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Guitar Techniques

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== EDITION

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Here are a few of your regular
GT tuition experts...**SIMON BARNARD**

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

**DECLAN ZAPALA**

Declan is one of the UK's top classical guitarists and teachers. He is a Master graduate of RCM and his solo arrangements are sublimely creative.

**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 BMM 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**

Charlie is a well-studied guitarist who specialises in high end rock playing and plays with top UK metal-fusion band Haken. His debut album is *Tiktaalka*.

**JAMIE HUNT**

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

**PHIL HILBORNE**

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

**ANDY G JONES**

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

**JACOB QUISTGAARD**

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

**STUART RYAN**

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

**ANDY SAPHIR**

Andy is a stunning guitarist in all styles, but his country-rock licks are fabulous; he's smooth, fast, and very musical. Check him out on Jamtrack Central.

**PHIL SHORT**

Phil teaches at BMM in London across many styles and is a busy session and touring player. For the past several years he has been Westlife's live guitarist.

**JOHN WHEATCROFT**

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

WELCOME

DON'T ALWAYS ASSUME that headlines tell the full story. We all know that in this day and age, looking beyond the headlines is vital for us to get the full picture. This is as important with world news as it is for a magazine like *Guitar Techniques*. I say this as I had an interesting discussion with a reader recently; a very pleasant man who was under the impression that much of a particular issue wasn't for him. He wasn't a fingerpicker, he didn't really like modern rock and he never listened to reggae. He was also non-plussed about the artist names featured on the cover. But he loved playing and learning. Fair enough, but had he looked inside at the magazine's actual content? No, he hadn't.

So, I suggested that he should have done just that; while the cover is there to attract attention, the space available is very small so we have a tendency to lean more on artist names and key genres, so as to do the most with the least amount of words.

This issue is a great case in point; a reader who's not interested in reggae or Junior Marvin's playing could easily bypass the article on page 66. The problem with that - it's reggae so jump over it - is the article is crammed with great 'all weather' Pentatonic lead lines, tasty double-stops and plenty of 6th intervals. This reflects

the typical approaches found in much of, say, Bob Marley's music; check out the short and lovely solo on *Wait In Vain*. Those same three elements of playing vocabulary are also rife in blues, rock, country and soul. Add a few string bends and stomp on a drive pedal to get into Southern rock terrain (think Lynyrd Skynyrd). Opt to use a Telecaster and you'll easily be acknowledging Steve Cropper. Select a Strat's neck pickup and an intriguing Curtis Mayfield meets SRV hybrid zone is possible. Away from stylistic pontificating, this same reggae article is full of solid technique building, from enriching Pentatonic position knowledge to fluid 16th-note picking lines; pre-bends to slides and hammer-ons. For sure, it's a hard working and enriching article that doesn't take up much space in the magazine and yet could provide several evenings (or even weeks') worth of engagement.

The upshot of all this is, please do look beyond the headline.

More often than not there's gold to be had. Until the next issue, keep happy, keep listening and keep playing!

Jason

Jason Sidwell, Editor
jason.sidwell@futurenet.com



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

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

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

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GT USER GUIDE

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



READ MUSIC

Each transcription is broken down into two parts...



MUSICAL STAVE

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

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

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

PICKING

Up and down picking



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

Tremolo picking



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

Palm muting



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

Pick rake



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

Appoggiato chord



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

FRETTING HAND

Hammer-on & Pull-off



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

Note Trills



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

Slides (Glissando)



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

Left Hand Tapping



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

Fret-Hand Muting



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

BENDING AND VIBRATO

Bend up/down



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

Re-pick bend



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

Pre bend



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

Quarter-tone bend



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

CAPO

Capo Notation



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

HARMONICS

Natural harmonics



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

Artificial harmonics



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

Pinched harmonics



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

Tapped harmonics



■ Fret the note as shown, but sound it with a quick right-hand tap at the fret shown (TH1 7) for a harmonic.

R/H TAPPING

Right-hand tapping



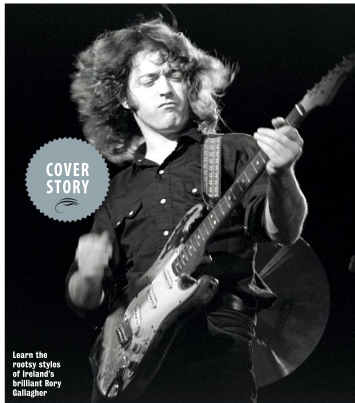
■ Tap (hammer-on) with a finger of the picking hand onto the fret marked with a circle. Usually with 'Y' or 'M'.

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brilliant Rory
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JEFF KOLLMAN
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AUDIO & VIDEO

PLEASE NOTE...

All audio and video lessons are available online via a bit.ly link (see below) where animated tab versions of every lesson can be found (the same as previously only available in our digital version). What's more, you can view these on any type of computer, making for a much more rewarding experience. All the audio and video (backing tracks, lessons, masterclasses, etc) is also available to download to your computer (H1 or I10 res). Simply look for the red links on the landing page. Type the bit.ly link below into your browser to get to the GT page:

<https://bit.ly/395ONkf>

ED CLARKE OF BRAVE RIVAL

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 Portsmouth band Brave Rival's lead guitarist, **Ed Clarke!**



Ed Clarke:
classical flautist
turned rock lead
guitar player

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

EC: After chopping and changing for years I've settled on the Dunlop Tortex III. It's like a standard Tortex pick but with the sharp point from the Jazz III. The point helps me when I'm doing faster runs but the Jazz III and even the Jazz III XL are just too small for the way I grip.

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

EC: You'd have to fight me for them! My main rhythm tone comes from the J Rockett Archer pushing my amp so that's number 1. My Xotic SP Compressor is an always-on type deal so that's number 2. I've recently acquired a Mk1 Marshall Bluesbreaker from

a friend and that sounds epic in front of a clean amp, so I guess that's three.

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

EC: I played bass and drums in various bands years ago. A friend found out I could beatbox and play the flute at the same time, so I joined a jam doing that once. I've dabbled with piano but never in a band.

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

EC: Yes. I played flute classically as a child (which is so rock and roll, right?) so I can sight read, but I'm not used to doing it on guitar so it would probably take a bit of time.

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

EC: Supposedly they do but I've never listened to someone play and thought, "man, they need a better sounding guitar cable!" For me, it's about reliability on the road so I use Whirlwind cables. They're more rigid than most cables which helps stop the cores breaking.

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

EC: Oh, for sure. I can't even comprehend some of the runs people like Joe Bonamassa and Chris Buck are capable of, but I try not to see it as jealousy. I try to figure out what it is that I wish I could do and work on it, so it becomes part of my playing too.

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

EC: Sally! Sally is an American Fender Special Run Professional Strat in a gorgeous Sapphire Blue finish. She's the most comfortable and easy to play guitar I've ever known. As a rule, if I can't play something on that guitar, I can't play it at all! I played Sally on most of the new album, *Life's Machine*. My other guitars, Georgia and Dave, also come to every gig!

GT: What's your favourite amp?

EC: Victory Sheriff V4 preamp. I use the low gain channel with the gain set at about 10/11 o'clock, the bass at 12, mids at 1 or 2 o'clock and the treble usually around 12-2 but this depends on the room I'm in. I push it with a compressor and a JRAD Archer and that's my main sound.

GT: What action do you have on your guitars?

EC: Relatively standard. My Strat was set up from the Fender factory when I got it and I fell in love with it so that's how it stays. I find that if I have the action too low on a guitar then bending gets difficult and I can't get under the string. I only use a high action guitar when playing live because it's like having hurdles for my fingers to jump!

GT: What strings do you use?

EC: Currently Elixir Optiweb 9-42. I've found that I end up breaking strings far too

Brave Rival: Ed Clarke, Chloe Josephine, Donna Peters, Lindsey Bonnick, Billy Dodman



often if I use uncoated strings, but regular coating feels almost like flat wounds to me. Optiwebs have a super thin coating that I don't even notice.

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

EC: Watching my uncle Peter play gigs at pubs and festivals is what made me want to start playing when I was about 11. Once I heard Guns N' Roses I was trying as much as possible to sound like Slash. Since then, I've moved towards bluesier guitar players like John Mayer and Joe Bonamassa.

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

EC: I always loved the classic image of Slash with a Les Paul so that was definitely on my mind growing up. Which is weird because I'm now obsessed with Fender! I'd love a good Les Paul one day though as it's just such an iconic instrument.

GT: What was the best gig you ever did?

EC: That's tough. There are two that immediately spring to mind: the gig that we recorded for our first live album was incredibly special to all of us as it was the biggest headline gig we'd done at that point. More recently, we won the introducing stage at The Skegness Blues Festival, so we'll be on the MainStage next year. The atmosphere at that one was truly incredible.

