

ACOUSTIC TRY OUR MOLLY TUTTLE BLUEGRASS WORKOUT...

Guitar Technique

328 DECEMBER 2021

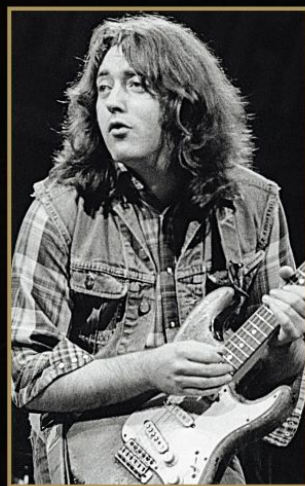


BLUES: Play like...

JOHN MAYER

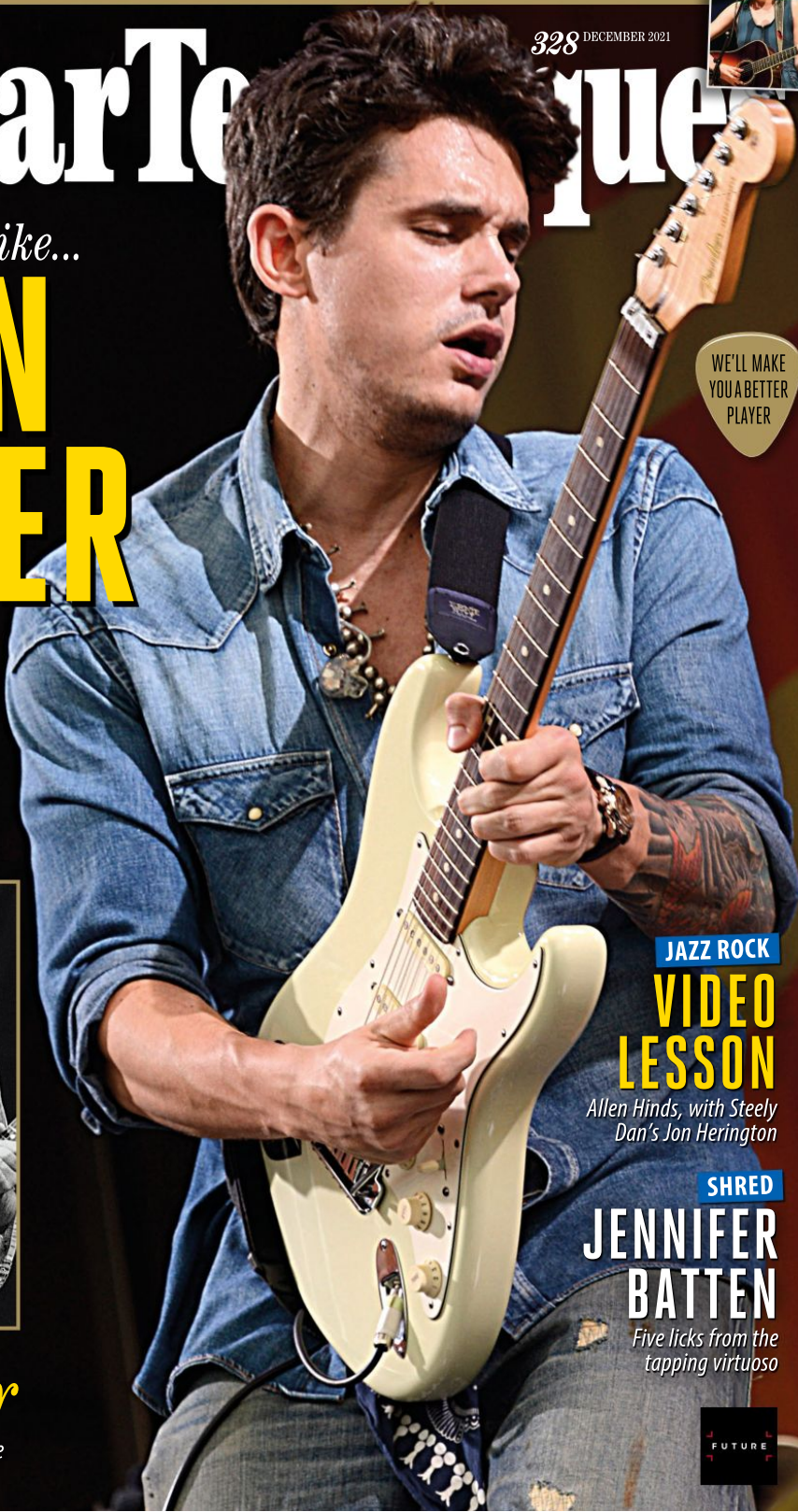
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Dan's Jon Herington*

SHRED

JENNIFER BATTEN

*Five licks from the
tapping virtuoso*

FUTURE



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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.

Guitar Techniques, ISSN 1352-638, is published monthly with an extra issue in July by Future Publishing, Quay House, The Ambury, Bath, BA1 1UA, UK.
The US annual subscription price is \$181.97 (airfreight and mailing in the USA by agent named World Container Inc, 150-15, 18th St, Jamaica, NY 11413, USA).
Application to Mail at Periodicals Postage Prices is Pending at Brooklyn NY 11256.
US POSTMASTER: Send address changes to Guitar Techniques, World Container Inc, 150-15, 18th St, Jamaica, NY 11413, USA.
Subscription records are maintained at Future Publishing, c/o Air Business Subscriptions, Rockwood House, Perrymount Road, Haywards Heath, West Sussex, RH16 3DH, UK.

WELCOME

LAST WEEK I lost a bandmate, close friend and work colleague of over 35 years. Roger Newell joined Marty Wilde's Wildcats when I'd been with them a few years. I knew a bit of his history from Eddie Allen, with whom he played in their rock band, and who I'd already conscripted into Marty's outfit.

Roger had joined Rick Wakeman after the legendary Yes keyman jammed with his band in a local pub. Rog's first gig with the 'English Rock Ensemble' was at the Royal Festival Hall. Curtain up revealed an audience peppered with luminaries who'd come to see Rick in his new 'solo' guise - these included at least one Beatle!

Rog played on all of Rick's huge albums during his '70s tenure, while gigs included New York's Madison Square Garden, the Budokan in Tokyo, vast South American stadiums and every major venue on the planet. So demanding was the music that Rog had a triple-necked bass built by Wal (no, it wasn't made for Chris Squire!). He also had to handle a set of Moog bass pedals, often while playing one of his three necks. Serious stuff indeed!

When we launched Bassist magazine back in the '90s, Roger wrote reviews and interviews, and I recall standing next to him while he was on the phone to Paul McCartney. He became deputy editor on Guitarist when Bassist closed, and even

when he later 'retired' continued writing for Guitarist and GT. He, myself and Mick Taylor (That Pedal Show) also formed a band and pedalled our pub rock wars around England's South West. Great fun!

We lived quite close so travelled to and from Marty gigs together, drove hundreds of thousands of miles and formed a strange kind of 'marriage' through those decades.

Roger was a huge Shadows fan, and became friends with Hank, Bruce, and his first idol Jet Harris. We backed Jet on two big tours. One great moment I recall was on Marty Wilde's 50th anniversary gig at the London Palladium. Shads drummer Brian Bennett, and rhythm guitarist Bruce Welch were already on stage, Marty having called them up. I'd set up Rog's red Strat with Hank's string gauge and we enticed him on to play Move It. Eddie and I stepped down, and I'll never forget the look on Rog's face when he realised he was playing bass in The Shadows, with Marty on vocals.

Roger was a funny, talented, grumpy old sod; my musical buddy for literally half our lives. He leaves a huge hole in the band and in the lives of all who knew him well. As the corny cliché goes, heaven's band just got a whole lot better! Safe travels my friend.

Newell

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.

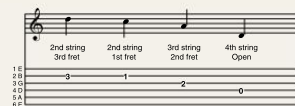
GT USER GUIDE

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 pitch of 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



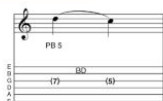
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

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

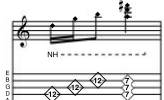
Capo Notation



■ 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



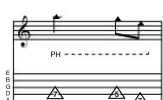
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



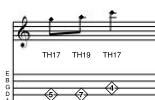
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

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'.

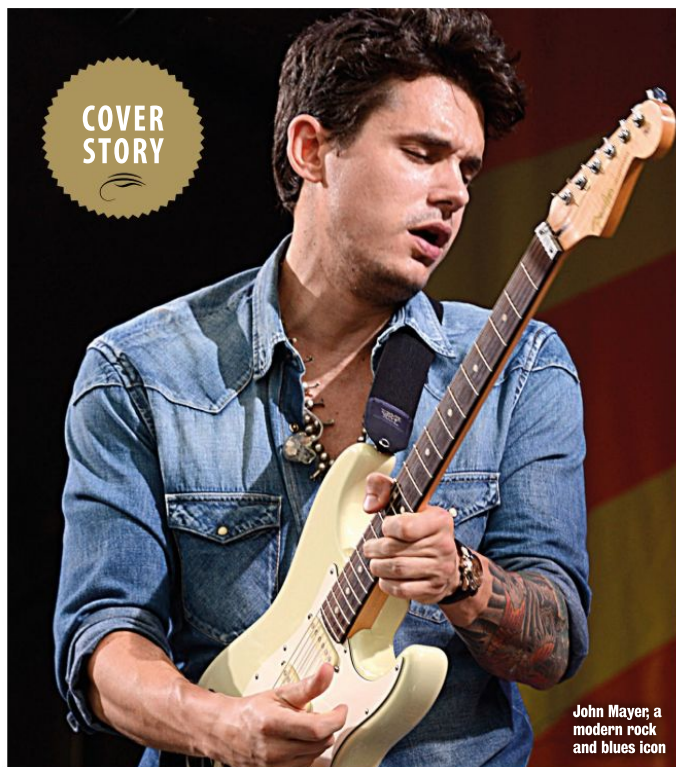
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and blues icon

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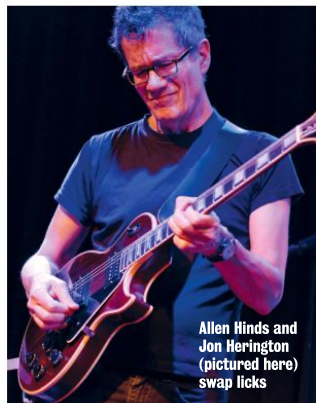
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Allen Hinds and
Jon Herington
(pictured here)
swap licks

FOOD FOR THOUGHT



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

Pretty much every week I get a message or email from someone asking how long they should stay learning a particular thing. I get asked so often that it's obviously something that concerns many people and might perhaps resonate with you... it's certainly good food for thought for me too - exploring these sorts of things often brings some interesting thought trains.

In these days of student-led learning, it is certainly tricky to decide what to practise and how long to work on it for. It's exactly the kind of thing you would hope to get guidance from a good teacher, so on one's own it can be tough.

The first thing I think we need to think about is the goal and if it is an achievable thing. While being able to play a set song or solo is a finite thing (-ish!), we have to acknowledge that there is often no end point - the study of music is a lifelong one.

So once we decide to get into learning something, at what point do we move on? Well, the good and the bad news is that it's totally up to you and your goal.

I needed to learn Hotel California because we are playing it in one of my Band Jam workshops in Italy. I didn't just need to be able to scrape by, I needed to teach it, so I need to know it pretty well, at least on a basic level.

It took most of an afternoon to get it under my fingers and play along. Another couple of sessions to memorise it. And I got it good enough to teach. Done. Kind of...

There's actually a whole lot going on in that solo... a lot more things to dig deeper into than just a basic play along. For a start, there are loads of great licks to steal and so a few sessions pulling apart all the licks and exploring how to use them in my own improvisations is something I want time for.

There's also a LOT of subtle dynamics and phrasing things that could still use a lot of work before it was properly nailed. It's good



Justin asks, when should you stop practising a piece?

enough to play it with the band and will sound fine in a jam, but I think there is a lot of benefit to digging deep into the minutiae - it's often that stuff that makes a solo go from a bunch of notes to a work of art. The subtle slides, the ghosted notes,

many things to explore.

And that's part of the answer to our initial question... the amount of time you spend on something will depend on where you are on your guitar journey. Beginners are unlikely to be aware of the nuances

"STAYING AWARE OF THE ENDLESS JOURNEY CAN BE HELPFUL. THE GREAT MASTERS ARE STILL TALKING ABOUT LEARNING NEW THINGS"

the nuances of the bends, the drag and push of the phrases...

It's one of those 'the more you know, the more you know you don't know' kind of situations. When I was growing up I would be stoked to just be able to fumble through the notes, but now there are so

and probably be unable to execute them even if they did notice them. As people get better, they notice more and will need longer to digest and absorb all that a song or concept has to offer.

The question, however, most commonly comes from beginners

who wonder if they should be nailing a particular chord or strumming pattern before moving on, and the truth is that for beginners, a much more important question is - are they enjoying it?

It should be relevant to every guitarist, but for any beginner level player the goal should be about enjoying the ride and not getting too bogged down in technical stuff. Not to promote sloppiness but having fun is what it's all about and many beginners lose the vibe because they forget to enjoy themselves and take it all too seriously.

I think it's often a problem for more advanced players too. We all get into thinking about things we want to get good at and sometimes the path can feel awfully long and progress feels slow. Feels extra hard if we're not really enjoying ourselves.

For more advanced players, staying aware of the endless journey can be helpful. Read any interviews with the great masters and they're still talking about learning new things. So when I start to get down on my development on a particular concept like soloing over IIm-V-Is... I remind myself that I'm going to work on it for a while, while I'm feeling a vibe for that kind of thing; hope I get a bit better and then I'll move onto something new when I start to get tired of it. I don't get that much time to practice these days, so I really want to enjoy myself when I do.

I guess the conclusion to all this is to make sure you enjoy what you are practising and not get too hung up on when to move on to new material, just do so when you feel like you want to. Things don't disappear - you can always revisit things later when the vibe for it comes back.

Happy trails!

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 fulfillment, as related by session ace **Mitch Dalton**. This month: When Mitchell Met Orville*

You won't be surprised to learn that I didn't know much about Life, The Universe and Everything at the age of 10. Of course, the fact that Douglas Adams had yet to write the eponymous third instalment of his 'six part trilogy' may have been a contributory factor. My primordial preferences consisted mostly of egg and chips, kicking a ball about erratically with my mates and the noise that Hank Marvin made as Wonderful Land beamed down through the transistors of my tiny Kent radio. Egg and chips was favourite, to be fair. But some time after I had nagged my parents to fund lessons, I began to realise that there might be two distinct worlds operating in the guitar galaxy. Gorgeous radiophonic tones assailed my ears, played with an effortless facility by Hank B as he tripped the fret fantastic. Meanwhile, back on Planet Plectrum, I was struggling with a student model f-hole acoustic guitar with an action as high as Hendrix and strings as wide as Del Boy. Even my guitar teacher's German manufactured Hofner Committee, a thing of beauty in its own right, couldn't convey the drama of Man Of Mystery.

And for a sound reason, every pun intended. The chaps in these old fangled 'groups' like Billy J Kramer And The Dakotas, Gerry And The Pacemakers and no-hopers The Beatles were playing American guitars, admittedly in glorious black and white. The prime suspects seemed to be branded Fender and particularly, Gibson, although others like Gretsch, Guild and Rickenbacker featured too. Slowly the fog of fretting began to clear. I learned that these USA imported instruments were subject to crippling import tariffs as 'luxury goods' and hence unavailable to the pocket money based economy that I was operating at the time. I'd never seen one in real life, or Hackney as we called it back then.

However, I could and did send away for the Gibson brochure, courtesy of Henri Selmer & Co. Ltd, 114-116, Charing Cross Road, WC2. And back came three, with current prices enclosed on separate sheets.

In case you doubt the veracity of my account, you should know that

"GORGEOUS RADIOPHONIC TONES ASSAILED MY EARS, PLAYED WITH EFFORTLESS FACILITY BY HANK B AS HE TRIPPED THE FRET FANTASTIC"

I am both a hoarder and collector of borderline pathological proportions. And many of those with whom I have shared close relationships aren't entirely convinced by the adjective 'borderline', either. In among the neatly classified box files that fill

the loft, the shed and well, er...the entire house, you will eventually locate the letter 'T'. From there it is but the work of moments to discover 'Instrument Brochures'. And there they are. From Burns to Vox and back, there to locate that trio of gorgeous Gibsons. In the lavishly produced 'Folk' item you

will find a dozen steel strung acoustics, eight classical guitars, seven banjos, three tenor guitars and two 12-strings. Such is the artistry and workmanship of this dazzling array that it leaps straight off the pages and buries itself deep in your psyche. The "Traditional"

catalogue is if anything more astounding, with its carved-top jazz acoustics, pedal steel guitars, mandolins and ukuleles. And so to the 'Electric Guitars', a booklet of grace and beauty, tastefully embellished on the cover in traditional non politically correct fashion by a young lady who looks as if she could demonstrate a number of useful skills, guitar playing not being one such. If you're quick you'll find it on eBay. For £130. For reference, an actual Gibson 330 is listed at '155 Guineas' (£162.75, for you whippersnappers). The Gibson 'Faultless' case is 30 Guineas. Every page is a jaw dropper. From The Barney Kessel jazzer through to the '3' series semis, the solidbody SGs, Firebirds and Thunderbirds and on, it's easy to understand how an impressionable juvenile could be smitten.

Here's a fascinating nugget of Anoraknophobia for you - The Les Paul model is not featured in the either price list or brochure. It had been discontinued in 1961, proving to be a commercial failure. In a supremely ironic episode in plucking history, a young British boy with a passing interest in the blues strung his secondhand model with inappropriate light gauge strings and the rest is mystery. Suffice it to say that Gibson was impelled to crank up production again in 68. It was to save the company several times, as any fule kno.

Those of my generation of fretting folk lived unwittingly through the golden age of American guitars. Back then 'Collectible' was an adjective which best described stamps and Routemaster bus numbers. The rules were simple. A second hand instrument was worth less than a new one. Just like a motor.

Who knew?

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



Mitch admits to being an inveterate hoarder. Perhaps beyond borderline

INSTRUMENTAL INQUISITION!

*Instrumentals have supplied some of music's most evocative moments. Jason Sidwell asks top guitarists for their take on this revered genre. This month: Jeff Beck/Michael Jackson's guitarist and solo artist, **Jennifer Batten**.*



Jennifer Batten.
Note the string
damper on her
Washburn guitar

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

JB: The creativity in nuance that needs to happen to bring the melody alive.

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

JB: The forced focus on melody without the distraction of lyrics.

GT: What are the tendencies with instrumentals that you aim to embrace or avoid?

JB: I embrace the fact that straying from or expanding from an exact melody is best, once it's stated, to keep it interesting. If you're doing an instrumental cover of a vocal song, it really brings into focus how strong the original melody is - or isn't. Loads of great vocal songs don't cut it for instrumentals as you find it's really just the production and vocalist's strength that makes the song cool. The melody might be way too repetitive for an instrumental. I like also exploring the use of effects at some point and especially those that can connect to an expression pedal to add additional interest.

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

JB: No, I think anything goes as long as there is some kind of thread that ties everything together. There has to be enough repetition that you don't lose the audience. I've heard some super interesting electronica that is more like classical music than pop in that it's a morphing theme that keeps expanding. I have a CD by Adam Freeland called *Tectonics*. It's pretty old now but it's my favourite by him. Not only do the forms morph but the sounds do too. That's a whole other element you don't usually hear in pop. They often wouldn't think of changing

the sounds of the drum kit in the middle of the song, or putting some kind of filter over the entire mix at some point.

