

ALLAN HOLDSWORTH

Learn what blues guitarists can gain from his chords and solos

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BUCKETHEAD

Play five fabulous shred licks inspired by this one-off rocker

DOC WATSON

Pick red-hot bluegrass runs like an acoustic country legend

Guitar Techniques

334 MAY 2022



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THE ROOTS OF E V H

The players and techniques that influenced
EDDIE VAN HALEN
and what *you* can learn from them

Q&A

JOHN 5
LARRY McCRAY

BLUES

CHRIS CAIN

Two solos to learn in his superb Memphis style

CLASSICAL

ANGEL VILLOLDO

Tabbed: the exciting tango dance tune, El Choclo

REGGAE

BLACK UHURU

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GYPSY JAZZ

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SIMON BARNARD

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



RICHARD BARRETT

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



JON BISHOP

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



MARTIN COOPER

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



CHARLIE GRIFFITHS

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



JAMIE HUNT

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



PHIL HILBORNE

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



JAMIE HUMPHRIES

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

I DON'T USUALLY talk about gear in my GT editorial, but the topic this month is strings, and they are very closely allied to technique, when you think about it.

It's weird how different examples of the same guitar can feel completely unlike. I have two main Strats, a red one with a rosewood fretboard that I keep at home, and a sunburst maple neck one that I use on stage. The red one has bigger frets but for some reason the strings feel more taut, to the extent that I recently restrung it with 009.5s to make bends a bit more slinky than with its usual .010s. Almost simultaneously my sunburst stage guitar, also usually strung with .010s, started to feel rattly and floppy. So I changed that one to .011s and the two instruments now both feel just right to me. Odd, eh?

Literally as I was doing that, our other guitarist - Eddie Allen who you may remember from his days on Guitarist and as Fender's product demonstrator for several years - bought a new Les Paul Goldtop. While watching a Joe Bonamassa video he learned about Joe's 'string wrapping', where the ball ends go through the front of the stopbar tailpiece and wrap over it. Jimmy Page and Billy Gibbons also do this. There seems to be something about the shallower break angle of the strings across the

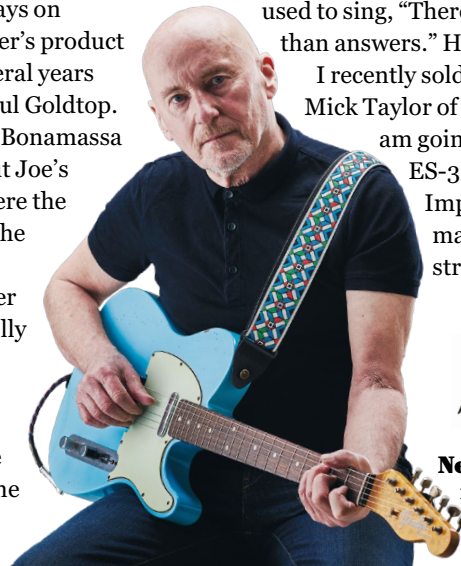
bridge that this induces, which makes the instrument feel slacker - .011s feel like .010s, etc. Doing this also allows you to screw the tailpiece down onto the body, and some say this aids tone transfer.

The wrapping technique also means the string is an inch or so longer from the ball end to the tuner, and this may also have something to do with it. It certainly changes the feel of a Strat with a Hendrix style reverse headstock. When I was criticised for talking about this as 'string tension' (the term most guitarists use when referring to bending feel, etc), I spoke to D'Addario and Fender about it, and both confirmed the phenomenon.

My friend and top guitar repairer Robbie Gladwell also used to assert that how tight or loose the truss rod is in the neck, can have a bearing on the matter. So who knows? As the great Johnny Nash used to sing, "There are more questions than answers." How true.

I recently sold my own Goldtop to Mick Taylor of That Pedal Show, so am going to upgrade my ES-335 with a set of Lollar Imperial pickups, and I may well try JoBo style string wrapping on that. See you next month.

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

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CONTENTS

• ISSUE 334 • MAY 2022 •

CONTENTS

SUBSCRIBE
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PAGE 38

COVER
STORY



We look for the
roots of Eddie
Van Halen's
playing style

FEATURES

COVER FEATURE

THE ROOTS OF EVH
Eddie Van Halen's influences 14
Great musicians rarely emerge without taking influence from those that went before. Eddie was no different, and in this feature Phil Short discovers who inspired the six-string genius.

SPECIAL FEATURE

THE CROSSROADS
Holdsworth connections 40
It's five years since we lost this brilliant player. While his chops were scary, John Wheatcroft says we can all learn from Allan's music.

CLASSICAL TAB

ÁNGEL VILLOLDO
El Choclo 46
Declan Zapala arranges and transcribes this fantastic upbeat tango from Argentina.

REGULARS

WELCOME	3
Neville discusses strings and things...	
INTRO	6
Justin Sandercoe, Mitch Dalton, Phil Hilborne's One-Minute Lick, Quist's Jam Tracks tips.	
INSTRUMENTAL INQUISITION	8
We quiz the enigmatic John 5 on his approach to writing and playing instrumentals.	
60 SECONDS WITH...	12
The much talked about blues guitarist Larry McCray answers our generic Q&A questions.	
SUBSCRIPTIONS	38
Great offers at www.magazinesdirect.com .	
BACK ISSUES	61
Last six months of print edition still available, and several years of GT on digital too!	
ALBUM REVIEWS	81
New releases from top guitarists of the day.	
NEXT MONTH	82
The Satriani issue! Tons of top players say why they love Satch, and we examine what makes him so great. Plus: 10 ES-335 legends, & more!	

LEARNING ZONE

LESSONS INTRODUCTION	51
Jason Sidwell discusses why we should listen to and learn from all musical styles.	
30-MINUTE LICKBAG	52
Albert Hammond Jr, Josh Homme, Angus Young, Lionel Loueke, Steve Howe, John Sykes.	
BLUES	54
Phil Short brings you two solos taking in the style of American blues legend, Chris Cain.	
ROCK	58
Martin Cooper looks at Dickey Betts and Duane Allman of The Allman Brothers Band.	
SHRED!	62
Charlie Griffiths has five licks in the style of that most enigmatic of shredders, Buckethead.	
REGGAE	66
Simon Barnard shows how to nail the 'rockers' style of the brilliant reggae band, Black Uhuru.	
GYPSY JAZZ	70
Remi Harris shows you more of his favourite gypsy jazz licks in part 3 of his excellent series.	
ACOUSTIC COUNTRY	74
Stuart Ryan has a new series on great acoustic country players. This month: Doc Watson.	
THEM CHANGES	78
Andy G Jones shows how to tastily solo over jazzy I-VI-II-V turnaround chords.	

EXCLUSIVE VIDEO!

BRETT GARSE Sizzle!	28
The Aussie legato master plays and explains a fabulous solo over this specially written track.	

AUDIO & VIDEO

PLEASE NOTE...

All audio and video lessons are available online via a [bit.ly](https://bit.ly/3MUWVOq) 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 (high or low res). Simply look for the red links on the landing page. Type the [bit.ly](https://bit.ly/3MUWVOq) link below into your browser to get to the GT page:

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JUSTIN SANDERCOE

Justin
GUITAR

The founder of justinguitar.com lends GT his insight as one of the world's most successful guitar teachers. This Month: Are your goals S.M.A.R.T?

In every workshop I have done there is a conversation with at least one person who feels like they're 'not getting anywhere'. They're falling out of love with the guitar because there's little reward or feeling of accomplishment. This feeling is commonly found in students that have no goals, and rarely in those that know where they're going.

Figuring out what exactly you want to accomplish on the guitar is going to take some thinking. What do you practise that makes you feel great? Why did you pick up the instrument? What would you like to be able to do on the guitar in a year? In five years? Once you have a long-term goal sorted you should attempt to break it down into medium-term goals, things you would expect to achieve between one month and one year's time. When you start working on these medium (and short-term) goals you should make sure they are S.M.A.R.T.

I'm sure some of you will have come across this term before. It's commonly used in team projects and productivity workshops, and what the letters stand for changes depending on the activity. I'd like to take you through SMART goals as I feel they relate to guitar practice.

S. SPECIFIC. This is probably the most important thing when setting a goal and the more you



Justin says you should check on your 'smart' meter

dividends later, so that will be time very well spent.

M. MOTIVATIONAL. Do stuff you enjoy. Life is too short to waste time working on stuff you don't like doing, and it'll make sticking with your goal a lot more difficult. If you don't think you'll enjoy it, find another

goal. You might find during a practice routine you have aspects that are not the most fun to do, like running scale patterns. Knowing why you are doing them and how they're going to help you reach your goal will make these things much more relevant. Plus you'll develop your determination to succeed.

A. ACHIEVABLE. Make sure you pick goals that you'll actually

be able to accomplish. You're much better off having many smaller goals than one super ambitious one. As you start completing your short or medium-term goals you'll get a great feeling of accomplishment which will fuel your motivation to keep going. If you feel a goal is too distant, break it down into smaller, more achievable chunks and continue working that way.

"AS YOU PRACTISE YOU'RE LIKELY TO FIND THAT THERE ARE MORE THINGS TO LEARN THAN YOU INITIALLY EXPECTED"

can refine exactly what it is you want to do, the bigger the chance you have of achieving it. Saying you'd like to play jazz is far too broad. That you'd like to be more confident at jazz chord melody playing is better. That you'd like to learn three-chord melody arrangements in the style of Joe Pass is perfect. Time spent thinking about exactly what you want to achieve will pay big

influencing your big goals. Forays into new styles or new techniques is certainly recommended, and sometimes you'll find the 'change is as good as a holiday' and you'll come back to your master plan with renewed vigour.

T. TRACKABLE. Being able to track your progress is very helpful. It's great for day-to-day motivation - ticking your 'done' box gives you a little dopamine hit which will help strengthen the desire to do the activity again. It's also important to be able to complete the goal. Know what that will look like. Be exact here - what exactly will constitute the accomplishment of the goal? Tracking your progress and being able to observe yourself getting closer to the goal is inspiring and will help keep you on track.

Aim to keep your goals fluid - who you are and what you want will change over time and that's totally fine. Don't fight it. Keep it fun. As you learn more, you will discover there are more things you don't know. There's a famous quote from Aristotle and guitarists like Mike Stern often use it; "The more you know, the more you realise you don't know."

The more experience you have, the more things there are that you know you know. But also, the more things you know you don't know. And on top of that there will always be an infinite number of unknown unknowns, things you don't even know you don't know yet. As you practise you're likely to find that there are more things to learn than you initially expected, and these will likely mean you have to adapt your goals, or make them more specific. Be cool with that.

I hope this helps you get more out of your guitar adventure, and help you keep your motivation levels up. Stay safe!

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

NICK DELANEY

MITCH DALTON

The studio guitarist's guide to happiness and personal fulfilment, as related by our resident session ace. This month: Nostalgia Ain't What It Used To Be.

From time to time I find myself trapped on social occasions by an individual who professes to be a busy session guitarist. Having tried the various responses, such as incredulity, derision and manslaughter, I now merely listen politely, nod in agreement and attempt to engineer a subtle change of subject with, "These olives are exceptionally good, don't you think?" I then make my excuses and leave. On returning home, I've been known to pick up the nearest instrument and produce a mellifluous rendition of C Sharp Minor Seventh With A Raised Eyebrow. It helps.

The golden age of the studio scene occurred somewhere between 1960 and 1985 AD, according to historians and a fair number of banjo players. Allow me to take you back to when, according to studio legend and wit, Judd Proctor, "If you owned a guitar you were working".

In the West End of London alone there were upwards of 100 studios of all shapes and parking difficulties. A veritable cottage industry provided employment to a tightly knit community of studio hep cats and the likes of Judd (Last Of The Summer Wine), Joe Moretti (Shakin' All Over), Martin Kershaw (The Muppets), Allan Parker (Whole Lotta Love - Top Of The Pops Theme), 'Big' Jim Sullivan (at least 50 #1 UK hits) among others too wealthy to remember. And we're talking three sessions a day, seven days a week, involving 100s of musicians across the board. For years.

Commercials would be scheduled for 8am, before the first 10am call. In extremis, night sessions would be organised. There was often no other available time to book a date. A small group of 'fixers' booked most of the work. These were often orchestra leaders, since they had the knowledge and contacts to allocate players for the job.

Musicians would often work for one fixer, since that individual could fill an entire diary.

As a wet-behind-the-ears whippersnapper, I became fascinated by the tales of the pros with whom I came into contact as I began my studio odyssey. There were detailed accounts of hit recordings; revealing, hilarious and often scarcely credible. And mostly recounted with modesty and self deprecation, considering that these chaps were the engine room of the Music Biz.

My favourite anecdote - and one which neatly encapsulates the times - was described to me by Bryan Daly, who'd been on countless recordings. That is, until he was commissioned to write the (guitar based) music for a new children's TV series in around 1981, featuring Ken Barrie as vocalist. You may have heard of it. Postman Pat. After which,

you won't be surprised to learn that he gracefully departed the session scene for a comfortable, royalty based lifestyle. I caught up with him when booked to play on another series that he'd written - Rosie And Jim.

At the break, I asked him for recollections of his studio career. He was delighted to speak about it, but prefaced his remarks with a

"AS A WET-BEHIND-THE-EARS WHIPPERSNAPPER I BECAME FASCINATED BY THE TALES OF THE PROS WITH WHOM I CAME IN CONTACT"

cautionary - "I'm not sure I'm the ideal guy to talk to about those days, to be honest. All I remember is being dog tired every day, seven days a week, year after year." Then he warmed to his task. "Actually, one session that comes to mind might entertain you. One evening, I arrived at Chappell's recording studio above the piano

showroom in Bond Street. I'd already played on two sessions that day and was exhausted. I was booked on acoustic guitar with a typical rhythm section, and seated in a soundproof booth to avoid recording the spill from the other instruments. We were required to play three tunes. I hung on grimly while the first two tracks were achieved. And so to

the third item, which involved some gentle strumming. We recorded the first couple of takes, whereupon I fell asleep. Unbeknown to me, the guys were invited into the control room to listen to our groovy sounds. I'm told the producer's comments developed along the lines of "This is really great but I'm sure there's a better version to be had. Look, it's five to midnight and there's just enough time." And with that, the band trooped back into the studio and obliged. No one noticed my lack of participation. At 12 o'clock I was jolted awake by "Absolutely brilliant boys! Well worth the extra take. I think we have a hit on our hands!" And with that, the band were tail lights before you could say "Who do we make the invoice out to?" I considered my position for all of two seconds, the embarrassment of owning up and the cost of the overtime necessary to reinstate my performance. And I did what any conscientious professional would have done. I scarpered. I'd got away with it. Or not, as it happens. The song was released a few weeks later. And I'm not on it. It was a massive success. I'd slept through the recording of a number one hit record." And, no. I didn't have the heart to ask...

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



Mitch hears of a session that was 'a sleepy time time'

JOHN 5

Guitar instrumentals have supplied some of music's most evocative moments. Jason Sidwell asks top guitarists for their take on this iconic movement. This month: solo artist, guitarist for Dave Lee Roth and Rob Zombie, John 5.



John 5 with his double humbucker Fender Telecaster

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

J5: I think it started with Eruption. Hearing that guitar solo. Then I would listen to other things like Roy Clark or Chet Atkins. And I was like, "Wow, there's no singer." And I was so impressed by the fact that these were popular songs that had no singers. Another one is Frankenstein, by Edgar Winter, things like that. I was so taken aback by that. And I think that's what really started it with guitar instrumentals for me.

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

J5: I would say it's much more difficult to get something across with just an instrumental song, but there's so many songs that have such amazing emotion and such incredible feel. It's very hard to describe, it's like trying to describe a colour. But to be honest, I don't really listen to a lot of lyrics. A lot of people memorise lyrics and they can sing them. I always listened to the music. Of course, I know the words to the choruses, but I don't memorise all the verses and bridge. I kind of just listen to the music. Sometimes Rob (Zombie) will ask me, "Hey, what's the lyric in this one verse, I forget." And I'm like, "I don't know." So that's how much I really concentrate on the music.

GT: Are there any tendencies you like to embrace or avoid (rhythms, harmony, playing approach, tones)?

J5: What I'm trying to embrace when doing an instrumental song is trying to come up with a good hook. I'm trying to come up with a good riff and some really cool, interesting guitar solos. I try to make it interesting for the listener. I always put myself in the category of the listener and say, "What would I want to hear here?" And that really helps me a lot because I'm like, "Okay, cool. I need a good hook. And I want some really cool flashy guitar stuff." And that approach has been working out really well for me.

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

J5: I really like to listen to the melodies of a vocalist. I think it's really important. I've covered many songs such as Welcome To The Jungle, or Beat It, or Enter Sandman, and I try to get those melodies so exact because

they're some of the greatest songs ever written. And I don't want to change that. So I always try to keep it how it was written. The melody is so imperative and I try to always keep that true.

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

J5: This is a great question. I guess it's whenever inspiration hits. Like last night, for example, I was playing some Django Reinhardt gypsy jazz style guitar playing. And I thought to myself, "Wow, this is a really cool hook. And maybe I'll try to make a song out of something like this." So I guess it's whenever inspiration hits you, you have to run with it. And that's exactly what happened to me last night. So either it's a lick, or it's a riff but whenever the inspiration hits, I try to go with it as quickly as possible.

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

J5: I want to put on a good show. I want to have the crowd entertained with a great production, cover songs, things people can relate to. I also like to use different instruments - mandolin, things like that. Light up guitars really put on a good show and I try to do that with the music as well. I just like to keep people on their toes.

"I DON'T LIKE TO TUNE DOWN. I LIKE TO HAVE A REGULAR TUNED TO STANDARD TUNING. AND I LIKE TO WRITE IN 4/4"

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 over an instrumental's duration?

J5: I think, to be honest, I always like things on 10. So, sometimes I'll start out slow and fast. But most of the time, when there's a guitar solo, I just seem to start out fast and then go a little faster. I don't know if that's the right thing to do, but it's what I usually do.

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

J5: I like to have the tone very dry when I'm doing instrumental songs. I don't like to have a lot of delay or reverb. I don't like to use a lot of effects because I always think it just gets in the way a little bit. I want it as clean as possible. And it's really worked for me. I like to hear every note very, very clearly. So that's what I usually do when recording my instrumental parts.

GT: Do you have favourite keys or tempos?