GT: And your worst playing nightmare?

EC: I'm not sure if this counts but gear going wrong is my big fear. There's nothing you can do to predict it. You're just thrown in the deep end, and it never happens during sound check, only once there's an audience staring at you!

GT: Do you still practise?

EC: For sure. I've started being more disciplined with it recently. I find a lick I can't play that I'd love to be able to. Slow it right down and work it up until it's how I want it. Then I try to fit it into my improvising at gigs, rehearsals or jams.

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

EC: Sort of. I do triplet and semi-quaver groups up and down scales starting slow and building up. I find that when I don't do a

"Watching my uncle Pete play gigs is what made me want to start playing. Once I heard Guns N' Roses I was trying to sound like Slash"

warm-up, it's harder to express myself properly through the guitar. That sounds weird but I need to be warmed up to really get things flowing.

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

EC: Truth be told, Brave Rival are my dream band. It's the best onstage chemistry I've ever experienced. If I had to choose a fantasy band though then it would be Cobus Potgieter on drums with Duff McKagen on bass. On rhythm guitar there would be Malcom Young. Vocals I'd have John Mayer with myself on lead guitar. I guess I could let John play some guitar too!

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

EC: I can't pick just one. For pure inspiring awesomeness - Slash. For insane melodic

improvisation - David Gilmour. For feel: John Mayer. For, "How the hell did he do that?!" - Joe Bonamassa.

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

That would be November Rain by Guns N' Roses. Greatest solo of all time! I was lucky enough to see Guns during the Not In This Lifetime Tour back in 2016 which meant I got to see my childhood idol play this absolute masterpiece.

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

EC: If I had to pick a song it would be the title track of our upcoming album Life's Machine. My proudest solo though is on the song Break Me (also on the new album). I really get to be lyrical on this one. I'd also like to give an honourable mention to the solo on Come Down from our live album. Pretty proud of that one too.

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

EC: I'd love to think that people find my playing lyrical and expressive. That is what I try to achieve and is something I will keep working at for the rest of my career.

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

EC: Our debut album, Life's Machine is out now and we're going to be gigging all over the country throughout the rest of the year. I've done a total re-work of my pedalboard using a Gigrig true bypass switcher, but you'll have to come to a gig to see that!

Brave Rival's brand new debut album Life's Machine is available at www.braverival.com, plus lots of other Brave Rival related goodies.

JUSTIN SANDERCOE

Justin
GUITAR

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

Music is a fascinating thing. It can reach deep inside us and connect with our emotions in a very powerful way; change or enhance our mood, fire us up or soothe our hurt.

I'm not sure anyone yet really understands the science of how this works, although I'm sure they will one day. But I have several ideas on how these connections happen which, even if there's more to it (which there almost certainly is), makes for some very interesting food for thought.

Thinking about how music works and how you might deepen your own connection with it, can have a noticeable impact on your playing. I would therefore encourage you to spend some quality time with an open mind and get curious about musicality.

Music is known as the 'universal language' but it has no words, and there is no musical phrase that says "I am sad", "I am happy" or "I love you". Interesting that the same musical phrase might say any of those things.

How on earth might that work? Almost certainly we need to learn how to express our emotions through music. I first really started thinking about this when I was studying classical guitar, where the music is set, but somehow people express their own personality as they play music that someone else wrote. When you watch two masters play the same piece of music, it's different, and some versions will connect more than others. I felt that learning to channel my feelings through the instrument when I played was the thing that mattered most.

When a player has complete freedom of note choice, and choice of tone - the available palette of expression becomes huge. There are so many choices to make; the note, the context, the dynamics, the sound, so many nuances, as well as how you feel when you make those choices. It's your

Justin ponders what it is that connects us to music we love



"FOR SOME UNKNOWN REASON IT SEEMS THAT LEARNING TO EXPRESS SAD FEELINGS IS EASIER AT FIRST THAN IT IS TO EXPRESS HAPPY ONES"

personality that will guide these things. You can't help it.

Musicians that find the way to connect their feelings to the music will always connect with others - we can somehow feel that person when they play, in a way that we won't feel when a performer has not made that expressional connection yet.

For sure there is a kind of technical ability to control the instrument that comes into play here; being able to dictate the sound of the notes and the dynamics, to have some understanding of the sound they are making and how to control it. If you're playing a ballad but the notes are all buzzy, your bends are out of tune and you're using an

inappropriate tone, it probably won't touch anyone's soul.

For some unknown reason it seems that learning to express sad feelings is easier at first than it is to express happy ones. I often encourage people to sit on their own and dwell on the saddest moment of their life and then to try and play how it feels and channel that sadness through the instrument. It can be very powerful and unleash all kinds of emotions. Try it. What does it feel like?

Even when strumming a simple song you should be connecting to a feeling that will come through. To me, Jack Johnson has one of the happiest vibes of any songwriter. Just putting on his music makes life seem better, a little sunshine no

matter how dark the skies. Can you tap into that feeling when you listen to his music? Can you then capture that feeling and express the same when you play a song?

I've spent hours wondering why it is that we all connect with different music and with different musicians. And it's a very strong connection for many people, they find themselves with a very strong bond to a particular artist. Me too.

My guess is that we somehow connect to the personality of the performer (or the producer!) and feel a connection to some character trait. Either they have something in their personality that we wish we had (confidence, individuality, courage?) or we feel they are some kind of kindred spirit that 'feels the same as we do'.

Knowing what music people like can speak a lot about their personality, and I suspect that it also relates to the tribe feeling that many of us get with people who like the same music.

I would encourage you to explore the artists that you deeply connect with and see if you can find your own answers as to how or why you relate to their music. I found it helped me understand myself on a philosophical level too.

Some personal examples; I love Elliott Smith most likely because I get the feeling he was his own man, a deep artist and perhaps I care too much what others think of me and my music. I feel a deep connection with Neil Young and I suspect it's for many reasons; his rebellious nature, confidence in his art, and more. Lately I've been listening to Taylor Swift, likely because I'm longing for the youthful freedom and wide eyed wonder that now seems so long ago.

Give it some thought - it's likely to take you to some interesting places and will probably even make you a better guitarist!

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

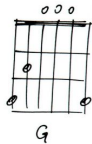
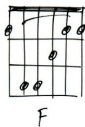
SUBSTITUTE

The Capo Trick

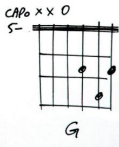
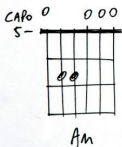
WITH RICHARD BARRETT

After two finger-twisting instalments, here's something for everyone to try – an arrangement trick that's particularly suited to strummy acoustic songs.

Here, it's common to double the guitar for a bigger sound, either having two players or over-dubbing in the studio. But if you double the same chord shapes, it can sound stodgy and uninspiring. So we have a secret weapon – the firm grip of the humble capo!



THE CAPO is most commonly used to raise the key of a song to suit your voice, meaning you don't have to learn new chord shapes. For instance, with the capo at the 3rd fret, the open C shape gives E₇ Major. Now, though, we're using the capo to find different open shapes for the same chords. The result is that the two guitars coincide on fewer notes and cover a wider range, giving a bigger sound. Start by familiarising yourself with this chord sequence, then grab your capo. On the audio, you'll hear the guitars separately, then together.



IT'S WORTH experimenting with capo positions, as some will give you a better range of open chord shapes than others, and the higher you go, the wider the pitch range. We've gone for the 5th fret, where the 'Em shape' gives us A Minor.

OF COURSE, the standard 1st-fret F major isn't an open chord, but it falls within the common repertoire of the 'campfire' chords that we learn first. And with our 5th-fret capo, we get our F chord by using a very familiar shape.

TO GET C with the capo, we use the 'G shape', and as with a regular open G, you can play the second string open or at the 3rd fret. Try both and see which you prefer. The first option sounds more 'open', but the second offers Eagles or Beatles sounds.

THIS CHORD gives us the widest pitch range between the two guitars. We could also have put the capo at the 7th fret, where we'd have used the 'C shape' to play G. Have fun experimenting! Try this position for The Eagles' Lying Eyes!

