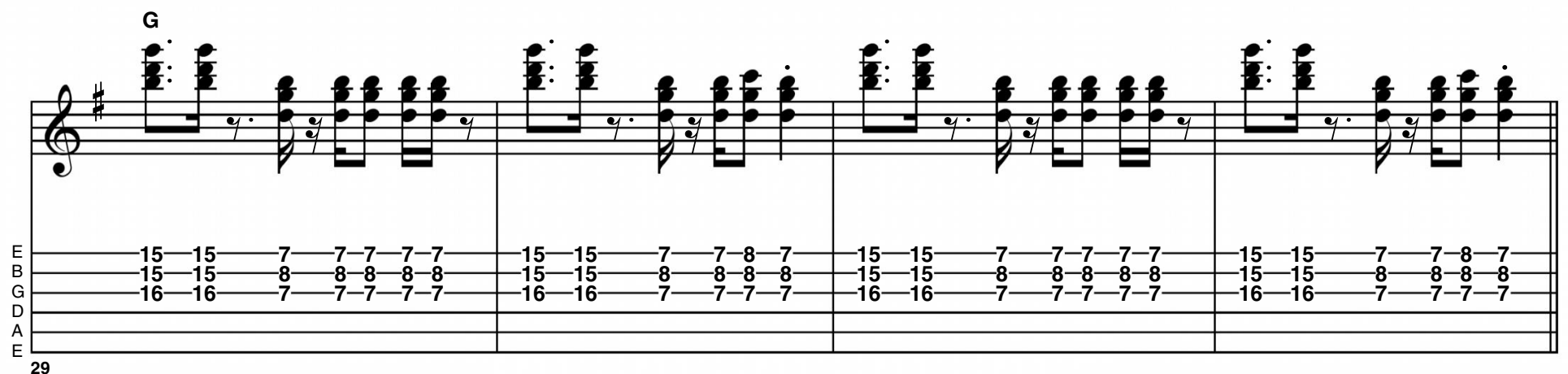
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D



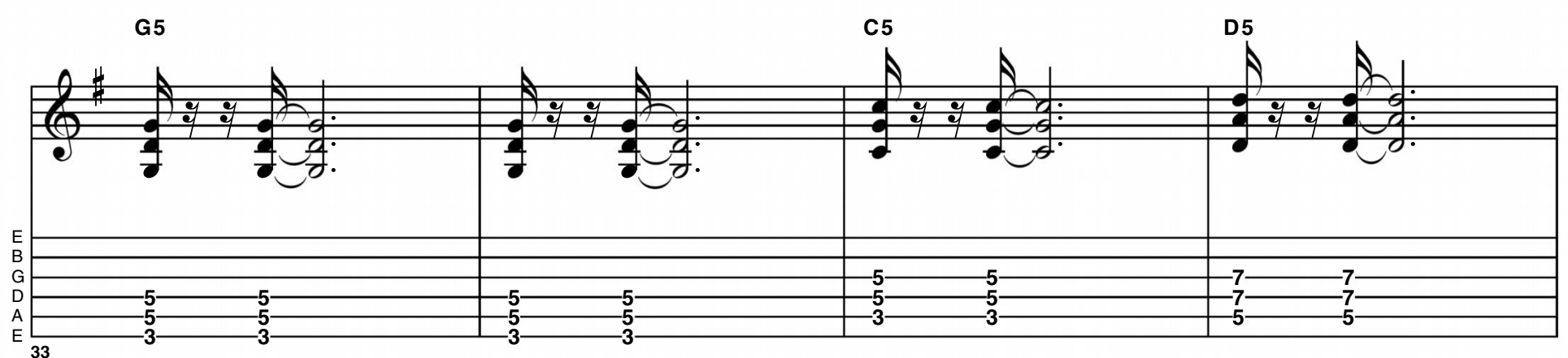
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G



29

G5 C5 D5



33

EXAMPLE BOMBAY BICYCLE CLUB

CD TRACK 68

[Bars 33-48] Yet another new idea. This section uses chords I, IV and V and starts off with a simple idea that creates lots of space. At bar 41 we introduce a single-note scale run to each bar, again to create development and interest.

