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Guitar Techniques

330 FEBRUARY 2022

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58
LESSONS





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2021 Edition

Just a few of your regular GT technique experts...


SIMON BARNARD

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


RICHARD BARRETT

One of the most gifted guitarists around Richard has been playing with Tony Hadley for almost 20 years. He's great in all styles but excels at blues and rock.


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.


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.


ANDY SAPHIR

Andy graduated with Distinction from the Guitar Institute, taught at ICMP, and is a busy gigging musician who mixes great chops with fabulous feel.


PHIL SHORT

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


JOHN WHEATCROFT

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

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WELCOME

MEMORY IS A funny thing. When I worked for SynthAxe in the mid 80s, myself and a colleague were in charge of our stand at the Summer NAMM Show, in Chicago. What a great experience. One of my favourite US cities, it's the perfect blend of New York edginess and the laid-back atmosphere of LA. It was high summer and we both felt amazing being somewhere so exciting. Allan Holdsworth was with us all week and he played some incredible stuff both on the stand and on the performance stage. He also explained modes to me (which he didn't call modes) and showed me how to pour the perfect bottled beer – "You order it with two glasses, pour the bottle into one, then tip that glass into the other, which gets rid of just the right amount of gas."

My colleague and I walked around the city for hours, marvelling at the skyscrapers and traipsing for miles around the shores of Lake Michigan. At the time Chicago had the world's highest and fourth highest buildings, The Sears and Hancock towers, and we went up both. We had dinner at a famous steakhouse where he, a veggie, had a huge T-bone steak. The word T-bone made us think 'blues', and the impact this great city had had on it. So we decided to look up a good blues club.

It seemed Buddy Guy's 'Legends' was the place to go. My memory is that we did go, and

had a great night watching the various musicians play. But the Internet tells me Legends didn't open until three years after we were there. It finally came back to me that I'd visited Chicago a *second* time, to see Washburn Guitars. It was on *this* trip that I went to the club. Mystery solved.

I mention Buddy Guy because he heads up our Chicago Blues Giants feature. The article made me think what it must have been like to be in the presence of immensely powerful performers like Howlin' Wolf and Muddy Waters. Seeing old footage they looked awe-inspiring, almost terrifying. Indeed, the only white guitarist in our round-up, Michael Bloomfield, did see, get inspired by, come to know, and even play with some of these amazing people. Bloomfield did for the blues in America what Clapton, Page and co were doing here, offering a different take on it and, due to their ethnicity, getting seen and heard by a far wider audience. While that's rather uncomfortable to think about now, it did lead to these new blues fans

learning about Waters, Wolf, the three Kings, Buddy, Otis Rush (also in our line-up) and many others.

Enjoy Andy Saphir's brilliant feature, and I'll see you next month.

Neville Marten, Editor
neville.marten@futurenet.com



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JUMP BLUES with Chris Corcoran



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

BLUES SONGS with Neville Marten



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

ACOUSTIC SONGS with Chris Quinn



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

CLASSIC ROCK & INDIE ROCK with Jon Bishop



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

MODERN ROCK with Tolis Zavaliaris



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

JAZZ with Gianluca Corona



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

GYPSY JAZZ with John Wheatcroft



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



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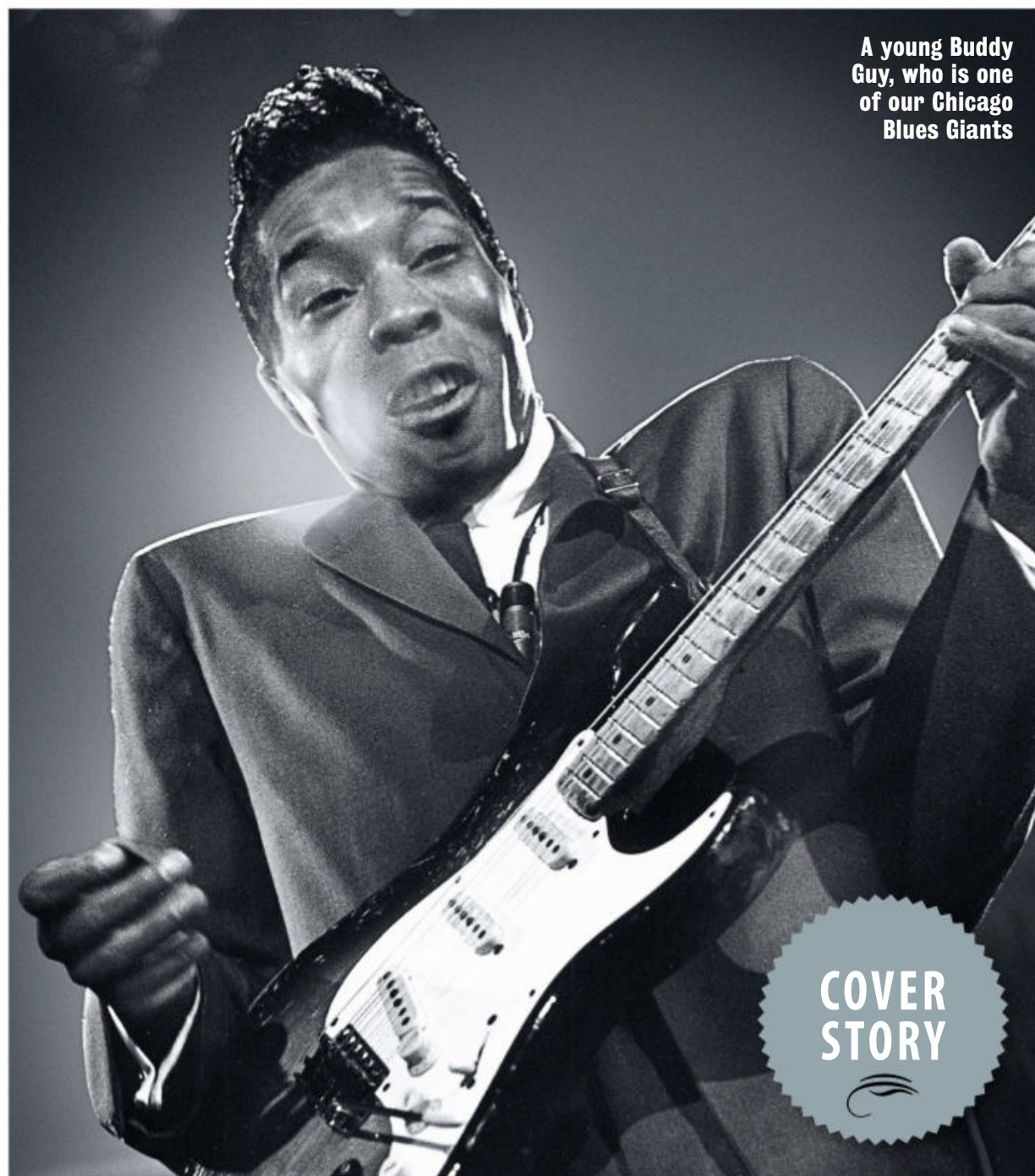
This brilliant fusion-blues guitarist plays and explains his solo on this stomping new track.

AUDIO & VIDEO

PLEASE NOTE...

All audio and video lessons are available online via a link to guitarworld.com, where animated tab versions of every lesson can be found (the same as previously only available in our digital version). What's more, you can view these on any type of computer, making for a much more rewarding experience. All the audio - backing tracks, etc - is also available to download to your computer (click either of the red links above the first track, One-Minute Lick to choose either MP3 or AIFF files). Here's your link to this month's lessons:

<https://bit.ly/GTMAG330>



A young Buddy Guy, who is one of our Chicago Blues Giants

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COVER FEATURE

10 CHICAGO BLUES GREATS Learn the licks of legends.....14

Chicago spawned some of electric blues's greatest players and bands. Andy Saphir has picked 10 of the best, to show you how to emulate their powerful, authentic style.

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JUSTIN SANDERCOE



*As one of the world's most successful guitar teachers, Justin lends us his insight into learning and playing guitar. This month: **All Ten Parts.***

After recommending Victor Wooten's book, *The Music Lesson* to a friend, I read it again and I'm so glad I did. In this article I'd like to share one of his many important observations - the 10 elements that make up music. They are all intrinsically linked, but thinking about each element individually and staying aware of how much attention you give them might influence your playing in a very positive way. It sure did for me.

The 10 elements are: notes, articulation, technique, feel, dynamics, rhythm, phrasing, tone, space, and listening.

While **NOTES** is the first item in the list, it's often massively over emphasised. While notes are obviously important there are other elements that are as, if not more, important. Notes can be subdivided into harmony, scales, tonality etc, but it's likely other items on the list have had less attention on your journey thus far - I'd start with other elements.

ARTICULATION does not get the attention it deserves and is a bigger deal than it might first appear. It's often one of the key ingredients in a musician's style and the aspect that allows us to recognise a player after hearing a few notes. What articulations do you use often? Articulation can also encompass duration of notes. Another factor you might



This month Justin reads out the Ten Elements. So listen!

you play and almost every other element. Developing motor skills is a big deal, but the automation it can bring can hinder expression of ideas. Think about it.

Do you **FEEL** it? What does it mean to feel the music? Is there good and bad feel? Are you expressing a feeling? How? When people play together do they feel the same thing? You feel the

can be used to evoke emotional responses. To use dynamics effectively you need to be in control of technique. How are you going to work on it?

I've said in the past that it's all about the **RHYTHM**, and while that's an exaggeration, I feel like rhythm and groove is commonly overlooked by guitarists. Even with other elements lacking, if your time is solid and you play in the groove, it can save the day. Practise with a metronome, learn to make it feel great. Try to get rhythm and time solid, internally. What does that even mean?

PHRASING and how you say something can make a huge difference to interpretation. Music is the universal language, and once you have learned the nuts and bolts of vocabulary and grammar you start to explore how you put it all together. A lot of this is the intention behind what you say. There are some funny graphics around that show

how swear words can be rude, or show love for something, or apathy, or confusion... so many things, depending on how it's said. How are you saying it?

TONE is where the heart is! Obviously the tone of voice is going to impact the way people feel about what you say. It's not just about equipment of course - tone starts in your fingers... or does it? Where does it start and where does it end?

There are many quotes about **SPACE** and the silence between the notes. Can you practise it? Why would you practise silence? Might it help you be more aware of it? Space can make room for something else which might need some love. Emptiness can be fulfilling. Space is air, and every breath saves our life. Space is big.

LISTENING. For too long I had forgotten to listen. I was transcribing a lot, and playing all day - but I wasn't really listening. Not like I did as a teenager, laying for hours with my head between the speakers in complete bliss. When was the last time you really listened to music? How do you listen? What do you listen to? The why should be obvious, the other questions less so.

In Victor's second book he suggests that the medium we use to listen to music also makes a big difference. So I've swapped my 'Mindful Listening' sessions from Spotify to vinyl, and I think he's onto something. Is there something missing from the way we hear music in a digital world, that doesn't fill our hearts in the same way. Maybe there is. A topic for another time, perhaps?

Did you find this interesting? If so I'd encourage you to check out Victor's books - he's in touch with something special and we should all hear his wisdom. Have yourself a wonderful day! J.

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

NICK DELANEY

"EVEN WITH OTHER ELEMENTS LACKING, IF YOUR TIME IS SOLID AND YOU PLAY IN THE GROOVE, IT CAN SAVE THE DAY"

not have given much thought before (unless you play bass).

TECHNIQUE is important, obviously. Heck, this magazine has it in its name. But it too often becomes a sole focus of practice, to the detriment of the other elements. To be able to play you need the physical skill set. And the techniques you choose to work on will have a massive impact on the way you play, what

strings under your fingers and feel the bass in your gut. Is that relevant? Do you have to feel sad to express sadness? So much food for thought here. Give it some.

If I had a buck for every time I have tried to get students to be aware of **DYNAMICS** I'd be pretty rich. A nice way to dig into this is to listen to music you love with specific awareness of the dynamic ranges used - and how dynamics

MITCH DALTON

*The studio guitarist's guide to happiness and personal fulfilment, as related by our resident session ace. This month: **One Hit Blunders.***

There was once a satirical sketch from the Monty Python gang featuring a judo instructor and his captive audience of fresh faced students. The protagonist is employed to teach self defence to his captive charges but it becomes apparent quickly that he's deranged and instructs them instead as to how to defend themselves against attack by endless varieties of fruit. "Have we done pineapple?" "Yes sir, we did it last week." "What! Tinned and fresh?" "Yes. Can't we learn how to defend ourselves from an attack by a man with a pointed stick?" "I see. Fresh fruit not good enough for you, eh? Well, let me tell you my lad, if some homicidal maniac comes at you tonight with a bunch of loganberries, don't come crying to me!"

Which, if I can persuade you to attempt a metaphysical leap of faith, is how I feel about the world of effects units, stomp boxes, processors and the never ending flood of metal boxes that has continued to rain down on our feet since the dawn of man. Or 1965 - which is when archaeologists have calculated that Keith Richards unleashed the Gibson Maestro Fuzz Tone upon an unsuspecting world with 'that' unforgettable riff on (I Can't Get No) Satisfaction. Iconic. Mains operated. Noisy. All yer favourites.

Then followed the discovery by the inspirationally named Brad Plunkett, who had been charged with the task of making Vox amplifiers cheaper to manufacture. He noticed that when he replaced the mid-boost with an inexpensive potentiometer it created a strange pitch fluctuation when rotated. He then took the volume pedal from a Vox Continental organ and replaced its workings with the pot and a nine-volt battery. The Cry Baby was born. The rest is mystery. Of course, DeArmond

had introduced the Model 600 Volume Pedal way back in 1941 and its numerically modified tremolo unit, The Model 60 'Trem-Trol' in 1946.

Clunky and unreliable as they were, it didn't stop Bo Diddley from recording, er, 'Bo Diddley' with it in 1955 and changing rock and roll forever.

Nevertheless, it was indeed the 60s that prompted the start of the stompbox tsunami, driven by electronics miniaturisation and battery operation for portability, the never ending quest for new sounds and the reasonable chance that it might illuminate encouragingly when you switched the object on.

Now, here's the thing. I can confirm that for 99.9% of a guitar wielding studio career, the sum total of all things stompy that

you're gonna need are:

1) A volume pedal. The Ernie Ball VP Junior ain't at all bad considering that its critical component is a piece of string.
2) A distortion/overdrive box of some kind. There are literally hundreds of the things out there. Personally I lean towards a type that has an AX7 valve at its heart.

"THE OBLIGATION TO PURCHASE A PRODUCT THAT YOU KNOW WILL BE USED ONCE AND THEN CONFINED TO THE ROOM OF REDUNDANCY"

3) A chorus pedal that produces a pretty shimmer around the guitar sound. I lean towards the old Boss Digital Dimension iteration, which is a tad more subtle. And, as is so often the case with items I prefer, discontinued.
4) Some kind of compressor/sustainer, if you must.

5) A delay pedal. Could be digital or analogue, to taste.
6) A tremolo device. Even this may be ignored if your amplifier of choice happens to be branded Fender and is equipped with the ubiquitous 'Vibrato' channel, in Fullerton-speak.

Sadly, these six items have morphed mysteriously over the

course of a lifetime's insolvency into a collection of at least one hundred toys. If you (under) guesstimate an average value of at least £100 per pedal, that's 10 grand's worth. Gulp. And I can't even recall what some of them actually do.

Compressors by Boss, TC Electronic (Hypergravity) and Forest Green (Mad Professor). Noise suppressors. Touch Wah pedals. Flangers by the flange load. Parametric EQ boxes. And onwards as we hurtle through space and delay time. I think that I must be a sucker for a name, irrespective of form or function. I mean, who can resist an analogue echo by MXR named Carbon Copy? Or Electric Mistress and Memory Man by Electro-Harmonix? Zen Drive and Obsessive Compulsive Distortion ain't too shabby, either.

The worst of it is the obligation to purchase a product that you just know will be employed but once and then consigned to the room of redundancy for ever more. A £400 Strymon Timeline, purchased to replicate Nile Rodgers' double delayed part on Let's Dance serves as but one salutary example. So, if some homicidal maniac comes at you tonight with a Small Stone Phaser, don't come crying to me.

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



Mitch rues the invention of the effects pedal

PAUL GILBERT INTERVIEW

The Ibanez shred king has recorded a Christmas album! 'Twas is full of great chops and festive fun. Jason Sidwell caught up with Paul to ask about chords, playing slide, great christmas songs and emu picking!



A festive PG surrounded by a treasure trove of guitar goodies

JS: 'Twas was inspired by classic Christmas albums by the likes of Nat King Cole, Johnny Mathis and Ella Fitzgerald. What are your top Christmas albums?

PG: Stevie Wonder's *Someday At Christmas* and The Beach Boys' *Christmas Album* are both records that I like a lot. When I was hunting for chords and arrangements the Nat King Cole versions were my favourite overall. The arrangements are beautiful and sophisticated, and Nat's singing, tone, phrasing, and timing are fantastic. I also discovered The Ventures' *Christmas Album*. Their surf guitar version of *Sleigh Ride* is so good. There's no way I could top that, so I took that song off my list. I also checked out Elvis Presley, Neil Diamond, Amy Grant, The Supremes, and Bing Crosby. It was a real style adventure!

JS: This album might present the most sophisticated harmonic contexts you've played in. What can a rock guitarist gain from being able to play these types of chords and solo over them?

PG: It's as much ear training as it is learning the notes on the fingerboard. The first step is just to find something that you like. Then you spend time listening, and some time seeing how things work in the musical context. My ear was opened up to jazz harmony by listening to music that was very structured. The *Melody Still Lingers On* by Chaka Khan, was something that I immediately liked. But as a rock player, just about every chord was a mystery to me. I looked up a jazz guitar teacher, and we went through it together. That was about 10 years ago, and I'm still slowly climbing the foothills of the jazz

mountain. But you've got to start somewhere, and I really recommend doing it with a song that you like.

JS: What was your equipment setup for recording the album?

PG: I wanted to be loud enough to feel my guitar percussively and to get feedback-driven sustain. So I cut some holes in a Pignose amp, in order to mount it on a guitar stand. I had the speaker facing toward the floor, and I could keep it really close to my guitar, so I could get the feel of being loud, without actually *being* very loud. The band and I tracked live in the same room, and I knew that my guitar would be leaking into the drum mics a bit, so that was a way to keep my overall volume down. At the same time, I plugged into a Marshall SV-20C. The

Marshall has a 12" speaker and a much more full-range sound than the 5" speaker on the Pignose, so it was important to have the Marshall hooked up at all times. I set both amps clean, then used pedals for distortion. I changed things up every song, but it was some combination of the JHS PG-14, the JHS Haunting Mids, the Supro Drive, the TC Electronic MojoMojo, and an Electro-Harmonix Hot Tubes Nano. I used quite a bit of the Fulltone Deja-Vibe, the Neo Instruments Mini Vent II Leslie simulator, the Catalinbread Callisto chorus, the Ibanez Flanger Mini, and my vintage A/DA Flanger. And for delay and reverb, I used TC Electronic Alter Ego and Arena pedals. My wah-wah was a Dunlop Cry Baby Junior. I used an assortment of Ibanez guitars, and put slide magnets on all of them. I use a Jim Dunlop 318 Chromed Steel slide, as those work great sticking to a neodymium bar magnet. Some of my guitars have been professionally routed for the magnet, and it's glued in, under the pickguard. But there is a simple way that works for any guitar. First wrap the magnet in some gaffer tape, to give it some cushion from the metal slide hitting it. Then put a strip of foamy double-sided tape on the bottom of the magnet. Stick the magnet on your guitar's lower horn, and you're good to go. It can be removed with a plastic knife, and a guitar pick, without damaging the finish of your guitar, in case you want to change the location, or take it off. I

"MINOR BLUES GUITAR LICKS ARE A SONIC 'LEATHER JACKET AND BLUE JEANS', SO THE END IS SORT OF ME RIPPING OFF MY TIE AND SUIT JACKET"

should also mention that I used Ernie Ball RPS .008s. Having light strings allows me to get my action up high, so my slide playing gets a clear tone, and my strings are easy to grab for bending. I also use a very light pick. It's a Tortex 'The Wedge' .50mm. I love the tones in that pick.

JS: How long did you spend sourcing songs for the album?

PG: I started thinking about it in late spring and early summer. I really enjoyed listening to lots of different versions to find my favourite songs and arrangements. I also wrote a couple of new songs in the process.

JS: You wear the slide on your second finger which is less common than the third and fourth fingers...

PG: My second finger is the biggest. It has a longer reach than the others, so I think it's easier to keep the slide flat on the strings. I use really light gauge strings, so I have to make sure I'm not getting fret buzz by

pushing down too much on the high strings. It seems easier to control the angle and the pressure with my second finger.

LET IT SNOW! LET IT SNOW! LET IT SNOW!

JS: This is a rollercoaster, stylistically, dynamically and tempo wise, including some crazy tapping...

PG: I reharmonised the chords first, and the rest grew out of that. I was curious to see if the band would say, "You are crazy!" But they seemed to like it. Most of the chords and progressions that I know came from The Beatles, Todd Rundgren, Elton John, Queen, and all the 70s pop hits that I grew up with. I've also learned a lot of these songs on piano, and translated back and forth to guitar. My piano technique is primitive, so I can't play any licks. But if I know a song on guitar, I can usually play the chords on piano right away. An example would be Elton John's Tower Of Babel. The third chord is a B₇/C. That's no big secret to a jazz player, but for me, growing up playing powerchords, it's fun to get some fluency with 'grown up' chords like that. We recorded everything live in the same room. But I wasn't well prepared for the solo. So after getting a good overall take of the song, I asked the band to just play the section with the guitar solo a few times. That way I could have more chances, without having to repeat the whole tune. Then, once I got a good solo, I could edit it into the song. We did very little rehearsal for anything, so there was a fair amount of panic going on in my head during a lot of the recording.

FROSTY THE SNOWMAN

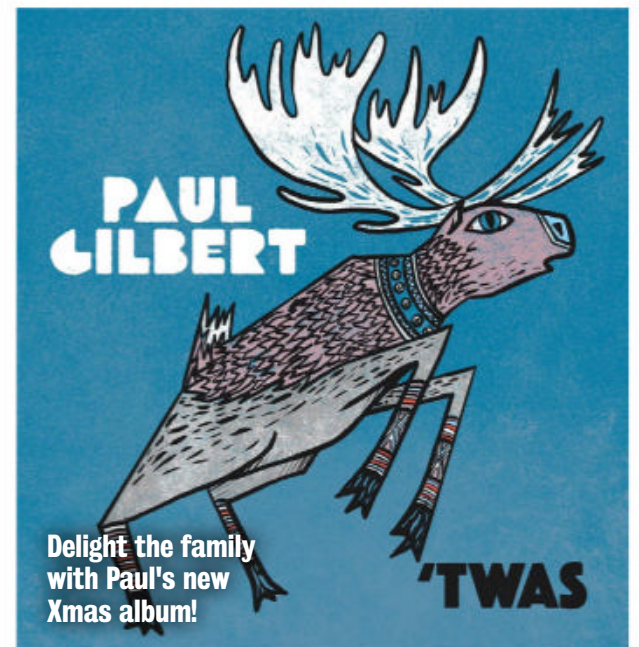
JS: There is a sense that you're embracing varying dynamics, tempos and rhythmic feels more these days. Frosty has a dark Phrygian Dominant shred intro, a sad melodic statement, a swing 7/4 re-statement and a glam-rock re-statement. How did they all come about?

PG: What does one do with Frosty The Snowman? How do you make it your own? I was trying a bunch of different approaches, and then I thought it would be cool to combine them, and have the song be a journey through the various styles. Even though the styles are quite different, our 'keeper' performance was done in one take. And of course, it's always fun to play some Phrygian Dominant licks and fight those invisible pirates!

HARK THE HERALD

JS: This features you playing the melody with a slide and a wah pedal. What different emotional elements do you attribute to such big timbral changes?

PG: My goal is to have the melody in my head, and then be able to improvise choices about sound as I go. The slide magnet really helps with this, as I can get the slide on and off



easily and quickly. And of course, pedals just take a stomp to turn on and off. I also wired my wah-wah in a loop switcher pedal, so I can easily turn it on and off. I've always struggled with the stock bypass switch, where you have to press down hard on the front of the wah-wah pedal. That's especially difficult when sitting down. Using the loop switcher takes the fear and guesswork out of it. My solo was way too long so I edited it down a bit.

THE CHRISTMAS SONG

JS: As a well known Nat King Cole/Mel Tormé classic, what inspired your approach for this?