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

JB: It's super helpful and expanding. Joe Diorio mentioned this when I was at GIT. He suggested listening to Frank Sinatra for nuance. I never did but I sure dug into Aretha and others. I listen for melody treatment, vibrato, timing. If you try to nail somebody like Aretha note for note, you can't help but walk away with a palette of ideas to use to help bring melody alive. I do a thing in workshops where I'll play a melody super straight and as boring as possible and then I'll add elements of interest one at a time to bring it alive, like bending, reverse bends, vibrato, pinch harmonics, tremolo bar, added force in the right hand, hammer-ons and pull-offs, etc.

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

JB: Drums are the driver for me. I'll jam to an inspiring drum loop and

the duet Where Were You. He broke a string and the tech ran out with a spare guitar and then THAT guitar had a ground problem. It upset Jeff so much that he took the guitar off and smashed it into the stage and walked off. The point of that story is he was so invested emoting the tune that to be interrupted like that threw him into a rage. He never 'calls it in'. He gives all he's got and is typically exhausted after a show because he's left everything he's got on the stage. I think part of the key is digging so deep inside the tune and into yourself that you kind of forget the audience is even there. That helps remove any sort of self-consciousness.

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

JB: Yeah that's a good starting point, but when you play a whole show of instrumentals you don't want it to become predictable. Then sometimes I'll reverse it and get really low and ugly further down the timeline of the track, especially



Jennifer's Washburn model features the Stephens extended cutaway neck joint

world of knucklehead rock guitar tunes which are more typically G A and E. I suppose I'd choose G of the three. It's fun to have the option of incorporating open strings. Certain chords that incorporate open strings are more powerful than barre chords. As far as tempos, I've never given it much thought, but there are tempos that are tough for me. There are tempos where I can't cut 16ths, but 8th's sound lame. Somewhere along the way I spent a

JB: I think there is inherently more freedom to explore with instrumental music.

GT: What are your views on harmonising melodies?

JB: It's a puzzle to be completed but unlike a physical puzzle, you have a lot more choices of pieces that will fit. I once had a duo gig with Jeff Beck where we played the Star Spangled Banner at a USA race track. When I was first presented with it, I was not all that enthused. But then I found a version by Bela Fleck that was brilliantly reharmonised which I cheerfully stole for the day. You can take a super blah melody and manipulate emotion in any direction you want.

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

Birdland - Weather Report
Blue Wind - Jeff Beck
Goodbye Porkpie Hat - Jeff Beck (Charlie Mingus)

GT: Why?

JB: Birdland- multiple catchy melodies and interplay of parts, unique sounds.
Blue Wind- and a lot of other Beck (and or Jan Hammer tunes) - tend to be super simple but very catchy and effective. I think you really appreciate them more when you try to write in that style. The simplicity is deceptive.
Porkpie Hat - The way Jeff squeezes emotion out of the notes and a zen simplicity with purpose in the solo..

For more on Jennifer Batten visit <https://www.jenniferbatten.com>

"IF YOU'RE DOING AN INSTRUMENTAL COVER OF A VOCAL SONG, IT REALLY BRINGS INTO FOCUS HOW STRONG THE MELODY IS - OR ISN'T"

either come up with a guitar groove or melody and build from there.

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

JB: I guess the ultimate space is digging deep and getting emotional which doesn't always mean sappy. Building a tune, creating space, and taking it somewhere is the ideal. I think people have a shorter attention span than ever before, so you need to think about ways to maintain interest and try to take the audience with you like a great story teller. You can liken it to the difference between having an automated voice reading a book to you vs a great actor that can add extreme levels of emotion that make you not want to stop listening. Jeff Beck is a master at it, beyond most. I was once on stage with him in Brazil playing guitar synth pads for

if there are enough dynamics for the low strings to really stand out. I might even add an octaver effect to take it down even more. I think effects can enhance a tune also, like bringing a wah-wah pedal or talker effect into the melody for the final melody.

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

JB: I think a tonal variety is a smart angle. Thinking of a five-way pickup selector for a Strat, I think it's great to change pickups as its own special effect, to maintain interest, as well as working the volume knob for cleaner or dirtier choices.

GT: Any favourite keys or tempos?

JB: It's funny because when I went to GIT, we learned a lot of things in flat horn keys. I think Bb and Eb and F were more common for something like a jazz-blues, but after I graduated I got more into the

lot of time getting triplets together for that in-between tempo.

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

JB: I prefer Minor keys. I find Majors like Ionian to be too sappy. I do like Mixolydian though. Pretty much anything goes in that mode.

GT: Any favourite modes?

JB: Combining Mixolydian with Minor Blues gives you nine notes to choose from, plus any 'out there' notes you might want to add. It's a bigger colour palette than most.

GT: What about modulations into new keys?

JB: It's a good tool to hold interest though I haven't used that tool in my own tunes.

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

JAM TRACKS TIPS

Use these to navigate our bonus backing tracks

1 Slow Jazzy Blues (A)

We start with a fun slow jazzy blues jam in A. Great for anyone wanting to add a little jazz to their blues playing or work on crossing over into more straight-ahead jazz territory. You'll get off to a great start mixing A Minor Pentatonic (A-C-D-E-G) and A Major Pentatonic (A-B-C#-E-F#).

2 Easy Reggae Blues (Em)

This jam is in good old E minor and you can use E Minor Pentatonic (E-G-A-B-D) and E Minor scale (E-F#-G-A-B-C-D) throughout the progression.

3 A Mixolydian Jam

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

4 B Minor Groove Blues

We finish with a fun groove blues jam in B Minor. Use B Minor Pentatonic (B-D-E-F#-A) as your

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 *A Love of Water* is out now and you can also find him on Spotify, Instagram & Patreon.



Try your best Eric Gales licks over jam track #3

PHIL HILBORNE'S ONE-MINUTE LICK

Lydian String Skipping Phrasing Licks

This month's lick contains a set of four one-bar string skipping arpeggio ideas that can either be played in a row or used separately as four different ideas. In fact, to get the most out of this, it's a good idea to take the sequence illustrated in each bar and then apply them to every bar in turn. Mix and match them to suit afterwards. The arpeggios used are Cmaj7 (C-E-G-B), Em7 (E-G-B-D), Gmaj7 (G-B-D-F#) and Cmaj7 - up an octave. These are all played against a typical Lydian (IV chord of G Major) Cmaj7#11 chord. Viewed in terms of C the arpeggios imply Cmaj7 (C-E-G-B), Cmaj9

(E-G#-B-D) and Cmaj7#11 (G-B-D-F#). Essentially all we are doing here is using the diatonic 7th arpeggios built on the root, 3rd and 5th of the underlying chord. The licks get more complicated as they progress. The first three 16th-note patterns are not too bad but the fourth bar with the sextuplet phrasing might take a little longer to master. I use hybrid picking for these lines, but you could also use fingerstyle or alternate picking. As always, experiment, and use whichever technique or combination of techniques suits you best.

$\text{♩} = 114$ Cmaj7#11

String skipping patterns for Cmaj7#11:

- Bar 1: 1-2-3-4 (E4-G4-B4-D5), 1-2-3-4 (E4-G4-B4-D5), 1-2-3-4 (E4-G4-B4-D5), 1-2-3-4 (E4-G4-B4-D5)
- Bar 2: 1-2-3-4 (E4-G4-B4-D5), 1-2-3-4 (E4-G4-B4-D5), 1-2-3-4 (E4-G4-B4-D5), 1-2-3-4 (E4-G4-B4-D5)
- Bar 3: 1-2-3-4 (E4-G4-B4-D5), 1-2-3-4 (E4-G4-B4-D5), 1-2-3-4 (E4-G4-B4-D5), 1-2-3-4 (E4-G4-B4-D5)
- Bar 4: 1-2-3-4 (E4-G4-B4-D5), 1-2-3-4 (E4-G4-B4-D5), 1-2-3-4 (E4-G4-B4-D5), 1-2-3-4 (E4-G4-B4-D5)

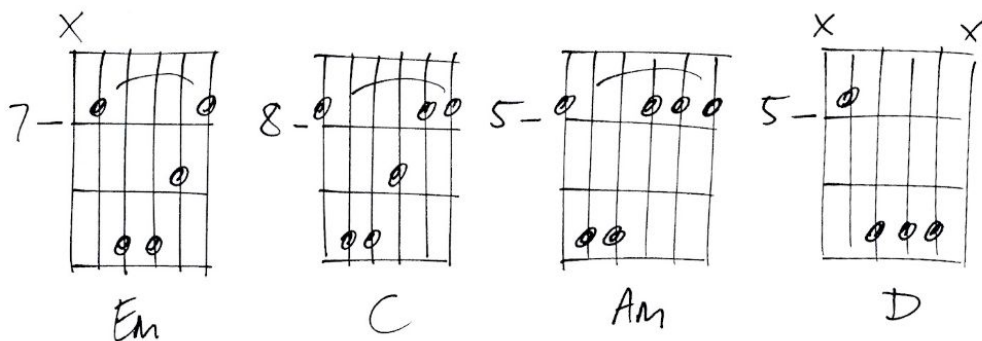


SUBSTITUTE

Hypnotic Riffs

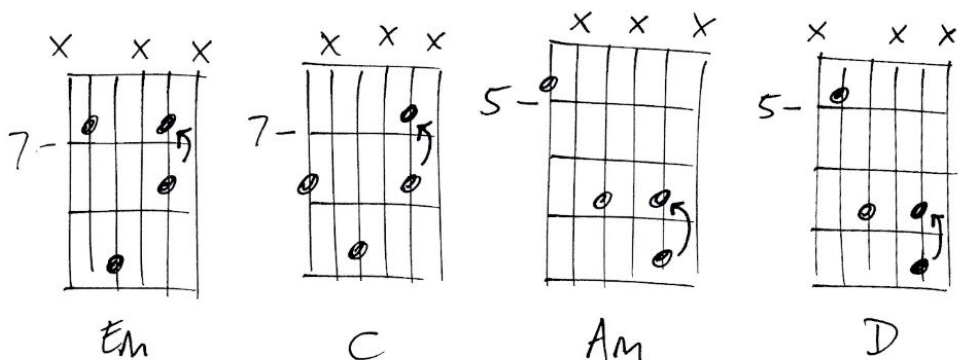
WITH RICHARD BARRETT

Sometimes, when writing a 'rhythm' part, you might not need chords at all. Full chords might not suit the style of music, or the sound you're using. Then why not play single-note riffs built from the chord notes, especially effective when you can create a similar pattern for each chord.



FOR THIS EXAMPLE, we're starting with a simple chord progression in E Minor. Establishing the initial pattern is the first job. We're just using the E on the fifth string (7th fret), the B on the fourth string (9th fret) and then the G on the second string (8th fret). We'll also add an F# note on the second string (7th fret) to create a bit of melodic interest and to stop it simply being an arpeggio. Here's the basic pattern... E-B-G-B-F#-B-F#-G.

We'll then apply this pattern to each chord, changing the fewest possible notes each time.



HERE'S the basic pattern. The added F# gives an Emadd9 sound, although the short notes prevent any of these riffs from having an obvious 'chord' sound. The changing root note is the strongest element.

FOR THE C chord, we've simply changed the E root to a C note, leaving everything else the same. The B note in the riff therefore gives a really nice Cmaj7 effect.

WE'RE arguably quite a way from the actual chord, as all we have is the root note, plus the F# and G notes. This is part of the fun, though – you can choose how rigidly you follow the pattern or the chord notes.

AS WITH the Em to C change, we can go from Am to D by just changing the bottom (root) note. From here, it's not too difficult to move back up to the Em.

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 guitarist **Aaron Bond** from husband and wife blues duo, When Rivers Meet.

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

AB: I like a medium-sized pick; I find it to be the most versatile for pretty much everything that I play. One of the things that I always need are finger picks. This is for when I am playing the cigar box guitar. They are Dunlop plastic banjo picks. I just find they work so well while I'm playing the cigar box guitar.

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

AB: I don't use many pedals, to be honest. I like to keep my rig as simple as possible. The three pedals I must always have are my TC Helicon reverb, Boss Blues Driver or OCD, and my tuner. My sound is based around these and I couldn't do without them, that's for sure.

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

AB: Apart from my kick drum I don't play another instrument that I would want to play in

a band. Having said that, I did experiment with cowbell on the new album (laughs).

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

AB: I don't read music really, I just like to play by feel and by ear to be honest. For me and what I want, that's the best way.

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

AB: Yeah, cables are a big thing. I still haven't found the right ones that I'm comfortable with. I am still experimenting and looking for the best type of cable that suits me. Cables seem to be the bane of my life.

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

AB: I've never really been jealous of any other guitarist; I think everybody that plays usually has their own unique style. The greats of the blues like Muddy Waters and John Lee Hooker, had such a distinctive style and sound that they just made it their own. So, yeah you can only

draw your inspiration from great guitar players and then add what you feel to make your own distinctive sound.

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

AB: If my studio was burning down and my guitars were in there, I don't think I could choose between them. I would probably end up just staying there and burning (laughs). But I do have some favourites, like my Tele, 335, and my cigar box guitar. But I don't think I could just grab one, I would have to grab a few.

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

AB: I only have three amps; a couple of Marshalls and a Fender Bassbreaker which was my first amp. One of the Marshalls was kindly loaned to me by a friend and that's the one I tend to play the most. It's a JCM 2000 - DSL 401. I kind of set it all in the centre, then whack up the treble to about 3/4. The middle is at about 2 o'clock as is the bass. Everything else like reverb and delay comes through the pedals.

GT: What action do you have on your guitars?

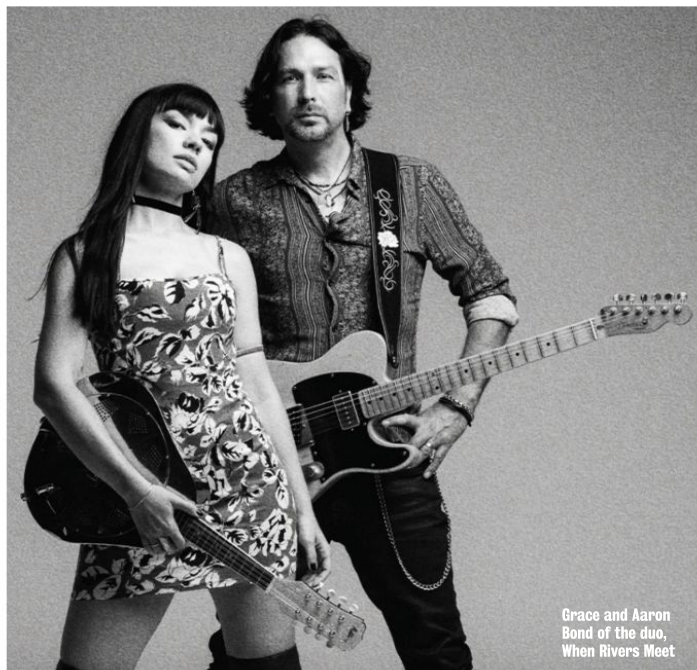
AB: Every guitar that I have is set up differently. Some are set with a high action which is better for slide. My cigar box guitar is non-fretted and has a mega high action. My Les Paul is set low and that's a beautiful guitar to play. My Tele has a normal action so enables me to tune in different variations quite well.

GT: What strings do you use?

AB: Ernie Ball, gauge 11. I find them the most comfortable and most versatile. So, if any strings on my guitars go, I use the same gauge. It just makes things a lot easier, especially being out on the road and changing things quickly. The only guitar that has a different gauge is the cigar box and they must be a thick gauge, like a bass guitar. So far, those strings have never broken, but I do have to change them every now and then. In fact, on all the guitars I change them regularly.

GT: Who was your first influence to play?

AB: The very first influence that moved me was John Lee Hooker. When I heard his song Boom Boom I was hooked. It was the very first CD I bought, and I've been a fan ever since. I loved the way he played. I loved the feel and the soul and how he played the music. I love a good riff if it gets to me. John Lee's music introduced me to other great blues guitarists like Robert Johnson, BB King and Eric Clapton.



Grace and Aaron Bond of the duo, When Rivers Meet



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

AB: A Gibson Les Paul, after I saw Slash playing one with Guns 'N Roses. That was the best-looking guitar that I had ever seen. I think it was just his style, the way he played and everything else he had about him that really stood out like, wow! In fact the Gibson Les Paul was the very first electric guitar I ever bought.

GT: What was the best gig you ever did?

AB: I think the favourite gig so far was the Dereham Blues Festival in Norfolk, for many reasons. We had only just changed our style from acoustic Americana to our new blues-rock sound. It was back in 2019 and our first gig with this new style. It seemed like a big festival covering many different venues over four days. We started playing outside this venue and there was hardly anyone there. Then suddenly, after a couple of songs the place absolutely filled up with people, and they were loving what we were playing. That was just amazing to us. It showed us that day that this style of music is what we are supposed to be playing, and that day will always be for me the best gig. It's what started us on our road to where we are now.

GT: And your worst playing nightmare?

AB: The worst gig we ever did was at that same festival the very next day, and it was such a shame because the day before we were on cloud nine. We were camping in our VW van and couldn't stop talking about it. The next day we were so pumped and hyped up from the previous day and knew that loads of people were coming to see us again. Everything that could go wrong went wrong; the sound was awful, our Bose speaker blew up, to which we had to quickly plug into a couple of old speakers nearby. I kicked over a glass of beer all over our stuff, broke two strings and had no spares, and Grace had a wardrobe malfunction to name just a few things. It was the opposite from the day before, but everybody was kind and the

organisers invited us back the following year, so maybe it wasn't as bad as it seemed (laughs).

GT: Do you still practise?

AB: Yes, for sure. You must keep your hand in and you're learning something new all the time. Also, when you're playing different instruments it's important to get used to them, the feel and the weight and the different actions that I have on my guitars. You want to feel comfortable, so it becomes second nature. You do not want to go into a gig holding a foreign object. Practice is massive. I practise all the time.

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

AB: Yes, I always like to have a guitar with me and just practise the fingering, keeping my

"The first influence that moved me was John Lee Hooker. When I heard his song Boom Boom, I was hooked. It was the very first CD I bought"

hands warmed up and loose for when we go on stage. It's like doing a sport, if you don't warm up and stretch, you'd be stiff. When you start the very first song you want to hit the ground running. We like to get ourselves energised; a healthy mindset is massive. Visualising how the gig is going to go and how the audience is going to love what we do really helps. Preparing the mind is half the battle, because you want to put on a great show, and everybody that comes to see you wants to see a great show. You hear about pre-gig jitters; well it's true, but to control that fear, that little devil on your shoulder, really puts a calmness in your mind. I need that bit of time before a gig just to get warmed up, physically and mentally, because every time I go on stage I want to give the best show I can.

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

AB: It would have to be Ginger Baker on the drums because I loved the way he played. Duff McKagan on bass, because he was a phenomenal bass player and the style he brought (punk, raw, rock sound). And it would have to be Grace as the lead singer [Grace is Aaron's wife and musical partner, Ed], because I think she is phenomenal. And Jimi Hendrix, because who wouldn't want Jimi in their band?

GT: Who do you reckon is the greatest guitarist that's ever lived?

AB: That's very difficult to say, because you have technically gifted guitarists, precise guitarists and you have other guitarists that are more about feel. So, people like John Lee Hooker, Muddy Waters and BB King are awesome guitarists in their own right, and top of the world in blues. Then you have people like Slash, Jimmy Page, Keith Richards, and Eric Clapton who are phenomenal blues-rock guitarists. But I think the king would have to be Jimi Hendrix.

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

AB: I am not really into solos so much, I am more of a riff kind of guy, that is what captures me. I know the very first riff that got my soul, it was John Lee Hooker's Boom Boom, and if I can recreate something as good as that in my lifetime, I would be very happy.

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

AB: I am proud of everything that we have written or created. Even the stuff we did when we first started out, because it was the start of something new, and a progressive journey that has gotten us to where we are now. I might not want to play any of our early stuff today, but those songs were stepping stones and helped us create the songs we have written over the last couple of years.

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

AB: I would love to be remembered for being able to bring new music to the world, but that it has a familiarity to it, something that people can get into and that it touches their soul. It would make me very happy that people really like the music that we create.