J5: I usually like to write in standard tuning,

John 5 has worked with Rob Zombie, David Lee Roth and Marilyn Manson



meaning A=440. I don't like to tune down. I don't like to do any of that stuff. I just like to have a regular guitar that is tuned to standard tuning. Don't ask me why, I guess it's just kind of old school. And I like to write in 4/4 time. Because, again, I want people to come to the shows or listen to the songs and not be confused. I don't want to confuse people with odd time signatures. So I usually like to just keep it 4/4.

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

J5: I usually like to write in a Minor key for a heavier song. But if I'm doing a country style song or a western swing style song, 90% of the time it is in a Major key. That has been what has been working for me.

GT: Do you have any favourite modes?

J5: I guess it depends on what the song is calling for. But I like Phrygian mode if I was going to have to pick one. I like the Diminished scales. I like the flat five, things like that, but I would say a Phrygian mode is a lot of fun for me.

GT: What about modulations into new keys?

J5: I'm not a big fan of modulations. Of course, it depends on the song. That's more of a pop, adult contemporary type of thing, which I don't do much of in my instrumental work, but I think obviously works amazingly in those genres of music.

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

J5: I look at a backing band as very different with instrumental compared to a vocal. I

really like it when I have my instrumental band. I really like them to play a lot, because you're going there to see musicianship. You're going there to see that so I like them to show off the drums and the bass. But with a vocal band, you don't want to step on the vocalist so the backing band is a lot more tame and not as busy.

GT: What are your views on harmonising melodies? And do you do it?

J5: I love harmonising melodies with instrumental songs. I don't get to do it that much because I play live and I'm the only guitar player, and also I like to have things sound just like they are on the record when I play live. But I really, really love hearing harmonising melodies in instrumentals.

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

J5: Surfing With The Alien, by Joe Satriani. Great groove. Great hook. And just an unbelievably perfect instrumental song in my eyes. The Audience Is Listening, by Steve Vai. That song just has everything in it. It's just raw. It's so well produced. So well performed, written and played. It has everything. There's not really an arrangement, it's just pure, beautiful chaos to me. The last one, I would say Far Beyond The Sun, by Yngwie Malmsteen. Incredible. It's either that or Trilogy, by Yngwie Malmsteen. I love those songs. They still inspire me today.

John's latest album, 2021's Sinner, is out now. For more information, merchandise, tour dates, album releases and other news, visit john5.com

JAM TRACKS TIPS

Use these to navigate our bonus backing tracks

1 Groovin' Blues-Rock Jam (A)

We start with a simple 24-bar Blues in A. Try mixing A Major Pentatonic (A-B-C#-E-F#) with A Minor Pentatonic (A-C-D-E-G) to sound authentically bluesy.

2 Slow Groove Jam (A)

Here's a fun groove jam in A. Use this to work on your funky rhythm guitar chops, as well as single-note and double-stop riffs. Make sure you focus on staying in the pocket, as the best players do.

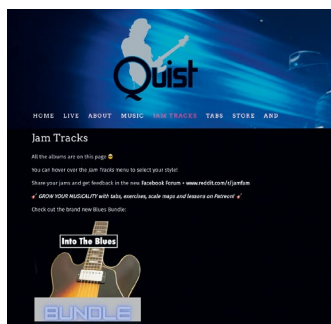
3 Smooth Groove Jazz-Blues (C)

Here we have a jazz-blues style progression in C, with a beat instead of full-on swing. Head for C Major Pentatonic (same notes as A Minor Pentatonic), and add some C Minor Pentatonic (C-E_b-F-G-B_b) for extra bluesy vibes. Use D Harmonic Minor (D-E-F-G-A-B_b-C#) over the A7.

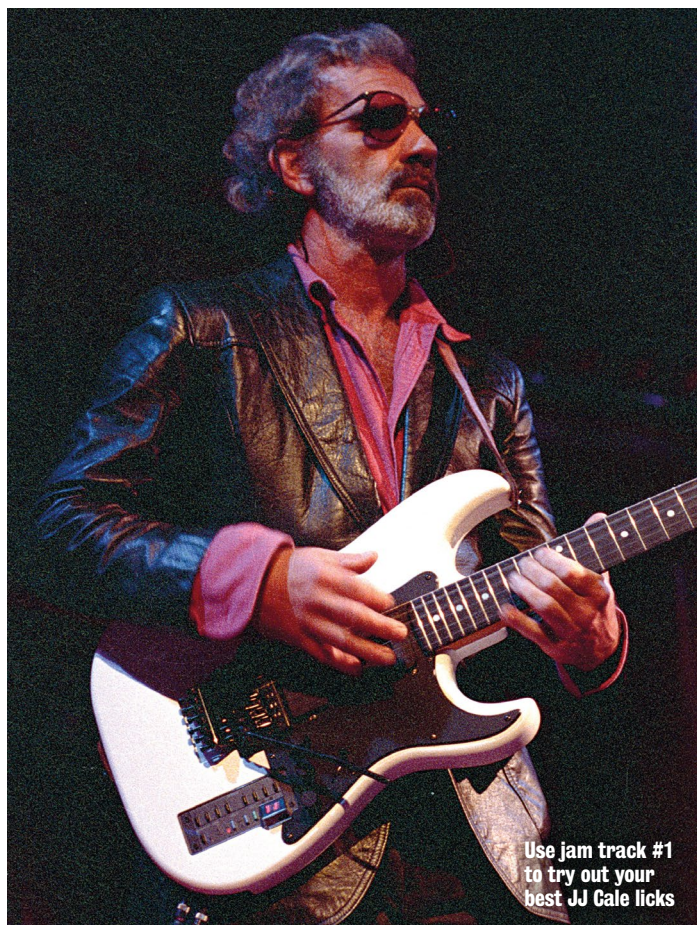
4 Slow Blues - E Minor

We finish with a slow blues in E Minor. Use E Minor Pentatonic (E-G-A-B-D) as a starting point and then aim for some of the arpeggios: Em7 (E-G-B-D), Am7 (A-C-E-G) and B7 (B-D#-F#-A).

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 and lessons.



TIM MOSENFELDER / GETTY IMAGES



Use jam track #1 to try out your best JJ Cale licks

PHIL HILBORNE'S ONE-MINUTE LICK

Melodic Interval Lick

SOMETIMES A SINGLE guitar line need a bit of support. We can achieve this by adding a harmony line. For decades, twin, or triple-guitar bands such as Wishbone Ash, The Allman Brothers, Thin Lizzy, Iron Maiden and others have done this to great effect. However, if you are the only guitarist in the band, there are lots of effective and playable single-guitar ideas you can create with double-stops. This month's lick is a melodic line in A that has been harmonised using intervals from A Mixolydian: A-B-C#-D-E-F#-G. In bar 1, all the melody notes and underlying harmony are all A chord tones: A

(1), C# (3), E (5). The resulting intervals in ascending vertical order are - C#-A (6), E-C# (6), A-E (5th) and C#-A (6). The idea continues in bars 2-4 with all intervals being either Major or Minor 6ths. I used hybrid picking, the pick playing the lower note and the second finger playing the upper note. Fingerstyle would work fine as well, so use whichever you prefer. Similar ideas can be heard in the playing of Steve Cropper, Buddy Whittington, and jazz and blues keyboard players as well. In fact, The Faces' keyboard player Ian McLagan and the classic track, Stay With Me, inspired this month's lick!

A vamp throughout

♩ = 148

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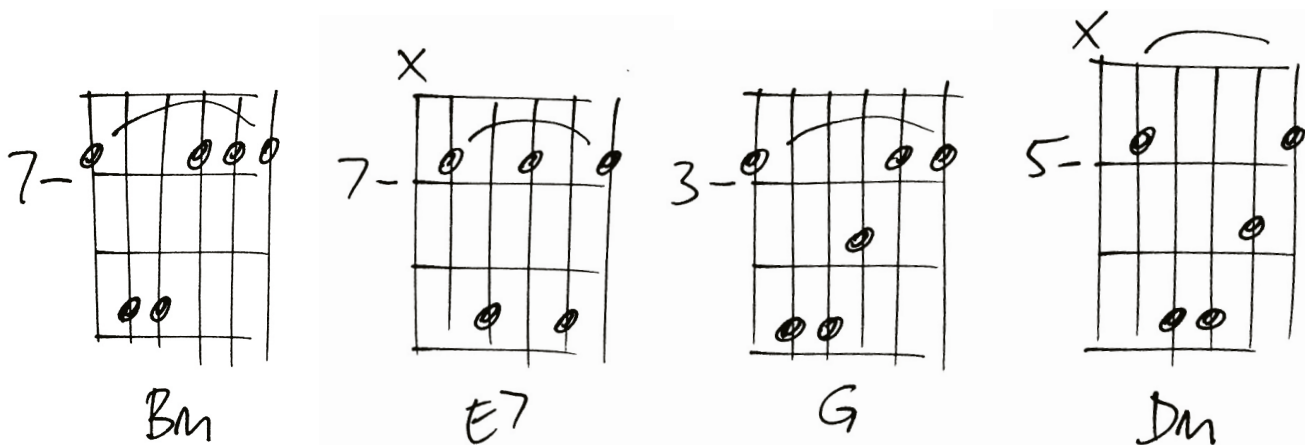
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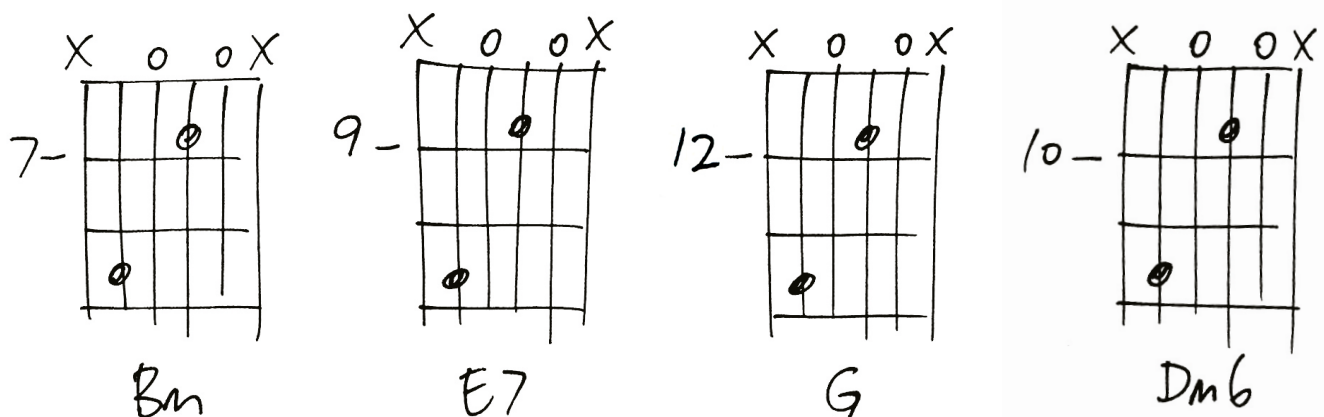
Working Backwards

WITH RICHARD BARRETT

Normally, we start from a tired old chord progression and spice it up with interesting substitutes, but the first two chords in this issue's progression were the result of idle noodling. They weren't intended as substitutes for anything; they just sounded nice. But it turns out they're just Bm and E7 chords, albeit with unusual voicings. So what next?



DO WE FIND a chord progression starting with Bm-E7 and use our new chords as the starting point for a shiny substituted version? Or shall we just work with these two chords and see where we go? It actually turned into a kind of musical thought-experiment. We have this little two-note shape with two open strings... can we create a whole chord progression by just shifting it around? As a result, our 'starting' progression is contrived; it came after the fact! But this reverse process is good practice, broadening your harmonic awareness for future substitutions.



HERE'S the basic shape. If you're playing these chords with fingerpicking or in an arpeggio style, you'll need to be aware that the bottom note is not the root!

BM-E7 IS A pretty common chord change, with the characteristic Dorian sound (think Minor-key funk or classic Santana).

IN A NORMAL substitute, this would probably have been a more predictable chord, but our choices were dictated by the moveable shape. The G takes us into an implied key change...

...FOLLOWED BY this one, which takes us even further from the original key centre. As a result we've ended up with an unusual progression that we might never have found in the usual way!

LARRY McCRAY

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 legendary American blues guitarist, Larry McCray!



Larry McCray, toting his fabulous wine red Gibson Flying V Custom

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

LM: The great Billy Gibbons gave me a couple of his picks made of pesos that I don't leave home without.

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

LM: Boss Blues Driver, Rocktron Auston Gold, Original Cry Baby

GT: Do you play another instrument well enough to be in a band. And if so, have you ever done it?

LM: No

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

LM: Cheat sheets.

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

LM: They make a difference, but none of them last no matter what.

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

LM: I could give you a whole list of players whose work I admire and wish I possessed what they have. And I will give you a couple of names that stand out at the top of that list. In a world of guitar that is recognised for speed and technique, I pick Derek Trucks because his guitar has the purest soul, and his guitar makes me weep. I love Chris Cain, Kirk Fletcher, Joe Bonamassa and Josh Smith, Warren Hayes, Marcus King, Lance Lopez, Ronnie and Wayne Brooks, Bernard Allison, Jeff Healey, Jimmy Herring, and the list could go on and on because they are all great modern musicians.

From the old school I wish I could take some of these players' spirits and techniques to make my own. These would include Elmore James, Johnny Shines, Robert Jr Lockwood, Guitar Slim, Fred McDowell, and Luther Tucker. From jazz, George Benson, Wes Montgomery, Grant Green, Tal Farlow, Mike Stern, Larry Carlton, and Lee Rittenour. From the shredders, Paul Gilbert, Joel Hoekstra, Zakk Wylde, and the list goes on and on. In other words, I am jealous of all

the musicians because they all possess talent that I don't have, but similarly it makes me focus on the skills that I do have in terms which prompts me to be the best I can be. There are many I forgot to mention, besides that fact that I love the jam band scene, especially the Godfathers like Jerry Garcia and the Grateful Dead, Phil Lesh & Friends, Phish, Widespread Panic, Umphries McGee.

I also have a strong upbringing in country music, influenced by the likes of Johnny Cash, Porter Wagoner, Dolly Parton, Conway Twitty (one of my favourites), Loretta Lynn, Charlie Rich, Charlie Pride, Red Sovine, George Jones, Waylon Jennings, Hank Williams Sr, Ricky Scaggs, and the list goes on and on. Sorry to babble but that was a hard one to be sincere and honest about.

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

LM: My custom red and my korina flying Vs because they are the fiercest instruments in my arsenal, and the most endearing to my personality. My second choice would be my '56 Goldtop reissue or my '59 Goldtop reissue, both baseball bat round necks with '57 PAFs.

"In a world of guitar that is recognised for speed and technique, I pick Derek Trucks because his guitar has the purest soul, and makes me weep"

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

LM: In Fender gear, Deluxe Reverb. Bass set on 3 or 4, treble on 3 or 4, reverb on 3, and volume on 5. Soldano Hot Rod 50. Bass on 8, midrange on 4, treble on 4, preamp at 11 o'clock, and master volume on max.

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

LM: Medium high. I like it high enough for no fret buzz, but low enough to still have elasticity.

GT: What strings do you use?

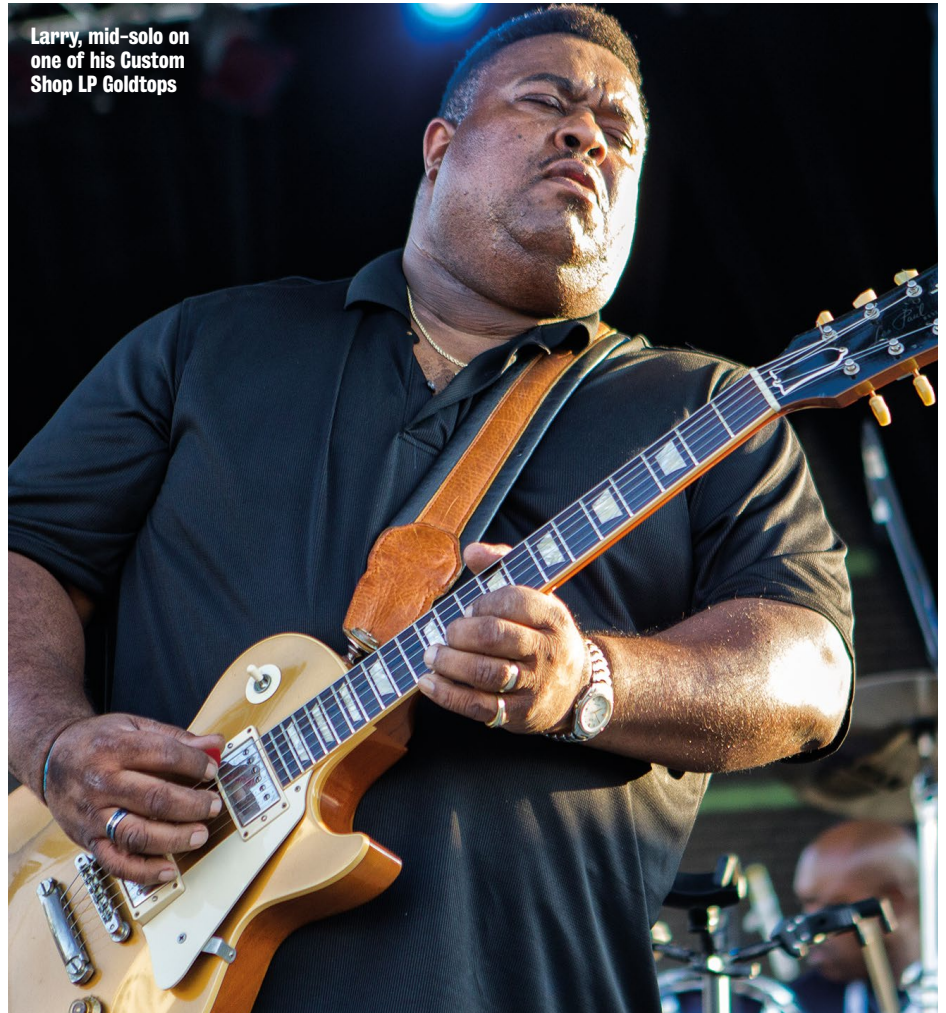
LM: I use GHS Burnished Nickel 10 gauge.

GT: Who was your first guitar influence?