PG: My rock instincts usually have me on '10', and hitting the strings hard. Dan [Balmer, second guitarist] suggested we keep the dynamics quieter, so we'd have some room to build. Playing quietly can be scary for me, but the more I did it, the more I liked it. I need some combination of being loud, or being close to my amp's speaker. My Pignose contraption solved that. When I can get sustain from subtle feedback, I don't need to use as much distortion. I had some kind of warbly pedal on for this for extra flavour. It was probably the Mini Vent II on the slow speed. Minor blues guitar licks are a sonic 'leather jacket and blue jeans', so the end is sort of me ripping off my tie and suit jacket, and saying, "Look, I'm still a rocker!" And that works anywhere.

RUDOLPH THE RED-NOSED REINDEER

JS: There's a nice Immigrant Song rhythmic nod in the intro!

PG: Or Hold Her Tight by The Osmonds! Either way, it was really challenging to arrange Rudolph in a way where I could look forward to every section. It turned out to have a lot of parts, but I looked forward to them all. I spent a lot of time figuring out the rhythm guitar part behind the verse. It's sort of reggae-funk-rock-soul. It creates a nice groove, but also leaves spaces for the melody. It's pretty embarrassing to get a note wrong in Rudolph, so I practised my landings a lot. For the quick patterns, I give credit to growing up without an iPhone, so every time I was bored, »



"EVERYONE IN THE BAND IS A GOOD READER SO I MADE CHARTS AND A VIDEO OF ME PLAYING THE ARRANGEMENT, AND SENT IT TO EVERYONE THE NIGHT BEFORE"

I would play guitar. And having great heroes like Eddie Van Halen and my uncle Jimi. It's surprising how smoothly the tempo and rhythm changes happened. I thought we'd have to record Rudolph in sections and then edit it together. But after a little rehearsal, we started getting full takes that flowed really well. Since everyone in the band is a good reader, I made charts. I also made a demo video of me playing the arrangement, and sent it to everyone the night before.

I SAW THREE SHIPS

JS: There's a considerable degree of staccato slide playing here. How have you developed your slide playing as regards intonation, interval changes and note durations?

PG: The slide guitar challenge was to play *low*. I'm on the fourth and fifth strings, using 8-38 gauge strings. I have to play with a really accurate touch, in order to get low notes without fret buzz. I've also been holding the pick with two fingers and the thumb recently. I call it the 'emu,' as it looks a bit like a bird's beak. That technique helps to control the picking tone, the note length, and to mute string noise. And since I played the song so staccato, I wanted something loose to let it breathe at the end. And I love blues shuffles!

EVERY CHRISTMAS HAS LOVE/THREE STRINGS FOR CHRISTMAS

JS: In the middle of the album are these two originals by you. How did they come about?

PG: Every Christmas Has Love began with the working title, Let's Appropriate Love. I guess that someone somewhere has built the idea that we should only play music that can be traced to our genetic ancestors. Since my great-grandparents were mostly Polish and

German this would have me playing waltzes on the accordion. I'm sure there are some great waltzes on the accordion. But I'm sorry. The instrument and style that I love best was born with Jimi Hendrix, and players like him. I've heard that Jimi was pretty tall, so maybe I can squeeze into a genetic category that way. Or perhaps because we're both human. That could work! Anyway, my cynical self was thinking about what the best thing to 'appropriate' from Christmas would be. I thought 'love' would be a good thing to take away. So I started singing "Let's appropriate lo-o-o-o-o-o-o-o-o-ove!" Then I thought that cynicism is probably leading the song in the wrong direction. So I changed it to Every Christmas Has Love, which works with the same melody. Then I wrote more lyrics, and that gave me more of the melody to work with. I brought in my favourite 'yacht rock' chords, and I had a song. Of course, yacht rock chords aren't necessarily Hendrixy, but my songwriting heroes come from all over the place. Unashamed appropriation it is! Or is it just love? The latter I think.

JS: Three Strings... features your 'three E string' double-neck guitar and some outrageous arpeggio shredding in the intro.

PG: Three Strings For Christmas was built around that crazy lick. I've got three strings tuned to a low, mid, and high E. And I used an Ibanez miKro double-neck, which has really short scale necks. This allows me to do ridiculously wide stretches. I found that by coincidence, if I only put my fingers on the frets with the fret markers, it would spell out an A9 arpeggio. I'm playing so quickly, and with really small frets, so it's challenging for my fingers to get into the right places. But having a lick that's only 'on the dots' helped a lot. I wrote lyrics for this one as well, and played the melody on guitar. I describe it as a sort of a country style Viva Las Vegas, which is not my usual style at all. But sometimes a song writes itself.

HAVE YOURSELF A MERRY LITTLE CHRISTMAS

JS: Perhaps the most nostalgic Christmas song of them all, you perform it with a laid-back feel that evokes a singer like Frank Sinatra. Are singers the ideal source of inspiration for performing melodies?

PG: I listened to the Barbra Streisand version of this song a lot. My crazy tapping intro is actually me trying to replicate her orchestral intro, Van Halen style. Her vocal phrasing is fantastic. She makes use of space just as much as notes, which is something that really challenges my 'play loud and fast all the time' instincts. I wanted the very last note to have a lot of sustain, so I quickly slipped my slide on, just for that note, and grabbed all the other strings with my picking hand to keep them from making noise. I was so connected to the

music when I was performing it that my eyes were tearing up. I don't think that ever happened to me before during a recording session, so that's really a personal breakthrough. And thanks to the 1966 Barbra Streisand for giving me something to aim for!

WE WISH YOU A MERRY CHRISTMAS

JS: This has a lot of dynamic and rhythmic changes, almost like a mini Broadway musical.

PG: I took a couple of my favourite blues-rock riffs that I had written as lessons for my students at Artistworks online school, and interspersed them with the 'We Wish You' melody. This was one of the easier songs for me to perform, as the feel is essentially blues-rock, so I was back on familiar ground. I finished the arrangement about five minutes before we recorded it, but I had been thinking about it for a while. I tried to find a way to get the melody across, while inserting enough new stuff to give the listener some surprises.

SILVER BELLS

JS: This might be the most bluesy performance on the album as regards your timing, licks and phrasing. What is it about the blues that appeals to you?

PG: Since I've taught it so much, I know a lot about the individual elements that help to make it feel right. For example, it's important to bend or slide into the 3rd. Why is this important? Maths doesn't seem to give me an answer. So I look to my eyebrows and my mouth instead. If I play an unbent Major 3rd interval, I can keep a pretty straight face. But if I bend the Minor 3rd into the Major 3rd, my eyebrows furrow, and my mouth squinches downward. If I slide from the Major 2nd into the Major 3rd, my eyebrows go up, and my mouth goes into a slight smile. I love a good Bach invention, but I don't get these particular emotions from a harpsichord. What do the blues emotions say? One of my favourites is, "As torn up as I am, I just gotta shake my head and laugh. I'll be all right, 'cause I still got my gui-tar!"

WINTER WONDERLAND

JS: You have a lovely chirp/pinch harmonic edge to many of the notes you play here...

PG: My 'emu' pick-holding method and using a thin pick certainly helped pull different tones out of the string. Mostly I'm just searching the string for tones using my ear and instincts. But if there is a particular harmonic that I'm looking for, I can just move my pick horizontally until I find it. Then I'll make a mental note of where that spot is. The locations of the harmonics move, in relation to what note is being fretted. So there isn't one magic spot. You have to follow where the fretting hand is going, and use your ears.

'Twas is out now. For more on Paul visit <http://www.paulgilbert.com>

PAT MARTINO TRIBUTE

A personal recollection of a jazz guitar legend but also an old friend, from Milton Mermikides.

Like many in the guitar and jazz communities, I was saddened to hear of the passing of Pat Martino. While many of the 'jazz greats' are only remembered through 'classic' recordings and black and white images, I knew Pat in rich and recent technicolour. He started playing professionally at the age of 15 touring with (and intimidating) musicians three times his age. His award-winning career continued for 60 years and was only briefly interrupted by his devastating brain surgery in 1980 and his final struggle with a chronic respiratory disorder in the last two years of his life.

Many have heard the story of how - after an enormous aneurysm was removed from his brain - Pat was stripped of not only the ability of how to play but any memory that he ever did play. By transcribing his *own recordings*, Pat literally taught himself and returned to - and then surpassed - his former musical skills. While the full story is somewhat messier, more painful and in fact much more impressive than this simple version of events, it can certainly be said that Pat Martino is the only person to have become a jazz great not once, but twice in their lifetime.

Pat and I met when we collaborated on the documentary *Martino: Unstrung* (2008 Sixteen Films dir. Ian Knox) and quickly bonded over a shared love of 'musical geometries'. I was struck by a number of extraordinary contradictions in him. Despite his highly respected level of musicianship, he was endlessly curious and humble, and listened with a disarming humility at any of my playing and musical observations. I also witnessed Pat being treated as jazz royalty by those in the know, and him responding with a humble and bright-eyed generosity. Despite his huge neurological damage, he held a phenomenal musical memory and focus. He also possessed a rare combination of theoretical knowledge and intuitive fluency, and despite being small and extremely slim he played with astounding energy on ridiculously heavy strings.

After the project was completed he sent me a set of his favourite strings - a set of 15s - which although don't even fit in the nut of my ES-175, I keep as a prized possession, and in case I ever need some rope. Perhaps most confounding were the seemingly unstoppable musical lines he could produce, from the 'hit it and quit it' school of musicianship he delivered take after unedited take of the most



Pat Martino
who died on
November 1st

stunningly beautiful playing, blending a sublime harmonic geometry with his deliciously greasy groove.

And with this extraordinary mix of the physical and metaphysical, somehow Pat - light as a feather and with a fractured brain, intimidating and inspiring in equal measure

"HE DELIVERED TAKE AFTER UNEDITED TAKE OF THE MOST STUNNINGLY BEAUTIFUL PLAYING, BLENDING SUBLIME HARMONIC GEOMETRY WITH A DELICIOUSLY GREASY GROOVE"

- said so much about the struggle, the invention, and the beauty of the human spirit. He will be missed.

*I highly recommend the documentary Martino Unstrung (2008 Sixteen Films, Dir. Ian Knox) available at: <http://martinounstrungfilm.com>. Listening recommendations: Every single recording of Pat's is an inspiration and education, but why not start with his two 'first' records as soloist: *El Hombre* (Prestige 1967) and, after his recovery, *The Return* (Muse 1987). But do also listen to Pat's deeply expressive playing on his last major release, *Formidable* (2017 Highnote).*

JAM TRACKS TIPS

Use these to navigate our bonus backing tracks

1 A7-D7 Vamp

This two-chord vamp was specifically designed for exploring the switch between the I7 chord and the IV7 chord, which is of course very common in blues. A Minor Pentatonic (A-C-D-E-G) works throughout, but try A Mixolydian (A-B-C#-D-E-F#-G) on the A7 chords and then switch to A Dorian (A-B-C-D-E-F#-G) – also known as D Mixolydian – for the D7 chords.

2 G Minor Groove Jam

G Minor Pentatonic (G-B $\flat$ -C-D-F) works throughout this jam, but for extra colour, use G Dorian mode (G-A-B $\flat$ -C-D-E-F) for the main sections, and then switch to the G Minor (G-A-B $\flat$ -C-D-E $\flat$ -F) for the B sections.

3 Acoustic Blues (A)

You'll get off to a great start mixing the happy sounding A Major Pentatonic (A-B-C#-E-F#) with the moodier A Minor Pentatonic (A-C-D-E-G) on this jam. Take note of how the various intervals from each scale work against the chords.

4 D Dorian Jam

This track was made for exploring D Dorian (D-E-F-G-A-B-C), but you can also use D Minor Pentatonic (D-F-G-A-C) and of course the bluesy D Minor Blues scale (D-F-G-G#-A-C). Happy jamming!

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



Try your best Eric Bibb licks on jam track #3

PHIL HILBORNE'S ONE-MINUTE LICK

Ascending Country-Rock Bending Lick

THIS MONTH'S LICK is typical of something a rock player might glean from a country player's bending vocabulary. If this line were played on a Telecaster with a semi-clean tone it would sound totally 'country'. However, re-applied and played with more gain and perhaps a touch of delay, it goes immediately into Zakk Wylde, Johnny Hiland or Andy Wood rock territory. The concept is to play almost every string bend as part of a straight eighth-note line - there's only one 'grace note' bend in the whole phrase.

You might find this tricky to do as you will need to be very accurate, timing and pitch-wise. As always, slow methodical practice is the best way to achieve a good result. Consistent and reliable fretting is also vital. Take note of the intervals involved, too, in particular the target note for each bend. It should be easy to see how these are all part of the underlying chord - roots, 3rds, or 5ths. As always, after working through it all as written, aim to develop similar licks of your own.

$\text{♩} = 204$

A

mf

BU BU BU

2 0 3 4 2 4 2 4 (6) 5 7 (9) 8 8 (10) 9

1

BU BU BU BU BD

12 (14) 12 13 (14) 15 15 (17) 17 17 16 (18) (16) 14 14 17 14 17 14 14

3

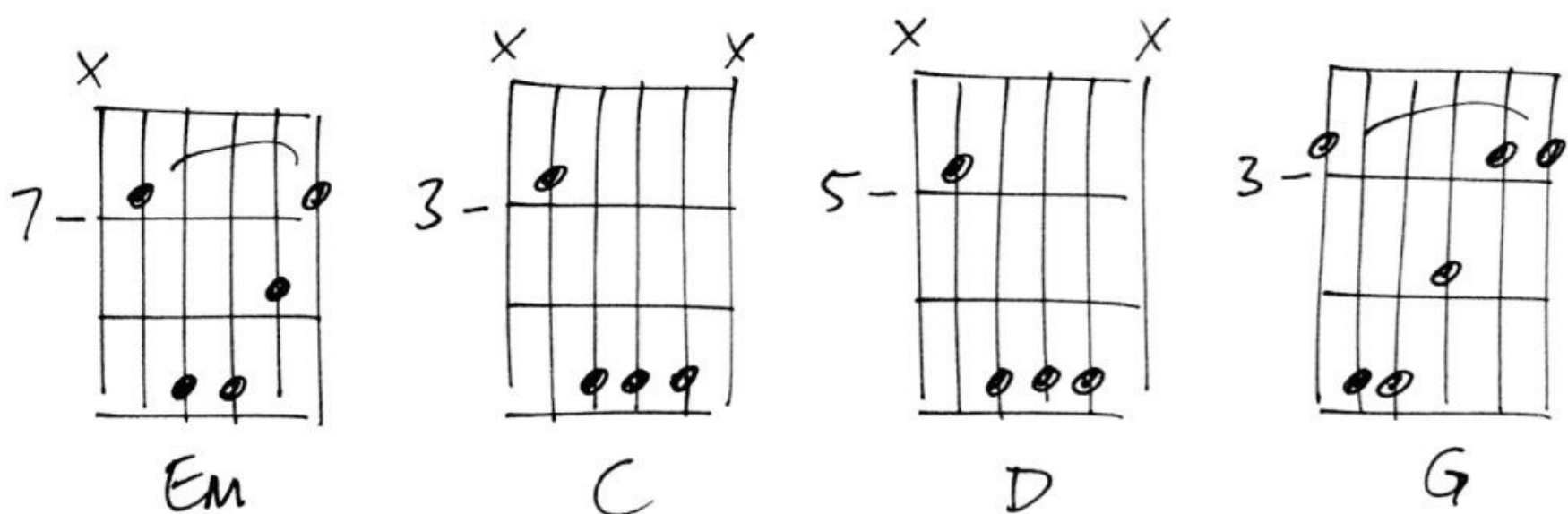


SUBSTITUTE

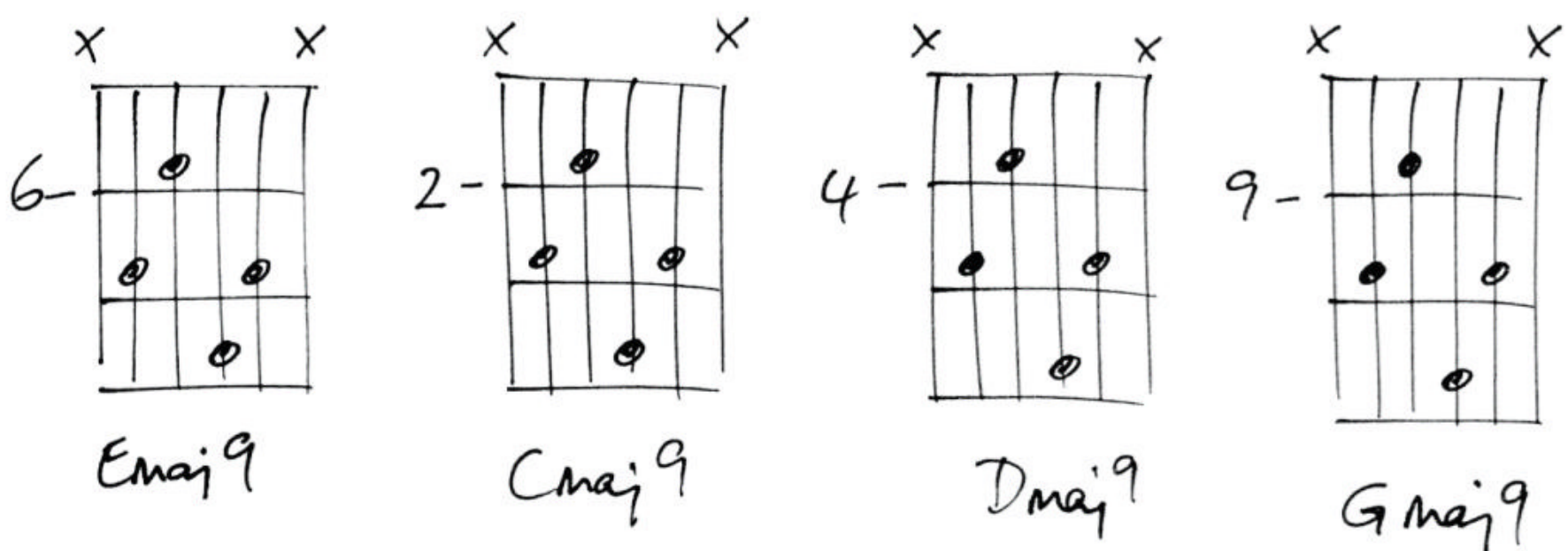
Homogenous Chords

WITH RICHARD BARRETT

Instead of using a clever harmonic concept or exploiting the layout of the guitar to create chord substitutions, we're going to take one chord type and move it around in parallel. It's a creativity tool, as we're potentially pushing a musical idea far beyond its original sound. Great for breaking out of a rut!



As usual, we're taking a normal progression, but substituting four chords of the same type. This isn't as totally bonkers as you might think, since there are plenty of punk songs with just Major chords, blues songs with just Minor chords, or 70s Motown songs with jazzy chords moving in parallel. In the original progression above, all chords are from E Minor, but by using a single chord type, you inevitably leave the 'home' key, instantly affecting the possible melodies you might add. This means you can no longer fall back on the familiar E Minor scale.



Big changes from the start. Our original progression was in E Minor (E-F#-G-A-B-C-D), but we're now in E Major (E F# G# A B C# D#).

However, the next three chords completely change our range of melodic options. You probably don't want to change scale for every chord, so you could use C Lydian (C-D-E-F#-G-A-B) for the Cmaj9 and Gmaj9.

Alternatively, you could just use C Lydian for Cmaj9 and then use D Major (D-E-F#-G-A-B-C#) for the D and G chords.

Ideally, don't think in terms of linear scales. Just try to find notes that work with each of the chords. Do it by ear, singing the notes if possible. You could also try making up riffs or basslines; the important thing is to shake up your creativity!

10 CHICAGO BLUES GREATS

Inject some authenticity into your blues playing as we turn back the clock in the Windy City, and check out the styles of 10 of the Chicago blues greats. **Andy Saphir** is your guide.

ABILITY RATING

Moderate/Advanced



Info <https://bit.ly/GTMAG330>

Key Various Tempo Various

Will improve your... ✓ Stylistic awareness

✓ Authentic blues licks ✓ General musical knowledge

Chicago is synonymous with legendary blues names such as Muddy Waters and Howlin' Wolf. These, and many more would make a name for themselves in the clubs and juke joints of the South and West sides of the city after migrating from southern states like Mississippi in the 1940s, 50s and 60s. At a time when electrifying guitars was new, drums and amplification were being used in the clubs to create a sound that was louder, and a far cry from the acoustic sound of the South. Pioneers like Waters, Elmore James, Little Walter and Jimmy

“With songs like Hoochie Coochie Man Muddy Waters was among the first to electrify the blues”

Rogers would go on to influence many aspiring musicians who themselves would sign with Chicago record labels like Chess, Cobra, Chief and Delmark. Later, world famous names like The Rolling Stones and Eric Clapton would be influenced by these other artists, so their affect on the world of music has been far reaching indeed.

We're going to look at 10 pioneering Chicago blues guitarists. Some may be more 'household names' than others, but each had his own approach and sound, and all used the notes that are the bedrock of the blues - root, 3rd, 4th 5th and 7th, or Minor Pentatonic scale. With the often added Major 2nd, 3rd and 6th from the Major Pentatonic and using approaches like 'curling' the 3rd, string bends and slides, an almost inexhaustible vocabulary was created and used by all of them.

I have written and recorded 10 separate

12-bar blues in the style of these players, in a variety of keys, tempos and technical difficulty. I strongly suggest that, as well as going through these, you also investigate recorded material from these great players.

ELMORE JAMES

Elmore James (1918-1963) was a singer and guitarist known for his slide playing. His guitar was tuned to open D (D-A-D-F#-A-D) to achieve his 'signature' triplet slide lick. Classic Elmore tracks include Dust My Broom and The Sky Is Crying.

McKINLEY MORGANFIELD

Morganfield (1913-1983), aka, Muddy Waters, was a pioneer of Chicago blues. With songs like Hoochie Coochie Man, Rollin Stone, and Mannish Boy, his band was among the first to electrify the blues. Waters had lead guitarists in his band, like Jimmy Rogers, but did play himself, with a slide, playing in open E or G. Often seen with a Telecaster, and favouring a raw, bridge pickup sound, he picked using thumb and first finger.

MAGIC SAM

Magic Sam, (Sam Maghett 1937-1969) had a tragically short career as he passed away at just 32. He had been recording and playing in Chicago since the late 50s with tunes like All Your Love and Everything Gonna Be Alright, which featured his use of the tremolo effect. He was another player who favoured a fingerstyle approach, and used this to great effect with great solos and intricate and exciting rhythm chops too, as can be heard in the track, Sam's Boogie.

HUBERT SUMLIN

Guitarist Sumlin (1931-2011) is best known for his work with Howlin' Wolf. Sumlin played in his band from the mid 50s to the

until Wolf's death in 1976). He can be heard on classics such as Smokestack Lightning, Killing Floor, and Spoonful. He recorded and gigged up to his death in 2011, including at Eric Clapton's Crossroads festivals, using a distinctive fingerstyle approach and playing a Gibson Les Paul.

JOSEPH YOUNG JN

Joseph Young Jn (1927-1999), known as Mighty Joe Young, was another singer-guitarist who moved to Chicago to pursue his musical career. He was a sideman for various artists including Magic Sam and Otis Rush, but also recorded solo albums in the 1970s and later.