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

We are concentrating on our duo gigs, especially the ones where we are supporting King King in October. We're also starting to prepare for our forthcoming album release, Saving Grace, and looking forward to the full band gigs and our first headline UK tour in April 2022. I'm also really looking forward to being back out on the road and playing live, because that's what we love to do the most.

When Rivers Meet's new album, Saving Grace is released on November 19 via www.whenriversmeet.co.uk. They tour the UK in April 2022. Tickets: www.thegigcartel.com

JOHN MAYER'S Blues Chops



In this exclusive feature **Milton Mermikides** breaks down John Mayer's impressive blues techniques and musical concepts, to show how they can inspire and supercharge your own playing.

ABILITY RATING

Info

Key Various Tempo Various CD TRACKS 4-10

Moderate/Advanced



Will improve your... ✓ Playing with good groove

✓ Classic & modern blues vocabulary ✓ Melodic blues soloing

John Mayer has a remarkable career as a singer, songwriter, record producer and of course, guitarist. Since the release of his first album, *Room For Squares* in 2001, his music and collaborations have spanned a whole gamut of styles within rock, pop and blues. In an era of big label hyper-production his huge commercial success with an improvisational, stripped down and direct style - deeply informed by a wide range of artists - is both refreshing and impressive.

There are few if any multi-Grammy award

winning pop vocalists who can - in their 20s and at the height of pop superstardom - deliver a full blues concert in an exposed trio format and release it as an album (listen to 2005's *Try!* with Pino Palladino on bass and Steve Jordan on drums). Collaborations and performances with the likes of BB King, Derek Trucks, Eric Clapton and Buddy Guy, have won over many sceptics, so it's clear Mayer's

“Mayer is a generous sharer of his techniques and musical concepts on Instagram, and in Esquire magazine”

dues have been well and truly paid.

While well established and highly proficient as an acoustic guitarist, here we will focus on Mayer's highly developed electric blues guitar styles. To do so, not only do we have his copious recordings and live material to reference, but also through Mayer directly, since he's a generous sharer of his guitar techniques and musical concepts on Instagram, and also as a music columnist for *Esquire* magazine. What may be surprising to some is not only his highly developed guitar skills but also his deep knowledge of many blues and soul artists. In fact, his blues

playing may be seen as a post-modern blend of many styles - reflective and respectful of the blues heritage and artist lineage, but accessible to contemporary pop sensibilities.

In this article I have chosen 10 concepts and techniques fundamental to Mayer's blues playing. These are simple and direct ideas but they can take years to master, and it's in their combination where they become most powerful. Therefore I have included as illustration three mini-pieces demonstrating their use in quite contrasting blues styles. What's evident in Mayer's playing is that there is an inherent flexibility and fluidity, and the man himself advises not learning his 'licks' from recordings (which are after all just one snapshot of a musical moment) but engaging with the musical and guitaristic concepts beneath the surface. This, he rightly says, is a more instructive and rewarding pursuit. **T**

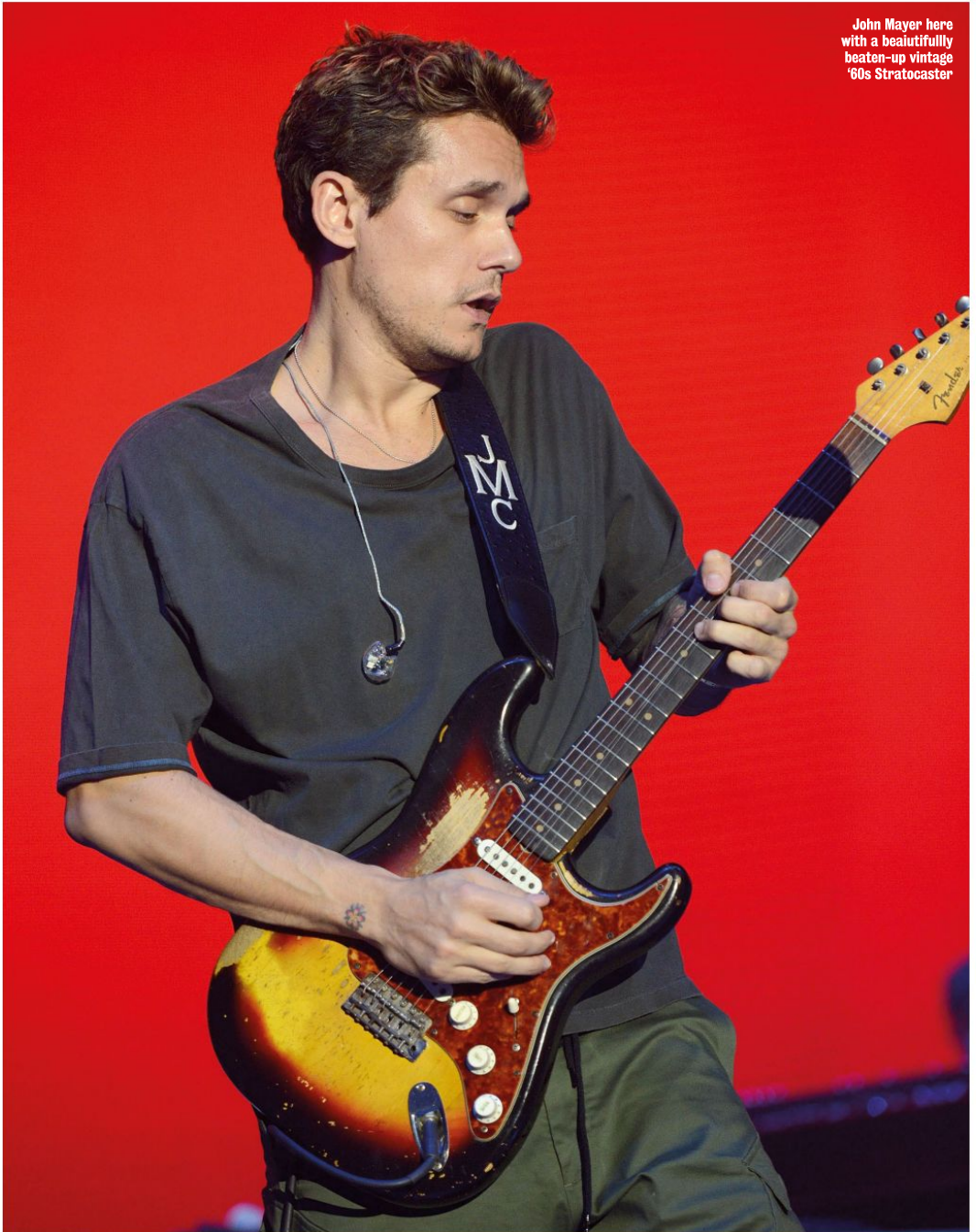
JOHN'S TECHNIQUE

John Mayer performs much of his electric guitar work fingerstyle and this direct contact with the strings provides timing, timbral and dynamic nuance. He also 'hides' a plectrum between the first and second finger of his picking hand, which he retrieves to perform funky strumming and more standard blues soloing. He can switch between these techniques remarkably fluently and even exchanges phrases using the two techniques. Mayer also uses the Hendrix-inspired fretting-hand thumb to play notes on the sixth string which aids muting and chord embellishment. These all provide an intimate control, complexity and nuance of timbre and tone, a goal mirrored in his enviable roster of instruments, amps and effects.

Get the Tone

Mayer's gear is legendary. But it's there to enhance and augment rather than smother his inherent tone. He can roll off the volume and clean up, or dig in for a saturated overdriven tone. Remember the adage 'most gear is better than most people'. Or, we learn the most, not by owning more, but by making the most of what we have. I used a Suhr S-style and Gibson 335 through a Line 6 Helix, modelling a Fender Twin Reverb and Dumble style amps.

John Mayer here with a beautifully beaten-up vintage '60s Stratocaster



TRY!
JOHN MAYER TIPS
HOW TO PLAY FALLOUTS
LIVE IN CONCERT

TRACK RECORD There are many concert recordings and live footage to enjoy on YouTube, and Mayer's blues influence can be heard throughout his recorded material. But for a wonderful introduction and overview of his blues playing style, listen to his 2005 live album, *Try!* on which he's accompanied by Welsh bass wizard Pino Palladino, and legendary drummer, vocalist and producer, Steve Jordan.

CD TRACK 4

takes a simple rhythmic figure to be performed with a palpable sense of groove and syncopation. But 'good time' doesn't mean stiff and metronomic; in fact an inner pulse allows expressive deviations from the 'strict grid'.

Gm7 (Dorian)

Fingerstyle

*** T T**

*** fret bass notes with fretting hand thumb**

to imitate any musical phrase at different areas of the fretboard. They may not be identical (which is good) but they will allow solos to have an inner unity and overall shape, rather than sounding like endless noodles.

Gm

$\text{♩} = 93$

8^{va}

PB
BD

E
B
G
D
A
E

1 3-3 3-5 3-1 3-1-3 6-6 6-8 7 5 8 5 5 8 13 15 13 11 13 11 15 13 11 12 10 12 18 18 (22)(20) 18 18 20 18 20

Major 3rd (C# in the key of A). Major 3rds are often 'inflected' from the Minor 3rd (with a slur or slide). Characteristic of the blues is also the 'neutral' 3rd – or blues curl – found between the two. This short exercise uses all of these 3rds.

♩. = 46

A7 **D9** **A7**

inflected major third (C#) major third (C#) minor third (C) inflected major third (C#) major third (C#) 'neutral' thirds

1 5 5 4 7 5 5 4 7 5 5 4 7 5 5 4 7 5 5

small area of the fretboard for a number of Dominant chords. These should be transposed all around the fretboard for use in any key, and your personal vocabulary constantly expanded.

[illegible]

EXAMPLES 1-10

CD TRACK 4

EXAMPLE 5 DOUBLE-STOP MOTION John Mayer's blues style - particularly in a trio format - moves freely between, and blends, conventional rhythm and lead guitar roles. An excellent skill to develop in this area is the use of double-

stops - two-note chords on adjacent strings. While many players know some of these in 'box position' - it's very valuable to develop a complete fluency along the fretboard, as in this example.

EXAMPLE 6 SIXTH SENSE A staple of blues and soul guitar is the 6th interval, which provide both harmonic context and melodic interest. These can be

played as chords, 'broken' (separately) or connected with slides. This example explores these 'sliding 6ths' in G Mixolydian on two sets of strings.

EXAMPLE 7 BACKWARD RAKES AND TUMBLES Mayer enjoys playing 'tumbles' - short legato phrases used to round off a phrase - and 'backward

rakes' - a fast series of upstrokes on adjacent strings, a sort of 'vibey sweep picking'. These Mayer gained from Robben Ford, and add great feel to phrases.

EXAMPLE 8 BLUES FUNK STRUMMING Mayer is hugely influenced by Jimi Hendrix and Stevie Ray Vaughan, this can be heard in his 'blues funk' strumming technique. This requires a committed but controlled use of the

whole strumming arm in a continuous up/down motion, coupled with fretting-hand muting. The idea in this example forms the basis of Piece 1 - so use it as a great preparatory exercise.

CD TRACK 4

Stevie Ray. Mayer is masterful at emulating blues vocal phrases on the guitar, including control of vibrato, the 'in-between' notes and glides of emotive singing. Here is an illustrative example introducing some of these ideas.

EXAMPLE 10 PENTATONIC CHORD MELODIES The Hendrix influence is early evident in Mayer's use of chords embellished with Pentatonics. He has complete fluency with these, and is able to play the same chord sequence

in countless ways. To start to develop this vocabulary, I recommend finding simple phrases on the same chord around the fretboard, which can combine to navigate chord sequences in multiple ways.

CD TRACK 5

[Bar 25-end] The guitar, unlike the piano, is adept at 'parallel' chords – the same chord shape (in this case Dominant 9th) transposed repeatedly without any other adjustments. It's a great effect and Mayer uses it often.

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PIECE 1: **BLUES FUNK** ...CONTINUED

CD TRACK 5

The musical score for 'A7' is written in E major (one sharp, F#). The guitar melody is in treble clef. The fretboard diagram shows the positions of the fingers for the melody on the strings E, B, G, D, A, and E. The diagram includes fingerings (1-4) and fret numbers (10, 11, 12) for the first two measures, and fret numbers (5, 7) for the subsequent measures. The diagram is divided into three measures corresponding to the musical notation above.

PIECE 1: BLUES FUNK ...CONTINUED

CD TRACK 5

Sheet music for Piece 1: Blues Funk ...Continued, measures 23-24. The music is in E major (one sharp). The guitar part features a mix of eighth and sixteenth notes, often beamed together. Chords A7 and D/A are indicated above the staff. The bass line consists of a steady eighth-note pattern. Measure numbers 23 and 24 are shown at the bottom left of the staff.

Sheet music for Piece 1: Blues Funk ...Continued, measures 25-26. The music continues in E major. Chords E9, E9, D9, E9, F9, F#9, G9, G#9, and A9 are indicated above the staff. The guitar part features a mix of eighth and sixteenth notes, often beamed together. The bass line consists of a steady eighth-note pattern. Measure numbers 25 and 26 are shown at the bottom left of the staff.

PIECE 2: BLUES-POP BALLAD

CD TRACK 7

This piece emulates Mayer's blending of blues guitar vocabulary in a pop ballad context using many of our 10 fundamental techniques. **[Bars 1-16]** Pay close attention to how the phrases relate to the underlying

chord progression. The better you see the connections the more flexible you can be in this context – and many others. Use these simple phrases as 'seeds' that be varied and transposed to use over other chords.

Sheet music for Piece 2: Blues-Pop Ballad, measures 1-4. The music is in G major (two sharps). The tempo is marked as 120. The guitar part features a mix of eighth and sixteenth notes, often beamed together. Chords G, D, G/B, D, and Em7 are indicated above the staff. The bass line consists of a steady eighth-note pattern. Measure numbers 1, 2, 3, and 4 are shown at the bottom left of the staff.

Sheet music for Piece 2: Blues-Pop Ballad, measures 5-8. The music continues in G major. Chords C, G, D, G/B, D, Em7, C, and Cm are indicated above the staff. The guitar part features a mix of eighth and sixteenth notes, often beamed together. The bass line consists of a steady eighth-note pattern. Measure numbers 5, 6, 7, and 8 are shown at the bottom left of the staff.

PIECE 2 **BLUES-POP BALLAD**

CD TRACK 7

[Bars 17-24] Notice how the motifs from the first four bars are transposed up an octave, and how this creates a sense of build and motion in the solo, as well

as keeping the musical connection intact. The 'tumbles' in bars 21, 22 and 25 should be played with a relaxed fluidity.

Chords: G, G7, C7, C#dim7, G

Let ring -----

E B G D A E

9

Chords: E7, Am7, C, G, D

With overdrive and delay

E B G D A E

14

Chords: G, D, Em, C

BU BD

E B G D A E

19

Chords: G, D, Em

BU BD

E B G D A E

23

CD TRACK 7

BOOK REVIEW

CD TRACK 9

listen to the recording and just loop one bar in order to nail it. Once absorbed you can vary it. Note how a simple 12-bar blues is approached with syncopation, parallel chords (bar 2) and sliding 6ths (bars 4-7)

[Bar 13-15] The vibrato should be fast but shallow, with an arresting 'sting'.

E
E
C
D
A
EE
E
G
D
A
E

ECDA

E
E
G
L
A
E

PIECE 3 **GROOVE BLUES**

CD TRACK 9

[Bars 17-20] Bars 17, 18 and 20 all share the same two-note motif displaced in beat position and note order. This sort of 'motivic unity' is characteristic of Mayer – and one of his important influences – BB King.

[Bar 21-25] In bars 21 and 25 note the use of the 'neutral 3rd' (ie, not quite Major or Minor) on the G7#9 chord; in this case the B/B that neatly nestles between the Minor and Major 3rd of the underlying chords.

Staff 1 (Treble Clef): Bars 17-20. Chord: F9. Fingering: 15-14-13, 13-16-13, 13-14, 13-14. Rhythm: 16.

Staff 2 (Bass Clef): Bars 17-20. Fingering: 14, 13, 16, 13, 14, 13, 14, 13, 14. Rhythm: 16.

Staff 1 (Treble Clef): Bars 19-20. Chord: C7 (omit 3). Fingering: 20, 13, 14. Rhythm: 19.

Staff 2 (Bass Clef): Bars 19-20. Fingering: 9, 8, 10, 9, 8, 11, 8, 11, 8, 10, 11, 11, 8. Rhythm: 19.

Staff 1 (Treble Clef): Bars 21-22. Chord: F9. Fingering: 10, 8, 10, 8, 10, 9, 8, 10, 15, 13. Rhythm: 22.

Staff 2 (Bass Clef): Bars 21-22. Chord: G7#9. Fingering: 16, 13, 15, 16, 13, 15, 16, 13, 15, 16, 13, 15, 16, 13, 15, 13, 14, 13. Rhythm: 22.

Staff 1 (Treble Clef): Bars 23-24. Chord: F9. Fingering: 16, 13, 14, 16, 13, 14, 16, 13, 13, 13, 14. Rhythm: 24.

Staff 2 (Bass Clef): Bars 23-24. Chord: G7#9. Fingering: 11, 11, 11, 8, 11, 13, 11, 10, 12, 10, 10, 8, 10. Rhythm: 24.

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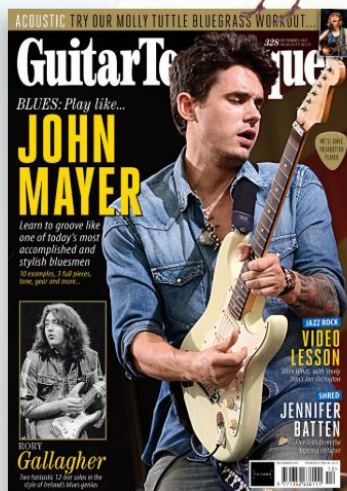
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JON HERINGTON & ALLEN HINDS

Video Masterclass



In this world exclusive, Jon Herington and Allen Hinds perform and discuss their playing on Jason Sidwell's new track, *Street Allure*. **Jon Bishop** is your guide to the duo's sophisticated rock soloing over a slick, jazzy R&B number.

ABILITY RATING

Advanced 

Info

Key G Minor Tempo 115bpm CD TRACKS 11-13

Will improve your...

- ✓ R&B based fusion soloing
- ✓ Semiquaver syncopation
- ✓ Use of scales to navigate chord changes

This month we present our first video guitar duet. Jon Herington and Allen Hinds demonstrate their unique styles over the same colourful chords in Jason Sidwell's track, *Street Allure*. LA session guru and GIT tutor Allen Hinds is no stranger to GT, having recorded two series for us (GT251-256, GT290-295). This time he's joined by Steely Dan's guitarist for 22 years, Jon Herington, making his GT debut. They do monthly online masterclasses together but this is the first time they have recorded as a duo, so we're proud to present them here.

Street Allure has obvious harmonic and stylistic references to R&B and soul music ranging from Steely Dan through to Stevie Wonder, where rich chord changes provide the backdrop to our guests' soloing. The tempo is 115 bpm with a straight feel (no swung triplets). There are several sections and a lot of chord changes to navigate, which both players discuss at length on the video. While this isn't a simple track over which to play, it is approachable if, like them, you know your chords and how to map out the sections with the appropriate modes and arpeggios.

After Jon's and Allen's solos, Jon discusses how he navigated these changes. While he could have played through the music at sight, Jon says the best results are often achieved from time spent on the arrangement, recognising key centres and shared chord tones, to create melodic and memorable solos.

The verse section has Gm7-C movement so Jon uses F Major scale (F-G-A-B_♭-C-D-E). Alternatively, you could see it from a G perspective (Gm7 is the I chord) and select notes from G Dorian: G-A-B_♭-C-D-E-F. The D_♭maj9-Gmaj9 change can be navigated with

the D_♭ Major scale (D_♭-E_♭-F-G_♭-A_♭-B_♭-C) while, for the Fsus2 chord Jon uses B_♭ Major, which creates the sound of F Mixolydian (F-G-A-B_♭-C-D-E_♭). The E_♭7 to F7 happens fast so Jon suggests using chord tones or selecting a couple of notes that outline the chords; if not, a pre-composed run works well, he says.