[Bar 49] For this final section we encounter another syncopated idea; this one's based around a G5 chord with the root on the fourth string. This is followed by a two-octave G Major arpeggio at bar 53, before the final chord stabs at bar 55.

37

G5 C5 D5

41

G5 C5 D5

45

G5 C5 D5

49

G5

52

G

THEM CHANGES

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



gives the bright sound of the 9th (C) and Major 6th (G) with the 11th too (E_b). Try C Minor Pentatonic over D_b Maj 7 - this gives a super bright Lydian sound (#11) - jazzy but not too dissonant. In these examples I've added bends, slides, hammer-ons and pull-offs. This is more like the way we'd

“The idea of superimposing Pentatonic scales over other tonalities, is to build a palette of sounds that gets deeper into the changes”

normally articulate our solo lines since, if we were to pick every note, it could end up sounding very mechanical.

The idea of superimpositioning Pentatonic scales over other tonalities, is to build a palette of sounds that get deeper into the changes. As is almost always the case, musical context will define the degree to which you'd use superimpositions - you might not want to play a C Minor Pentatonic over D_b maj7 sound were you called to do a session for a simple pop song, but on a fusion style track you just might. **11**

NEXT MONTH Andy brings you another lesson looking at **Pentatonic Superimposition**

ABILITY RATING

☆☆☆☆☆ Easy/Moderate

Info

Key: C Minor
Tempo: 106bpm
CD: TRACKS 70-79

Will improve your

- ✓ Minor Pentatonic knowledge
- ✓ Superimposing Pentatonics
- ✓ Playing the changes

This month we'll extend the use of the Minor Pentatonic with two more superimpositions. Remember to note the distance between the root of the chord you're playing over and the root of the superimposed Pentatonic scale - this creates a formula that can be used in all keys. It's also important to note the extensions or chord degrees that are generated by these

superimpositions, as this will help gauge the degree of tension created.

In these examples, I have mostly crafted lines using the superimposition, sometimes returning to the more expected Pentatonic or a chord tone approach for the last few notes to give a sense of consonance. In real world applications, you might want to evenly balance the use of the superimposed scales with the more obvious choices. Another way is to weave between the two approaches.

You could create a line that has four notes of one then four notes of the other. This would generate some quite unexpected intervals. Ultimately, you must trust your ear to tell you whether your approach is working.

Using C Minor Pentatonic over B_b minor


GAIN


BASS


MIDDLE


TREBLE


REVERB

Get the Tone

As we always say with this kind of theoretical lesson, almost any type of guitar sound will do. But when trying to ingest new ideas and musical pathways it's best not to go too radical with your sound. So tune in a pleasing tone such as a clean or very slightly driving neck pickup selection, with enough light echo or reverb to make your new licks sound sweet.



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 OVER B FLAT MINOR 7

CD TRACK 70

The C Minor Pentatonic over B $\flat$ m7 gives a Dorian sound, while C Minor Pentatonic over D $\flat$ maj7 is a Lydian sound due to the the #11 (ie G note over D $\flat$ maj7).

$\text{♩} = 112$

B $\flat$ m7 Cm Pentatonic over B $\flat$ m7

9th 11th 5th maj6th/13th Root 9th

D $\flat$ maj7 Cm Pentatonic over D $\flat$ maj7

7th 9th 3rd #11 maj6th/13th maj7th

E B G D A E

1, 2 8 11 8 10 8 10 3, 4 8 11 8 10 8 10

EXAMPLE 2 HOW SCOFIELD MIGHT PLAY IT

CD TRACK 72

With this C Minor Pentatonic over B $\flat$ m7 idea, rather than playing simple patterns, we have some wide John Scofield style interval skips with legato.

$\text{♩} = 106$

B $\flat$ m7

C minor Pentatonic

E B G D A E

1 6 8 8 5 8 6 8 5 8 5 8 5 8 8 8 10 10 8 12 8 10 11 8 11 10 8 8 11 11 8 11 13 15 13 11 13 11 13 12

EXAMPLE 3 HERE WITH A BLUES-ROCK FEEL

CD TRACK 74

Don't overdo these superimpositions. When playing blues-rock, with its simpler harmonies, you might want just a taste of this.