MITCH DALTON

*The studio guitarist's guide to happiness and personal fulfilment, as related by the legendary UK session ace. This month: **Click And Collect.***

There's been a modicum of what daytime TV refers to as 'de-cluttering' occurring at Recently Mitch Manor recently. The builders are in, the scaffolding is up and the Eurolool occupies pride of place on the front drive. This has necessitated the decision to decommission most of my instrument arsenal and put it beyond use, if I may borrow a phrase latterly from the world of Irish politics. I must admit that this enforced reappraisal of my collection caused me surprise bordering on astonishment. I mean, I knew I owned a fair few guitars but I never consciously purchased the damn things as canny investments, for pure indulgence or just to hang on the wall. Whenever the necessity arose along the way, I merely attempted to acquire the appropriate instrument for the job in hand in the hope of averting public musical humiliation. The flip side to this policy is that, with few exceptions, I tend not to sell my instruments. On the rare occasions on which I have done so, it has resulted in consequential testicular indisposition after being asked to bring to a session the very guitar I disposed of only a couple of weeks prior. Consequently, as Pythagoras demonstrated so elegantly, Progressive Addition plus No Subtraction over Time equals Infinite Axe Overload. Or, PA+NS/T=IAO. A theory of genius considering that the lad was working exclusively with acoustic instruments back then. However, while I was attempting to eke out a modest existence from producing mellifluous sounds to the gentry, I was too preoccupied to notice that many of these items were becoming eminently 'collectible'. Which is to say that if they did it right, Arthur Daley types in loon pants and 'Peace And Love' T-shirts were making proper money out of

the Woodstock generation and thereafter. Nice work if you can fret it. Ahem. At the start of my alleged career I realised that I was a Fender short of a Happy Meal. I scoured the pages of both Melody Maker and Exchange & Mart and discovered a Strat for sale in Hastings. "Rarely gigged, vgc." Or lies to that effect. I was in a hurry, purchased said artefact anyway, had the whammy bar sorted and the action fettled. Thus equipped I was deploying funky disco stylings ere the week was out. For the sum of £150. The neck, fingerboard and pickups are completely original. The body has

been refinished in Fiesta Red by the Fender Custom Shop. And now I'm told that they go for five figure sums. Then there's the Gibson 175 that I bought from my picture framer. Obviously. Everyone's a guitar player, innit? His mantra was always "I'll never sell it unless I fall upon hard times, but if I do you must purchase it." And it came to pass that he did. And I did. It turned out to be the 1952 single P90 pick up iteration, considered by those that know about this stuff to be the most sought after model year. I paid two or three hundred quid for the

pleasure. With another bonkers valuation akin to the Strat today. Consider the ad for a Gibson 175 Charlie Christian Reissue. And it seemed poor form not to. A mint unwanted Christmas present, the vendor had been displeased to discover that it was indeed a Gibson but not the Les Paul of his adolescent dreams. He couldn't wait to be rid, accepted a monkey and threw me out of the house with scant regard for the niceties, such was his ire. I guess that Kashmir on a jazz guitar lacked a certain *je ne sais pas* for the lad. Moi? Je ne regrette rien, in all fairness, it has to be said.

I could supply more unlikely guitar based buying scenarios but I shall leave you with just one. 'Tis the tale of my Romanillos Spanish guitar, made for me by the redoubtable Jose, luthier by appointment to the virtuoso that was Julian Bream. 'La Toribia' was the affectionate name. The guitar, not Julian, for the sake of clarity. It came with strict instructions to store it in the bathroom. Three hundred quid's worth of romance and unresponsiveness. A couple of decades later, Jose had become a collectors' darling. Remarkably, the biggest market seemed to be in Japan. With little hesitation, I disposed of said instrument for thirty times more than I paid, settled my tax bill and eventually acquired a quite lovely instrument from Kevin Aram.

Armed with this new information, my modest collection of around fifty is now professionally stored in accommodation that is more luxurious than my own dwelling. And considerably more secure. Who knows? One day I may sell the lot and treat myself to a couple of litres of petrol. Every little helps.

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

"I MERELY ATTEMPTED TO ACQUIRE THE RIGHT INSTRUMENT FOR THE JOB, IN THE HOPE OF AVERTING PUBLIC MUSICAL HUMILIATION"



JAM TRACKS **TIPS**

Use these to navigate our bonus backing tracks

❶ Slow Jazzy Blues - Em

We start with a slow jazzy blues in E Minor, where the E Minor Pentatonic (E-G-A-B-D) and E Minor scale (E-F#-G-A-B-C-D) are your first points of interest. Spice up the Dominant chords (B7), using E Harmonic Minor (E-F#-G-A-B-C-D#).

❷ Sweet Groove Blues - A

Here we have a simple three-chord blues in A, where you can mix the A Major Pentatonic scale (A-B-C#-E-F#) with A Minor Pentatonic (A-C-D-E-G).

❸ Latin Blues - Am

Here's a Latin style blues jam in E Minor. Start with E Minor Pentatonic (E-G-A-B-D) and the E Minor scale (E-F#-G-A-B-C-D) and then see if you can whip out some B Altered scale ideas (B-C-D#-F-G-A) on the Dominant chords (B7).

❹ 7/4 Groove Blues - Am

We finish with a fun 7/4 groove blues in A Minor. Start with A Minor Pentatonic (A-C-D-E-G) and then dive into your best Dave Gilmour licks. This is from the new jam album *Into The Blues, Vol. 7*. Happy jamming!

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



PHIL HILBORNE'S ONE-MINUTE LICK

Roots Blues-Rock Lick

THIS MONTH'S lick is the kind of 'heartland rock' style typified by David Grissom and Mike Campbell, where notes are often allowed to ring into each other. The idea here is a simple question and answer phrase. I played it fingerstyle, but pick and fingers would also work. All the B bass notes should be played using your fretting-hand thumb. Also, the 'ringing' notes should nearly always be held for as long as is possible. A

couple of places that illustrate this are the last two beats of bar 2 where the notes B (root), D (3) and A (7) all still heard at the end of the bar. Secondly: from the third beat of bar 4 until the end of bar 5 the note B (root) in three different registers should all be left sounding. You may find the suggested fretting-hand fingering awkward, but do persevere as it's one of the only possible ways to achieve the desired result.

♩ = 105 **Bm7 (vamp)**

GUS G

Guitar instrumentals have supplied some of music's most evocative moments.

GT asks top guitarists for their take on this iconic movement. This month:

*Ozzy Osbourne and Firewind guitarist plus solo artist, **Gus G**.*

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

If an instrumental track is well done, you forget that it ever might have needed vocals! I found that not many people can pull that off though. Strong melody is always the key to move the listener.

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

Different emotions. A vocal song's lyrics most times will paint the picture for you, or even give you the wrong idea, or leave it for your interpretation. That's also amazing, but with instrumentals your mind can travel and you can re-track memories, or just go to another place (if that makes sense).

GT Any musical or stylistic tendencies that you either embrace or avoid?

While making Quantum Leap I found that I need a strong chorus for each track, just as I would make it for vocals. I had to cut down some parts where I thought it was getting too much. And I definitely want to avoid falling into the 'showing off' trap. Many guitarists

"SOMETIMES, WHEN I GET STUCK WITH CREATING MELODIES, I'LL SING SOMETHING AND TRY TO EMULATE IT ON THE GUITAR"

have made tracks that were just backing tracks for them to solo over. I try to avoid that, and create actual compositions. There's always room for shredding.

GT Is a typical song structure of intro, verse, chorus, middle eight, always relevant?

The good thing about instrumentals is that there are no set rules. You can change any key, time signature, add layers of tracks, play out-of-the-box scales, etc. You don't have to follow that verse, chorus, verse formula, you can experiment. But there has to be a central theme always, otherwise the message can easily get lost.

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

I'd say very useful! Sometimes when I get stuck with creating melodies over a certain part, I'll sing something and then try to emulate that on the guitar. You'll be surprised where that could lead you or inspire you to play simpler or stronger melodies, but be more expressive.

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

Depends. Sometimes it starts from a riff like most of my songs, but other times, I'll have a melody over a chord progression and develop everything else around that. And sometimes, whole song sections are born out of exercise parts, certain licks you warm up to, or come up with and those become the more technical things on the song.

GT What do you aim for when your performance is centre stage as it is when playing instrumentals live?

I want my notes to sing, if that makes sense. Always aim for expressiveness, good intonation, and get the details right.

GT Many vocal songs feature a guitar solo that starts low and slow then finishes high and fast. Is this useful for instrumental writing, to develop pace and dynamic?

It doesn't have to start slow and finish on a high note with fast runs always. But you should consider making a musical statement. Each song should have a beginning, middle and ending part. Song arrangement is very important whether the track has vocals or not.



GUS G. QUANTUM LEAP: MARGARET FULTON FOR GETTY IMAGES

Greek metal guitarist Gus G riffing on his ESP guitar



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

I don't change my setup for that. I try to improve my tone and on my latest album I experimented a lot with plug-ins, but we also used real amps. I'm known for high-gain tones, so that's still my thing. There was one song on the album called *Enigma Of Life* where I rolled the gain back quite a bit and went for a bluesier tone, but that was it.

GT: Do you have favourite keys or tempos?