Verse 2 repeats the Verse 1 changes with the addition of a Bmaj9-E_♭maj9 move. This can be navigated with B Major scale (B-C-D-E-F-G-A_♭). There is also the F7 chord to take us into the chorus, setting up a perfect cadence (V-I) to the opening B_♭7. This F7 provides an opportunity to add tension; Jon

"The top tip here is to group as many bars together as possible into one harmonic world."

demonstrates the F Altered scale which can be accessed by playing the Melodic Minor a semitone above the root. So F# Melodic Minor is: F#-G#-A-B-C#-D#-E#.

The chorus starts with three unrelated Minor 7 chords (B_♭m7, Cm7 and Dm7) and for these the Dorian mode works well. You will need to switch between B_♭ Dorian (B_♭-C-D_♭-E_♭-F-G-A_♭), C Dorian (C-D-E_♭-F-G-A-B_♭) and D Dorian which has the same notes as G7, ideal for both Dm7 and G7 (D-E-F-G-A-B-C).

After this we move into the key of E_♭ Major (E_♭-F-G-A-B_♭-C-D) and this scale will work over A_♭maj7, Gm7, Fm7 and E_♭maj9 which are all diatonic to the key of E_♭. The chorus finishes with A_♭/D, and for this the Half-Whole Diminished scale can be used, starting on D (D-E_♭-F-F#-A_♭-B-C). Jon does state

that this piece is challenging, so take your time absorbing what he says and plays. Most especially, consider grouping as many bars into one harmonic world so you can derive a suitable scale or mode that suits.

Allen's solo uses a selection of triad arpeggios to outline the chords' modal centre. The main rhythmic subdivision is 16th-note based, spiced up with triplets and syncopation (playing off the beat).

Both players use plenty of fretting-hand articulations to bring the lines to life, including hammer-ons and pull-offs, string bending, slides and finger vibrato.

As their playing is so melodic and well placed for the track, it would be ideal to study and memorise both solos, especially where there is a tricky chord change to navigate. Hopefully there will be numerous techniques, licks and phrases in their playing for you to enjoy. Once you have absorbed it why not try creating a tasty solo of your own over *Street Allure*? Have fun and see you next time! 

NEXT MONTH Modern blues great **Kirk Fletcher** joins us for a foot tapping Chicago blues solo over Jason's track, *The Get Down!*



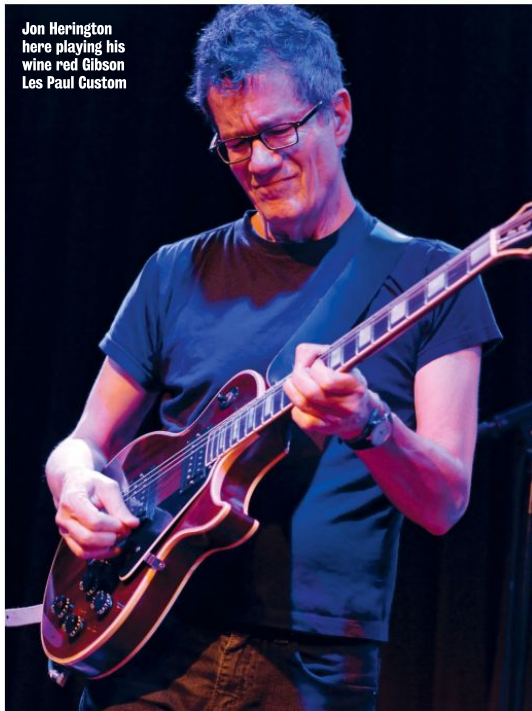
Get the Tone

For this month's recording Jon Herington used his Gibson ES 335 dot guitar into a Dumble-style amp. Aim for a rich and smooth sounding overdrive and (ideally) a bridge humbucker to duplicate this. Allen Hinds used his one pickup Fender Telecaster guitar plugged into a small Red Plate Backline valve amplifier. A modern sounding overdriven tone was selected. The bridge pickup is most fitting so, again, go with that plus a rich sounding amp style overdrive. You can also experiment with a chorus pedal just as Allen does.



TRACK RECORD Jon Herington is best known for his work with Steely Dan but also check out his playing with fusion supergroup, Chroma and the album Chunks And Chairknobs with Jim Beard. For more info go to www.jonherington.com. Allen has released five fantastic studio albums, so go to www.allenhinds.com for more info plus dates for Jon and Allen's monthly online masterclasses.

Jon Herington here playing his wine red Gibson Les Paul Custom



Allen Hinds with one of his favourite guitars, an early 50s Fender Esquire



TOP THREE LICKS

1. BAR 33: F ALTERED SCALE RUN

Here Jon increases the tension and release factor by playing a cool sounding Altered scale run. This one falls under the finger nicely and adds that extra level of sophistication.

2. BAR 50: FAST ASCENDING TRIADS RUN

Allen uses pre-selected triad fingerings to create an ear-grabbing flurry. The semiquaver sextuplet is quite fast at this tempo so it's well worth practising this lick slowly to start with.

3. BARS 28-31: RECYCLING A CATCHY MOTIF

Here Jon establishes a catchy motif and then repeats it down two frets. This recycling of the motif helps to provide continuity for the listener. It is also a neat way to navigate difficult chord changes in a melodic way.



ALLEN HINDS TALKS

Allen Hinds on Jon Herington and their online masterclass events

I introduced myself to Jon many years ago. I told him I was a fan so we emailed then when he would come to LA with Steely Dan or whoever we'd meet up. At the beginning of the pandemic in 2020 I started what was then called the 'sanity masterclass', just to have a guitar community hang. Around that time I had just finished my latest album and

wanted to get some opinions so I sent some tracks to Jon. We talked more and got along well. I thought more about the online masterclasses and decided there is strength in numbers. So I told him I had an idea; we were to send out project backing tracks a few minutes long and have a limited class of students which send their playing on the tracks back to us. Then we critique them in a Zoom class. We limit the numbers to 20 students per class so it's not too crowded and we've been doing it once a month, over 15 classes done now. Aside from both of us

there is always a special guest. In the past we've had Dean Brown, Robben Ford, Steve Lukather, Scott Henderson, Frank Gambale, Travis Carlton and more are planned. It's such a great project for any guitarist and a thrill when they get a chance to be heard by some pretty great players. We offer useful critiques right across the spectrum; some guitarists need harmonic help, some have timing problems, some are wanting to construct a professional sounding solo. It's all good and very progressive for everyone. *More info at www.allenhinds.com*



STREET ALLURE CHORD CHART

$\text{♩} = 115$ DRUM FILL

INTRO
G/C F/B $\flat$ E $\flat$ 7 F7

VERSE 1 & 3
Gm7 C

Gm7 C

D $\flat$ maj9 G $\flat$ maj9 D $\flat$ maj9 G $\flat$ maj9

Fsus2 E $\flat$ 7 F7

VERSE 2 & 4
Gm7 C Gm7

C D $\flat$ maj9 G $\flat$ maj9

Bmaj9 Emaj9 E $\flat$ /F F7

CHORUS 1 & 2
B $\flat$ m7 Cm7

Dm7 G7 A $\flat$ maj7 Gm7 Fm7 E $\flat$ maj9

C/D A $\flat$ /D

OUTRO
Cmaj9 B $\flat$ maj9 E $\flat$ 7 F7 Gsus2

FULL PIECE STREET ALLURE

VIDEO & TRACK 11

INTRO BARS 1-3 Jon's approach is very melodic (exactly as you'd expect from Steely Dan's guitarist). Each chord is outlined and resonates with the underlying chords. We start out with a pre-composed lick that introduces the piece perfectly.

VERSE 1 BARS 4-19 Jon uses plenty of articulation to bring the phrases to life. Finger sliding in from a semitone below is a popular choice when creating fusion and jazz style phrasing as it lends fluidity and flow to the notes.

INTRO
G/C F/B $\flat$ E $\flat$ 7 F7 Gm7

VERSE 1
Gm7

$\text{♩} = 115$ DRUM FILL

Jon Herington
Bridge pickup with overdrive

f

BU BU BD

7 8 10 10 10 (11) 8 10 10 (11) (10) 8

E B G D A E

1

C Gm7 C

PM

Semi PH

7 6 6 6 5 3 7 5 5 3 5 3 2 5 5 8 5 6 10 6 3 6 3 3 7 3 2 5

E B G D A E

5

D $\flat$ maj9 G $\flat$ maj9 D $\flat$ maj9 G $\flat$ maj9

PM

BU

5 3 1 5 3 4 6 4 4 6 6 6 6 X 6 6 6 6 6 8 6 6 (10) 8

E B G D A E

10

Fsus2 E $\flat$ 7 F7

6 8 6 8 X 5 7 5 3 3 3 5/7 3/5 3 3/5 3 1/3 1

E B G D A E

15



FULL PIECE STREET ALLURE

VIDEO & TRACK 11

VERSE 2 BARS 20-33 In bar 24 Jon releases the tension by playing a great blues style lick. This provides a lovely tension release and it sounds very confident to let loose like this. In bar 28 Jon establishes a catchy motif and

then repeats it down two frets. This recycling of the motif helps to provide continuity for the listener. It is also a neat way to navigate difficult chord changes in a melodic way.

Sheet music for bars 20-23. The key signature is B-flat major (two flats). The guitar part features a melodic line in the treble clef and a bass line in the bass clef. Chords indicated are Gm7 and C. The bass line includes a 'BU' (bend) and a '13' (13th fret) marking.

Sheet music for bars 24-27. The key signature is B-flat major. The guitar part features a melodic line in the treble clef and a bass line in the bass clef. Chords indicated are C and D♭maj9. The bass line includes a 'PM' (pick up) and a 'BU' (bend) marking.

Sheet music for bars 28-31. The key signature is B-flat major. The guitar part features a melodic line in the treble clef and a bass line in the bass clef. Chords indicated are G♭maj9, B♭maj9, E♭maj9, and E♭/F. The bass line includes a 'PM' (pick up) marking.

Sheet music for bars 32-33. The key signature is B-flat major. The guitar part features a melodic line in the treble clef and a bass line in the bass clef. Chords indicated are F7 and B♭m7. The section is labeled 'CHORUS 1'. The bass line includes a 'BU' (bend) marking.

FULL PIECE STREET ALLURE

VIDEO & TRACK 11

CHORUS 1 BARS 34-45 For the chorus Jon builds the intensity and leans a bit more on improvisation. The use of octaves in bar 42 is very effective. In bar

45 Jon plays an altered A_b triad over the A_b/D. This is a neat way to provide an altered sound and this hands over nicely to Allen.

35

BU

Cm7

38

Dm7 G7 A_bmaj7 I₄ Gm7 Fm7 E_bmaj9

42

C/D A_b/D

VERSE 3 BARS 46-61 Allen's solo contains some fast and intricate lead work. The main rhythmic subdivision here is the semiquaver (16th note). Allen constructs many of the lines here using ear-grabbing rhythmic syncopation.

Syncopation means playing off the beat, and using this concept adds sophistication to the sound. If you are more used to playing music styles that feature rhythms that fall on the beat, this one may take some getting used to.

46

Gm7 C

Allen Hinds - Bridge pickup with overdrive

FULL PIECE STREET ALLURE ...CONTINUED

49

Gm7 8va C

BU BD Semi PH

14 (15) (14) 12 14 12 13 15 14 15 13 15 17 17 (18) 17 15 18 17 20

p i m p i m

52

(8va) D♭maj9 G♭maj9

BU

18 17 19/20 18 17 18 17 19 17 17 13 16 (18) 16 14 13 16 14 11 13 14/16

55

D♭maj9 G♭maj9 Fsus2

14 14 15 18 15 14 11 9 8 11 9 10 8 9 10 8 8 6 6 8 10 8 10

58

BU BD BU BU

11 10 8 10 9 10 9 11 10 10 0 9 (10) (9) 10 8 15 (16) 13 13 11 16 (18) 13 16 13 15 14 15 13 15

61

VERSE 4

8va E♭7 F7 Gm7 1/4 1/4 1/4 C

Semi PH

13 15 16 13 15 13 15 18 15 16 20 17 18 17 18 20 18 18 20 20 18 18 15 13 13 11 13

V V V V V V

FULL PIECE STREET ALLURE

VIDEO & TRACK 11

VERSE 4 BARS 62-75 Allen uses lots of bluesy quarter-tone bends. Pushing the 3rd slightly sharp helps the notes to sit and adds personal character. Notice how Allen finds some interesting use for open strings in bar 67.

CHORUS 2 BARS 76-87 Allen is one of the most fluent soloists around. Bars 80-81 feature these flowing long lines and may take a little work to learn and get up to tempo. Do persevere though, as there are some great licks here.

64

BU RP BU BU

Gm7

10 (11) 8 11 (11) 10 10 9 (10) 9 8 (9) 6 5 7 5 7/8 7 5 7 8 5 7 5 3

E
B
G
D
A
E

67

C

Let open G ring

D^bmaj9 G^bmaj9

0 5 3 0 3 0 5 0 3 0 0 7 5 7 5 5 7 6 8 5 7 5 9 9 11 13 11 9 8 11

E
B
G
D
A
E

71

Bmaj9 Emaj9 E^b/F

9 11 9/10 9 11 12 9 11 14 11 14 12 14 14 12 11 13 11 12

E
B
G
D
A
E

74

CHORUS 2

F7 B^bm7

BU BU

11 13 10 8 10 12 10 12 10 11 11 9 11 11 (13) 9 11 11 10 11 (13) 11

E
B
G
D
A
E



FULL PIECE STREET ALLURE

VIDEO & TRACK 11

CHORUS 2 BAR 87 There is an interesting Diminished pattern in bar 87. As the Diminished scale is built on 3rds any pattern can be moved around the neck in three-fret intervals. Here Allen moves the fingering down three frets at a time.

OUTRO 88 TO END Double-stops sound really effective when outlining chords, and Allen is a master at including them at just the right point. The semitone slide in bar 90 adds a sultry sounding jazzy touch.

78

Chords: Cm7, 8va, Dm7, G7

BU 13-15, 13-11, 15, 11-13-13, 13-15, 13-15-17, 15-13, 17-13-15, 16-17-16-14, 15-14, 17-14

81

Chords: 8va, Abmaj7, Gm7, Fm7, Ebmaj9

14-15-17, 14-16-17, 15-17-18, 15-16-18-18/20, 18-16, 20-18-16-18, 15-16, 16-18, 11-13, 11-10

84

Chords: C/D, Ab/D, (D7#9 arp), (B7#9 arp), (Ab7#9 arp)

11-10, 11-11, 12-10-8-10-12, 10-10, 10, 10, 13-10, 10-7, 7-4, 5

88

OUTRO Chords: Cmaj9, Bbmaj9, Eb7, F7, Gsus2

6, 6-4-3, 6-4-6-3, 4-5-3, 10, 10, 12, 12, 10, 10

4 DEMONSTRATED EXAMPLES

VIDEO & TRACK 13

EXAMPLE 1 G DORIAN ARPEGGIO MOTIF Here Allen demonstrates his use of ascending triad arpeggios (Gm-C-F-B) to outline the tonality of G Dorian.

A fingerstyle or hybrid picking approach is a good choice for increasing the facility and avoids tricky string crossing.

Freetime

Gm7

Play notes slightly short, with fingers

Gm arp C arp F arp B $\flat$ arp

1 15 13 12 15 14 12 15 13 15 13 15 17 18

1 p i m

EXAMPLE 2 F HALF-WHOLE DIMINISHED Here Allen demonstrates how to use the Half-Whole Diminished scale, also a favourite of blues-jazz master

Robben Ford. The use of semitone pull-offs is a most effective way to navigate this scale, and of course Allen's legato style is legendary.

Freetime

6 7 9 9 10 7 6 8 7 10 9 7 6 4 3 6 4 6

1

EXAMPLE 3 OUTLINING A $\flat$ -GM7-FM7-E $\flat$ MAJ7 All of these chords are diatonic to the key of E $\flat$ Major. So E $\flat$ Major scale can be used. However, in the

interests of outlining the chords creatively, arpeggios can be used. Here Allen provides a simple yet effective framework to navigate this passage.

Freetime

A $\flat$ maj7 Gm7 Fm7 E $\flat$ maj7

12 13 13 11 10 11 10 8 9 10 8 6 8 8 7 5 8

1

EXAMPLE 4 DIMINISHED DESCENDING PHRASE OVER A $\flat$ /D The A $\flat$ /D chord has the same notes as D7,9,5 so the D Diminished scale (D-E $\flat$ -F-F $\sharp$ -A $\flat$ -

A-B-C) can be effective. Here Allen demonstrates a melodic sounding and comfortable to play fingering.

Freetime

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

1

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THE CROSSROADS

T-Bone Walker & Charlie Christian Connections

In this month's Crossroads, **John Wheatcroft** explores the connections and the enduring influence of two Texan guitar legends: blues giant T-Bone Walker, and jazz innovator Charlie Christian.

ABILITY RATING

Info
Key C Tempo 180bpm CD TRACKS 14–27

Moderate/Advanced 

Will improve your...  Swinging blues and jazz phrasing
 Rhythmic time-feel  Use of strong chord tones

In the early 1930s, guitar teacher Ralph Hamilton took on a pair of students, the two teenaged friends taking lessons in basic theory and reading skills. Ralph could not have imagined just how monumentally important this pair, Aaron Thibaux 'T-Bone' Walker and Charles Henry Christian, would become in the worlds of electric blues and electric jazz guitar respectively.

T-Bone was one of the first significant blues guitarists to take to the amplified electric guitar, with a style that combined technical mastery, melodic ingenuity and jazz inspired sophistication. Walker's style possessed an uncanny balance of classy melodic phrasing with urgent raw blues emotion, with a great command of both tone

and timing. If this were not enough then we should also consider his compositional flair, his soulful voice and his dynamic stage persona that would later go on to influence Chuck Berry and Jimi Hendrix among others. A favourite photograph of T-Bone features him dressed to the nines and ripping into a solo with the guitar behind his head while performing the splits!

"T-Bone was one of the first blues men to take up electric guitar, and Christian challenged the horn's dominance"

Charlie Christian found worldwide acclaim with the Benny Goodman Sextet and Orchestra and is he is widely acknowledged to be the first significant jazz guitarist to fully embrace the electric guitar. One can only imagine what he would have achieved had he not succumbed to tuberculosis in 1942 at the tragically young age of 25. Christian was one of the first to challenge the horn's position of dominance, soloing on an equal footing, and he proved to be a more than equal match with his melodic invention, rhythmic intensity and a beautiful clarity to his phrasing, both in terms of technical articulation and in the way he developed his musical ideas. Charlie never wasted a note; everything was there for a reason.

Our pair of Texan virtuosi set the music world on fire, inspiring future generations of guitarists to amplify their 'boxes' and explore the revolutionary possibilities that this new instrument had to offer.

T-Bone's best known composition, Stormy Monday, has gone on to become a blues

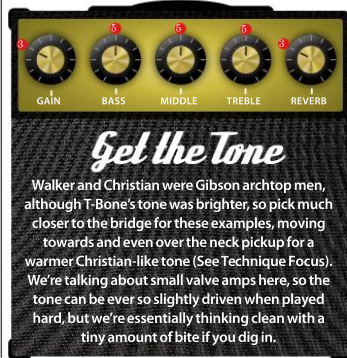
standard, famously covered by The Allman Brothers on their legendary At Fillmore East album, and a host of others. You can hear elements of his playing in essentially every blues player that has picked up an electric guitar. It's impossible to overstate his significance. Likewise Christian, along with his European counterpart Django Reinhardt, redefined the role of guitar in the jazz ensemble and established a blueprint for the guitar as a soloing instrument that is still relevant today. Also, the fact that his playing was generally moderately paced, coupled with his crystal clear sound and his clean articulate technique, makes it possible to really hear Charlie's ideas, meaning that for anyone new to jazz, Christian is an ideal candidate to begin to develop your transcribing skills.

