

333 SPRING 2022

Guitar Techniques

10 YEARS THAT CHANGED GUITAR FOREVER

ROCK THE '80s

Nail the guitar styles of
a great decade, with 14
examples and 4
full pieces

PLUS: Q&A with Joe Satriani & Frank Gambale
Learn how Clapton mixes Major and Minor
Prince, Bob Marley, Orianthi & more!

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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.



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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.



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Jamie has played with many greats including Brian May. An ex-ACM tutor, you can find him at Jamie Humphries Guitar Studio on Facebook, for lessons.



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.



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

THE 1980s WAS a strange one for music, and it saw my world change out of all recognition. In 1980 I was a guitar repairer for Gibson's UK operation in Braintree, Essex. At that time some of us would go over to Rotterdam to quality control incoming consignments; I'd spend a week in England and a week in Holland.

Then one day parent company Norlin decided to close Braintree and move the whole operation to Rotterdam, so our services would no longer be required. My friend and fellow Gibsonite, Martyn Booth and I made a deal with the landlords of the building that housed the old Gibson repair shop and took it over, spray booth, the Gibson lacquers, specialist tools and all.

As Don't Fret Guitar Repairs we did private work but also had contracts with Yamaha and Fender to undertake their UK repairs. All was going fine until mice in the roof of the main warehouse (we were in a lean-to at the side), chewed through the electrics and caused a fire that incinerated our workshop and its entire contents.

Fortunately we were well covered by insurance, and due to our contacts Martyn went to work for Yamaha and I for Fender.

At Fender loads of famous guitarists would come to select Strats, Teles and so on, and I helped with guitars for David Gilmour, Hank

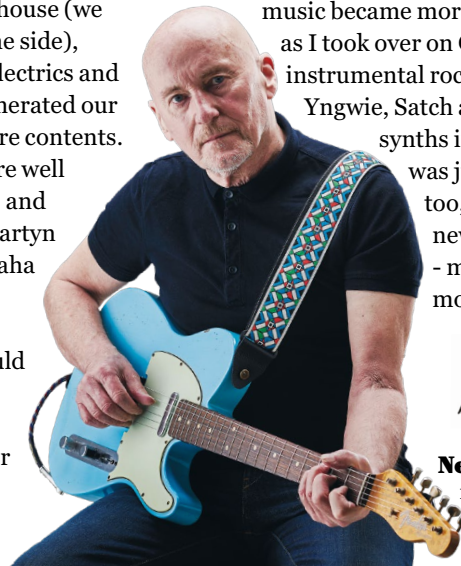
Marvin, Peter Frampton, Andy Fairweather-Low, Freddie Mercury (his white Tele), and the brilliant session guitarist Alan Murphy. I got to know Alan, as he was part of Fender's 'Hot Squad', a band of crack musicians that travelled the land demonstrating the products. He was all over the music of the mid-'80s, playing for Go West, Nick Heyward, Level 42, and Kate Bush, with a Squier Strat and a Fender Super Champ. Alan also features in our fantastic '80s feature.

In 1985 I left Fender to join a fledgling Guitarist magazine, then decamped to the ill-fated but much hyped SynthAxe, before returning to Guitarist, as editor, in 1986.

During those few years music changed massively. Guitar was very much still king, but its styles and sounds had become incredibly diverse. Yes, there was constant talk of guitar synths killing off the guitar as music became more electronic, but just

as I took over on Guitarist the whole instrumental rock scene broke, with Yngwie, Satch and Vai kicking those synths into the dust. Grunge was just around the corner, too, as was the launch of a new guitar magazine - more of which next month! See you then.

Neville Marten, Editor
neville.marten@futurenet.com



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COVER STORY

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PLEASE NOTE...

All audio and video lessons are available online via a bit.ly link (see below) 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 and video (backing tracks, lessons, masterclasses, etc) is also available to download to your computer (hi or lo res). Simply look for the red links on the landing page. Type the bit.ly link below into your browser to get to the GT page:

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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: **Regaining Focus.***

I had a rotten old-school cold a few weeks back. Couldn't talk at all, so no filming, limited meetings, and while I still had lots of 'work' to do, I tried to get a good chunk of practice in too.

But I noticed something scary that I'd never noticed before. Something I'm sure that has been growing for some time but for some reason it hadn't been quite as blatant as it was last week, and it's triggering change.

I made a little list of some things that I wanted to get back into my practice routine, a couple of classic pieces and some Joe Pass arrangements. I sat down to practice and before I'd even got through revising the first page of the Bach Lute Suite, I'd picked up my phone. What?

What triggered that? I sat, phone in hand and just looked at it. I was going to check on how my last song lesson was doing. It was Metallica and I was curious if subscribers were liking it. But while I was practising? No. Not now.

I've had all notifications turned off on my phone for a couple of years, except phone and sms. I'm very aware of the power of social media and the incredible power of TikTok to consume hours. But it's still getting to me.

I'd read a book called *Stolen Focus* (Johann Hari) recently and perhaps had become more aware of my use of tech, but picking up my



Justin asks whether tech is good or bad for us

years, and some have been quite educational and a fun way to spend an evening. Watching old videos of musical legends, interviews and history is fun and has benefits. But if you've limited time to practise, then you don't want to lose hours on click-bait videos and have no time left to get any playing done.

afraid of hard work. I even meditate every day which is a kind of focus practice. But staying off the phone is impossible? It's so damned hard.

I just bought myself a phone with no internet so I'm still contactable if there's a drama, but hoping to break the habit of picking it up so often. That experiment is ongoing, but what soon became apparent was how many 'things other than social media' we use smartphones for - they're VERY difficult to live without. Banking, weather, maps, home alarm. Hell, even my guitar tuner of choice is an app. But most of that stuff is rarely urgent, and we used to live without all that stuff in our pocket. Right?

Is all this tech progress? And what is the price? I suspect that for many of us, part of the problem is a bad sleep, and probably tech is to blame for some of that too. Last year I spent a couple of weeks on an island in the Caribbean and there

was no internet so I hardly touched my phone. And it's some of the best sleep I have had in years. I've banished the phone from the bedroom and stopping any use of the thing after about 8pm, so I have no 'blue light' a few hours before bed, and that seems to be helping (at least my Oura ring sleep tracker says I get more deep sleep!). And better sleep means I'm able to focus more the next day. It's noticeable.

I posted about it on Instagram and had hundreds of comments from guitarists also struggling with attention and focus. Many pointed out that it's not just guitar practice that is of concern. Many shared that they were checking social media while playing with their kids.

And it's not that we are all weak - it's that the tech companies have spent billions on research figuring out how to get as much of our attention as possible. While we can help ourselves to some extent, big tech really needs a boot in the butt too. As society becomes more aware of the problem, I suspect change will be forced, but that's some way off. I don't have many answers, but I'm trying to find some that work for me. We're all different and have different needs and different relationships with the tech in our lives, but I would urge you to examine your own focus, find the things that steal it and see what you can do to become the master of your own attention again.

There is 'bigger picture' stuff here too; that the degradation of our collective attention might be harming the fabric of our society and the future for our children. However, the fact that you bought this magazine probably means you care about your playing, and regaining focus will certainly have a huge impact on that. So please give it some thought as it might improve your life and not just your practice. I wish you all the best!

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

"I SAT DOWN TO PRACTISE AND BEFORE I'D EVEN GOT THROUGH THE FIRST PAGE OF BACH'S LUTE SUITE, I'D PICKED UP MY PHONE. WHAT?"

phone in a practice session had never happened before.

Yes, I am aware of the hypocrisy of a guy whose career was built on YouTube, complaining about the dangers of technology, and it's not like I'm going to stop anytime soon. But when knowledge of how this stuff works is still not enough to defend against it, what is?

I've been down some wonderful YouTube rabbit holes over the

I would bet that there are many thousands, maybe millions, of guitarists around the world facing focus problems that might be affecting their ability to practise, enjoy making music or be creative.

Getting rid of our phone addiction is really difficult, much more so than I thought. I like to think I'm pretty strong-willed. I exercise regularly, I take cold showers every day, I'm certainly not

MITCH DALTON

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

Once upon a ten-to-one-with-possible-overtime, I arrived at Thames Television's studios in fashionable Teddington. So fashionable that, needless to say, they eventually shut it down and flogged the site for luxury riverside apartments. Ho hum. An elderly gentleman was struggling up the steps to the music studio, laden with piles of ancient manuscript, which looked as if they would have been better served displayed under glass in a Jerusalem museum. I confess that my immediate thought was, "Well, whatever this gig is, there ain't gonna be a pension at the end of it." And so it was to prove, although for very different reasons.

I deposited my gear and headed off for a restorative canteen breakfast complete with stunning views evoking the annual Thames Boat Race. Upon my return, I inquired as to the nature of the morning's employment. As was often the way, the contractor (Sid Sax) had provided me merely with date, time and place. "You don't know?" replied Tony Fisher, lead trumpet extraordinaire. "This is The Benny Hill Show, my boy. Play the dots, ask no questions and you'll make a shed load of money." "I will? Gosh and er... golly, for that matter." "Question not your elders, my young friend. For lo, it will come to pass." And with that he was gone in a puff of Benson and Hedges.

For those of you either too young or too long resident in Wookey Hole Caves, Mr Hill was a comedian of not inconsiderable fame and fortune, his stock in trade being traditional seaside postcard humour. Scantly clad young females predominated, frequently in speeded-up film sequences as our hero set off in hot pursuit, doomed always to fail. Deceptively meticulous in both the writing and the production, The Benny Hill Show simply could not keep pace with demand, particularly in the USA. The solution was to recycle individual sketches from previous

shows and compile them into 'new' programmes. And pay a repeat fee for each sketch used. Even for those whose skill set extends only to remedial maths, it's not difficult to deduce that a re-edited six-part series could generate at least 40 musicians' fees. And a new car every couple of years.

Twenty minutes into the session and all seemed to be going tolerably well. Ronnie Aldrich, the Musical Director, appeared content with what he was hearing, as did the star of the show. He kept an ever watchful ear on proceedings and let nothing go until he was entirely satisfied. Let's face it, comedy isn't a barrel of laughs. And then it happened. We played down the next cue and the mood changed in an instant. The two managed to give a passable impression of a huddle and - worse still - approached me

with serious concern writ large on their faces. What had I done? What heinous crime did I commit when playing so many of the right notes?

"Listen. This music cue isn't working with the scene. We think it might add to the humour if we speed up the tempo and maybe you played some country and western style guitar over the same chord

more takes of various lengths in the same vein. No-one one sent me home in disgrace, which was the most I had been hoping for, and thus a personal triumph.

We finished the session and packed away. As I exited the studio, Tony Fisher tapped my shoulder. "Well done, mate. I can tell you right now that you will be booked

"THIS IS THE BENNY HILL SHOW, MY BOY. PLAY THE DOTS, ASK NO QUESTIONS AND YOU'LL MAKE A SHED LOAD OF MONEY"

sequence. What do you think?" The band was duly dispatched to the canteen while the rhythm section remained and I attempted to give them my most adequate Glenn Campbell/Jerry Reed/Chet Atkins stylings. I looked up and to some relief saw smiling faces from the conductor's rostrum. We recorded

for every show henceforth. Do let me know when you get the next dates - you'll probably be one of the first guys they ring!" A lovely thought. And, typical of my last-helicopter-out-of-Saigon career, there was a short interlude punctuated with fantasies of fretting fortune before it came crashing to a juddering halt.

A couple of years and a few shows later, I happened to find myself on vacation in sunnier climes. Tanned, mellow and uncharacteristically stress free, I popped into a beachside newsagent and purchased an English newspaper. There, on the actual, literal, front page of The Daily Telegraph screamed the headline - "Thames TV Axes The Benny Hill Show - Too Sexist For Modern Audience". I'm not bitter. Just poorer. However, buried somewhere within this tragic tale lies a moral to this modern fable. Which is, next time you're asked to enliven a politically incorrect sketch involving a pervy geezer and a bevy of buxom beauties, it's probably not a bad idea to acquaint yourself with styles other than your favourite Joe Bonamassa licks. And in next month's instalment we shall discuss these career enhancers in more detail. So, dust off that banjo, restring that mandolin and stand slightly by...

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



Mitch says that being an all-rounder is the way to get booked

FRANK GAMBALE

Guitar instrumentals have supplied some of music's most evocative moments. Jason Sidwell asks top guitarists for their take on the iconic movement. This month: the Australian jazz-rock supremo and master of sweep picking.

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

FG: The great thing about instrumental music is that it stimulates the listener's imagination. When there's a lyric, then the focus is on the meaning of the words and, to some degree, the music becomes secondary. With instrumental music it's front and centre. When I hear songs on a movie soundtrack with singers under dialogue I find it very distracting. Most times instrumental music works better in movies unless of course there is no dialogue. From a guitar perspective, I love instrumental music because it allows my guitar to become the singer. I approach melody as if I was a singer, to portray the emotion and sentiment purely from the guitar.

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

FG: It's scientifically proven that music reaches into the brain further and deeper than any other medium, more the visual images or words and poetry etc. So, an instrumental piece of music with a strong melody and sentiment can move people to tears. Movie scenes that are romantic or sad use music to amplify the emotion. Without the music the scenes don't have the same impact, so if the desire is to present work for maximum impact, they'd be smart to choose the right music to accompany the presentation.

GT: What do you embrace or avoid when writing or performing an instrumental?

FG: Harmony is an open universe of possibilities. I'm always searching for progressions, harmonic changes that I haven't heard before. It's hard to do! For example, there's a song on my latest album *Salve*, called *Love Is Always The Answer*. When I was writing it on the piano, it's a vocal song with an instrumental bridge. I must have written 20 different bridges until I got what I wanted. I had to really push myself to go beyond 'this will do' or 'that's good enough'. NO! I wasn't going to settle until I could say, 'that's awesome and fresh and I've never heard those chords together before and certainly nothing I have written before'. So that's something I definitely embrace when writing not only instrumental music, but *any* music!

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

FG: It gives the composition direction and contrast. But I have also written songs that don't have the typical structure. There's a song from my *Thinking Out Loud* album called *Magritte*

that is a 16-chord progression that goes round and round. There's another song on the same album called *Infinity*, which from memory has a 10-chord progression that cycles and builds and builds so structure can definitely vary. As I always say, there's no rules when it comes to composing. When you've studied harmony to a high level and written hundreds of songs you really just want to follow your own muse. I'm passionate about chord voicing. I drive my keyboard players crazy because the chord voicing must be absolutely precise. My wife Boca always says to them jokingly at rehearsals, "Do you smoke?" to which they reply "No". Then she'll say, "Well you're going to!!" Hahaha. So yeah, structure can take many forms not just the verse, chorus, bridge form even for instrumental music.

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

FG: It's very important. It's fun to take a vocal song that you love and then play it as an instrumental with all the emotion and expression you can muster, as if you are literally singing. I think one must be careful not to strangle the guitar with too much wide vibrato. That can have a negative effect but of course, it's a personal thing. My favourite singers have great control over their vibrato. They can, for instance, hold a note without vibrato, then add it to the end, that's just one example of how vibrato can be used in a more subtle way. Vibrato on guitar is an interesting thing to me. Vibrato on a fretted

instrument goes from the pitch and above the pitch because the pitch is fixed by the fret. Keyboard synthesiser modulation, which simulates guitar vibrato, goes above and below the pitch with the actual pitch being in the centre of the modulation. This is really subtle but hugely important to me when I play a melody on the guitar. If I'm playing a melody and I want a perfect kind of vibrato, I often play the note I want from the fret below and bend into it so that when I want to give it vibrato it will be above and below the actual pitch. It's subtle but really important for pitch and sound in tune. Something to experiment with dear guitar players!

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

FG: It can begin in many different ways, depending on where I am. If I'm sitting under a tree in my yard with an acoustic guitar I'll play and improvise and usually I will find a progression or hum a melody and it will go from there. I'm often in the kitchen when my wife is cooking and for some inexplicable reason I come up with many song ideas, absent-mindedly noodling while talking to her. I wrote the main

"WHEN YOU'VE STUDIED HARMONY TO A HIGH LEVEL AND WRITTEN HUNDREDS OF SONGS, YOU REALLY WANT TO FOLLOW YOUR OWN MUSE"

chordal structure for two songs on my album, *Coming To Your Senses* exactly that way. One song called *Land Of The Leal* and the other *Up In Beachwood*. They are both haunting and interesting progressions that I wasn't even looking for! The other approach I use is to go to my studio, turn everything on and conjure up a beat or a couple of chords to get me started and then just work at it. It really is work, especially if you really want to create an original and interesting song time and time again. I often am both elated and sad when I finish a cool song. I'm elated because I can sit back and feel good about the new creation, and then sad because, damn! Now I have to write another one.

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

FG: Well, it doesn't mean a thing if the audience doesn't feel something when I'm playing. If I'm playing one of my serious ballads like *Passages*, it's a real tearjerker when played correctly. I go





Frank Gambale is another top fusion player who chooses Kiesel guitars

into a deep zone when I perform that tune (I do for all my tunes but this one in particular). I want them to feel that I was going through a very nasty divorce and had just had one of those classic fights that you think can only happen in the movies. So I head over to the house of a friend, it's freezing and the middle of winter, and it's midnight and I ring the doorbell and no answer. Then I remember, in his damp garage there's a \$20 piano. I go in there and in 20 minutes I had written *Passages*. It was a cathartic experience, a giant weight being lifted off my shoulders. And then I knew exactly what I had to do. This is some serious backstory to an instrumental song that I have only shared with close friends. When I play *Passages*, I remember all this stuff and I want people in the audience to conjure up their own thoughts that bring them to tears from events both past and present. These things happen and you become more compassionate with yourself and others because of the experience. And a better guitar player.

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

FG: Generally this type of approach is logical and makes sense. But it really depends on the song and the situation. If you only have eight bars for a solo, then you want to say something that will be dramatic and hopefully recognisable as you. I generally have more time to play, so solo structure to me is no different to song structure. An analogy would be, if you were to read a long novel with 1000 pages, you don't want the climax and the plot revealed in the first chapter. Why would you bother reading the rest? When my audience is listening, they know I'm going to do my Gambale Sweep thing and let loose at some point, but I like to tease them and dangle the carrot in front of them too. I think that has a greater impact than if I'm shredding away from start to finish. Too much of a good thing is too much.