Most guitarists feel easier in keys like E or A and I'm not gonna lie, I feel more comfortable noodling around those, but I do try to push myself to try and compose in other keys too. Sometimes C#, or G#. As for tempos, I also try to spice that up. It's good to think about those things when you make an album. I've heard too many albums where all riffs are variations on the sixth string (low E).

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

I think Minor comes more natural to me.

GT: Do you have any favourite modes?

Aeolian, Dorian, Phrygian, Phrygian Major. I'm usually improvising over those modes.

"MOST GUITARISTS FEEL EASIER IN KEYS LIKE E AND A, AND I FEEL A LOT MORE COMFORTABLE NOODLING AROUND THOSE TOO"

GT: What about modulations into new keys?

That's something fun to do when making instrumental music. I do a bit of that sometimes, to shake things up. It keeps the listener interested, as opposed to vibing on one key throughout the whole song.

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

Obviously there are more things happening in the rhythm section on an instrumental song. I tend to write a bit simpler in the band *Firewind*, for example. Whereas I've made some instrumentals that have a busier rhythm section. Take songs like *Vengeance*, off my first album, or *Into The Unknown*, they are good examples of this.

GT: What are your views on harmonising melodies? Yes or no?

I love that! Being a big Thin Lizzy and Iron Maiden fan, I've always enjoyed doing that. You can do lots of cool stuff like that in the studio, but remember: a melody should be good enough to stand on its own without too many harmonising parts over it. Sometimes I like to harmonise in octaves, it can give a more dramatic feeling.

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

Yngwie Malmsteen - *Trilogy Suite*, Joe Satriani - *Surfing with the Alien*, Steve Vai - *For the Love of God*. Here's some bonus tracks too: Vinnie Moore - *In Control*, Racer X - *Scarified*, Al Di Meola - *Race With Devil On Spanish Highway*.

GT: Why?

Because these are some of the songs that shaped my playing when I was teenager. They inspired me, allowed me to dream, gave me a purpose in life.

For more information, news, tour dates, CDs, signature Jackson guitars, merchandise (including Gus G Blackfire pickups), and much more, please visit <https://www.gusgofficial.com>

PLAY LIKE...

RORY GALLAGHER

This month **Jon Bishop** dusts off the Fender Stratocaster for a look at the classic blues and rock stylings of Irish guitar legend Rory Gallagher. Rory was a man of Taste and his take on blues and rock guitar is a 'must learn' if you want to spice up your trickbag.

ABILITY RATING

Info <https://bit.ly/3950Nkf>

Key Various Tempo Various

Moderate

Will improve your... Knowledge of open tunings

✓ Phrasing and soloing ✓ String bending technique

This month we are taking a look at the various styles of Irish guitar legend Rory Gallagher. Rory successfully fused together blues and rock guitar vocabulary with home-grown folk and Celtic influences, and his albums have sold over 30 million copies worldwide. The various key ingredients of Rory's influences can be clearly heard, but they are beautifully blended together with his own nuances.

We have written five fresh tracks for you to learn. Each of these is in the style of a landmark Rory recording, and each highlights a different signature approach.

One of the key ingredients of Rory's style is to keep the delivery organic with the

emphasis on feel and delivery, as opposed to clinical accuracy.

Our first track is a slow blues inspired by tracks like *I Fall Apart*. We have included a chorus of rhythm work to learn and this acts as a springboard into the solo. The A Minor Pentatonic scale (A-C-D-E-G) provides the main road map for the lead lines here. However Rory was a master of incorporating Minor scale notes into this basic framework and this added to his signature sound.

Our second track is an up-tempo rock number inspired by songs like *Shadow Play*.

"Playing live is my natural element. It's too hard to relax in the studio because there are too many options. It's just not as exciting."

Rory Gallagher

Again, to kick things off there's a bit of powerchord riffing to learn. Rory wasn't afraid to turn it up and add a slice of rock to his blues. This time the solo uses D Minor Pentatonic (D-F-G-A-C). Again, two extra notes can be added to D Minor Pentatonic (E and B₁) to create D Natural Minor scale. This sound takes us further into the world of rock (think Gary Moore) and facilitates a more emotional delivery.

Our next track unleashes the bottleneck. Rory was a master of slide guitar and his style was aggressive and powerful. Our track uses open G tuning (D-A-D-G-B-D) which facilitates some of that classic electric blues slide guitar phrasing.

For the final two tracks we dust off the acoustic. Rory was not afraid to incorporate folk and Celtic influences into his style, and our fourth track is inspired by songs like *Just A Smile*. For this one we are using DADGAD tuning which provides a cool-sounding, ambiguous, modal tonality that is neither Major nor Minor. As standard chord and scale shapes won't work with this tuning, the musical arc must take over. Using a different tuning can be a good way to break out of the same old patterns and boxes.

To finish up we have a simple yet effective bit of fingerstyle blues. Rory was a fearless fingerpicker and this track is inspired by songs like *Wave Myself Goodbye*, and features a repeated fingerstyle pattern. The continuous octave bass line provides this track's driving feel.

You can use the three GT backing tracks to try out your own, Rory tinged solos using some of the ideas from our example pieces. But do resist the temptation to stay within a solely Pentatonic framework, but instead do as Rory did, bringing in chromatic tones to create Natural Minor, Dorian and Mixolydian sounds. It's so much cooler.

Explore, and have fun! **I**

TECHNIQUE FOCUS

Finger Vibrato & Bending

Two techniques that are key to Rory's lead guitar delivery are his finger vibrato and string bending. While his technique and approach is fairly blues oriented, it also works well when in rock mode. The key to a good finger vibrato is the consistency of the width and rate. Rory used an aggressive touch that is most characteristically of a medium width and a fast rate. Rory adds this finger vibrato to normally fretted notes as well as bent ones. Rory's string bending technique is appropriate to his blues and rock playing (when using the slide the rate and width of the vibrato is very wide and fast). As with all string bending practice you should use a target tone to make sure you are bending perfectly to pitch. It will be easiest to work on the semitone (one-fret) bends first and then build up to a whole-tone (two-fret) bend. As with any electric blues, all the Minor 3rd intervals can be bent a quarter tone sharp. These quarter-tone bends help the notes to fit harmonically into the chords and this adds a nice sleazy sounding, bluesy flavour.

Get the Tone

The Fender Custom Shop now makes replicas of Rory's iconic 1961 Strat. He used a Vox AC30 with a treble booster pedal to coax it into singing sustain. To get the sound with your own set-up, select the bridge pickup (single-coil is most authentic, but a humbucker will work fine). Go for a light overdrive with plenty of sustain. Rory would run the amp flat out, but if that's impractical use a compressor or drive pedal to emulate a loud valve tone.



Rory Gallagher
and his iconic
1961 Fender
Stratocaster

MARK SULLIVAN/GETTY IMAGES



TRACK RECORD There are many Rory Gallagher recordings to choose from. These span from his early days with blues-rock trio Taste, through to his solo recording career and his prolific live output. His 1971 debut solo album, entitled simply *Rory Gallagher*, is a classic and is well worth a listen. But don't miss *Irish Tour 1974*, often heralded as one of the best and most exciting blues-rock albums around.

JAM TRACK 1 SLOW BLUES IN A MINOR

CHORUS 1: BARS 1-14 We have included a chorus of rhythm work to learn and this acts as a springboard into the solo. The bass notes of the Fadd9 and G chords are played with the thumb of the fretting hand, which curls over the top of the fretboard.

Count In 2

Am C/G Fadd9 F Am C/G

Fadd9 F Dm G

Am C/G Fadd9 F Em

Dm G Am C/G Fadd9 F

12

GuitarTechniques

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JAM TRACK 1 SLOW BLUES IN A MINOR

CHORUS 2 AND 3: BARS 15-END The A Minor Pentatonic scale (A-C-D-E-G) provides the main road map for the lead lines here. Combining string bending and double-stops is a classic trick and we use this idea in bar 30. The open strings can be used as pedal tones and this really helps to fill out the sound.

Am C/G Fadd9 F Am C/G Fadd9 F

BU

15

Dm G Am C/G Fadd9 F

BU

19

Em Dm G Am C/G Fadd9

PB BU BD

23

CHORUS 3

Am C/G Fadd9 F Am C/G

BU

27

Fadd9 Dm G

BU

30

JAM TRACK 1 SLOW BLUES IN A MINOR ...CONTINUED

Musical notation for the guitar solo in 'The Sound of Silence'. The notation is on a single staff with a treble clef. It shows a sequence of chords: Dm, G, Am, C/G, Fadd9, and Am. The melody consists of eighth and sixteenth notes, with some notes beamed together. There are also some rests and a final whole note chord.