Our musical examples highlight both the similarities and the differences between Walker and Christian's respective styles and we also explore how traces of these can be found in players as diverse as BB King to Chuck Berry, Eric Clapton to Joe Pass. We conclude with a pair of solos that combine concepts and ideas, not with the intention of imitating these great players but by employing the things we can learn from them to inspire and inform our own playing. 

TECHNIQUE FOCUS

Picking Technique = Tone Production

THE POSITION, angle and strength of your pick attack make a dramatic difference when it comes to the sound you produce. Some players will spend countless hours working on scales, arpeggios and licks, but practically no time experimenting with different picking approaches. But don't overlook the importance of work in this area, as this is where a huge amount of your musical personality originates from, and contributes massively to that attribute we all obsess about, producing a great tone. T-Bone's default picking location is closer to the bridge, whereas Christian favoured the warmer tone generated by picking closer to the neck. Pick angle makes a big difference too, as does the thickness and material of the pick. Why not take any of the phrases in this lesson and search for as many tones and dynamic possibilities you can find, not by changing the controls on the amp or guitar, all just by altering your picking technique.



Get the Tone

Walker and Christian were Gibson archtop men, although T-Bone's tone was brighter, so pick much closer to the bridge for these examples, moving towards and even over the neck pickup for a warmer Christian-like tone (See Technique Focus). We're talking about small valve amps here, so the tone can be ever so slightly driven when played hard, but we're essentially thinking clean with a tiny amount of bite if you dig in.



TRACK RECORD For a T-Bone retrospective we'd recommend The Complete Capitol Black & White Recordings. Equally impressive are The Imperial Blues Years and Midnight Blues. Christian's Live Sessions At Minton's is fantastic, and there are plenty of compilations that feature most of Christian's best known recordings. For those wanting to look a bit deeper, try The Genius Of The Electric Guitar.

T-Bone Walker
rocking out on
a Gibson Barney
Kelssel jazz box



Charlie Christian
here playing his
beautiful Gibson
ES-250 archtop



CD TRACK 14

pepper his playing with bends and chord fragments. For both, we're looking at a combination of a triad arpeggio (C-E-G), Dominant 7th extension (B₇) and other decorative tones, such as the 6th (A), 9th (D) and even the 3rd (E).

CD TRACK 16

bending, while Charlie's feature more syncopated rhythmic ideas and outlines F7 perfectly with the associated arpeggio (F-A-C-E).

CD TRACK 18

open strings, whereas Charlie's jaunty intervallic skipping idea outlines the harmony once again with the associated arpeggios.

EXAMPLE 3 CLOSING FOUR-BAR PHRASE ...CONTINUED

3b) Charlie Christian

G7 F7 C7

EXAMPLE 4 SWINGING BLUES PHRASING
CD TRACK 20

Here we're exploring the legacy of these great players by seeing how their ideas crop up in a wide range of other guitarists, so in the blues corner we're looking at a set of C7 phrases from BB King, Chuck Berry and

Eric Clapton respectively. Rather like Example 1, these are derived from a combination of triad arpeggio (R-3-5), chord extension (7-6-9) and decorative embellishments (3-maj7).

4a) B.B. King

$\text{♩} = 150 \text{ Swing}$ C7

4b) Chuck Berry

C7

4c) Eric Clapton

C7

EXAMPLE 5 SWINGING JAZZ PHRASING
CD TRACK 22

In the jazz corner, we're looking at similar bouncing swing phrases from the mighty Django Reinhardt, the amazing although woefully under-acknowledged Oscar Moore (check out his playing with the Nat King Cole Trio

on Route 66 and others) and the fantastic Joe Pass. Make sure to observe the rhythmic bounce and shape of these ideas, as in some instances this is even more important than the notes you select.

5a) Django Reinhardt

Dm6 G7 C6 D7 C6

EXAMPLE 5 SWINGING JAZZ PHRASING ...CONTINUED

5b) Oscar Moore

C6 F7 C6

5c) Joe Pass

Dm7 G7#5 Cmaj7

EXAMPLE 6 FULL SOLO (BLUES)

CD TRACK 24

Let's round things up with a pair of contextualised solo studies that combines a four-bar turnaround with a complete chorus around a 12-bar blues in the

key of C. This first solo has a more of a T-Bone feel, so you'll find bouncing lines, bends and chord fragments all mixed up to great effect.

♩ = 180 Swing

F#9/C# G9/D F9/C B9/D# C9/E G9/D

EXAMPLE 6 FULL SOLO (BLUES) ...CONTINUED

13

EXAMPLE 7 COHESIVE SOLO (SWING)
CD TRACK 26

Our final jazz solo follows the harmony more explicitly; so be sure to make the necessary connections between the melodic lines and the underlying chord symbols. What's great about all of these ideas is that they work together so

well, so feel free to jump about and mix and match to create your own solos by combining ideas from both the blues and the jazz side of the fence. In time you'll find yourself doing this freely, with little to no premeditation.

12



JS BACH

Allemande

(from Lute Suite No.1 BWV996)



Bach's compositions are revered for their harmonic and structural sophistication. **Declan Zapala** presents a piece full of cascading notes and gorgeous chords to develop your fingerpicking skills.



ABILITY RATING

Moderate



Info

Key E Minor Tempo 70bpm CD TRACKS 28-31

Will improve your... ✓ Knowledge of Baroque counterpoint

✓ Melodic phrasing ✓ Trill technique

Bach's 1st Lute Suite is perhaps best known for its infamous Bourrée, as played around the world by classical and electric guitarists alike. The suite itself is a six-movement work and features this evocative Allemande as its second movement; an Allemande being a type of instrumental dance common during the Renaissance and Baroque periods.

The suite was in fact written for harpsichord as well as the lesser-spotted

lute-harpsichord, though today it is commonly known simply as a Lute suite. The original handwritten manuscript for the suite exists in two editions both written during Bach's lifetime, however neither of them were by Bach's hand. The earliest was written by his colleague and relative JG Walther, with a later version penned by a student of Bach's - HN Gerber. The latter copy had previously been lost and was unknown to the music world until it was rediscovered in 1984 by Werner Weimar in an antique book shop.

In his 65 years JS Bach wrote over 1000 works for various settings. At points throughout his life he earned a living both as a singer as well as an organist, and a large body of his work can be seen to exemplify these two aspects of his character - his Mass in B Minor is critically considered one of his finest works.

Part of what makes the Baroque style so distinctive is the common use of counterpoint and trills, and that is where our focus will be in this arrangement. Counterpoint refers to the overlapping of multiple independent melodic voices within the music's texture, so particular attention should be given when encountering these passages within the piece.

Trills are a commonly used fluttering effect that gives a note more prominence and impact

within a musical line or texture. Trill symbols do not actually appear in the original manuscript for the Allemande but performers still commonly choose to employ them during many of the cadences (these points have been noted on the score with a trill symbol). The use of trills is a common feature of the Baroque style and, amidst a sea

"Baroque music is known for its use of counterpoint and trills, and that's where our focus will be in this month's arrangement"

of prescribed notation, they are an opportunity for performers to show off their artistic flair. The eleven short exercises (page 49) will help with the ease and speed at which trills can be achieved. It is recommended to start slowly and to only move onto each subsequent exercise once a relaxed and sonorous final trill note has been achieved. **I**

NEXT MONTH Declan arranges *Lament For The Death Of His Second Wife* by **Neil Gow**

TECHNIQUE FOCUS

Relax, relax, relax

The music of Bach is universally notorious for containing some of the most technically enduring musical passages a musician will ever play on their instrument. The Allemande might not be the most advanced piece of Bach's to play but it is still easy to burn out before reaching the end if you're not careful. Tension in the fretting hand can quickly become a problem unless a continued effort is made to tread lightly and to use any open chord moments to completely empty all tension out of the hand so as to ensure a relaxed and enjoyable finish.



JS Bach earned a living as a singer, organist and composer



TRACK RECORD There are several notable recordings of Bach's Lute Suite's out there. A staple in any CD collection is John Williams' 1975 album 'The Four Lute Suites' which is a Bach masterclass. The YouTube channel 'Omni Foundation' recently published a number of live performances by David Russell, bringing his lifetime of technique and artistry into a wonderfully majestic series of performances.

PLAYING TIPS

CD TRACK 32

[BARS 1-8] Aim for a cross-string trill at the end of bar 7 by barring the 2nd fret and employing the cross-string trills preparation Exercise 4 from the accompanying exercises. Like any technical moment, start slow

before building up the speed and be sure to spend some time taking a 'run up' into this bar so that there is a sense of flow and timing as you execute the passage.

$\text{♩} = 150$ approx

Chord symbols: Em, B, C#m, B/D#, Em, A6, B7, Am, C6, D, Gmaj7, G/B, C, G/D, C, G/B, C6, A7/C#, D6, B7/D#, Em, F#/A#, Bm, C#m7b5, Bm/D, Bm, Em, Em/F#, Em/G, Em, F#sus4, F#, B, Em, B/D#, F#7/C#, B.

Measure numbers: 1, 3, 5, 7.

PLAYING TIPS

[BARS 9-10] Practise just the top voice before adding the lower one. Keeping these melodic lines clearly defined gives this a true Baroque counterpoint feel. The mordent symbols indicate the player to execute a three-note trill. Simply pluck the indicated note then slur onto the note one step above then slur back to the original note - in the case of bar 12 this would simply be B-C-B.

CD TRACK 32

[GENERAL] With each section being repeated note it's worth heeding the words of composer Leo Brouwer: "Nothing that is repeated is played in the same way!" So as to maintain interest, experiment with different plucking tones between phrases by plucking from different points along the strings. Also try changing up your dynamics between repeats. There is no 'correct' way to approach this so it's an opportunity for creativity flair.

Em B C#m B/D# Em A6 B7

E B G D A E

Em Am C6 D Gmaj7 G/B C G/D C

E B G D A E

G/B C6 A7/C# D6 B7/D# Em F#A# Bm C#m7b5

E B G D A E

Bm/D Bm Em Em/F# Em/G Em F#sus4 F# B Em B/D# B F#7/C#

E B G D A E

17

B7 Em A7

E B G D A E

19

D F#m/A# F#m Bm F#m/C# Bm/D Bm F#m

E B G D A E

21

Bm B E/G# E Am D/F# D

E B G D A E

23

G B/D# B Em Am A6

E B G D A E

25

B B/A Em/G Am B E C6 E/B Am6 E/G#

E B G D A E

PLAYING TIPS ...CONTINUED

CD TRACK 32

[BARS 36] The inverted final chord of this piece is intentionally 'weak' or 'unfinished' sounding as it is meant to make way for the next movement of the suite. When playing the Allemande as a standalone piece it makes sense to

give the closing chord a more final sound. So, upon reaching that point, swap the G# in the bass for an open E and instead play the G# on the 1st fret, third string. Is there a more final sounding chord than an E Major?

Chords: B, B7, Em, A7

Chords: D, E5, F#/A#, F#, Bm, F#/C#, Bm/D, Bm, F#5

Chords: Bm, B, E/G#, E, Am, D/F#, D

Chords: G, B/D#, B, Em, Am, A6

PLAYING TIPS ...CONTINUED

CD TRACK 32

EXERCISES 1-6

In this first set of exercises we are building trills using just the fretting hand. The goal is for these to be speedy but effortless, so here are some things to consider before starting: position the fretting-hand thumb behind the neck so that the wrist is either straight or slightly dipped with the fingers gently arched over the fretboard. Feel your palm relax. Keep the wrist completely still when

CD TRACKS 28-29

slurring on and off, and make all of the movement come from the trill finger itself. When slurring off a note, keep the tip of the finger as close as possible to the note it just left as it will then be able to return there more quickly, hence increasing speed will come more easily. Finally, ensure that the final note of each exercise feels relaxed before moving onto each subsequent exercise.

Slurred Trills Preparation Exercises

EXERCISES 7-11

The following cross-string trill exercises involve a static fretting hand and so all the focus will now be on the picking hand. As before, the final note of each exercise should result in both hands feeling relaxed before moving on. To effectively play cross-string trills we must position our picking hand appropriately to accommodate these. Make a slight cross shape between the

CD TRACKS 30-31

thumb and first finger then dip the hand over the strings so that the knuckles are forward and the wrist slightly arched. This should result in thumb and fingers pointing down towards the strings. When playing each exercise focus on keeping the knuckles static with all movement coming from the fingers and thumb, all the while maintaining slight separation between the fingers.

Cross-String Trills Preparation Exercises

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GT LEARNING ZONE

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JASON INTRODUCES...

If, like many of us, you spend time on Youtube watching music based videos, it's likely you'll have come across 'neo-oul'. It's been of considerable interest to many guitarists the world over as it seems new, can be quite flashy and presents a chordal and soloing sophistication that intrigues. If you've been through bouts of country, jazz or even metal study, it's a vibrant style many progressive guitarists are wanting an insight into. As far as guitar goes, neo soul has crowned Chalmers Edward

'Spanky' Alford as its leading light, a US guitarist who worked with soul artists like D'Angelo and Tony Toni Tone plus recording with Joss Stone, Mary J Blige and Raphael Saadiq. His last performance aged 50 was as a guest for a John Mayer trio gig (check out Try! from the live album). We're highlighting the funky, soulful, jazzy, gospel vibed clean guitar playing of neo-soul with a six-part series which started last issue. Spanky was the obvious first name to kick it off and Simon Barnard will be taking you through the style with a further five great players. This issue the focus is on a young black woman, Melanie Faye (p64) who has influences ranging from blues to jazz. She's a great musician who displays impeccable taste and chops that pays homage to the past (Grant Green to Cornell Dupree, Nile Rodgers to Prince) while looking to the future. We've two other great female guitarists featured in this issue; shred tapping icon Jennifer Batten (p61, read her Q&A on page 8 too) and the stunning chops of bluegrass picker and singer, Molly Tuttle (p74). These appreciative articles, along with our many others, should keep you enthused and busy for quite some time. Until the next issue, keep happy, keep listening and keep playing!

Jason

IN LESSONS GT #328



NEO-SOUL 64

In his second instalment on neo-soul, Simon Barnard looks at the playing style and techniques of talented rising young star, Melanie Faye.



CELTIC 70

Stuart Ryan shows you the blistering picking style of US Bluegrass sensation Molly Tuttle and explains the secrets to her 'crosspicking'

THE RHYTHM ROOST



Keen on all things rhythmic, for his final piece in the series **Jason Sidwell** uses sophisticated groove chords with a snappy Strat tone.



For the last in the present series of The Rhythm Roost, here's a chord progression that's typical of artists such as Stevie Wonder, Anita Baker and Luther Vandross who favour rich jazzy chords in their compositions. While this example is based in the key of B Major, each return to that chord sounds more jubilant due to the writing technique of using parallel key chords. In

short, the B Major chord is from B Major scale (B-C#-D#-E-F#-G#-A#) and most of the remaining chords (Gmaj7, F#m7, Em7) are from the parallel key of B Natural Minor (B-C#-D-E-F#-G-A). The remaining chord of Cmaj7 is a $\sharp 2$ above Bmaj9 and a common replacement in soul music for the V7 (here, that would be F#7). Check out your Stevie Wonder albums where you'll hear this often.

It is this cross-referencing between (largely) two harmonic worlds that makes a common I-IV-V progression or in this case, a I-VI-V (bars 2 and 3) more colourful.

I heartily encourage you to explore the parallel key technique for your own music making but first, check out Anita Baker's Sweet Love; an outstanding example of making the I chord sound so uplifting! 🎸

EXAMPLE SLICK SOUL!

TRACKS 33-36 & VIDEO

Some chord shapes maybe new to you here but once under your fingers, will provide new options when sophistication is needed. In bar 8, beat 3 hold the (implied) Em7 barre chord down when doing the 'flutter' notes so they ring

into each other. Picking directives come from typical strumming approaches with a few 'rule breakers' due to accenting offbeats (bar 3's F#m7 could have been an up stroke). Explore them all before changing to other approaches.

$\text{♩} = 135$ and $\text{♩} = 110$

Chord Progression 1: Bmaj9, Gmaj7, F#m7, Bmaj9

Chord Progression 2: Em11, G/A, Bmaj9, Gmaj7, F#m7, Em7

Chord Progression 3: Cmaj7, Bmaj7

(sustain notes where possible)

7, 15

bimm *bristol*

EASY LICKS EXAMPLE 1 SCOTTY MOORE

CD TRACK 37

continuity while sliding to each new fretboard position. For a great authentic rock and roll tone, select your bridge pickup, add a light amount of gain from your amp and use a quick, slapback delay.

♩ = 150 ♩ = ♩^3

E

Let ring throughout

5 0 5 0 0 5 9 7 9 9 12 10 12 10 12 15 16 15 16 17 15

1

EASY LICKS EXAMPLE 2 MATTHEW FOLLOWILL

CD TRACK 38

throughout and pay attention to accented notes. This creates a rhythmic figure and helps to drive the phrase along. For parts like this Matthew uses a bridge humbucker, sets an overdriven crunch from the amp, and adds a touch of reverb.

♩ = 120

G5 D5/A Csus2 C/E D/F#

1, 5

INTERMEDIATE LICKS EXAMPLE 3 **GEORGE HARRISON**

CD TRACK 39

melodies created within this progression, as the chords descend the fretboard. Use your middle pickup position for warmth and definition, set your amp to the clean channel and add some chorus.

♩ = 120

Dm7 **D7(b9)** **D7(b9)6** **F/C** **Bm7(b5)**

Let ring

Let ring

1

CD TRACK 39

EBGDAE

CD TRACK 40

phrase to flow and give your picking hand a moment to rest. Hotei uses a bridge humbucker and moderate amp gain to achieve a driven tone. If you have an octave pedal, set it to double your guitar one octave higher, to thicken your sound.

E
B
G
D
A
E**CD TRACK 41**

land the changes smoothly when playing up to speed. Joe played fingerstyle and used a neck position pickup to achieve a warm, round tone. If your sound is too bright and modern, try rolling back the tone control on your guitar.

E
B
G
D
A
E

CD TRACK 42

This enabled him to repeat rapid bursts of notes with accuracy and consistency. For a warm tone, use the neck pickup and dial in moderate gain from your amp. To achieve an authentic fuzz tone, add an overdrive pedal in front of the driven amp.

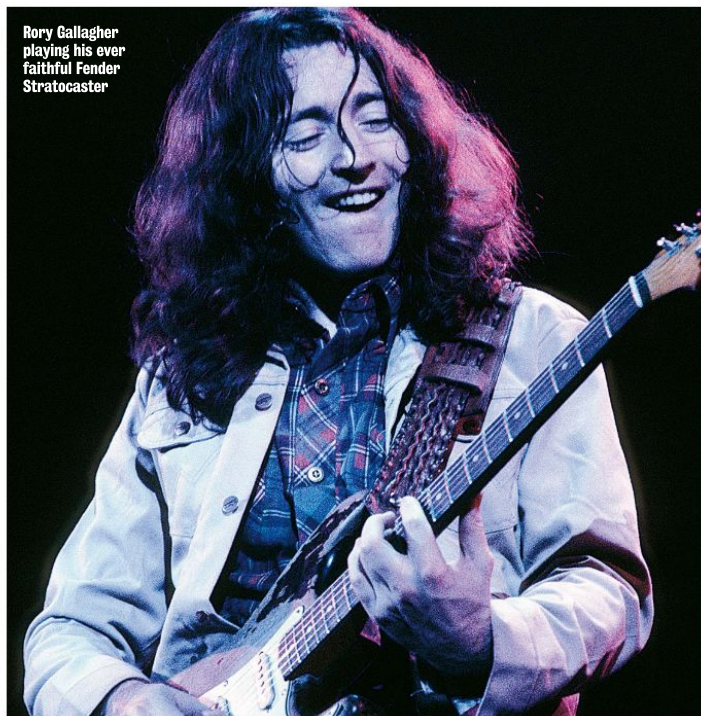
E
B
G
D
A
E

RORY GALLAGHER



Phil Short explores the stylings of a legend of blues-rock guitar, and perhaps one of the guys who started it all, the brilliant Rory Gallagher.