OTIS RUSH

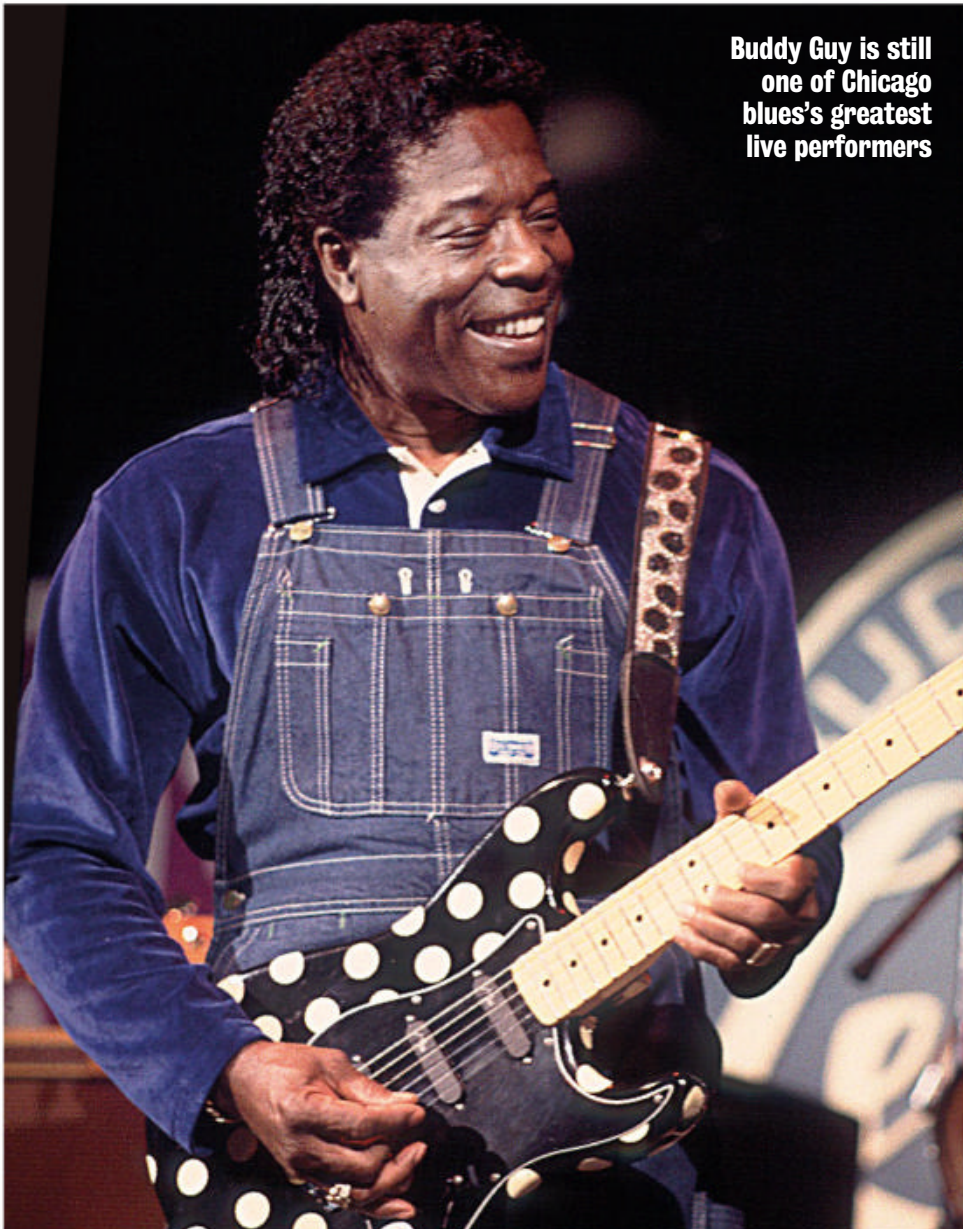
Rush (1934-2018) was another influential guitarist-singer whose records have inspired future generations. A left-handed, self-taught musician he played the guitar 'upside down', with the first string at the top and the sixth string at the bottom (like Albert King and later Eric Gales). He played with a wide vibrato and preferred a pick.

JIMMY DAWKINS

Dawkins (1936-2013) was another guitarist-singer who migrated to Chicago in the 1950s where he gained the nickname 'Fast Fingers'. He recorded a host of albums and as well as playing the clubs of Chicago, he also toured in Europe and Japan. Maybe not as well known his counterparts, he was nevertheless a fine and influential player.

MAGIC SLIM

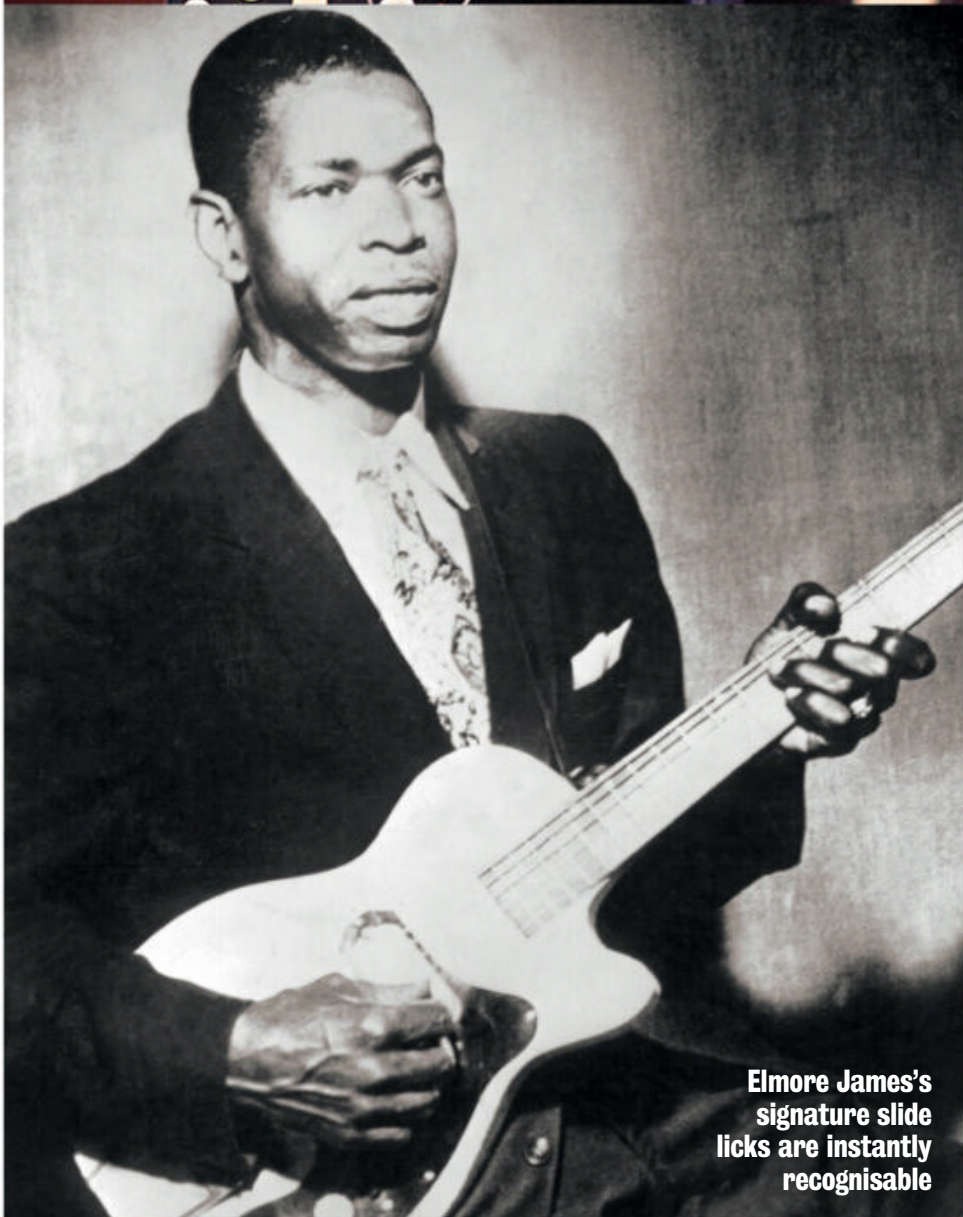
Magic Slim (Morris Holt, 1937-2013), was a school friend of Magic Sam who also moved up from Mississippi to make it as a blues artist. He returned home for a while to hone his guitar skills, then came back to Chicago in 1965. He formed The Teardrops and stayed with them throughout his career. Slim used a Fender Jazzmaster or Gibson Les Paul through a Fender Super Reverb amp. He played fingerstyle, but using thumb and finger picks. »



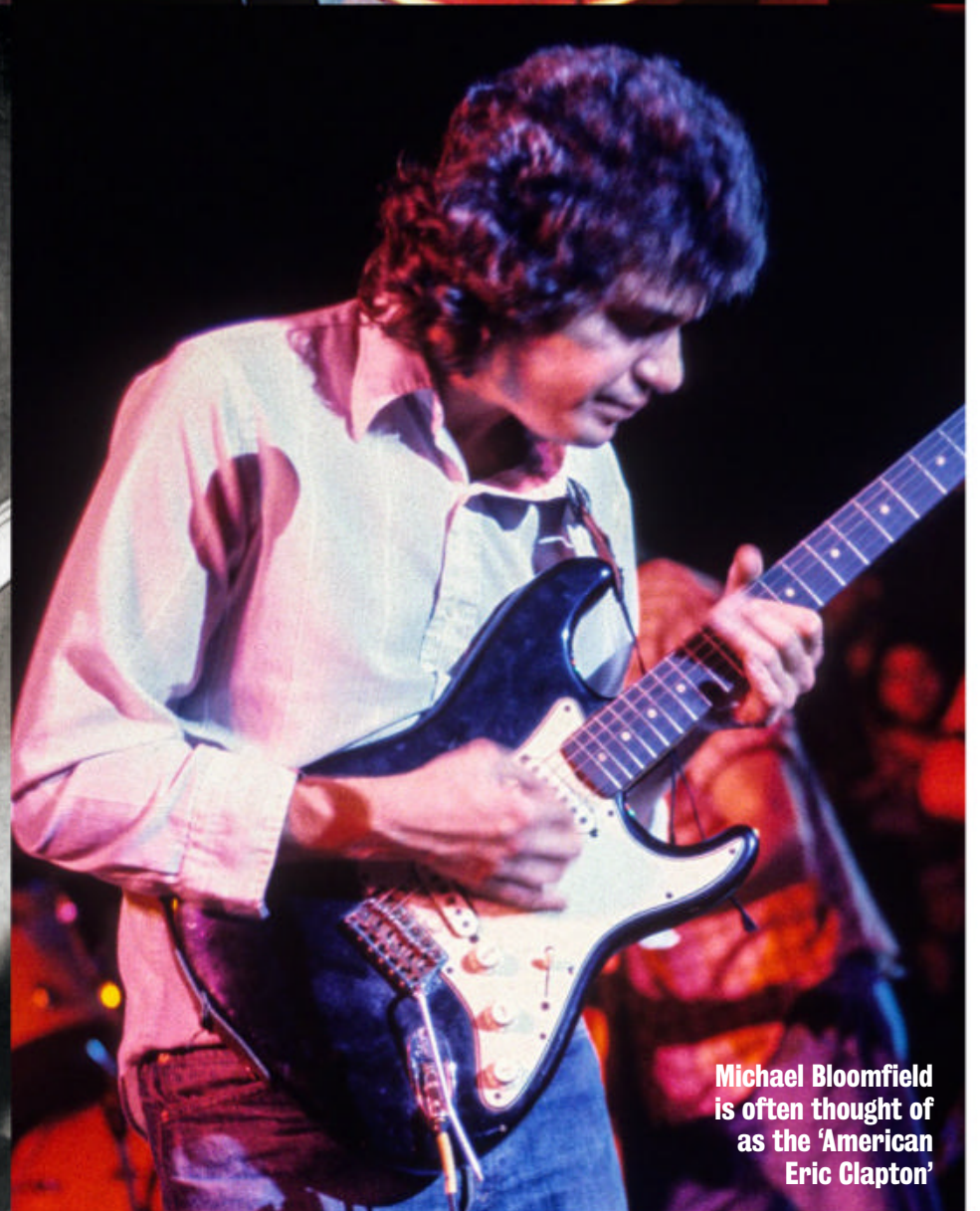
Buddy Guy is still one of Chicago blues's greatest live performers



Otis Rush: this brilliant left-hander was a big influence on British blues



Elmore James's signature slide licks are instantly recognisable



Michael Bloomfield is often thought of as the 'American Eric Clapton'



TRACK RECORD Compilations and 'best-ofs' are a great introduction to artists like those featured here. They are, sadly, often in bargain basement sections in record stores so are readily picked up for a song. What's more, today many great live performances have been uncovered and are now available to watch via YouTube, so why not spend a cold and wet weekend listening, watching and learning!

BUDDY GUY

George 'Buddy' Guy (b.1936) still performs at age 85, and is a legend of the Chicago blues era. Born in Louisiana, like many he moved to Chicago in the 50s to pursue his musical ambitions. As well as working as a session player with established artists such as Muddy Waters and Howlin' Wolf, he also recorded his own albums. Often seen with his famous polka dot Fender Stratocaster, Guy is a real showman and has an intense, 'explosive' style. His

playing is instantly recognisable and very difficult to imitate! His high 'scream' vocal style is equally intense, and with these two elements combined, he has a fantastic and unique sound. He plays with a pick, but also uses fingers too.

MICHAEL BLOOMFIELD

Unlike the earlier players who migrated there, Mike Bloomfield (1943-1981) was a native of Chicago. Visiting the clubs on the South side of the city he became a

recognised talent in the early 60s by sitting in with established blues acts. He was however perhaps best known for playing with The Paul Butterfield Blues Band, and working with Bob Dylan on Highway 61 Revisited. Bloomfield moved to San Francisco in the late 60s to continue his career, but died tragically young at the age of only 37. Playing a Telecaster and Gibson Les Paul he had a raw, exciting sound. As well as blues he also experimented with improvising modal jazz lines too. **■**

ELMORE JAMES

This 12-bar blues in E incorporates Elmore James-style slide throughout. Your guitar should be tuned to open E (E-B-E-G#-B-E). Ensure accuracy with the slide placement, and if possible, use a guitar with heavy-ish strings or a higher than normal action to avoid pressing the slide onto the frets (I place the slide on my third finger, but fourth finger is common too). I used my electro-acoustic Eastman E10 OOSS/V steel-string acoustic for the track, which I amped.

[Bars 1-2] The tune starts in bar 1 by sliding into an Elmore James style triplet slide motif on third, second and first strings, utilising an E Major triad (E-G#-B) which is arpeggiated in beat 4. In beat 1, bar 2, we slide into the 11th fret G Natural note (the open tuning plays havoc with note recognition!) over the A7 chord; avoid the other strings sounding here by using the fingers of your picking hand to rest on the second and first strings. The rest of bar 2 uses the fretting-hand fingers to play the shuffle rhythm A5/Aadd6, which is palm muted.

[Bars 3-4] The bar 1 motif is repeated in bar 3, with bar 4 seeing the fingered, palm-muted shuffle rhythm on an E5/Eadd6.

[Bars 5-6] The A5/Aadd6 shuffle rhythm is replayed here, with a sliding A Major triad (A-C#-E) on the top three strings at the 5th fret on beat 4.

[Bars 7-8] Same as bars 3 and 4.

[Bars 9-10] Slide into a B Major triad at the 7th fret of the top three strings on beat 1 of bar 9, playing the third string D# note first. Utilise the same muting approach as in bar 2 for the slide D# note again on beat 3.

[Bars 11-12] We play an A7 chord fragment at the start of bar 11, by sliding up to the 8th fret, third and second strings playing the 5th and 7th of the chord (E and G notes), then a slide into an A Major at the 5th fret. The descending E Minor Pentatonic based triplet on beat 4 again needs to use the already discussed muting approach to avoid hearing the second and first strings here. Bar 12 sees a typical blues ending/turnaround figure, which should be fingered rather than played with the slide. Make sure you let the fifth string and open first string ring together here to get the authentic sound. We slide from an E Major triad at the 11th fret to an E major triad at the 12th fret to finish the tune.

Open E Tuning:
6 = E, 5 = B, 4 = E,
3 = G#, 2 = B, 1 = E

1

4

7

ELMORE JAMES ...CONTINUED

10

A7 E7 D E

E B G# E E

8 8 8 8 5 5 5 3 0 0 5 4 5 0 10 10 10 10 10 10 12 12 12 12

MUDDY WATERS

This tune, in the style of Muddy's slide playing, is an upbeat 16-bar blues in the key of G, utilising open G tuning (D-G-D-G-B-D). I used a Fender Telecaster on the bridge pickup for the track and, like Muddy, employed a fingerstyle approach.

[Bars 1-8] The first eight bars have a 'question and answer' feel. Bars 1-2 see a slide lick (the 'question' bit) based on a G7 arpeggio (G-B-D-F). Watch for accurate placement of the slide. The vibrato is created by moving the slide rapidly from side to side. The 'answer' lick is in bars 3-4 played on the fifth and third strings. Use the thumb for the fifth string and first finger for the third string. Bars 5-8 are pretty much a repeat of the first four bars except for the last beat of bar 8 which

has octave slides from the 5th-7th frets (C-D) anticipating an upcoming D9.

[Bars 9-12] A Muddy style motif over the D9 and C9 chords in bars 9-11 which sees a short leading phrase into a resolution to the 5th of the respective chord (an A note over the D9, and a G note over the C9).

[Bars 13-16] The tune wraps up with a single-note country blues style phrase, starting with the 5th and 3rd (D and B) of a G Major chord played with the slide at the 12th fret, followed by a descending line, all played with the slide. Ensure accurate pitching here. The final two beats of bar 15 are slide octaves played with the thumb and first finger.

Open G tuning -
6 = D, 5 = G, 4 = D,
3 = G, 2 = B, 1 = D

With slide throughout

Let ring

5

13

10

HUBERT SUMLIN

This tune, based on Sumlin's style, is a fast 12-bar in E, based mainly around the notes of E Minor Pentatonic (E-G-A-B-D). Again, although intended to be played with a fingerstyle approach, it can still be done with a pick if desired. I brought out my Les Paul again for this track.

[Bars 1-4] The first two bars contain a phrase that starts boldly with two high E notes at the 12th fret, first string, and leads into the rest of the lick in shape 4 of E Minor Pentatonic. Take note of the vibrato where indicated. Bars 3-4 utilise an open E Minor Pentatonic, with a typical blues lick which features the $\flat 3$ rd (G) on the open third string hammering onto the 1st fret Major 3rd (G#).

[Bars 5-6] This phrase is more country blues in feel, as it uses the '6ths' approach over the A7 chord (a similar Sumlin approach can be heard on Howlin Wolf's

Killing Floor). For the 6ths, make sure you fret each third string/first string as a pair. For example, fret the 9th fret, third string and 9th fret first string as a 'mini chord,' even though you're going to play those two notes separately.

[Bars 7-8] This lick involves a wide $\flat$ 3rd interval bend from the 15th fret first-string G note to the 18th fret $\flat$ 5th (B $\flat$) in shape 1 of the E Minor Pentatonic. This is quite a tough interval to bend on the first string, so take it easy, and make sure you don't break the string!

[Bars 9-13] Yes, there are 13 bars in total here, but the 13th bar is just the last note to end the tune; if this were a full-length song, the 12-bar structure would keep repeating round until the ending, where this 'extra' bar is played. The licks here are again from shape 1 of the E Minor Pentatonic scale.

♩ = 140

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MIGHTY JOE YOUNG

This track is an upbeat 12-bar in C, with that 'extra' 13th bar providing the final note. Again, the tune is based mainly on C Minor Pentatonic (C-E_b-F-G-B_b). Although only short, it's quite a 'full-on' piece with pretty much continuous phrases with little space, so learn it in logical sections. I used my Gibson ES-345 for the recording and, like Mighty Joe Young, played using a pick.

[Bars 1-5] Bar 1 begins with a couple of unison bends on the third string, 10th fret (F) up to the 12th fret (G) whilst fretting the 8th fret second-string (G). Make sure the second string stays static and the third bends accurately. Note the use of the Major 6th (A) on the fourth string in beat 4 of bar 2 which is borrowed from C Major pentatonic (C-D-E-G-A). The repeated motif in bar 4 starts on beat 2.

[Bars 6-8] These three bars contain one long triplet-based descending, then an ascending C Blues scale (C-E_b-F-G_♭-G-B_b) line. Ensure accurate timing and alternate picking here, and also make sure that the quarter-note triplets starting on beat 3 of bar 8 are played in time too.

[Bars 9-12] Bars 9-10 feature another triplet phrase which is played over the G7 and F7 chords. This is followed by the chromatically descending Minor 3rds line in bar 11 which leads into the E Natural note on beat 1 of bar 12, which here is the Major 3rd (borrowed again from C Major Pentatonic) of the C7 chord over which it's played. The rest of that lick is a typical blues ending or turnaround phrase. Remember this is 'Mighty' Joe Young so do give it some attitude!

The image displays the guitar tablature for the song 'Mighty Joe Young'. It consists of five systems of music, each with a standard staff and a corresponding guitar staff. The guitar staff includes fret numbers and specific techniques like bends (BU), double bends (BD), and triplets. Chord symbols (C7, F7, G7) are placed above the staff to indicate the harmonic context. The tempo is marked as 127 bpm. The piece is in 12/8 time. The tablature shows the following structure:

- System 1 (Bars 1-5):** Starts with a rest in bar 1. Bar 2 has a bend on the 3rd string (10th fret to 12th fret) and a note on the 4th string (8th fret). Bars 3-5 continue the melodic line with various bends and fret changes.
- System 2 (Bars 6-8):** Features a descending triplet-based line in bar 6, followed by an ascending line in bar 7, and a quarter-note triplet in bar 8.
- System 3 (Bars 9-10):** Continues the melodic development with bends and fret changes, including a double bend in bar 10.
- System 4 (Bar 11):** A chromatically descending line of minor thirds leading to the final note of the piece.
- System 5 (Bar 12):** The final bar, featuring a chromatically descending line of minor thirds leading to the final note.

OTIS RUSH

I've tried to capture Otis Rush's style with this slow blues in B $\flat$. Leaving space is important in a slow blues, as the gaps give so much more weight and purpose to the phrases that are played. I used my Gibson ES-335 for this tune.

[Bars 1-2] The piece starts with a 'pick-up' lick on beat 4 of the count-in with a typical third-string bend in shape 1 of B $\flat$ Minor Pentatonic (B $\flat$ -D $\flat$ -E $\flat$ -F-A $\flat$) into the A $\flat$ -B $\flat$ bend on the second string in bar 1. The first-string bend in shape 2 of the scale in bar 2 is another staple of the blues player's vocabulary, but this is followed at the end of the bar with a rapid, answering 'tail-off' lick. Note the wide vibrato.

[Bars 3-7] Bar 3 starts with a pre-bent third string to the 5th of B $\flat$ Blues scale (B $\flat$ -D $\flat$ -E $\flat$ -F $\flat$ -F-A $\flat$) into some straightforward blues vocabulary in shape 1 which tails

off at the end of bar 4 into shape 5. More shape 1 and 2 licks in bars 5-7.

[Bars 8-12] Bar 8 starts with a 3rd, first-string bend from the 13th fret (F, the 5th) to the 16th fret A $\flat$ (7th). This leads down to the rest of the lick in shape 2, which sees another first-string tone bend, this time from E $\flat$ (4th) at the 11th fret to the F (5th) at the 13th fret. After this comes another first string bend, executed with the first finger from the 9th fret D $\flat$ (3rd) to the 11th fret E $\flat$ (4th). This is very demanding and requires considerable fretting-hand strength to do these consecutive first-string bends, so go easy, especially as bar 10 has a couple of first-string tone wide bends too. There's a nice backwards rake (or sweep) across a Bm11 chord on the first to fourth strings in bar 11 which is a bit of a stretch.

The score is a 12-bar blues in B $\flat$ major, 12/8 time, at 60 BPM. It features a mix of standard blues licks, bends, and vibrato. The guitar staff includes fret numbers, bends (BU), bends down (BD), and a pre-bend (PB). The score includes various musical notations such as slurs, ties, and vibrato marks.

System 1 (Bars 1-3): Bar 1 starts with a 'pick-up' lick on beat 4 of the count-in with a typical third-string bend in shape 1 of B $\flat$ Minor Pentatonic (B $\flat$ -D $\flat$ -E $\flat$ -F-A $\flat$) into the A $\flat$ -B $\flat$ bend on the second string in bar 1. The first-string bend in shape 2 of the scale in bar 2 is another staple of the blues player's vocabulary, but this is followed at the end of the bar with a rapid, answering 'tail-off' lick. Note the wide vibrato. Bar 3 starts with a pre-bent third string to the 5th of B $\flat$ Blues scale (B $\flat$ -D $\flat$ -E $\flat$ -F $\flat$ -F-A $\flat$) into some straightforward blues vocabulary in shape 1 which tails

System 2 (Bars 4-6): Bar 4 continues the tail-off lick. Bar 5 starts with a 3rd, first-string bend from the 13th fret (F, the 5th) to the 16th fret A $\flat$ (7th). This leads down to the rest of the lick in shape 2, which sees another first-string tone bend, this time from E $\flat$ (4th) at the 11th fret to the F (5th) at the 13th fret. After this comes another first string bend, executed with the first finger from the 9th fret D $\flat$ (3rd) to the 11th fret E $\flat$ (4th). This is very demanding and requires considerable fretting-hand strength to do these consecutive first-string bends, so go easy, especially as bar 10 has a couple of first-string tone wide bends too. There's a nice backwards rake (or sweep) across a Bm11 chord on the first to fourth strings in bar 11 which is a bit of a stretch.

System 3 (Bars 7-9): Bar 7 continues the backwards rake. Bar 8 starts with a 3rd, first-string bend from the 13th fret (F, the 5th) to the 16th fret A $\flat$ (7th). This leads down to the rest of the lick in shape 2, which sees another first-string tone bend, this time from E $\flat$ (4th) at the 11th fret to the F (5th) at the 13th fret. After this comes another first string bend, executed with the first finger from the 9th fret D $\flat$ (3rd) to the 11th fret E $\flat$ (4th). This is very demanding and requires considerable fretting-hand strength to do these consecutive first-string bends, so go easy, especially as bar 10 has a couple of first-string tone wide bends too. There's a nice backwards rake (or sweep) across a Bm11 chord on the first to fourth strings in bar 11 which is a bit of a stretch.