JAM TRACK 2 **UP-TEMPO ROCK IN D MINOR**

VERSE 1: To start off we have some strong powerchord riffing. Rory wasn't afraid to turn it up to 11! Use palm muting to thicken the sound and add a percussive attack. **CHORUS:** Rory often used motifs that can be repeated, providing something for the listener to latch onto. Our motif is simple to play and memorable.

JAM TRACK 2 UP TEMPO ROCK IN D MINOR...CONTINUED

SOLO: This time the solo uses the D Minor Pentatonic scale (D-F-G-A-C), with two extra notes added (E and B) and this creates the Natural Minor scale. Again some signature techniques are used including string bending, finger vibrato and double-stops. And remember that all-important Rory attitude.

The musical score for Jam Track 2 is divided into four systems, each with a guitar staff (treble clef) and a bass staff (bass clef). The key signature is D minor (one flat). The tempo is marked as 'UP TEMPO ROCK'.

- System 1 (Measures 19-22):** Guitar staff features a D5 power chord, a Bb5 power chord, an F5 power chord, and a C5 power chord. The bass staff includes a 'BU' (bend) technique and a 'Let ring' instruction. Fingering numbers are provided for both staves.
- System 2 (Measures 23-26):** Guitar staff features a D5 power chord, a Bb5 power chord, a C5 power chord, and a Csus4 power chord. The bass staff includes a 'BU' (bend) technique and a 'Let ring' instruction. Fingering numbers are provided for both staves.
- System 3 (Measures 27-30):** Guitar staff features a D5 power chord, a Bb5 power chord, an F5 power chord, and a C5 power chord. The bass staff includes a 'BU' (bend) technique and a 'Let ring' instruction. Fingering numbers are provided for both staves.
- System 4 (Measures 31-34):** Guitar staff features a D5 power chord, a Bb5 power chord, a Csus4 power chord, and a C power chord. The bass staff includes a 'BU' (bend) technique and a 'Let ring' instruction. Fingering numbers are provided for both staves.

JAM TRACK 3 ELECTRIC SLIDE

Rory's slide style was aggressive and powerful. Our track uses open G tuning (D-A-D-G-B-D) which facilitates the classic blues slide phrasing. Having a 3rd interval between first and second strings, a Major 3rd between second and third, and perfect 4th between third and fourth allows these intervals to be used freely.

The musical score for Jam Track 3 is divided into two systems, each with a guitar staff (treble clef) and a bass staff (bass clef). The key signature is D minor (one flat). The tempo is marked as 'J = 100'.

- System 1 (Measures 1-4):** Guitar staff features a 'Count In 2' and a 'Bridge Pickup With Overdrive' instruction. The bass staff includes a 'With slide' instruction. Fingering numbers are provided for both staves.
- System 2 (Measures 5-8):** Guitar staff features a G5 power chord, a Bb5 power chord, and a G5 power chord. The bass staff includes a 'With slide' instruction. Fingering numbers are provided for both staves.

Open G Tuning D - G - D - G - B - D

JAM TRACK 3 ELECTRIC SLIDE ...CONTINUED

5

9

11

14

17

G5 B $\flat$ 5 G5 G5 B $\flat$ 5 G5 G5 B $\flat$ 5 G5

C B $\flat$ 5 A5 G5 C B $\flat$ 5 A5 G5 G5 G5 B $\flat$ 5 G5

G5 G5 B $\flat$ 5 G5 G B5 B $\flat$ 5 G5 G5



Rory often played slide or fingerstyle on his National Triolian resonator

JAM TRACK 4 CELTIC ACOUSTIC

Rory was fond of the acoustic guitar and incorporated folk and Celtic influences into his music. For this one we are using DADGAD tuning, so detune the sixth, and the second and first strings by a tone to create this modal tuning. We have

notated the strumming pattern with its swung eighth-note rhythm. To condense the chart we have used a fair few repeats and roadmap symbols. Hopefully after a listen through it should be fairly obvious where everything goes.

♩ = 154 Swung 8ths

Count In

Mandolin overdub not transcribed

DADGAD Tuning
D - A - D - G - A - D

3, 6

F6 **D5**

7, 9, 19, 21

D

8, 10, 20, 22

D5 **F6** **D5**

D.S. (with Repeats)

CHORUS

Amadd11 **Gadd9**

27, 35

30, 38

1 **F6** **D5**

2 **F6** **D5**

33 **41**

JAM TRACK 5 FINGERSTYLE ACOUSTIC BLUES

To finish up we have a simple yet effective bit of fingerstyle blues. This track features a two-bar repeating fingerstyle pattern that we have notated. Starting slowly with this one is essential because, while the fingerstyle pattern is not overly difficult, you will need to get it nailed before bringing it up to tempo. The

continuous bassline pattern (typical of Delta blues) provides the driving feel (think Big Bill Broonzy). We have overdubbed a lead acoustic part to provide some context and to finish off the track, but the main thing we are concerned with here is the fingerstyle acoustic backing, which is notated in full.

♩ = 180

Count In

Acoustic guitar with fingers
Lead acoustic not transcribed

mf

continue sim

22

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JEFF KOLLMAN

Video Masterclass

With a new instrumental release, plus a tour and album with UK rock legend, Alan Parsons, US guitarist Jeff Kollman is a busy man. Thankfully, we secured him to play and discuss his solo on Jason Sidwell's *Hot To Trot*. **Jon Bishop** is your guide.

ABILITY RATING

Info <https://bit.ly/3950Nkf>
Key Various Tempo 108bpm

Medium/Advanced

- Will improve your...
 - String bending and picking technique
 - Rhythmic syncopation
 - Use of chord tones and changes playing

This month's star video features American guitarist Jeff Kollman, a musician known for his stunning chops as both a solo artist and as band member with Alan Parsons (The Alan Parsons Project, The Beatles, Pink Floyd, Al Stewart), Chad Smith's Bombastic Meatballs, Glenn Hughes and Cosmoquid. For this feature, Jeff filmed himself playing and discussing a solo for Jason's specially written track, *Hot To Trot*, a mid-tempo rocker with unusual chord changes; perfect for Jeff's savvy musicality.

Jeff's performance is powerfully rock orientated; he uses a Gibson SG Special guitar (fitted with humbuckers), and plays with a rich overdriven tone that provides clarity for both single-note runs and occasional double-stops and chords. His techniques include string bends, hammer-ons, pull-offs, slides, fast picking and strong finger vibrato. Another great aspect of his performance is the use of staccato notes.

These are shown in the music with a dot above the note; play slightly shorter than the note value suggests. Jeff often uses a subtle palm mute to help thicken the tone and add a definite percussive quality to the attack. The instruments on the track are intricately arranged so Jeff often follows and mirrors the riffs or exclamations. The main rhythmic subdivision Jeff employs is the 16th note, sometimes spiced up with triplets and plenty of syncopation (playing off the beat). He often starts his phrases like this and anticipates the next chord change to add a

"Jeff's techniques include string bends, hammer-ons, pull-offs, slides, fast picking and strong finger vibrato"

sophisticated flavour to the phrasing.

During the piece, Jeff often reflects the chord tones; some of them are outside the home key (D Minor: D-E-F-G-A-B-C) so we have presented an open key signature that results in non-diatonic accidentals like C# and A# being shown in front of the notes.

The first unusual chord change is Fm-Dm which isn't based in one key. To navigate these, it's colourful to use F Melodic Minor (F-G-A-B-C-D-E) for the Fm and either D Natural Minor (D-E-F-G-A-B-C) or D Dorian (D-E-F-G-A-B-C) for Dm as these will provide the most harmonic similarities (common tones) from chord to chord. Jeff highlights this in his discussion, where he uses a looper pedal to repeat Fm-Dm while he solos and discusses notions of scale continuity and sophistication.

In the middle section of *Hot To Trot*, we find two unrelated Major 7th chords; Gmaj7-Emaj7. Jeff suggests using the

Lydian mode (Major scale with #4), which provides a richer sound than you'd get with the straight Major scale. While his playing over Gmaj7 could imply G Major or G Lydian, his treatment of Emaj7 is more clearly based in E Lydian (E-F#-G#-A#-B-C#-D#), drawing on its flavour notes of A# (#4) and C# (#6). If you want a Pentatonic approach to outline the E Lydian sound, simply dip into D# Minor Pentatonic (D#-F#-G#-A#-C#). The formula for any future Major 7th soloing is; go down a half step (here, D# is a semitone lower than E) and play the Minor Pentatonic. Jeff also uses another cool Pentatonic substitution: E Minor Pentatonic (E-G-A-B-D) over Cmaj7 to create a Cmaj9 sound.