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

FG: My tone is generally a thick overdrive sound with lots of low mids and not much above 4Khz. I love to roll my tone control almost all the way off. I often have a lot of drive on the amp but then use the guitar for the amount of distortion. Having my guitar volume on 4-5 with loads of drive on the amp is a cool sound and then I crank it to 10 (or 11!). I still love recording with a mic like an SM58 in front of vintage Celestions; it still sounds good to me. I have the API EQ plug-in in my ProTools that enables me to tweak it further if necessary. If I'm using a jazz guitar I record direct through a nice tube mic preamp, and not much else is needed. Acoustic guitars I record mic and direct. I still love the AKG 414 for recording acoustic guitar and voice.

GT: Do you have favourite keys or tempos?

FG: Yes. All of them! I try not to discriminate. However, as guitar players, having open strings is always good. The key of E on guitar is an awful key for a sax player. Their simplest key is E_b. So it often depends on the instrumentation but good musicians aren't limited by keys. They're essentially all the same, no? I love songs that change keys, so in that sense keys are important as a device to add interest and that's always infinitely more interesting than four chords in one key going round and round like way too many pop songs these days. But it doesn't have to be that way!

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

FG: Again, I don't discriminate. Minor or Major is very important modally speaking because Major will produce 'happy' sensations to the listener and Minor keys will produce 'sad or melancholy' sensations to the listener. *Passages*, the song I mentioned earlier is obviously in a Minor key as you can't portray sad emotion with a Major key. Modes, I think, are extremely important to deeply understand for composition and for improvising and soloing. I would feel much less confident without a strong understanding of harmony. I have an 18-hour video course at my FrankGambaleGuitarSchool.com called *Peace & Harmony: The Theory of Creativity*. I called it that because I want musicians to come to peace with theory and learning harmony. Some folks worry that learning theory means they will lose their 'feel' or somehow they'll end up playing jazz. It couldn't be further from the truth. Harmony is just information; think of it as a colour palette; modes and voicings and harmony presents a colour palette from which to create. The more colours you have the more expressive you can be.

GT: Do you have favourite modes?

FG: Again, no discrimination. Every mode has something to offer but if I had to choose one it would be Dorian and Mixolydian ♭6 (mode five of Melodic Minor). Mixolydian ♭6 can be thought of as Aeolian Major - it's both happy and sad (poor confused mode)! It presents one of my favourite

» chord progressions, which, if it were in A would be A to Bm7⁵/A or Dm/A to A. It's a haunting mode. Major scale is also beautiful and deliriously happy. Aeolian, the saddest of all modes. I always say that the word 'modes' was a bad translation from the Greek. Pythagorus, the Greek philosopher who figured out the modes, probably meant 'moods' because that's what they are. Each mode of Major, Melodic Minor and Harmonic Minor has a 'mood'.

GT: What about modulations into new keys?

FG: Yes please! These days I find it hard to listen to a song that's all in one key. It's so dreadfully boring and unimaginative. That's like having a huge colour palette and only using brown! Maybe some tan! With some fancy production skills it can be pretty cool but that's the exception to my ears. Key changes add a huge lift, especially going into a chorus. If it's all in one key that's one extreme and another extreme is some wild jazz standard that is in a different key, every chord. Personally I love key changes and I love chords and I'm always trying to find ones I've never heard. That's hard to do. I've got about 400 songs published, but if I work on it I always find something fresh, and key changes are always present. I don't like to be tied down to any key in particular; when I write, anything goes harmonically speaking.

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

FG: Yes and no. My last two albums are all vocal

tunes and it depends on how adventurous you want to be. It depends on the parts you write for the rest of the band. But yes, for vocal songs the tendency would be to groove hard behind the singer whereas, for a fusion tune everyone's part can be complex.

GT: Do you have strong views when it comes to harmonising melodies?

FG: Composing is an art form which is only limited by your imagination. Harmonising melodies is wide open, you can harmonise exactly along with the melody, or you can use second line counter-melodies (counterpoint), or you can use vocals like a horn section with 'oohs' and 'aahs', and of course pedal tones - the sky's the limit. I love having second-line background vocals. There's a song on my Soulmachine album called Be The Change, where the two background parts complement the lead vocal but they rarely come together in a parallel way. I like the call and answer thing. My album Coming To Your Senses had loads of interesting three and four-part guitar harmony. It's an awesome sound, harmonised guitars. There's a song on that album called Cybernauts (Doctor Who fans?) and in the chorus melody the parts are going in all directions then come together. So yes of course, harmony and harmonising is the bomb!

GT: What three guitar instrumentals have inspired you?

FG: Anything from George Benson's Weekend In LA, or anything from the Breezin' album.

George is an amazing guitar player, full of soul and feel and impeccable time sense. Then, Return To Forever's Hymn Of The Seventh Galaxy, and Theme To The Mothership on the same album. Chick's Fender Rhodes solo blew my mind into tiny little pieces and scattered them across the universe! It's all over a single D note pedal - holy shit! Then deep into the most beautiful and elegant and incredible solo he kicks in a distortion pedal on the Rhodes then - look out!! And a third would be Rocks on the Brecker Brothers album. That Randy Brecker composition twisted my head right around, turned it inside out and then let it all spring back into place. I never heard a tighter groove with the tightest horn section playing the most outside melody! This is not possible, it's not happening! These guys showed me that *anything* is possible and it comes down to the power of your conviction. I would put one more in for fun; The Musician on Return To Forever's Musicmagic album. Compositionally it has every mode, every chord and every rhythm known to man in a single song. It's a *giant* piece of music from the mind of a true genius, Chick Corea. I sure miss him; 36 years I worked with him on and off in the Elektric Band. I can't believe he left us this year, but what a legacy!

For more on Frank visit his website at www.FrankGambale.com and for his guitar school www.FrankGambaleGuitarSchool.com

PHIL HILBORNE'S ONE-MINUTE LICK

Michael Schenker Style Rock Lick

THIS MONTH'S LICK features two ideas frequently heard in the playing of Michael Schenker. The first of these, in bars 1-4, is a repeating bending lick that starts off with a Blues scale derived semitone bend of A (4th) to B, (5) which is followed by the 'target note' of B played again (either twice or once) on the second string. Notice how all the bends apart from those in bar 1 are all 'tone/two-fret' bends. Also, be aware of the underlying '3-3-2' rhythmic accents. These accents fall on the first, fourth and seventh 'eighth' notes and are vital to the idea's syncopated feel. The second idea

in bars 5-7 is a 3rd legato/whammy bar impersonation idea that travels from Em Pentatonic/Blues scale (5th-7) chromatically down to the E Major Pentatonic scale (3rd and 5th). After you reach the 9th position the idea chromatically ascends back to the beginning and, without re-picking anything at all, repeats the cycle three times. In this case, there is an underlying 'crotchet triplet' which has each of the crotchets further divided by three - called a 'nested polyrhythm'. I know this sounds somewhat complicated, but it's not hard to pick up by listening to the audio.

♩ = 131 / 172

E5 D5 E5

With wah used as tone (throughout)

ff

BU BU BU BU BU BU BU BU

14- (15) 12-12 14- (15) 12-12 14- (15) 12- 12- (14) 10-10 12- (14) 10-10 12- (14) 10- 10- (12) 8-8 10- (12) 8-8 10- (12) 8-

1

D5 E5 / D5 / E5 D5 E5

BU BU BU

7-7 7-7 7-7 12-15-12-11-14-11-10-13-10-9-12-9-10-13-10-11-14-11- 14- (15) 15- (17)

9 9 9

Play 3 times

4 5, 6, 7 8

JAM TRACKS TIPS

Use these to navigate our bonus backing tracks

1 High-Energy Blues (E)

We start with a simple blues in E. Try mixing E Major Pentatonic (E-F#-G#-B-C#) with E Minor Pentatonic (E-G-A-B-D) and watch out for your time keeping, especially during the breakdown sections!

2 7/4 Blues (Gm)

Here's a fun challenging blues in G

Minor that switches it up with a 7/4 groove! Start with G Minor Pentatonic (G-B $\flat$ -C-D-F) and get your best Pink Floyd licks ready...

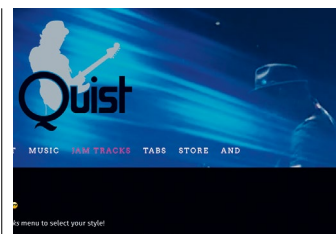
3 2-5-1 Lofi Groove Jam (C)

This jam was made for you to practise that essential 'building block' of not only jazz, but lots and lots of other music as well: The

II-V-I progression. You can use the C Major Scale (C-D-E-F-G-A-B) throughout, but try hitting the arpeggios along the way as well. Dm7 (D-F-A-C), G7 (G-B-D-F) and Cmaj7 (C-E-G-B).

4 F Mixolydian Blues Jam

We finish with a simple F Mixolydian blues vamp. Chords are F and E $\flat$ - and aside from F Mixolydian (F-G-A-B $\flat$ -C-D-E $\flat$) you can think 'blues' and use F Major Pentatonic (F-G-A-C-D) and F Minor Pentatonic (F-A $\flat$ -B $\flat$ -C-E $\flat$). Happy jamming!

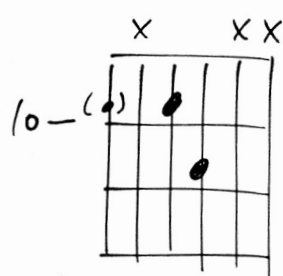


Visit www.Quistorama.com/jamtracks and subscribe to www.youtube.com/QuistTV for more jam tracks. Quist's latest album *Lofi Christmas* is out now and you can find him on Spotify and Instagram, as well as Patreon for his full library of tabs & lessons.

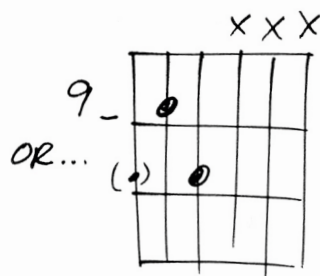
Substitute More Blues Minimalism

WITH RICHARD BARRETT

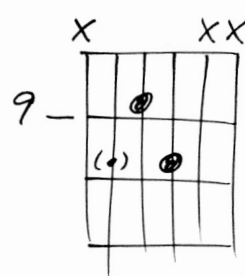
Last month we showed you one of the great chord substitution tricks for blues and jazz. Any 7th chord (Dominant, Major or Minor) can be reduced to two notes: the 3rd and 7th. Those two notes define the chord's flavour. The 5th is usually optional and the root is generally covered by the bass. The first four diagrams show how this applies to a blues in D (with two options for D7).



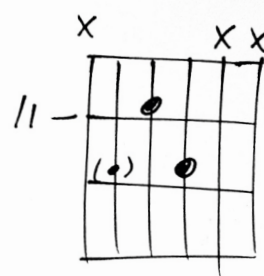
D7
(I chord)



D7



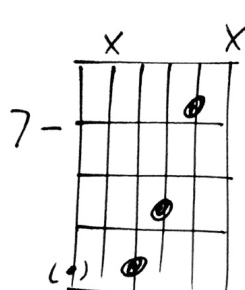
G7
(IV chord)



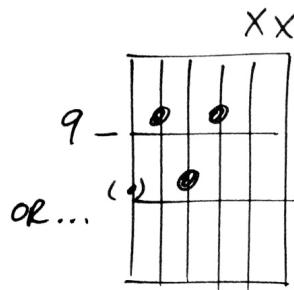
A7
(V chord)

This time, though, we're going to take the concept further, adding the 9th to each chord. These minimal chord shapes make it very easy to add other extensions, while still retaining the clear sound that allows them to blend very well in a full band arrangement. Again, we're simply working

from the standard fifth- and sixth-string root shapes, chopping out the unwanted notes. And again, there are two options for the D9, partly because the sixth-string root gives us easy access to two similar shapes, and partly because it adds variation to the chord we're using the most.



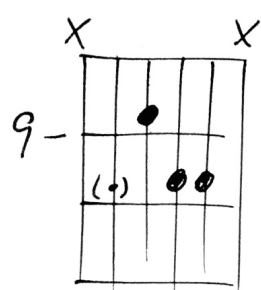
D9



D9

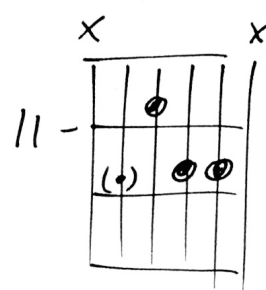
The transformation might not be so obvious here, but the omitted low root (D) and the 7th (C) are both still at the 10th fret. We've then shifted the 3rd (F#) onto the second string, to make space for the 9th (E).

Here's another option for the sixth-string root shape. You should remember that we're still only playing an extended and edited version of the familiar old 10th-fret D Major barre chord shape.



G9

If you've ever played 9th chords before, the next two here might be more familiar to you. It's a stripped-down version of the old funk cliché chord that you'll hear in James Brown songs but which works great in a blues.



A9

Finally, the A9 is the same shape as the G9, but shifted up two frets. To increase your chord knowledge and musical flexibility, you should really learn to play D9, G9 and A9 using all three shapes.

JOE SATRIANI

A minute's all it takes to discover what makes a great guitarist tick. Before he jumped into his limo for the airport, we grabbed a quick chat with one the fathers of instrumental rock, **Joe Satriani**.

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

JS: I use all kinds of picks when recording but rely almost exclusively on 'extra heavy' standard shaped celluloid picks made by D'Addario. They have the right amount of mass for creating a variety of tones, and they're big enough to do all kinds of tricks. However, I've been playing around with the Duralin Black Ice picks lately. They give a very focused tone.

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

JS: I would keep my VOX signature pedals: the Big Bad Wah, Satchurator and Time Machine DDL. The first run of these were really special sounding.

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

JS: I started on drums when I was nine

years old but never achieved a professional level. However, I did start on bass at the same time I was learning guitar and did quite a few gigs in my formative years. And I play a lot of bass on my solo albums. My favourites to play are my Fender '64 and '72 Fender Precision basses.

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

JS: I could, but very, very slowly! Although I learned how to read drum music first, then piano and choral manuscript, the whole reading thing never really clicked with me. Thankfully, I have a superpower that lets me quickly scan a piece of manuscript and devise a method of faking my way through it. It saved me quite a few times in my early years.

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

JS: I use D'Addario American Stage Series Cables exclusively. I make special lengths for each application, always using the shortest possible length for the job. I learned this back in the day when making the *Surfing With The Alien* album; always create the shortest distance between guitar and amp possible.

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

JS: At least once a week I'll put on Jimmie Vaughan's *Ironie Twist* and play along with it, for about an hour! I still can't believe how amazing that track is. It's so curiously simple and perfectly loose, and yet it's so powerful and fun! Jimmie's playing is so direct, with no fluff, just pure attitude. We should all be at least slightly jealous of his mysterious guitar powers!

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

JS: I'm over the whole 'favourite guitar' thing. Ideas are the most important thing to a musician, so, I'd salvage those hard drives first. Better yet, keep all your music on the cloud somewhere. It's safer than on the shelf of your studio closet, and on the cloud it's available for perusing 24/7 anywhere in the world you find yourself.

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

JS: I currently have three favs: my signature Marshal JVM410HJS, my old Peavey 5150 and my '92 Wells Amp built by Matt Wells of NYC. My Marshall is so versatile it would take up too much space in this article to describe all the settings you can store and use on it. Onstage, I mostly use channels three and four in Red mode with the gain on 10. Perfect for melodies and solos and whatever pops into my head in the moment!

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

JS: I would describe it as kind-a-sorta-low. The low-ish action helps with intonation when playing melodies up and down the neck. If it gets too low the sounds gets a little too compressed, because there's not enough room for the strings to vibrate. So, it takes a lot of fine adjustments for every night's performance.

"I'm over the whole 'favourite guitar' thing. Ideas are the most important thing to a musician, so I'd salvage those hard drives first"

GT: What strings do you use?

JS: I still prefer D'Addario .010 to .046 tuned to E₆. However, I keep guitars with .008s, .008.5s, .009s, etc... all the way up .011s at the ready just in case. You never know what's going to make a track have that magic; sometimes it's a guitar with a strange tuning and a set of strings you don't normally play.

GT: Who was your first main influence to play the guitar?

JS: Jimi Hendrix!

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

JS: A Fender Stratocaster, of course, just like Jimi's!



Joe Satriani in classic black T-shirt and shades

"The risk takers are the real superstars: Jimi Hendrix and Jimmy Page"



GT: What was the best gig you ever did?

JS: The next one.

GT: And your worst playing nightmare?

JS: One night I jumped onstage with Alice Cooper for an encore. The amp they plugged me into never worked, so, I stood there looking stupid while Alice and the band played the song, the whole song! His current album was called Hey Stoopid, so, you can draw your own conclusions on that.

GT: Do you still practise?

JS: Yes, I practise every single day. There are so many aspects of my technique that I'm still trying to improve and work out. Consistency and tenacity are essential for self-improvement.

GT: Do you have a pre-gig warm-up routine that's vital to get you ready to play?

JS: Get loose and stay loose but save all the mojo for the audience. They deserve all you have, all the time, every night.

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

JS: Basically, it would be me with Led Zeppelin. I would try not to get in the way of their complete awesomeness!

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

JS: Hard to say. There are innovators, then there are geniuses, then there are performers who have that special ability to reach people, so, how can you rate one over the other? Every list that gets published is so biased, but then, we are all biased because of what we like on a personal level. I still think the risk takers are the real superstars. Jimi Hendrix and Jimmy Page.

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

JS: So many! Jimi's Machine Gun from the original Band Of Gypsies Live at The Fillmore, the Jimmy Page solo on Since I've Been Loving You, Allan Holdsworth on Red Alert, etc...

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

JS: Seriously, I'm still working on that. (Warning: obligatory self-promotion warning) My new album, The Elephants Of Mars has got me very excited. It's definitely got my best playing to date, but then, I'm totally biased, right?

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

JS: It would have to be something that would ensure I could always get a good table at the best restaurants! So, not my fashion sense or singing voice, hmmm... My sense of humour?

GT: And what are you up to at the moment? (Gigs, tours gear, etc)

JS: My new album The Elephants of Mars will be released April 8th. The first single Sahara, is out now! The video was filmed and directed by ZZ Satriani. Watch it over, and over again please. Thank you!

Joe Satriani's new album The Elephants Of Mars is released worldwide by earMusic on April 8th. Info: www.joe-satriani.lnk.to/TheElephantsOfMars & www.satriani.com.

ROCK THE 80S!

In this exclusive feature **Jon Bishop** looks at the wonderful world of '80s guitar. Many of the decade's musical excesses are covered, and you'll also find four stylistically contrasting performance pieces to learn. Let's get ready to rock!