System 4 (Bars 10-12): Bar 10 continues the backwards rake. Bar 11 starts with a 3rd, first-string bend from the 13th fret (F, the 5th) to the 16th fret A $\flat$ (7th). This leads down to the rest of the lick in shape 2, which sees another first-string tone bend, this time from E $\flat$ (4th) at the 11th fret to the F (5th) at the 13th fret. After this comes another first string bend, executed with the first finger from the 9th fret D $\flat$ (3rd) to the 11th fret E $\flat$ (4th). This is very demanding and requires considerable fretting-hand strength to do these consecutive first-string bends, so go easy, especially as bar 10 has a couple of first-string tone wide bends too. There's a nice backwards rake (or sweep) across a Bm11 chord on the first to fourth strings in bar 11 which is a bit of a stretch.

JIMMY DAWKINS

This track is a slow 12-bar blues in the key of Cm, which mainly utilises the C Minor Pentatonic scale (C-E_b-F-G-B_b). The combination of space and question and answer phrases hopefully demonstrate a typical 'less is more' approach. I used my Gibson ES-345 and played the solo with a pick.

[Bars 1-4] The tune starts with a shape 1 C Minor Pentatonic pick-up lick with a typical third and second-string double-stop at the 8th fret. This lick is almost repeated in bar 2 with just enough variation to 'answer' the preceding 'question'. Make sure you come in in the right place with the third string bends in bar 3.

[Bars 5-7] The C Natural Minor scale (C-D-E_b-F-G-A_b-B_b) is hinted at, at the

beginning of bar 5 to mark out the 3rd (A_b) of the Fm chord. This is followed by an actual ascending C Natural Minor scale on the second string which is tremolo picked (this can also be thought of as an F Dorian, especially considering that we're playing over an Fm chord at this point). This leads into a C Minor Pentatonic shape 3 lick on the second string.

[Bars 8-12] Bar 8 starts with a high C note at the 20th fret of the first string, followed by a simple bluesy bend on the third string in shape 1 C Minor Pentatonic. Note how the long 'question' phrase in bars 5-7 are 'answered' with this very short, punctuated phrase. Watch the timing in the long phrase at bar 9.

The guitar solo is written in a 12/8 time signature with a tempo of 63. It is in the key of C minor, indicated by two flats in the key signature. The solo is divided into four systems of three bars each. The first system (bars 1-3) features a C minor pentatonic pick-up lick and a double-stop at the 8th fret. The second system (bars 4-6) includes a C natural minor scale on the second string and a C minor pentatonic shape 3 lick. The third system (bars 7-9) features a C natural minor scale on the second string and a C minor pentatonic shape 3 lick. The fourth system (bars 10-12) includes a C minor pentatonic shape 3 lick and a C minor pentatonic shape 3 lick. The notation includes various guitar techniques such as bends, double-stops, and tremolo picking. The fretboard is shown with fingerings and fret numbers.

MAGIC SLIM

This Magic Slim style piece is a medium tempo 12-bar in G which is mainly centred around a G Minor Pentatonic (G-B $\flat$ -C-D-F) but includes G Major Pentatonic (G-A-B-D-E) too. I used a pick for the piece, and the guitar was my Fender Telecaster '72 Custom Reissue, since I don't have Slim's preferred Jazzmaster!

[Bars 1 & 2] The tune kicks off in bar 1 with a G Major Pentatonic run which starts in the open position then into shape 1, which gives a distinctly 'happy' feel. The B $\flat$ (3rd) note in the last triplet of beat 3 which is borrowed from the G Minor pentatonic, reigns in that happy feeling enough to keep things bluesy. The country blues style hammer-on lick in bar 2 is again from G Major Pentatonic.

[Bars 3-4] The shape 2 lick in bar 3 and the shape 1 lick in bar 4 are out-and-

out G Minor Pentatonic licks. This helps to create a familiar blues feel when juxtaposed with the very 'Major' feel of the previous two bars.

[Bars 5-8] These licks are mainly using G Minor Pentatonic, but the A notes (5th fret, first string) on beat 2, bar 6, and the B Natural note (4th fret, third string) at the end of beat 3, bar 8 are from G Major Pentatonic, which provides those extra tonal colours which continually feature in blues (the A note is the Major 2nd or 9th in G, and the B note is the Major 3rd).

[Bars 9-12] We see similar musical principals in the remaining bars with the use of the major 6th (E) taken from G Major Pentatonic in the final note of bar 10 (5th fret, second string) and on beat 2 of the 12th bar (9th, fret third string).

♩. = 107

G7 C7

Let ring

G7

C7 G7

BU 1/4

D7

BU 3

C7 G7 A7 G7

BU 1/4 1/4

3 9

BUDDY GUY

This Buddy Guy style track is a medium tempo blues in the key of B, which almost entirely stays rooted in B Minor Pentatonic (B-D-E-F#-A). I used my Fender Stratocaster (sadly not polka-dot) for this one.

[Bars 1-4] The piece starts in bars 1-2 with a held bend from E (12th fret) to F# (14th fret) on the first string, shape 2. This is repeatedly let down a semitone (F) then re-picked from the F#. This involves pre-bending each time, so make sure to deaden the string so as not to hear the F note re-ascending to F# before re-picking. Bar 3 contains a typical shape 1, first-string bend followed by a rapid picked descending lick in the same position, finishing with a little 'tailing off' slide and pull-off into shape 5 on the fifth string.

[Bars 5-8] Bars 5-6 see an intense tremolo-picked shape 2 double-stop using the 5th (F#) and 7 (A) on the third and second strings. The lick in bars 7-8 starts with a held and re-picked third-string bend from E-F# in shape 1; make sure you hold the bend accurately before releasing it and continuing the lick.

[Bars 9-12] The lick in bar 9 is the only deviation from B Minor Pentatonic. It features a brief F# Minor Pentatonic 'flurry' high up at the 14th fret, before returning to a B Minor Pentatonic at the end of the bar, where it flows into bar 10 with a repeating second-string bend that deliberately over bends from F# to A to create excitement. The climactic bend on the second string in the final bar should be held but also played with vibrato. Let the first string ring here.

Bar 1: $\text{♩} = 90$

Bar 2: B9

Bar 3: BU 12 (14) BD (13) PB 12 BD PB 12 BD PB 12 BD (13) (14) (12) 10 12

Bar 4: 3 6 7

Bar 5: BU 10 (12) 10 7 10 7 10 7 10 7 9 7 9 7 9 7 9 7 9 7 5

Bar 6: E9

Bar 7: B9

Bar 8: Hold bend BU RP RP RP BD BU 9 (11) (11) (11) (11) (9) 7 9 7 9

Bar 9: F#9

Bar 10: BU 12 (14) 14 17 14 17 14 (19) 16 15

Bar 11: E9

Bar 12: B9

Bar 13: BU BD BU BD BU BD BU BD (19) 17 15 17 (19) 15 16

Bar 14: Let ring Hold bend BU RP BU 17 (19) 17 (19) 17 (19) 17 (19)

MICHAEL BLOOMFIELD

This Mike Bloomfield style track is an upbeat 12-bar blues in the key of B $\flat$, which focuses on his blues style (the final 13th bar is just where the last note sustains through at the end and is not part of the 12 bar form). I used my Fender Telecaster '72 Custom Reissue for the piece.

[Bars 1-4] These licks are in shape 1 of B $\flat$ Minor Pentatonic (B $\flat$ -D $\flat$ -E $\flat$ -F-A $\flat$) and although relatively straightforward, should be played with some attitude.

[Bars 5-6] The lick in these two bars uses the notes from the B $\flat$ Blues scale (B $\flat$ -D $\flat$ -E $\flat$ -F $\flat$ -F-A $\flat$), where the $\flat$ 5 (F $\flat$) and 5th (F natural) trickily repeat between the third and second strings in bar 6. The end of this lick slides via the third string into shape 2 of B $\flat$ Minor Pentatonic.

[Bars 7-8] The shape 2 lick continues here in bar 7. The lick in bar 8 is still in shape 2 but has an interesting bluesy chromatic climb from the $\flat$ 3rd (D $\flat$) through the Major 3rd (D natural) to the 4th (E $\flat$). The following repeated 4th to Major 3rd semitone phrase is a typical but great sounding blues lick.

[Bars 9-12] Bars 9-10 see some more shape 2 vocabulary; note how the resolution to the F (third string, 10th fret) over the F7 chord in bar 9, and the later resolution to the B $\flat$ (second string, 11th fret) over the B $\flat$ 7 chord on beat 1 of bar 11 strongly mark those chord changes. The final descending phrase in bar 11-12 uses notes from both the B $\flat$ Minor and B $\flat$ Major Pentatonic (B $\flat$ -C-D-F-G), but this could also be viewed as coming from B $\flat$ Mixolydian (B $\flat$ -C-D-E $\flat$ -F-G-A $\flat$).

126

B $\flat$ 7

BU BU BU BU

9 (11) 9 (11) 9 (11) 9 (11)

9 (11) 9 6 8 (9) 8 6 8

1

E $\flat$ 7

BU BU BU

8 (10) 6 6 9 9 6 8 (9) 8 6 8

8 8 6 8 6 8 8 6 8 6

8 (10) 9 8 (10) 8 6 9 (11) 9 6

3

B $\flat$ 7

BU BU

9 6 9 6 9 6 10 9 11 9 11 (13) 11 (13) 11 9 11 9

11 9 10 11 10 11 10 11 10 11 (13) 11

6

F7

BU BU BU BU BU BD

9 11 10 9 11 11 (13) 11 (13) 11 (13) 11 (13) 11 (13) (11) 9

9

B $\flat$ 7

BU

11 9 8 6 8 6 8 8 6 5 9 (11)

11



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OZ NOY

Video Masterclass

In another exclusive GT video feature, we welcome back New York based fusion icon Oz Noy to solo over Jason Sidwell's new track, Guzzle. If you want to solo with bluesy sophistication over a Stax styled stomper, **Jon Bishop** is your guide.

ABILITY RATING

Moderate/Advanced ★★★★★

Info <https://bit.ly/GTMAG330>

Key E Minor Tempo 138bpm Swing Feel

Will improve your... ✓ Switching between key centres and chord types

✓ Use of swing eighth-note subdivisions ✓ Blues and fusion lead work

This month we are looking at another cracking lead performance courtesy of fusion master Oz Noy (check out Oz on the funky Grease & Grit from GT319). Guzzle is a retro '60s groover and the second piece recorded by Jason Sidwell especially for Oz. This one is influenced by Booker T and The MG's, the Stax house band that was central to much of the label's artistic output (Otis Redding to Aretha Franklin). The track is in the key of E Major (more about that later) for the verses but to add harmonic colour, various other chords were added as well as temporary shifts to other keys for the various sections.

For the Intro's B₇/5 chord, Oz uses a strong rotary speaker effect courtesy of a Univibe style pedal. Very arresting. The Verse has a Booker T-style vibe where the home chord of E is generally played without a 3rd which means it's power chord-like sound (E5) and can allude to E Major or E Minor. Rather than thinking of it like a rock chord though, consider it more like a bluesy E where E Major or E Minor phrasing can work. As Oz explains in the video, he treats the E chords from an E Minor Pentatonic (E-G-A-B-D) perspective with added notes. The chords move quickly here so the E Minor Pentatonic suits the E-G-A main progression well. We have written out a fretboard diagram for the six note E Blues scale, (E-G-A-B_b-B-D) as this is the main scale that Oz uses for the basis of his ideas. As an aside, other options are the E Major Pentatonic scale (E-F_#-G_#-B-C_#) and E Mixolydian (E-F_#-G_#-A-B-C-D) but these Major based scales are more challenging to apply due to the progression's quick G, A and C chords. That being the case, use these

scales fleetingly for just the E chords.

The Bridge transitions to B Minor before a few chord twists (C/F and Fmaj7/B_b) lead to the closing B7 (the V chord of E). We have provided a fretboard diagram for B Minor Pentatonic (B-D-E-F_#-A) to cover at least its first three bars (Oz uses E Minor Pentatonic/E Blues for the remaining bars).

For the middle section Oz plays his Les Paul for bluesy C Minor Pentatonic (C-E_b-F-G-B_b) licks, straight 16th Minor based lines

"Guzzle's backing track and chord chart are included for you to practice over, in addition to a full transcription of Oz's video"

with liberal chromaticism and then bluesy B Minor Pentatonic licks with a brief foray into arpeggios to cover the C/F and G/C chords. For the initial C Blues licks we've provided a diagram of C Minor Pentatonic scale (C-E_b-F-G-B_b).

Throughout his performance Oz employs three main rhythmic subdivisions. The track has a driving feel at 138bpm so the swung eighth-note feel acts as the foundation. For slightly faster lines Oz uses eighth-note triplets (counted 1&a, 2&a etc) and to step into the next gear the 16th note is an exciting 'step on the gas'.

As an extra layer of detail Oz moves between three different guitars in order to get just the right tone. A Fender Telecaster is used for the R&B rhythm parts, a Fender Stratocaster for the rotary effected chords

and a Gibson Les Paul for the main soloing.

Overall the combination of blues orientated phrasing, sophisticated note choices and those three great guitar tones makes this a must study piece. The backing track and chord chart is also included for you to practice over, in addition to a full transcription of Oz's performance from the video. It's well worth studying the video closely, in conjunction with the notation and with Oz's personal playing tips, to get all of the nitty gritty with regards to fingerings and articulation.

Hopefully there will be a new technique, lick or phrase in here somewhere for you to perfect. If you find one you like then memorise it - even tweak it to suit your own playing style - and use it in future, especially if the swing quaver feel is what's required. Once you feel secure with the main elements played by Oz, look to creating your own solo for Guzzle. Have fun and see you next time! **II**

Next month: The French virtuoso, **Antoine Boyer** joins GT to play over Jason's harmonically rich and syncopated track, *Enchantment*.



Oz Noy playing his Dakota red 60s style Strat



TRACK RECORD Oz has recently released an excellent studio album entitled Snapdragon; plus there's a new standards based album on the way with his band Riverside Trio, Something Like The Park. You'll also discover Oz's back catalogue of some 10 further albums that you can buy or stream from his website. Please visit www.oznoy.com for all this plus live dates and more.

OZ NOY INTERVIEW

With a new trio album of standards coming out in January, Oz Noy spoke to **Jason Sidwell** about his approach to jazz and why he likes the trio format.

How did you decide on the choice of standards for the new album?

During the start of the pandemic in Spring 2020 when NYC just started to get out of lockdown I was really eager to play. I live on the upper west side in NYC next to two parks (Central Park and Riverside Park) so I called two of my friends Ugonna Okegwo (acoustic bassist) and Ray Marchica (drummer) that live in my neighbourhood and asked if they'd be into playing in the park. We started to play in Riverside Park during the day about three times a week from end of May till end of Oct (when it got cold). By the end Ray came up with the idea of us recording and documenting this band cause we play so much and started to actually sound like a band. We ended up going to a studio for two days and recording some of the standards that we played all summer in Riverside Park.

What did you aim to do - and to avoid - with your playing approaches?

I wanted to capture the sound of this trio. We had such a vibe when we played in the park and we just wanted to get as close as we could to that. I've been playing jazz and standards all my life, even though my recordings are electrified I always did jazz gigs in NYC, I just never recorded a jazz album until now but it's the same approach whether I play electric groove music or acoustic jazz.

What do you find stimulating about the American songbook standards?

I'm not one of those guys that learned or knows a thousand standards. I just like specific ones that I feel inspired by and make me want to play and do my thing.

Did any challenge you, maybe seeking to avoid cliches that others in the past have used?

No, I don't think that way at all, I just try to develop melodies and musical ideas. I don't care if they're cliches or not, to me it's all music. I'm not afraid of cliches or licks, if the melodies are nice I play them.

When it comes to soloing, how do you like to balance new ideas with the chord changes and the main melodies?

I think it's important to play the song the way you understand and interpret it. I try to highlight the song's chords but at the same

time make sure the harmony doesn't limit my flow of ideas. I like to flow over the melodies but in a way where you can still hear the song. It's actually a very challenging thing for me, that's why there are specific standards that I feel more comfortable playing than others.

One of the benefits of trio playing is it can be both a challenge and a joy, harmonically speaking. What do you especially like about this format?

I like the freedom, and the overall open sound of a three-piece band. There's a lot of space harmonically, melodically and sonically in this format. When you have another harmonic instrument like piano and organ it can cover a lot of harmonic ground and also sonic space. With a horn player it's different but it's still a different sound for the band.

There have been other jazz based guitarists that use effects when playing jazz but it seems you've opted not to for this album. Do you prefer an open, honest guitar sound to do standards justice?

Not really, I do play a lot of gigs where I play standards using effects but I just wanted to be

true to the sound of this specific band. When we were playing in the park I was just bringing a guitar and plugging straight into a Roland Cube battery amp so I wanted to capture that vibe.

Do you have a favourite track on the album from a band performance or maybe a fresh stylistic approach you chose?

I like my arrangement of Billie's Bounce because it's so different from the original. I also like All The Things You Are because I feel it represent the sound of this band.

Billie's Bounce has a lovely laid back feel to it. What encouraged the approach?

It's normally played as a fast blues but I ended up messing around with it and making it sound nice as a slow blues. I don't really know how the idea came to me, I can't remember!

"I like the freedom, and the overall open sound of a three-piece band."



Oz playing his Fender Custom Shop Telecaster; both pickups selected



Oz Noy with a
Murphy Lab
Gibson Les Paul
plugged into his
Two-Rock amp

TOP 3 LICKS

Lick 1 – Bars 1-5

DISSONANT CHORD WOBBLE

Oz's B7 $\frac{5}{b}9$ chord (think F/B) sounds great and the fretting-hand thumb is used to wrap over onto the sixth string. The Univibe styled pedal is set to a fast rate to emulate a Leslie-style rotary speaker sound.

Lick 2 – Bars 50-53

FAST 16TH NOTE LINES

Here Oz breaks out the Les Paul and adds lots of chromatic notes to create some faster 1/16th note lines. It's well worth studying how these are fingered and constructed - go slowly at first and then increase the tempo.

Lick 3 – Bars 64-66

OPEN-STRING BLUESY LINE

Using the open strings in a run helps with the facility and fluidity of the delivery. Here Oz plays a SRV style run using E Blues scale as the foundation.

The big band groove of Riverside Blues sits somewhere between Wes Montgomery and Stevie Ray Vaughan. Is blending blues and jazz a particular musical zone for you?

Yes, very much so but to be honest that was maybe the hardest song for me to play over cause I wanted to commit to that clean guitar tone and it was very hard for me to play and articulate my ideas with that tone. It was too clean for blues and not jazzy enough for jazz.

Donna Lee is quite a benchmark for jazzers with a busy head and lots of soloing possibilities. What do you particularly like about the piece?

I like the harmonic movement a lot. It's nothing special really, you can find it in a hundred other jazz standards but I feel free to flow over the changes and play my ideas on those harmonies.

Sunny is another favourite for jazzers and rock-fusion players. You take it at quite a tempo with fast single-note control and impressive chord blazing. Is it a piece that you find unearths a lot of phrasing and melodic ideas when you play it?

I don't really think that way, I just play the songs and let the ideas come out. I was heavily inspired by a live Pat Martino version I saw on Youtube when John Scofield guested. It's just a fun song to play.

What guitars and amps did you choose to use? You have some nice Masterbuilt instruments.

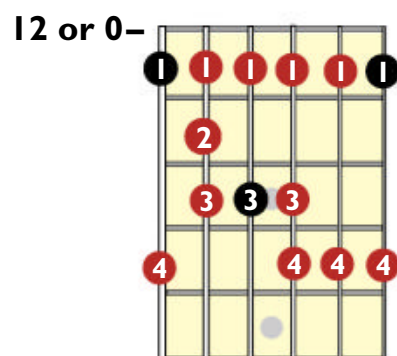
Yes, that's true. Well, for half of the album I used my Gretsch Duo Jet Stephen Stern Masterbuilt guitar. I also used my '63 Strat John Cruz Masterbuilt and '58 Strat Jason Smith Masterbuilt. I feel I should have used the Gretsch guitar on the whole album though. For amps I used my blackface Fender Princeton and The Roland Cube 'street amp' cause that's what I used at the park. The guitar sounds on the album are mostly a blend of both amps together. I used an Exotic RC Booster just to give the guitar a bit more life and push the amps a bit, but actually the tone is totally clean.

Riverside Trio - Something Like The Park (Outside Music) is available from January 2022. For more about Oz Noy visit his website at www.oznoy.com

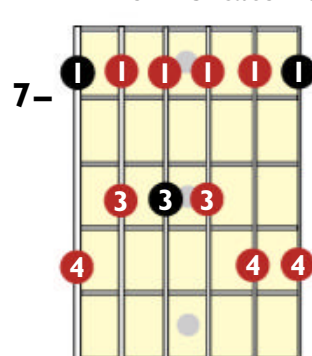


CHORD DIAGRAMS

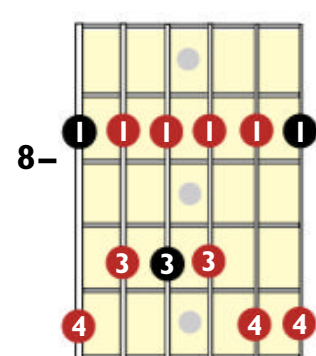
E minor Blues Scale



B minor Pentatonic



C minor Pentatonic



CHORD CHART

INTRO
B7b5

VERSE 1 & 2
E G A E G A E G A E C A

BRIDGE
Bm7 Am7 D/G C/F Fmaj7/Bb F/Bb B7sus4 B7

VERSE 3
E G A E G A E G A E C A

BRIDGE 2
Bm7 Am7 D/G C/F F/Bb B7sus4 B7

MIDDLE
Cm7 Gb/Ab Ab/Bb Cm7 Gb/Ab Ab/Bb

Bm7 D E Bm7 Esus4 E7 A/E Bm7 A/B D E

C/F G/C Em/B B7 Snare Roll

VERSE 4
E G A E G A E G A E C A

BRIDGE 3
Bm7 Am7 D/G C/F Fmaj7/Bb F/Bb B7sus4 B7

VERSE 5
E G/E A/E E G/E A/E E G/E A/E E G/E A/E E G/E A/E

E G/E A/E C A7 Em Bb7b5 E5add6 add#11

FULL PIECE GUZZLE

INTRO AND VERSE 1 AND 2 [Bars 1-21] This fingering of the B7 $\flat$ 5,9 (think F/B) sounds great and is made possible by using the fretting-hand thumb to wrap over onto the bottom string. In the opening verse sections Oz plays some cool

sounding, Booker T style chord accompaniments, tying in with the organ. The key here is to dig into the swing style groove. Notice how Oz plays root (E) and 5th (B) notes for all the E chords, keeping them harmonically ambiguous.

$\text{♩} = 138$ Swing feel

B7 $\flat$ 5

Strat bridge pickup with fast rotary effect

Fret low B with thumb

1

VERSE 1

Tele bridge & neck pickups, slapback delay

6

10

VERSE 2

14

18

BRIDGE [Bars 22-27] For this section Oz switches the rotary speaker tone back on and plays simple chord strums. You can spread the pick across the strings to provide a more musical sounding delivery.

VERSE 3 [Bars 28-35] The bending techniques are varied, including bending with the first finger. Also notice the Hendrix exchange bend on bars 32-33. Pre-bend the second string as you bend the first string up; the release of the first string will then bend the second string up.

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FULL PIECE GUZZLE

BRIDGE 2 [Bars 36-41] Here Oz shifts to B Minor Pentatonic for bar 36's B Minor chord then E Minor Pentatonic/E Blues for bars 37-41. Take note of how he makes this E Minor orientated scale work despite it seeming at odds with chords like C/F and F/B $\flat$ – that's the power of such strong bluesy phrasing.

MIDDLE [Bars 42-60] Here Oz breaks out the Les Paul and adds lots of chromatic notes to create some faster 1/16th-note lines. It's well worth studying how these are fingered and constructed. I'd suggest going slowly until you have it under your fingers, and only then increase the tempo.

BRIDGE 2

Bm7 **Am7** **D/G** **C/F**

BU BU BU

9 (11) 7 10 (12) 10 (12)

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

36

F/B $\flat$ **B7sus4** **B7** $\frac{1}{4}$

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

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

39

MIDDLE **Cm7** **G $\flat$ /A $\flat$** **A $\flat$ /B $\flat$** **Cm7**

Les Paul bridge pickup with light overdrive

11 8 8

11 8 10 11 10 8 10 8 10 11 10 8 10

10 10 8 10 8 10 8 9 8 6 8

42

G $\flat$ /A $\flat$ **A $\flat$ /B $\flat$** **Cm7** **G $\flat$ /A $\flat$** **A $\flat$ /B $\flat$**

Light Palm Mute

6 7 6 7 8 8 9 10 10 11 10 13 11

12 13 11 13 14 15 14 15 14

45

Cm7 **G $\flat$ /A $\flat$** **A $\flat$ /B $\flat$** **Bm7**

15 14 15 20 14 13 16 13 18 16 17 15 16 13 15 16 14 17 16 14 17 16 15 14 17 15 14 16 15 14

48

FULL PIECE GUZZLE

VERSE 4 [Bars 61-68] In this section Oz executes a huge doublestop bend (bar 62); just bend up as far as you can then let the strings down. The following G

to B bend on the second string is a corker too! After these, he drops to the open position for slinky E Blues scale licks.