Rory Gallagher playing his ever faithful Fender Stratocaster



ABILITY RATING

☆☆☆☆ Moderate

Info

Key: Various

Tempo: Various

CD: TRACKS 43-46

Will improve your

- ✓ Use of the Natural Minor scale
- ✓ Double-top bending technique
- ✓ Melodic sensibilities

Rory Gallagher is one of the most important guitarists in blues and rock. He was a catalyst in influencing many great guitarists, including the legendary Brian May. Starting from his humble origins of the city of Cork in Ireland, Rory took the world by storm, moving the likes of Jimi Hendrix to consider him as one of the best guitarists the world had ever seen.

After spending his formative years on the Irish showband circuit, Rory was hungry to set his horizons way beyond this, and set up his power trio, Taste. This band would see Rory hit the UK scene and begin a long term residency at the Marquee club - the go-to venue for live music and serious up and coming talent, and frequented by many now legendary musicians.

It was at these nights that Rory's playing style captured the heart of a young Brian May, and it was Rory who gave him the secret ingredients to his guitar tone. A Vox AC30 and a Dallas Rangemaster treble booster. This gave Rory his unique and inspiring guitar tone, coupled with his trusty Fender Strat. They say that tone is in the fingers, and this is

proof enough, that with such a simple setup, Rory achieved his unique sound and flavour.

These shows were significant for Rory, and are testament to the importance of a real live music scene, with even the likes of John Lennon becoming a regular fan of his Marquee shows. They also led to support slots with Cream, Blind Faith, and live album recordings at the 1970 Isle Of Wight festival.

But as with many great bands, internal politics with various management disputes led to Taste playing a farewell gig on New Years Eve 1970. Rory, however, would not be defeated and embarked on his solo career and

“Rory’s playing captured the heart of a young Brian May, and it was Rory who gave him the secret ingredients to his tone”

in 1971 released his self-titled album. The music then came thick and fast and Rory became an international touring sensation. By the 1990s he had toured the US 25 times and had had the most appearances at Reading and Montreux Festivals than any other artist.

Rory's legacy was cut short in 1995 at just 47, when he collapsed from liver failure on stage. He later died in hospital after catching an infection. Despite his tragic death, Rory still captures the hearts of today's music fans, with his unique style and melodic sensibilities living on through other iconic guitarists. 

NEXT MONTH Phil checks out Virginia's Teletoting blues woman, **Deborah Coleman**



Get the Tone

Rory is famous for using a battered Fender Strat into Vox AC30 amps with his secret weapon, the Dallas Rangemaster treble booster hitting the front end for more saturation. Single-coils are best to authentically re-create his tone, but a split humbucker may get you close. Lots of top end is needed, so back off the mids and bass. Any slightly crunchy amp with a low-gain overdrive or boost pedal will help you get close.



TRACK RECORD Rory's career began to snowball in 1971 with his self titled debut release, but his most popular song is the blues-rock ballad, Bad Penny. Featuring his signature blues and rock vocabulary, this is a must listen for anyone wanting to become familiar with Rory's style. His fantastic live album, Irish Tour '74 captures Rory and his band in stellar form in the stomping grounds of his native land.

EXAMPLE 1 STUDY 1

CD TRACK 43

This study focuses on Rory's regular use of the Natural Minor scale. Make note of how using the natural 2nd interval (E note from D Natural Minor; 9th fret, third string) from bar 5 creates a vocal-like melody that breaks from the usual Pentatonic licks we so easily can fall into.

♩ = 145

Measures 1-4: Dm, Bb, C. Bass line: 13-12, 14-12, 12-10, 12.

Measures 5-8: Dm, Bb, C. Bass line: 12-10, 12-12, 9-10, 12-9.

Measures 9-12: Dm, Bb, C. Bass line: 10-11, 10-12, 12-13, 13-15, 15-13.

Measures 13-16: Dm, Bb. Bass line: 12-13, 13-15, 13-10, 10-13, 10-13.

Measures 17-20: C, Dm. Bass line: 15-13, 12-13, 10-12, 14-12, 12.



EXAMPLE 2 STUDY 2

CD TRACK 45

This study imitates Rory's ability to mimic other instruments from his blues influences, in particular the blues harp. Rory made use of the slide to achieve this effect, but we can recreate the sound using this double-stop bending approach. Try pick and fingers to achieve the quick alternation of notes.

$\text{♩} = 180$ **A7**

Staff 1 (Measures 1-4): Treble clef, key of D major, 12/8 time. Bass staff shows techniques: BU (bend up), RP (release pick), RP (release pick), RP (release pick), RP (release pick), RP (release pick), RP (release pick), RP (release pick), RP (release pick), RP (release pick), RP (release pick), RP (release pick). Fingering: 5-(6), 5-(6), 5-(6), 5-(6), 5-(6), 5-(6), 5-(6), 5-(6), 5-(6), 5-(6), 5-(6), 5-(6).

Staff 2 (Measures 5-8): Treble clef, key of D major, 12/8 time. Bass staff shows techniques: RP (release pick), RP (release pick), RP (release pick), RP (release pick), BU (bend up), BU (bend up), BU (bend up), BU (bend up), BU (bend up), BU (bend up), BU (bend up), BU (bend up). Fingering: (9)-8, (9)-8, (9)-8, (9)-8, 8-(10), 9, 8-(10), 9, 8-(10), 9, 8-(10), 11-(12), 12, 12.

Staff 3 (Measures 9-12): Treble clef, key of D major, 12/8 time. Bass staff shows techniques: BU (bend up), RP (release pick), RP (release pick), RP (release pick), RP (release pick), RP (release pick), RP (release pick), RP (release pick), BU (bend up), BU (bend up), BU (bend up), BU (bend up). Fingering: 20, 20-(22), 20-(22), 20-(22), 20-(22), 20-(22), 20-(22), 20-(22), 20, 22-(23), 22-(23), 22-(23).

Staff 4 (Measures 13-16): Treble clef, key of D major, 12/8 time. Bass staff shows techniques: RP (release pick), BD (bend down), BU (bend up), BU (bend up), BU (bend up), BU (bend up), RP (release pick), BD (bend down), BU (bend up), BU (bend up), BU (bend up), BU (bend up). Fingering: (23), (22), 20, (22), 10-(11), 10-(11), (11), (10), 8, 10-(11), 10-(11), 10-(11).

Staff 5 (Measures 17-20): Treble clef, key of D major, 12/8 time. Bass staff shows techniques: BD (bend down), BU (bend up), RP (release pick), RP (release pick), RP (release pick), RP (release pick), RP (release pick), RP (release pick), RP (release pick), RP (release pick), RP (release pick), RP (release pick). Fingering: 11-(10), 8, 7-(9), 8, (9), 8, (9), 8, (9)-(7), 5, 7.

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OCTOBER GT326 ALBERT KING

Through the playing of stars who idolised him, learn how Albert King influenced the greatest blues and rock guitarists. Reb Beach rock video lesson. Kirk Fletcher's jazzy rhythm chords. Plus: Napoleon Coste etude, Nirvana, Robben Ford.



SEPTEMBER GT325 RIP IT UP!

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JULY GT323 GET GIG READY!

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



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Heart

Brought to you by...

bimm  brighton

Martin Cooper checks out the AOR sound of Heart, with sisters Ann and Nancy Wilson plus the excellent Howard Leese on lead guitar.

Nancy (pictured) and Ann Wilson are a female force to be reckoned with in rock



ABILITY RATING

☆☆☆☆ Easy/Moderate

Info

Key: Am
Tempo: 108bpm
CD: TRACK 47

Will improve your

- ✓ Part writing
- ✓ Rock guitar tone
- ✓ Eighth-note rhythm playing

Heart was one of the earliest bands to put women at the forefront as songwriters, singers and instrumentalists. Formed in Seattle in 1967 by guitarist Roger Fisher and bass player Steve Fossen, and initially named The Army, the band changed its name to Heart and was soon joined by sisters Ann and Nancy Wilson on lead vocals, and guitar and vocals respectively. Howard Leese joined on guitar, and drummer Michael Derosier also. It was this line-up that had initial

success in the 1970s and was also the Heart version inducted into the Rock And Roll Hall Of Fame in 2013.

Initially the band blended rock and heavy metal influences with folk, while lead singer Ann also played flute. Heart had reasonable success with songs such as Barracuda during this time, their initial following happening in Canada where they had opened for Rod Stewart in Montreal.

Commercial success grew throughout the 1970s with record and ticket sales increasing in both the US and Europe. The band had by this time also secured a major label deal with a subsidiary of CBS Records.

By the early 1980s Heart's popularity and commercial success had declined quite sharply, but they were one of the MTV era bands to gain a whole new audience along

with the likes of Aerosmith. Mega hits soon followed with power ballads Alone and There's The Girl, and the pop-rock anthem Never. The band was more streamlined now, featuring just the Wilson sisters and Leese from the early incarnation, plus drummer Denny Carmasi and Mark Andes on bass.

The group is often cited as one of the pioneers of women in rock, having influenced artists such as Lizzy Hale of Halestorm. They've also sold a not-to-be-sniffed-at 35 million albums worldwide!

Our track this month focuses on 80s era Heart, with plenty of open arpeggio chords alongside chugging eighth-note rhythm guitars, with a melodic solo that follows the chords quite simply. We're in C Major (C-D-E-F-G-A-B) and, unlike many of the

"Heart was one of the MTV era bands to gain a whole new following, along with the likes of Aerosmith. Mega hits soon followed"

more blues influenced tracks we've looked at on other occasions, doesn't include any notes outside of the key. There are, however, a lot of classic 1980s era suspensions to some chords, so have a look through the chart to see where these occur and pay attention to the harmonic contour that's built by using these simple but effective ideas. Timing and accuracy will be crucial aspects on which to focus this month, and guitar tone is a key aspect of the track as well. The rhythm guitar has been double tracked and played with slight differences, so as to make it sound like two guitarists. 

NEXT MONTH Martin goes south to examine the three-guitar powerhouse of *Lynyrd Skynyrd*



Get the Tone

The tone is processed with chorus and reverb, but it's not overdone so not too sugary. Aim for a light analog style chorus and set the depth and rate fairly low, then add a light delay. Its classic pop rock as far as tones go, so you should be able to get close on guitars with either single-coil or humbucking pickups. A reasonable amount of preamp and power amp gain is the way to go. The arpeggio chords on the track have less gain.



TRACK RECORD Debut album Dreamboat Annie from 1975 features Crazy On You, and Little Queen from 1977 includes Barracuda.

The eponymous album from 1985 features the hits Never and These Dreams, while follow-up album Bad Animals from 1987 includes Alone, There's The Girl and Who Will You Run To. Many of the hits are also featured on the album Greatest Hits: 1985-1995.

EXAMPLE 1 RHYTHM

CD TRACK 47

There are accented notes at the start and end of many of the bars, and the notes from the rhythm guitar chords in between are generally played with

palm muting throughout. Playing eighth notes for almost an entire song is more difficult than it appears, particularly if you need to mute strings.

EXAMPLE 1 RHYTHM

♩ = 108

RHYTHM GUITAR

Chords: C, Csus2, C, Am, Asus2, Am, C, Csus2, C, Am, G, Am, C, Dm, C/E, F, G, C, Csus4, C, Am, F/A, Am, Dm, Dsus2, Dm, C, G, C.

PM (Palm Muting) is indicated throughout the first four systems.

Let ring is indicated for the fifth system.

9, 13, 17, 21, 29, 25, 33, 37

EXAMPLE 2 SOLO

CD TRACK 47

The solo is relatively easy to play, but make sure you focus on timing, feel, vibrato and bending accuracy throughout. Make sure you get a great guitar tone, too!

LEAD GUITAR

$\text{♩} = 108$

28

F Csus4 C Am F/A Am

BU 15 (17) 15 (17) 15 (17) 13-15 14

29

Dm Dsus2 Dm

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

33

C G C

BU BD 8-10 (12) (10) 8 5 7 5 9

35

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SHRED!

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Step away from the pick and put your hands on the fretboard as we enter the tapping world of Jennifer Batten. **Charlie Griffiths** is your guide.



Jennifer Batten has endorsed Washburn guitars for many years

ABILITY RATING

★★★★★ Advanced

Info**Key:** Various**Tempo:** Various**CD:** TRACKS 48-52**Will improve your**

- ✓ Multi-fingered tapping
- ✓ Pentatonic and Minor scales
- ✓ Diminished arpeggios

Jennifer Batten is best known as a session and solo guitarist, and was famously Michael Jackson's axe-woman in the late 90s period. Her unique eight-finger tapping technique is the stuff of legend and effortlessly spans the fretboard with complex and intricate octa-dactyl lines, fusing rock, and jazz sensibilities garnered from her time at GIT under the tutelage of the great Joe

Diorio. Jennifer also attributes being inspired to explore the world of tapping by her GIT classmate Steve Lynch and his instructional book, *The Right Touch*.

In 1992 Jennifer Batten's *Above Below and Beyond* album was released and is chock full of jaw-dropping lines, harmonic squeals, whammy bar tricks and Vai-esque riffs. The album opener is a rocked up version of Rimsky-Korsakov's *Flight Of The Bumblebee*, which we have adapted slightly as an introductory tapping warm-up in Ex1. This chromatic based melody is often used as a test of speed for competitive guitarists due to its unfriendliness on the fretboard. When played horizontally along a string, however, the piece begins to feel more of a natural fit and the

tapping technique comes into its own as more than just a flamboyant rock star trick.

Indeed Jennifer's touch is more akin to smooth keyboard or saxophone lines and accesses wide interval stretches which would otherwise be impossible. Ex2 highlights an example of this, with a fretted A Minor Pentatonic (A-C-D-E-G) scale played at the 5th fret, coupled with a tapped E Minor Pentatonic (E-G-A-B-D) at the 12th fret. Tapping the same shape a 5th above the fretted scale shape is a technique Jennifer uses quite often and in this case, the two Pentatonics combined create a sound that would work in an A Dorian (A-B-C-D-E-F#-G) or A Aeolian (A-B-C-D-E-F-G) context.

Tapping techniques naturally exploit the

"Jennifer attributes being inspired to explore the world of tapping to her GIT classmate Steve Lynch, and his book *The Right Touch*"

horizontal nature of the guitar and this often reveals a blind spot in scale knowledge from which a lot can be learned. Example 3 focuses on this lateral approach with a lick using three fingers on each hand to ascend E Aeolian. Once you have explored this example, why not apply the technique to any mode you wish.

Ex4 looks at Jennifer's use of syncopation and tapping elements to create riffs; this example uses a clean tone with chorus and delay to give the notes a different dimension.

Finally we have a quite challenging example using wide, octave displaced intervals related to A Diminished, giving the lick an angular, symmetrical sound. **E**

NEXT MONTH Charlie delivers five great licks inspired by the brilliant **Marty Friedman**

Get the Tone

Jennifer plays Washburn Custom guitars and often uses the Parallaxe model. She's also a fan of Thomas Blug's 'BluGuitar' and uses the AMP 1 into a BluGuitar Nano Cab. Any guitar will work well but a humbucker at the bridge is your best option. Go for a classic heavy rock tone with enough drive to assist sustain but without destroying the fundamental note.



TRACK RECORD Jennifer has released four albums throughout her long career, beginning with 1992's *Above Below And Beyond*, and followed with *Momentum* (1997), *Whatever* (2008), and 2017's *Scherer, Batten - BattleZone*. *Above, Below And Beyond* features her version of Rimsky-Korsakov's *Flight Of The Bumblebee*, as well as jazz and rock versions of John Coltrane's immortal composition, *Giant Steps*.

EXAMPLE 1

CD TRACK 48

This exercise uses *The Flight Of The Bumblebee* as inspiration. Tap with your first finger, then pull off chromatically using all four fretting fingers, then tap the 10th fret with your second finger followed by two pull-offs with fourth

and third fingers. Complete bar 1 by descending and ascending the chromatic scale. In bar 2 you should focus on combining the taps, pull-offs and slides evenly, finishing with a first and second finger tap and pull-off.

$\text{♩} = 130$

N.C.

D.C. Play 4 times all in total

EXAMPLE 2

CD TRACK 49

For this lick the fretting hand plays A Minor Pentatonic and the tapping hand plays E Minor pentatonic. Use your first and fourth tapping hand fingers to hammer on and pull off between the 12th and 15th frets, then pull off from

the 8th to the 5th with your fretting hand. This five-note pattern is the basis for the whole lick, so spend some time getting comfortable with playing it on one string before moving through the scale.

$\text{♩} = 120$

E5

G5

A5

D5

A5

Play 4 times

Bend string with fretting hand

BU

EXAMPLE 3

CD TRACK 50

This E Minor based scale lick uses a static, repeating E-F#-G hammer-on shape with the fretting hand and an ascending melody in the tapping hand, moving

through the positions of the scale. At the end of the run hit the open third string and dive-bomb your whammy bar before grabbing the harmonic above 2nd fret.

$\text{♩} = 80$

E5

C5

CD TRACK 50E
B
G
D
A
E**CD TRACK 51**

strings makes the use of a string mute impossible (Jennifer almost always employs a muting device), so instead be sure to use your fretting-hand's first finger as much as possible to control the open strings.

EBGDAE

CD TRACK 52

finger motion is the key to playing this lick evenly. In bar 3 play the arpeggio shapes with the first and fourth fingers of each hand before ascending the final triplet run into the bend which is performed with both hands on the string.

E
E
G
D
A
EE
E
G
D
A
E

NEO-SOUL

Brought to you by...

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In the second instalment of his new series **Simon Barnard** examines the techniques of talented rising young star, **Melanie Faye**.

ABILITY RATING

★★★★★ Moderate

Info

Key: Em

Tempo: 70bpm

CD: TRACKS 53-54

Will improve your

✓ Fingerstyle playing

✓ Use of slides

✓ Rapid pull-offs

At only 23 years old, Melanie Faye has a bright future ahead of her. With a background in jazz guitar from her studies at the Nashville School of the Arts, it was this experience, along with her often cited influences of Jimi Hendrix and Eric Gales, that has helped Melanie find her personal voice on the guitar, fusing jazz with R&B and Neo-Soul.

Melanie Faye first found success in 2017

after one of her Instagram videos went viral, helped by the artist SZA who shared some of Faye's content to her millions of social media followers. Since then, she has played with many artists, including a stunning performance with Masego as part of the Tiny Desk Concert series. On top of this, Faye took part in a series of demonstrations for Fender, showcasing their Player Series guitars.

Listening to Melanie play, there are number of facets to her style that stand out. First off, she uses quick slides and pull-offs, often in combination when fretting chords, which showcases a high level of musicianship and dexterity. She will often barre all six strings with her first finger and use the remaining digits to rapidly slide and pull off from the treble to the bass strings. This is

Faye's take on the flutter chords used by Chalmers 'Spanky' Alford; a technique which Faye also uses to great effect.

It is worth mentioning at this point that she chooses not to use a plectrum but is a devout fingerstyle player, which gives her great dynamic range from soft tones through to a bright snap when needed.

You will also hear a lot of slides in her soloing, which she often does using a single string, although not exclusively. She does this to mimic the nuances of a vocalist, bringing a depth of soul and character to her single-note lines. She also uses repetition in her solos, which brings a sense of familiarity to the listener. Faye has said in interviews that although she knows the box shapes of scales all over the fretboard, she is more prone to using her ear and let her innate sense of musicality do the talking.