ABILITY RATING

Info <https://bit.ly/3BvSmVy>
Key Various Tempo Various

Easy to Moderate



Will improve your...
✓ Stylistic awareness
✓ Timing and tone production
✓ Lead and rhythm techniques

Welcome to our 1980s guitar extravaganza. The aim of this lesson is to take inspiration from the key guitar styles of some of the 1980s' biggest selling artists. Both rhythm and lead guitar ideas are covered, and we've notated each of these in the 14 stylistic examples. There are also four mini performance pieces to learn, and by the end of working with these, your '80s guitar trick bag should be fully topped up.

The 1980s was a decade of excess. Big shoulder pads, power dressing and expensive production values were to the fore. The '80s also ushered in the MTV era and music became even more consumable, with multiple formats available including the introduction of the CD, in addition to vinyl records, cassettes and VHS video.

Various advances in technology led to the advent of more convenient digital effects

processors, so the classic '80s production values and guitar sounds are often drenched in chorus, compression and ambience. The decade was also synonymous with other advances in music production technology, such as the introduction of drum machines, and a range of great keyboard synthesisers.

The harmony in '80s pop music often had a fusion flavour. Sus and slash chords were very much in vogue and it wasn't uncommon for chart topping hits to feature complex

"The '80s was a decade of excess, with big shoulder pads, power dressing and expensive production values"

chords and arrangements. Unlike today it was also commonplace for even the most mainstream of songs to feature a guitar, harmonica, synth or sax solo.

The sights and sounds of the '80s have made a huge comeback in recent years. Styles like 'Synth Wave' have copied the production values of the '80s with titillating precision, adding new compositions for fans of the decade to enjoy. In fact many modern pop artists have adopted aspects of the '80s sound into their arrangements with great success (Katy Perry, The Weeknd, The Midnight, Taylor Swift etc). Also reboots of classic films (Blade Runner, Ghostbusters, Robocop) and TV series (Cobra Kai, Magnum PI) have become all the rage.

To get our studies going we have recorded seven clean guitar examples in the styles of some of the most popular '80s genres. Guitar effects such as chorus, compression and ambience are suitably overused. We have also recorded seven overdriven

examples using the same over-the-top 'more is more' ethos so prevalent at the time.

Our four performance pieces provide an opportunity to put many of the individual examples into musical context. The first is in the style of the classic '80s rock ballad. This was usually a heartfelt ditty that was often also tied into a major Hollywood movie or two. This type of rock ballad also tended to stay at the top of the singles charts across the world, for most of the year.

The second is in the style of top 40-synth pop. A huge wave of new romantic bands such as Duran Duran, Spandau Ballet and Ultravox emerged, fusing together drum machines, synthesisers, funky rock guitar - and designer suits - to great effect.

The third is a fist pumping mid-tempo rock track featuring lots of palm muting technique (think big hair, make-up and spandex pants!)

To top off our studies we end with the classic up-tempo boogie. Artists as diverse as ZZ Top and Steely Dan through to Joe Satriani achieved great success with this style of chugging boogie stomper.

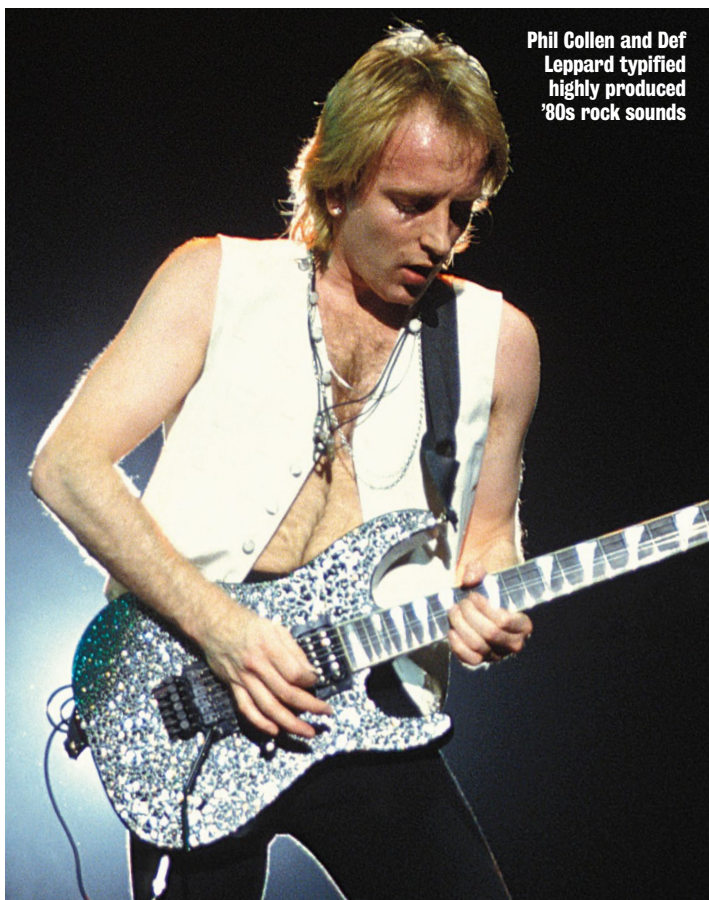
As usual you will find the notation and performance notes for all the tracks here. There are also backing tracks provided so you can play along. Hopefully you can find inspiration for your own playing or songs. **T**

'80S SOUNDS

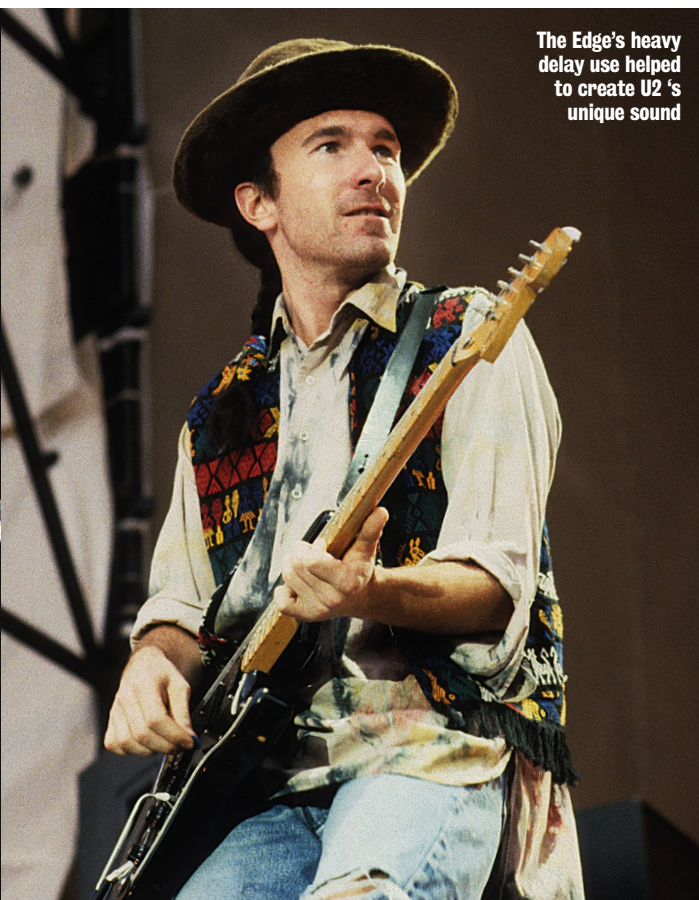
The use of effects and production techniques can really help to bring a track to life. For this article I used period correct hardware and recorded the parts in a similar way to that of the 1980s. My 1989 Ibanez RG750 guitar was useful as a main axe of choice. For the clean examples I recorded this guitar direct into my Universal Audio preamp. This sounds the same as plugging the instrument straight into a recording console in the studio. Recording direct with no amp creates a super hi-fi tone that is precise and sounds very specific to the era. This clean tone can then be teamed up with heavy compression and lush chorus. Reverb and ambience effects were also heavily abused in the 1980s so these can be added liberally to drums, guitars and vocals. For the synth parts I used my Roland Juno keyboard and for the drum programming a gated reverb perfectly fitted the bill (think Phil Collins!).

Get the Tone

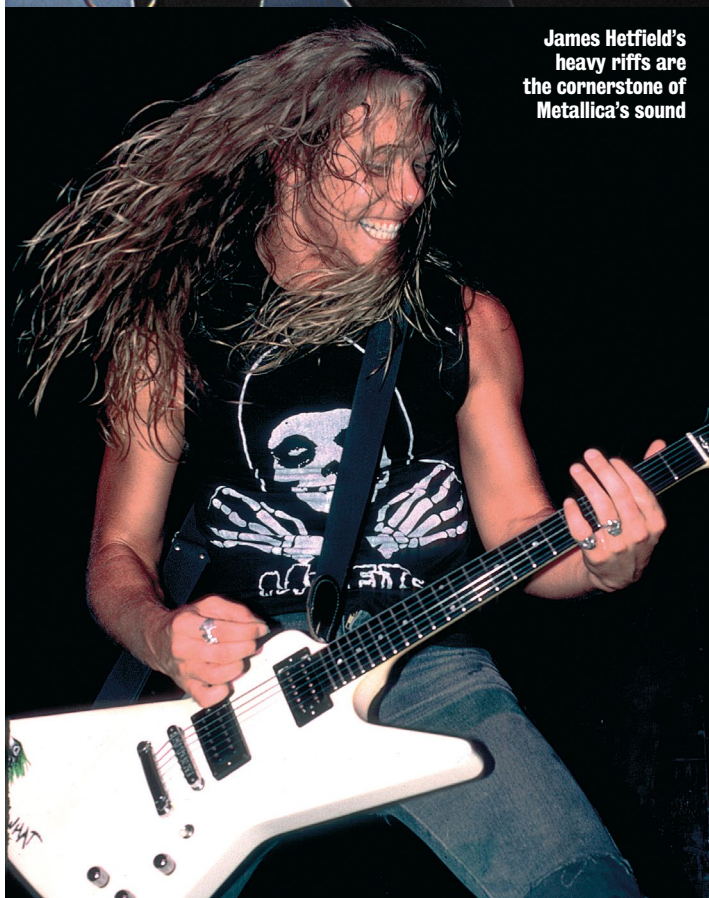
Although the whole gamut of '80s guitar sounds is covered here, from rock to pop to funk and more, it would be impractical to use a bunch of different instruments. So select bridge pickup on one guitar, set the amp quite clean (as above) then add effects as notated at the start of each piece. Generally more is more if you are looking for that '80s sound. When playing in any style it is important to have a suitable tone, so study the tab/notation and use your ears.



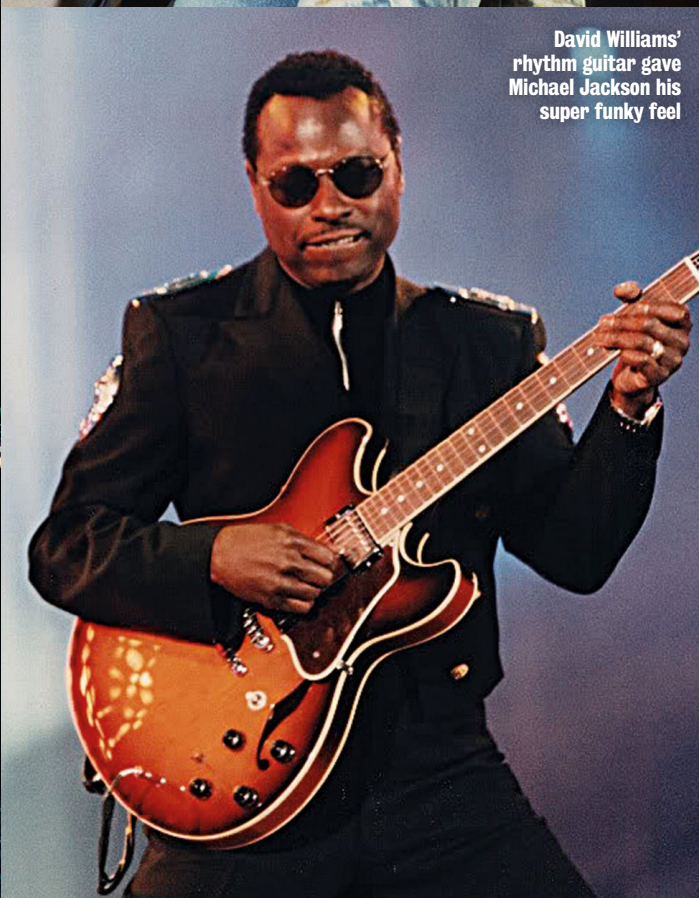
Phil Collen and Def Leppard typified highly produced '80s rock sounds



The Edge's heavy delay use helped to create U2's unique sound



James Hetfield's heavy riffs are the cornerstone of Metallica's sound



David Williams' rhythm guitar gave Michael Jackson his super funky feel



TRACK RECORD There are dozens of fantastic '80s recordings of rock, funk, post punk and pop songs that display the typical flavour of the decade. All of the artists featured in our examples will be good places to do some listening. But we'd suggest the compilation album entitled *The Best Air Guitar Album In The World Ever*, as it contains all the big hits and is singalong material from start to finish.

EXAMPLE 1 CLEAN FUNKY CHORDS WITH CHORUS

chords are answered by bass note popping. You may find it easiest to use the thumb of the fretting hand to hook over the top of the fretboard and play the low C on the 8th fret.

[illegible]

the chord slightly early and then swell the volume so the chord is heard in time. Volume swells sound most effective with lots of ambience and compression.

Musical score for guitar and bass. The guitar part starts with a treble clef, key signature of two flats, and 4/4 time. It includes a "COUNT IN" section, a "Bridge Pickup Clean With Chorus and Delay" section, and two "Cm11" and "Cm13" chord sections. The bass part is a single line with fret numbers 6, 6, 8, 8 and 5, 6, 8, 8. Dynamics include "mf" and "vol" markings.

A little bit of slap-back echo is most effective here. This effect is augmented by the addition of a light palm mute, which adds attack to the notes and accentuates the rhythmic quality of the delay.

fingers on the strings lightly over the fret indicated in the tab. As soon as you strike the string lift your finger off to release the harmonic.

[illegible]

EXAMPLES CLEAN GUITAR

EXAMPLE 5 THE EDGE STYLE DELAY

U2 guitarist The Edge made his use of rhythmic delays a trademark sound. Simply set your delay to a dotted eighth-note (many modern delay pedals have this very function, which will be a great boon here). With this setting engaged

and the level turned up, a syncopated delay repeat is added in to fortify the part. The delay also helps with locking into the beat. You can experiment with striking the strings with a dimple grip pick (Herdin Pick) or a coin as this will increase the attack and accentuate the rhythmic effect.

$\text{♩} = 120$ COUNT IN 2

Bridge Pickup
Clean With Mod Delay
Set to Dotted 8th

f

C C sus4 C F F sus4 F C C sus4 C G G sus4 G

12-12-12-12-13-13-13-12 5-5-5-5-6-6-6-5 12-12-12-12-13-13-13-12 7-7-7-7-8-8-8-7
13-13-13-13-13-13-13-13 6-6-6-6-6-6-6-6 13-13-13-13-13-13-13-13 8-8-8-8-8-8-8-8
12-12-12-12-12-12-12-12 5-5-5-5-5-5-5-5 12-12-12-12-12-12-12-12 7-7-7-7-7-7-7-7

1

EXAMPLE 6 ALAN MURPHY STYLE SUSTAINING COMPRESSION

Alan Murphy was a legendary '80s session guitarist who played with Kate Bush,

Haircut 100, Go West and others. Here we are using compression for a synth pad effect. Strum hard, to provide plenty of level for the compressor to cut or boost.

$\text{♩} = 120$ COUNT IN 2

Bridge Pickup
Clean With Chorus
and Compressor

f

Cm11 Cm13

6 6 5
6 6 6
8 8 8
8 8 8

1

EXAMPLE 7 DAVID WILLIAMS STYLE FUNKY POPPING

David Williams was a master of pop session guitar and his work on hit albums

such as Michael Jackson's Thriller is legendary. To play this popping line keep the fretting hand in contact with the string and only fret the notes when required.

$\text{♩} = 120$ COUNT IN 2

Bridge Pickup
Clean With Chorus
and Compressor

f

Cm11 Cm13

5 X X 5 X 5 X 5 5-8 5 X X 5 X 5 X 8 10 12 5 X X 5 X 5 X 5 5-8 5 X X 5 X 5 6/8 6-4 5

1



EXAMPLE 1 WHITESNAKE STYLE PALM-MUTED ROCK RHYTHM

Lifting the palm off the strings provides the accents and with a bit of practice these can be included at any point in the bar. Use down picking throughout.

EXAMPLE 2 JOE SATRIANI STYLE DIVEBOMBS

string divebomb. To create the high-pitched Satch-style random squealers, use the fretting hand to lightly touch the strings over the pickups.

EXAMPLE 3 STEVE STEVENS STYLE WHAMMY BAR AIDED MELODY

can to augment them and provide a vocal effect. The end of this phrase may take practice, as all the pitches are created by manipulating the whammy bar.

EXAMPLE 4 BILLY GIBBONS STYLE PINCH HARMONICS

you pick. It's worth using the pickups as a visual marker for where the harmonics are, so you can begin to be less random with the harmonics.

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EXAMPLES DISTORTED GUITAR

EXAMPLE 5 VAN HALEN STYLE NATURAL HARMONICS

The way EVH uses natural harmonics to punctuate riffs is another of his

trademarks and has become widely imitated. This example uses the same natural harmonics technique as we looked at in the Johnny Marr example.

♩ = 120 COUNT IN 2

Bridge Pickup With Distortion and Delay

f NH --- w/bar

NH --- w/bar

12

12

1

EXAMPLE 6 TY TABOR (KINGS X) STYLE DROP D TUNING

For this example simply drop the sixth string a tone (two frets) to D. On a fixed

bridge this should be straightforward, but the change in tension on a floating vibrato bridge may require a little more trial and error to get the tuning right.

♩ = 120 COUNT IN 2

Bridge Pickup With Distortion

f

Dsus2 D5 F5 D5 G5 F5 D5 Csus2 D5 F5 D5 G5 F5 D5

PM --- PM ---

Drop D Tuning - D, A, D, G, B, E

1

EXAMPLE 7 METALLICA STYLE USE OF THE DIMINISHED 5 IN RIFFS

For convenience we continue with drop D tuning (D-A-D-G-B-E). The ♭5 (here, A_b)

works great for heavy riffs and bands like Metallica have cashed in on the dark and menacing sound of the dissonant intervals like the ♭5 and ♭2.