51

D E Bm7

53

Esus4 E7 A/E Bm7 A/B

55

D E C/F G/C

58

Em/B B7 Snare Roll

61

VERSE 4 E G A E G A E C A

FULL PIECE GUZZLE

BRIDGE 3 [Bars 69-74] Oz switches the rotary effected tone back on and augments the chord strums with some arpeggios - again for added interest.

VERSE 5 [Bars 75-end] To finish in style Oz plays some more vintage style blues ideas - the use of sliding 6th intervals in bar 78 is a classic technique.

65

BRIDGE 3

69

VERSE 5

Tele bridge & neck pickups
Catch third string with light overdrive

81

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THE CROSSROADS

Blue Note Artists

John Wheatcroft explores some of the bluesy-jazz artists at the Blue Note label, with 10 classic and modern guitarists ranging from legends such as Grant Green, Kenny Burrell and Tal Farlow, to John Scofield, Bill Frisell and Julian Lage.

ABILITY RATING

Moderate/Advanced



Info <https://bit.ly/GTMAG330>

Key Various Tempo Various

Will improve your... ✓ Stylistic authenticity

✓ Phrasing

✓ Idiomatic vocabulary

Alfred Lion founded Blue Note Records in 1939 with the help of his friend, executive and photographer Francis Wolff. Together they created a label that featured a staggering number of legendary jazz artists, developing and promoting their talents with help of graphic designer Reid Miles and iconic sound engineer Rudy Van Gelder. They produced not only the unique Blue Note sound, but also its look and, crucially, vibe.

They recorded them all, Monk, Davis, Coltrane, Shorter, Hancock, literally a who's-who of jazz. The label was at the

ADDING EXPRESSION WITHOUT BENDING

Two of the most expressive and dynamic devices adopted by almost all blues guitarists to personalise their sound and style are bending and vibrato, allowing the player to go some way towards matching the infinitely variable pitch delivery of a singer. With some notable exceptions, such as Django Reinhardt or George Benson, these techniques are largely absent, or at least used in a vastly reduced capacity by their jazz counterparts. This is partially idiomatic and also a result of using flatwound strings to allow for a bold and forceful tone without overdrive but limiting bending potential. Rather like switching to a nylon-string classical guitar, this physical restriction creates an intriguing challenge to the expressive performer, one that can be addressed by adding a greater balance of hammer-on and pull-off ideas, exploring a wider range of picking dynamics and timbral position shifts or by mimicking the sound of bends by sliding up to or away from any note. Pat Metheny states that he aims to never play two consecutive notes with the exact same attack, tone or technique and perhaps this is a contributing factor in why his sound communicates so directly to so many listeners.

cutting edge for bebop, hard bop and avant-garde styles. Two crucial differences between Blue Note and other labels was for both the enthusiasm of Lion and Wolff for 'music for music's sake', not purely as a commodity to make money. Secondly, they always paid for rehearsals and encouraged the artists to include as many original compositions as possible, so you hear fewer standards than on rival labels and often the arrangements are more cohesive and

"Blue Note's a cultural phenomenon. It's safe to say that if you are a lover of music, you've been impacted by it"

JULIAN LAGE

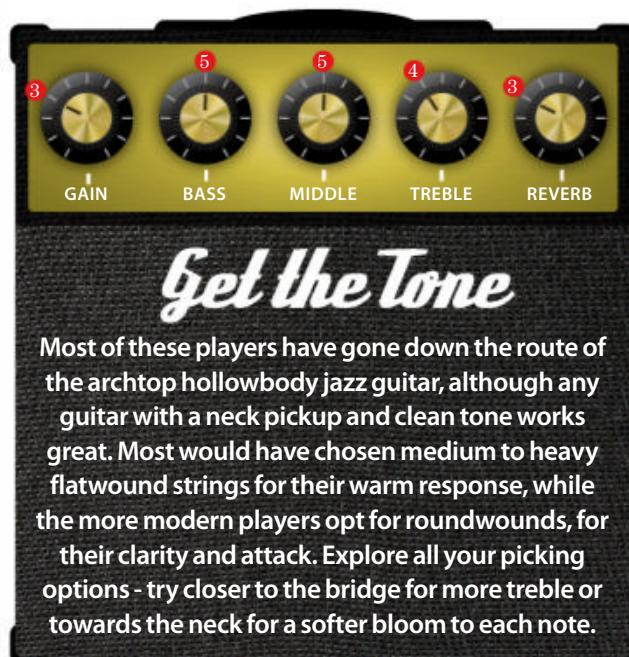
secure. More recently, the catalogue has been sampled by many of the biggest hip-hop artists, helping to establish a cultural connection spanning generations.

While it's true that most of the defining artists in jazz play instruments such as the saxophone, trumpet or piano and this is reflected in the Blue Note back catalogue, there's a significant number of incredible guitarists that have contributed to the label, ranging from Grant Green and Kenny Burrell, to the modern styles of John Scofield or Julian Lage. The purpose of this feature is to sample a little of the magic that has made this label so special. As Julian states, "Blue Note's a cultural phenomenon. It's safe to say that if you are a lover of music, you've been impacted by it".

The musical examples that follow are divided into three sections. The first is devoted to classic jazz stylists that possess a healthy touch of the blues. So, we see Grant

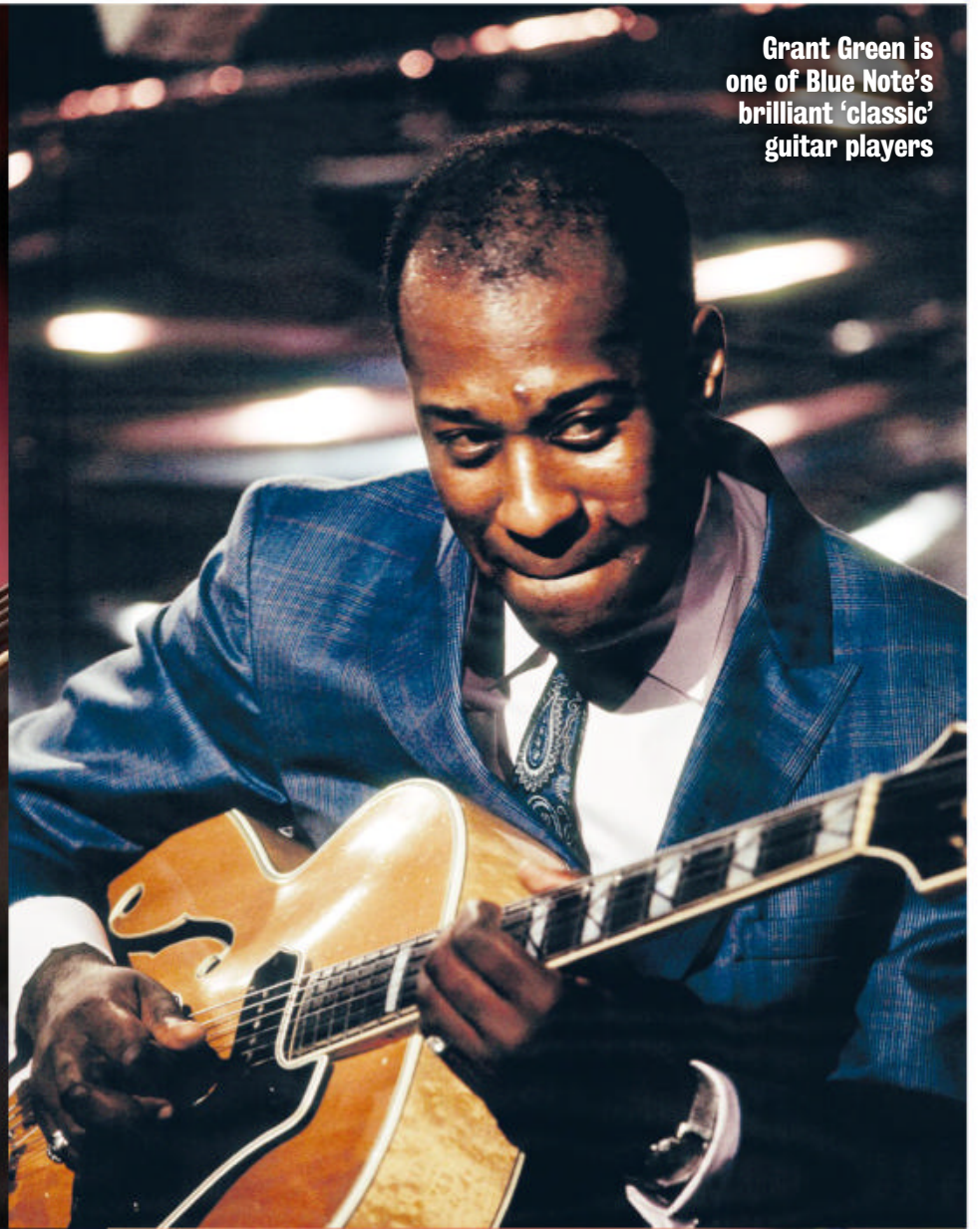
Green, Kenny Burrell, Tal Farlow, Pat Martino (who recently, sadly, died), and from a more modern era but with a classic sound, the French virtuoso Biréli Lagrène. The second example looks at players with a more contemporary sound, mostly from the second generation of Blue Note that started when the label was re-booted in the mid-80s. Here, we're looking at examples from John Scofield, Kevin Eubanks, Bill Frisell, Julian Lage and Nels Cline, all artists that successfully blend sounds from the jazz idiom but are delivered with a soulful and bluesy feel.

We round up our exploration of this iconic home for some of the most important music the world has ever experienced, with a full study in three parts. Based around a 12-bar mid-tempo jazz-blues progression, the first chorus is devoted explicitly to rhythm guitar. Next up, it's time to delve into the classic sound, with a complete chorus of bluesy bebop-inspired lines that evokes the feeling of our legendary artists from the 1960s. We conclude with a more angular, intervallic and harmonically challenging chorus featuring ideas, devices and concepts more in keeping with the more contemporary sound, that pushes the music forwards but still very much keeps that classic 'Blue Note Sound'. **1**





Pat Martino was an amazing guitarist who bridged classic and modern jazz



Grant Green is one of Blue Note's brilliant 'classic' guitar players



Bireli Lagrene proves that jazz is not purely an American form



Julian Lage is one of the most stunning players to recently emerge



TRACK RECORD While we'd recommend searching out examples from all the players listed above, three 'essential listening' albums from Blue Note should be Grant Green's *Idle Moments* (1965), Kenny Burrell's *Midnight Blue* (1967) and for a more modern representation, Julian Lage's *Squint* (2021). For a historical retrospective you could also watch the great documentary, *Blue Note: Beyond The Notes* (2018).

EXAMPLE 1 CLASSIC BLUE NOTE PLAYERS

We begin our study of Blue Note guitar greats by looking at five classic jazz phrases starting with a bebop inspired motif in B $\flat$ from Grant Green. We continue with a bluesy line in D Minor from Kenny Burrell, followed by a line taken from the first four bars of a blues in B $\flat$ from Tal Farlow. As always, make a point to mentally connect the chosen melody notes with the underlying

harmony, as playing in this style is so often arpeggio-based, rather than relying solely on scales. That said, the following Pat Martino line displays what phrases based off modes have to offer, in this case D Dorian (D-E-F-G-A-B-C) with filled-in chromatic connections. We end this section with a II-V-I idea in A $\flat$, courtesy of the French gypsy virtuoso Biréli Lagrène.

Ex 1a: Grant Green

$\text{♩} = 210$ Swing

B $\flat$ 7 E $\flat$ 7 B $\flat$ 7

8va

Ex 1b: Kenny Burrell

$\text{♩} = 180$ Swing

E $\flat$ 7 Dm7 Em7 $\flat$ 5 A7 $\flat$ 9 Dm7

Ex 1c: Tal Farlow

$\text{♩} = 180$ Swing

B $\flat$ 7 E $\flat$ 7 B $\flat$ 7 Fm7 B $\flat$ 7 $\sharp$ 5

Ex 1d: Pat Martino

$\text{♩} = 210$ Swing

Dm7

Semi-straight quavers

Ex 1e: Biréli Lagrène

$\text{♩} = 220$ Swing

B $\flat$ m7 E $\flat$ 7 A $\flat$ maj7

EXAMPLE 2 CONTEMPORARY BLUE NOTE PLAYERS

This next section shines a light on a collection of five modern players that have graced the Blue Note label, and we start things off with a typically slinky and bluesy move from John Scofield against the opening bars of an E $\flat$ blues. We maintain the funky blues feel with the next phrase, courtesy of Kevin Eubanks although here we've switched back to B $\flat$. Staying in B $\flat$, Bill Frisell puts the

tritone (F-B) to good effect in this angular bluesy phrase, with our Julian Lage repetitious idea combining B $\flat$ Minor Pentatonic (B $\flat$ -D $\flat$ -E $\flat$ -F-A $\flat$) with a resolving Major 3rd (D) to provide a conclusive sense of tension and release. We round this section off with an A $\flat$ Major idea using octaves inspired by Julian's frequent musical duo partner, Nels Cline.

Ex 2a: John Scofield

$\text{♩} = 208$ Swing

B $\flat$ 7 E $\flat$ 7

Ex 2b: Kevin Eubanks

$\text{♩} = 180$ Straight (Half-time Funk)

B $\flat$ 7 E $\flat$ 7

Ex 2c: Bill Frisell

$\text{♩} = 110$ Swing

B $\flat$ 7 F7 B $\flat$ 7

Ex 2d: Julian Lage

$\text{♩} = 150$ Swing

E $\flat$ 7 B $\flat$ 7

Ex 2e: Nels Cline

$\text{♩} = 170$ Straight

A $\flat$ maj7 8va

EXAMPLE 3 COHESIVE STUDY

We conclude our look at Blue Note guitarists with a complete study based around three choruses on a mid-tempo jazz-blues sequence in the key of B $\flat$. The first time around we're concentrating on rhythm guitar, so you'll see a selection of smoothly connected two and three-note voicings spelling out the harmony.

You'll notice that most of these chords have no root note present, as the bass already establishes this bottom-end fundamental. It might help in terms of fretboard orientation to visualise a 'phantom' root note, one that you can clearly see but not play.

Ex 3a: Rhythm

Ex 3a: Rhythm guitar study in 4/4 time, key of B $\flat$. The study consists of three choruses, each with seven measures. The first chorus starts with a whole rest in the first measure, followed by six measures of chords and voicings. The second chorus starts with a chord in the first measure, followed by six measures. The third chorus starts with a chord in the first measure, followed by six measures. The chords and voicings are as follows:

Measure	Chord	Voicing (Frets)
1	B $\flat$ 7	7 7 6 6
2	E $\flat$ 7	6 6 5 5
3	B $\flat$ 7	6 6 7 7 6 6
4	B $\flat$ 13	8 7 7 6
5	B $\flat$ 7#5	8 7 7 6
6	E $\flat$ 7	6 6 6 6
7	E $\flat$ m9	6 6 6 5
8	A $\flat$ 13	6 5 4 4
9	B $\flat$ 6/9	6 5 5 5
10	Cm7	8 8 8 8
11	Dm7	10 10 10 10
12	D $\flat$ 13	11 10 10 9
13	Cm7	8 8 8 8
14	F7 $\flat$ 9	7 7 7 7
15	B $\flat$ 13	8 7 6 6
16	G7#9	11 10 9 9
17	C13	10 9 8 8
18	F7#9	9 8 7 7

Ex 3b: Classic Solo

Ex 3b: Classic Solo guitar study in 4/4 time, key of B $\flat$. The study consists of two choruses, each with seven measures. The first chorus starts with a chord in the first measure, followed by six measures of solo lines. The second chorus starts with a chord in the first measure, followed by six measures. The chords and solo lines are as follows:

Measure	Chord	Solo Line (Frets)
1	B $\flat$ 7	8 5 8 6 8 6 7
2	E $\flat$ 7	8 8 5 6 5 8 6
3	B $\flat$ 7	4/5 8 6 5 7 8 6
4	B $\flat$ 13	5 8 6 7 8 6 7
5	B $\flat$ 7#5	8 6 9 8 6 9
6	E $\flat$ 7	8 6 8 5 8 6 8
7	E $\flat$ m9	4 6 3 6 8 7
8	A $\flat$ 13	6 8 8 7 8 6 7
9	B $\flat$ 6/9	8 7 6 8 7 8 7
10	Cm7	10 7 8 9 10 7 8
11	Dm7	10 7 8 9 10 7 8
12	D $\flat$ 13	10 8 11 10 8 11

EXAMPLE 3 COHESIVE STUDY

We follow our rhythm chorus with a 12-bar collection of classic phrases using arpeggio and bebop derived lines mixed with some bluesy ideas. We then round our study off with more modern intervallic, quartal and rhythmically displaced lines inspired by our collection of more recent Blue Note artists.

As usual, feel free to mix and match these lines and substitute any of all of the phrases with ideas of your own invention. Straight blues and even rock solos are brought to life with the inclusion of these styles of lick here and there.

Chord progression: Cm7, F7b9, Bb13, G7#9, C13, F7#9

Ex 3c: Modern Solo

Chord progression: Bb7, Eb7, Bb7

Chord progression: Bb13, Bb7#5, Eb7, Ebm9, Ab13

Chord progression: Bb6/9, Cm7, Dm7, Db13, Cm7, F7b9

Chord progression: Bb13, G7#9, C13, F7#9, Bb9

FRANCISCO TÁRREGA

Pepita



Declan Zapala brings you this upbeat polka, full of quintessential Spanish flavour, packed full of arpeggiated runs, punchy rhythms, and busy melodies to improve and refine your classical guitar skills.

ABILITY RATING

Moderate



Info <https://bit.ly/GTMAG330>

Key D Major Tempo 75bpm

Will improve your...
 ✓ Cross-string articulation
 ✓ Melodic slurring
 ✓ Knowledge of Spanish repertoire

Francisco de Asís Tárrega y Eixea, or 'Quiquet' (Frank) as his friends called him, was born November 21st, 1852, and had a somewhat complicated start in life after a traumatic incident as an infant left him partially blind. One version of this backstory published by his pupil, one Emilio Pujol, is he was thrown into a river and left for dead by his nursemaid. He was ultimately saved by neighbours but the trauma left him with lifelong eye damage

that he required surgery for, for the rest of his life.

Owing to this medical implication Tárrega's journey into music started out with him learning piano and guitar exclusively with music tutors who were themselves blind. Tárrega quickly excelled at both, though his prodigious talent for guitar made him fall in love with the instrument to the point where he ran away from home as a teenager to be a travelling guitarist. His father subsequently found him and brought him home where he settled back into his music studies. As a young man Tárrega accepted a place at the Madrid Royal Conservatory to study guitar and piano. The guitar at the time was not yet established as a serious concert instrument so, like many other great players throughout the 19th and 20th century, it was necessary for them to learn a more 'mainstream' instrument so as to get their foot in the door. Tárrega's situation was possibly helped by the fact he commenced his studies on a superior instrument by the Spanish luthier Antonio de Torres; a luthier we all know well today (whether we realise it or not) as his 1812 Spanish guitar model became the standard Classical concert guitar design globally adopted by luthiers.

This fun little miniature of Tárrega's is one of his lesser

known works and little is known about the story of how it came to be. A popular (though unconfirmed) theory is that the title is a dedication to a pupil of his, Pepita Roca, who he taught from a very young age around the time this piece was composed towards the end of the 1910s. There is a second publication of this piece under the name 'Emilia (Polka)' though this merely

“Such was his love for the instrument that Tárrega ran away from home to become a travelling guitarist”

contains the same chord progressions - the melody is entirely different so it is more likely a rewriting of the piece. I like to think perhaps Pepita (literal Spanish translation 'pip') could be a self-referential title; the fact it is a short miniature. A tiny pip of a piece? Who knows!

NEXT MONTH Declan arranges and transcribes the lovely Ballet, by Michael Pretorius

TECHNIQUE FOCUS

Time For Metronome

A polka is a moderately fast double-time dance so your sense of pulse with this piece should be solid before approaching any faster tempos. Once you have accomplished the four accompanying technical exercises at 120bpm start working through the piece at a similarly slow tempo and focus your mind on the two crotchet pulse beats per bar to achieve a polka feel in your playing. Be sure to keep the metronome on in the background when moving to higher tempos while establishing a sense of flow. Once at full tempo you should find that your mind focuses on the pulse and your fingers fill in the gaps for you!



TRACK RECORD Giulio Tampalini has a fiery rendition of Pepita on his album Tárrega: Guitar Edition, a collection of Tárrega's 100 plus compositions and transcriptions for guitar. Manuel Barrueco's celebrated album Tárrega! is a staple of many classical guitarists' collections and contains a masterful performance of Pepita. David Russell also has this piece covered in his album Tárrega: Integral de Guitarra.

PLAYING TIPS

THAT SHIFTY SHIFT When practising the dreaded shift down to the 2nd fret as you go into bar 8, simplify it by shifting your second and third fingers down onto their 2nd fret notes - practise getting just that rhythmically correct, and then once that feels comfortable add in the rest of the chord with the first and fourth-finger quaver later. This should at the very least give it a 'soft landing'.

LOW THUMB = WIDE FINGERS When approaching the slurs, keep your fretting hand thumb low, to facilitate a wider spread of your fingers over the frets. It feels much more relaxed when pulling off of the slurs at speed. It's one reason classical guitarists sit with classical posture (using footstool or support) - as it's more comfortable to have a low fretting-hand thumb when the neck is raised.

Tuning DADGBE

1

2, 10

5, 13

8, 16

9

17

18, 26

21, 29

D/A **D6** **D6/A** **A7add9/C#** **A7** **A7add9/C#** **A7sus2**

D6 **D/A** **D6** **Adim/D#** **A/E** **A/C#**

Bm6 **E7** **1 A** **D/A** **2 A**

D **Ddim7** **D** **Gmaj7** **G6** **A7** **Am7** **A7**

D6 **D** **D9** **Gmaj7** **G6**

PLAYING TIPS

MELODIC BALANCE When playing the bars that feature the accompaniment chords on the second and fourth quaver beats (bars 2, 4, 6, and 8) be sure to project the melody note at the top of the chord slightly louder than the rest of it, so as to keep the melodic line intact. This is easily achieved if your focus is on playing

the accompanying chords softly, as opposed to playing the melody note louder. **STRUCTURE** Each section is repeated but with a slightly different ending, as noted by a first and second time bar. The structure is AABCCABCA* which shows how repetition and variation is used to create the composition.