LM: My big sister Clara was my first influence. She put the guitar in my hand and taught me my first tunes.

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

LM: Gibson ES 335



Larry, mid-solo on one of his Custom Shop LP Goldtops

GT: What was the best gig you ever did?

LM: When I was working for Gibson Guitar at Daytona Speedweek. And Dan Aykroyd, Hearst Media Service.

GT: And your worst playing nightmare.

LM: Working a club that I forgot the name of in Las Vegas.

GT: Do you still practise?

LM: I keep a guitar in my hand all the time. It is my greatest pacifier, my binky.

GT: Do you have a pre-gig warm-up routine, and can you describe it?

LM: I just try to relax and try to clear my head before every show. And I always try to always arrive early and not feel urgent, or rushed.

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

My Brother, Steve McCray on drums. Johnny B Gayden, Noel Neal, Bobby Watson, Oteil Burbridge and Travis Carlton on bass. Tony Z (Zagmagni), Roosevelt Purifoy, Kofi Burbridge and Reese Winans on keyboards. And Jubu Smith or Vince Agawata on guitar. Robert Randolph and

Roosevelt Lee on pedal steel. There's always somebody else to mention but this is just a handful of my favourites.

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

LM: No, I don't envy, I'm happy to be inspired by extraordinary talent.

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

LM: I can't choose because I am still developing, and the best is yet to come.

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

LM: Being a great person.

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

LM: Preparing myself for my new album Blues Without You that's coming out on KTBA Records. I'm jumpstarting a career that's been a little stagnant for a while, but it feels as though good things are now happening. I am looking ahead and not looking back.

Larry McCray's album Blues Without You is released by KTBA Records on March 25 via www.ktbarecords.com.

THE ROOTS OF EVH!

VAN HALEN'S INFLUENCES

Phil Short uses six immersive studies to dive deeply into the work of the rock guitar master and ask, “Who were the musicians that inspired Eddie Van Halen to play the way he did?”

ABILITY RATING

Advanced

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

Key Various Tempo Various

Will improve your... ✓ Ability to combine techniques

✓ Legato and tapping ✓ Alternate picking control

It's a fascinating question to consider who influenced Eddie Van Halen. How did he develop his unique playing approach? Did he stumble across everything by accident? In this month's feature we attempt to look at who some of those influences were, how they informed Eddie's journey and how he then pushed those ideas forward to a whole new school of players. It is well documented that Eddie was a huge fan of the blues-rock icons of the '60s and '70s, and much of Van Halen's songwriting approach is clearly grounded in this style.

Eddie's most commonly cited early guitar hero is Eric Clapton; in interviews he always cited EC as his great early inspiration, but he was also a great fan of Jimmy Page, Ritchie Blackmore and indeed Allan Holdsworth.

As any fan of Eddie will know, the backbone of his vocabulary lies in a fiery

blues-rock vocabulary. Before Van Halen were Van Halen, Eddie was known for being able to play almost every Cream solo note for note, and there are multiple recordings of interviews where he plays the entire Crossroads solo. Infact he is quoted as dedicating his bluesy solo on the song, When It's Love, to Clapton himself, as a tribute to his legacy and influence.

Eddie was also a huge fan of Led Zeppelin, and there's no doubt that they had

“It wasn't just the blues-rockers of his youth that inspired Eddie. He was also captivated by Allan Holdsworth”

a big influence on his riff writing and songs. It's also possible to speculate that Jimmy is where Eddie's inspiration for expressive techniques came from. The Heartbreaker solo in particular features many sounds that are staples in Eddie's own arsenal; tapped notes with large bends, pick slides and wide vibrato. If you've not heard it for a while, it's worth digging it out and reminding yourself.

However, it wasn't just the blues-rock players of his youth that inspired Eddie. He was also captivated by jazz-fusion heavyweight, Allan Holdsworth. Allan was an incredibly accomplished legato player and experimented with all sorts of unconventional tonalities. It was his use of wide stretches and symmetrical shapes that created very angular and interesting sounds that caught Eddie's ear, and was something that he tried to

emulate in his own way. Many of the scale fingerings he liked to draw on are unconventional and won't be found in any typical text book, but they make it easier to execute faster lines while also creating unexpected angular sounds that keep things sounding fresh and less exercise based.

Of course we cannot discuss the great Eddie without mentioning his pioneering approach to two-handed tapping. Of course it had been dabbled with by other players as previously mentioned, plus Les Paul and others before him. But Eddie brought into the spotlight an otherwise unheard-of technique that allowed him to play large arpeggio sequences reminiscent of the classical music he first learned in his formative years in Holland. It was also possibly his way of replicating some of the arpeggio approaches he would have heard listening to tracks like Deep Purple's Highway Star - an approach previously only heard on keyboards and not on electric guitar.

Our six studies focus specifically on these particular stylistic and technical influences, with the final piece combining elements from all five approaches. **1**

TECHNIQUE FOCUS

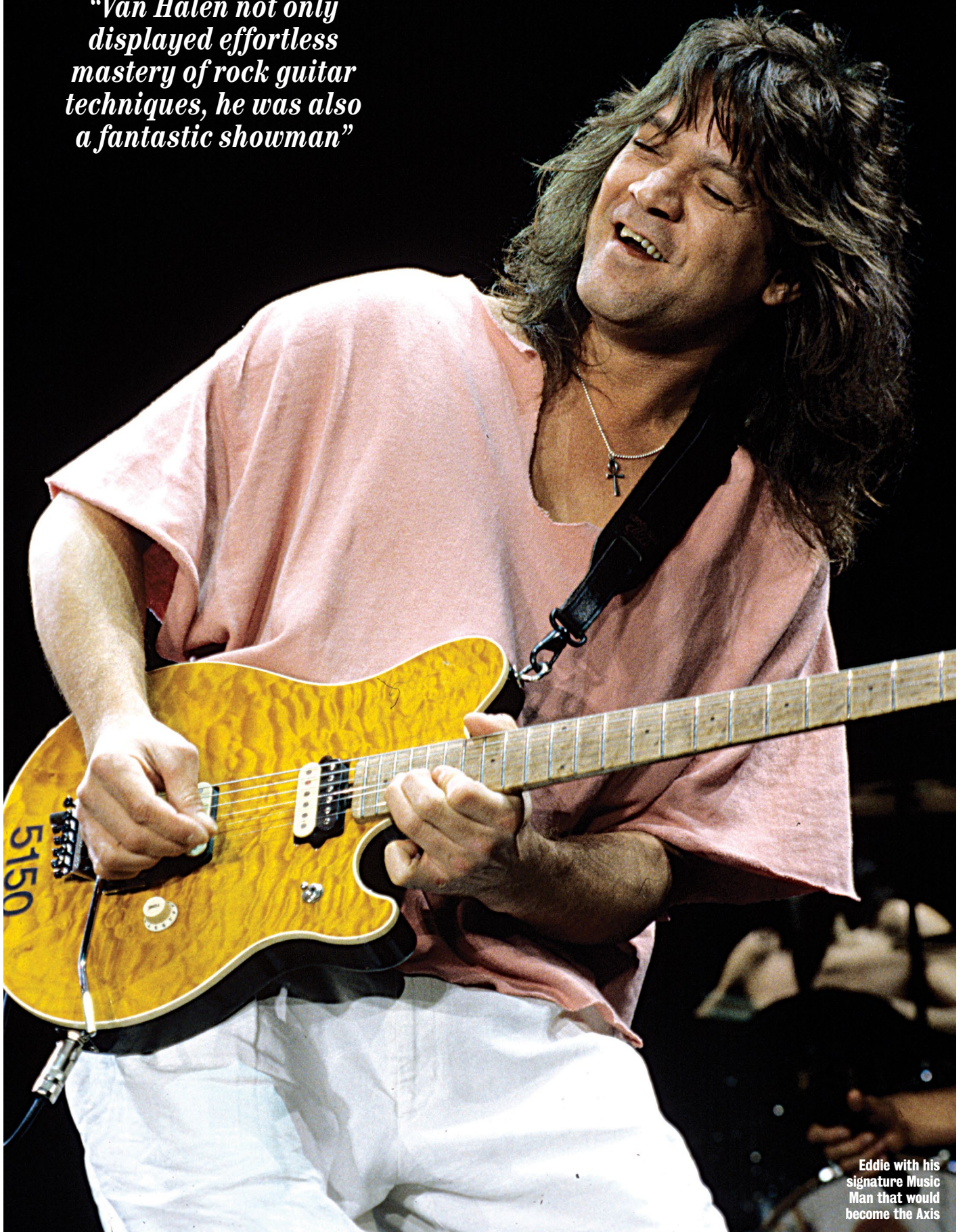
EXPRESSION

Eddie used a wide range of techniques, most notably two-handed tapping. But underpinning all the incredible fretboard gymnastics was a robust blues vocabulary and a detailed, expressive delivery. Arguably the most important part of Eddie's sound was the squeaks, pick slides, dive-bombs and tone-wide vibrato. It is these less obvious details that make him stand out among the sea of technically proficient players - even 40 years later. Focus on replicating the expressive qualities you can hear in the recordings. Work on one phrase at a time until you can hear every nuance and detail. This type of focused practice will help you to sound more musical and authentic in the final performance of each study.

Get the Tone

To get close to Eddie's sound, you don't necessarily need a Marshall Plexi or a Peavey 5150. Any good Marshall-esque tone will suffice. The key to Eddie's sound relies heavily on the fire of your delivery. Use less pre-amp gain than you think, then you'll have to put more power into your pick attack and vibrato to get the notes to scream. If using a cleaner amp, go for a strong drive pedal like a Boss SD1 or Fulltone OCD.

“Van Halen not only displayed effortless mastery of rock guitar techniques, he was also a fantastic showman”



Eddie with his signature Music Man that would become the Axis

TIM MOSENFELDER / GETTY IMAGES

EXAMPLE 1 POP-ROCK INFLUENCES

This study tips its hat towards Eddie's '60s songwriting influences ranging from bands like the Kinks (Dave Davies) and The Beatles through to The Who (Pete Townshend). This study is mostly stock blues-rock vocabulary, but with wide

vibrato to make it more aggressive and punchy. In bars 4-6 there is a big stretch for the descending hammer-on line. Make sure the thumb on the back of the neck is lined up with your second finger to enable maximum stretch.

EXAMPLE 1 POP-ROCK INFLUENCES

Tempo: ♩ = 125

Chords: F5, G5, F5, C5, G5

Techniques: PM (Palm Mute), BU (Bend), PB (Pitch Bend), Tap 8, BD (Bend Down), Wide vib (Wide Vibrato), 3 (Triplet), 5 (Fifth), 6 (Sixth), 7 (Seventh), 10 (Tenth), 12 (Twelfth), 14 (Fourteenth).

Staff 1 (Measures 1-4):

- Measure 1: F5, PM
- Measure 2: G5, BU
- Measure 3: F5, C5
- Measure 4: G5, BU

Staff 2 (Measures 5-8):

- Measure 5: F5, C5, 6
- Measure 6: G5, 3, Hold bend, PB, Tap 8
- Measure 7: PB, Tap 8
- Measure 8: PB, Tap 8

Staff 3 (Measures 9-12):

- Measure 9: F5, PB Tap 8
- Measure 10: C5, 3
- Measure 11: G5, BU
- Measure 12: F5, C5, Wide vib

Staff 4 (Measures 13-16):

- Measure 13: D5, BU
- Measure 14: C5, BU
- Measure 15: G5, BU
- Measure 16: G5, BU

EXAMPLE 1 POP-ROCK INFLUENCES ...CONTINUED

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EXAMPLE 2 ERIC CLAPTON INFLUENCE

Eddie always spoke about how it was Eric Clapton and not perhaps the more expected Jimi Hendrix that was his number one lead guitar influence. So this study is essentially a blues solo, but with a bit of Eddie's extra edge to the

tone and delivery of the more rocky vibrato than that of Clapton. The licks are definitely there though! Look out for the deliberate staccato versus legato notes, as well as the slides in particular to get the solo sounding 'Creamily' authentic.

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EXAMPLE 2 ERIC CLAPTON INFLUENCE ...CONTINUED

Asus4 Bm Em G Asus4 C D

E B G D A E

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Esus2 G Asus4 Bm

E B G D A E

9

Esus2 G Asus4 Bm

E B G D A E

11

Esus2 G Asus4 Bm

E B G D A E

13

Esus2 G Asus4 C D

E B G D A E

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EXAMPLE 3 JIMMY PAGE INFLUENCE

Here we are purposefully exploring the 'tapped bends' approach that Eddie used a lot. This study is great for developing muscle memory and accuracy when combining bending and tapping techniques. To achieve vibrato with a tapped

note, it is the fretting hand that still provides the power and movement. The picking hand follows what the fretting hand is doing. If it's the other way around then vibrato would be more difficult to achieve and control.

♩ = 120 **E5**

System 1 (Measures 1-5): Treble clef shows a series of eighth notes with bends and vibrato. The guitar staff shows frets 2, 9, 9, 7, 9, 7, 9, 8, 7, 10, 2, 9, 9, 7, 9, 9, 9, 7, 9-12. Techniques include BU, BD, and PB Tap14.

System 2 (Measures 6-10): Treble clef shows a series of eighth notes with bends and vibrato. The guitar staff shows frets 14, 16, 9, 12, 14, 16, 19, 9, 12, 14, 16, 9, 12, 14, 16, 14, 9, 12, 14, 9, 12, 14, 12, 14, 16, 14, 19. Techniques include BU, BD, PB Tap18, and BU.

System 3 (Measures 11-15): Treble clef shows a series of eighth notes with bends and vibrato. The guitar staff shows frets 17, 15, 12, 15, 22, 12, 15, 19, 12, 15, 19, 15, 12, 19, 20, 12, 15, 19, 15, 12, 14, 12, 14, 19, 21, 12, 14. Techniques include PB15 BD, BU, and PB Tap17.

System 4 (Measures 16-19): Treble clef shows a series of eighth notes with bends and vibrato. The guitar staff shows frets 19, 14, 12, 14, 12, 14, 19, 12, 14, 19, 14, 12, 14, 19, 13, 19, 10, 12. Techniques include BU, PB Tap17, and Slide out with picking hand.

Here we focus on symmetrical shapes and wide stretches. To make the larger stretches, make sure your thumb is in the middle of your fretting hand on the back of the neck, so your fingers can spread out like a fan.

The picking directions are based on my own approach, but a similar effect can be created with only picking two notes per string and using hammer-ons for the rest. Palm muting creates the staccato attack.

20 **GuitarTechniques** May 2022

EXAMPLE 4 ALLAN HOLDSWORTH INFLUENCE ...CONTINUED

10

wide vib

A maj7 #11

BU

wide vib

12

G#m7

14

A

wide vib

E

PM

16

etc

Here's an example of Eddie's approach to emulating a classical guitar performance combined with his signature two-handed tapping approach. The fretting-hand tapping requires a decent amount of attack to get the notes to

ring out on an acoustic instrument. The arpeggio section in the middle can just as easily be translated onto electric guitar. If you don't have access to an acoustic why not try those ideas in a higher gain context? They sound immense!

22 **GuitarTechniques** May 2022

[Bars 23 - 33] The final section of bars 23 - 33 give us some more traditional blues rock inspired vocabulary including the use of some triads in bars 27 - 28, a trademark of Eddie's style. The study rounds off with another combination of bending and tapping technique to bring us to a final flourish in position 1 of minor pentatonic with tone wide vibrato to end.

10

EXAMPLE 6 INFLUENCES COMBINED ...CONTINUED

F#m7 (8va) **B**

BU BD BU BU

14-17-22-(25) (22) 14-17-19 (22) 14-16 (18) 16-(18) 14-16 16-14

13

D **E**

PM

5-7-9 5-7-9 5-7-9 5-7-9 9 5-9-7-9-7-5 9 5-9-7-9-7-5 7-9 5-7-9-7-5 9 5-9-7-5-7-9 5

15

D **E**

9-12-9-5-0 5-9-12-9-5-0 5-9-12-9-5-0 5-9-12-9-5 0-7-11-14-11-7-0 7-11-14-11-7-0 7-11-14-11-7-0 7-11-14-11-7

17

F#7sus4 **BU** **RP**

16-9-14-16-9-14 16-9-14-16-9-14 16-9-14-16-9-14 16-9-14-16-9-14 18-11-16-18-11-16 19-14-17-19-14-17-19-17-19 (19) (19)

19

Asus4 **A**

17-10-15-17-10-15 17-10-15-17-10-15 17-10-15-17-10-15 17-10-15-17-10-15 17-10-14-17-10-14 17-10-14-17-10-14 17-10-14-17-10-14 17-10-14-17-10-14

21

EXAMPLE 6 INFLUENCES COMBINED ...CONTINUED

Bsus4 **B**

22

F#m7

23

E **F#m7** **Asus2** **Bsus4** wide vib

24

F#m7 **A** **B** **F#m7** **A** **B** wide vib

27

D **E** **F#m7** wide vib

31



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BRETT GARSED

Video Masterclass

This issue we welcome back Aussie legato and hybrid picking master Brett Garsed for a pinched harmonic-infused Stratocaster solo over Jason Sidwell's fusion rock groover, Sizzle. **Jon Bishop** is your guide.

ABILITY RATING

Advanced ★★★★★

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

Key E Minor Tempo 105bpm

Will improve your... ✓ Switching scales and arpeggios

✓ Rock fusion lead work ✓ Use of pinched harmonics

We sure do appreciate Brett Garsed; Sizzle is his 15th track for GT over the past five years and it's a corker, with a tight rock groove and tasty chord changes over which he plays stunning lead guitar. Sizzle is largely in the key of G Minor and clocks in at 105bpm. For his soloing palette, Brett mixes G Natural Minor scale (G-A-B_♭-C-D-E_♭-F) with the G Dorian mode that contains the same notes with the exception of a Major 6th (G-A-B_♭-C-D-E-F). Brett also adds the Diminished 5th interval (D_♭) for G Blues scale moments (G-B_♭-C-D_♭-D-F). The track features plenty of harmonic movement and rhythmic syncopation, so while Brett states that he largely improvised, his playing was filmed and recorded after a few listens to get a handle on the feel, changes and structure.