♩ = 120 COUNT IN 2

Bridge Pickup With Distortion

f

D5 F5 G5 F5 D5 F5 G5 D5 A_b5 G5 D5 F5 G5 F5 D5 F5 G5 D5 E_b5

PM - PM - PM PM PM PM - PM - PM

Drop D Tuning - D, A, D, G, B, E

1

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PIECE 1 BALLAD ROCK

VERSE [Bars 1-8] These intro chords are relatively easy to play and sound a whole lot more '80s with a bit of chorus added. In bar 7 a lead line is introduced and this can be brought to life with a bit of whammy bar wobble.

CHORUS [Bars 9-17] The solo starts with a scoop of the whammy bar to create an upward glissando. The ascending Minor Pentatonic (R-3-4-5-7) run in bar 13 will benefit from a light palm mute at the start.

VERSE

Am9 D7sus4 D7sus2 G7sus4 G Am9

♩ = 60 COUNT IN

Bridge Pickup Clean With Chorus *f* Let ring----- w/bar

Let ring----- w/bar

Bridge Pickup With Distortion and Delay w/bar

Bridge Pickup With Distortion and Delay w/bar

CHORUS

Am9 D7sus4 D7sus2 G7sus4 G

scoop scoop BU BU BU BD BU BD

PM-----

BU BU

BU BD w/bar

14

PIECE 2 TOP 40 SYNTH POP

CHORUS 1 [Bars 1-8] Our synth jam provides an opportunity to put some of our clean examples into context. It starts with a slightly changed version of Ex 1.

VERSE [Bars 9-16] This section places the David Williams style popping idea we looked at in Example 7 into groovy musical context.

BRIDGE [Bars 17-24] Here we have added in a new breakdown section, where a palm mute is used to chug on a C note. The picking velocity can be increased and the palm mute removed to create a dynamic shift back into the final chorus.

CHORUS 2 [Bars 25-33] The chorus is repeated to end the track.

CHORUS 1
Cm11 Cm13

♩ = 120

COUNT IN 2

Bridge Pickup
Clean With Chorus

f

E
B
G
D
A
E

2

6 6 6 6 6 18-18
6 6 6 6 6 16-16
8 8 8 8 8 15-15
8 8 8 8 8

6 6 6 6
6 6 6 6
8 8 8 8
8 8 8 8

5 5 5 5 5 17-17
6 6 6 6 6 16-16
8 8 8 8 8 15-15
8 8 8 8 8

6 8-10

8

1, 5

8

sim

VERSE

Cm11

Cm13

E
B
G
D
A
E

5 5 5 5
6 6 6 6
8 8 8 8

8/10 8-6 8

4, 8

9, 13

5 X X 5 X 5 X 5 5-8

5 X X 5 X 5 X 8-10-12

5 X X 5 X 5 X 5 5-8

The Bridge section of the musical score for 'The Sound of Silence' is shown. It begins with a treble clef and a key signature of two flats (Bb and Eb). The tempo is marked 'moderato'. The bridge is divided into two parts: 'BRIDGE Cm11' and 'Cm13'. The 'Cm11' part features a melody in the treble clef and a bass line in the bass clef. The melody is marked 'mf' and 'PM'. The bass line is marked '5 - X - X - 5 - X - 5 - 10/12 - 10 - 8 - 10'. The 'Cm13' part features a melody in the treble clef and a bass line in the bass clef. The melody is marked 'mf' and 'PM'. The bass line is marked '3 - 3 - 3 - 3 - 3 - 3 - 3 - 3'. The bridge ends with a double bar line.

[illegible]

PIECE 3 MID-TEMPO ROCKER

VERSE [Bars 1-8] To kick things off we use the palm muting technique we looked at in Example 1 of the distorted examples. The open strings in bars 7-9 can be strummed and allowed to ring alongside the powerchords.

GUITAR SOLO [Bars 9-16] It's time for a rock guitar wig-out! For the solo the scale of choice is the C# Blues scale (C#-E-F#-G-G#-B); however it sounds good to pick out the B Major arpeggio (B-D#-F#) over the B5 chord in bar 13.

Tempo: ♩ = 120

Count In: 2

Bridge Pickup Light Overdrive With Chorus

Chords: C#5, B5, A5, Asus2, B5, Bsus4, C#5, C#m7

Gtr 2: clean upper notes

GUITAR SOLO

Bridge Pickup With Overdrive and Delay

BU (Bend Up), **BD** (Bend Down), **BU BD** (Bend Up and Down)

Scale: C# Blues scale (C#-E-F#-G-G#-B)

Arpeggio: B Major (B-D#-F#)

Bar 1: C#5, B5, A5, Asus2

Bar 2: C#5, B5, A5, Asus2

Bar 3: C#5, B5, A5, Asus2

Bar 4: C#5, B5, A5, Asus2

Bar 5: C#5, B5, A5, Asus2

Bar 6: C#5, B5, A5, Asus2

Bar 7: C#5, B5, A5, Asus2

Bar 8: C#5, B5, A5, Asus2

Bar 9: B5, C#5

Bar 10: B5, C#5

Bar 11: B5, C#5

Bar 12: B5, C#5

Bar 13: B5, C#5

Bar 14: B5, C#5

Bar 15: B5, C#5

Bar 16: B5, C#5

PIECE 4 UPTEMPO SWING BOOGIE ROCKER

To finish we have a fast paced boogie rocker. Keep the feel loose and dig in with the pick. To save space we've used sectional pointers; Dal Segno Al Coda means

go back to the 'squiggle' sign, play the music again until the bar marked al Coda, then jump to the coda (circle with a cross in it at bar 17).

$\text{♩} = 190$ Swung 8ths notes
COUNT IN 2

Bridge Pickup
With Overdrive

A5 **C5** **D5** **A5**

f

1, 5, 13

1 To CODA 2 **D5**

4 8

10 **D. al CODA** **A5**

CODA **F5** **G5** **A5**

17

C5 **D5** **A5**

21



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PAUL GILBERT VIDEO

In this exclusive video performance and tutorial, rock legend Paul Gilbert treats us to a spellbinding guitar solo involving power tools and string skipping. What can possibly go wrong? With **Jon Bishop**

ABILITY RATING

Advanced ★★★★★

Info <https://bit.ly/3BvSmVy>

Key E Major/C# Minor Tempo 225bpm & 75bpm

Will improve your... ✓ Constructing and playing a melody

✓ Use of string skipping ✓ Blending alternate picking and legato

Paul Gilbert exploded onto the 1980s rock scene with his exilliarating solos and powerhouse riffing, like a blend of Eddie Van Halen and Yngwie Malmsteen with extra bite. Since the days of his bands Racer X and Mr Big, he has maintained a fabulous solo career; his recent Christmas album, 'Twas being a case in point. Furthermore, he is a busy educator both online and at his USA guitar camps.

This issue's exclusive track, That's Too Much Like Work was created after he decided that a piece by Jason Sidwell had a few too many chords to navigate (too much like work!). So, due to a limited time window, he opted to record a new piece and played all the instruments, leaving Jason just the task of mixing.

That's Too Much Like Work is constructed in two tempos. The first is a stomping shuffle and to keep things easy to read we have notated this with a 4/4 time signature and swung quavers. The solo section then goes to a slower tempo with a 12/8 time signature.

After his jaw dropping performance (a Makita power drill was used too!), Paul starts his lesson with a handy tip for creating a memorable and melodic motif; vocalise a melody and then add lyrics. The lyrics help to establish an organic sounding rhythm and a sense of meaning. So, Paul's main melody is driven by the words 'That's Too Much Like Work, Work Work Work Work!'. Elaborating further, it's interesting to hear how a virtuosic musician can take inspiration from a simple melody; the nursery rhyme, Frère Jacques. The moral of this is; keeping things very simple (at least in the beginning) can often result in outstanding results.

"While it is important to keep pushing forward and learn new things, it's always worth being mindful of keeping it fun!"



Paul's Ibanez guitar solos roar!

The scale of choice for the melody section is E Major (E-F#-G#-A-B-C#-D#). This scale sounds great as most the chords used are diatonic to this key. For the solo section we shift to the relative Minor (C# Minor so the same fingerings will work).

Paul adds expression using different note lengths and articulations such as string bends, finger vibrato, finger slides and pick rakes (fake sweeps) to add attack, while double-stops help to thicken up the sound. The backing features bass and drums with occasional rhythm guitar so we are working largely in a power trio format.

Paul also uses his guitar's whammy bar, an excursion from his usual hardtail setup. The bar is used to add extra expression to open strings and harmonics.

The use of a power drill to pick the strings was famously featured on Mr Big's Daddy, Brother, Lover and Little Boy (The Drill Song). Paul explains his Makita drill allows

him to have the motor run down after the trigger is released. It has four picks attached and these need to be a light gauge to help preserve the strings. As he explains, clarity

with the drill benefits from the use of fretting-hand muting to keep single-string melodies clear. For his parting advice, it's important to allow time to have fun on the guitar. While it's important to drive forward to improve technique and learn new ideas, we should also keep it fun.

Our notation contains all of the fingerings, articulations and phrasing from the video performance. It'd be well worth taking a close look at the way Paul fingers the phrases. Hopefully there will be a new technique, lick or phrase in here for you to perfect. If you find one you like then memorise it and use it in future where appropriate.

Once you have mastered some of the licks in Paul's solo, why not create your own over Mr Gilbert's track? Good luck!

Paul has released numerous albums with Mr Big and Racer X, plus a plethora of solo and collaborative records - check out his instrumental release, 'Twas. If you are interested in attending Paul's online guitar school

visit www.paulgilbert.com for more info.

Next issue: Australian fusion legend, Brett Garsed returns with a pinch harmonic infused Stratocaster solo on Jason's sultry stomper, Sizzle!

Get the Tone

Paul used his 1983 Ibanez RS315 (with DiMarzio pickups and locking tuners) into Marshall Origin and Fender Princeton Reverb amps. A bridge humbucker really suits this style of fiery playing so if you have one it's the way to go. But almost any guitar will work well for this month's performance, just dial up a modern sounding overdriven tone with plenty of sustain. Paul's pedals (Supro Drive and either a JHS Haunting Mids or the JHS PG-14) provided his overdriven tone.

As Paul has written many guitar instrumentals with impressive chops on display, **Jason Sidwell** asked about his music, technique and preference for thin picks.

GT: Of all the instrumentals you've recorded which three are your favourites and why?

PG: #1 Fuzz Universe. It keeps me honest about my current state of my metal tone and picking (when I dust it off and try to play it). It's a bit of a technical obstacle course, but it feels good when I make it through.

#2 Havin' It has a melody that is very emotional for me. And there is lots of space for jamming and connecting to the band and the audience. It's a very welcoming groove, so I can be comfortable enough to launch some frightening phrases, and enough space to make a musical story to build up to them. #3 Argument About Pie as it really feels like I'm singing, even though it's a guitar. I could finally write a melody which has some spaces in it. And I like the muted chord arpeggios. They were inspired by Carlos Cavazo's playing in the breakdown of Slick Black Cadillac. Long Live Quiet Riot!

GT: What do you find most fascinating about fast playing these days?

PG: Most of the fast playing that I do is still just noodling. I just play and see what my hands will conjure up. Getting the low notes to come out clearly often leads to spending time adjusting the gear. I just rigged up a BOSS GE-7 Equalizer, into a JHS Haunting Mids, into a JHS PG-14 Overdrive, into a TC Electronic MojoMojo, and my low strings are on fire!

GT: And what are you doing as regards this for your own playing?

PG: I just got some .60mm Tortex picks. That's what I used back when I recorded Fuzz Universe. I still love my .50mm Tortex picks, but the .60mm are a lot stiffer, and are nice for some of the faster picking stuff.

GT: Is there a new technique or approach you're looking to expand upon?

PG: Mainly, I just like to play what I hear in my head and to train my head to contain things worthy of playing. Vocal melodies still teach me the most. Ah, and I did learn some of the organ solo in Smokin' by Boston. There are some killer licks in there, and they sound great with a Leslie simulator pedal turned on.

GT: You talk about using thin picks now; why do you like them and have you had to alter the velocity of your picking strokes to accommodate the bigger reflex/return that they make?

PG: I like thin picks because I can feel the pick attack more. My hearing has taken a

beating over the years, and I've found that I look for ways to feel my guitar, since I don't hear it as well. It's important for me to have an amp close by. If I only hear my guitar in the studio monitors, it feels like it loses a lot of life. I like to hear and feel my guitar coming out of a speaker that has only my guitar. And a twappy pick helps me feel what I play that much more.

GT: You strike a great balance between being virtuosic and having fun. How do you keep enthused with playing guitar and what would be your recommendation to others that are perhaps a little too serious with technique?

PG: The danger of technique is sameness. The process of running notes up and down can make you forget about all the expressive contrasts that happen in 'real' music. Short and long. Quiet and loud. Muted, pinched, or sustaining. Moving to a different note, or

staying on the same one. This is huge. In scale practice, you never stay on the same note.

Singers do this all the time! It's good! Leaving space or not leaving space. Playing a chord tone, or not. Emphasising on a strong beat or weak beat. And the list goes on. All these things require technique to play. But 'scales up and down' typically leave these expressive elements so they go undeveloped. Scale practice can have value as it maps out the fretboard in a certain way and it develops some techniques. Its bad reputation is earned by all the stuff that it leaves out. Just keep an eye on your notes, and if they are all the same, see if you can find emotional contrasts. Or just learn some Geddy Lee vocal lines on your guitar. Or Rod Stewart. Or Ann Wilson. You'll find good stuff there!

GT: With the success of your recent christmas album 'Twas, what do you see as being your next album and when?

PG: I'm just doing lots of jamming, and recording, and listening to see what I like best. And maybe I'll do some scales up and down robotically, just to keep it balanced. Stay tuned. I will build it!



PAUL'S GEAR FOR THAT'S TOO MUCH LIKE WORK

"I'm running into two amps. The left channel is a prototype Marshall. I think it is an early version of the Origin series. I have it plugged into one of the 12" speakers of a Bluesbreaker combo. The right channel is a 70s Fender Princeton Reverb. These amps are out of phase with each other, so I used a Lehle P-Split to correct the phase. Both amps are set quiet, clean, and dry. For distortion, delay, and reverb, I use pedals. The Supro Drive is on all the time. And I use the JHS Haunting Mids or the JHS PG-14 to get more distortion. I can't remember which one I used for the recording. One of them for sure! The delay and reverb are the TC Electronic Alter Ego and Arena. I've been using the Lehle 'Little Lehle' to switch the JHS pedals on and off. I just did a Christmas album which actually had some quiet parts in it. The 'pop' from the true bypass footswitch is normally something I don't notice in loud music. But the pops stuck out a bit more on the Christmas songs, so I'm trying the Lehle, as it has a different type of footswitch. It's still true bypass, but it doesn't pop. I do feel a quick drop in volume if I hit the Lehle while sustaining a note, but that might be better than a pop. I'll keep testing it. My drill is from Makita. It has been modified to 'spin down' after the trigger is released. The old Makita drills that I used in the 80s had that 'spin down'. But the newer drills stop immediately when you release the trigger. That's probably good for safety. But it doesn't sound as good for guitar. So Makita modified my new one to work like the old ones."

INTRO [Bars 1-2] The intro contains a vocal count-in and then a three-bar drum fill. The track is a super fast pace. The opening 'Crazy Lick' is demonstrated and

notated in more detail in Examples 1 and 2. However, Paul doesn't play it quite the same for the performance so we have notated how it was delivered here.

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FULL PIECE: THAT'S TOO MUCH LIKE WORK

SECTION A [Bars 13-68] This section features the tune's motif which is repeated and developed and we have called this the chorus. There is a second section that we have labelled as the verse. The two sections are repeated and variations in the delivery are introduced. Paul adds expression with long and short notes

and a variety of articulations including string bends, finger vibrato, finger slides, double-stops, whammy bar, semi harmonics and raking of the pick (fake sweeps) to add attack to the notes. It's well worth learning this section verbatim, but that's a big task so feel free to develop this into your own version.

VERSE

E B5 E B5

33

VERSE

E B/D# B E w/bar

40

CHORUS

B E A E B E

47

A E F# B

54

E B5 E w/bar

60

FULL PIECE: THAT'S TOO MUCH LIKE WORK

SECTION B GUITAR SOLO [Bars 69-98] The B section contains a full-on wig-out in the new key of C# Minor. The tempo also shifts to a much slower one and we have notated this section with a new time signature of 12/8. The solo has a cavalier, go-for-it attitude with the emphasis on feel over precision. The use of

a drill is more than a little unorthodox and we suggest readers 'don't try this at home'. To this end, we suggest you tremolo pick the melodies in this section. To make it easy to read we have notated the places you put your fingers as opposed to all the notes that are played by the drill.

B GUITAR SOLO
C#m
♩. = 75 w/bar

Semi Pinch Harm w/bar

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

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996

997

998

999

1000

[illegible]

(8va)

E
B
G
D
A
E

92

[illegible]

94

FULL PIECE: THAT'S TOO MUCH LIKE WORK

E5 F#5 G#5

DRUM FILL

BU BU BU BU BU BU BU BU BU BU BU

Drill Sound

96

C ♩ = 225 **E B5 E E B5**

Hit With Fretting Finger

99

CHORUS

E A E B E

w/bar

106

A E F# B

3 3 3

112

VERSE

BU BU BD

117

FULL PIECE: THAT'S TOO MUCH LIKE WORK

SECTION D [Bars 134-end] In the outro Paul lets rip with some classic rock style ending phrases. The drums are played live by himself so the timing has a human

element and fairly fluid so we have notated this as free time. It may take a bit practice to get the ending hits in time.

123

130

135

137

139

EXAMPLE 1 BLISTERING BLUES ROCK INTRO Have you ever wondered how to make the E Blues scale (E-G-A-B $\flat$ -B-D) sound really impressive?

EXAMPLE 2 CRAZY LICK Here Paul demonstrates the Crazy Lick from the intro. This is a six-note pattern that can be moved around the fretboard. Sometimes out-of-key notes will be in the pattern, but the lick is played so fast that this just adds extra colour. Aim to keep to the 'outside picking' directions.

EXAMPLE 3 PHRASING WITH THE CRAZY LICK In this example Paul puts the Crazy Lick into context by playing some other licks either side.

Spring 2022 **GuitarTechniques** 35



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THE CROSSROADS

CLAPTON MIXING 3RDS & 7THS

This month **John Wheatcroft** unravels Eric Clapton's secret to blending Major and Minor sounds effortlessly and beautifully and show us how you too can mix your 3rds and 7ths to similarly great effect.