The score is written for guitar in D major (two sharps). It consists of several systems of music, each with a treble clef staff and a bass clef staff. The bass staff includes fret numbers and chord diagrams. The score is divided into sections by first and second time bars. The chords and fingerings are as follows:

- System 1 (Measures 21-29):**
 - Measures 21-22: A7 (Fingerings: 4, 3, 4, 3, 1, 3, 1)
 - Measures 23-24: D6 (Fingerings: 1, 3, 1)
 - Measures 25-26: D (Fingerings: 1, 3, 1)
 - Measures 27-28: A7 (Fingerings: 4, 3, 4, 3, 1, 3, 1)
 - Measures 29-30: D (Fingerings: 1, 3, 1)
- System 2 (Measures 34-42):**
 - Measures 34-35: G (Fingerings: 1, 1, 1, 4, 4, 2)
 - Measures 36-37: D7 (Fingerings: 1, 1, 1, 4, 4, 2)
 - Measures 38-39: C/G (Fingerings: 1, 1, 1, 4, 4, 2)
 - Measures 40-41: G (Fingerings: 1, 1, 1, 4, 4, 2)
- System 3 (Measures 38-46):**
 - Measures 38-39: Am (Fingerings: 1, 1, 1, 4, 4, 2)
 - Measures 40-41: Am/C (Fingerings: 1, 1, 1, 4, 4, 2)
 - Measures 42-43: A#dim7 (Fingerings: 1, 1, 1, 4, 4, 2)
 - Measures 44-45: G/D (Fingerings: 1, 1, 1, 4, 4, 2)
 - Measures 46-47: D7 (Fingerings: 1, 1, 1, 4, 4, 2)
 - Measures 48-49: G (Fingerings: 1, 1, 1, 4, 4, 2)
 - Measures 50-51: G/D (Fingerings: 1, 1, 1, 4, 4, 2)
 - Measures 52-53: G (Fingerings: 1, 1, 1, 4, 4, 2)
- System 4 (Measures 49-53):**
 - Measures 49-50: G (Fingerings: 1, 1, 1, 4, 4, 2)
 - Measures 51-52: D/A (Fingerings: 1, 1, 1, 4, 4, 2)
 - Measures 53-54: D6 (Fingerings: 1, 1, 1, 4, 4, 2)
 - Measures 55-56: D6/A (Fingerings: 1, 1, 1, 4, 4, 2)
 - Measures 57-58: A7add9/C# (Fingerings: 1, 1, 1, 4, 4, 2)
 - Measures 59-60: A7 (Fingerings: 1, 1, 1, 4, 4, 2)
 - Measures 61-62: A7add9/C# (Fingerings: 1, 1, 1, 4, 4, 2)
 - Measures 63-64: A7sus2 (Fingerings: 1, 1, 1, 4, 4, 2)
- System 5 (Measures 53-57):**
 - Measures 53-54: D6 (Fingerings: 1, 1, 1, 4, 4, 2)
 - Measures 55-56: D/A (Fingerings: 1, 1, 1, 4, 4, 2)
 - Measures 57-58: D6 (Fingerings: 1, 1, 1, 4, 4, 2)
 - Measures 59-60: A dim/D# (Fingerings: 1, 1, 1, 4, 4, 2)
 - Measures 61-62: A/E (Fingerings: 1, 1, 1, 4, 4, 2)
 - Measures 63-64: A/C# (Fingerings: 1, 1, 1, 4, 4, 2)
 - Measures 65-66: Bm6 (Fingerings: 1, 1, 1, 4, 4, 2)
 - Measures 67-68: E7 (Fingerings: 1, 1, 1, 4, 4, 2)

PLAYING TIPS

THE 'CLICK' Never underestimate the value in learning each passage with zero pressure in the fretting hand. Hold each note as though it were a harmonic. Any 'fretted' note will sound like a dull click. Once you are comfortable playing the exercises like this, ease the pressure back into the frets and you should find your hand glides around the fretboard. Try this for any bars you find challenging.

57

A D Ddim7 D Gmaj7 G6 A7 Am7 A7

58

D6 D D9 Gmaj7 G6 A7 D

61

G D7 C/G G G

66

Am Am/C A#dim7 G/D D7 G D/A D6 D6/A A7add9/C# A7

71

A7add9/C# A7sus2 D6 D/A D Daug G/B G6 D/A A7

76

PLAYING TIPS

Chords: D, D6, D/A, D7/C, G/B, Gm6/B $\flat$, D/A, A7, D

Tablature (E B G D A D):

3	4	3	3	3	3	2	3	3	10
4	4	4	4	0	0	2	2	2	7
0	5	0	3	2	1	0	0	5	0

LESS MOVEMENT = MORE CONSISTENCY When approaching the 'picking-hand only' exercises focus on keeping the hand forward, with the knuckles positioned laterally above the treble strings. Make the thumb open back to its

notes while leaving the rest of the hand forward. The more still you can keep the picking hand the more consistent you will be able to play each bar.

Excerpt 1: Bars 7 - 9

Chords: Bm6, E7, A

Tuning: DADGBE

Both Hands: 4 1 1 2, 3 3 4 1, 4 1 1 2

Pick Hand Only: a m i a p a m i a p a m i

Excerpt 2: Bars 24 - 25

Chords: A7, D6, D

Both Hands: 4 3 4 3, 3 1 3 1, 2 1 3 1

Pick Hand Only: m i p m i p m i p m i p

Excerpt 3: Bars 34 - 35

Chords: G, D7

Both Hands: 1 1 4 4, 3 4 2 3, 3 7 12 12

Pick Hand Only: m i p m i p m i p m i p

Excerpt 4: Bars 79 - 81

Chords: D/A, A7, D

Both Hands: 4 1 2 3, 4 1 3 2, 4 1 1 1

Pick Hand Only: a m i a p a m i a p a m i a p

GT LESSONS

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



JASON INTRODUCES...

For those that feel today's guitar playing is bland or lacking creativity, born from (perhaps) looking at chart focused music, it's great to present Mateus Asato. A young guitarist who has embraced exposure through social media, Mateus is the poster boy for many who want a fresh source of inspiration. From a technique perspective he can pretty much do the lot; blues licks, rock riffing and blazing shred lines just for starters.

Where he has found the most fame and reverence though is with a clean electric guitar tone and a predominantly chord based vocabulary. While he didn't invent it, he is a figurehead for the gospel-jazz-soul style of neo-soul that Simon Barnard has been presenting recently. This issue, Mateus is in the spotlight with soulful double-stops, cascading arpeggios and quick picking lines. It's a rich palette of techniques and, like so much good music, embraces elements and players from the past which are then packaged with modern parameters. It makes for quite a heady brew of guitar brilliance. While he has been pretty quiet for 2021 except for a duo with Marty Friedman, we

expect Mateus to return to the world of guitar in 2022. Before then, please enjoy the article on page 66. Of course, if you want to slam on your drive pedals, we've plenty on offer - blues-rock soloing in the style of Johnny Winter (p56), riffing and soloing in the style of Big Country's late Stuart Adamson (p60), Greg Howe (how indeed?!) shred licks (p63) and some tasty Pentatonic substations in Them Changes (p77). And if you want to go the acoustic route, Stuart Ryan's Celtic fingerpicking series looks at the new year's eve classic, Auld Lang Syne. Until the next issue, keep happy, keep listening and keep playing!

Jason

IN LESSONS GT #330



BLUES 54

Phil Short explores the virtuosic style of Texas blues-rock firebrand Johnny Winter with two uptempo, swinging 12-bars for you to learn.



SHRED 61

In no Uncertain Terms, Charlie Griffiths Introspectively Ascends his Hyperacuity to Extract Greg Howe's signature sound.

30-MINUTE LICKBAG



Brought to you by...

bimm *bristol*

EXAMPLE 1 EASY LICKS JOHNNY RAMONE

This riff is built entirely from powerchords. When playing the chords rooted from the fifth string (B $\flat$ 5 and C5), extend your first finger to include the adjacent note on the sixth string. This makes the 5th of the powerchord the bass note, which maintains

continuity and weight alongside the other chords. Select your bridge pickup and add a moderate amount of gain. Much of the aggression comes from the picking hand. So, use downstrokes all the way and dig in with the pick.

$\text{♩} = 160$

G5

B $\flat$ 5/F **F5**

B $\flat$ 5/F **C5/G** **B $\flat$ 5/F**

EXAMPLE 2 EASY LICKS PAUL KOSSOFF

This riff includes single-note sequences from the E Minor Pentatonic scale (E-G-A-B-D), arpeggiated chords, and rhythmic, powerchord strumming. Take note of the upstrokes at the end of each arpeggiated figure. This resets the direction of the

picking hand, making it easier to strike the first note of the new phrase. For this classic Kossoff style move, select your bridge pickup, use a medium level of gain and just a touch of reverb.

$\text{♩} = 120$

E5

C5 **D5**

C5 **D5**

Let ring

EXAMPLE 3 INTERMEDIATE LICKS KENNY WAYNE SHEPHERD

The first five notes of this lick outline a pattern of the E Minor Pentatonic scale, which then moves through two more octaves. Along the way, the $\flat$ 5 note (B $\flat$) is added for extra flavour. Slides and hybrid picked notes are included to maintain fluidity as the

lick changes direction. For warm, rounded leads Kenny uses a single-coil in the neck position, a moderate amount of gain and a decent amount of reverb. This adds size to those single-note lead lines.

$\text{♩} = 135$

E5



Jamie Hunt of BIMM Bristol brings you a varied selection of fresh licks to learn within 30 minutes at easy, intermediate and advanced

EXAMPLE 4 INTERMEDIATE LICKS TOOL'S ADAM JONES

This riff features a 16th-note triplet hammer-on sequence, which forms a melodic hook for the listener to latch onto. As melodic variations occur, the phrase extends to a 5/4 time signature (during the second and fourth bar). Lightly damp the strings with

the underside of your picking hand, as this accentuates the percussive quality of the triplet hammer-ons. Use your bridge pickup and a moderate amount of gain, to retain note definition. Reverb adds ambience to the riff, without obscuring the rhythm.

♩ = 100 D5

E B G D A E

1, 3, 5, 7 2, 6 4, 8

EXAMPLE 5 ADVANCED LICKS WAYNE KRANTZ

Krantz often combines single-note lines and double-stops to develop the underlying harmony. In this sequence, C Dorian (C-D-E_b-F-G-A-B_b) is used to add colour over the implied Cm7 chord. As a result, nuances of Cm11 and Cm13 are included.

Maintain a 16th-note picking motion to land on the correct down or upstrokes. Set your amp clean, select your bridge pickup and add a compressor (if you have one) to balance out the dynamic range between fretted notes and scratch notes.

♩ = 110 Cm7

E B G D A E

1, 3, 5, 7 2, 6 4, 8

2, 4 F7 G5 E_b5

EXAMPLE 6 ADVANCED LICKS RON JARZOMBK

This lick uses the eight note C Half-Whole Tone scale (C-D_b-E_b-F_#-G-A-B_b) to create a phrase of five 16th notes (including the rest), followed by a phrase of seven 16th notes. Against this, the drums play different rhythmic groupings. Take note of the

picking sequence, as this allows alternate picking throughout. For the metal tone, use a bridge humbucker and considerable gain. If using an overdrive pedal, set the tone in the middle and the gain low to tighten the bass and mid frequencies.

♩ = 110 C5

E B G D A E

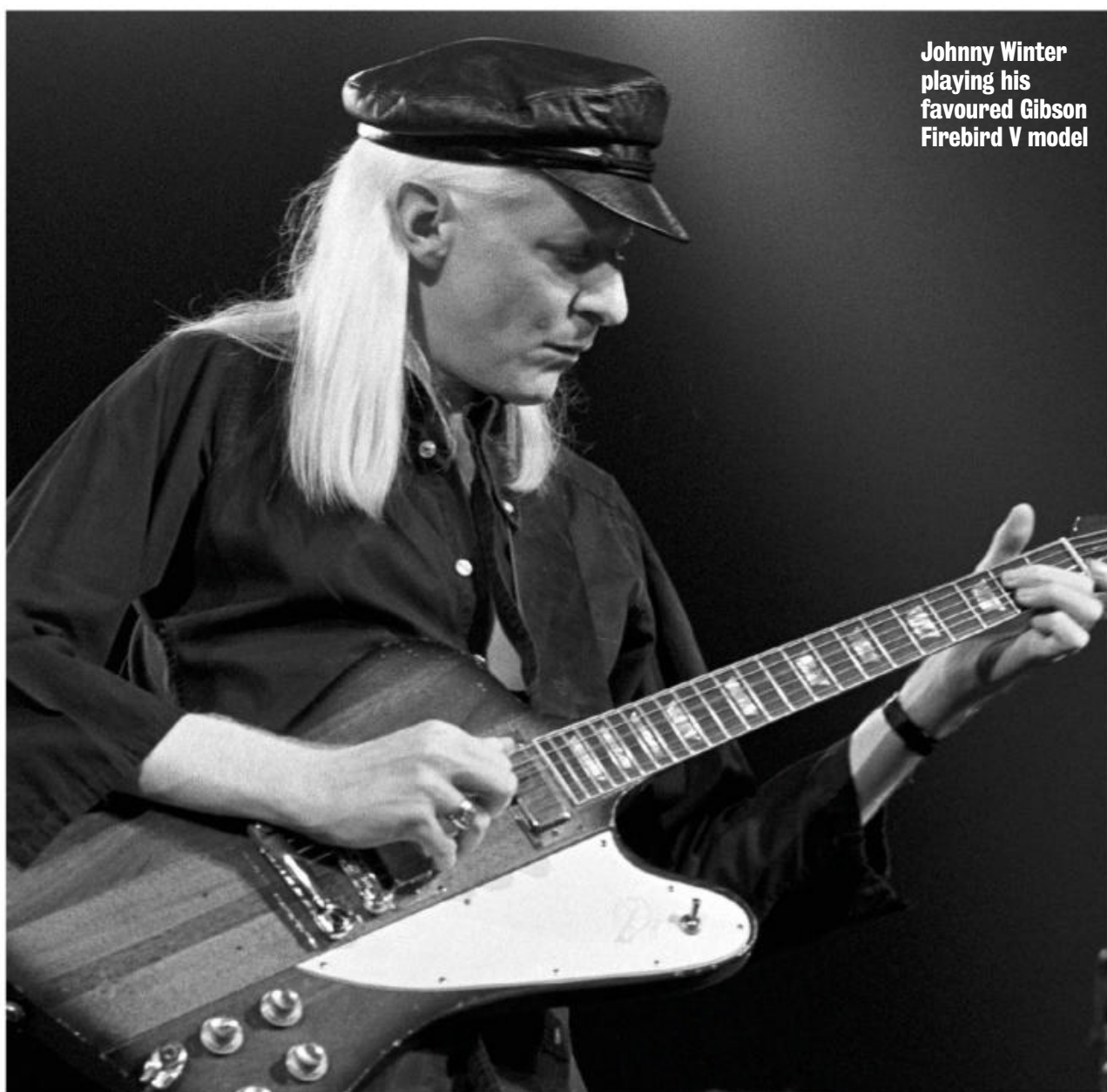
1 2 3

Play 8 times

JOHNNY WINTER



This month **Phil Short** explores the virtuosic style of a Texas blues-rock firebrand with two uptempo, swinging 12-bars for you to learn.



Johnny Winter playing his favoured Gibson Firebird V model

Brought to you by...



career forever. Fellow bluesman Mike Bloomfield invited him to play a show with him at the now legendary Fillmore East in New York City. Columbia records executives were present, and within a few days of hearing Johnny play, they signed him with a whopping \$600,000 advance; apparently the largest in the history of the business up to that point.

As well as being a successful solo artist, Johnny also found himself working with his heroes in the producer's chair, on Muddy Waters' albums I'm Ready, King Bee and Muddy 'Mississippi' Waters - Live.

"It was seeing performers like Muddy Waters and BB King playing live that helped Winters fall in love with the style"

Winter went on to record many more albums, earning Grammy nominations and releasing material right up until 2014. His ferocious sound still grabs the attention of many of today's younger players.

Our two studies explore Johnny's sound within two up-tempo solos, the first with a straight 4/4 feel and the second a fast paced shuffle with plenty of swing. Both solos showcase Johnny's blues-rock approach but with plenty of traditional blues vocabulary and a ton of swing to boot. **1**

NEXT MONTH Phil checks out the playing of **Susan Tedeschi** of the Tedeschi Trucks Band

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: Various

Tempo: Various

<https://bit.ly/GTMAG330>

Will improve your

✓ Alternate picking

✓ Rhythmic displacement

✓ Fire and attitude!

My favourite guitar players all have one unifying attribute: attitude! Whether that be the high-energy tapping of Van Halen, the ferocious picking and vibrato of Yngwie, or the wild blues-rock phrasing of Pat Travers, all these players do what they do with passion, guts and fire. And Johnny Winter is definitely no exception. Johnny displays a wonderfully fluid rock technique alongside

a sophisticated blues vocabulary. What makes his playing stand out is his sustain, fiery vibrato and rapid Pentatonic phrasing.

Johnny was influenced by many of the usual suspects, Muddy Waters, Robert Johnson, T-Bone Walker and BB King, but was also inspired by non guitarists. Little Walter was a sensational mouth organ or 'blues harp' player and Johnny, captivated by his sound, transferred many of his licks and phrases onto the guitar.

Electric blues was his passion, and it was seeing artists like Muddy Waters and BB King playing live that helped him fall in love with the style. By 1967 at just age 23, he had a single and album out with Sonobeat records. However, December 1968 would be the moment that would change Johnny's



TRACK RECORD Rock Me Baby from Johnny's 1969 Album White Hot Blues showcases his wide vibrato and rapid Pentatonic phrases. In 1988, Winter was inducted into the Blues Hall of Fame, the first non-African American to be given that honour. After his death in 2014, Winter was awarded the BB King International Artist of the Year Award, as well as posthumously earning a Grammy for Best Blues Album.

EXAMPLE 1 DOUBLE-STOP AND BENDS WITH VIBRATO

This study utilises Johnny's use of double-stops, quickfire Pentatonic phrases and large tone-and-a-half-bends. For the bends in particular, make sure that you don't add the vibrato too early, but hit the note and sustain the pitch. This will make the note sound more solid and give authority to your delivery.

♩ = 160

A G D

1

A G D A G D

3

A G D A G D

7

A G D A

11

G D A G D A

14

There's a lot of continuous triplet figures in this study that can make it relentless. From bar 9, the phrase over the IV chord is essentially the same thing but rhythmically displaced. Get the phrase into your muscle memory before attempting the whole line. This will make it easier to hear and feel the timing.

56 **GuitarTechniques** February 2022

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JANUARY GT329

GARY MOORE

This cover feature is all about Gary's hard rock and fusion periods, where his playing was unashamedly ferocious. Check out five style examples and four full solos. Plus blues, jazz, shred, Southern boogie, Celtic picking & more!



DECEMBER GT328

JOHN MAYER

John Mayer Blues! He's a fine player in many styles, but he's a natural bluesman. We offer 10 examples and three full solos, Mayer style. Plus: Rory Gallagher, Molly Tuttle, Jennifer Batten, Allen Hinds with Jon Herington & much more!



NOVEMBER GT327

GROOVE GIANTS

Using ideas from 21 great groove guitarists, take your rhythm playing to the next level. Joel Hoekstra plays and explains a great rock solo. Learn a Celtic fingerstyle piece, a Fernando Sor study, SRV blues, Paul Gilbert rock, & more!



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!

Take your solos to the edge using fast repetitive licks, just as Clapton, Gary Moore, Angus, Knopfler and others have done. Watch Marty Friedman play and explain a brilliant rock solo on the stunning Majestic. And so much more!



AUGUST GT324

UNPLUGGED LEGENDS

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

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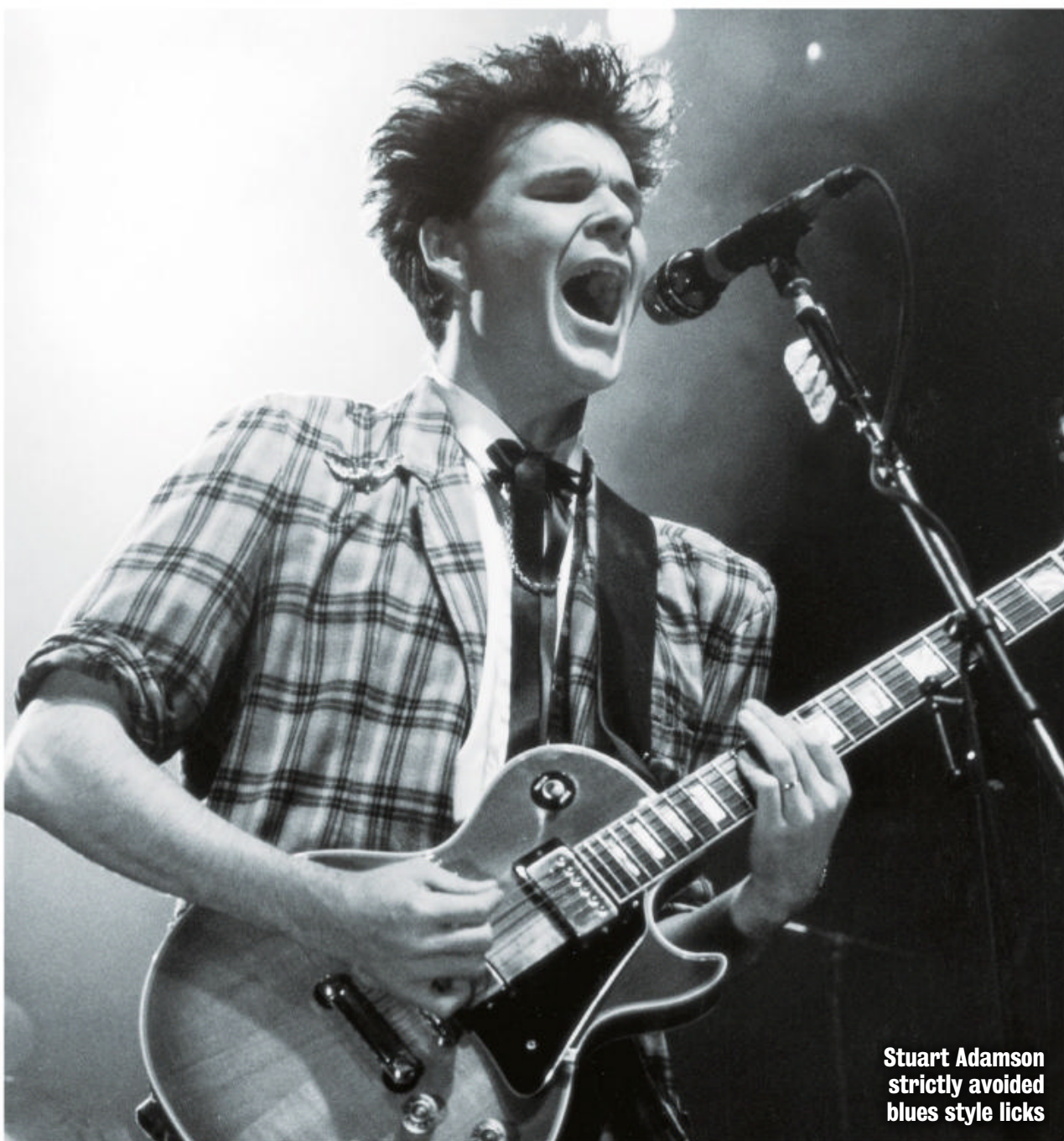
Each back issue costs (including postage and packing) UK: £5.99

BIG COUNTRY

Brought to you by...



This month **Martin Cooper** nips over the border as he remembers Scottish rockers Big Country and the talented but troubled Stuart Adamson.



Stuart Adamson strictly avoided blues style licks

including sold-out tours as headline act and also supporting bands such as Queen, but the band was not to repeat its initial success in the US, even after later trying to deliver a sound that might appeal to that market.

Although continuing to release albums and tour into the 1990s, Stuart Adamson had battled with depression and alcohol addiction for a number of years. He was sadly found dead in a hotel room in America in December 2001.

Big Country have continued to tour with various line-ups over the years, including Mike Peters of The Alarm on lead vocals and Simple Minds bass player Derek Forbes joining the band for a season.

It's the early 1980s sound that we focus on this month, and the track makes use of the military rhythms and bagpipe-type

"The lead lines aren't difficult. It's all about the melodies in the type of parts that Adamson and Watson played together so well"

melodies that Big Country incorporated so well. We're in E Major (E-F#-G#-A-B-C#-D#) and all the notes in the rhythm and lead parts belong to that key. The way the chords are played borrows some of the punk and new wave attitude of Adamson's previous band Skids, and the chord progression is a typical Major I-IV-V (E-A-B). The lead lines aren't difficult, with the possible exception of the 16th-note phrase that ends the solo; it's all about the melodies in the type of parts that Adamson and Watson played together so well. **1**

NEXT MONTH Martin checks out the style of Runaways and glam-rock star, **Lita Ford**

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: E

Tempo: 110bpm

<https://bit.ly/GTMAG330>

Will improve your

- ✓ Military style rhythms
- ✓ Non-Pentatonic lead lines
- ✓ Playing 'for the song'

This year marks the 20th anniversary of the death of Big Country founding member and frontman Stuart Adamson. Along with the likes of Simple Minds and Del Amitri, Big Country were one of the greatest Scottish bands of the 1980s. Blending melodies and rhythms

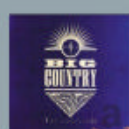
from bagpipe music and military bands, with rock guitar and catchy pop tunes, they were one of the most recognisable bands of the decade, if one of the most unsung.

Founders Adamson and fellow guitarist Bruce Watson were joined by Tony Butler on bass and Mark Brzezicki on drums, and by the time of their second single, Fields Of Fire in 1983, the group had broken the UK top 10. Their debut album sold over a million units in the UK and half a million in the US, driven by the sound of Adamson and Watson's deliberately non-blues guitar tones and playing styles.

More success followed in the UK,



Stuart Adamson and Bruce Watson used an MXR pitch transposer and an Ebow to make their guitars sound like bagpipes. The tone the band favoured employed a lot of 80s effects such as chorus, delay and flanger, although in a more subtle fashion than many other bands. Guitars were generally Strats, Teles and Les Pauls with Fender amps often the choice.



TRACK RECORD Big Country's debut release The Crossing from 1983 featured In A Big Country, Fields Of Fire and Harvest Home, while follow-up album Steeltown included East Of Eden and Where The Rose Is Sown. 1986's album The Seer featured the band's biggest selling UK single Look Away, as well as One Great Thing. A 'best of' album Through A Big Country was released in 1990.