Brett first created an appealing melody using the notes from G Minor Pentatonic (G-B_♭-C-D-F). This melody was then used as a springboard for improvised phrases that

ended with an E_♭ target note (E_♭ is the penultimate chord of the verse's three chords; Gm-E_♭-D7 x2). Brett explains that working within this structural and harmonic framework (eg overall scale, important guide notes to anchor phrases) is a good exercise for developing an improvisational mind.

Brett brought his melody to life by using pinched harmonics. This creates a faux, octavider style effect. Brett ghosts out a roadmap of picking points exactly 12 frets above the melody he's playing. When the pinched harmonic is articulated 12 frets

"That's an interesting exercise; where you have this target note to go for while in the context of improvising"

BRETT GARSED

above the fretted note, an octave effect is produced. The use of hammer-ons and pull-offs adds further dynamics and gives the illusion that there's more going on than there is. This faux octave effect is showcased on Brett's song Fu'd Fight, on his Big Sky record. You can also watch his pinched harmonics on the YouTube video of him performing Hey T-Bone with Stuart Fraser.

Brett often treats the chords individually with triad arpeggios. For the E_♭ Major chord the E_♭ triad arpeggio is used (E_♭-G-B_♭) with the D7 chord treated as G Minor's V chord. For D7, Brett uses both the D Altered Scale/D Superlocrian (D-E_♭-F-F_♯-A_♭-B_♭-C) and the fifth mode of G Harmonic Minor, D Phrygian Dominant (D-E_♭-F_♯-G-A-B_♭-C).

The idea of soloing while outlining the chord changes isn't new - bebop musicians are hugely inventive in this regard - but it is a vital part of being a master musician, regardless of genre. As Brett discusses, the

harmonic pathway is established first; xx scale(s) over xx chords. Then with his own backing tracks, he would remove the chords with just bass and drums playing. Once he was content with how he was implying the changes, he would then remove the bass. This final goal (just drums or indeed nothing at all, just him playing over 'ghost' chord changes) is to hear the changes go by with a largely single-note solo, steeped in chord tones. The bottom line is, it makes for a very explicit solo, harmonically speaking, but with the dynamics and fire of what constitutes a lead performance. It's a balancing act that requires a lot of study and playing to develop experience but it raises the end results considerably.

As you go through the tab/notation for Brett's solo look to see how he has combined dynamics (legato, pinched harmonics, busy phrases, string bends) with strong chord tones over the changes. To provide yet further insight we have tabbed out four of Brett's demonstration licks which should prove fun to learn. As always, we'd recommend taking it slowly to insure you learn and duplicate as much as you can before trying out your own solo. **E**

*Next month; the stunning **George Marios** makes his GT debut with a clean-toned solo over Jason's pop-rock track, If You Will.*

TECHNIQUE FOCUS

PINCH HARMONICS

Artificial harmonics can be generated in a number of ways. For this piece Brett uses the method of brushing the string with the flesh of the thumb just after the string is down picked. This is referred to as pinched harmonics due to the pinch-like action required and can be explored at picking points around the pickups (Billy Gibbons, Richie Sambora, Eric Johnson). Brett's 'octave up' approach is done by picking 12 frets above wherever his fretting hand is. As he demonstrates, you may need to experiment with your pick grip and also the angle you pick the string to get a clear harmonic. Other factors such as using the bridge pickup (the brightest pickup option on any guitar), increased overdrive or compression will also further encourage harmonics to sing out. The bottom line is, explore how you make contact with the strings and where along the string you do it.

Get the Tone

Brett used his Strat into an Axe FX III, using the bridge pickup and the tone and volume controls set to taste. Any guitar will work well for this performance, with a creamy, dynamic overdrive. Experiment with the guitar's controls to achieve a warm but open tone. If you are new to playing pinched harmonics, play the notes as normal until you've practised the technique enough to get consistent results. A little reverb or delay can of course be added for that professional touch.



Brett's Strat is set to the bridge pickup to make the harmonics sing out

Jason talks to Brett Garsed

Although players such as Eric Johnson, the late Danny Gatton and Jim Campilongo have used their fourth finger, few (if any) are as fluent hybrid picking with all fingers as you. Were there any exercises you worked on to even out finger independence or to build the fourth finger's strength and control?

BG: I suppose the exercises were trying to play acoustic songs with a flatpick and the other three fingers of my picking hand. I was around 15 or 16 and had heard Leo Kottke's *The Best* album for the first time and wanted

to play songs like *Cripple Creek*, *Bean Time* and *The Last Steam Engine Train* so I had to really dig in with the fourth finger to even get close. I had no idea people used their thumbs or a thumbpick as I'd never seen it. All I knew was the flatpick and the other fingers in terms of picking. I also worked on playing Tony Iommi's intro to *Spiral Architect* from the Sabbath *Bloody Sabbath* album. It's a beautiful piece which I'm sure he played with his thumb so it really gave my fourth finger a workout.

Your sense of phrasing and rhythmic control is very impressive; it's never rushed or dragged

regardless of the technicalities of string crossing or hybrid picking. How did you develop this for both your legato and slide playing?

BG: By playing along with albums which meant that I was essentially playing with some of the best guitarists and rhythm sections in the world. If I was playing along with a Zeppelin album and trying to match the groove of that band I could easily tell if I wasn't locked in, so I'd make sure to be aware of it and try to do it properly. I was in a band with my cousins and we were gigging in pubs by the time I was 15 so I had the experience of locking in with a real rhythm section as well. That was a massive bonus as

»



TRACK RECORD Brett is well known for his work with John Farnham and American rock band Nelson, but his music with two-hand tapper, TJ Helmerich is also outstanding, so go for *Quid Pro Quo* (1992) and *Exempt* (1994). Brett's solo album *Big Sky* (2002) is a must listen. For all things Brett Garsed go to www.brettgarsed.com, and also his YouTube channel and Patreon page for specially created content.



» I tried to bring what I learned from practising at home to the bandstand.

Talking of slide playing, placing the slide on the second finger isn't particularly common, as others tend to prefer the third or fourth. Your choice may well be the best as regards melodic options in standard tuning. Who were your early slide influences and how did you hone accurate intonation?

BG: I saw Joe Walsh do a great version of Rocky Mountain Way on television which was a rare occurrence back in the '70s and he put the slide on his second finger so I did the same. As it turned out, it was an advantage when I decided to start angling the slide to mimic the sounds I could get in altered tunings when I reverted back to standard tuning. Jeff Beck was the first to do it and I found that out in 2004 when Youtube became a thing, but I started doing it back when I was about 16 so I didn't copy him, it was just an idea that occurred to me and to my surprise it actually worked. I'd have to cite David Lindley, Rory Gallagher and Sonny Landreth as huge influences as well.

It's unusual for a legato based guitarist to use a heavy gauge string set. How did you settle on 0.011 gauge, even with a Strat's or Tele's longer scale length?

BG: That really is due to me wanting to play slide on the same guitar. I'd prefer to use a lighter gauge, perhaps .010s as there's bending possibilities with lighter strings that are really hard on the heavier gauge but it's a hole I've dug for myself I suppose. I must admit the heavier strings make me play a different way and bring a different energy to what I play. They also make me slow down and pay attention to melody as I can tend to play far too many notes.

You taught at the Guitar Institute of Technology (GIT) in LA; what are your fondest memories there as regards fellow tutors and students?

BG: I never felt I deserved to be among the great teachers and musicians at GIT. They probably thought I was quite a snob as I didn't really interact with them very much but, to be honest, I didn't feel like I deserved to as I had such a low opinion of my musicianship. I feel silly saying it now but it was the truth back then. It's such an amazing environment to be in for a musician and I really wished I could've attended as a student instead of a teacher, but I did my absolute best to give every bit of information I could to the students and, if I couldn't do it, I made sure to put them in touch with someone who could. I saw many young players transform themselves in the time they spent there which proves that it's all about the work you put in.

Many fusion and rock fans first discovered you from your albums with two-hand tapper, TJ Helmreich. Especially on the debut Quid Pro Quo. What early key moments inspired your musical relationship?

BG:TJ actually thought I was doing the two-hand style when he heard some outtake solos on the Nelson album. We were recording at Cherokee Studios in Los Angeles and TJ was working there at the time. He'd be doing maintenance in the studio while producer Mark Tanner was doing rough mixes and TJ heard some of my playing so he introduced himself to me. We became instant friends and would spend countless hours jamming together. I was absolutely blown away when I saw and heard him play. Mark Varney wanted both of us to do solo albums for Legato Records but we decided to pool the budget and do an album together, which was Quid Pro Quo. Writing and recording that album in particular with TJ is probably one of my favourite memories of being a musician. I think it comes through in the music too. You can tell we're having way too much fun.

Uncle Moe's Space Ranch (2001) was the last album you did together. Have you two discussed recording again since?

BG: We'd love to do another album together but we work best when we can be in the same room, and due to Covid that's become almost impossible now. I don't really want to get on a plane and fly all the way from Australia to LA and I doubt TJ wants to fly here so it may never happen. Then again, circumstances may change that will enable it so I'll always remain open to the possibility. It's certainly nothing to do with the desire to do it, just logistics.

What are your memories of recording with Frank Gambale and Shawn Lane for the early 90s fusion shred classic, Centrifugal Funk?

BG: I'd only seen Frank's first instructional video a year earlier and it changed my whole

approach to playing. When I saw the way Frank arranged the notes on the fretboard to facilitate his sweep picking concept I realised I could apply the same ideas using my hybrid picking. I spent months developing original ideas instead of copying Frank and lucky for that as I ended up on an album with him! I recorded my solos first, thankfully, as I'd probably have run for it if I'd heard what Frank and Shawn were going to do. I'd just finished doing all my solos and Frank arrived at the studio so it was a thrill to meet him and we've stayed in touch ever since. I also got to meet Shawn about a year later when I was in Memphis doing some gigs with Bobby Rock. Shawn played us the Powers Of Ten album before it was released and jammed with us that night. Bobby has a cassette of it I'm sure. He was such a wonderful person and a true genius.

How did you all work together with the band and executive producer, Mark Varney?

BG: The rhythm section recorded all the band tracks and left space for all of us to solo and we went in separately to do that. I remember doing a solo on So What and it was a very tasteful, pop-rock orientated solo with some flashy stuff in it, but Mark just stopped the tape, looked at me and said "More!". I'd never had a producer say that to me. It was usually "MUCH LESS!" So, it was really intimidating to realise that I had to go a lot further than I'd ever done just to keep up with the monster musicians I was going to be in the company of. I hope I held my own to some degree. What an honour it was for me to be on an album with musicians of Frank and Shawn's caliber.

Having recorded a lot of instrumentals over the years, what three are your most favourite either written yourself or where you played guitar? And can you tell us why?

BG: I really love the songs Brothers, Avoid The Void and Big Sky. I simply like them as I think they're enjoyable to listen to as songs which is difficult for me to say about my own music. If I can listen and just enjoy them with without thinking I should change something that's really rare so I assume it means I've done my best to bring the song to life in the most honest way.

You're now on Patreon and busy with your YouTube channel. What else might you be pursuing musically this year?

BG: I have to get another album done. This one will be very different from my previous albums. It'll be more ambient and the playing will hopefully be more concise with a heavier emphasis on melody than chops. I have done so much high technique playing that it's time to get deeper into the meaning of what I'm doing, and let the emotion of it reach people. ■



Brett getting ready to perform this month's GT track, Sizzle

TOP 3 LICKS

LICK 1 PINCHED HARMONICS, HAMMER-ONS AND PULL-OFFS LICK (BAR 13)

In this lick Brett combines the hammer-on and pull-off technique with the pinched harmonic. Hammering onto or pulling off from a pinched harmonic blurs the techniques used, giving the impression there is more going on than there is.

LICK 2 DISSONANCE (BARS 24-26)

In this lick Brett uses the whammy bar to bring the phrases to life. Note how it provides a fluid, vocal quality here.

LICK 3 C MINOR PENTATONIC SCALE LICK WITH AN ADDED 9TH (BARS 41-42)

Here Brett releases some tension by playing a bluesy line. To maintain an air of sophistication the 9th (D) is added.

FULL PIECE SIZZLE

INTRO

♩ = 105

E♭ D E♭ D Gm

VERSE 1 & 2

E♭ D7 Gm E♭ D7

CHORUS

D♭maj9 E♭ Gm7 F Gm7 A♭ B♭ Cm7

VERSE 3

D7sus4 Gm E♭ D7

CHORUS 2

Gm E♭ D7 D♭maj9 E♭ Gm7 F

Gm7 A♭ B♭ Cm7 D7sus4 G7♭9

MIDDLE

Csus4 B♭ E♭/A♭ A♭ Am7♭5 D D♭6 G7sus4 G7

A♭6/9 D♭ Am7♭5 D Cm7 B♭ E♭/A♭ Am7♭5 D D♭6

VERSE 4

C7 D♭6 G7sus4 G7 C D Gm

E♭ D7 Gm E♭ D7 G5

FULL PIECE SIZZLE

INTRO & VERSES 1 AND 2 [Bars 1-19] A one-bar drum fill leads us into some arranged hits on E₁ and D. Brett plays an improvised line that leads us to the verse. For the verses Brett uses a composed motif as a jumping-off point for

improvisation. All of the pinched harmonic notes are indicated in the tab with a triangle. The pinched harmonics can be added any time you wish and Brett is fairly loose with them, using them to spice up his dynamic phrases.

INTRO

♩ = 105

DRUM FILL

Bridge Pickup With Overdrive

ff

E_b D E_b D

8 8 8 7 8 8 9 9-10 7/8 8 8-10/11-10 13-13 (15) BU

1

VERSE 1

Gm

12-12-10-12 11 10-12 10-12 10 8-10 (12) 8 10 8

PH PH PH PH PH

BU

4

E_b D7 Gm

11-11-10-8-11-10 12-12-10-12 11 17 17-19 17-15 17-15 17

PH PH PH PH PH PH PH PH PH PH

BU

7

VERSE 2

Gm

17 15 18 20 18-15 18 15 17-15 17-15 14 15 13 13-12 13 12 12 12-10-12 11

PH PH PH PH PH PH PH PH PH PH PH PH PH PH

BU

10

PH PH PH PH PH PH PH

10 11-10 12 10 12 10 12 11 10 8 10 8 10 8 7 8 8-7 10 7 8/5 7 5 3 5 3 5 3

13

FULL PIECE SIZZLE

CHORUS [Bars 20-27] The chorus switches tonalities and Brett treats each chord in turn, outlining the changes with his phrases. For tips on how to develop this see the main text and video lesson as Brett provides some good insights.

VERSE 3 [Bars 28-35] For this section Brett lets loose with the pinched

harmonics. Most of the phrases feature them, so this may take some practice to nail the picking locations for all the harmonics. Alternatively, you could play the notes in the tab normally or use an octave pedal, pitch shifter (Whammy pedal) or Jimi Hendrix style Octavia pedal to create a similar effect.

Chorus section (Bars 20-27) featuring chords: E $\flat$, D7, Gm.

Tab notation includes: 6 6-5-3-6 5, 5-5-3-5, 3-5-(7)-(5)-3-7, 6 8 10, 10 11 10 8, 10 8.

Annotations: PH, BU, BD, 1/4.

Chorus section (Bars 20-27) featuring chords: E $\flat$, D7, CHORUS D $\flat$ maj9, E $\flat$.

Tab notation includes: 10 13 15, 16 15 13 15 14 12 10 11, 12-10-12, 13-10-11-10, 13 11 13-10, 13-11-9, 8.

Annotations: PH, PH, BU, PH.

Chorus section (Bars 20-27) featuring chords: Gm7, F, Gm7 A $\flat$, B $\flat$.

Tab notation includes: 9-8-6-7-8-7-6, 8-11, 11-13(15)-13, 13, 11-12-13, 13-11-9, 10, 9-11(13)-11-9, 11.

Annotations: BU, BU.

Chorus section (Bars 20-27) featuring chords: Cm7, D7sus4.

Tab notation includes: 10, 9, 10, 11, 8, 11-10-8-6, 8, 6, 8-5, 7, 5-7-5.

Annotations: doop, scoop, w/bar, 3.

Verse 3 section (Bars 28-35) featuring chords: Gm.

Tab notation includes: 7-6-5-3-4, 3-6-5, 12-12-10, 12, 11, 15, 18, 20, 18, 15, 18.

Annotations: PH, PH, PH 1/4, PH, BU, PH, PH, PH.

FULL PIECE **SIZZLE**

CHORUS 2 & MIDDLE [Bars 36-59] These sections pivot into another set of changes and Brett skilfully navigates these. It might be a good exercise to

learn all of the lines here verbatim. This will allow you to establish a fretboard roadmap from which to create your own phrases.

32

CHORUS 2

D $\flat$ maj9 E $\flat$ Gm7 F Gm7 A $\flat$

36

FULL PIECE SIZZLE

D7sus4 **G7b9** **MIDDLE Csus4** **Bb**

BU

42

Eb/Ab **Ab** **Am7b5** **D**

BU

45

D#6 **G7sus4** **G7**

48

Ab6/9 **Db** **Am7b5** **D** **Cm7**

BU

50

Bb **Eb/Ab**

Hold bend RP BD BU

53

FULL PIECE **SIZZLE**

VERSE 4 [Bar 60] In this final verse the motif is revisited one more time before Brett takes us to the end of the track with more well considered soloing in G Minor.

55

Am7b5 D D♭6 C7 D♭6 G7sus4 G7

8va

3

3

3

BU

1/4

18-15-17 15-18-15 15-16 17/19-17-18 18-17 15 17-18 18 18-20 18-20-21 20-18 20 18-20 21-21-(22) 19 20-20

VERSE 4

Gm

58

[illegible]

Gm

64

DEMONSTRATED VIDEO LICKS

EXERCISE 1 PINCHED HARMONICS AND SLURS

Here Brett demonstrates how he combines the pinched harmonics with hammer-ons and pull-offs. This provides a colourful flurry of notes.

Freetime

8va PH PH PH PH PH PH PH PH PH PH PH

15-16-15-17 15-16-15-17 15-16-15-17 15-16-15-17 15-16-15-17 15-16-15-17 15-16-15-17 15-16-15-17 15-16-15-17 15-16-15-17

E B G D A E

EXERCISE 2 PICK, PICK, PULL-OFF PHRASING

Here Brett combines two picked notes with a pull-off. This is particularly effective when travelling up and down on a single string.