ABILITY RATING

Info <https://bit.ly/3BvSmVy>
Key C7 Blues Tempo 110bpm

Moderate/Advanced



Will improve your...
✓ Dominant 7th vocabulary
✓ Use of tension, release and colour
✓ Phrasing and expression

Simply put, Eric Clapton is a phenomenal musician and one of the most important blues inspired players to plug in an electric guitar. Clapton's career has been extensively documented and he's still remarkably accessible, with a long and varied recorded output and a healthy performing and touring schedule approaching half a century in duration. Joe Bonamassa had this to say recently after Clapton guested with him at the Royal Albert Hall, 'He plays and every phrase is in the right place. That's a gift'.

Eric employs incredible quality control over his improvisational vocabulary. You'll never hear him play anything that doesn't sound measured, perfectly executed,

exuding with class and authority and with superb tone. There's never any time where you sense he's treading water, and has nothing musical to contribute.

From a notes perspective all the usual suspects, such as the Minor and Major Pentatonic scales and their associated 'Blues' scales are all present as you'd expect, but Clapton mixes and blends these sounds freely. You frequently hear him mixing 3rds within the same phrase and introducing a

***"There are phrases
that I always play,
that are stock phrases
that I work from"***

ERIC CLAPTON

little bit of tension and release by using the flattened 7th as a chord tone, but then also the Major 7th as a lower approach tone resolving up to the tonic root. The purpose of this lesson is to explore this blending approach, exploring how Clapton, along with a selection of classic blues and jazz players, use similar ideas in their playing to sound melodically sophisticated against, in this case, a single static Dominant 7th harmony.

We begin by outlining a classic Clapton phrase that uses both types of 3rds and both types of 7ths. He does this in two different ways, firstly by bending slightly from Minor to implied Major for both 3rd and 7th, often intentionally blurring the distinction by making it only half the way there as a bluesy quarter tone 'curl'. Secondly, we're using these notes explicitly as specific fretted notes. We next explore a selection of blues based phrases that employ similar ideas

from players such as BB King, Robben Ford, Buddy Whittington and Jeff Beck. Next up it's the turn of the jazz masters, so we see lines from Russell Malone, Bill Frisell, Emily Remler, Django Reinhardt and Clint Strong. We define some scale and arpeggio possibilities in our next example, before rounding things off with a rhythm and solo study based around a static C7th tonality.

I've said this before and undoubtedly I'll say this again, but one of the most productive things you can do when working on your own playing is to transcribe ideas from players that you really like. Think of it like they're auditioning musical ideas for your benefit. They've done the hard work and we can listen to their playing and take the ideas that we like best straight off the shelf and aim to incorporate these into our own playing.

With this in mind, I'd urge you to listen to some of Eric's playing, old and new, find one phrase that you like and try to figure out what he's playing. Start with something simple, short and probably something not too fast, although there are numerous options to slow music down to give you a helping hand. As always, enjoy. **E**

TECHNIQUE FOCUS

ROTATE YOUR IDEAS

When preparing for a performance situation it's often a good idea to focus on one specific idea, conceptual approach or technique, to allow you to cover this area in sufficient detail and depth. However, when you hear great players, they most often present a mixture of devices and musical tools, blending scale and arpeggio options, varying rhythmic subdivisions and expressive devices in a dynamic and free flowing way, switching between multiple complimentary options at will. One way to develop this level of improvisational flexibility and sophistication is to rotate multiple ideas to create a form of practice 'circuit'. Let's take some options for C7 to illustrate and the devices of C Major Pentatonic (C-D-E-G-A), C Blues (C-E_b-F-G_b-G-B_b) and C7 arpeggio (C-E-G-B_b). Ascend one idea and descend a different one. Can you change from one to another from any note? We're aiming to be able to visualise all three at the same time and switch between each with fluidity and freedom.

Get the Tone

Eric these days favours one of his signature Strats, with vintage noiseless pickups and 25db mid-boost, pretty much straight into a vintage style Fender Twin. Assuming you have a passive guitar, a crunchy amp with a good overdrive to push things over the brink for solos will do the job. Remember to explore all pickup selections and control the level of gain with your volume control along with your picking velocity and intensity.

Eric Clapton's signature Strat has 'noiseless' Fender pickups



TRACK RECORD Eric's blues album, *From The Cradle* (Warner 1994) showcases some superb playing from the master on every track, with great arrangements and production and as you might guess, comes highly recommended. We'd also suggest checking out his collaboration with B.B. King, the aptly titled *Riding With The King* (Reprise 2000), along with his homage to Robert Johnson, *Me and Mr Johnson* (Reprise 2004).

We begin by looking at an Eric Clapton inspired phrase that takes C Minor Pentatonic as the basic starting point (C-E_b-F-G-B_b), although straight out of the gate we're mixing things up by bending both flattened 7th (B_b) and Minor 3rd

(E₅) marginally sharp to allude to their Major equivalents. In bar 3 we see these notes added explicitly, along with a Major 6th (A), implying a touch of Major Pentatonic to proceedings (C-D-E-G-A).

EXAMPLE 2 BLUES IDEAS

Here we see a selection of blues based ideas starting with a B B King line that mixes both Minor and Major 3rds (E-E respectively), although here we achieve each note by bending up from the Major 2nd (D). The Robben Ford idea starts

out rather like our initial Clapton phrase, but adds the Major 7th on the second string, pedalling off a lower repeating G notes (5th). Many jazz-rockers or jazz-bluesers build sophistication on top of Pentatonic or Blues scale ideas.

2b) Robben Ford
C7

E
B
G
D
A
E

CLAPTON MIXING 3RDS & 7THS { THE CROSSROADS

EXAMPLE 2 BLUES IDEAS ...CONTINUED

For our Buddy Whittington example we see both Minor and Major 3rds, along with Minor and Major 7ths (B $\flat$ -B). Our concluding Jeff Beck phrase uses a technique that he developed that sounds not unlike the pitch-bend wheel

Moog synth antics of keyboard virtuoso partner Jan Hammer. The trick here is to execute each bend rapidly and directly to pitch. Again here, we see both Major and Minor 3rds at work.

2c) Buddy Whittington

C7

BU

8

2d) Jeff Beck

$\text{♩} = 110$ Straight C7

BU

11

EXAMPLE 3 JAZZ IDEAS

Next up we look at some jazz inspired ideas, beginning with a bluesy Dominant phrase from the great Russell Malone. Be on the look out for all the Minor 3rd to Major 3rd action in the example and the subsequent phrases

courtesy of Emily Remler and Clint Strong. The Bill Frisell idea is unique in that in this phrase the melodic motion moves from Major 3rd (E) to Minor (E $\flat$), moving from resolution to tension.

3a) Russell Malone

$\text{♩} = 110$ Swing C7

1

3b) Bill Frisell

C7

Let ring - - - -

5

EXAMPLE 3 JAZZ IDEAS ...CONTINUED

Our Django Reinhardt inspired example using natural harmonics illustrates how Django would think of the I chord in a blues situation initially as a Major 7th chord (C-E-G-B), shifting to a C7 tonality (C-E-G-B_♭) in the fourth bar, a point

when we might expect a shift towards F7, the IV chord in this key. We round this section off with a Pat Martino inspired line courtesy of Clint Strong. So you see, even great gypsy jazz guitarists and straight jazzers also love this approach.

3c) Emily Remler
C7

Fretboard diagram for Example 3c (Emily Remler, C7):

Fret	E	B	G	D	A
10					
11					
12					
13					

3d) Django Reinhardt

Fretboard diagram for Example 3d (Django Reinhardt):

Fret	E	B	G	D	A
12					
13					
14					
15					

3e) Clint Strong

Fretboard diagram for Example 3e (Clint Strong, C7):

Fret	E	B	G	D	A
6					
7					
8					
9					
10					
11					
12					
13					

EXAMPLE 4 SCALE DEFINITIONS

In this example let's define some specific scale and arpeggio options that will allow you to add melodic colour against a C7 tonality. Our first option is the C Major 'blues' scale, essentially a Major Pentatonic (R-2-3-5-6) with an additional Minor 3rd (C-D-E_♭-E-G-A). The second option here is the Minor Pentatonic scale (C-E_♭-F-G-B_♭), although here we're bridging each of the

available tone gaps (E_♭-F, F-G, B_♭-C). For 4c) we're outlining a C Major triad (C-E-G) with a lower semitone approach notes for each of these stable triadic resolutions (B-C, E_♭-E, F_♯-G). Finally we see the C 'Bebop Dominant' scale, an eight-note scale derived from a C Mixolydian (R-2-3-4-5-6-7) with additional bridging Major 7th (C-D-E-F-G-A-B_♭-B).

4a) C major 'Blues'

Fretboard diagram for Example 4a (C major 'Blues', C6):

Fret	E	B	G	D	A
1					
2					
3					
4					
5					
6					
7					
8					
9					
10					

4b) C minor pentatonic with tone 'bridges'

Fretboard diagram for Example 4b (C minor pentatonic with tone 'bridges', C7#9):

Fret	E	B	G	D	A
6					
7					
8					
9					
10					

EXAMPLE 4 SCALE DEFINITIONS ...CONTINUED**4c) Triad with lower semitone approach**
C**4d) C 'Bebop Dominant' scale**
C7

4c) Triad with lower semitone approach C

4d) C 'Bebop Dominant' scale C7

EXAMPLE 5 FULL BLUES STUDY

We round up our study of mixing 3rds and 7ths over a Dominant tonality with a solo based around a static C7 groove, beginning with an eight-bar riff played in unison with the bass, plus some 3rd/7th fragmented chord stabs between the

single note lines. Once we've established our riff, which continues in the bass, we break off into single-note soloing using a selection of lines and phrases that illustrate and contextualise the ideas we've seen in the previous examples.

5a) Riff C7

$\text{♩} = 110$ Straight

5b) Solo C7

10

14



JS BACH

Courante

From Cello Suite No 1 (BWV 1007)



Bach's cello music is some of the most masterful to have ever been written for any solo instrument. **Declan Zapala** brings the majestic Courante to the guitar, and puts our barres and slurs to the test.

ABILITY RATING

Info <https://bit.ly/3BvSmVy>
Key G Major Tempo 75bhp

Moderate/Advanced



Will improve your... ✓ Playing of barrés

✓ Picking-hand & thumb independence

✓ Ascending and descending slurs

Bach's six infamous Cello suites are some of the most widely transcribed and performed works of concert music in existence, despite the fact that no documented manuscripts were written by Bach himself - those we rely upon today were in fact penned by his wife, the singer, Anna Magdalena Bach. Despite having said this, the guitar world does in fact lay claim to the only known manuscript of a Cello suite actually signed by Bach himself, but it takes the form of the Lute Suite No 3 in

G Minor (BWV995) which is a version of Cello Suite No 5 in C Minor that Bach transcribed for Lute.

Search for 'Bach Cello Suite' on YouTube and you will be met with thousands of solo performance videos from musicians all over the globe playing this famous work on seemingly every instrument imaginable; the top handful of search results alone having in excess of one hundred million views. Their popularity is perhaps in their learnability through modularity, with each suite divided

into a variety of relatively short and distinct movements, each of which works as a standalone concert piece. All six suites consist of the same cycle of six movements: a Prelude, which sets the overall tone of the suite, followed by five French dances in the order of Allemande - Courante - Sarabande - a pair of either Minuets, Bourrées, or Gavottes - Gigue. The piece presented in this month's classical arrangement is the Courante from Cello Suite No 1, and I've kept in its original key of G Major.

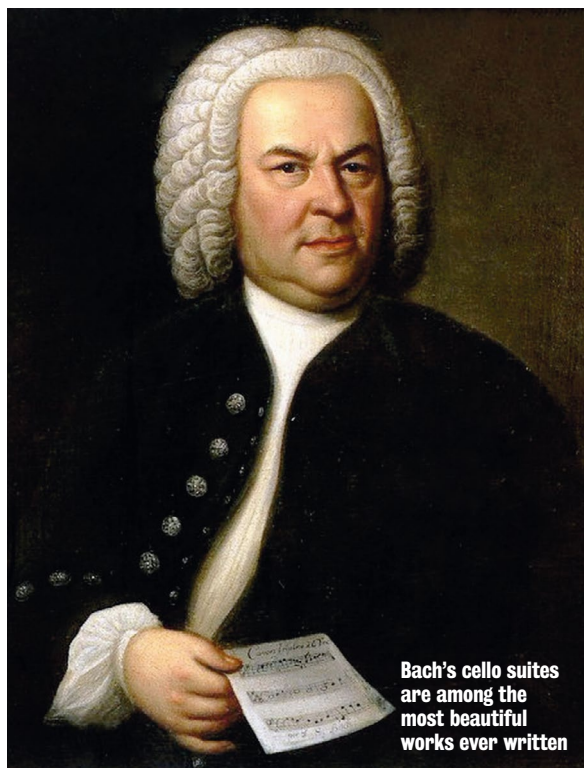
From the perspective of a musician, the works of Bach are notorious for adhering to their own Baroque style as opposed to being idiomatic for the instrument it was composed for, and as such seldom comes without its technical hurdles. However, the rewards far outweigh the challenges. The joy

that comes with overcoming one's own technical shortcomings and mastering a movement of Bach's music is a rare pleasure. It is a reason so many musicians dedicate much of their musical careers to exploring and nurturing their own interpretations of his music. With many of the melodic inflections and intonations of this month's

"Search for 'Bach Cello Suite' on YouTube and you will be met with thousands of solo performances from musicians all over the globe"

arrangement being idiomatic to the guitar, such that it could have been written for the instrument, it is worth reflecting that one of the great benefits of learning classical guitar is enjoying how well Bach's cello suites transcribe over to six strings! (Six suites. Six movements. Six strings. Oh dear...)

NEXT MONTH Declan plays *El Chocolor* by 18th C Argentinian composer **Ángel Villoldo**



Bach's cello suites are among the most beautiful works ever written

TECHNIQUE FOCUS

Bach to 'Bass'ics

This G Major arrangement of Courante is one of my most challenging so far, even for the more accomplished classical player. The main challenge is in clearly voicing the bass notes that appear underneath the melody. The good news is the upper melodic voicing is a direct facsimile of the notes as they appear in the original manuscript; the peppering of bass notes has been added purely to bring out the harmonies, to create a sense of counterpoint in keeping with the baroque style, as well as to make it sound more guitaristic. But the option is always there to just play what was originally written for cello, so perhaps consider the bass notes optional.



TRACK RECORD Irina Kulikova performs her masterful arrangement of the full suite on Irina Kulikova: Guitar Recital. Manuel Barrueco's equally brilliant arrangement is on Chaconne - A Baroque Recital. Ana Vidovic also plays a majestic version of the Courante live but has not yet released an album recording - thankfully several high-quality performance videos can be found on the Siccaguitars YouTube channel.

PLAYING TIPS

BARRÉS BARRÉS BARRÉS In bars 3-4 hold a 5th-fret barré followed by a 7th fret barré - this will set you up to begin the slurred notes of the next bar with the bass note underneath already in position. Starting the descending run of notes of bar 8 with a four-string barré at the 7th fret will make it easier to open the hand out for the opening chord of bar 9. Bar 10 ends with quite a contorted

chord involving a 10th fret barré - to save having to leap straight down to second position in bar 11, the descent can be comfortably done in stages (as noted in the tab) via a stop-off at the 7th fret before continuing down to the 2nd fret. It is worth keeping the barré shape extended during this descent as it will help you set up the remaining chords of bar 11.

♩ = 80 approx

Tuning
D G D G B E

1, 19

4, 22

7, 25

10, 28

13, 31

The opening D bass note of bar 14 could be played as an open fourth string (D), but if you are comfortable with barrés it can help to play these notes in this bar and the next as a barréd fifth string as in the tab, so as to give slightly easier access to the opening notes of bar 16. Hold a barré throughout bar 48 as this sets

up the hand to flow into the next bar. In bar 57 keep the third finger on the 9th fret for as much of the bar as possible; this helps stabilise position while the hand opens up between the G# on the 6th fret and the D at the 10th. Bar 58 opens with a 7th fret barré until you reach the open G note on the fourth quaver beat.

PLAYING TIPS

EASY TRILLS In bars 16 and 56, instead of executing the slurs with a single finger, try alternating the second and third fingers, thus sharing the workload and preventing either from seizing up as a result of a repeated strain. This

can allow for a faster, much more nimble sounding trill. It also means you can practise the trills for longer, without risking a repetitive strain injury. It doesn't get any better than this. Bonus trills!

EXERCISES

EXERCISE 1 EXTENDING AND CONTRACTING FIRST FINGER

The goal of this exercise is to boost agility in the fretting hand first finger while controlling a melody on the first string. Keep the fretting hand still when extending or retracting the first finger. Apply pressure only at the tip and at the

back of the finger to minimise effort when extending the finger out into a barré - visualising an arc shape can help achieve this. Ensure all bass notes showing as played the 7th fret in the tab are played that way, even when they could be played as an open-string note (no cheating!).

♩ = 80 approx

Tuning D G D G B E

1, 9

5, 13

EXERCISE 2 PRACTISING EXTENDING THE FRETTING HAND This exercise is intentionally extreme when it comes to some of the stretches, as the goal is to find your limits and to push past them. Instead of 'stretch', think 'spread' - the more relaxed the fretting hand is the wider it can spread. Ensure the

fretting-hand thumb is positioned vertically low behind the neck throughout the exercise, to allow ease of spread. When opening out the fretting hand aim to play the notes legato, without shifting in between notes. For arpeggiated passages keep all fingers held down so that all notes are sustained.

♩ = 80 approx

Tuning D G D G B E

1

EXERCISE 3 CONTROLLING SUSTAINED NOTES ABOVE SLURS The goal is to accent and sustain any notes played on the top two strings, so ensure accented

notes ring out loudly over the repeated slurred figure below. Plucking all of these with the 'm' finger will make you 'feel' the sustained notes differently.

♩ = 80 approx

Tuning D G D G B E

1

5

GT LESSONS

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



JASON INTRODUCES...

HOPE YOU'VE enjoyed the issue so far, from '80s guitar (p14) to Bach fingerpicking (p44), Paul Gilbert's exclusive video track (p26) to mixing 3rds and 7ths for soloing (p38). You will have also enjoyed our regular articles with Justin Sandercoe (p8) and Mitch Dalton (p9); two unique UK musicians earning a living with the guitar, albeit via very different pathways. In particular, I expect reading Justin's article will resonate with you, as it did with me.