Hopefully there will be techniques, licks or phrases in here for you to get inspired by and try out for yourself. When you discover something you like, memorise it and use in the future where Dorian, Melodic Minor or Lydian sounds would be appropriate. Once you have mastered the concepts in Jeff's solo, aim to create one of your own over *Hot To Trot* (remembering what we said about common tones). See you next time! ■

Next month, Canadian guitarist, Nick Johnston returns with a rock solo full of legato runs and string bends over Jason's specially written track, *A Joy Fulfilled*



Get the Tone

For this month's recording Jeff used his original Gibson SG guitar plugged into a small Fender G-Dec amplifier. The bridge pickup's rich tone is very complementary to the style so make that your first port of call. Any electric guitar will work well to duplicate Jeff's performance but if using single-coils back off the treble on the guitar or amp. Adding light delay, or a splash of reverb, will round off the tone nicely.



Jeff playing his faded cherry Gibson SG into a Fender G-Dec amp

During the process of making *Hot To Trot*, Jason asked Jeff about his musical background and the new album, *East Of Heaven*.

What were the highlights of your music background?

Well the highlights could be referred to heroes that I jammed with. I would rather look at musical humps that I climbed over to grow as a musician. A pivotal moment that stays with me till this day is having my own recording studio setup. It allowed me early on to have a creative outlet and to judge everything about what I did and how I played. You are capturing and judging different aspects of the instrument, playing in time, guitar tone, songwriting, arranging and so much more. I started this process with a four-track cassette recorder when I was 14. It changed everything. It gave me a creative purpose to woodshed things and perfect them. My technique grew in leaps and bounds quickly. I started to develop my own identity. Then I got an eight-track reel to reel and kept going with it. Through the recording process one finds their voice as a

writer and player. You experiment with mic placement and speaker choices. Nothing to this day has changed. It's just gotten easier, cheaper and more convenient with technology. Let's just say that any kid with a bedroom, Garage Band or ProTools and a guitar can get started.

How have you developed your technique and theory knowledge over the years?

When I was a kid, I would get on the bus and go to the big downtown Toledo library and gather as much material as I could on music theory and harmony, as well as listening to the guitar greats. I found guitar related material like the Ted Greene books, George Van Eps and Tony Rice transcriptions. I found so much audio available too including the Jamey Aebersold playalong stuff. It was great because I learned to sight read, so tab wasn't really used at all. I started studying classical guitar at 15 and went through the repertoire. Along the way I met Gene Parker, an accomplished jazz musician. I studied with him for a while and it was so helpful to understanding jazz harmony and playing over changes. He played everything *but* guitar so I was learning from a different perspective. Learning from another guitarist can be too visual and pattern oriented.

What do you enjoy most about working with Alan Parsons?

Alan is a kind English gentleman. He is very respectful of his band and really puts us on a pedestal. It's a big group of characters that are all very different. I would say that we complement each other on and off the stage. He really lets us shine on stage and brings out our individual talents. We released a record in 2018 called *The Secret*, and have a new one which will be out in July. There are a few live DVDs available including one with the Israeli Philharmonic. It's great to be part of the writing and creating progress with such a legend.

Are there any pieces you particularly like playing when you tour? Why?

With The Alan Parsons show I really enjoy playing *Primitime*. There are great melodies by the original recorded guitarist Ian Bairnson. The solo sections allow me to stretch a bit. It goes wherever it goes until I cue the end. Tom Brooks always plays a wicked piano solo where we break it down.

How did your own new solo album, *East Of Heaven* come about?

I'm always writing and recording ideas but this record came out of the Covid lockdown in 2020. The challenge was that there was zero interaction with the other players due to the isolation rules. After I gathered four or five songs, I started to notice a cohesiveness and musical direction forming and then



Jeff navigates his SG Special's fretboard with remarkable ease

momentum kicked in. I find it very gratifying to make a record and especially when it flows from start to finish. That's really the challenge.

What are some of the players that have influenced you?

I really loved Randy Rhoads for the intensity and orchestration of his solos. He is the reason that I started to study classical guitar. Hendrix, of course. I loved Eddie Van Halen's innovation, swinging rhythm grooves and tone. Malcolm and Angus

Young, Gary Moore, Blackmore, SRV and Tony Rice. Wes Montgomery and Joe Pass were my favourite jazzers. Later on I started digging guys like John Scofield, Allan Holdsworth and Mike Stern. On the classical side I loved John Williams, Angel Romero and Julian Bream.

There's a lot of stunning technique and harmonic sophistication on the album while still being rock. What elements of rock, jazz and fusion do you veer most towards?

Once I stumble upon an idea or riff that grabs me and feels a bit different, I'll start to build on it. I'm usually looking to set a mood and enhance it with production, guitar effects, interesting harmonic devices and counterpoint melodies. I borrow elements of jazz and classical harmony to enrich my writing. I steer clear of cliché chord progressions that are often overused. I want to take the listener to places harmonically that weren't expected or obvious. Also, if something sounds too much like another song or guitarist, whether it's good or not I will dismiss it or change it harmonically to sound more like me.

Is there a track or two that you're particularly pleased with, and why?

An example would be the song Ghostly. The main theme has an Em6 vibe and the sections that follow modulate through key

changes without sounding forced. The B section is Gm6-Bm6(#11)-Am7-G#m7-C#m-Gmaj7#11-Fmaj7#11, back to the home base E Minor. A good melody can tie it all together with the right chord voicings. It's easy to work your way away from home base but it's challenging musically sometimes to find your way back home. I will keep arranging and trying various melodies, voicings and substitutions until I feel I've come up with something that serves the song. There's another piece called Isolation 2020 which captures a bit of the insanity. It sort of teeters between beautiful, melancholy and a bit of disturbed isolation. It's not so easy to set these moods without lyrics. It's rewarding when the listener feels the same thing.

What gear did you use?

ELECTRIC GUITARS:

Hamer Newport
Gibson Wildwood Featherweight limited edition Les Paul with Original 1959 PAF (Patent Applied For) pickups.
Fender Wildwood Strat (Sea Foam Green) with Brazilian rosewood fretboard
Fender Wildwood Tens Strat (Daphne Blue) with maple fretboard (my favourite guitar)
Gibson Les Paul special with P90 pickups
Hamer Korina Vector Flying V with 59 Classic pickups
Gibson 1979 Black Flying V with Arcane Pickups 'Brown Bucker' (EVH-Bridge) and '59 Classic neck pickup.

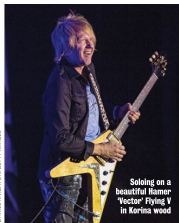
ACOUSTIC GUITARS:

Kenny Hill classical guitar
1979 Yairi classical guitar, made in Japan
Larivière P9 parlour guitar, made in Canada
Martin 000-18 steel-string acoustic
Taylor 410 acoustic tuned Baritone

AMPS:

1973 Marshall/Bogner 'Warhorse' three-channel amp. Built in 1991 for George Lynch and re-voiced for Jeff Kollman in 1999 by Reinhold Bogner. It's a one-off amp.
1978 Marshall 100-watt Mark 2 head, re-voiced and modded by Jeff Kollman and Reinhold Bogner.
1965 Fender Twin Reverb
1966 Fender Pro Reverb
1968 Marshall cabinet with Pre Rola 25-watt Celestion Greenback speakers ■

Jeff Kollman's album, *East Of Heaven* is out now, and watch out for a new Alan Parsons Project release which lands in July. More info on <https://jeffkollman.com>



Soloing on a beautiful Hamer 'Vector' Flying V in Korina wood

DANIEL LIVINGSTON/GETTY IMAGES



TRACK RECORD Jeff Kollman's guitar skills have been featured on many albums including his work for Chad Smith's Bombastic Meatbeats and the progressive rock trio Cosmoquid. Meet The Meatbeats by Chad Smith's Bombastic Meatbeats is highly recommended as is Jeff's brand new instrumental album, *East Of Heaven* (2022). Look out for a new Alan Parsons Project album coming in July.

CHORD CHART **HOT TO TROT**

$\text{♩} = 108$

INTRO
Drum Fill B $\flat$ 6 A7 Fm

VERSE
Fm Dm Dm

G A $\flat$ E $\flat$ E

Fm Dm

RIFF BREAK
Dm

MIDDLE SECTION
Gmaj7 E maj7

Cmaj7 E maj7 Bm7 $\flat$ 5

VERSE
B $\flat$ 6 A7 Fm Dm

Fm Dm G A $\flat$

E $\flat$ E Dm

TOP THREE LICKS**LIKK 1 BARS 30-32 SINGLE-STRING LINES**

Here Jeff plays some emotive single-strings lines inspired by Rush's Alex Lifeson. The hammer-on and pull-off technique helps make the delivery fluid and lyrical. Creating melodies on a single string frees up the musical ear and helps to break

out of playing the same old 'box' patterns. Open strings can be used as a pedal tone to provide continuity (common tones between the chords) when switching tonalities.