Freetime

BU

5-5-3-7-7-5-9-9-7-10-10-9-12-12-10-14-14-12-15-15-14-17-17-15-17-19

P V P V P V P V P V etc

E B G D A E

EXERCISE 3 D ALTERED SCALE (D-E $\flat$ -F-F $\sharp$ -A $\flat$ -B $\flat$ -C)

Here Brett demonstrates a basic fingering for the D Altered Scale which is the 7th mode of E $\flat$ Melodic Minor.

Freetime

BU

7-6-7-6-8-7-5-8-6-4-3-6-5

E B G D A E

EXERCISE 4 D PHRYGIAN DOMINANT (D-E $\flat$ -F $\sharp$ -G-A-B $\flat$ -C) WITH $\flat$ 3 (F) AND $\flat$ 5 (A $\flat$) PHRASE

Here Brett demonstrates how he adds extra notes to the D Phrygian Dominant scale. D Phrygian Dominant is the fifth mode of the G Harmonic Minor scale and is embraced by many musicians and bands, from Deep Purple to Yngwie Malmsteen.

Freetime

BU

7-6-8-7-5-8-7-5-4-6-5-3-5-4-3-5-3-4-7-5-8-7-5-7-6-8-7-5-7-6-7-5-7-5-7-3-4-3-6-5

E B G D A E



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THE CROSSROADS

Holdsworth Connections

This month **John Wheatcroft** looks at the phenomenal Allan Holdsworth, exploring just some of the links that connected his playing to the greats from jazz, blues and beyond.

ABILITY RATING

Info <https://bit.ly/3MUWV0q>
Key Various Tempo Various

Advanced ★★★★★

Will improve your...
✓ Chord voicing vocabulary
✓ Technique control and timing ✓ Melodic sophistication

Allan Holdsworth's playing was simply staggering. He had access to an immensely sophisticated harmonic, rhythmic and melodic vocabulary that was steeped in the tradition of jazz and also assimilated elements of rock, fusion, funk, blues and even classical harmony, but the end result was undeniably his own. Allan was a special artist indeed, with a unique approach to music and one of the most recognisable sounds in guitar from the late '60s until his passing on 15th April 2017.

Born 1946 in Bradford, Yorkshire, it's widely known that Holdsworth didn't really

ever want to play the guitar, preferring the sound of the saxophone but when practical considerations got in the way (his parents couldn't afford one!) he turned his attentions to the guitar, albeit without the intrinsic connection to the idiomatic vocabulary of this instrument.

Holdsworth's father was an accomplished pianist and encouraged him to practise, but with remarkable discipline and focus Allan set about learning to play

"I'd much rather get a job as a brewer or get a job in a guitar shop than actually play something that wasn't important"

ALLAN HOLDSWORTH

entirely by himself. While influenced by the music that surrounded him and from hearing diverse artists in his father's record collection, such as the legendary tenor saxophonist John Coltrane and the French classical composer, Claude Debussy, Allan set out with a steely determination to sound entirely like himself. So he worked out a highly personal approach to creating music, with both improvisation and harmony at the core of his sound and style.

Allan's career began in top 40 covers bands, before moving on to work with progressive/jazz crossover groups such as Tempest, Igginbottom's Wrench and Gong, and then on to touring and recording with artists such as Soft Machine, Jean-Luc Ponty, Bill Bruford and Tony Williams. With a flair for composition, this naturally led on to Holdsworth developing an impressive career as a bandleader in his own right, with each new release eagerly awaited by his international legion of devoted fans, with live performances

attaining almost mythical status.

I'd urge you to devote some time to listening to his playing if you're not familiar with his music, firstly to bask in the sheer beauty, but then to allow the realisation of the possibilities available, should you strive to attain this level of fluency, sophistication and articulation.

The purpose of this article is twofold: to shine a light on Allan's genius and introduce his music to anyone who might not be familiar with it. Secondly, we're going to explore how you can take specific concepts, for our purposes here we're looking at five in all, and apply these ideas to your own playing. We'll do this by initially looking at a concept derived from Allan's playing and then we'll explore how the same idea has been exploited in more classic blues and jazz styles, including a host of well-known players from both of these idioms.

While learning these lines will definitely expand your harmonic, melodic and rhythmic horizons, you should then consider inventing some ideas of your own that take each concept or idea and run with it. The end result can be as close or as far away from the initial inspiration. What's important is that you explore the possibilities that this process has to offer, and I'm certain that Allan would approve. As always, enjoy... **1**

TECHNIQUE FOCUS

Choose your influences carefully

While it's undeniable that Allan Holdsworth achieved a unique and instantly recognisable voice as a musician, guitarist, composer and improviser, there were two names he consistently acknowledged as having a profound impact upon his musicianship and artistry. These were the French composer Claude Debussy, and specifically the piece Clair De Lune from Suite Bergamasque, along with the jazz saxophonist John Coltrane, again specifically highlighting the album Coltrane's Sound (Atlantic 1960) as being of particular significance. While there might not be an obvious connection between the two, you can hear both of these influences clearly in Allan's music. The beautiful impressionistic harmonic motion of Debussy, coupled with the rhythmic density and melodic intensity of Coltrane present in Holdsworth's sound makes complete sense once you understand the significance that hearing this music had upon Allan, assimilating the essence but without ever sounding like a pale imitation of the source. Consider how you might integrate ideas from the musicians that inspire you. While this could be a specific idea, concept or musical approach, it's equally valid to attempt to adopt a similar mind-set, feeling or any other relevant artistic expression of intent, and attempt to incorporate this into your sound.



Get the Tone

The fluidity of Holdsworth's tone was partly a product of his accurate legato technique; too much distortion adversely affects dynamics and changes the vowel sound of a sustaining note. His clean sound was super-clean, with modulation, reverb and multiple delays. Our virtual amp settings reflect his lead settings, although gain levels with vary dependent upon the output of your pickups and the gain structure of your amp/simulator.

For years Holdsworth favoured headless guitars by Steinberger, Carvin and Kiesel



BILL TOMPKINS / GETTY IMAGES



TRACK RECORD The Man Who Changed Guitar Forever (Manifesto 2017) is a vast collection of Holdsworth's work, spanning 11 studio and one live album. However, IOU (Enigma 1985), features breathtaking playing and beautiful compositions, and the DVD, Allan Holdsworth and Alan Pasqua – Live At Yoshi's (Wienerworld 2008), is absolutely stunning throughout and comes highly recommended.

EXAMPLE 1 OBLIQUE MOTION

Our first example introduces the concept of oblique motion, where one event remains static while movement occurs in the neighbouring notes. For our Allan-inspired idea there is a consistent C note for every chord voicing, while the surrounding voices generally move in parallel, either in step-wise scalar motion or in semitone one-fret leaps. Bars 2 and 3 are of particular interest here as they

outline how Holdsworth often treats simple Major and Minor triads. Maintaining the static C note, we see how Eric Clapton might interpret ideas from early blues players like Robert Johnson, and again keeping C as our static pivot point we see a similar idea expressed by gypsy jazz guitarist Biréli Lagrène to create a perfect intro or outro in the key of C.

Ex 1 Oblique motion

♩ = 110

Am9 G11 C A^b Am A^b Gsus4 B^bsus2 B^bsus^b2 Cmaj7

E 8 8 8 8 8 8 8 8 8 8 8 8
B 12 10 8 9 11 13 13 13 13 13 13 13
G 12 10 10 10 11 13 13 13 13 13 13 13
D 12 10 10 10 11 13 13 13 13 13 13 13
A 12 10 10 10 11 13 13 13 13 13 13 13
E 12 10 10 10 11 13 13 13 13 13 13 13

Ex 1b Blues - Clapton

♩ = 110 Swing

C D^bmaj7 D7 C7 D^b9 C9

E 13 13 13 13 13 13 13 13 13 13 13 13
B 9 10 10 10 11 11 11 12 12 12 12 12
G 10 11 11 11 12 12 12 13 13 13 13 13
D 10 11 11 11 12 12 12 13 13 13 13 13
A 10 11 11 11 12 12 12 13 13 13 13 13
E 10 11 11 11 12 12 12 13 13 13 13 13

Ex 1c Jazz - Biréli Lagrène

♩ = 110 Swing

G^bm7^b5 Fm7 Cadd9/E E^bm6 Dm7 D^bmaj9 C6/9

E 8 8 8 8 8 8 8 8 8 8 8 8
B 10 9 9 9 8 8 7 7 6 6 6 6
G 9 8 8 8 7 7 6 6 5 5 5 5
D 9 8 8 8 7 7 6 6 5 5 5 5
A 9 8 8 8 7 7 6 6 5 5 5 5
E 9 8 8 8 7 7 6 6 5 5 5 5

EXAMPLE 2 PARALLEL MOTION

Next up we're exploring parallel motion within our chord forms. Holdsworth often created voicings by combining specific interval stacks coming from a particular host scale. He considered these from the parent scale, rather than identifying each shape as a unique chord or harmonic event. Here we see how he might harmonise the D Dorian mode (or D^x, using Allan's system of chord

symbols), using an intervallic pattern of 7th, 2nd and 6th from low to high. Again, we see similar expressions of this idea from the blues master Robben Ford and the soul, blues and jazz sensation Cornell Dupree. You can hear a similar harmonisation device employed in the tenor/alto/trumpet section of Miles Davis, John Coltrane and Julian Adderley on their famous album, Kind Of Blue.

Ex 2 Parallel motion

♩ = 110 Straight

C Dorian

E 17 15 10 8
B 13 11 6 4
G 15 14 8 7
D 15 13 8 6
E 15 13 8 6

EXAMPLE 2 PARALLEL MOTION ...CONTINUED

Ex 2b Blues - Robben Ford

♩ = 110 Swing

Dm/C Cm Dm/C Cm Dm/C Cm Bm Cm

E B G D A E

5

Ex 2c Jazz - Cornell Dupree/Miles

♩ = 110 Swing

C Dorian

E B G D A E

10

E B G D A E

15

EXAMPLE 3 CHROMATIC DECORATION

Allan was exceptionally good at filling in the gaps between chord tones and the less stable dissonances that are found nestling in the cracks between them. Our first line here outlines B Dorian over E (Bx/E). Rhythmic intent, along with the selection of an ultimate strong resolution plays a big part in

the success of lines of this nature. Resist the temptation to rush, as this will sound much less convincing. As with the previous examples we are exploring this chromatic decoration concept from a blues and jazz perspective by looking at lines inspired by Jimi Hendrix and Jimmie Rainey respectively.

♩ = 120 Straight

Bm/E

E B G D A E

1

EXAMPLE 3 CHROMATIC DECORATION ...CONTINUED

Ex 3b Blues - Jimi Hendrix

E_maj7

Bm7

3c) Jazz - Jimmy Rainey

♩ = 120 Straight

Bm7

EXAMPLE 4 OUTSIDE LINES

This line is harmonically ambiguous right from the start, with clear evidence of Major 3rds (A) and even a chromatically approached F7_b9 arpeggio (F-A-C_b-E_b-G_b). Holdsworth was clearly at home with harmonic ambiguity and liked to combine ideas with both Major and Minor 3rds, along with Major and flattened 7ths. We delve into these outside ideas with

a Gary Moore inspired Pentatonic pattern that moves in and out of tonality via ascending and descending semitones, and we end this example by illustrating how Pat Metheny weaves in and out of tonality by shifting small pieces of a phrase in semitones to create a propulsive sense of tension and release - an important device in both jazz and blues.

Ex 4 Outside lines

Fm

♩ = 110 Slight swing 16ths

A_b/G_b

Ex 4b Blues - Gary Moore

F7_b9

♩ = 110 Straight

BU

EXAMPLE 4 OUTSIDE LINES ...CONTINUED

Ex 4c Jazz - Pat Metheny

♩ = 110 Straight Fm7

E
B
G
D
A
E

8

EXAMPLE 5 MIXING RHYTHMS

Holdsworth's time-feel was wonderfully fluid and he frequently mixed up rhythmic groupings, completely spontaneously and no doubt without a care in the world. If you're new to quintuplets (five notes per beat) you might wish to use words to assist you here, so bar 1 could be rhythmically interpreted as 'university-2e&a-university-4e&a'. Our Eric Johnson

Pentatonic phrase shifts between triplets (three notes per beat), 16th notes/semiquavers (fours) and quintuplets (fives) to produce a forward moving sense of developing intensity. The final Adrien Moignard phrase again mixes these rhythmic units but like our Holdsworth line, he shifts freely between these subdivisions at will.

Ex 5 Mixing rhythms

D/C Fm/G♭

E
B
G
D
A
E

1

Ex 5b Blues - Eric Johnson

♩ = 120 Straight C7#9 BU

E
B
G
D
A
E

3

Ex 5c Jazz - Adrien Moignard

♩ = 120 Straight Cm7

E
B
G
D
A
E

6

ÁNGEL VILLOLDO

El Choclo



Declan Zapala takes on this Argentinian tango from over 100 years ago. It's 'choc' full of syncopated rhythms with plenty of strumming and slapping to boot. Warning: may lead to spontaneous dancing...

ABILITY RATING

Moderate



Info <https://bit.ly/3MUWV0q>
Key E Minor Tempo 125bpm

Will improve your...
✓ Syncopation
✓ Staccato bass voicing
✓ Knowledge of tango styles

When someone says 'street music', invariably the first thing we think of is South America. There are countless styles of dance which developed historically through their rich and lively culture of street music that's still present today. Brazil is famous for its samba and bossa nova, Cuba gave birth to the rumba and the salsa, Uruguay the milonga, but it is Argentina that is the home of this month's dance: the tango, El

Choclo by Argentinian street musician Ángel Villoldo. El Choclo is one of the most famous tangos from the vast repertoire of this dance style that exists today, with other notable tangos including La Cumparsita, by Gerardo Matos Rodríguez, and Por Una Cabeza, by Carlos Gardel.

Often referred to as 'the Father of tango', Ángel Villoldo has also been described as a Bob Dylan of his time as he spent much of his musical career travelling around playing

café and club gigs, telling stories and singing, accompanying himself on guitar and harmonica. An impassioned guitarist, Villoldo actually published his own method book in 1917 called Método América, which was a symbol-based approach to learning guitar.

El Choclo, which loosely translates as 'the Corn Cob', is supposedly named after the owner of a night club local to Villoldo. Though it is unclear as to when it was first composed, the first documented performance of El Choclo was in Buenos Aires in November 1903 at an upmarket restaurant called 'El Americano, Cangallo 966' where it was played by the in-house orchestra (yes, that upmarket!). The piece then went on to become popular outside of South America, first in France, which is what led to Villoldo travelling to Paris to perform on its debut recording in 1908. The piece never lost its

popularity after that and by the mid-20th century it had been set to voice and covered by multiple artists throughout much of popular music. Georgia Gibbs sung it with English lyrics under the title Kiss Of Fire in 1952, and many others followed suit including, most notably, Nat King Cole and

"Often referred to as the 'Father of tango', Ángel Villoldo has been also described as the Bob Dylan of his time"

Louis Armstrong. More recently actor Hugh Laurie recorded a version set to both English and Spanish lyrics with singer Gaby Moreno.

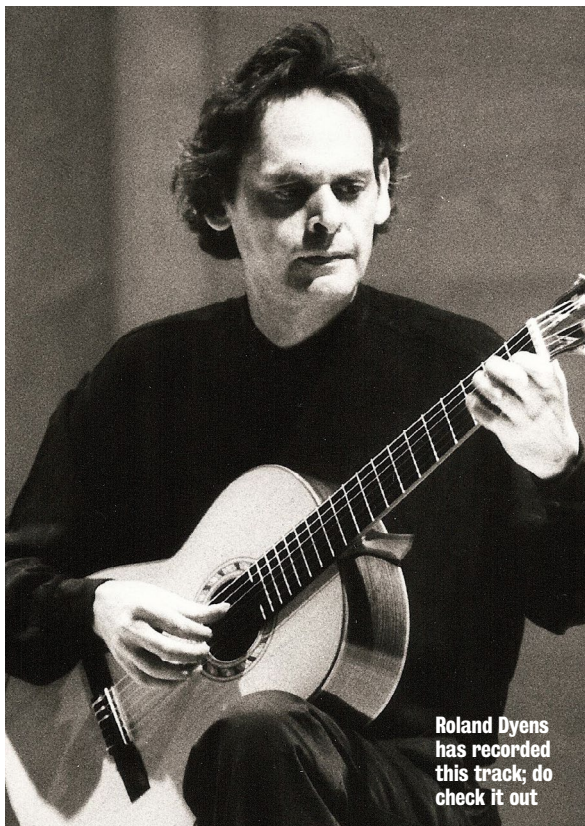
This piece is full of energy and life and though it has its challenging moments, is an extremely fun and rewarding piece to add to your repertoire. **1**

NEXT MONTH Declan arranges and transcribes Strauss's excellent *II Pizzicato Polka*

TECHNIQUE FOCUS

Be a 'guitar onion': practise in layers

There are three main sections to this piece: A, B, and C. Section B is a mostly strummed and tapped section which, once you can execute technically (see Exercise 3 for help) is relatively straightforward to express musically. Section A and C comprise a melody and bass voicing with contrasting rhythms and so present their own challenges. It can take time to voice a contrapuntal texture like this comfortably, so to fully 'feel' the rhythms of these layers it is worth isolating them and practising them separately, ensuring you keep the bass rhythms tight and sharp, and the triplet rhythms of the upper voice loose and soft.



Roland Dyens has recorded this track; do check it out



TRACK RECORD Roland Dyens recorded a lively and inventive arrangement of this Tango on his album *Nuages* (GHA: 1999). Georgia Gibbs' 1952 recording under the title *Kiss Of Fire* was only ever released as a single but reached number 1 in the US charts. It featured more recently on the *American Horror Story: Freak Show* soundtrack and is available to stream on all streaming platforms.

PLAYING TIPS

BAR 8 STRUMS Moving from the final three semiquavers of bar 7 straight into the high strummed chord of bar 8 is a particularly challenging moment. One trick is to practise sliding up to the high F# with the fourth finger, not worrying about placing any of the other notes of the chord when you strum. Once this feels good then add the third finger to the high chord at the 14th fret, third

string. Once you feel comfortable with shifting up to that as a chord it should be relatively easy adding first and second fingers to the other two notes of the chord. In bar 8 the high B on the first string, just before the B, needs to be played hinged whereby you hold the note with a partial barre instead of with the tip of the finger. This will allow a seamless flow into the strummed B chord.