Time can be very difficult to handle when it comes to guitar playing, especially

when it's not directly related to an end goal involving money, such as attending a lesson, giving a lesson, gig prepping or performing. Personal music development is tricky enough to carve a notch of time out in the day for, let alone quantifying it to yourself or others. But, quantify and allocate it we must, if we expect meaningful development with the guitar. Many years ago, the great Steve Morse wrote a long-running series for the US guitar magazine, *Guitar For The Practicing Musician*, and in one of his articles he allocated a hierarchy to typical things we all engage with. To paraphrase and simplify, family and work were at the top of time engagement, all the way down to watching the TV or going to the pub at the bottom. Bear in mind these considerations were before the internet

took off and way before mobile phones (as Justin talks about this issue). Those at the bottom of the list (and we could now include scrolling through social media and perusing websites) are less important than time with the guitar. If you want to play better, that is. It is only with focus and determination that we can settle on the right balance for what we want to engage with most. If you've managed to secure a regular slot each day with the guitar, are happy with your development and are still fully connected to work and family, then you've got it sussed. If not, now is the time to focus on what you need to do to get the most out of each day. Until the next issue, keep happy, keep listening and keep playing!

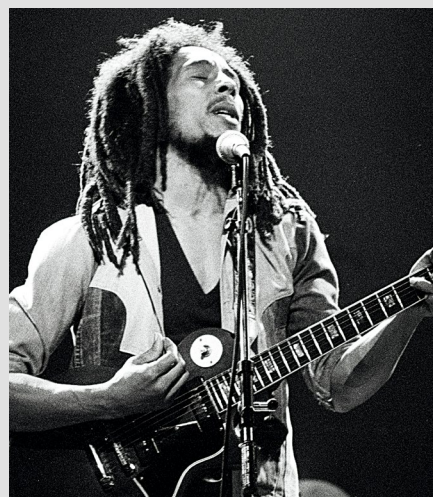
Jason

IN LESSONS GT #333



ROCK 56

Martin Cooper checks out the style of Orianthi who has fans in high places, from Michael Jackson to Alice Cooper and beyond!



REGGAE 64

Simon Barnard kicks off with a stylistic analysis of perhaps the most famous and best loved of all reggae artists - Bob Marley.

bimm *bristol*

in each bar, all notes need to be staccato (short in length and detached from the other notes). So, relax your fretting finger after each note to create an abrupt stop. For the tone, use your bridge pickup and a medium level of gain.

♩ = 110

Gm B $\flat$ F C5 B $\flat$ 5

E
B
G
D
A
E

1, 5

overlapping lines and brings further tension to the sequence. Cantrell gets a chunky yet defined sound set on the bridge position and a decent amount of gain.

Let chords ring where possible

Em

F5

note in the sequence. This will enhance clarity and tone for each note in the passage. For the tone, set your amp to clean and set a hollowbody guitar to the neck pickup position. If using a solidbody electric, use the same pickup position but roll down your tone control and boost the bass on your amp. Finally, add a touch of reverb.

Musical score for guitar, showing two systems of music. The first system includes a melody line and a guitar tablature line with fret numbers and chord symbols (Cm7, D7b9, Gm7). The second system continues the melody and tablature. The score is for a piece in 4/4 time, 140 BPM, with a key signature of one flat (Bb).



Jamie Hunt of BIMM Bristol has six new licks to learn at easy, intermediate and advanced levels. Can you crack them all in only half an hour?

EXAMPLE 4 INTERMEDIATE LICKS CORY WONG

This exercise is built around a funky three-note rhythmic figure. This consists of an upstroke, a percussive mute achieved by slamming your pick hand against the strings (marked with an 'X' on every string,) and a down stroke played across muted strings.

Get familiar with this sequence and then move on to the full phrase. Set your amp to clean and add some compression to smooth out the dynamics. If you have a 5-way pickup selector, use the 4th position (neck and middle) to get warmth and clarity.

Am7

$\text{♩} = 110$

Palm slam Palm slam

E 8 5 8 5 8 10 8 5 8 5 3 5
B 8 5 8 5 8 10 8 5 8 5 3 5
G 8 5 8 5 8 10 8 5 8 5 3 5
D 8 5 8 5 8 10 8 5 8 5 3 5
A 8 5 8 5 8 10 8 5 8 5 3 5
E 8 5 8 5 8 10 8 5 8 5 3 5

1, 3 V V V V V V V V V V V V V V V V

EXAMPLE 5 ADVANCED LICKS ERIC GALES

This exercise is based in E Minor Pentatonic and explores four-note sequences that change direction throughout the phrase. Take note of the pick directions and the use of hammer-ons and pull-offs. This is key to building speed and consistency

throughout the lick. For the tone, use your bridge position, dial in a subtle amount of gain from the amp and use an overdrive pedal to boost the gain. This adds some extra grease when playing high-speed licks.

E5

$\text{♩} = 155$

BU

E 17-15-12 14-15-12 14-12 12-14 12-15 12-14-15 14-12 14-12 15-12 15-12 14-15 (17)
B 17-15-12 14-15-12 14-12 12-14 12-15 12-14-15 14-12 14-12 15-12 15-12 14-15 (17)
G 17-15-12 14-15-12 14-12 12-14 12-15 12-14-15 14-12 14-12 15-12 15-12 14-15 (17)
D 17-15-12 14-15-12 14-12 12-14 12-15 12-14-15 14-12 14-12 15-12 15-12 14-15 (17)
A 17-15-12 14-15-12 14-12 12-14 12-15 12-14-15 14-12 14-12 15-12 15-12 14-15 (17)
E 17-15-12 14-15-12 14-12 12-14 12-15 12-14-15 14-12 14-12 15-12 15-12 14-15 (17)

1 V V V V V V V V V V V V V V V V

EXAMPLE 6 ADVANCED LICKS MATTIAS IA EKLUNDH

Build this lick in stages! Start by learning the tap, bend, pull-off, slide and hammer-on sequence in bar 1. Take care with the timing of each note and focus on accurate intonation on bends. Once this is in your muscle memory, move onto the sweep

sequences and finally the tapping at the end of bar 2. Piece together the whole lick when you are comfortable with each individual phrase. To get the sound, use your guitar's bridge pickup, a decent amount of gain and some reverb.

$\text{♩} = 130$

BU BD BU BD BU BD

E 12-11-(12) (11) 9 7 9 12-11-(12) (11) 9 7 9 15-14-(15) (14) 12
B 12-11-(12) (11) 9 7 9 12-11-(12) (11) 9 7 9 15-14-(15) (14) 12
G 12-11-(12) (11) 9 7 9 12-11-(12) (11) 9 7 9 15-14-(15) (14) 12
D 12-11-(12) (11) 9 7 9 12-11-(12) (11) 9 7 9 15-14-(15) (14) 12
A 12-11-(12) (11) 9 7 9 12-11-(12) (11) 9 7 9 15-14-(15) (14) 12
E 12-11-(12) (11) 9 7 9 12-11-(12) (11) 9 7 9 15-14-(15) (14) 12

1 V V V V V V V V V V V V V V V V

(8va) E5 G5 E5

E 19 17 16 14 17 19 20 22 19 15 12 0 12 15 19 12
B 19 17 16 14 17 19 20 22 19 15 12 0 12 15 19 12
G 19 17 16 14 17 19 20 22 19 15 12 0 12 15 19 12
D 19 17 16 14 17 19 20 22 19 15 12 0 12 15 19 12
A 19 17 16 14 17 19 20 22 19 15 12 0 12 15 19 12
E 19 17 16 14 17 19 20 22 19 15 12 0 12 15 19 12

2 V V V V V V V V V V V V V V V V

PRINCE

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This month **Phil Short** examines a soul, funk and pop icon, a brilliant multi-instrumentalist and an exceptional blues-rock guitarist.



Prince playing his Hohner Tele style guitar

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: Various

Tempo: Various

<https://bit.ly/3BvSmVy>

Will improve your

✓ Melodic narrative

✓ Major Pentatonic vocabulary

✓ Bending accuracy & control

There are few popular music icons who had the level of impact on music and contemporary culture than Prince. Although most widely known for his disco, soul and funk sensibilities in his most famous releases, Prince was actually one of

the most diverse and musically rich artists pop music has ever known.

His love for a wide range of genres clearly helped feed his ever increasing creative output. He loved artists like Earth Wind And Fire, Joni Mitchell, Stevie Wonder, Jimi Hendrix, Parliament Funkadelic, The Rolling Stones, The Beatles, Carlos Santana, Miles Davis, Larry Graham, James Brown and many, many others. Even in that short list, there are tons of musical influences, styles and approaches that all informed his broad and creative imagination.

From a purely guitar centric point of view, Prince's playing style was influenced by the likes of Hendrix, Carlos Santana, Freddie Stone, Tom Scholz and many others. You can hear the melodic sensibilities of Carlos Santana in songs like Purple Rain, while the fiery Pentatonic blues-rock stylings of Hendrix come through in tracks like American Woman and his cover of Creep, by Coachella.

His funk chops were hugely influenced by his life-long friend Sonny T. Even though Sonny is known for his virtuosic bass playing, Prince said this of him in an interview in 1994, "I listened to everybody. My Favourite of all time is Sonny T. I thought Sonny was God. Sonny was my hero. A lot of what I do on guitar, I learned from him. I'd go over to his house and we'd

"Prince's guitar style was influenced by the likes of Hendrix, Carlos Santana, Freddie Stone, Tom Scholz and many others"

play records and he'd show me things on the guitar."

While it's fair to say that the backbone of Prince's back catalogue broadly fits under the disco, soul, funk and pop labels, he was clearly captivated by rock and blues guitar. Our two studies this week focus on those particular influences, with study 1 tipping the hat towards his soulful Santana influenced style of playing, while study 2 gives us a nod to his rich knowledge of blues guitar that all lent to his wonderfully lyrical, melodic and passionate style of playing. **1**

NEXT MONTH Phil examines the Memphis blues style of award-winning guitarist **Chris Cain**



Get the Tone

Prince can be seen playing a wide variety of guitars, from custom designs to Teles, Strats, Charvels, and semi-hollowbodies. He did tend to favour guitars based on Fender-style, single-coil design, like the Hohner Tele copy in our picture. His lead tone was relatively high gain, leaning closer to a rock or even metal sound, so keep the gain high and add reverb, delay, or extra pedal drive should you need it.



TRACK RECORD Prince sold over 150 million records, ranking him among the best-selling artists ever. His second, self-titled album features some of his most famous tunes, Bambi particularly showcasing epic guitar skills and cool, Hendrix-style fuzz tones. The album 1999 from 1982 features the legendary title track, plus the iconic Little Red Corvette, while Purple Rain is from the album of the same name.

This study is all about the melody and the sustain. The double-stop bends need to be played with real authority and passion. If you have a floating bridge, make

Half time drums

$\text{♩} = 120$

G

Em9

BU

RP RP RP RP

15 15 15 15 14-12

14 (16) (16) (16) (16)

14 12 14 {16} 12

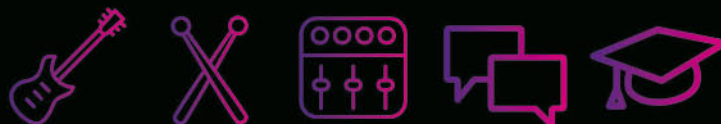
1

The first system of musical notation for 'The Sound of Silence' in E major. It features a treble clef and a key signature of one sharp (F#). The notation includes a G chord, a BU (Bass Up) instruction, and a wavy line indicating a tremolo. The fretboard diagram below shows the string layout: E (18 (20)), B (15-17-19), G (17 (19)), D (17-15-17), and A (14-15-17/12-14-15). The guitar is in standard tuning (E2-A2-D3-G3-B3-E4).

Much of Prince's music has bluesy stylistics (eg The Ride from Crystal Ball) and this study shows how he combines Major and Minor Pentatonic.

The phrases are mostly based around shape 1, but visualise it more as Major Pentatonic with 'blue' notes thrown in - notably the $\flat 3$ and the $\flat 7$.

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Orianthi

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Martin Cooper checks out the style of a guitarist who has fans in high places, from Michael Jackson to Alice Cooper and beyond!

Orianthi should have played on Michael Jackson's *This Is It* shows



ABILITY RATING

☆☆☆☆ Moderate

Info

Key: Em

Tempo: 95bpm

<https://bit.ly/3BvSmVy>

Will improve your

- ✓ Rock rhythm playing
- ✓ Legato and picked notes
- ✓ Theory knowledge

Born in Australia to Greek parents, Orianthi Panagaris has played for rock and pop legends such as Alice Cooper, for whom she toured as part of the band, and Michael Jackson. Orianthi was was

rehearsing for Jackson's 'This Is It' shows when the singer died in 2009. She has also recorded with Steve Vai, Dave Stewart and Michael Bolton, as well as recording an album with ex-Bon Jovi guitarist Richie Sambora. Orianthi has been named one of the greatest ever female guitarists by *Elle* magazine and in 2010 was voted Breakthrough Guitarist Of The Year by *Guitar International* magazine.

Her first gig was with Steve Vai when she was just 15, and when she played with Carlos Santana in Adelaide it brought her to the

attention of Paul Reed Smith, which led to her playing PRS guitars, which she has done ever since. If we add TV commercials and performing at Eric Clapton's Crossroads festival to her CV, plus various other tours and shows, we'll find that she has already had an incredibly full career, even though still only in her mid 30s.

Orianthi's playing style is pure classic rock. She began playing piano at just three, before starting on guitar at only six years of age. She first came to public attention in 2009, playing guitar for Carrie Underwood at the Grammy awards, and has been on an upward trajectory ever since.

She released her most recent album, 'O' on the Frontiers label, which was produced by the legendary Marti Frederiksen.

Our track this month is also pure classic

"Orianthi's playing is pure classic rock. She began playing piano at just three, before starting on guitar at only six years of age"

rock. We're in E minor (E-F#-G-A-B-C-D), and the rhythm part doesn't stray from this key, even though the B5 powerchord hints at B Major (B-D#-F#), the fifth chord built from E Harmonic Minor (E-F#-G-A-B-C-D#). There's also a C# in the solo which pushes it into E Dorian (E-F#-G-A-B-C#-D), with a nod towards E Minor Blues (E-G-A-B_b-B-D) due to the inclusion of a B_b note.

The rest of the solo is E Minor Pentatonic (E-G-A-B-D) fayre, and although the above info is good to know it's unlikely Orianthi would think of it this way. **BT**

NEXT MONTH Martin meets Duane Allman and Dickie Betts of *The Allman Brothers Band*

GAIN

BASS

MIDDLE

TREBLE

REVERB

Get the Tone

Orianthi plays PRS guitars, so aim for a humbucking pickup sound if possible. If using single-coils, it may be good to roll some treble off and increase preamp gain on the amp or drive pedal. Orianthi tends to favour high-gain amplifiers such as EVH and Mesa Boogie, so again aim for a good amount of preamp distortion, plus ambient reverb or delay.



TRACK RECORD Orianthi's breakthrough album *Believe*, released in 2009, included the songs *According To You*, and *Highly Strung* which features a guitar duet with Steve Vai. Her most recent album *O* features the songs *Rescue Me* and *Sorry*. Her collaboration with Richie Sambora led to the 2018 album *Radio Free America*, released under the artist name RSO and featuring the singles *Masterpiece* and *Rise*.

EXAMPLE 1 ORIANTHI RHYTHM

Make sure you retain the space that's built into the track; although there are single-note phrases and powerchords taking up a lot of the air, there are also plenty of rests to allow the drums to be given prominence and to help the track breathe.

♩ = 95

RHYTHM GUITAR

E5 **Am** **N.C.**

Am **N.C.** **B5** **C5** **B5**

E5 **D5** **A5**

E5 **D5** **A5**

B5 **E5** **Play 4 times**

1, 5 4, 8 9 11 15 19 21, 23, 25, 27 29

EXAMPLE 2 ORIANTHI SOLO

The solo has some speedy 16th-note triplet phrases featuring legato - hammer-ons and pull-offs - plus alternate picking and quite a few bends. Make sure the transition from picked to legato notes sounds seamless, and that the bends are in tune and in time.

LEAD GUITAR

$\text{♩} = 95$

B5

E5

19

12

12 14 15 14 12 14 15 12 12

20

BU BU

15 (17) 15 (17)

15 12 15 12 15 12 14 12 14 12 14 12 14 12 14 12 14 12

22

1/4

1/4

1/4

1/4

1/4

1/4

1/4

1/4

1/4

12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14

24

BU BD

14 (15) (14) 12 14 12 14 (15) (14) 12 14 12 12 14 12 12 14 12 14

27

BU BD

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

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VINNIE MOORE

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In the span of just five licks **Charlie Griffiths** takes us on a Time Odyssey, looks into Vinnie's Mind's Eye, and gets lost in the musical Maze.



Vinnie Moore: combines hot neo-classical technique with musical touch

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: Various

Tempo: Various

<https://bit.ly/3BvSmVy>

Will improve your

- ✓ Alternate picking
- ✓ Legato playing
- ✓ Sweep picking

Vinnie Moore's style is technically advanced, with fast, accurate alternate picking, fluid legato, and classical style arpeggios. We have five examples covering key elements of his style, starting with an E Aeolian melody using Minor 9 arpeggios and scale sequences. Sequencing a

scale is a great tool to develop dexterity, picking accuracy, and to gain an arsenal of improvisational tools. Lick 1 uses a sequence of four, which means descending through four notes, starting from each note of the scale in sequence. This creates a cascading pattern that can be applied to any scale or mode. You can expand on this concept by practising ascending and descending scales using other note groupings - three, five or six and so on.

Lick 2 is in A Harmonic Minor and is a finger twister to give your third and fourth fretting fingers a workout to improve accuracy and independence, while locking in

with strict 16th-notes. This is a great alternate picking challenge and a good way to work on hand synchronisation.

Our third example combines picking and string skipping and focuses on Vinnie's neo-classical side. The lick starts with a three-string B Minor triad played with a combination of pull-offs and sweep picking. It then uses a D pedal note on the 10th fret, played with first finger. The challenge is to repeat this D pedal note and use the remaining fingers to alternate the notes from B Minor, making for a fantastic repeating exercise for both hands.

Example 4 focuses on speed, with a triplet based E Aeolian lick. It starts on the root note and ascends the neck on the first and

"Vinnie Moore's style is technically advanced, with fast, accurate alternate picking, fluid legato, and classical style arpeggios"

second strings, before finally descending all six. The six-note picking pattern acts as a 'cell' of information that can be moved around the neck.