LIKK 2 54-56 HIGH REGISTER PHRASES

Here Jeff exploits the Gibson SG's total fretboard access to play some great high-register licks. Exploiting the full range of the guitar is both

exciting and engaging for the listener.

LIKK 3 BAR 61 D $\sharp$ PENTATONIC RUN OVER THE E CHORD.

Here Jeff substitutes in the D $\sharp$ Minor Pentatonic scale over the E chord to create a concise and musical E Lydian sound. Any pattern of notes from shape #1 of the Minor Pentatonic will work. The posh name for this is Pentatonic substitution.

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FULL PIECE HOT TO TROT

INTRO [Bars 1-3] Jeff opens up the solo with a simple phrase that outlines the opening chords. He fully explains his rationale in the video.

VERSE (Bars 4-27) For the opening verse Jeff uses a call and response style of

phrasing. Chord stabs are used as punctuation points and then answered with a melodic phrase. All of the chords are outlined with a specific scale choice and Jeff demonstrates how to practise this with a looper pedal in the video.

Drum Fill

Bridge Pickup With Overdrive *f* Light PM

B $\flat$ 6 A7 Fm

BU BD BU BD

E B G D A E

3 5 7 9 10 12 (14) (12) 10 12 10 9 9 10 (12)

Dm Fm

BD PM PM --

(10) 5 5 5/7 5 7 5 3 3 5 3 5 3 5 8 5 X 8 10 12 10 8 X 8 10 12 10 8

E B G D A E

5

Dm

PM BU BU BD

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

E B G D A E

9

Fm

Light PM -----

10 10 10 12 10 13 16 13 15 15 13 15 12 13 15 13 15 13 11 13 13 11 11 13 12 13

E B G D A E

12

Dm G A $\flat$

PM --

10 10 10 10 10 10 10 10 10 10 10 10 10 12 X 3 5 7 5 6 8 6 8 6 8 6 8 6 8 6

E B G D A E

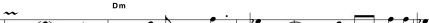
14

FULL PIECE HOT TO TROT

RIFF BREAK (Bars 28-29) The band's performance contains a riff that Jeff plays in unison so this is well worth learning verbatim.

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains three measures of music. Above the staff are the chord symbols E^b, E, and Fm. The notes are G⁴, A⁴, B⁴, C⁵, D⁵, E⁵, F⁵, G⁵, A⁵, B⁵, C⁶, D⁶, E⁶, F⁶, G⁶, A⁶, B⁶, C⁷. There are wavy lines above the first measure and under the last measure. The bottom staff is a single-line bass staff with notes corresponding to the letters B, U, B, D, U. Below the staff are the numbers 6, 10, 8, 9, 4, 4, 3, (5), (3), (5), 1, 1, 4, 3, (5), 1, 1, 3, 1, 3, 1, 7.

RIFF BREAK
Dm



Light PM = = =

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

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FULL PIECE HOT TO TROT

MIDDLE SECTION [Bars 30-45] For this section Jeff uses the open second string as a pedal tone. The single string can free up the ear and help you to break

out of box shapes. There are some unique chord changes here so it's well worth studying the video lesson as Jeff's demonstrations are detailed.

The musical score is divided into five systems, each with a guitar staff (treble clef) and a bass staff (bass clef). Chord symbols are placed above the guitar staff. Fret numbers are written below the strings. Some fret numbers are enclosed in brackets to indicate triplets or specific phrasing. The score includes various musical notations such as slurs, ties, and accidentals.

System 1 (Bars 30-32): Chord symbols: Gmaj7, Emaj7. Fret numbers: 7-7-8-10, 8-10-8-0, 7-10, 7-10-7-0-7-8-10-11, 7-11-7-0-7-11-14, 11-14-11.

System 2 (Bars 33-35): Chord symbols: Gmaj7. Fret numbers: 0-7-11-7, 7-5-4-3, 5-5-3-5-3-2, 2-3, 4-5-7-7-7-9.

System 3 (Bars 36-38): Chord symbols: Emaj7, Cmaj7. Fret numbers: 9-7-9-14, 0-0, 11-9-7-6-7, 7-5-0-3, 7-5-9-7-10.

System 4 (Bars 39-41): Chord symbols: Emaj7, Bm7b5. Fret numbers: 15-12-15-12, 15-14-12, 14-(16)-13, 9-11-9-8, 7-6-9-7-9-7, 10-9-7, 11-8-7, 9-10-12, 12-13.

System 5 (Bars 42-44): Chord symbols: Bb6, A7. Fret numbers: 15-17-(20), 12-13-15, 17-(18)-(17)-(18)-(17), 18-15, 18-15, 17-14, 15-14-11-10-14-10-11-10, 12-10.

A full-page photograph of Jeff Kollman. He is a man with blonde hair and sunglasses, wearing a black jacket over a black shirt and blue jeans with paint splatters. He is holding a white Fender Stratocaster guitar and has his right arm raised in a rock-on hand gesture. He is standing on a concrete step in front of a wooden wall covered in graffiti. The lighting is bright, casting a shadow of him onto the wall behind him.

"I borrow elements of jazz and classical harmony to enrich my writing. I steer clear of cliché chord progressions that are overused. Also, if something sounds too much like another song or guitarist, I will dismiss it or change it harmonically to sound more like me."

Jeff Kollman

Jeff and his favourite Fender Stratocaster.

FULL PIECE HOT TO TROT

VERSE (Bars 46-end) For the last verse Jeff really lets loose. Faster phrases are exciting to listen to here as is the use of the high register. It can be a little

cramped up the dusty end of the fretboard, but if you can play cleanly the results are worth it. Jeff winds up his solo on the pre-arranged ending riff.

VERSE

Fm

Light PM

BU

12- (13) 13-12 13-8-11 9-12 8-9-8 10-8-10-9 (10) 9-7 10-8-7 10-7 10-X-X-5-7-8

48

Fm

BU

5-7-9-7-8-10 7-9-10-9-10-12 9-10-12-9 10-9 10-13 10-9-10 10-9-10 10 9-10 8-9-8-8 10-8 10-9

49

Dm

Fm

BU

7-5 8-7-5 7 8 7 8 7 7-10 7-10 12-10-12 (13) 13-15 16-20 13-13

52

(8va)

Dm

BU

16-18-16-18-18 (20) 20 (22) (20) 20 (22) 20 (22) 17-20-18-17-13 17-15-13-12-10 13-10-10 12-12-10-12-10

55

G

A $\flat$

E $\flat$

E

3 5 6 8 6 8 6 8 6 8 6 8 6 8 6 10 8 8 10-8 8 9

58

D5

9-11-9 11-9-11 9-11-9 11-9-7 7 7-5 5 6-5 7-5 7-5 8-7 5

61

7 VIDEO EXAMPLES**EX 1 FM-DM; MAKING THE CHANGE** Here Jeff demonstrates how to move a fretboard roadmap for Fm down three frets to fit Dm.

Freetime Fm Dm

EX 2 F MELODIC MINOR PHRASE Another good choice of scale for the F Minor chord is F Melodic Minor (F-G-A-B-C-D-E) and this fingering works a treat.

Freetime Fm

EX 3 F DORIAN TO D DORIAN The Dorian mode has a great blues-jazz sound and suits both F and D Minor chords (note; the Dorian's Major 6th isn't played here).

Freetime Fm Dm

EX 4 F MINOR PENTATONIC TO D MINOR PENTATONIC SEQUENCING Here is a great way to spice up your Pentatonic scales by using smooth sounding slurs.

Freetime

EX 5 EMOTIVE SOLOING (ALEX LIFESON STYLE WITH OPEN STRINGS) Creating melodies on a single string frees up the musical ear and helps to break out of playing the same old 'box' type patterns.

Freetime Gmaj7 Emaj7

7 VIDEO EXAMPLES

Example 5: Gmaj7. Melodic line: G4-A4-B4-C5-D5-E5-F#5-G5. Bass line: 6-5-4-0, 4-5-6-7, 5-7-5-3-0, 5-4, 2-5-2, 5-4-2-4-6.

Example 6: Emaj7. Melodic line: E4-F#4-G#4-A4-B4-C#5-D5-E5. Bass line: 4-6, 4-6, 4-7, 14-11, 13, 14-11, 13-11-13-11, 13-11, 13-11, 14, 14, 14-12, 14.

Example 7: Emaj7. Melodic line: E4-F#4-G#4-A4-B4-C#5-D5-E5. Bass line: 14, 12-15-15(17), (15), (16), 12-9, 12-11-9, 11-11, 11-9, 11-9, 11-9, 11-9, 7-9-7, 9.