$\text{♩} = 106$

B $\flat$ m7

C minor Pentatonic

PB BD BU

B $\flat$ minor Pentatonic

E B G D A E

1 (13)(11)13-11 10(12) 8-11 8 10-8 10 8 10-8 8 11-8 8 10-8 10 8 10 8 6 6 8 7 6 4 6 4

EXAMPLE 4 C MINOR PENTATONIC OVER D FLAT

CD TRACK 76

C Minor Pentatonic over D $\flat$ is popular. Again we're using bends to make the articulation more liquid, before returning to the D $\flat$ maj7 sound.

$\text{♩} = 106$ D $\flat$ maj7

C minor Pentatonic

BU BU BD BU

E B G D A E

1

3

D $\flat$ maj9 Chord Tones

EXAMPLE 5 AS BEFORE BUT USING THE BLUES SCALE

CD TRACK 78

Here Ex4's idea is extended by using the C Blues scale (C-E $\flat$ -F-G $\flat$ -G-B $\flat$), which adds G $\flat$ to C Minor Pentatonic. A great jazz blues approach.

$\text{♩} = 106$ D $\flat$ maj7

C Blues Scale

BU

E B G D A E

1

3

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ALBUM OF THE MONTH



JULIAN LAGE SQUINT

Blue Note **10/10**

Julian Lage has had a stunning career, from the bands of Gary Burton and John Zorn, to collaborations with Nels Cline and David Grisman plus numerous albums in his own name. This debut Blue Note instrumental album features his guitar, drums, upright bass trio with music largely penned by him. It's a unique mix; although a fully paid-up jazzier the music is song-like with accessible melodies and grooves. His guitar tone is rounded and slightly crunchy when digging in but beautifully warm when played lightly. In short, a gorgeous marriage of touch and tone. Opener, Etude is pretty; solo guitar playing that is pianistic and harmonically a little Debussy-esque. His cover of Mandel-Mercer's Emily is exquisite; lyrical playing with a dynamic tone that sits and darts within the drums and bass. Title track, Squint is a broad mix of jazz, rock, Broadway and R&B which keeps you glued to the piece's trajectory. Saint Rose has an Americana pop vibe with a great guitar performance. Familiar Flower has adventurous lines, blustery hybrid picking phrases and organically sharp band interplay. If you're into genre blending, expressive dynamic ranges and sophisticated virtuosity, Julian is nothing short of stunning! [JS]



JOHN MAYER SOB ROCK

Columbia **9/10**

It hasn't escaped the notice of the internet population that the word 'Sob' looks like '80s' when viewed upside down. Whether this is a coincidence or intentional on Mayer's part we may never know, but it's the 1980s (and a little bit of 90s added in for good measure) that sets the theme for this, his first release since 2017's The Search For Everything. The track that opens the album, Last Train Home gives the game away straight away, as it conjures up the sounds of Clapton's August and Journeyman albums from the Soldano stained guitar tones, gated drums and Greg Phillinganes' (Michael Jackson, Stevie Wonder) yesteryear synth sounds. It's an album about love

gone bad that Mayer insists is, "Sweet but never sappy... never to the point where it gets cloying and syrupy. I like to teeter on that line." As you might expect from a multiple Grammy winner, the album's production is slickness personified, the songs hanging around in your head for hours after listening. One parlour game we played during our first listening was to trace each song's sonic ancestry – we've already mentioned Clapton, but check out Wild Blue's tip of the hat to Mark Knopfler in the guitar solo. While we're on the subject of the guitar playing, it's hard to tell if Mayer has fired up his iconic black Strat or whether he is using the PRS Silver Sky he's seen holding on the cover. Whatever the answer, crystal clear Strat-alike tones are the order of the day – and they're in the hands of a modern master. [DM]