Our final lick is mainly hammer-ons and pull-offs, using the pick to lightly initiate string changes where necessary. The pattern repeats every bar and descends the strings using the notes of C Mixolydian.

Given Vinnie Moore's incredible technique, these licks will require similar dexterity from you. So start slowly, use a metronome to build up the speed of each example, and of course make use of the backing tracks to play the licks in context. **BT**

NEXT MONTH Charlie looks at the fascinating shred style of **Buckethead!**

Get the Tone

Vinnie's tone is less saturated than that of other shredders. If you usually use a lot of gain, try dialling it back for these examples. Doing this will let you see how well you are developing the required accuracy (too much distortion hides a multitude of sins). Try the above settings, or use a drive pedal and some delay.



TRACK RECORD In 1986 Vinnie released his first solo album *Mind's Eye*, one of the most highly respected records in the shred guitar pantheon, which incidentally features the great Tony MacAlpine on keyboards. Vinnie has released a total of nine solo albums, as well as guest appearances on Alice Cooper's *Hey Stupid* album, Jordan Rudess' *Rhythm Of Time* and is a longtime member of UK rock band UFO.

the E with first finger vibrato. In bar 2 start with your fourth finger, and continue with a 'sequence of four' through the scale. Next repeat both bars, but the second time, finish with a typically shred-style tone-wide bend.

with a third-finger vibrato on the second time. The final bar begins with another sequence of four, and finishes by introducing the Major 7th interval for some dramatic tension and release.

♩ = 140

A5 G5 F5 E5

1

A5 G5 F5 E5 A5

Play 4 times

3

For this B Aeolian (B-C#-D-E-F#-G-A) based part start with the B Minor triad (B-D-F#) with a pull-off from fourth to first fingers. Then use your second and first finger s for the remaining arpeggio notes; take note of the pull-off placements and

the picking directions here. Next use your first finger to repeatedly play the D at the 10th fret, and play the descending and ascending notes with your remaining fingers while alternate-picking across the strings.

For this E Aeolian lick (E-F#-G-A-B-C-D) start with a downstroke and pick 'down, up, down' and flick the pick away from the strings to ensure a clean approach to

the second string. Now pick 'up, down, up' and again flick away from the strings after the third note. Continue this six-note alternate picking pattern throughout.

For this C Mixolydian legato lick (C-D-E-F-G-A-B_b) keep your fingers light and loose and endeavour to pick lightly on the string changes so as to disguise them

amid the legato notes; every note should be a similar volume. Learn the pattern in bar 1 first, then apply the same melodic shape to the remaining bars.

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BOB MARLEY

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Simon Barnard kicks off his brand new series with a stylistic analysis of perhaps the most famous and best loved of all reggae artists.

ABILITY RATING

☆☆☆☆ Easy

Info

Key: A

Tempo: 72bpm

<https://bit.ly/3BvSmVy>

Will improve your

- ✓ Skank rhythm
- ✓ Percussive chords
- ✓ Single-note reggae lines

In the late 1950s Jamaican ska music came about as a fusion of traditional Caribbean mento, and R&B music from America. Guitarists would sometimes play on the 'off' beat with a light swing feel, and it was this off-beat, along with a lively tempo and a walking bass line that soon became known as ska. Ska is still very much alive today, even though it's gone through several waves

in popularity. Certain ska artists slowed down the tempo in order to aid dancing. This created the style known as 'rocksteady', some time in the mid 1960s, and it was from this that reggae was born.

Reggae music is usually played at even slower tempos compared to rocksteady, although there are many similarities. One of reggae's key elements is the 'one-drop' drum beat, which some attribute to Bob Marley And The Wailers' drummer, Carlton Barrett. The one-drop beat is characterised by the kick and snare accenting the third beat of the bar. This is unlike most contemporary music where the accent is on beats 2 and 4. Reggae bass playing, too, is sparse and syncopated, often outlining the chord tones.

The reggae guitar style offers many permutations. It features short, staccato chords and percussive strums played on the off-beat, and it's this that's known as 'the skank', or 'skanking'. In order for the guitar to cut through the mix, the top three or four strings are often emphasised, lest the lower ones interfere with the frequencies of the organ and other keyboard instruments. Some guitarists opt to play a full barre chord but not strike the bass strings, while others opt to play partial chords and triads, as I have in the examples and study piece. One technique that Bob Marley often used was to use the guitar purely as a percussive instrument. He would form barre chords with his fretting hand but not actually push the strings down to the frets, thus creating a muted, percussive effect. Although the

"One of reggae's key elements is the 'one drop' drum beat, characterised by the kick and snare accenting the third beat of the bar"

chords aren't actually fretted, you can ever so slightly make out the main chord tones.

Reggae music can be played with either a straight or swung feel. I have chosen the latter for this article, which gives the music a bouncy and joyful feel. With regards to the tonality of reggae, it is played in Major and Minor keys in equal measure. As a result, the initial five examples are in the key of A Major, while the study piece is in the key of A Minor. The main thing to focus on here is keeping the chords short, sharp and locked in with the bass and drums. **T**

NEXT MONTH Simon checks out the first ever Grammy winning reggae band **Black Uhuru**



Bob Marley playing his modified Gibson Les Paul Special

2

GAIN

4

BASS

5

MIDDLE

6

TREBLE

3

REVERB

Get the Tone

Reggae rhythm and lead is almost always played using a clean tone. The skank rhythm usually sounds better on the bridge pickup, Bob Marley famously using a Gibson Les Paul Special with P90s. Riffs and melodies, however, usually sound more appropriate using the neck pickup. Virtually any clean sounding guitar will work well; simply add light reverb.



TRACK RECORD Bob Marley and The Wailers released 13 studio albums between 1965 and 1983 with the final album, *Confrontation* released two years after Bob Marley's death. Top Marley songs include *No Woman, No Cry*, *Three Little Birds*, *Redemption Song*, *Could You Be Loved*, *Iron Lion Zion*, and *I Shot The Sherriff*, but it seems appropriate to start with his song *One Drop* from the 1979 album *Survival*.

EXAMPLE 1 BASIC SKANK STYLE

This first example is an introduction to the skank style rhythm playing. Here, four-note chord voicings based on E and A shape barre chords are used. These should be performed using a downstroke and each chord

should be played staccato. This means short and clipped chords using soft fretting-hand muting; as soon you strike the chord, lift your fingers off of the fretboard ensuring to keep contact with the string itself.

$\text{♩} = 72$ $\text{♩} = \text{♩}^3$

E
B
G
D
A
E

1

EXAMPLE 2 PERCUSSIVE STYLE

To play these examples form the barre chord shape for each chord but without pushing the strings down too hard; this creates a muted and percussive effect.

The tab shows the fretting required but aim to have almost no pitched notes being sounded.

E
B
G
D
A
E

7

EXAMPLE 3 EIGHTH-NOTE SKANK STYLE

This example builds upon Example 1 where an off-beat chord is played on beat 2& in each bar - this should be played using an upstroke. Don't forget that these

examples are played with a light swing feel so aim to give the upstrokes a little bounce.

E
B
G
D
A
E

13

EXAMPLE 4 EIGHTH-NOTE MUTED AND UNMUTED SKANK STYLE

Here I have fused all the ideas so far to illustrate how the chords played on beats 2 and 4 can be quickly followed by a percussive strum on the off beat.

Keep both hands relaxed and allow the fretting hand to bounce off of each chord, always remembering to maintain contact with the strings.

E
B
G
D
A
E

19

EXAMPLE 5 SINGLE-NOTE LINES

Single-note lines are often used in reggae and for the most part, double the bass line. These lines are often palm muted to create a slightly dull attack, as seen in

this example. Make sure that this line locks in with the bass part, and you might want to flick over to the neck pickup for a nice variation in tone.

STUDY PIECE

[Bars 1-16] These bars introduce the chord progression, which is in the key of Am. Notice how triads have been used rather than a four-note approach as seen in the previous Examples. I have opted to play this using the strumming pattern found in Example 3. However, you should experiment playing this

piece using all permutations of the skank reggae style, including the use of percussive hits, as shown in the previous Examples. During bar 9-16 you'll find a variation on the triads used in bars 1-8 to show how different triad inversions can be used.

STUDY PIECE

[Bars 17-24] Here's another single-note pattern with a triplet on beat 2. Notice how the first two beats are palm muted while the notes on beat 3 are

not. This technique of fusing muted and unmuted notes helps to emphasize the line and make it stand out above the bass.

Am Em

PM - - - - ' PM - - - - ' PM - - - - ' PM - - - - '

7 7 7 7 5 7 7 7 7 7 5 7 7 7 7 7 5 7 7 7 7 7 5 7

17

Dm Em Am

PM - - - - ' PM - - - - ' PM - - - - ' PM - - - - '

5 5 5 5 3 5 5 5 5 5 3 5 7 7 7 7 5 7 7 7 7 7 5 7

21

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GYPSY JAZZ



This month **Remi Harris** of **Fundamental Changes** continues his new series by looking at soloing over a static Dominant chord.

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: D

Tempo: Various

<https://bit.ly/3BvSmVy>

Will improve your

- ✓ Gypsy jazz technique
- ✓ Use of chord tones
- ✓ Playing in different keys

Welcome to my second in this series looking at playing gypsy jazz. You may remember that in last month's article we looked at how to build a range of gypsy jazz licks around various Dm7 chord shapes. This month we move on to look at some static Dominant chord licks. In



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FUNDAMENTAL CHANGES

gypsy jazz, an A7 chord might resolve to either D Minor or D Major, so the lines you learn here will serve two purposes. The examples are notated in the key of D Major, so we're viewing the A7 as a V chord.

I've deliberately chosen a Dominant chord located in the middle part of the fretboard, so you can easily transpose these licks up or down to play them in other keys, using the same shapes. Unless a particular lick depends on open strings to work (and some gypsy jazz licks do) you can, for

"I've chosen a Dominant chord in the middle of the neck, so you can easily transpose these licks up or down to other keys"

example, transpose it down a tone (or whole step) to play over G7 (which will of course now resolve to C Major or C Minor), or up a tone to work over B7 (resolving to E Major or E Minor). That gives you six potential uses for one lick without too much trouble. Of course, it goes without saying that you can move in semitones (or half steps) too. So enjoy the licks, and see you next month. **GI**

NEXT MONTH Remi brings us another lesson on gypsy jazz from **Fundamental Changes**



Remi Harris is a fabulous guitarist in a whole range of music styles

GAIN

BASS

MIDDLE

TREBLE

REVERB

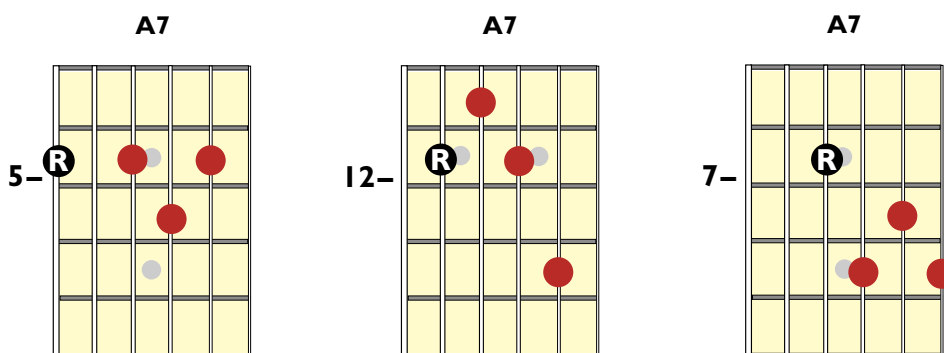
Get the Tone

If you want to take gypsy jazz seriously, you'll need a dedicated instrument, usually patterned after Selmer/Maccaferri guitars. These were designed to project single notes and kick out comping chords. But a regular acoustic with a heavy pick will sound fine, and even Django went electric, so these licks will sound great that way too. Try light reverb. Or even none at all.



TRACK RECORD Acknowledged as the father of gypsy jazz guitar, Belgian legend Django Reinhardt laid down the template in his work with Stephane Grappelli and the Quintette du Hot Club de France in the 1930s and 40s. Djangology, released in 1961, is a great compilation featuring famous tracks like the title track itself, Minor Swing, Beyond The Sea, I Got Rhythm. Jazz In Paris features the brilliant Nuages.

DIAGRAM 1 A7 SHAPES



EXAMPLE 1 RESOLVING TO THE 3RD

Let's kick things off with a Dominant 7 lick based around the common A7 shape shown in Diagram 1. In bar 1, the root note (A) is approached from a semitone

below (G#), and chromatic notes fill the gaps between chord tones. It's an effective lick and it sounds cool to end on the 3rd over a Dominant 7 chord.

♩ = 180

A7

EXAMPLE 2 BLUESY DIMINISHED SOUND

Here's another line based around this chord shape. Play bar one in isolation and you may recognise this phrase. It contains just one chromatic passing note (B_b), the rest are chord tones, but the inclusion of the chromatic note enables us to spell out a Diminished 7 arpeggio pattern. A Diminished run that begins from

the 3rd of a Dominant 7 chord (C# over A7) produces an A7_b9 sound. In bar 2 the line turns bluesy. After a chromatic run down, the last note in bar 2 is the start of an enclosure lick that targets the 3rd (C#) of A7. To end we have a surprise open string and the _b7 (G) chord tone is approached from a semitone above to end.

♩ = 180

A7

EXAMPLE 3 DIMINISHED RUN IN EIGHTH-NOTE TRIPLETS

Here's a run that begins with the same Diminished ascending pattern. This time, however, the rhythm is broken into eighth-note triplets, so you might need to start this one a little slower and only gradually work it up to tempo - which is never a bad thing anyway.

♩ = 199

A7

EXAMPLE 4 CREATING AN ALTERED DOMINANT SOUND

The next lick is a challenging line based around the same basic chord shape. Again, it's an eighth-note triplet run. Look out for the string skip at the end of

bar 1. The use of the B_b note throughout this line suggests an A7_b9 (A-C[#]-E-G-B_b) Altered Dominant type sound.

EXAMPLE 4 CREATING AN ALTERED DOMINANT SOUND

Tempo: ♩ = 180

Chord: A7

EXAMPLE 5 USING PASSING NOTES

The next example is based around an A7 shape in 12th position. The ascending parts of this lick outline an A7_b9 sound. The descending part utilises passing

notes that imply the sound of the A Altered scale (A-B_b-C-D_b-E_b-F-G) starting with the E_b (5) on beat one of bar 2.

EXAMPLE 5 USING PASSING NOTES

Tempo: ♩ = 238

Chords: Em7, A7, Dmaj7

EXAMPLE 6 DELAYED RESOLUTION

In jazz we find the idea of delayed resolution. In other words, we hold off as long as possible before resolving to the 'home' sound of the chord we're playing over. Here's a lick that does that, based around the same chord shape. Although there are plenty of chord tones in this run, there is an equal number of chromatic

passing notes, so it feels like the lick doesn't arrive home until the very last note. Once again, it's a stylistically authentic eighth-note triplet run, which is tricky to get right when you're required to play four-notes-per-string chromatic patterns. So, as before, start slowly and gradually work it up to tempo.

EXAMPLE 6 DELAYED RESOLUTION

Tempo: ♩ = 200

Chord: A7

EXAMPLE 7 MAKING IT SWING

Next up is a swinging line that starts around this 7th position A7 shape.

EXAMPLE 8 CREATING TENSION AND RESOLUTION

This lick opens with a simple idea that's immediately evocative of the gypsy jazz sound. It's the idea of enclosing a chord tone with notes above and below that are only a semitone away. Notice that although we begin the line with the A root

note, it's played in the pickup bar, so the chromatic G# falls on beat 1 to create tension. In bar 3, we're working around a familiar A7 shape. B, note features again to create the A7,9 sound that is so deeply rooted in jazz harmony.

EXAMPLE 9 THE GYPSY JAZZ SEMITONE BEND

Finally, here's another classic gypsy jazz phrase that includes a bend. Unlike the blues, where it's common to bend notes to the Major 3rd or 5th to achieve the characteristic Major/Minor sound, in gypsy jazz you'll often encounter semitone

bends that target the 7, as here. Notice that after three fast eighth-note triplets the bend, which is held across the bar line, really breaks up the rhythm and adds contrast to the faster notes that precede it.

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ACOUSTIC COUNTRY



Stuart Ryan begins a new series focusing on the great acoustic country players. This month he looks at legendary thumbpicker, Merle Travis.

Merle Travis immortalised a picking style that bears his name



ABILITY RATING

★★★★★ Moderate

Info

Key: E Major

Tempo: 100bpm

<https://bit.ly/3BvSmVy>

Will improve your

- ✓ Travis picking technique
- ✓ Finger/thumb independence
- ✓ Timekeeping and groove

Country legend Merle Travis was born in Kentucky on November 29, 1917. It's unusual for a technique to be named after a guitar player - tapping isn't called 'Van Halening' - but this happened in the

case of Merle Travis. When Travis picking, your thumb plucks a bassline, typically palm muted and alternating each beat on the fourth and sixth strings, while the remaining fingers pick melodies, chords or both on the remaining strings. The technique demands complete independence between the picking hand thumb and fingers - while the thumb plays the bass strings 'on' the beat the other fingers can pick any combination of rhythms including some syncopations which can really leave you reeling.

Using a thumbpick helps position the

picking hand - in essence a 'half palm mute' only on the bass side (bottom three strings) and lets you dig in more on the bass. The most idiosyncratic feature of this technique in its original form (the way Merle himself actually played) is that Travis only used his picking hand thumb and first finger. Although there are diehard Travis pickers who still pick in this way, the vast majority of

"Merle Travis influenced many of the greats, from Chet Harris and Jerry Reed on to Tommy Emmanuel, and continues to do so"

Travis pickers will use either 'pim' or 'pima' (thumb, first, second or thumb, first, second and third fingers).

Merle Travis influenced many of the greats, from Chet Atkins and Jerry Reed on to Tommy Emmanuel, and continues to do so today with pieces like Cannonball Rag which is still played by pickers all over the world. This study starts slowly so you can explore his basic technique alongside his 'thumb over the top' fretting approach. **1**

NEXT MONTH Stuart continues *Acoustic Country* with a new piece in the style of **Doc Watson**

3

GAIN

7

BASS

5

MIDDLE

7 3

TREBLE

5

REVERB

Get the Tone

Travis played an array of acoustic and electric guitars. For the latter he was often seen with a Gibson Super 400 and various by Paul Bigsby, while on acoustic it was often a Martin D-28. You can play this style on any body size though most dedicated Travis pickers will veer towards the fast response of an OM or the deeper bass of a dreadnought. I recorded this month's column with a Gibson Custom Shop 1934 Jumbo.