"She chooses not to use a plectrum but is a devout fingerstyle player, giving her great dynamic range"

With regards to Faye's picking technique, when playing chordal lines, she likes to use her thumb in combination with her first, second and third fingers. However, when playing lead lines, her thumb tends to act as a mute, resting on the bass strings while her first and second fingers play the notes.

I would urge you all to put down your pick, even if it is a little out of your comfort zone, and experiment with these approaches to playing. Even if it feels restrictive at first, it will only serve to bring out different elements to your playing style and phrasing. ■

NEXT MONTH Simon checks out leading icon of modern neo-soul, **Isaiah Sharkey**



Melanie Faye's use of a Strat is likely due to her love of Jimi Hendrix



Get the Tone

Melanie Faye can be seen playing a number of guitar brands and styles, from Fender Strats to D'Angelico, Ibanez, and Epiphone. Amps include Fender Twin and Hot Rod Deville. Selecting the neck pickup and adding a generous amount of reverb on top of a clean tone, will get you in the right sonic ballpark, while using fingers instead of a pick is the icing on Melanie's musical cake.



TRACK RECORD Melanie Faye found success online through her Instagram and YouTube videos. She also has a self-titled six-track EP which was released in 2020. Her Instagram page is definitely worth exploring (@melaniefaye), and we can also highly recommend the aforementioned Masego 'Tiny Desk' concert and her Jimi Hendrix tribute, which can be found on YouTube.

EXAMPLES MELANIE FAYE STYLE
CD TRACK 53

EX 1 Each chord is played using the thumb, plus the first, second and third fingers in succession. The percussive slaps are used to emulate a snare drum, which is something that Faye might use when setting up a guitar loop.

EX 2 This example focuses on Faye's use of slides in her single-note lines.

The first phrase uses a symmetrical scale shape, resulting in a few chromatic notes at times. The second phrase is based around an E Blues scale pattern (E-G-A-B $\flat$ -B-D) played across two octaves. This idea ends with an E Minor triad (E-G-B) played with natural harmonics.

Ex 1

$\text{♩} = 70$

Em7 D $\sharp$ dim7 F $\sharp$ dim7 Em7

1 p i m a

D $\sharp$ dim7 F $\sharp$ dim7 A dim7 Em7 Em9

Ex 2

Em

EXAMPLES MELANIE FAYE STYLE

CD TRACK 53

EX 3 This focuses on Faye's use of single-string melodic soloing, using slides and slurs to mimic the sound of a vocalist. You will notice that the fretting hand is doing most of the work here, with only a few notes being picked.

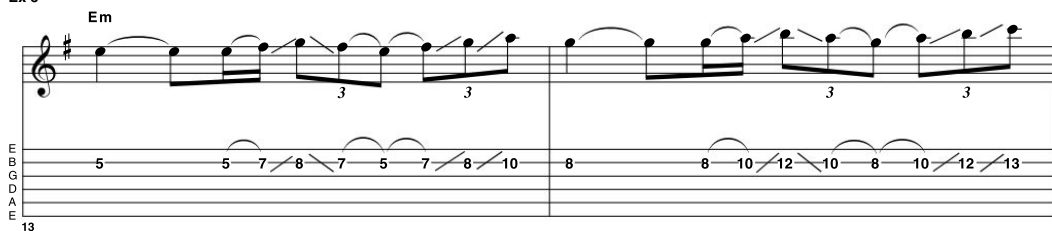
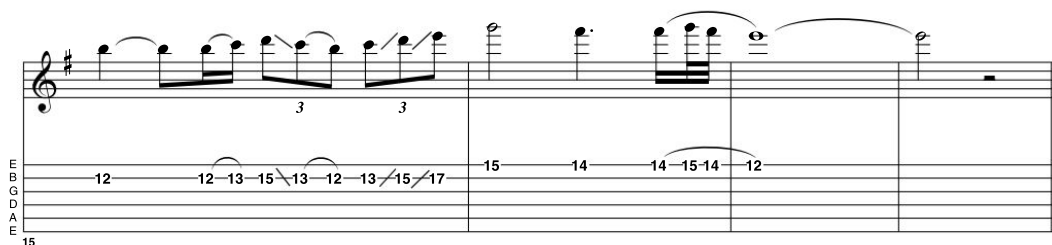
EX 4 Flutter chords are a key part of the neo-soul sound and Faye uses these to great effect. These two ideas are based around two Em7 voicings. Use your

fourth finger for the higher frets and hold the chord shape down so the lower fretted notes sustain into each other where possible.

EX 5 This final example is a Minor II-V-I progression, utilising extensions. Faye often uses Major, Minor and Dominant 9ths which add an extra depth of colour. The open position Emadd9 chord is a great example of this.

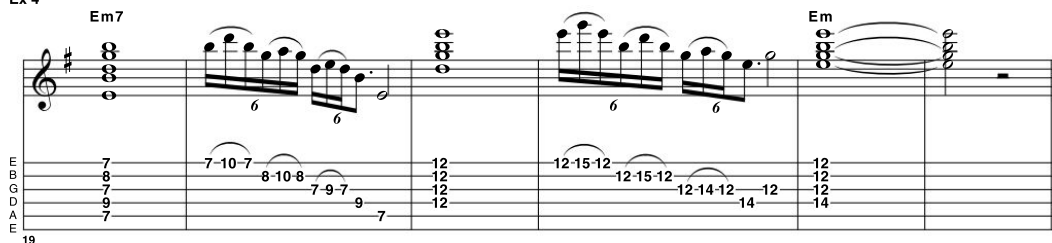
Ex 3

Em

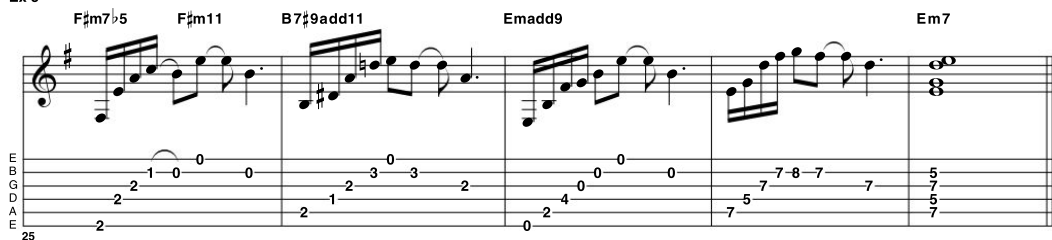
Ex 4

Em7



Ex 5

F#m7b5 F#m11 B7#9add11 Emadd9 Em7



EXAMPLE STUDY PIECE
CD TRACK 54

[Bars 1-4] We set the scene with a percussive arpeggio based chord progression as found in the previous examples, before adding some melodic lines from bars 5-12. The slurred lines using open strings in bars 5 and 12 showcase some of Faye's more technical work, as does the quick Diminished arpeggios and flutter chord in bar 10.

[Bars 13-20] These bars feature a couple of melodic lines using octaves and single strings, moving along the fretboard horizontally. Experiment with the amount of vibrato used so that it complements the piece with a vocal like sound. Between bars 21-24 you'll notice more bluesy approach, with some descending slides.

EXAMPLE STUDY PIECE

Tempo: $\text{♩} = 70$

Chords: Cmaj7, B7, D♯dim, Em, Cmaj7, B7, D♯dim, Em, Cmaj7, B7, D♯dim, F♯dim, Em7, Cmaj7, B7, Em, F♯m11, G6, Cmaj7, B7, F♯dim, Adim, Cdim, Em, Cmaj7, B7, Em, Cmaj7, B7, Em

Technical markings: NH, 12, 12, 12, 12

Bar numbers: 1, 4, 7, 10, 12

EXAMPLE STUDY PIECE

CD TRACK 54

[Bar 25] This is a typical Faye idea, using slides and quick pull-offs. This can be hard to master at first, so take your time and slow the phrase down if need be.

A descending C Major/A Minor Pentatonic scale (with an added B) is played over the C Major 7 chord before moving to a B7,9 arpeggio over the B7 chord.

Chords: Cmaj7, B7, Em, Cmaj7, B7, Em

15

Chords: Cmaj7, B7, Em, Cmaj7, B7, Em

19

Chords: Cmaj7, B7, Em, Cmaj7, B7

23

Chords: Em, Cmaj7, B7, Em

26

EXAMPLE STUDY PIECE
CD TRACK 54

[Bars 29-30] We introduce a repetitive sliding lick between bars 29-30 using notes from the E Blues scale. This type of idea is effective because although the lick doesn't change, the chords underneath do, which creates the interest.

Things move on from bar 31, with a rapid lick at bar 32 that employs uses notes from E Minor Pentatonic (E-G-A-B-D). The piece ends with a Hendrix inspired idea at bar 33 before a series of ascending triads in the final two bars.

Cmaj7 **B7**

E
B
G
D
A
E

29

Em

E
B
G
D
A
E

30

Cmaj7 **B7** **Em**

E
B
G
D
A
E

31

Cmaj7 **B7** **Em7** **Em9** **Em**

E
B
G
D
A
E

33

MOLLY TUTTLE



Stuart Ryan shows you the blistering picking of US bluegrass sensation Molly Tuttle, and explains the secrets to her incredible ‘crosspicking’ style.



Molly Tuttle playing her lovely sunburst dreadnought built by Pre-War Guitars

ABILITY RATING

☆☆☆☆ Moderate/Advanced

Info

Key: G Major
Tempo: 108bpm
CD: TRACK 55

Will improve your

- ✓ Open position playing
- ✓ Bluegrass crosspicking
- ✓ Relaxing the picking-hand wrist

When seeking picking inspiration we often turn towards legends from the rock, metal or jazz-fusion worlds. However, check out US bluegrass sensation Molly Tuttle and you'll hear one of

the best pickers around today. Tuttle's main focus is a technique called 'crosspicking' which is one of the standard picking systems used in bluegrass and country. The technique, as the name suggests, involves picking across the strings, generally picking one or two notes per string. The idea is to replicate fiddle and banjo tunes on guitar and this often means playing in the open position and using chord shapes and open-string scales as the basis for what you are doing.

Crosspicking is a tricky technique to master, for many reasons, but watch Molly

Tuttle at work and you'll be amazed at her speed and fluidity. One of the biggest challenges with crosspicking comes from playing in the open position where the physical gaps between the notes are larger than your typical 12th fret box shape. Also you need a great deal of relaxation in the picking-hand wrist in order to get the power and drive you need, to get to required

“Crosspicking is a tricky technique to master, but watch Molly Tuttle at work and you'll be amazed at her speed and fluidity”

bluegrass volume levels. Finally, playing out of chord shapes typically means that you are playing no more than one or two notes per string so you are constantly picking down and up across all six strings. Relaxation is key to mastering this technique so ensure the wrist is loose and snappy.

In this study you'll see how to tackle both the open position side of things and a more typical alternate picking position pattern higher up the neck. **E**

NEXT MONTH Stuart returns to his *Celtic Finger-picking* series with a new piece for you to learn



Get the Tone

I recorded this month's piece with a Collings OM1 Julian Lage model, although you'll usually find bluegrass players using dreadnought models for their deeper tone and higher volume. However, an OM sized body is fine and will provide the bright, fast attack that's needed for this style. On challenging pieces like this, players will often use a capo to bring the action down and make fretting duties a little easier.



TRACK RECORD There is a long lineage of Bluegrass crosspicking masters you can learn from. Try Tony Rice's Acoustics album or any of Molly Tuttle's offerings. Some people just can't get on with the bluegrass style of singing, and if this is you then all instrumental albums are a better choice – try Bryan Sutton's Bluegrass Guitar, or mandolin player Chris Thile's Not All Who Wander Are Lost.

EXAMPLE 1 MOLLY TUTTLE STYLE

CD TRACK 55 & VIDEO

(Bars 1-24) This is your typical bluegrass open position playing. We start with a banjo inspired phrase in the first eight bars and this is a good place to loosen the wrist and warm up with 'snappy' down and up strokes. The melody follows

this and should be played with alternate picking throughout. Although it's a tricky part to play using the pick, do try and avoid the temptation to use any hammer-ons and pull-offs!

$\text{♩} = 108$

G5 **Gsus2**

E
B
G
D
A
E

5

1

G5 **Gsus2**

E
B
G
D
A
E

5

Gadd9 **G6/9** **Gadd9** **Csus2** **C/E**

E
B
G
D
A
E

9, 17

G5 **D5** **G5** **G6/9**

E
B
G
D
A
E

13, 21

EXAMPLE 2 MOLLY TUTTLE STYLE

CD TRACK 55 & VIDEO

(Bar 25-end) This section shows how Molly Tuttle will move away from open position and ascend the neck. Again, keep the picking-hand wrist loose, maintaining alternate picking throughout. Focus particularly on the synchronisation between the picking and fretting hands as it's at the core of this style.

25. 33

Am11 Csus2 D/F# G6/9

29, 37

41. 49

45. 53



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OSCAR PETERSON



In the third lesson of his series **Ulf Wakenius** continues his quest to bring Oscar Peterson's stunning piano licks onto the guitar fretboard.



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FUNDAMENTAL **CHANGES**



Oscar Peterson was one of jazz's mightiest musicians

ABILITY RATING

☆☆☆☆☆ Moderate/Advanced

Info

Key: Various
Tempo: Various
CD: TRACKS 56-62

Will improve your

- ✓ Fretboard coverage
- ✓ Sequencing
- ✓ Burst phrasing

Like most jazz musicians schooled in bebop, a prominent feature of Oscar's playing was his use of chromaticism and enclosures to build complex harmonic lines and motifs – both tried and tested devices. They can be used to create beautiful lines that weave around the underlying harmony, sometimes sounding as if they will never resolve.

First, we'll look at some licks using chromatic approach notes, then move on to enclosures. Finally, we'll look at some licks that blend the two approaches in the technique tips that follow.

A worthwhile exercise is to learn the main

melodies to some of Charlie Parker's tunes (Anthropology, Donna Lee, and Scrapple From The Apple are particularly good examples). Parker's beautifully formed melodic lines are a masterclass in the use of chromaticism, and you can learn a lot by isolating what his saxophone played over a particular chord.

"A prominent feature of Oscar's playing was his use of chromaticism and enclosures to build complex lines and motifs"

Ideas like those in our first example can be created by adding chromatic passing notes to the arpeggio tones in each chord, to build 'enhanced phrases'. This style of jazz improvisation tends to be played with constant eighth-note passages, and the

musician will aim to ensure that mostly chord tones, rather than passing notes, fall on the strong beats of the bar. This 'outside-inside' sound is the heart of bebop.

To explain how the technique works, let's focus on the Fm7 chord in the Close Your Eyes progression. Look at the two Fm7 arpeggio diagrams opposite (Diagrams 1 & 2). The diagram on the left shows only the notes of an Fm7 arpeggio in 8th position. The diagram on the right shows every possible chromatic note you could play, located around the arpeggio notes, without moving out of position. The following examples (Ex 2, 3 & 4) show three Oscar-style lines, each of which contain phrases that include chromatic notes derived from Diagram 2.

Next we move on to the concept of enclosures. An enclosure surrounds a target note with notes either side (usually on the same string). This approach differs from chromaticism in that enclosures use a combination of scale tones and chromatic notes to surround the target. If we illustrate this with a chord, a typical enclosure lick would take the chord tones, and enclose them with a scale note above each one, and either a scale note or chromatic note below. Ex 5 illustrate the concept of enclosures and Ex 6-7 combine chromatics and enclosures. Enjoy! 

NEXT MONTH Ulf brings us his final lesson on learning the piano licks of **Oscar Peterson**

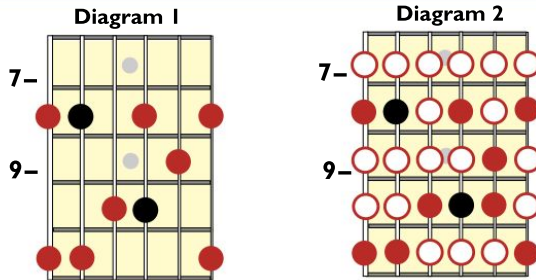


In attempting to play piano style licks on the guitar it makes sense to use a sound that's at least related to that instrument. So, not too dirty, not too much sustain, but plenty of clarity and the ability to hear the expression within each note. So, neck pickup (or middle if you have that setting),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



TRACK RECORD Jazz-fusion guitarists including Robben Ford and Larry Carlton say they listened to musicians who played other instruments in order to derive vocabulary. Why not try The Best Of Oscar Peterson to gain an idea of his immense talent and technique. And as the legendary sax player is mentioned this month, you could also check out The Complete Charlie Parker, another astonishing musician.

DIAGRAM F MINOR 7 ARPEGGIO AND THEN WITH CHROMATIC PASSING NOTES



EXAMPLE 1 II-V-I IN F MINOR

CD TRACK 56

This line is played over a II-V-I progression in F Minor. Try it out, then I'll explain how it was created.

EXAMPLE 1 II-V-I IN F MINOR

Tempo: $\text{♩} = 164$

Chords: $\text{Gm7}\flat 5$, C7 , $\text{Gm7}\flat 5$, C7 , Fm7

Staff 1 (Treble Clef):

Staff 2 (Bass Clef):

1

Ex 1A

Ex 1A

Staff 1 (Treble Clef):

Staff 2 (Bass Clef):

6

EXAMPLE 2,3, & 4 OSCAR PETERSON STYLE CHROMATIC LINES

CD TRACKS 57-59

Here are three Oscar-style lines, each of which contain runs that include chromatic notes, created using this technique.

EXAMPLE 2,3, & 4 OSCAR PETERSON STYLE CHROMATIC LINES

Tempo: $\text{♩} = 164$

Chords: $\text{Gm7}\flat 5$, C7 , $\text{Gm7}\flat 5$

Staff 1 (Treble Clef):

Staff 2 (Bass Clef):

1, 9

EXAMPLE 2,3, & 4 OSCAR PETERSON STYLE CHROMATIC LINES

Chords: C7 , Fm7

Staff 1 (Treble Clef):

Staff 2 (Bass Clef):

4, 12

1st time only

CD TRACKS 57-59

Fm7

1st time only

9 11 8 11 15 16 12 15 13 8 9 10 12 8 11 9 10 10 9 10 8

5. 13

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top staff) and a bass part (bottom staff). The guitar part starts with a treble clef, a key signature of one flat (B-flat), and a tempo of 164. The bass part starts with a bass clef and a key signature of one flat (B-flat). The guitar part features a complex rhythm with eighth and sixteenth notes, and a key signature change to G minor (Gm7b5) in the second measure. The bass part features a simple rhythm with eighth and sixteenth notes, and a key signature change to G minor (Gm7b5) in the second measure. The score is divided into three measures, each with a different chord: Gm7b5, C7, and Gm7b5. The guitar part is written in standard notation, and the bass part is written in standard notation with a 12-string guitar tuning (E, B, G, D, A, E).

CD TRACK 60

This lick shows how enclosures can be used to create melodic phrases as part of a solo.

EXAMPLE 5 USING ENCLOSURES ...CONTINUED

CD TRACK 60

C7 **Fm7**

1st time only

4, 12

EXAMPLES 6 BLENDING CHROMATICS AND ENCLOSURE, VERSION 1

CD TRACKS 61-62

The remaining lines in this lesson blend the two approaches. Parts of the line will be built on enclosures, spelling out an arpeggio, and other parts will be constructed from chromatic runs. Combining these ideas will create a contrast

in your playing – a mix of dense chromatic runs and more intervallic-sounding enclosures. Work through the following examples and see if you can identify the enclosures and approach note ideas they include.