WILL McNICOL MINIATURES

willmcnicol.co.uk **8/10**

This album began to take shape when Will became interested in



short form composition – little musical snapshots with tales to tell. "I rather naively thought these would be easier to record as they're only short," he tells us. "Oh, how wrong I was. If anything they ended up being more challenging!" Will acted as composer, guitar player, recording engineer and producer on the project and the attention to detail and quality here shows that his efforts were thoroughly worthwhile. There are 13 solo acoustic compositions here, plus three bonus tracks that feature collaborations with others. The album's breezy opener, Cessna soundtracks an "exhilarating flight over the New Hampshire countryside," and Two Days In November is a sombre recollection of how Covid restrictions prevented Will from being present at the birth of his son last year. It's a beautiful collection, especially our standout track, Arthur's Lullaby. [DM]

ERIC BIBB DEAR AMERICA

Mascot **9/10**

Fingerpicking songwriter Eric Bibb has consistently impressed over the years, both as a recording artist and a live performer. With Dear America, he presents 13 songs that are both a love letter to his country of birth and a reflection on its highs and lows. Joining him are Ron Carter on bass, Steve Jordan on drums, Eric Gales on guitar and guest singers such as Shaneeka Simon. It's a rich, roosty result recorded with clarity and dynamics. Whole World's Got The Blues is a case in point; sultry back beat, solid bass, crisp acoustic picking and emotive single-coil soloing from Gales. The shared vocals (with Chuck Campbell) and slide guitar over the steady stomp groove of Different Picture is great. The

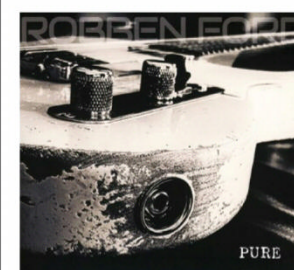


fingerpicking chords on Tell Yourself interact well with Eric's vocals as does the slight crunchy melodic guitar solo. Bibb's acoustic picking is very colourful on Along The Way with bass notes and cascading higher intervals while Talkin' 'Bout A Train Part 2 is straight up funky. If bluesy Americana is your thing, Bibb is simply outstanding! [JS]

ROBBEN FORD PURE

EarMUSIC **9/10**

Robben Ford with a guitar is where it's at for many music fans, a magical crossroads of tone, taste, vocabulary and colour found only under his fingers. For a certain style of jazz-blues playing and delivery, Robben is the definitive role model to listen to and be inspired by. The interesting aspect of Pure's nine tracks - his first instrumental album since 1997's Tiger Walk - is that the music isn't totally typical of the Tele Titan. Opener, Pure (Prelude) is a half-tempo drums and bass groove that combines Ravel-style



melodicism with sitar exotica. Intriguing stuff. White Rock Beer is more Ford fayre, with a shuffle blues groove and a biting guitar tone that slides and yelps; a future Quentin Tarantino film could easily embrace this. Balafon is a tasty ballad with a rich slapback clean tone that's augmented by deep synth-like drones and a strong backbeat. Go has an old-skool vibe that's reminiscent of James Brown meets The Yellowjackets with riveting guitar and saxophone interplay. Gospel blues gets a show on Blues For Lonnie Johnson; the quavering organ and soft horn section sets the scene for Robben's vocal-like guitar delivery. The stylistic hot stepping of Ford's previous band Jing Chi is reflected on A Dragon's Tail; the guitar tones alone (reverb soaks, crisp slapback, funky clean) are appealingly broad. As always, Robben Ford stands tall and pure to his musical vision! (JS)

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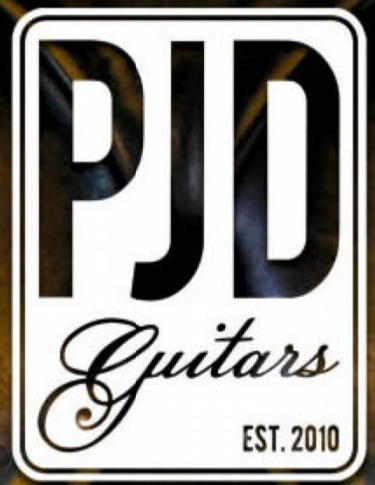


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