TRACK RECORD A great place to start your Travis listening is his work with Chet Atkins, a guitarist who was heavily influenced by Merle's pioneering style - check out 1974's *The Atkins-Travis Travelling Show* to hear them together. For a straight Merle Travis album try *Merle Travis Guitar* (1966), or listen to the various Mark Knopfler and Chet Atkins albums, and of course anything by the great Tommy Emmanuel.

EXAMPLE TRAVIS PICKING

[Bars 1-16] If you're new to it, Travis picking will initially feel idiosyncratic for both the picking and fretting hands. Work on the fretting hand first as the shapes remain quite static, with the picking hand doing most of the work. For

the F# chords at the 2nd fret remember to hook the fretting-hand thumb over the top of the neck to fret the sixth string, this is what will let you move to the open first string and the end of bar 3. Take things slowly until you have it down.

$\text{♩} = 100$

Chords and measures shown:

- Measures 1-4: E7, F#add9, F#7
- Measures 5-8: A, A7, A6, Aadd9
- Measures 9-12: E, E7#9
- Measures 13-16: A7, E, E7#9

Picking notation in measures 1-4: p, a, m, i, p

[Bars 17-32] Travis also employed banjo rolls extensively in his playing and while he would use the thumb and first finger for these you are generally better off using a thumb, first and second finger pattern for these rolls. In bar 17 play

the first half of the roll with the thumb, first, second finger pattern and then just drop those fingers down to the third, second and first strings for the next part of the roll. Once you have the banjo roll in place you can apply to all sorts of things.

17

E7/B A6

p i m p i

[illegible]

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THEM CHANGES

Brought to you by...

LCCM
Where music matters


Andy Jones gets sassy with the Mixolydian mode to bring you great Dominant 7 ideas and lead lines inspired by Robben Ford.

Robben Ford is one of the finest players of jazzy blues-rock



ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: G7

Tempo: Various

<https://bit.ly/3BvSmVy>

Will improve your

- ✓ Command of moving harmony
- ✓ Knowledge of arpeggio use
- ✓ Legato phrasing

This month we again focus on Mixolydian mode, but this time we're doubling the rate of movement from quavers (eighth notes) to semiquavers (16th notes). Getting more deeply into this scale will give you playing a sound that's much more 'inside' the harmony than simply trying to shoehorn stock blues phrases in there.

We'll start by revising the scale then move onto some scale pattern practice, in order to

hint at the great Robben Ford's approach.

Alternating ascending and descending 3rds makes a useful pattern that many great players have employed as a springboard for creating licks. This pattern starts to sound a little more like actual music than just ascending or descending the neck in 3rds.

Next, we look at running ascending 7th arpeggios from each degree of the mode. These kinds of patterns require a little planning as to which fingering is best to use. When we start on the licks from Example 3, the lines are crafted to flow through the scale without too many repeated patterns.

First of all, we aim to adhere to the idea that we shouldn't hang onto the 4th degree for too long. But after a while we begin to experiment by making more use of the 4th

degree - not hanging on it for ages, just being a little bolder in using it on the beat.

In Example 5, you'll see an approach we talked about previously - playing a Major 7th arpeggio based on the flattened 7th degree of the Dominant 7th chord - such as F Major 7th over G7. This superimposed arpeggio contains the dreaded 4th degree over the G7, but it's a momentary clash and that's fine, whereas running the F Major 7th over and over would increase tension a lot. Also in Example 5, we experiment by using various other arpeggios (or fragments of them) within the Mixolydian mode.

"Alternating ascending and descending scales makes a useful pattern that many great players have employed to create licks"

By the end of this lesson we start to explore another aspect of the Mixolydian - how this mode can sound a little like Indian music. Jeff Beck has exploited this kind of sound, but as this is not a JB style study we've deliberately avoided Jeff's trademark articulations - whammy bar scoops, gargles, etc. Instead we used fretting-hand hammer-ons, pull-offs, slides and bends to achieve fluid articulation. Ironically, one of the things that seems to make this line sound more 'Indian' is actually the frequent use of the 4th degree, sometimes on the beat. **T**

NEXT MONTH Andy looks at a jazzy I-VI-II-V sequence to investigate **chord tone soloing**

GAIN

BASS

MIDDLE

TREBLE

REVERB

Get the Tone

If you want a Robben Ford type sound he generally goes for a fairly thick and overdriven bridge pickup tone, and of course is one of those who uses Dumble amps. But he is also happy with a Fender Hot Rod De Ville. Either set your amp as above (remember bridge pickup), or use a clean basic tone and add a nice overdrive to the front end, with reverb or delay.



TRACK RECORD Robben Ford's *Talk To Your Daughter* album was released in 1988 and is still a milestone in the jazz-blues-rock canon. The title track has stunning solos, as does the stupendous *Help The Poor! Ain't Got Nothin' But The Blues* is a cleaner take on Robben's sound but offers a jazzier palette of licks. He has just re-released the amazing live album, *Live At Yoshi's 1996*, which shows Robben in stellar form.

EXAMPLE 1 MIXOLYDIAN IN 3RDS

Shows the G Mixolydian mode and then goes through a pattern of alternating ascending and descending 3rds. Don't change the direction of the pattern.

Ex 1A $\text{♩} = 80 \text{ bpm}$ **G7**

Ex 1B **G7**

Ascending / Descending 3rds

2

EXAMPLE 2 ASCENDING 7TH ARPEGGIOS

You'll have to take a minute to plan which finger to use on each note. Decide which digit plays the first note of each arpeggio and the rest should naturally follow.

$\text{♩} = 80 \text{ bpm}$ **G7**

Ascending 7th Arpeggios

3

EXAMPLE 3 CHORD TONES AND WIDER INTERVALS

We start by working around the chord tones of G7. Pretty soon we free up and go for wider-interval flowing lines that get away from purely chord tones.

$\text{♩} = 110 \text{ bpm}$ **G7**

1

3

EXAMPLE 4 MINOR PENTATONICS

We start with a bluesy vibe and in bar 2 a pre-bend is released from the 4th degree to the Major 3rd for tension. More wide intervals to tackle in this one.

$\text{♩} = 110 \text{ bpm}$ **G7**

1

PB

3

PB

3

EXAMPLE 5 SUPERIMPOSING ARPEGGIOS

Echoing last month's lesson, this briefly states an F Major 7th arpeggio over the G7 for tension. Dm7, G7 and Em arpeggios are also stated, and we resolve to the 3rd.

G7

1

3

EXAMPLE 6 EMPHASISING THE 4TH DEGREE

We start by bending from the Major 3rd to the 4th, and it's this emphasis on the 4th degree that gives this line an Indian sort of sound.

G7

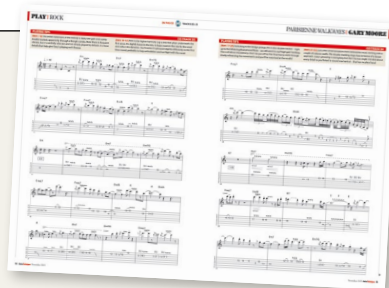
$\text{♩} = 110 \text{ bpm}$

1

3

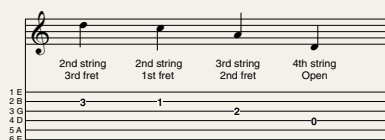
GT USER GUIDE

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



READ MUSIC

Each transcription is broken down into two parts...



MUSICAL STAVE

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

TAB

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

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

PICKING

Up and down picking



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

Tremolo picking



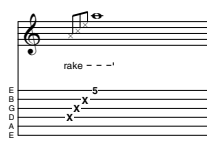
■ Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

Palm muting



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

Pick rake



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

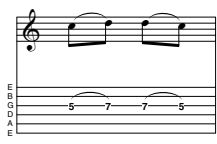
Arpeggiated chord



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

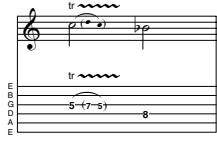
FRETTING HAND

Hammer-on & Pull-off



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

Note Trills



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

Slides (Glissando)



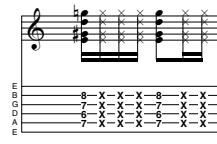
■ Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping



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

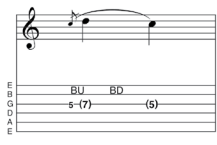
Fret-Hand Muting



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

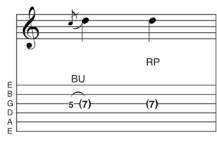
BENDING AND VIBRATO

Bend up/down



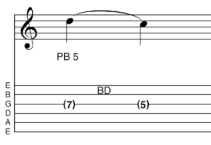
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

Re-pick bend



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

Pre bend



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

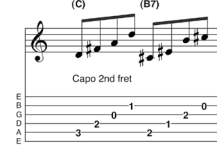
Quarter-tone bend



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

CAPO

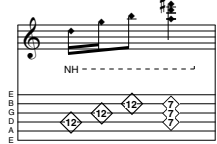
Capo Notation



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

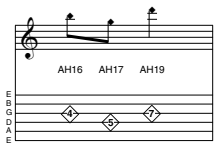
HARMONICS

Natural harmonics



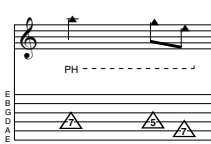
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



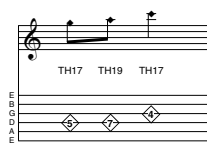
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



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

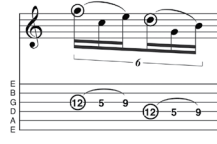
Tapped harmonics



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

R/H TAPPING

Right-hand tapping



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

NEW ALBUMS

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

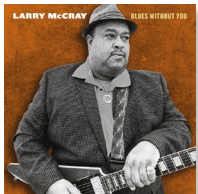
ALBUM OF THE MONTH

EDGAR WINTER

BROTHER JOHNNY

Quarto Valley Records 10/10

Johnny Winter has a special place in countless guitar fans' hearts for being such an exciting and inspiring guitarist and writer. This new album by his brother Edgar has been years in the making and is an all-star tribute to him featuring Joe Bonamassa, Billy Gibbons, Steve Lukather, Keb Mo, Derek Trucks and Robben Ford to name just a few. It's a big album too with 17 tracks linked to Johnny and crammed with unique lineups; Johnny B Goode has Edgar and Joe Walsh on vocals with David Grissom and Phil X on guitars. Mean Town Blues features Edgar on vocals and Joe Bonamassa on slide guitar. Billy Gibbons sings fantastically on I'm Yours And I'm Hers, and Michael McDonald's vocals are super smooth on Stranger, accompanied by Joe Walsh on guitar. A very fitting tribute from a broad array of musicians for fans of Johnny and timeless blues music. [JS]



LARRY McCRAY

BLUES WITHOUT YOU

KTBA Records 9/10

Larry McCray may be a new name for some but this Detroit-based blues guitarist-singer is up there with the best. Produced by the new 'wonder team' of Josh Smith and Joe Bonamassa, Blues Without You sounds exquisite, with 11 tracks that run the gamut of what many blues fans want; great songs, rich grooves, tight band interplay and stingingly singing guitar solos. Opener, Arkansas ticks all the boxes; great band vibe (horns and Hammond organ glisten, the drums and bass are punchy) and Larry sings and plays his socks off! The swing feel of Good Die Young is infectious with Larry bobbing on the top of the band with his vocals and guitar solo.

Down To The Bottom features great guitar trade-offs between Larry and Warren Haynes. Drinkin' Liquor And Chasin' Women highlights Joanna Connor's blues chops and JB's solo on Mr Easy adds extra spice to the fat groove. Great stuff! [JS]

SIMON PHILLIPS

PROTOCOL V

Phantom Recordings 9/10

Simon Phillips' band Protocol is considered one of modern fusion's guiding lights with great compositions, chops aplenty and loads of taste. The guitar chair has previously featured Andy Timmons (II, III) and Greg Howe (IV) but now has Alex Sill firmly placed; GT readers will know Alex thanks to his six-part video masterclass and he excels throughout the album. For V, the band adds a fifth player; Jacob Scesney (saxophones) resulting in lead and melody duties being passed around and some particularly exciting guitar and sax trades. While there are only seven tracks, they are long; the powerhouse opening groover of Jagannath is nearly seven minutes while The Long Road Home is over 11. This is exquisitely rich instrumental music that blends jazz and rock with fresh ideas and approaches. If you hanker for modern fusion with muscular



musicianship, this is the most fitting album so far this year! [JS]

BETH HART

A TRIBUTE TO LED ZEPPELIN

Provogue Records 8/10

Paying homage to Led Zeppelin can be daunting if the results aren't strong enough. Pleasingly, Beth Hart possesses a vibrant voice so with a powerful band and orchestral backing, this tribute is most arresting. There are nine songs here with many big hitters to grab the attention. Opener, Whole Lotta Love features Beth roaring over the legendary riff while the orchestra adds extra sizzle. Kashmir has her in a confident playful mode. Stairway To Heaven is well done; her vocal re-entry after the iconic solo evokes Robert Plant's exclamatory delivery. The funky groove of The Crunge is a real toe tapper. Black Dog sounds powerful and Beth delivers another powerful performance. Throughout, the band sounds great with producer Rob Cavallo on guitars alongside LA session legend and busy YouTuber, Tim Pierce. A triumphant tribute album indeed. [JS]



RY COODER AND TAJ MAHAL

GET ON BOARD: THE SONGS OF SONNY TERRY & BROWNIE MCGHEE

Nonesuch 10/10

If anyone was going to take on the back catalogue of bluesmen Sonny Terry and Brownie McGhee there's no one better than Ry Cooder and Taj Mahal. Speaking of the duo they're celebrating here, Taj said, "They were so solid. They meant what they said, they did what they did... here's two guys, a guitar player and a harmonica player, and they could make it sound like a whole orchestra." To which Ry adds, "It was perfect. What else can you say?" It's been an unbelievable 60 years since Ry and Taj last teamed up and their reunion is a glorious one with Taj on harmonica, guitar, piano and vocals and Ry contributing vocals, guitar, mandolin and banjo and apart from occasional drums and bass



provided by Ry's son Joachim, that's it. It's engagingly loose, in the spirit of the originals, with no 21st century technology being employed to add glitz. Tracks like Hooray Hooray and Pick A Bale Of Cotton are allowed to breathe freely, while Taj's gravelly vocal is a perfect foil on songs like Drinkin' Wine Spo-Dee-O-Dee. The groove these two cook up serves the material well - never better than on What A Beautiful City - and we're treated to some superb slide guitar from Ry on Pawn Shop Blues. But we'll leave the final words to Taj Mahal: "We're now the guys that we aspired toward when we were starting out. Here we are now... old timers. What a great opportunity, to really come full circle." Amen to that. [DM]

MIKE CAMPBELL & THE DIRTY KNOBS

EXTERNAL COMBUSTION

BMG 8/10

Despite having formed over two decades ago, this is only the second album from Mike Campbell's acclaimed side project band. Originally, The Dirty Knobs were put together as something fun to do when Tom Petty's band was off the road, but two years ago they went into the studio to produce their debut release, Wreckless Abandon, which was very well received. This time, Mike decided to repeat the process to "prove that the first album's success wasn't a fluke". With 11 tracks of mainly raw 60s and 70s inspired rock, the album stuns from the outset. Rockers like opener Wicked Mind contrast to the more balladesque State Of Mind with sublime guest vocals from Margo Price. Guitar raunch is provided by Mike's treasured vintage Les Paul which leaps into the spotlight with some tasteful solos throughout. [DM]



NEXT MONTH

MORE OF THE WORLD'S BEST LESSONS...

FEATURE #2 VIDEO

BRETT GARSE

Sizzle!

The legato and slide guitar master takes a dazzling solo over Jason's track *Sizzle*, then explains his moves.

NEW SERIES!

REMI HARRIS

Gypsy jazz for all

Remi continues his exciting series showing you some of his favourite licks in this thrilling guitar style.

CLASSICAL TAB

ANGEL VILLODO

El Choclo

Declan Zapala arranges a popular song by the Argentinian composer, extolling the virtues of the corn cob.

FEATURE #3

ALLAN HOLDSWORTH

Guitar genius

John Wheatcroft looks at a unique and complex guitarist, the like of which we'll never see again.

The guitar greats that helped to form the style of...

EDDIE VAN HALEN!

No great musician gets there without the help of those that went before. With some it's clear - Jimi + Albert = SRV - while with others it's less so. We trawl Eddie's musical past to see who helped to forge his own incredible style.

MORE GREAT LESSONS

30-Minute Lickbag

Six licks at three ability levels

Chris Cain

Two solos in his LA blues style

The Allman Brothers

Duane Allman & Dickey Betts

Black Uhuru

Groove like the reggae legends

Buckethead (Ron Thal)

Play five challenging shred licks

Doc Watson

Country blues acoustic picker

Them Changes

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

Tel +44 (0) 1225 442244 Fax 01225 732275

Email neville.marten@futurenet.com

EDITORIAL

Editor **Neville Marten**

neville.marten@futurenet.com

Art Editor **David Dias**

david.dias@futurenet.com

Senior Music Editor **Jason Sidwell**

jason.sidwell@futurenet.com

Music engraving **Chris Francis**

CD mastering **Adam Crute**

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

THIS MONTH'S CONTRIBUTORS

Simon Barnard, Richard Barrett, John Bishop, Martin Cooper, Charlie Griffiths, Paul Gilbert, Remi Harris, Jamie Hunt, Phil Hilborne, Andy G Jones, David Mead, Jacob Quistgaard, Stuart Ryan, Phil Short, John Wheatcroft, Declan Zapala

ADVERTISING

Commercial Director **Clare Dove**

clare.dove@futurenet.com

Advertising Sales Director **Lara Jaggon**

lara.jaggon@futurenet.com

Account Sales Director **Alison Watson**

alison.watson@futurenet.com

Account Sales Director **Steven Pyatt**

steve.pyatt@futurenet.com

Account Sales Director **Guy Meredith**

guy.meredith@futurenet.com

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Head of Print Licensing **Rachel Shaw**

CIRCULATION

Head of Newstrade **Tim Mathers**

PRODUCTION

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Production Project Manager **Clare Scott**

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Managing Director, Music **Stuart Williams**

Content Director, Music **Scott Rowley**

Group Art Director **Graham Dalzell**

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Chief executive **Zillah Byng-Thorne**
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