Em $\text{♩} = 125 \text{ approx}$

Em/B B7

C/B B7 D#dim7 Cdim7 B Em

E Am

Em B Em

D7 G/D Gmaj7 D D7 G6

PLAYING TIPS

SECTION C BARRES Bars 33-49 generally consist of a chord held statically in the fretting hand while the picking hand plays the notes. There are a few barred moments to make life easier: Bars 34-35 require a four-string barre at the 4th fret until after the triplets of bar 35; the final F# of bar 35 should be played

hinged with a five string barre at the 2nd fret to flow into the B Major chord of bar 36. The first F# of bar 40 can either be played with a barred first finger (see the accompanying video) or with the tip of the first finger with the grace note immediately after held with the second finger before it slides into the 8th-fret A#.

The guitar score for Section C, Bars 33-49, is presented in four systems. Each system shows the treble and bass staves with guitar-specific notation including fret numbers, bar lines, and chord symbols. The chords are: B7, Em, Cadd#11, F#/A#, B, N.C., B7/F#, B7, B, B7, E, E7/D, C#, F#sus4, F#m, F#11, Bsus4, B, E, B7/F#, B7, B, B7, E, E7/D, C#, F#m. The score includes various guitar techniques such as triplets, slurs, and barres. The bass staff includes a 'NH' (Natural Harmonic) marking at bar 33. The score ends with a '3' marking at bar 49.

PLAYING TIPS

KEEPING ON YOUR TIPPY TOES Bars 46-49 are relentless but can be broken down into three main sections: 1) a single-line melody; then 2) a rasgueado F# chord figure (see Exercise 2); and finally 3) a harmonised melody. Just playing this line alone can leave the fretting hand feeling fatigued by the time it reaches the final E Major chord in bar 49, therefore not in a great place for moving

straight back into the return of the A section. What can help is visualising a 'release' in between each of the three section of this this passage. Practise each separately and see how light you can make the final note in each feel in your fretting hand. Once you have practised each chunk separately like this, dancing your hands straight through bars 46-49 should feel much lighter.

The guitar score for 'El Choclo' by Ángel Villoldo, measures 48 to 63, is presented in a system of five systems of four measures each. The key signature is one sharp (F#). The score includes a treble clef staff and a guitar-specific bass staff with six strings (E, B, G, D, A, E). Chords are indicated above the staff: B7, F#7, B7, E, Em, Em/B, B7, C/B, B7, D#dim7, Cdim7, B, Em, E, Am, B, Em. The bass staff contains fret numbers and some special markings like 'NH' and 'pizz.'. The score is divided into systems of four measures each, with measure numbers 48, 52, 56, 60, and 63 marked at the start of their respective systems.

EXERCISE 1 STACCATO BASS WITH TANGO RHYTHM The goal in this exercise is to practise the technical aspect of the opening section where the thumb plays a repetitive punchy, sharp, and syncopated ascending arpeggio down below while the fingers play a more continuous melody above. In this exercise pluck all bass notes as short staccato notes by immediately dampening

each note with the pad of the thumb. For the upper notes practise switching between bars of legato Es and then bars of staccato Es. You can also try alternating staccato-legato-staccato-legato between each note. This will all help build confidence in using staccato as a musical effect in your playing, especially in the opening section of the piece.

EXERCISE 2 RASGUEADO (FLICKED STRUMMING TECHNIQUE) Bars 25 and 47 of this arrangement employ the traditional Spanish strumming technique known as rasgueado. This exercise is designed to be played extremely slowly at first in order to acclimatise to the picking-hand position. Flick the indicated

fingers in the direction the arrows point to achieve a clean rhythm. Focus on keeping the hand still as each finger flicks out, as this will help make speeding up much easier. This can also be practised with zero pressure on the fretting hand for extended practice without causing fatigue or soreness in the hand.

EXERCISE 3 STRUMMING & SLAPPING Section B of this arrangement centres around a strummed and slapped approach that contrasts the plucked melody and bass of section A. In this exercise we practise a slightly simplified version of this section. Simply strum with the thumb up through each chord in the direction of the arrow, noting how most notes of each chord get tied into the next with only the melody note on top

getting plucked immediately after. The 'x' noteheads are percussive slaps which involves one slap of the picking hand across all six strings, which effectively mutes all the strings. The percussive slap can make things feel a bit disjointing rhythm-wise, so here's a tip to make this flow: when you slap the strings, slap so that your thumb lands just behind the fourth string so that it is ready for an upward strum.

The musical score for "The Wind" by The Beatles is presented in a standard musical notation format. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into five measures, each with a specific chord indicated above the staff: G/D, D7, G/D, D7, and G. The guitar part is written on a single staff, and the bass part is written on a single staff. The guitar part includes various techniques such as palm muting, bends, and slides, which are indicated by symbols like 'x' for muted notes, 'b' for bends, and 's' for slides. The bass part includes fret numbers and techniques like palm muting, indicated by 'x' for muted notes. The score is divided into five measures, each with a specific chord indicated above the staff: G/D, D7, G/D, D7, and G. The guitar part is written on a single staff, and the bass part is written on a single staff. The guitar part includes various techniques such as palm muting, bends, and slides, which are indicated by symbols like 'x' for muted notes, 'b' for bends, and 's' for slides. The bass part includes fret numbers and techniques like palm muting, indicated by 'x' for muted notes.

GT LESSONS

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



JASON INTRODUCES...

I hope you're enjoying the issue! It's certainly been a heady mix of topics so far, from appraising the stunning guitar work of Eddie Van Halen to the return of the wonderful Brett Garsed (his 15th video performance for GT, that's over a year's worth of articles!) via a stimulating look at Allan Holdsworth's validity for blues and jazz guitarists, and a gorgeous classical guitar piece composed by Angel Villoldo. A word of advice - don't think for one moment that a classical piece can only be

played on a nylon-string guitar. Numerous readers tackle and master these pieces on steel-string acoustics and electric guitars too. The sheer joy of playing wonderful polyphonic music should never be exclusive to nylon players, everyone should feel free to play this music too. As is often said in GT, while our aim is to be as broad as possible, from lower intermediate players to super advanced levels and across all manner of music styles, equipped with your favourite guitar you are positively encouraged to engage with as much of each issue's music as possible. From this section of the magazine onwards, you sure have a lot of choices and options. From short player focused licks and riffs (p52) to tasty blues solos (p54) and from blazing shred licks (p62) to gypsy jazz phrases (p70) we love all manner of guitar playing and hope that enthusiasm rubs off on you too. Of course, for a rounded musician it's never just about the mechanics but the theory too, so that there's an understanding of why great playing works well. With this technique and theory focused information throughout GT you'll develop into a much deeper and knowledgeable musician. And it pays off as countless readers around the world have shown over the decades that GT has been available. Until the next issue, keep happy, keep listening and keep playing!

Jason

IN LESSONS GT #334



BLUES 54

We examine the soulful and sophisticated stylings of Chris Cain, one of the finest exponents of Memphis style electric blues.



SHRED 62

Put another feather in your cap, put all your eggs in one basket, but don't count your chickens, as we enter Bucketheadland.

30-MINUTE LICKBAG



Brought to you by... 
bimm bristol



Jamie Hunt of BIMM Bristol brings you another eclectic half dozen licks to learn at easy, intermediate and advanced levels.

EXAMPLE 1 EASY LICKS ALBERT HAMMOND JR

Chord tones are a great tool for building strong, memorable melody lines. This exercise features diads (double-stops) along the first and second strings, that use the notes from each corresponding chord change. Take your time with the picking

pattern as the two consecutive upstrokes may feel less confident than the two downstrokes. Use your bridge pickup to get a bright, present tone. Then, add a touch of gain to get the gritty, sustaining notes.

$\text{♩} = 90$ $\text{♩} = \text{♩}^3$

E maj7 C#m B E/B B

1, 5

EXAMPLE 2 EASY LICKS JOSH HOMME

Start by familiarising yourself with the patterns of fretted and muted notes. Each mute is achieved by relaxing the fretting fingers until pitches become more like percussive scratches. This is important as it allows the picking hand to stay locked into the shuffle

feel. For punchy, rhythmic definition, select your bridge pickup and set your amp to a crunchy rhythm tone. Boost the bass frequencies on your amp to add girth and weight to single-coil sounds.

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

E5 D5/E C/E A5/E C/E A5/E

1, 3, 5, 7 C/E 2, 6 B5 C5 C#5 D5 4, 8 A5 A#5 B5 G5

Play 8 times

1, 3, 5, 7, 9, 11, 13, 15

2, 6, 10, 14

4, 12, 16

EXAMPLE 3 INTERMEDIATE LICKS ANGUS YOUNG

Some of the less common Pentatonic positions make way for larger string bends and different pitches to be stressed. Use your first, second and third finger to support and intonate the Minor 3rd bend. Then, take note of the upstrokes within bar 2. This allows

each cycle of the looping sequence to begin on an authoritative, downstroke. For the tone, select your bridge pickup, turn up your amp's gain to three quarters, and boost the mid frequencies. This adds snarl while retaining clarity within the phrase.

$\text{♩} = 105$

A D C5 A

BU

12 (15) 10 11 12 10

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

15 (17)

1

CHRIS CAIN

Brought to you by...
 **BIMM**
 BRITISH & IRISH MODERN
 MUSIC INSTITUTE



Phil Short examines the soulful and sophisticated stylings of one of the finest exponents of Memphis style electric blues.

Chris Cain blues
wailing on a
Gibson ES-345



ABILITY RATING

★★★★★ Moderate

Info

Key: Various

Tempo: Various

<https://bit.ly/3MUWV0q>

Will improve your

✓ Blues turnarounds

✓ Superimposing arpeggios

✓ Swing feel

Chris Cain is a legendary player on the American blues scene. A self-taught master, Chris was already playing professionally before he turned 18. He studied at San Jose City College and it wasn't long until he was back there teaching jazz

improvisation to the students. As well as being an accomplished guitarist, he also studied piano, bass guitar, saxophone and clarinet. His combination of blues guitar heritage and jazz studies led to him developing a sophisticated style that helped him cut above the competition.

Cain's father had introduced him to blues at an early age, growing up listening to Muddy Waters, Albert King, Ray Charles and others. He also saw the likes of Jimi Hendrix, James Brown and Johnny Winter in concert, who all contributed to his eclectic approach. In love with all styles of music, Chris

fashioned his own take on the blues, which is rich and harmonically dense, yet retains the traditional, soulful DNA of the masters.

In 1987 Chris recorded his debut album *Late Night City Blues*, which went on to earn several industry awards including Best Guitarist at the WC Handy Awards. This would lead to him picking up traction and resulted in regular tours around the United States, Europe, Australia, Japan and Russia. Cain went on to sign multiple record deals and released albums until the early 2010s. He was touring so much that he took a break from recording and didn't return to the studio until 2017.

Chris's sound is most definitely blues, but his approach takes on the sophisticated

"Cain grew up listening to Muddy Waters, Albert King, Ray Charles and others, and saw Jimi Hendrix and Johnny Winter in concert"

angle of a jazz improviser, purposefully outlining the changes with arpeggios and phrasing that leans towards the chord tones. Chris also employs a number of interesting superimposing approaches commonly used by jazz improvisers. One of his favourites seems to be making use of the m7,5 arpeggio - a stock device among improvisers - to highlight the upper extensions of the Dominant chords he's playing over.

In our two studies, we'll see some great examples of this approach and many others he uses to bring out lyrical and melodic qualities over standard blues progressions and forms. **T**

NEXT MONTH Phil checks out the ES-335 style playing of Eric Clapton and his time in *Cream*



Get the Tone

Chris's main guitars of choice are Gibson semis for their open and breathy tone. His amplifier of choice is a Music Man 112-RD50. His tone is lightly overdriven and smooth, but not overly distorted. Try these studies on the neck pickup and roll the tone down a bit if your guitar has single-coils or is too bright. A light splash of reverb or delay will add a touch of class.



TRACK RECORD The track *Late Night City Blues* from his self-titled debut album is the perfect place to start if you're unfamiliar with Chris Cain's music. This track features his signature style which is rich with lyrical phrasing. In 2018 Cain was nominated again for Blues Music Awards Guitarist Of The Year, Blues Blast Awards Best Male Blues Artist, and Best Contemporary Blues Album.

EXAMPLE 2 STUDY 2

This study is Chris's approach to playing in a jazz-funk context. You'll notice a lot of continuous 16th-note lines, more typical of a jazz approach than blues, but he is a master of blending these styles. Take note in bar 8 of how

the phrase moves away from the C7 tonality and moves into the F7 tonality about halfway through. This affords Chris the opportunity to cue up the change into the next chord in bar 9.

$\text{♩} = 95$ C7

1

3

5

7

EXAMPLE 2 STUDY 2 ...CONTINUED

9

F7

BU BD

8 (10) (8) 10 8 8 11

10 11 10 8 10 8 10 (12) 8 10 8 7 8 10

11

10 12 10 12 10 12 10 12 10 12

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

13

C7

BU BD

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

10 12 8 8 7 8 8 7 8

15

BU

10 8 7 8 10 12 11 11 15 (17)

15 13 15 (16) 15 13 14 13 15 13

ALLMAN BROTHERS BAND

Brought to you by... 
bimm brighton



Martin Cooper checks out classic Southern blues-rock legends The Allman Brothers Band, and guitarists Duane Allman and Dickey Betts.



Duane Allman and Dickey Betts duetting as they so often did

more influenced by country, bluegrass and Western swing music and between the two Allman Brothers Band guitar players, they fused these influences perfectly during their combined tenure in the band.

Both musicians have been listed on many 'greatest guitar player' polls and, along with the great success they had with The Allman Brothers, which included four platinum albums and an induction into the Rock And Roll Hall Of Fame in 1995, both had careers playing for other well-known artists too.

The track this month is in the key of A Major A-B-C#-D-E-F#-G# and all the notes

"The solo mainly uses the A Major Pentatonic scale, and it's worth pointing out that it's more of a country-rock than a blues-rock affair"

in the entire piece are in that key, so there are no non-diatonic notes. Also it's worth pointing out that this is more a country-rock than blues-rock affair. The solo mainly utilises the A Major Pentatonic scale A-B-C#-E-F#, although the final section moves with the chords, D and E, so goes to D Major Pentatonic D-E-F#-A-B and E Major Pentatonic E-F#-G#-B-C#.

In general, the solo targets chord tones, so it's worth having a close listen to the notes of the chords and the melody, particularly over the various changes. 

ABILITY RATING

☆☆☆☆☆ Easy

Info

Key: A

Tempo: 95bpm

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

Will improve your

- ✓ Country-rock feel
- ✓ Major Pentatonic soloing
- ✓ Chord tone targeting

The Allman Brothers Band were formed in Jacksonville, Florida in 1969 by guitarist Duane Allman and his keyboard playing brother Gregg. They were joined by guitarist and vocalist Dickey Betts, bass player Berry Oakley and drummers and percussionists Butch Trucks and Johanny Johanson. They incorporated elements of rock, blues, country and jazz into their early music and although their first two albums didn't do well commercially, the band gained a lot of popularity with their third album *Live At Fillmore East*.

Duane Allman notably played electric

guitar on rock classic *Layla*, by Derek And The Dominoes, Wilsom Pickett's cover of *Hey Jude*, and various other sessions. But he was tragically killed in a motorcycle accident in 1971, shortly after the release of the *At Fillmore East* album.

They had a number of line-up changes over the next five years, but success was in good supply throughout that period, as the band took more of a rock direction with their songs, until internal problems led to them disbanding in 1976.

They reformed in the late 1970s, and again in 1989, and although they got back together and split up several times over the decades, they reformed for a final time in the early 21st century with Derek Trucks (nephew of Butch Trucks) on guitar.

Duane Allman was influenced early on by BB King and there is a heavy blues influence to his sound and style. Dickey Betts was

NEXT MONTH Martin checks out Billboard rock chart-topper, the fabulous *Nita Strauss*



TRACK RECORD The eponymous debut from 1969 features Southern rock staple, *Whipping Post*, while the live album, *At Fillmore East*, includes *Statesboro Blues* and the band's most celebrated track, *Stormy Monday*, often touted as the best version of all. The first 'post Duane' release, 1972's *Eat A Peach*, was a return to form, followed by *Brothers And Sisters* (1973), which features the great, *Ramblin' Man*.

There is quite a light touch needed this month, especially when playing the chords. This helps the rhythm to blend into the rest of the ensemble, rather than cut through it. In bar 2 feel free to either use a pick, or pick and fingers. Note the country-influenced 6th interval.

16

EXAMPLE 1 RHYTHM PART ...CONTINUED

20

EXAMPLE 2 SOLO

The solo is simple and straightforward, but string bends need careful attention as regards intonation, and again use quite a light touch with your picking hand.

16

17

19

21

23

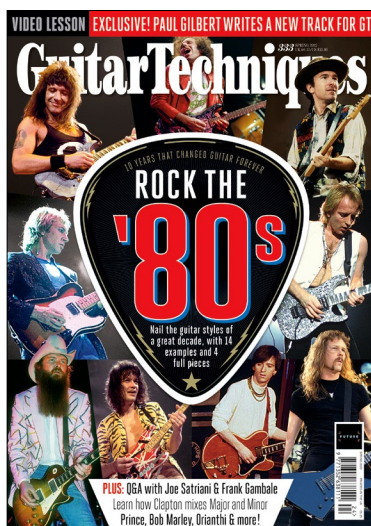
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BUCKETHEAD

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Put another feather in your cap, put all your eggs in one basket, but don't count your chickens, as **Charlie Griffiths** enters Bucketheadland.



Buckethead playing his familiar 'kill switch' Les Paul

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: Various

Tempo: Various

<https://bit.ly/3MUWV0q>

Will improve your

- ✓ Multi-fingered tapping
- ✓ Hybrid picking
- ✓ Slapping

Buckethead, born Brian Carroll in 1969 is an enigmatic character and guitar virtuoso. Exploring a wide spectrum of genres, Buckethead's music ranges from metal to avant-garde, experimental to bluesy, ambient and a whole lot more. He is highly proficient and often makes use of unorthodox sounds and techniques, from

multi-fingered tapping, to hybrid picking, to slapping and popping, to shredding.