EXAMPLE 1 RHYTHM

This rhythm guitar features percussive muted 16th-note chords so relax your fretting hand slightly to deaden the strings when playing them. The second section will need good string muting in order to aggressively attack the fourth,

third and second strings while muting the higher and lower ones. Keep the chords clipped (staccato) so they punch through the band mix.

RHYTHM GUITAR

♩ = 110

N.C.

E B G D A E

4

9 9 9 / 11-11 11 13 13 13 / 14 13-13 11 11 9 9 9 / 11-11 11 7 7 7 / 9 9 9

5

E

A B E

13 13 13 / 14 13 11 9 9 9 X X 2 2 4 4 X X 0 0 13 13 13 / 14 13 11 9 9 9 X X 2 2 4 4 X X 2 2 11 11 11 / 12 11 9 7 7 7 X X 0 0 2 2 X X 2 2 0 0

8 9, 13

A B E C#m A

9 9 X X 2 2 4 4 X X 9 9 5 5 5 5 2 2 2 2 9 9 X X 2 2 4 4 X X 9 9 6 6 6 6 2 2 2 2 7 7 X X 0 0 2 2 X X 7 7 6 6 6 6 2 2 2 2

11, 15 17

B E C#m A

4 4 4 4 9 9 9 9 5 5 5 5 2 2 2 2 4 4 4 4 9 9 9 9 6 6 6 6 2 2 2 2

19

EXAMPLE 2 SOLO

The lead guitar part relies on the military style rhythms as much as the melodies, and these will need to be accentuated when playing the solo. The speedier line

towards the end will probably be easiest played with strict alternate picking. Use your third and fourth fingers for the quick D#-E-D# note flutter at Bar 31, beat 3.

23 25, 27, 29, 31

LEAD GUITAR

24 25

28

31

SHRED!

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rockschool®



In no Uncertain Terms, **Charlie Griffiths** Introspectively Ascends his Hyperacuity to Extract Greg Howe's signature sound.



Greg Howe
playing his
custom model
Kiesel guitar

ABILITY RATING

★★★★★ Advanced

Info

Key: Various**Tempo:** Various<https://bit.ly/GTMAG330>

Will improve your

✓ Two-handed tapping

✓ Sweep picking

✓ Superimposing arpeggios

Throughout his career Greg Howe has donned many hats, starting in 1988 with his Shrapnel Records self-titled debut which showcased his technical command and creativity. To date Greg has released 10 more solo albums which have progressively evolved into the jazz and fusion genre. Greg has worked extensively as a session guitarist too, having toured and performed with some of the biggest names in pop: Michael Jackson, Christina Aguilera, Rhianna, 'N Sync and Justin Timberlake to name but a few.

We have five examples that offer an insight into Greg's style, from techniques like sweeping and tapping to some jazz-fusion improvisational concepts.

For our first example we start with a moderate speed lick based in A Dorian (A-B-C-D-E-F#-G). Rather than playing a Dorian scale shape, Greg will often prefer four-note arpeggios from the key. In A Dorian the available arpeggios are: Am7, Bm7, Cmaj7, D7, Em7, F#m7^{b5} and Gmaj7. You can experiment by playing each of these sounds over the Am7 backing track and you will hear how each one produces a unique sound, although you remain within the 'Dorian' framework. This approach is called arpeggio superimposition. In our example the lick is based in the Cmaj7 arpeggio, which gives us a Minor 9 flavour over the Am7 chord.

Sometimes however, Howe will need to

simply burn through the Dorian mode with fluidity. Example 2 shows a tapping approach Greg uses which has two hammer-ons with the fretting hand and a tap with the picking hand. This creates an even, synth-like tone distinctly different to the typical one-handed legato approach.

For our third example we combine sweeping, legato and tapping to create some wide octave sounds. The first four notes are played with a smooth, flowing downstroke across the strings, then we remain on the first string and pick out notes from C Ionian (C-D-E-F-G-A-B) using legato and some tapping. You can apply this technique to any arpeggio or scale.

Example 4 is a scale sequence lick using

"Greg has worked as a session guitarist, touring with the likes of Michael Jackson, Rhianna, Justin Timberlake and more"

tapped notes to smoothly descend through the E Blues scale three notes at a time. This is a useful technique for injecting a burst of speed within a solo. The notes fly by, but finger speed is relatively unimportant once you have developed some coordination.

Our final example is another superimposed arpeggio. This time Bm7 over an Em7 chord, which you can think of as 'minor 7 up a 5th' for easy transposition to other keys. This lick also uses chromatic passing notes which add tension and release. Learn the licks slowly and accurately before building up to speed and then practice over the backing tracks. **1**

NEXT MONTH Charlie looks at another brilliant shredder, the fabulous **Tony MacAlpine**



Get the Tone

Greg plays a signature guitar by Kiesel, a Carl Martin Lick Box pedal with Boost, Crunch and Distortion modes, into DV Mark 'Maragold' amps. Greg is known for very rich overdriven tones so you want smooth, sophisticated drive not scratchy square-wave distortion. Use your bridge pickup but tame any over-brightness, and add ambient reverb or delay.



TRACK RECORD Since his eponymous Shrapnel debut Greg's style and sound have grown ever more upmarket and sophisticated. It's worth picking three to try, in order to hear his expansive progression. So do indeed try the Shrapnel offering, then maybe his 2000 release Hyperacuity, and lastly 2017's Wheelhouse. His two collaborations with Ritchie Kotzen, 1995's Tilt, and Project from 1997 are fantastic, too.

EXAMPLE 1

Start with your second finger and pull off to the first finger. Use all four fingers to descend the Cmaj7 arpeggio. Next shift down to the 5th fret to continue the

Cmaj7 in a different position. Focus on keeping the notes even in length and volume for a smooth effect.

♩ = 110

Am7 Am6 Am7 Play 4 times

EXAMPLE 2

Hammer-on using the first and second fingers of your fretting hand, then tap with a fretting-hand finger of your choice to complete the three-notes-per-string

shape. Use the underside of your fretting fingers to mute the treble strings and the side of your palm to mute the bass strings to keep the lick noise free.

♩ = 120

Dm7

8va

Play 4 times

EXAMPLE 3

Sweep across the top four strings while holding down only one finger at a time for note separation. Next hammer-on with second and fourth fingers before tapping

the 17th fret. Finally pull-off through the scale and tap on to the arpeggio notes with your fretting hand. Repeat the lick while changing the tapped note each time.

♩ = 100

C G/B

8va

A F5 G5

Play 4 times

EXAMPLE 4

Play the opening bend at the 15th-fret with your fretting-hand's third finger, then tap down onto the 17th fret with your second picking-hand finger. Start

by playing just the tapped notes which descend the scale, and land on each downbeat. Damp any unwanted strings with either or both hands.

EXAMPLE 4

Tempo: ♩ = 125

Chords: Em9, BU

Staff 1 (Treble Clef):

Staff 2 (Bass Clef):

1

Chords: (8va) Eb9, Dmaj9

Staff 1 (Treble Clef):

Staff 2 (Bass Clef):

2

EXAMPLE 5

Start with a hammer-on from first to fourth fingers, then ascend the Bm7 arpeggio before sliding from 17th to 19th fret with the fourth finger. Now descend the

arpeggio half an octave, and finish with the chromatic jazzy line, keeping the notes even. The final F# note's vibrato is performed by sliding either side of the 16th fret.

EXAMPLE 5

Tempo: ♩ = 120

Chords: Em7

Staff 1 (Treble Clef):

Staff 2 (Bass Clef):

1

Staff 1 (Treble Clef):

Staff 2 (Bass Clef):

2

NEO-SOUL

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RGT@LCM



RGT's **Simon Barnard** explores some of the techniques that has made Mateus Asato one of the hottest young guitarists around.

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: D

Tempo: 78bpm

<https://bit.ly/GTMAG330>

Will improve your

✓ Melodic soloing

✓ Diatonic harmony

✓ Fast Pentatonic picking

At the age of 27, Mateus Asato has already played with top artists such as Tori Kelly, Jessie J and Bruno Mars. On top of that he has not one, but two signature guitars from Suhr and a few other custom products bearing his name. Hailing from Brazil, Asato attended the famed Musicians Institute in Los Angeles in 2013 before finding fame with the help of his

content on Instagram and YouTube.

Asato's guitar playing is incredibly lyrical and melodic, resulting in a vocal-like sound to his phrasing. Combined with great technique and a mastery of the guitar, Asato executes rapid-fire lines that complement his style and add a real sense of excitement.

His picking combines both alternate and economy styles alongside hybrid and traditional fingerstyle technique for a softer timbre and smoother dynamic. It's this incredible command over the instrument and his natural sense of musicality that has led to him playing with some of the music industry's biggest stars.

Asato's early influences were the great shredders such as Steve Vai and John

Petrucci. However, it was when he discovered John Mayer and Jimi Hendrix, and fingerpickers such as Andy McKee, that Mateus started to find his own voice on the guitar. His influences and own musical ability have helped him forge a guitar style that's lyrical and emotive, but also fused with lightning fast runs and tasty vibrato.

Mateus Asato's guitar tone is also beautiful. He varies the drive depending on the situation, but never goes overboard. Even when playing clean he adds a touch of gain for extra sustain. A touch of reverb and delay provide a sense of space and depth.

For this month's piece I have used light overdrive, which goes from fairly clean to a mild crunch depending on the pick attack. A short delay and some reverb complements this sound beautifully. A lot of the time,

"Asato varies the drive depending on the situation, but never goes overboard. Even when playing clean he adds a touch of gain"

Asato uses a neck single-coil which gives him an element of warmth without being too muddy, so I adopted the same approach.

In the examples and study piece, I have included many facets of Asato's style, such as single-string melodies and slides, diatonic 6ths and 10ths, double-stops and speedy Pentatonic runs. So why not add a little bit of Masato's energy and beauty to your playing? I have left off any vibrato markings so as to encourage you to find your own voice by experimenting with different approaches and feels. **1**

NEXT MONTH Simon checks out the Grammy-winning guitarist **Jairus Mozee**



Mateus Asato playing his Signature Suhr guitar

3

4

6

7

6

GAIN

BASS

MIDDLE

TREBLE

REVERB

Get the Tone

A neck single-coil pickup with a bit of light overdrive for sustain will be a good place to start, along with some reverb and delay. Using your guitar's volume control to back off the gain can be a very useful tool especially if, like Asato, you don't like your rhythm tone to be 100% clean; this means you can use the positions on your volume pot to cover all bases.



TRACK RECORD Mateus Asato's album *Rude Cruz* with ANALAGA demonstrates just how musical and fluent he is as a guitarist. But do also check out YouTube as it's full of videos of Mateus playing across a wide range of settings, from jamming in hotel rooms to playing festivals with Jessie J. I would urge you to watch as much content as you can in order to soak up as much of his style as possible.

EXAMPLES

EXAMPLE 1 This first example examines how Mateus uses a combination of single-string ideas and slides to create a melodic, vocal-like sound. Add vibrato where you feel it is appropriate, aiming to replicate a singing voice.

EXAMPLE 2 His use of double-stops is the focus here, an approach made

popular by the likes of Jimi Hendrix. D Minor Pentatonic is the scale of choice, using a couple of positions to move up and down the fretboard.

EXAMPLE 3 This starts off with a sliding Dm arpeggio followed by a Dm7 idea landing on the 9th (E). The final bars begin with an Fmaj7 arpeggio lick.

♩ = 78 bpm

Dm7

E
B
G
D
A
E

1

4

Ex 2

EX 2

Dm7

E
B
G
D
A
E

8

10

Ex 3

Ex 9

Dm7

14

EXAMPLES

EXAMPLE 4 Here's how Asato uses diatonic 6ths to create melodic lines. He can often be seen playing ideas like this using fingerstyle technique, moving his pick in between his first and second fingers to keep it hidden.

EXAMPLE 5 This final example shows how Asato uses segments of the Minor Pentatonic scale to play fast lines up and down the neck. Not only do these sounds great, they look impressive too! Don't worry if you need to drop the tempo before playing along; just use a metronome to help build up speed.

17

Ex 4

Dm7

E B G D A E

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

5 6 5 7 5

20

Ex 4

Dm7

E B G D A E

2 3 3 5 5 7 7 8 8 10 10 12

22

Ex 5

Dm7

E B G D A E

15 13 11 10 8 6 5 3 5 8 6 15 14 12 10 8 7 5 3 5 8 7

8 6 7 7

26

Ex 5

E B G D A E

5 7 6 8 5 8 10 8 10 8 10 7 10 12 10 13 10 13 15 13 15 13 14 12 10 12 10 13 10 13 15 13 15 13 14 12 15

28

Ex 5

E B G D A E

13 15 13 15 13 14 13 10 13 10 12 10 8 10 8 5 8 6 8 6 7 6 7 5 7 5 7 5 7 5 8 5 5

MATEUS ASATO STUDY PIECE

[Bars 1-9] We set the scene for this month's piece with a melodic line with slides and double-stops. The main lick is almost identical to the one used in Ex 1 of the exercises. However, this version is in D Major rather than D Minor. The melody is shifted up an octave halfway through, which is a common musical device.

[Bars 10-17] Here's a series of licks using 10ths and double-stops. The 10th licks in the first couple of bars can be played with a pick or using a hybrid or fully fingerstyle techniques. The double-stops outline the chords using the corresponding Major and Minor Pentatonic scales.

♩ = 78 bpm

1

5

9

12

15

MATEUS ASATO STUDY PIECE

[Bars 18-25] In the solo, each chord is tackled by using its corresponding Pentatonic scale. So in bar 18 we play D Major and A Major Pentatonic over each chord before shifting to B Minor Pentatonic (with added 9th) in bar 19. Almost every note is picked so take some time to build up your stamina if need be.

[Bars 26-31] The piece comes to a close with the opening melody reintroduced before ending with a series of double-stops and a final slurred lick in the last bar. Use vibrato liberally during this piece - see what style and speed works for you but keep it smooth to make the guitar 'sing' as much as possible.

The sheet music is divided into two systems. The first system covers bars 18 to 25, and the second system covers bars 26 to 29. Each system includes a treble clef staff with a key signature of two sharps (D major) and a bass clef staff showing the fretboard with fingerings and picking patterns. Chords D, A, and Bm are indicated above the staff. The music is a study piece for guitar, focusing on pentatonic scales and picking techniques.

Bar 18: D Major Pentatonic (D-E-F#-A-B) and A Major Pentatonic (A-B-C#-E-F#) over D and A chords. Fretboard shows 5-7-9, 7-9-11, 10-12, 10-12-9, 10-9, 12, 12-10-12-10, 11, 10-10-7, 9-7, 9-7-9, 7-9, 7-9-7, 9-9, 7-10-7, 7-10, 7-10-7, 10.

Bar 19: B Minor Pentatonic (B-C-D-E-F) with added 9th (A) over Bm chord. Fretboard shows 10-12, 10, 12-15, 12, 14, 15-17, 14, 17-15, 16, 11, 14, 16.

Bar 20: D Major Pentatonic over D and A chords. Fretboard shows 15-17, 14-17-14, 17-15-17, 14-17-14, 17-10-12, 9-12-9, 12-10-12, 9-12-9, 12.

Bar 21: B Minor Pentatonic over Bm chord. Fretboard shows 10-12, 10, 12-15, 12, 14, 15-17, 14, 17-15, 16, 11, 14, 16.

Bar 22: D Major Pentatonic over D and A chords. Fretboard shows 15-17, 14-17-14, 17-15-17, 14-17-14, 17-10-12, 9-12-9, 12-10-12, 9-12-9, 12.

Bar 23: B Minor Pentatonic over Bm chord. Fretboard shows 7-10, 7-10-7, 10-7-10, 7-10-7, 7, 10-7-10-7, 9, 7, 9, 7, 9, 9-11, 10-12, 10-12/14, 11-14, 12-15, 12-14/17.

Bar 24: D Major Pentatonic over D and A chords. Fretboard shows 9-11, 10-12, 10-12/14, 11-14, 12-15, 12-14/17.

Bar 25: B Minor Pentatonic over Bm chord. Fretboard shows 14-10, 12, 11-7, 9-7, 9, 7, 3, 5, 7, 10, 5, 5, 7-5, 7, 5, 7-4, 7-4, 5, 3, 5, 7, 10, 5.

Bar 26: B Minor Pentatonic over Bm chord. Fretboard shows 10-12, 10, 12-15, 12, 14, 15-17, 14, 17-15, 16, 11, 14, 16.

Bar 27: D Major Pentatonic over D and A chords. Fretboard shows 15-17, 14-17-14, 17-15-17, 14-17-14, 17-10-12, 9-12-9, 12-10-12, 9-12-9, 12.

Bar 28: B Minor Pentatonic over Bm chord. Fretboard shows 7-10, 7-10-7, 10-7-10, 7-10-7, 7, 10-7-10-7, 9, 7, 9, 7, 9, 9-11, 10-12, 10-12/14, 11-14, 12-15, 12-14/17.

Bar 29: D Major Pentatonic over D and A chords. Fretboard shows 9-11, 10-12, 10-12/14, 11-14, 12-15, 12-14/17.

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ROCKABILLY LICKS



In this brand new series from Fundamental Changes, **Darrel Higham** shows how to play authentic rockabilly rhythm and lead guitar.



Brought to you by...

FUNDAMENTALCHANGES

Darrel Higham
playing his Eddie
Cochran style
Gretsch 6120



ABILITY RATING

★★★★★ Moderate

Info:

Key: Various

Tempo: Various

<https://bit.ly/GTMAG330>

Will improve your

✓ Rockabilly repertoire

✓ Chord knowledge

✓ Mixing of Pentatonics

Rockabilly is a term that describes the melting pot of styles that emerged as one of the earliest offshoots of rock and roll music in the early 1950s. Rock and roll had emerged in the US during the late 1940s, and itself was a mixture of blues and country – specifically rhythm & blues and western swing, with its jazzier chords and ‘swinging’ rhythm. However, it wasn’t labelled rock and roll until the mid-50s.

Many consider rockabilly to be the purest form of rock and roll. It’s a joyful music, with driving, infectious rhythms and characteristically dynamic guitar work. It

has a particular feel, but more importantly a specific sound all its own. There is nothing quite like it and once you get hooked on the sound, you realise that it’s about more than just music – it’s a lifestyle.

In this series of articles, I’m going to teach you some signature rockabilly licks

“Once you get hooked on the rockabilly sound you realise it’s about more than just music - it’s a lifestyle”

– the authentic lines you absolutely must know. We’ll move on to learn some of the classic rockabilly rhythm techniques. Then we’ll spend two sessions looking at how to play in the style of some of rockabilly’s pioneering guitar players, such as Eddie Cochran, Scotty Moore (Elvis Presley), Cliff

Gallup (Gene Vincent) and Brian Setzer (Stray Cats), who came along later on.

Every genre of music has common phrases that are essential to know if you want to sound authentic. Attitude, feel and tone are as important as the notes being played in rockabilly, so do listen to the audio examples before you play the licks.

Rockabilly riffs and licks tend to be very closely linked to the chords over which they’re played, and the licks often follow the chord shapes as they move around the neck. The first few examples here are based around a G Major chord in third position. Because rockabilly bands invariably include an upright bass player, I tend to avoid playing root notes on the sixth string.

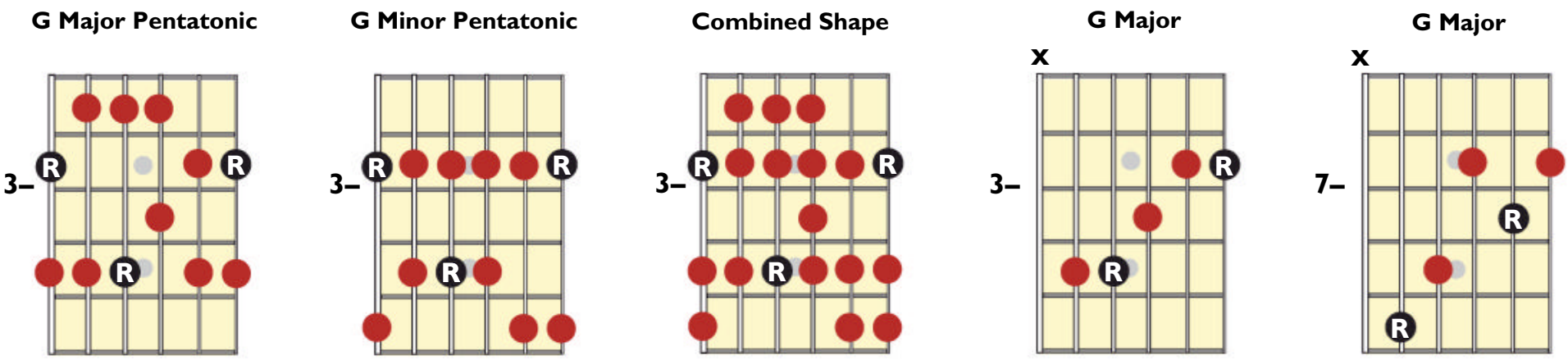
To solo over this chord, rockabilly guitarists will freely mix and match Major and Minor Pentatonic scales, much like a blues guitarist does. Combining the two scales enables us to play in a single position on the fretboard, but have access to more note choices for licks. This is illustrated in the diagrams opposite. The third diagram is a hybrid shape that combines both scales into one. Many rockabilly lines jump between Major and Minor tonalities, so it’s useful to have this combined shape under your fingers. Good luck! 🎸

NEXT MONTH Darrel brings us his second lesson on the joys of playing **Rockabilly guitar**



TRACK RECORD Bluejean Bop is the inaugural album from Gene Vincent’s Bluecaps with the incredible Cliff Gallup on guitar, and Elvis Presley’s The Sun Sessions features the wonderful jazz guitarist turned rocker, Scotty Moore. The Eddie Cochran Memorial Album highlights many of the legend’s greatest tracks, while their eponymous album Stray Cats shows a 17-year-old Brian Setzer burning up the fretboard!

DIAGRAMS G PENTATONIC PATTERNS AND CHORD SHAPES



EXAMPLE 1 ROCK AND ROLL MEETS BLUES

An absolute staple rockabilly lick. Although a clichéd blues lick on the face of it, it takes on a different feel when played with the classic rockabilly tone and attitude.

Example 1 musical notation. It features a treble clef staff in 4/4 time with a tempo of 164 bpm. The key signature has one sharp (F#). The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The bass staff shows a sequence of fret numbers: 3, 4, 3, 3, 6, 5, 3, 5, 3, 4, 5, 3. A vertical line separates the first measure from the rest of the phrase. A '1st time only' bracket is at the end.

EXAMPLE 2 APPROACH NOTES

The next lick sneaks in an extra note that's not in our hybrid scale pattern (the D $\flat$ note on the 4th fret, fifth string). This is a chromatic approach note, an idea borrowed from jazz where we anticipate a chord tone by approaching it from a semitone below or above.

Example 2 musical notation. It features a treble clef staff in 4/4 time with a tempo of 164 bpm. The key signature has one sharp (F#). The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The bass staff shows a sequence of fret numbers: 3, 4, 5, 2, 0, 2, 3, 4, 5, 3. A vertical line separates the first measure from the rest of the phrase. A '1st time only' bracket is at the end.

EXAMPLE 3 LONGER BLUESY LINE

Here's a longer line that begins with the same bluesy cliché, then loops back on itself before extending the line. To end the phrase, I add a common blues move where the G Major chord shifts down to F Major. This usually occurs before the change to the IV chord (C Major in a G blues).

Example 3 musical notation. It features a treble clef staff in 4/4 time with a tempo of 164 bpm. The key signature has one sharp (F#). The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The bass staff shows a sequence of fret numbers: 3, 4, 5, 3, 4, 3, 6, 5, 3, 5, 3, 4, 3, 6/7, 3, 6, 5, 3, 5, 3, 4, 5, 3, 2, 4, 3. A vertical line separates the first measure from the rest of the phrase. A '1st time only' bracket is at the end.

EXAMPLE 4 UTILISING OPEN STRINGS

Here's a variation of the previous idea that extends the lick up the fretboard. In bar 3, I play an open-string pedal tone idea to help ascend the neck. A lot of

rockabilly tunes are written in open-chord, guitar-friendly keys, so you'll often hear guitar breaks that include lines utilising the open first string, like this one.

♩ = 167 bpm

G

E
B
G
D
A
E

1

EXAMPLE 5 INCORPORATING DOUBLE-STOPPS

The next lick begins as a single-note line, then moves into a slippery double-stop riff.

♩ = 167 bpm

G

F

E
B
G
D
A
E

1

EXAMPLE 6 TRANSPOSING FAMILIAR IDEAS

This line is played over chord IV (C Major) in a G blues. Any of the licks you've already learned can be transposed and be played at the 8th fret instead of the 3rd (based on the C barre chord shape at the 8th fret). As an alternative, we can outline the C Major chord by playing a simple double-stop riff like this.