Gm7b5 **C7** **Gm7b5**

$\text{♩} = 164$

1

4

EXAMPLE 7 BLENDING CHROMATICS AND ENCLOSURE, VERSION 2

CD TRACKS 61-62

Gm7b5 **C7** **Gm7b5**

$\text{♩} = 164$

1, 9

4, 12

1st time only

THEM CHANGES

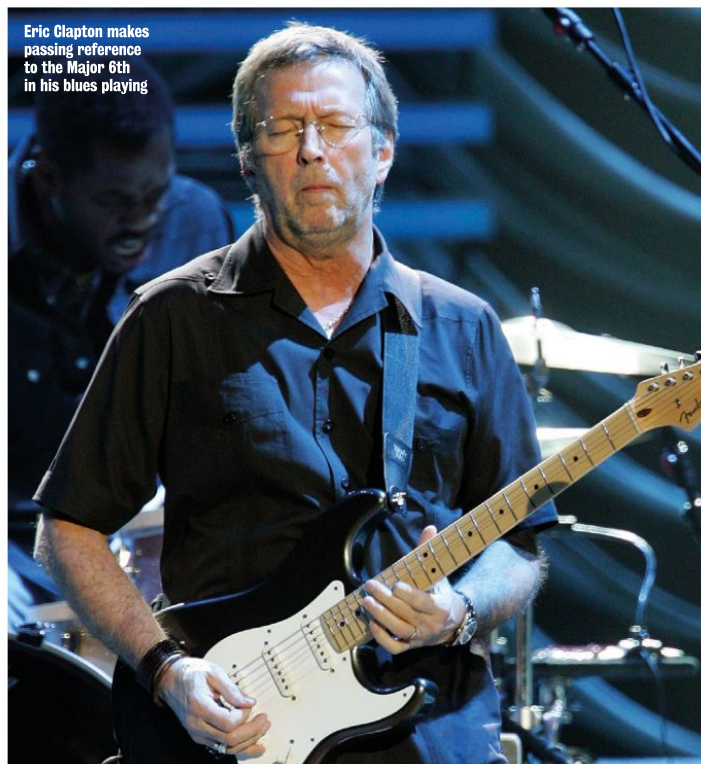
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This month **Andy Jones** of the London College of Creative Media looks at how best to approach the IV chord in a Dominant blues progression.

Eric Clapton makes passing reference to the Major 6th in his blues playing



ABILITY RATING

☆☆☆☆ Easy/Moderate

Info

Key: Various

Tempo: Various

CD: TRACKS 63-69

Will improve your

✓ Dominant blues playing

✓ Use of the Major 6th

✓ Fretboard knowledge

In this month's column we're looking at playing over the IV chord in a blues. Many players recommend using the tonic (the note of the key centre) Major Pentatonic over the I chord and the tonic Minor Pentatonic over the IV chord. This outlines

the Major 3rd and the flat 7th of the IV. The flat 7th of the IV is the bluesy Minor 3rd of the home key.

The problem with this approach is that in the tonic Minor Pentatonic, we have the 4th degree of the IV chord. This is a pretty nasty sound when held over a Dominant 7th chord. American theory speak terms it an 'avoid note', meaning that you shouldn't hang on to it. But passing through that note is very common, in fact it's a big part of blues playing.

I suggest that we use the Minor 6th Pentatonic instead, which replaces the 7th with the Major 6th degree. This will give us

a little of that Robben Ford inspired sophistication. I think you'll find that a lot of players who suggest using the tonic Minor over the IV are actually instinctively veering toward the tonic Minor 6th Pentatonic instead.

In this lesson we are sticking to using the Major Pentatonic on the I chord and the tonic Minor 6th Pentatonic on the IV. In 'real world' playing, this sounds too literal to be in keeping with any era of blues. So, as the examples progress, I start to introduce some Blues scale ideas. To be perfectly honest, many players,

“In this lesson we are sticking to using the Major Pentatonic over the I chord and the tonic Minor 6th Pentatonic on the IV”

Eric Clapton included, may only make a passing reference to the Minor 6th Pentatonic but there is enough of it to create a stylistic trait. Hammering up and down C Minor Pentatonic on the F7 chord in a blues in C definitely gets old quickly because of that ungainly 4th degree - the B.

You may find that you need to add more Blues scale inflections to keep within the classic blues sound. Over the C7 you might prefer altering these licks to include more of that blues colour. Experimentation is a vital part of creating your own playing style. 

NEXT MONTH Andy shows how to use the Major Pentatonic over a **Major 7th chord**



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 Most blues-orientated guitarists are familiar with both John Mayall's seminal release *Bluesbreakers* with Eric Clapton, and Robben Ford's phenomenal album *Talk To Your Daughter*. If you're not, then we suggest you invest in both of them now! Robben is a master at mixing straight-ahead blues ideas with jazzier sounds, while Eric's work on that 'Beano' album defines modern blues guitar.

EXAMPLE 1

CD TRACK 63

Here are C Minor Pentatonic and the C Minor 6 Pentatonics. Note the final note difference; the b7 in the Minor Pentatonic (Bb) is substituted for the 6th (A).

♩ = 96

Cm Pentatonic

Cm6 Pentatonic

E B G D A E

1

EXAMPLE 2

CD TRACK 64

2a - Here's a popular pattern applied to Cm6 Pentatonic. 2b - Here is a long ascending line, listen for that major 6th (A) note!

♩ = 96 Ex 2a

1st time through over Cm6, second time over F7

Cm6 Patterns

Cm6 licks

E B G D A E

1

EXAMPLE 3

CD TRACK 65

The 6th on the C7 gives a bright sound. The line on F7 really outlines the harmony. I allowed myself to slightly 'squeeze' the E, for a more bluesy inflection.

♩ = 96

C7 F7 C7

C Major pentatonic

BU BD

Cm6 pentatonic

E B G D A E

1

EXAMPLE 4

CD TRACK 66

Starting with a Major Pentatonic line, the IV sounds more bluesy here. In bar 3, I used a G₄ (from the C7 Blues scale), but this is only a passing detail.

♩ = 96

C7 F7

C Major pentatonic

BU BD BU

Cm6 pentatonic

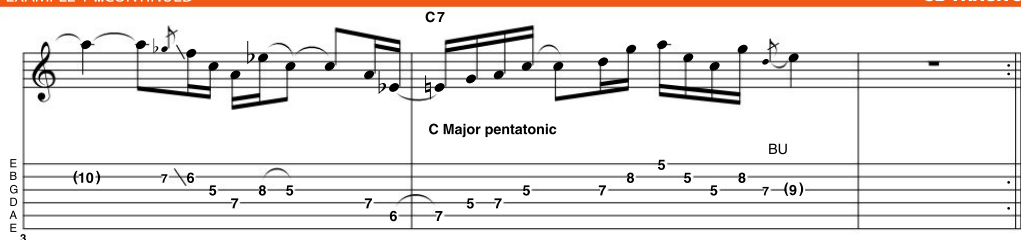
BU

E B G D A E

1

EXAMPLE 4 ...CONTINUED

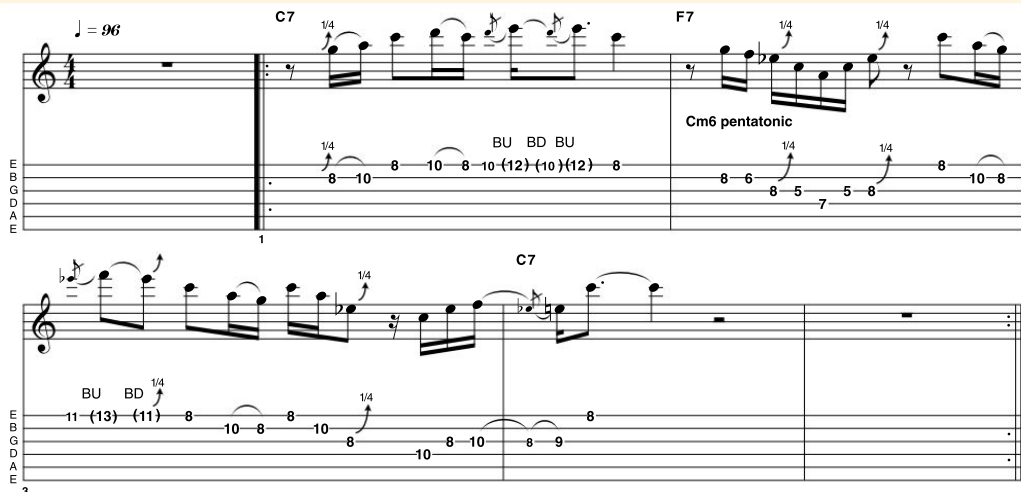
CD TRACK 66



EXAMPLE 5

CD TRACK 67

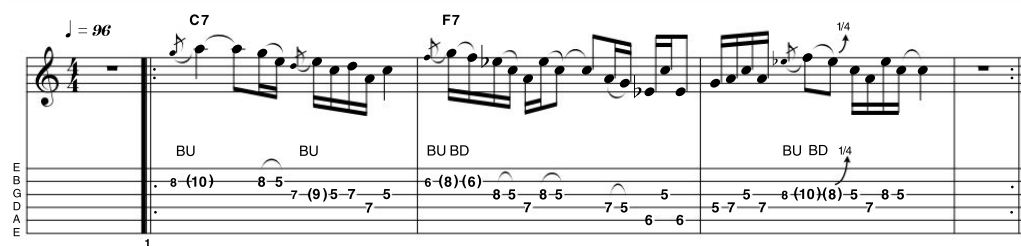
After using my suggestions, in bar 3, I use a bluesy bend and a quarter-tone squeeze on the E, for more style appropriate phrasing.



EXAMPLE 6

CD TRACK 68

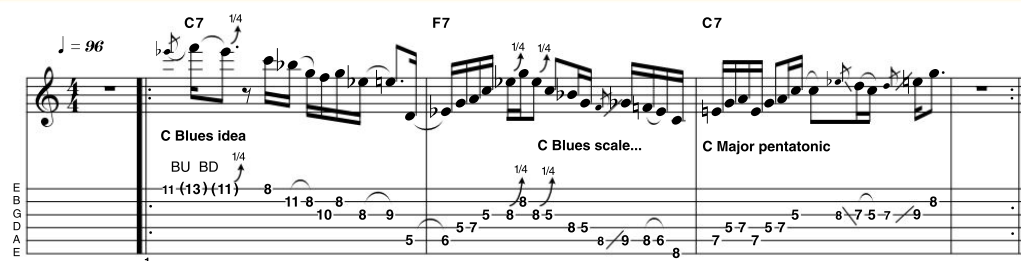
The 6th on the I chord creates a bright tension. The bar ends with a BB King inspired idea. Bends and slurs make the Cm6 line flow over the F7.



EXAMPLE 7

CD TRACK 69

Here I started with another BB idea on the I chord. The line in bar 2 had the same inspiration. We're back to C Major Pentatonic in bar 3.



NEW ALBUMS

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

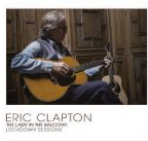
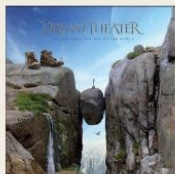
ALBUM OF THE MONTH

DREAM THEATER

A VIEW FROM THE TOP OF THE WORLD

Inside Out Music 9/10

View From The Top Of The World is Dream Theater's 15th studio album. With seven tracks, the one hour 11 minutes album is what we expect from the US prog metallers; great band interplay, angular rhythms, fantastical lyrics and blazing solo passages. There's a fine art to guitar and keyboard arranging which Petrucci and Jordan Rudgress have crafted via unison lines, swapping lead/comp roles and timbre balancing from soft to aggressive. Opener Alien has a frenetic, all blazing intro with melodic shred solos featuring Petrucci's Musicman and Mesa Boogie gear before Rudgress goes 'Jan Hammer on steroids'. Answering The Call starts with low B moshing and precise 16th lines before James LaBrie's vocals enter. Great wah solo later too. The 10-minute long Sleeping Giant is a sonic journey as riffs, pounding rhythms and heavy syncopations tick the Prog box with aplomb. Talk of an eight-string Majesty guitar this year suggests that Awaken The Master is where to find it - the riffing is bowel bustingly low here! As for the closing title track which clocks in at 20 minutes it's as big and grandiose as the band has ever been; what A View indeed! (JS)



ERIC CLAPTON

THE LADY IN THE BALCONY: LOCKDOWN SESSIONS

Mercury Studios 8/10

"This one's for Peter..." Clapton announces as he launches into an acoustic version of Peter Green's Black Magic Woman on this 17-track lockdown album, recorded at Cowdrey House, West Sussex last year after EC's Albert Hall concerts were cancelled. Here he's back doing what he does best in the company of Steve Gadd (drums), Chris Stainton (keys) and Nathan East (bass and vocals). In essence the album could be seen as a sort of Unplugged II as most of the tracks are acoustic, save for three where Eric switches back to electric. Many of the songs will be familiar to fans – Bell Bottom Blues, Key To The Highway, Tears In Heaven and Layla to name a few – but here they're given a new lease on life as

intimate, laid-back acoustic outings. As such, River Of Tears assumes a new poignancy, while the more blues-orientated tracks like Got My Mojo Working and Long Distance Call find Eric getting his groove on. Available in just about every format you can name, there's accompanying video footage of the performances on Blu-Ray and DVD and while it may be nothing new, the musical excellence that glows in every track makes it a worthwhile listening and viewing experience. The title came about because Eric's wife Melia was the album's only spectator, apart from the film and sound crew. [DM]

LINDSEY BUCKINGHAM LINDSEY BUCKINGHAM

Rhino 7/10

Lindsey Buckingham added a dark, enigmatic edge to Fleetwood Mac that was an essential part of their later success. Here, however, the starkness of Buckingham's musical vision is presented raw - and it's quite a strong flavour. Opener Screamin' juxtafposes campfire chords with a lyrical strand straight out of the Id: "I love you when you



scream," he intones, cheerfully, to unsettling effect. Balmier, lighter breezes waft through I Don't Mind, while Swan Song shows why Buckingham should be regarded as one of the truly great melodic rock guitarists, with its fusillade of precise, propulsive soloing. Overall, there's an obsessive, jeweller's precision to the songcraft that is beautiful but, at times, a little inhuman too. It adds up to a glittering Fabergé egg of an album that we suspect only repeat listens will fully unlock. [JD]

JERRY CANTRELL

BRIGHTEN

Jerry Cantrell 9/10

"I've been in the band for almost 34 years now," Cantrell tells us. "It's always my foremost commitment, but it's nice to explore different things." And so it was that after the last AIC tour JC fixed his sights on this solo flight. Brighten never wanders far from the guitar-heavy, anthemic and sometimes doomy fare for which Cantrell's band is famous, the title track being a case in point. On the first single, Atone he channels his fondness for Ennio Morricone movies, telling us, "It's got a bit of that outlaw vibe..." Black Hearts And Evil Done is dark and menacing, Siren Song is punky and powerful - there is so much here for AIC fans to enjoy. A helter-skelter of an album! [DM]



NIGHT RANGER

ATBPO

Frontiers 8/10

Known for great rock songs and impressive guitar, initially from Brad Gillis and Jeff Watson and now Brad alongside Keir Kelli, Night Ranger still deliver on both fronts. Their 12th studio album, ATBPO (And The Band Played On) features 11 energised songs that

evoke the 80s as much as what is happening today in rock. The wah solo on Coming For You is vibrant (fast picking/unison bends) and the palm muted chug of Bring It All Home To Me opens to a huge chorus and a sloppy solo. Fans of harmony guitar will love Breakout; it's uptempo with shiny keyboards and snarling solos from Brad and Keir. So Hard To Make It Easy has a huge chorus (great guitar too) and the acoustic interjections of Can't Afford A Hero stylistically posture between Bon Jovi and Keith Urban. For pounding boogie rock, Monkey is an album highlight, certainly for the scorching solos. For a rocking good time, this is great stuff! (JS)



DAVY KNOWLES

WHAT HAPPENS NEXT

Provogue Records 8/10

While Knowles is known for blues and Americana, What Happens Next sees him lean towards R&B and soul, ranging from The Small Faces through to The Black Keys via Otis Redding and The White Stripes. It's a rich brew that's vocal led, as opposed to busting with guitar solos. That said, Knowles' breadth of tones is quite something here; gnarly fuzz distortion through to classic clean. Opening stomper is Light Of The Moon - psychedelic ambient meets Queens Of The Stone Age riffing - that is a great ear worm. Roll Me has a tasty 60s meets Mark Ronson blend with great vocals and a reverberant guitar. Get Lucky weaves elements of The Zombies with Bruno Mars groove. The sultry stomp of One And The Same has great guitar too. River is bluesy, emotive and nicely arranged, and there's lovely acoustic fingerpicking on contemplative closer, If I Ever Meet My Maker. This is a fresh embrace of old and new genres, well worth checking out! (JS)



NEXT MONTH

MORE OF THE WORLD'S BEST LESSONS...

FEATURE #2 VIDEO

KIRK FLETCHER

The Get Down

This fantastic modern blues guitarist joins GT for a superlative video where he plays and explains a fabulous solo.

CLASSICAL TAB

NIEL GOW

Lament (To His Second Wife)

Declan Zapala brings you this beautiful air written for fiddle but transcribed for solo classical guitar.

FEATURE #3

WES MONTGOMERY

Using octaves in jazz and blues

John Wheatcroft delivers another great lesson showing how jazz meets blues, from Wes to Jimi and beyond.

PIANO LICKS FOR GUITAR

ULF WAKENIUS

Oscar Peterson piano ideas

The Swedish jazz guitarist completes his series showing how Oscar style piano phrases can work on guitar.

Check out the fusion side of...

GARY MOORE!

From 1975-78 Gary Moore played in Jon Hiseman's Colosseum II. Gary was on blistering form, showing a jazz-rock side to his playing that few knew existed. Learn some of those licks and more in this 'don't miss' lesson.

MORE GREAT LESSONS

30-Minute Lickbag

Six licks in a great mix of styles

Deborah Coleman

Two fantastic blues solos

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Five show-stopping licks

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Another great Stuart Ryan piece

Them Changes (New!)

Major Pentatonic over Major 7

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Future PLC, Quay House, The Ambury, Bath BA1 1UA

Tel +44 (0) 1225 442244 Fax 01225 732275

Email neville.marten@futurenet.com

EDITORIAL

Editor **Neville Marten**

neville.marten@futurenet.com

Art Editor **David Dyas**

david.dyas@futurenet.com

Senior Music Editor **Jason Sidwell**

jason.sidwell@futurenet.com

Music engraving **Chris Francis**

CD mastering **Adam Crute**

Production, animated tab & audio syncing **Cliff Douse**

THIS MONTH'S CONTRIBUTORS

Simon Barnard, Richard Barrett, John Bishop, Martin Cooper, Charlie Griffiths, Jamie Hunt, Phil Hilborne, Andy G Jones, David Mead, Jacob Quistgaard, Stuart Ryan, Phil Short, Reb Beach, Ulf Wakenius, John Wheatcroft, Declan Zapala

ADVERTISING

Commercial Director **Clare Dove**

clare.dove@futurenet.com

Advertising Sales Director **Lara Jaggon**

lara.jaggon@futurenet.com

Account Sales Director **Alison Watson**

alison.watson@futurenet.com

Account Sales Director **Steven Pyatt**

steve.pyatt@futurenet.com

Account Sales Director **Guy Meredith**

guy.meredith@futurenet.com

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Head of Print Licensing **Rachel Shaw**

CIRCULATION

Head of Newstrade **Tim Mathers**

PRODUCTION

Head of Production **Mark Constance**

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MANAGEMENT

Senior Vice President - Tech, Games & Ents **Aaron Asadi**

MD Future Passions **Andrea Davies**

Managing Director, Music **Stuart Williams**

Content Director, Music **Scott Rowley**

Group Art Director **Graham Dalzell**

PRINTED BY William Gibbons & Sons Ltd.

DISTRIBUTED BY Marketforce, 2nd Floor, 5 Churchill Place,

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Non-executive chairman **Richard Huntingford**
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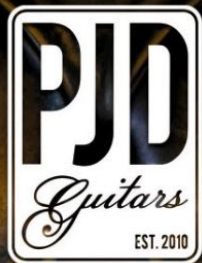
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