Example 1 is a two-handed tapping idea that alternates the first and second fingers of each hand. You could start by tapping your picking and fretting hands to create an even pulse, then take things one step further by alternating between the first two fingers of each hand. This can be applied to the fretboard as hammer-ons, or in the case of lick 1, as pull-offs. Much of Buckethead's tapping is based around symmetrical shapes moved around the fretboard, so in this example we are using a Half-Whole Diminished sound. Example 3 expands on the idea by applying the technique to

three-notes-per-string scales. Buckethead calls this 'nubbing' and uses it with one, two, three and four fingers of each hand.

Example 2 is a traditional shred lick. The combination of legato and alternate picking was perhaps garnered from his one-time teacher Paul Gilbert, who originated this sound. It's rhythmically off kilter as it's a three-beat pattern played across bars of 4/4. Displacing licks through the bar is a fantastic way of making you sound less predictable.

Example 4 is a technique Buckethead uses to create rhythmic grooves. It combines notes and percussive sounds that create a constant stream of 16th notes. First, the side of the thumb is used to strike the sixth string against the frets at the top of the neck. Next

"Buckethead's music ranges from metal, to avant garde, to experimental, bluesy, ambient and a whole lot more"

is a hammer-on, a technique we guitarists we know very well. The third element is the 'pop', a strong, outward pluck of the strings. In between these elements are more subtle muted percussive sounds that add dynamics and groove to the flow of notes.

Our final example is a hybrid picked finger twister that alternates between the fourth and sixth strings with the pick and second finger. The riff uses contrary motion in that the notes of each string travel in opposite directions. This is a fun finger puzzle to work out and there are different options available. Use a metronome as you build up the speed of each example. **T**

NEXT MONTH Charlie looks at the style of another unique and brilliant shredder, **Bumblefoot**



TRACK RECORD He released his first solo album *Bucketheadland* in 1992, which he has since followed up with over 300 subsequent albums, or 'pikes' as he calls them. Some of his best include *Claymation Courtyard* which includes the title track plus *Chainsaw Slide* and *Disintegration Mirrors*; *The Silent Picture Book* features *Melting Man Part 2*, *Beam Of Omega* and *Dweller By The Dark Stream*.

up a string at a time in 5ths until you reach the second string, then descend. Use fretting hand first and second fingers to mirror the pattern from the 9th fret.

EXAMPLE 2 For this F# Aeolian lick (F#-G#-A-B-C#-D-E) start with a downstroke, then play the following three notes with legato. Move to the second string and use alternate picking, starting and finishing on a downstroke before picking the four notes on the first string 'up, down, up, down.' Now repeat the lick twice more using the same techniques and finish with a tone bend using third finger.

F#m

$\text{♩} = 160$

8va

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

1

(8va)

Play 4 times

BU

17-14-17-14-16-17-16-14 17-(19)

3

EXAMPLE 3

This lick is based in E Dorian (E-F#-G-A-B-C#-D) and uses two simultaneous scale positions. The fretting hand is at the 12th fret and the tapping hand is at the 19th

fret. Use all four fingers of your tapping hand to tap and pull-off each note of the scale. Alternate between your two hands to create a smooth cascade of notes.

EXAMPLE 3

♩. = 100

Em

8va

1

(8va)

Play 4 times

2

EXAMPLE 4

This riff is based around B Minor Pentatonic (B-D-E-F#-A) and uses open strings too. Rather than using a pick, slap the sixth string and hammer-on to the 7th fret. Next slap the sixth string again for a percussive mute, then use first and

second fingers to pluck the 10th-fret notes. Now drop your picking fingers onto the strings to mute them, then pluck the open fourth string with the first finger. Continue this for the rest of the riff then strum the final chord with your thumb.

EXAMPLE 4

♩. = 120

F7#9

Play 4 times

1

Slap Slap PM Slap Slap Slap PM Slap Slap Slap

0 7 X 10 10 X 0 7 9 9 9 0 7 X 10 10 X 0 7 9 0 5 7

p p m i a i p p m p p m p p m i a i p m i

EXAMPLE 5

This finger twister is played with hybrid picking. Play the sixth string with palm-muted downstrokes throughout and pluck the palm-muted fourth string with your second finger. Alternate between the two strings and aim for totally even

16th-note triplets. The riff itself uses contrary motion; whereas the notes on the sixth string move up and down chromatically, the notes on the fourth string move down, then up.

EXAMPLE 5

♩. = 90

Am

PM

1

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

m m m m m m m m m m m m m m m m

Dm

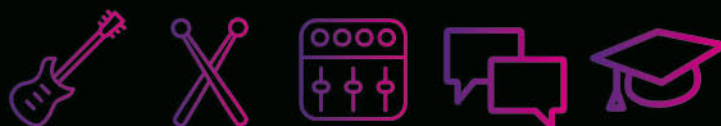
PM

Play 4 times

3

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

m m m m m m m m m m m m m m m m



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BLACK UHURU

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This month **Simon Barnard** guides you through the six-string melodies of Grammy winners Black Uhuru, and a style of reggae known as 'rockers'.

ABILITY RATING

☆☆☆☆ Easy

Info

Key: A

Tempo: 70bpm

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

Will improve your

✓ Skank rhythm

✓ Single-note reggae lines

✓ Minor Pentatonic melodies

Black Uhuru has had numerous line-up changes over the years, but it was from 1979 through to 1986 where the band featured famed reggae producers Sly Dunbar and Robbie Shakespeare (Sly and Robbie). As well as being a successful reggae production team, Sly and Robbie were also an in-demand rhythm section, playing drums and bass respectively. A number of guitarists have held the six-string chair throughout Black Uhuru's history, with probably the most well known being Mikey Chung, who played on the albums Anthem,

Red and Chill Out. Black Uhuru's current guitarist is Frank Stepanek, who made his first appearance with the band playing lead guitar on their 1986 album, Brutal.

Black Uhuru is associated with the 'rockers' style of reggae, which is slightly different to the one drop style associated with Bob Marley, and demonstrated in last month's article. Whereas one drop features a pattern where the kick drum is only played on beat three (often with a snare drum accent), the rockers style is more contemporary sounding, with the kick played on beat one and the snare on beat three, as heard in countless rock and pop songs throughout the history of music. The guitar 'skank' was usually simpler, too, with a basic off-beat strum played on beats two and four, and without any syncopated ghost notes (see last month's column for various reggae rhythm permutations).

Black Uhuru have often featured dual-guitar lineups where the lead guitarist would play single-note lines, complementing the rhythm guitar, bass and keys. These melodic figures are very rhythmic and integral to the sound of the track, so are the main focus of this month's pieces.

The band has tended to favour Minor keys and, as a result, the Minor Pentatonic scale is often used by guitarists to play melodies, as heard in Black Uhuru songs such as Puff She Puff, Party Next Door and Sinsemilla. The track Sinsemilla also features a phaser, a common effect used by reggae guitarists to give a swirling sound to their lines. The phaser replicates a Leslie speaker and works by filtering the guitar's frequencies to create a series of peaks and troughs in the waveform. This type of effect

"Black Uhuru is associated with the 'rockers' style of reggae, which is slightly different to the 'one drop' style of Bob Marley"

was used by psychedelic guitarists such as Gilmour and Hendrix but was also adopted by reggae guitarists, as the space in the music allowed the sound to shine through.

This month's examples and study piece focus on the kind of single-note lines used by Mikey Chung and Frank Stepanek. It's important that you lock in with the rhythm section, maintaining a laid-back feel and emulating reggae's relaxed nature. If you have access to a phaser effect, this is a great opportunity to explore its swirly, psychedelic textures in a reggae context. **1**

NEXT MONTH Simon checks out a variation of the one drop rhythm known as **Steppers Style**



3

GAIN

4

BASS

5

MIDDLE

6

TREBLE

4

REVERB

Get the Tone

Reggae 'skank' rhythms are usually played with a very clean tone, but no particular type of guitar or pickup is favoured. For melody playing, again the tone is clean but often sounds sweetest on the neck pickup. If you have a phaser, experiment with the controls to find a sound that you like. Some light compression is useful too, as is some light reverb.



TRACK RECORD Black Uhuru won a Grammy for Best Reggae Recording in 1984 for their album, Anthem. But listen to some of their early recordings such as Party Next Door, Emotional Slaughter and Sensemilla. If you want to watch them in their current incarnation, check out their Tiny Desk concert on YouTube where Frank Stepanek shows that the model of guitar used doesn't always dictate the genre.

EXAMPLES

EXAMPLE 5 SINGLE-NOTE LINES USING 16TH NOTES This final example features a couple of 16th notes to add some interest and a little more complexity to the lines. Note that the example starts on the 'and' of beat 1, as

also seen in Example 3. We'll see all of the ideas from the examples in the full study piece that follows. Now lay back and get in the reggae groove.

STUDY PIECE

[Bars 1-4] These bars introduce the chord progression for our study piece. We are using triads of Am and Dm, both in the 5th position. Make sure that you mute the bass strings and keep these small chords crisp and short.

[Bars 5-12] Here's an A Minor Pentatonic, single-note idea in 'call and response' style. The first four bars mostly descend through the scale while the response in the following four bars ascends.

♩ = 70

Am Dm Am Dm

5 5 5 5 5 5 5 5 6 6 7 7 5 5 5 5 6 6 7 7

1

The image shows a musical score for the song "The Sound of Silence" by Simon and Garfunkel. It includes a guitar part (top staff) and a bass part (bottom staff). The guitar part is written in treble clef and the bass part in bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into four measures, each with a chord change indicated above the staff: Am, Dm, Am, and Dm. The guitar part features a melodic line with various note values and rests. The bass part provides a harmonic foundation with a steady eighth-note pattern. Fret numbers are indicated below the bass staff for each note.

Chord Progression: Am, Dm, Am, Dm

Guitar Part (Treble Clef):

- Measure 1: Am chord. Notes: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter).
- Measure 2: Dm chord. Notes: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter).
- Measure 3: Am chord. Notes: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter).
- Measure 4: Dm chord. Notes: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter).

Bass Part (Bass Clef):

- Measure 1: Am chord. Notes: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter).
- Measure 2: Dm chord. Notes: D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter).
- Measure 3: Am chord. Notes: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter).
- Measure 4: Dm chord. Notes: D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter).

Fret Numbers (Bass Staff):

- Measure 1: 7, 5, 7, 5, 7, 5, 7
- Measure 2: 5, 7, 5, 7, 5, 7, 8
- Measure 3: 5, 8, 9, 8, 10
- Measure 4: 8, 10

STUDY PIECE ...CONTINUED

[Bars 13-20] Here we see another A Minor Pentatonic idea. This time most of the chords are targeted with the root, 7 (G note) and 5th (E note). The piece

ends with a clipped A Minor triad hit. Learn the whole piece then play through it several times to get used to locking into the reggae beat.

Am Dm Am Dm

E B G D A E

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

13

Am Dm Am Dm Am

E B G D A E

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

17

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GYPSY JAZZ



UK virtuoso **Remi Harris** ramps up the revs as he brings in some speedier bebop ideas, adds enclosures, tension, release and more.

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: D

Tempo: Various

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

Will improve your

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

We'll continue building our library of gypsy jazz vocabulary by learning more licks in the key of D Major. Tunes from the gypsy jazz repertoire often played in this key, include the ever-popular *Coquette*, *Daphne*, *Manoir de Mes Rêves* (also known as *Django's Castle*),



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FUNDAMENTAL CHANGES

Belleville and *Them There Eyes*.

The D Major parent scale contains the notes D-E-F#-G-A-B-C#, but look out for the passing notes used in the Examples.

Example 1 looks at how we can target chord tones of Dmaj7 via passing notes. It also looks at introducing chromaticism and the use of the colourful $\flat 6$ interval. The next Example stays with Dmaj7 but uses the second CAGED position, looks at sounding the tasty 12th-fret 9th note (E), and a cool 'enclosure' around the 3rd (F#). Example 3

"The D Major parent scale, used here, includes the notes D-E-F#-G-A-B-C, but look out for the passing notes in the Examples"

uses ideas already shown, but it's played fast to show how it sounds - learn it slowly first!

The rest of Examples introduce a third Dmaj7 shape, combine the Django sound with bebop ideas, ramp up the tension by playing chromatic notes on the 'down' beat, bring in eighth-note triplets and much more.

The ideas in this lesson are enough to give you a good foundation in gypsy jazz guitar. **IT**

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



Remi Harris brings you another super crop of gypsy jazz ideas for guitar

3

GAIN

6

BASS

6

MIDDLE

6

TREBLE

2

REVERB

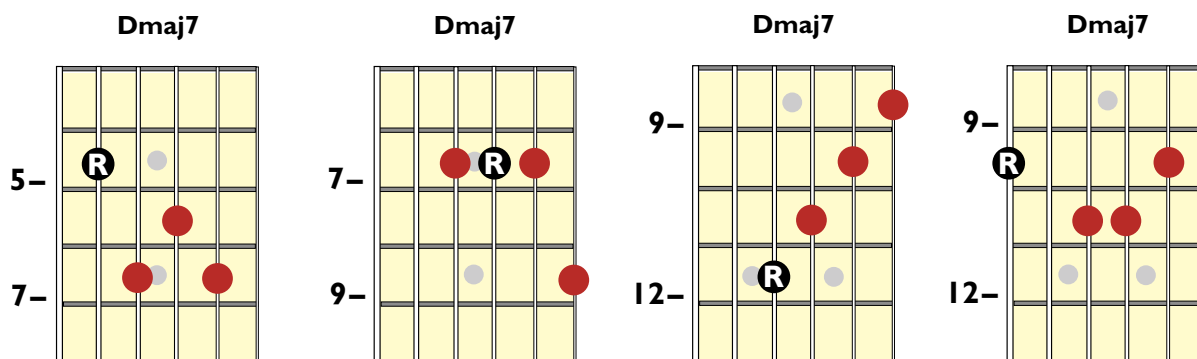
Get the Tone

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 SHAPES 1 - 4



EXAMPLE 1 TARGET TONES AND CHROMATICISM

This first line is based around this common 5th position Dmaj7 shape. In bar 1, the passing notes targeting the chord tones are the 6th and 9th, so are close to the foreground of the harmony. The first chromatic notes (notes not strictly in

key) appear in bar 2, where an F is used twice to target the 3rd (F#) from below and the colourful $\flat 6$ interval (Bb) forms part of a short chromatic run down. Listen to players like Django and aim to play with that style of attack.

$\text{♩} = 200$

D

EXAMPLE 2 A NEW POSITION, ADDING THE 9TH, AND ENCLOSURE

After a quick slide into position, the next lick uses shape 2 for Dmaj7. With this shape, it always sounds great if you add in the 9th (E) at the 12th fret of the first

string. The last bar of this lick features a small enclosure around the 3rd (F#) before ending on the 5th (A).

$\text{♩} = 180$

D

EXAMPLE 3 SPEEDING UP, AND FILLING IN THE GAPS

The next lick is trickier line that combines an enclosure with a descending run. In the audio example I play this fast, but learn it slowly! It's the kind of idea you need to commit to muscle memory, so that the 'shape' of the line becomes automatic. Only then should you focus on trying to bring it up to speed. Bar 1 features a typical four-note enclosure pattern that uses a scale tone above and

a semitone below each target chord tone. It's the last note of each group that is our target, so that the line spells out D, A and F# chord tones – a simple D Major triad. In bar 2, after a lead-in note, the idea is to descend in eighth-note triplets, working around the Dmaj7 shape from the previous example. Chromatic C and F notes help to fill the gaps in the run down.

$\text{♩} = 180$

D

EXAMPLE 4 DJANGO PLUS BEBOP

This lick has elements of Django and bebop chromaticism included in it. At the end of bar 1 we hit a #11 (G#) note right on beat 4. The G# briefly creates a

Dmaj7#11 sound. Again, playing these lines with the right kind of pick attack and light, 'trilling' vibrato adds greatly to their authenticity.

♩ = 180

EXAMPLE 5 CHROMATIC NOTE ON THE BEAT

Here, F and G# are the chromatic notes used to weave around the harmony. At the beginning of the first bar I'm briefly visualising shape 3 to establish the

note choice. In bar 4, we place a chromatic note on a down beat to ramp up the tension. Here it's the 6 (B_b), which wants to resolve down to the 5th (A).

♩ = 180

EXAMPLE 6 EIGHTH-NOTE TRIPLETS

Next is a must-know staple of gypsy jazz vocabulary: the eighth-note triplet chromatic descending run. This line is based around the Dmaj7 inversion from the previous Example. You'll immediately notice that it uses a predictable pattern on each string. For this part of the line we are alternate-picking (down-up, down-up) and the notes are triplets. Therefore, every sixth note, we land on

a downstroke on a down beat. In this case, if we start the lick with an upstroke, the downstrokes are the D at the start of bar 2, the G on beat 3 of bar 2 and the B at the start of bar 3. Try to play these notes a little harder so that they pop out. This will help accentuate the triplet swing feel. This line also introduces two chromatic passing notes we've not used before: A_b (5) and E_b (9)

♩ = 180

EXAMPLE 7 PLAYING MORE OF THE NECK

Here's an ascending line that moves through all three of the shapes we've used to cover a wider range of the fretboard. It's not necessary to pepper every line with

passing notes. Here the movement of the line itself creates enough momentum. It includes just one chromatic note, the #11 (G#), this time on an 'off' beat.

♩ = 220

EXAMPLE 8 WEAVING AROUND THE HARMONY

In contrast to the previous idea, here's a typical line that uses passing notes to weave around the harmony. This time I'm thinking around shape 4.

♩ = 200

D

EXAMPLE 9 RAMPING UP AND RESOLVING THE TENSION

To round things off, here's another lick built around the previous shape. This one begins with a rapid slide up to get into position. In bar two, ♭6, #11 and #5

chromatic notes are all allowed to fall on down beats, which really increases the tension that is resolved in bars 3-4. The line ends on the 6th (B).

♩ = 220

D

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ACOUSTIC COUNTRY



This month **Stuart Ryan** shows you how to use the plectrum (flat pick) to play blisteringly fast bluegrass licks, like the brilliant Doc Watson.



Monster bluegrass picker, Doc Watson with his Gallagher signature guitar

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: D

Tempo: 122bpm

<https://bit.ly/3MUWV0q>

Will improve your

- ✓ Fast alternate picking
- ✓ Open position playing
- ✓ Targeting chord tones

Arthel Lane 'Doc' Watson was born in Deep Gap, North Carolina on March 3rd 1923. Blind from early age, he taught himself guitar on a cheap Stella acoustic and learned the music of his early country influences, the Carter Family and Jimmy

Rodgers. Watson was a master fingerpicker and flatpicker and this column will focus on the plectrum side of his bluegrass playing.