♩ = 151 bpm

C

E
B
G
D
A
E

1

EXAMPLE 7 TURNAROUND LICK

The next lick is an idea you can play as a blues progression turns around. In a G blues, the V chord (D Major) is played before the progression resolves to the I chord (G Major). Play the fast slides in bar 1 with plenty of attitude and make them sound really big!

♩ = 152 bpm

D

G

E
B
G
D
A
E

1

EXAMPLE 8 COUNTRY STYLE 6THS

Here's an idea stolen from country guitar playing – playing phrases in 6ths. If you play any note in the G Major scale, then walk up five more scale steps, the note you arrive at is a 6th interval away from the first note. You can invert this idea and walk down the scale too. Once you hear how this sounds, you'll recognise it immediately, as it's a feature of nearly all country guitar solos, and quite a few rock and roll ones too. The 6ths are played over the D chord in bars 1-2.

♩ = 155 bpm

D G G5

EXAMPLE 9 DISPLACED OCTAVES

A common rockabilly move is to play displaced octaves, as used over the D chord in this example. The idea here is that you play an octave shape, but don't hit the notes at the same time (as is common in jazz). Instead, the lower note is played first, then the same note an octave higher is played a fraction later – just like the 6ths in the previous example. I'm also using a chromatic idea here, beginning on the D Major chord, then ascending one fret at a time to fill out the bars.

♩ = 170 bpm

D G

EXAMPLE 10 BENDY ROCKABILLY LICK

Finally, here's a lick played in a higher position that starts with a bend. Bending notes is relatively rare in rockabilly playing, but it is done occasionally for effect.

♩ = 165 bpm

G 1/4



CELTIC FINGERSTYLE



The famous new year piece, Auld Lang Syne has been played by countless guitarists over the decades. Check out this new arrangement for solo acoustic by **Stuart Ryan**.



The great John Renbourn playing his Gibson J-50

ABILITY RATING

☆☆☆☆☆ Easy/Moderate

Info

Key: G Major

Tempo: 96bpm

<https://bit.ly/GTMAG330>

Will improve your

- ✓ Use of ornaments
- ✓ Fretting-hand legato & slides
- ✓ Fingerpicking melody notes

One of the keys to getting Celtic music sounding 'right' is to introduce ornamentation into your playing. This generally means notes that are sounded very briefly before the melody note, and are known as 'grace notes' in the classical world. Sometimes this can be one note while some players introduce longer

streams of rapid grace notes before the melody. This is all done to mimic the way traditional pieces are played on instruments like fiddles, whistles and pipes. Listen to great Celtic guitarists from John Renbourn to Tony McManus and you'll hear they all have their way of doing it. Typically this involves techniques like rapid legato (hammer-ons and pull-offs) or slides. The challenging thing is that the embellishments have to be so brief that you need a really good legato or slide technique to make them sound cleanly and quickly.

You can't study Celtic guitar without listening to one of its pioneers, English guitarist John Renbourn. Renbourn is one

of the masters who led the way in the genre be it with his duets with Bert Jansch and Stefan Grossman, or during his time with the folk group Pentangle.

Some players really go to town on embellishments while others are more sparse. Generally when decorating a melody, less is more, otherwise your playing starts to become 'florid' or overblown. Try this approach on melodies

"Ornaments are used to mimic the way traditional pieces are played on instruments like fiddles, whistles and pipes"

you are already familiar with so you can hear where the ornaments are being placed. For this reason this month I've arranged Auld Lang Syne for fingerstyle guitar and the first eight bars are played without ornamentation. When you've learned this arrangement try playing it with less or more embellishments and start to think where they should go. But try to always remember the 'less is more' mantra. **1**

NEXT MONTH Stuart continues his series with a standard tuned piece in the **Celtic Style**

Get the Tone

I recorded this with a Collings OM1 Julian Lage model though any good acoustic will fit the bill. Traditionally, OM style guitars provide a fast, even response on material like this but larger bodied guitars will produce more in the low end. For the nimble, more ornamental style like this, a lower action and/or lighter strings can help if you're finding it a struggle.



TRACK RECORD John Renbourn has many solo recordings. His classic 1976 album *The Hermit* is a great starting point as it features his arrangements of several classic Irish tunes. His Celtic instructional material is also authoritative. Tony McManus's *Ceol More* is a great education in traditional playing. Continue your Celtic guitar journey with my fingerstyle books *The Tradition Vols 1 and 2*, and *The Heritage*.

EXAMPLE AULD LANG SYNE

[Bars 1-16] The ornaments start from bar 9 here but remember these need to be only hinted out and so require clean, fast execution so they don't detract from the more important melody. Remember that you may not use so many ornaments in a typical arrangement.

♩ = 96

G5 D5 G5 Cadd9

E B G D A E

1 i 3 m i m m i i p m i m i 3 i m m a i p a

G D5 C5 G5

E B G D A E

6 3 0 0 0 2 0 2 0 2 0 2 2 2 0 0 3/5

D5 G5 Cadd9

E B G D A E

10 3 0 0 0 2 0 0 0 2 3/5 3 0 0 0 3 0 3

G5 D C5 G5

E B G D A E

14 3 0 0 2 0 2 4 5 0 2 0 2 0 2 2 0 0 0 0 3

EXAMPLE AULD LANG SYNE

18

E B G D A E

D5 G5 G9 C

0 0 0 0 0 0 2 0 2 0 2 0 3 0 3

3 0 0 2 3 3 a m a i p

22

E B G D A E

G5 D5 C5 G5

3 0 0 0 0 2 0 2 0 2 0 0 0 0

3 m m p i

26

E B G D A E

Gmaj7 D5 G7 (omit 3) Cadd9

3 0 3 0 2 0 4 2 0 2 3 0 3 0 3 3 5 5

3 m p p i m m

30

E B G D A E

G5 D5 D#dim Em C5 G5

3 0 0 0 0 2 0 2 0 2 0 2 0 2 0 0 0

3

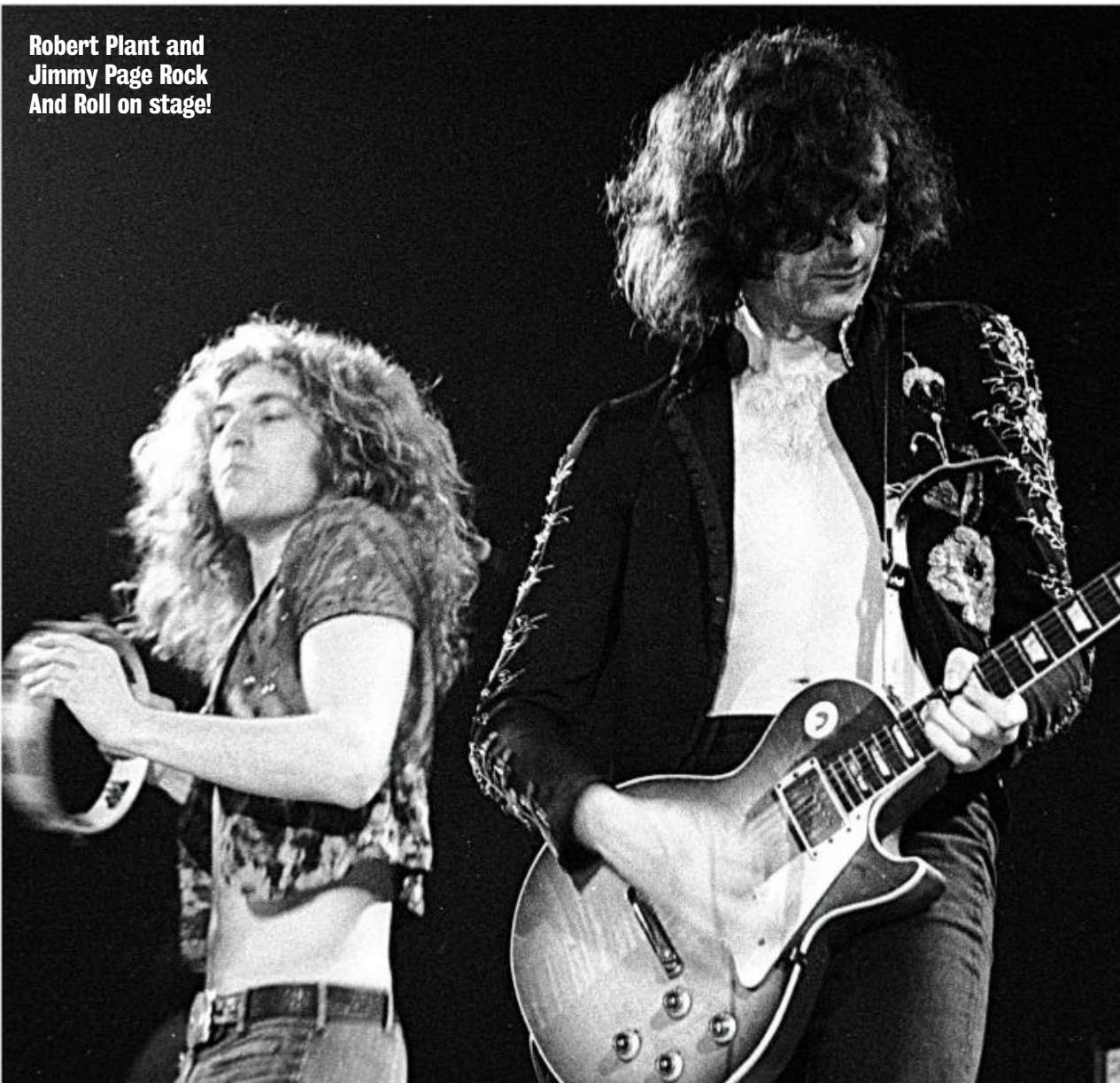
THEM CHANGES

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This month **Andy G Jones** of the London College of Creative Media demonstrates how using the ‘wrong’ Pentatonic can actually sound great!

Robert Plant and Jimmy Page Rock And Roll on stage!



ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: C

Tempo: Various

<https://bit.ly/GTMAG330>

Will improve your

- ✓ Major Pentatonic soloing
- ✓ Melodic phrasing
- ✓ Fretboard knowledge

In this month's column we examine the use of the tonic Major Pentatonic scale over the I and IV chords. Again we're in the key of C. Note that using the C Major Pentatonic over the C Major 7th chord has a very different effect to using it over the F Major 7th chord. This is because the notes of the Major Pentatonic exert different tensions over the different chords.

We've looked at C Major Pentatonic over

C Major 7th before and noticed that, if overused, this can be a somewhat bland sound. Using F Major Pentatonic on top of F Major 7th obviously has the same relative effect, but if we use C Major Pentatonic here instead, the sound becomes much more interesting. Note that this omits the root of the F Major 7th and makes for a more interesting line through the changes. One way to make any scale-based line less predictable is to omit one or more notes - this means that you'll get wider and less obvious intervals. And in a way this is what a Major Pentatonic represents - the Major scale minus the 7th (and also the 4th too).

Our Examples start by using the Pentatonic with the same root as the underlying chord. As we progress, we mix

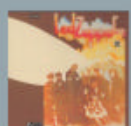
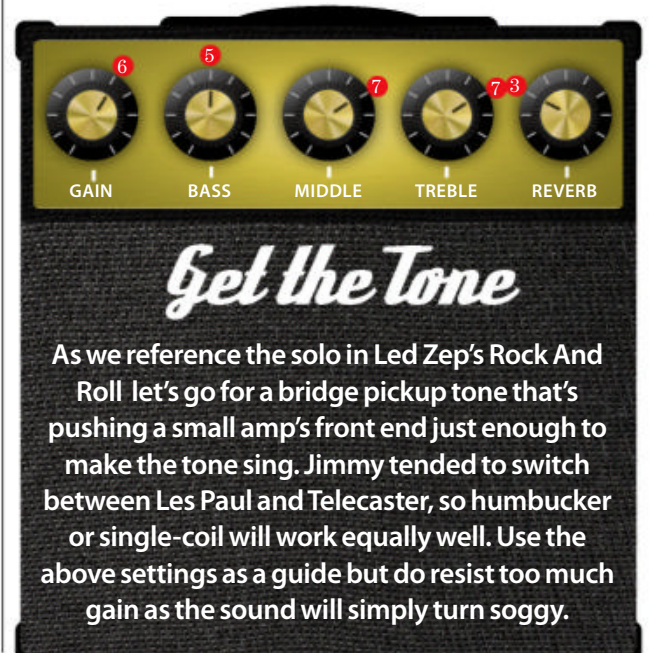
up the use of F Major Pentatonic and C Major over the F Major 7th chord. After illustrating this concept, we add chromatic passing notes to link the different scales. If a note of one scale is followed by a note of the other scale a tone away, the gap can be filled with a chromatic passing note.

Our final example uses a device called sideslipping, where we insert a set of notes a semitone away from the scale - this is

“We've looked at C Major Pentatonic over Cmaj7 before and found that, if overused, it can become a somewhat bland sound”

generally used by moving exactly the same pattern of notes up or down by a semitone to create harmonic tension. While this sounds like a purely jazz derived technique, check out Jimmy Page's solo on Rock And Roll by Led Zeppelin for a chromatically ascending pattern. If the first and the last group of notes are inside the harmony the chromatic movement is just heard as a momentary tension, and sounds great. **1**

NEXT MONTH Andy shows some great ideas for playing over m7 chords using **Dorian mode**



TRACK RECORD Two guitarists who are great at choosing guitar tones that, on their own might sound unusual, and yet in the track are perfect, are Jimmy Page and Joe Perry. Have a fresh listen to your Led Zeppelin and Aerosmith albums to see just how masterfully they do it. We'd suggest Led Zeppelin II on, as the first album was played virtually live. With Aerosmith check out Rocks, and Toys In The Attic.

EXAMPLE 1 SWITCHING PENTATONICS

Check out the different tensions over the chords, with F Major Pentatonic then C Major Pentatonic over F. Note how using C Major Pentatonic is more colourful.

Ex 1A

Cmaj7 **Cmaj7** **Fmaj7** **Fmaj7**

♩ = 89 bpm

Root 2nd 3rd 5th 6th Root

Root 2nd 3rd 5th 6th Root

5th 6th 7th 2nd 3rd 5th

C major pentatonic

F major pentatonic

1 1

EXAMPLE 2 USING BIGGER NOTE LEAPS

Example 2 uses the obvious Pentatonics over the chords. However, I deliberately wove a line with some unexpected leaps to create ear-grabbing interest. This necessitated position shifts, while the use of hammer-ons, pull-offs and slides breaks up the articulation.

Ex 2 - C major pentatonic over C major 7, F major pentatonic over F major 7

♩ = 89 bpm

Cmaj7 **Fmaj7**

C major pentatonic

F major pentatonic

1 1

Cmaj7 **Fmaj7**

C major pentatonic

F major pentatonic

3

EXAMPLE 3 CREATING DIFFERENT TENSIONS

Here's C Major Pentatonic over both chords. Notice how each chord creates different tensions for the scale. I used bends to add a flowing rootsy Vince Gill vibe.

♩ = 89 bpm

Cmaj7 **Cmaj7** **Fmaj7** **Fmaj7**

BU BU BD BU BU

8 10 (12) 8 8 (10) (8) (10) 5 8 7 (9) 5 7 7 5 7 5 7 5 5 8 5 3 0 3

1 1

Cmaj7 **Fmaj7**

BU

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

3

EXAMPLE 4 CHROMATIC PASSING NOTES

Our fourth example mixes the two approaches on F Major 7. The first time round we're using F Major Pentatonic, while the second time we alternate the two options but linking the scale with chromatic passing notes (shown as three 'cpn' in the notation) to create a slinkier, slightly jazzy edge.

♩ = 89 bpm

Cmaj7 **Fmaj7**

C major pentatonic F major pentatonic

BU BU BD BU BU BD cpn cpn

8 10 10 (12) 8 8 (10) (8) (10) 8 5 7 (9) (7) 5 6 7 6 5 7 5 7 5 7 8

1

Cmaj7 **Fmaj7**

cpn

C major pentatonic F major pentatonic C major pentatonic F major pentatonic

5 8 10 5 8 10 8 9 10 7 8 8 9 10 7 5 8 7 5 7 5 7 5 7 8 5 7

3

EXAMPLE 5 CHROMATICS PLUS BENDS

This example also uses chromatic passing notes to spice up the action - notice that these passing notes are marked 'cpn'. However, rather than the jazzy approach of Example 5, here we add bends and slurs to make the line a little more flowing, perhaps with a more 'fusion' sound.

♩ = 89 bpm

Cmaj7 **Fmaj7**

C major pentatonic F major pentatonic

cpn cpn cpn

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

1

Cmaj7 **Fmaj7**

C major pentatonic F major pentatonic

5 5 8 10 13 10 10 8 13 10 8 10 8 10 9 7 5

3

EXAMPLE 6 FILLING THE GAPS

Here we again alternate the two Pentatonic scales over the F chord and the use of the chromatic passing notes again, adds forward motion. Don't think of it as a theoretical exercise, more like simply filling the gap between expected scale notes.

♩ = 89 bpm

Cmaj7 **Fmaj7**

BU BU BU BD

1

Cmaj7 **Fmaj7**

BU

3

EXAMPLE 7 'OUTSIDE' PENTATONICS

Here we are side-slipping by employing 'outside' Pentatonics. What we're doing is momentarily using Pentatonic patterns that are a semitone away from patterns derived from the scale (the same shape, just a fret apart) to create tension against the chords. Jazz musicians do this a lot and it's a great device to learn.

Now linking the two scales with passing notes - sometimes chromatically inserting "outside pentatonics"

♩ = 109 bpm

Cmaj7 **Fmaj7**

BU Sideslipping

1

Cmaj7 **Fmaj7**

Sideslipping

3

NEW ALBUMS

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

ALBUM OF THE MONTH

ERIC GALES

CROWN

Provogue **10/10**

At a music show in London a couple of years ago, many of the staff of our guitar magazines witnessed a jaw-dropping solo performance from Eric Gales. Even without a band – just a looper and, eventually, a bass player – the man was simply amazing. It was obviously only a matter of time before we saw Eric's ascension to the stratospheric heights of six-string superstardom – and this latest studio album could be the one that puts him there. Produced by Joe Bonamassa and Josh Smith, Crown is Gales' most personal album to date, dealing with the topics of substance abuse, racism and the hope for continuing sobriety and explosive creativity in the future. It's not all lyrically dark and downbeat, though; check out the tongue-in-cheek duel between JoBo and Gales on the title track (which Eric wins by a Delta mile!). And while we're on the subject of the guitar playing on this album, it's quite likely that a new benchmark has been set here. Comparisons to Hendrix and SRV for are inevitable with the Strat-y tone of Gales' Magneto Raw Dog signature guitar poured over every track like a rich syrup. Listen to tracks like You Don't Know The Blues or the mini-track Rattlin' Change for their sheer overdriven firepower or the clean tone balladry of Too Close To The Fire for majestic control. All hail the (new) king! (DM)



RIVERSIDE TRIO

SOMETHING LIKE THE PARK

Outside Music **9/10**

Following his new music and collaborations on Snapdragon, Oz Noy interprets jazz standards with his Riverside Trio album, Something Like The Park. As he discussed earlier this issue (see p30), this was a lockdown band that played in Central Park with minimal fuss but with extensive fun. Among the pieces are All The Things You Are, Anthropology and Have You Met Miss Jones; all played with verve and sparkle. Billie's Bounce is a uniquely laid-back vibe with Oz playing gorgeous chords and sweet melodic passages. Donna Lee is full-on as the melody twists and turns and the band interplay is sharply rhythmic. At an even faster tempo is the

closing Sunny where Oz pulls the stops out as he punches with blazing 16th-note picking. Smoking and sultry! (JS)

BLACK LABEL SOCIETY

DOOM CREW INC

Spinefarm **8/10**

Zakk Wylde is back with his band and shows that few have his capacity for roaring, burning and emoting with his vocals and guitar chops. Doom Crew Inc is a 12-track album that features great guitar duet playing courtesy of Zakk and his co-pilot Trio Lorina. Opener Set You Free is a case in point; like two prized wrestlers their solos tag each other with crazy runs and some of the best wide vibrato in hard rock today. If you hanker for a BLS speciality - a 12/8 groover - you will love Destroy & Conquer which is



infectiously pounding with a head-turning half-time shift that sets up a 'scream and burn' fretboard frazzle-athon section. BLS have a great turn with ballads too and the gorgeous Forever And A Day shows Zakk has a fantastically smooth voice when required (killer bone dry guitar solo too). Dedicated to their touring crew (Doom Crew), the band is as strong as ever! (JS)

PAUL GILBERT

'Twas

The Players Club **9/10**

While Paul Gilbert is multi-faceted - he shreds, he slides, he plays chords and occasionally sings - a 13-track christmas album wasn't obviously on the cards. Thing is, it all works really well thanks to his appreciation of how best to arrange instrumental music for mainstream audiences. So, with family orientated songs such as Frosty The Snowman, Rudolph The Red-Nosed Reindeer and Winter Wonderland he's sprinkled a lot of stylistic, rhythmic and harmonic colour to make them fresh. We Wish You A Merry Christmas is rocking with a big riff, various effected tones and



chords that lean more towards Steely Dan than The Ramones. As for the jaunty melodic intro of Winter Wonderland, Paul has the uncanny ability to be both string skipper extraordinaire and a smooth entertainer at the same time. Let's also not forget the Makita drill melodies, crazy shred tapping and his own Christmas songs (Three Strings For Christmas is for those in the know) too! (JS)

DEEP PURPLE

TURNING TO CRIME

EarMusic **9/10**

While Deep Purple is a massively iconic rock band, resting on their laurels is not for this lot. Following the success of Whoosh! last year, they've now taken to reimagining classic songs with their producer Bob Erin. And while they first started in the late 60s with covers, re-appropriating songs these days makes for very muscular results as Dylan's Watching The River Flow



and Louis Jordan's Let The Good Times Roll both attest. Take for example Rockin Pneumonia And The Boogie Woogie Blues by Huey Smith; Don Airey provides sterling keyboards throughout and Steve Morse plays a wonderful bluesy country-rock solo (those bends are killer!). Fleetwood Mac's Oh Well marries the riffs and melodies of the original with sections that spotlight Steve who burns for the solo and then fronts a stunning classical-rock section later on. Reaching genius level, the closing Caught In The Act fuses elements of Going Down, Green Onions, Dazed And Confused and Gimme Some Lovin'. What this album shows is; the tracks are iconic, but this line-up is positively bionic! (JS)

ROBERT FRIPP

MUSIC FOR QUIET MOMENTS

Panegyric **9/10**

Let's face it, the stay-at-home days of lockdown were hard, and every bit of colour amid the social greyness was welcome. One such unexpected delight were Robert Fripp's weekly soundscapes on social media under the banner Music For Quiet Moments. For those unfamiliar with the concept, this is an enterprise in which Fripp has been engaged for decades and takes the form of looping solo guitar via all manner of outboard gear, layer upon layer, building to a mesmerising symphonic wash. Taken from live recordings across the globe this eight CD package features 52 tracks about which the ever enigmatic Fripp notes, "Quiet Moments of my musical life, expressed in soundscapes, are deeply personal; yet utterly impersonal: they address the concerns we share within our common humanity." All we know is that they are exceptionally beautiful. (DM)



NEXT MONTH

MORE OF THE WORLD'S BEST LESSONS...

FEATURE #2 VIDEO

ANTOINE BOYER

Enchantment

The brilliant acoustic and classical guitarist goes electric with this superb European flavoured jazz groover.

CLASSICAL TAB

MATTEO CARCASSI

Study No. 1, Opus 60

Declan Zapala arranges and transcribes a brilliant etude from the great Florentine guitarist.

FEATURE #3

JIMI MEETS JAZZ

The 7#9 Connection

John Wheatcroft discovers how the 'Hendrix chord' was a staple of jazz guitar long before the Seattle genius!

NEW SERIES!

DARREL HIGHAM

Rockabilly Rebellion!

The UK's top rockabilly axeman's second lesson on how to master this rocky-country-jazzy guitar style!

50 years of rock legato licks will make you play...

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Towards the end of the 60s and through every decade since, blues-rock and rock guitarists have used legato - hammer-ons, pull-offs, slides, and tapping - to play speedy, slippery solos. Jamie Humphries says now you can too!

MORE GREAT LESSONS

30-Minute Lickbag

Six licks in a cool variety of styles

Susan Tedeschi

Play two full blues 12-bars

Lita Ford

Runaways and glam-rock star

Jairus Mozee

Prince sidekick, neo-soul icon

Tony MacAlpine

Five challenging shred licks

Celtic Fingerstyle

A new tune from Stuart Ryan

Them Changes

Dorian mode over Minor 7ths

PLUS ALL THIS...

*Mitch Dalton, Justin Sandercoe
60 Seconds With, Instrumental
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Jam tracks tips and Albums!*

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