Watson began his career playing on street corners and soon joined a Western swing band. A large part of his early life was spent playing fiddle tunes on a Gibson Les Paul but moving to acoustic allowed him to create his signature sound on a more appropriate guitar. Remember that in the early days of country guitar the instrument was generally strummed as an accompaniment tool so picking out these melodies set Watson apart from many of his contemporaries. It also led

to his influence on the next generation of picking masters, including Byrds legend Clarence White and acoustic picker extraordinaire, Tony Rice.

His big break came when he appeared at the influential Newport Folk Festival in 1963, and he followed this the next year with the release of his first solo album. He often performed as a trio with his son Merle and bassist T Michael Coleman and, even though

"Watson's fluid picking and seamless flow of ideas make him essential listening for any player keen to develop their skills"

the folk revival lost its momentum in the late 1960s, Watson flourished and released many new recordings alongside a busy touring schedule. His fluid picking technique and seamless flow of ideas make him essential listening for any player keen to develop their bluegrass and country skills.

The picking precision required for this lesson may prove challenging, so start slowly and build gradually up to speed. **BT**

NEXT MONTH Stuart brings you a superb style study of the legendary picker, **Chet Atkins**

Get the Tone

Like many bluegrass pickers Watson spent some time on a Martin D18. In 1968 he established a long standing relationship with Gallagher guitars. You'll preferably want an American sounding dreadnought for this as it will give the 'big' sound and projection needed for single-note playing in this style. I used my Gibson Custom Shop 1934 Jumbo.



TRACK RECORD For a modern recording check out Doc's playing with Bryan Sutton on Whiskey Before Breakfast, from the latter's Not Too Far From The Tree album. For an earlier work you can't go wrong with Watson's classic 1972 live album Will The Circle Be Unbroken. His 1966 and 1975 releases Southbound and Memories, too, are often ranked among his best, and contain brilliant playing and arrangements.

EXAMPLE DOC WATSON

[Bars 1-16] Watson was a fantastic flatpicker with an incredible vocabulary. The important thing here is to remember to alternate pick throughout – as a general

rule of thumb that means a downstroke on the beat and upstrokes on the off-beat and therefore you are usually aiming to start a bar with a downstroke.

$\text{♩} = 122$

1

5

10

14

EXAMPLE DOC WATSON

[Bars 17-32] Much of Watson's style and indeed bluegrass in general relies on getting the Minor to Major 3rd sound into your licks and that's exactly what's happening in bar 17. Also, bluegrass players are masters at playing chord

tones, which means outlining the notes from whichever chord they play over. It's a simple approach, but with some chromatic embellishments playing chord tones often does most of the work for you.

Example 1: Musical notation for bars 17-18. The notation shows a treble clef staff with a key signature of two sharps (F# and C#). The bass staff shows fingerings (6, 7, 5, 6, 7, 5, 6, 7, 5, 6, 7, 5, 6, 3, 0, 6, 3, 0, 6, 3, 0, 6, 3, 0). Chords D and G are indicated above the staff.

Example 2: Musical notation for bars 19-22. The notation shows a treble clef staff with a key signature of two sharps (F# and C#). The bass staff shows fingerings (0, 2, 0, 3, 0, 4, 0, 0, 0/1, 2, 0, 2, 0, 0, 4/5, 0, 4/5, 0, 4/5, 0). Chords D, A, and D are indicated above the staff.

Example 3: Musical notation for bars 23-26. The notation shows a treble clef staff with a key signature of two sharps (F# and C#). The bass staff shows fingerings (0, 2, 3, 0, 1, 2, 0, 2, 0, 2, 4, 0, 2, 3, 4, 2, 0, 3, 4, 0, 2, 3, 4, 2, 5, 2, 4, 2). Chords G, E, and A are indicated above the staff.

Example 4: Musical notation for bars 27-30. The notation shows a treble clef staff with a key signature of two sharps (F# and C#). The bass staff shows fingerings (6, 5, 7, 7, 5, 4, 2, 2, 3, 0, 2, 0, 1, 2, 0). Chords D, A, and D are indicated above the staff.



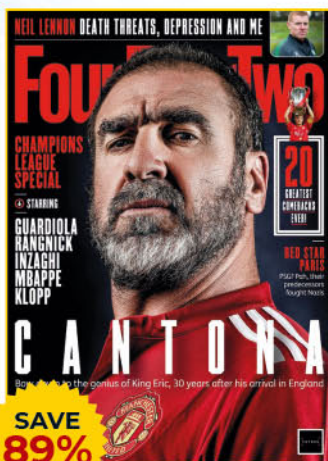
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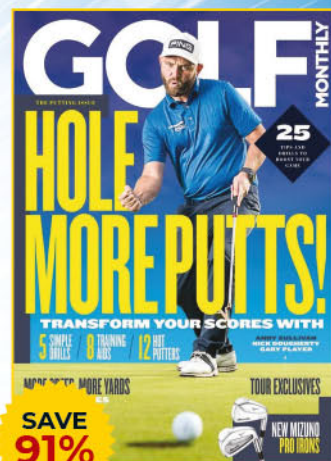
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THEM CHANGES



Andy G Jones looks at the I-VI-II- V turnaround. It's one of the commonest progressions in music and in this lesson we end with a bluesy take on it.

Josh Smith mixes jazz and other styles into his blues playing



ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: C

Tempo: Various

<https://bit.ly/3MUWV0q>

Will improve your

- ✓ Follow moving chord changes
- ✓ Extended arpeggios
- ✓ Blues phrasing

This month we're looking at a chord progression that occurs in countless pop, jazz and blues tunes - the I-VI-II- V turnaround, a device that's often used to end a verse and set up a return to the start of the next. Sometimes this progression will be used as an intro or vamp to solo over, and we'll start by looking at the scales. In its

simplest form, this progression is diatonic to the home key, meaning that all the notes from the chords come from the parent scale (here C Major). Our second example outlines the chords by using only the notes of their scales. In bar 2, I stay within A Aeolian but I use a line that sounds a little like a blues lick, in order to inject extra soul into it.

As we get deeper into our examples, I introduce Secondary Dominants - these are the V chord to other chords within the key, but they have some notes that are outside the key and so provide some forward motion.

I start by using A7 rather than Am, as A7 is the Dominant of Dm7. This chord often has a flat 9 and a flat 13 - more on which later. I

then turn Dm7 into D7 as that's the Dominant of G7, which is chord V in the key of C.

When I make the chords half a bar long, I start linking the notes of the arpeggios. I don't want to make this just a 'jazz' thing, and you can hear people like Brian Setzer run arpeggios like this. When you first practise this progression, try running the arpeggios in ascending form - 1-3-5-7. You'll notice that the jumps from one arpeggio to the next sound a little unmusical, so the next step is to play these from notes other than their roots. After that the challenge is to link the arpeggios by finding

"Just wailing on the tonic Blues scale will sound odd if you don't refer to the chord tones of the progression at all"

the nearest note of the next chord when you move from one to the next.

The last examples were inspired by Josh Smith and Jim Mullen - both masters of making the blues scale fit nicely over the changes. This is an art, because just wailing on the tonic Blues scale will sound odd if you don't refer to the chord tones of the progression at all, since the ♭3 and #4 are going to clash here and there. So, in order to make this work you need to practise until you know how far you can push your luck with using the Blues scale. **11**

NEXT MONTH Andy looks at ways of using various string bends to target **chord tones**

5

GAIN

6

BASS

4

MIDDLE

5

TREBLE

5

REVERB

Get the Tone

Many of the modern blues players, like Josh Smith and Kirk Fletcher, prefer a cleaner tone than some of the older guard did. So go for a tone that just sits at the edge of overdrive as this will allow clarity of the notes and not obscure poor technique (too much distortion and other effects can hide sloppy chops). Add light reverb or delay to taste.



TRACK RECORD American blues guitarist Josh Smith's album *Over Your Head* was released in 2015 and is full of great tunes with strong riffs great chord progressions and killer solos. It features guest slots by other modern blues sensations Joe Bonamassa, Kirk Fletcher, as well as the brilliant blues harpist, Charlie Musselwhite. Check out the track *Still Searching* for some tasty turnaround action.

EXAMPLE 1 THE SCALES USED IN OUR TURNAROUND

Here are the basic scales for the turnaround - they are all modes of C Major. Think of them as separate scales - it sounds better!

♩ = 114 bpm

Cmaj7 **Am7** **Dm7** **G7**

Chord tones indicated by down arrows!

Aeolian Dorian Mixolydian

E
B
G
D
A
E

1

EXAMPLE 2 MAKING IT SOUND BLUESY

In this diatonic lick when I got to Am7, I used a bluesy Minor Pentatonic idea - C Major is the relative Major of Am, and this works over both chords.

Free development - first steps

$\text{♩} = 94$

Cmaj7

Am7

BU

BU

Dm7

G7

1

3

1

3

EXAMPLE 3 JOINING UP THE PROGRESSION USING CHORD TONES

Here we're linking the chord tones of each chord to the next - it's smoother than just playing up from the roots and sounds rather more jazzy.

Doubling up the rate of change and running arpeggios through the changes!!
- linking the chord tones of each to lead into the next

♩ = 128

Linking the chord tones of each to lead into the next

C A7 Dm7 G7 C A7 Dm7 G7

E
B
G
D
A
E

1 8 7 5 9 7 6 5 8 6 7 5 4 7 6 5 8 7 5 6 7 5 7 8 7 10 7 9 10 8 10

EXAMPLE 4 ADDING A DIMINISHED ARPEGGIO

Now we add the flat 9 to the A7 and G7 chords. Running a Diminished 7th arpeggio up from the 3rd of a 7th chord gives a $\flat 9$ sound.

Adding a 9 on the A7 (VI7) chord

$\text{♩} = 128$

C A7 $\flat 9$ Dm7 G7 C A7 Dm7 G7

EXAMPLE 5 BLUESY CHORD TONES

Here's a bluesy idea but note that in bar 2 we're playing on the chord tones - this makes the line sound like it's very much inside the key.

$\text{♩} = 128$

C $\frac{1}{4}$ A7 Dm7 G7

EXAMPLE 6 SMITH-MULLEN INFLUENCE

Josh Smith and Jim Mullen inspired these last lines. We're using the Blues scale, but note the use of an SRV inspired D $\flat$ in bar 2 - the $\flat 9$ of the tonic C Major chord.

$\text{♩} = 128$

C A7 D7 G7

NEW ALBUMS

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

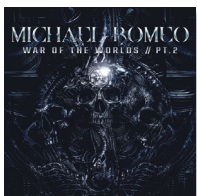
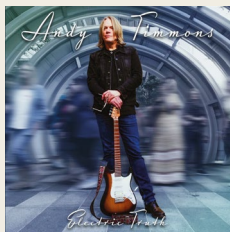
ALBUM OF THE MONTH

ANDY TIMMONS

ELECTRIC TRUTH

Timstone Music **10/10**

Andy Timmons has a reputation for excellence, be it his guitar chops, breadth of musical vocabulary, or for his long relationship with Ibanez guitars. For *Electric Truth* he opted to work with Tele titan Josh Smith and a studio band that included bassist Travis Carlton. The result is a vibrant mix of rock rifiers, funk groovers and emotive ballads that sound fresh but with tons of Andy's core musical DNA. Opener is *EWf*, a tribute to *Earth Wind And Fire's* guitarist Al McKay - a great sultry feel underpins a tight rhythm section and Andy's clean and driven guitars. Gears shift for *Apocryphal* which balances melody with dynamic phrasing. *Johnnie T* sees Josh join him on a soul stomper graced by Andy's trademark bridge humbucker tone. When *Words Fail* features glassy neck pickup action, a perfect ballad choice for his graceful legato lines and bends. *Shuggie* is a nod to *Shuggie Otis*, with lush chords, a great groove and nods to the quick picking that found fame on *Otis's* '70s hit, *Strawberry Letter 23*. There are two songs on the largely instrumental album, *Say What You Want* and closer *Take Me With You* which shows just how tasteful and savvy Andy is when he's in song scenario mode. Wonderfully electric indeed! [JS]



MICHAEL ROMEO

WAR OF THE WORLDS PT 2

InsideOut Music **9/10**

Back in 2018 Michael Romeo released *War Of The Worlds Pt1*. It was full of songs with stunning guitar riffs and high-octane shredding. This year sees the release of *Pt 2* which ramps the intensity further with a huge production that blends metal and classical aspects to great effect. Opener is *Introduction - Part II*, a very dramatic and searing 'Danny Elfman meets Malmsteen' blend of orchestra and metal guitar, while *Divide & Conquer* is a riff-heavy rouser with big vocals, harmonies and searing soloing. *Destroyer* is a low-tuned slammer with lots of syncopation and intriguing harmonic shifts, and *Metamorphosis* is deep into prog

metal terrain with a tightness of musicianship that the genre demands, and great vocals by Dino Jelusick. The cinematic flavour is highlighted by tracks like *Mothership*; big orchestra, striking drums and modern classical progressions. The nine-minute *Maschinemensch* takes this to the next level with a pounding 12/8 feel and some of the album's best guitar work. Like rousing metal guitar? Romeo is your man! [JS]

GIANT

SHIFTING TIME

Frontiers Music **8/10**

Giant found fame in the '80s with legendary studio guitarist Dann Huff and his brother, David at the helm. The melodic rock band is now back with David on drums,



Mike Brignardello on bass, Terry Brock on vocals and Winger and Starship guitarist, John Roth. Dann's shoes are big to fill - he performs a guest solo on the single, *Never Die Young* - but John does a splendid job with excellent rock chops and melodic phrasing. With triumphant, radio-friendly, car driving music throughout, this album delivers for those that want fresh '80s inspired rock songs performed at a high level. Standouts include the euphoric *Never Die Young*, the driving *Let Our Love Win*, the sultry *Highway Of Love* and the emotive *The Price Of Love*. As for great guitar solos, check out the singing vibrato and string bends on *It's Not Over*. Music for punching the sky indeed! [JS]

SIMON MCBRIDE

THE FIGHTER

Absolute **9/10**

Just a couple of tracks into Simon McBride's new album you realise you're dealing with a rock guitar heavyweight. Not only is the playing well up to pedigree, the songwriting is pretty high-octane,



too. Touring with both his own band and big venue acts like Don Airey and Snakecharmer has given the Belfast-born rocker time to hone his skills as a performer, and here he decants it all into 12 tracks of rare maturity and finesse. Tracks like *High Stakes* and *Don't Dare* bristle with classic rock riffery and attitude. It's not all sweat and leather though, as Simon's ballad writing is to the fore on the stadium friendly *Don't Let Me Go*, with its singalong chorus and a suitably anthemic guitar solo. This could be big. [DM]

ROBIN TROWER

NO MORE WORLDS TO CONQUER

Provogue Records **8/10**

Robin is one of the greatest blues-rock guitarists of all time, not least because his playing and music has inspired countless musicians over the decades (six in fact!). The iconic *Bridge Of Sighs*



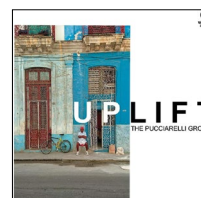
dates from 1974, but the living legend is still producing great music as this new 11-track album attests. Opener *Ball Of Fire*, boasts a funky groove and brims with gorgeous Strat into Marshall tones that sit around Richard Watt's vocals. *Deadly Kiss* has great guitar work, enhanced by tremolo and wah-wah effects. The soloing on *Birdsong* is so intimate and dynamic, you feel like you're in the studio with him. The Motown-esque *Waiting For The Rain To Fall* is fresh sounding and shows a new side to the British blueser. If you hanker for drama, the closing *I Will Always Be Your Shelter* has some of the most gorgeous guitar playing and tones on the album. [JS]

THE PUCCIARELLI GROUP

UPLIFT

Ubuntu Music **8/10**

Italian musician Giuseppe Pucciarelli might be an unfamiliar name in the guitar world, but this album may change that forever. Teaming up with bandmates Aldo Capasso on double bass, Ergio Valente on piano and Marco Gagliano on drums, Pucciarelli moves in a similar landscape to that of Pat Metheny's earlier work, with the occasional hint of Julian Lage's tenure with Gary Burton showing, too. Leaving his native Italy to study jazz at London's prestigious Guildhall, Pucciarelli recorded his debut album, *Shall We Say It Is Worth It* back in 2017 and considers *Uplift* a natural extension, insisting that it's about the sound of the quartet and not just him as a soloist. The music is varied and continually engaging - our standout track being *Wooden Sign* - plus the guitar work is sinuous and inventive. We predict a bright future ahead. [DM]



NEXT MONTH

MORE OF THE WORLD'S BEST LESSONS...

FEATURE #2 VIDEO

GEORGE MARINOS

If You Will

This brilliant young guitarist plays and explains a dazzling solo over Jason's brand new track, If You Will.

NEW SERIES!

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Gypsy jazz for all

Remi concludes his series showing you some of his favourite licks in this intoxicating guitar style.

CLASSICAL TAB

JOHANN STRAUSS II

Il Pizzicato Polka

Declan Zapala arranges this well loved orchestral piece for you to play on classical (or any other) guitar.

FEATURE #3

10 ES-335 MONSTERS

GT 335 special feature!

What better way to celebrate GT's issue 335 than with 10 of the great players of semi-solid electric guitar?

Learn the many styles of the great...

JOE SATRIANI

There are few players as respected as the man described as the father of instrumental rock guitar. Groundbreaking albums, supreme chops & feel, mean he's as relevant today as ever. Jamie Humphries checks out his style.

Plus: A host of great players pick a top track and tell GT why they love him!

STYLE STUDIES & MORE

30-Minute Lickbag

Six licks at three ability levels

Eric Clapton

Two solos in his Creamy style

Nita Strauss

Alice Cooper's six-string sidekick

Bumblefoot

Five stupendous shred licks

Reggae

Play the intriguing steppers style

Chet Atkins

A piece in his legendary style

Them Changes

Using bends to play chord tones

PLUS ALL THIS...

Mitch Dalton, Justin Sandercoe
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Inquisition, One-Minute Lick,
Jam tracks tips and Albums!

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