EX 6 D# MINOR PENTATONIC OVER EMaj7 The D# Minor Pentatonic scale (D#-F#-G#-A#-C#) can be used to create a concise and musical sounding E Lydian (E-F#-G#-A#-B-C#-D#). The term for this approach is Pentatonic substitution.

Example 6: D# Minor Pentatonic, groups of 5. Melodic line: D#4-E4-F#4-G#4-A#4-C#5. Bass line: 14-11, 14-11, 14-11, 13-11, 13-11, 13-11, 13-11, 13-11, 13-11, 14-11, 14-11, 14-11, 13-11, 13-11, 13-11, 14-11, 12-0.

EX 7 B LOCRIAN (Bm7b5) TO B FLAT MAJOR (B FLAT 6) TO A PHRYGIAN DOMINANT (A7) To finish off, Jeff demonstrates a roadmap for navigating the middle section's closing cadence of Bm7b5-Bb6-A7 before returning to the final verse (an unusual Fm chord, rather than the more expected Dm chord).

Example 7: Bm7b5, Bb6, A7. Melodic line: B3-C4-D4-E4-F#4-G#4-A4. Bass line: 7-10, 7-9, 7-9(10)-9, 9-10, 9-7-9, 9-7, 10-8, 5-7, 6-5-8-6-8-6-5, 7-6, 7-5-3, 7-5-4, 5-(6)(5).

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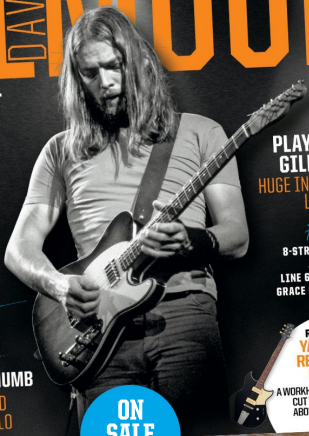
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THE CROSSROADS

Jimmie Vaughan Soloing Riffs



For this month's Crossroads article, **John Wheatcroft** explores the style of Jimmie Vaughan and discovers how repetition can make your playing sound better, and better, and better.

ABILITY RATING

Info <https://bit.ly/3950Nkf>

Key B, Tempo 120bpm swing/shuffle

Will improve your... ☒ Use of repetition

☒ Phrasing and timing ☒ Idiomatic authenticity

Moderate

Although arguably best known as elder brother and primary musical influence to the legend that was SRV, Jimmie Vaughan is undeniably a wonderful guitarist in his own right, and any serious student of blues guitar, or lover of fine music, really should check him out.

Stevie proudly declared, "My brother Jimmie actually was one of my biggest influences on my playing. He really was the reason why I started to play." After many years of playing in groups with revolving line-ups, Jimmie Vaughan finally settled and found success in the late '70s as a founder member of The Fabulous Thunderbirds. The T-Birds were one of Texas's favourite party

bands, and their huge local popularity contributed greatly in developing the now rich and fertile Austin live-music scene, crucially providing a launch pad for Stevie and Double Trouble, Eric Johnson and Duke Robillard, to name a few.

With Jimmie, clarity is the order of the day, both from a tonal and a melodic perspective. The simplicity of Vaughan's music allows the inherent beauty of his phrasing to shine through. He's got great timing, decisive note choice, great rhythmic

that wouldn't sound out of place in the horn or reed section of a jazz big band.

We begin by seeing how the exact same four-bar phrase can be juxtaposed against the shifting harmony of a 12-bar blues in the key of B_b, with a selection of ideas coming from the worlds of blues and jazz. The next set of examples develops these ideas by taking an initial phrase and, by changing just one or two notes, modifying the lines to fit against both the I7 (B7) and IV7 (E7). We round this exploration up with a study inspired directly by Jimmie's playing. It begins with a repetitious riff-based melody, but develops into a looser, more thematically varied solo, again based around the conventional 12-bar blues in B.

We'd suggest learning these licks and lines exactly as written, then, once you've got them under your fingers and into your head, try to come up with some ideas of your own. With simple and direct melodic material, you don't need your guitar in hand all the time. Try thinking of a suitable melody when you don't have an instrument and then see if you can play what you're thinking when you finally pick the guitar up. The closer the connection between your imagination and your execution, the more chance you'll have of playing the music that you really hear. The trick is to start simple. As always, enjoy!

TECHNIQUE FOCUS

Thematic Development

One characteristic that you'll find in any great solo in any style is the development of themes and ideas.

You can take any aspect of a melody, be it the specific rhythmic contour, the direction of the notes, even how the dynamics unfold, and mimic this pattern multiple times in a solo to give a sense of cohesion and logic. As we see with Jimmie's playing,

it's okay to repeat things, in fact I'd actively encourage you to do so frequently, although you don't necessarily have to repeat all aspects for it to be a useful tool. You could take a particular rhythmic idea and move the notes, changing the melodic shape entirely; or you could make some concession to shape but don't feel obliged to mirror a melody exactly. In these examples we take several melodic figures and repeat these ideas against shifting harmony, or address the changes by moving a note here or there. You can hear these concepts exploited expertly in every style, but to get you started you might want to take a listen to players like Jimmie or BB King. While you're at it you'd learn a lot by seeing just how much you can get from thematic development by checking out what Mozart was able to achieve with just the humble Major scale (and a healthy dose of musical genius).

"I started out trying to figure out, what do I hear? Eventually, you can't do anything else but what you do. You can't help it any more so you've got your own sound."

Jimmie Vaughan

phasing, confident and authentic delivery and a killer tone. His music encapsulates all that is good about the earlier roots-based urban blues styles. He may have a raw and direct style, and he's not the most technically demanding player out there, but he swings like crazy and it simply sounds wonderful!

The examples that follow explore repetition and thematic development, areas of particular prominence in Vaughan's playing and characteristic traits that can be found in almost every great blues or jazz improviser. While Jimmie is a blues musician through and through, there is a definite jazz-like swing to his playing, delivering melodic themes, riffs and lines

Get the Tone

Jimmie's gear is about quality and simplicity. He favours a maple neck Strat and a pair of medium output retro-styled valve combos with minimal effects. Vaughan also uses flatwound strings for the bottom three, but with unwound top three. Go for a neutral EQ setting, with either a very low-gain overdrive channel or a blues-style overdrive, again with lower gain settings. This, and some light reverb, should get you in the JV ballpark.

Jimmie Vaughan plays simply, but means every note



ANTHONY VALGONIS/GETTY IMAGES



TRACK RECORD The Essential Jimmie Vaughan (Sony 2003) would be the ideal starting place, combining some classic Fabulous Thunderbirds tracks, plus various collaborations with brother Stevie, and solo numbers. We'd also recommend his most recent release, Baby, Please Come Home (Last Music 2019), along with our particular favourite Jimmie album, Do You Get The Blues? (Tone Cool 2001).

EXERCISE 1 IDENTICAL RIFFS OVER FOUR-BAR CYCLE FROM A 12-BAR

Our first collection of phrases spanning the worlds of blues and jazz illustrate the concept of playing a four-bar riff or melodic motif, then repeating it in its

entirety, three times in total, juxtaposed against a 12-bar swing or shuffle blues in the key of B.

1a) 120 Swing Chords 1st time : B7 Play X3

Chords 2nd time : E $\flat$ 7
Chords 3rd time : F7

2nd time : B $\flat$ 7
3rd time : B $\flat$ 7

On repeats only

1, 5, 9

1b) Brian Setzer Play X3

Chords 1st time : B7
Chords 2nd time : E $\flat$ 7
Chords 3rd time : F7

2nd time : B $\flat$ 7
3rd time : B $\flat$ 7

On repeats only

13, 14, 18, 22

1c) Chuck Berry Play X3

Chords 1st time : B7
Chords 2nd time : E $\flat$ 7
Chords 3rd time : F7

2nd time : B $\flat$ 7
3rd time : B $\flat$ 7

On repeats only

26, 27, 31, 35

1d) Biréli Lagrène Play X3

Chords 1st time : B7
Chords 2nd time : E $\flat$ 7
Chords 3rd time : F7

2nd time : B $\flat$ 7
3rd time : B $\flat$ 7

On repeats only

39, 40, 44, 48

1e) Pat Metheny Play X3

Chords 1st time : B7
Chords 2nd time : E $\flat$ 7
Chords 3rd time : F7

2nd time : B $\flat$ 7
3rd time : B $\flat$ 7

On repeats only

52, 53, 57, 61

EXERCISE 2 MODIFIED RIFF OVER I7 TO IV7

Here we outline a two or four-bar statement that defines the I7 chord (B7). Subsequent bars repeat this idea, although some of the notes have been changed to reflect the shift in harmony towards the IV7 (E7). Do a musical 'spot

the difference' and see if you can discern which notes have been changed and, most importantly, why. Then aim to develop these motifs to make them fit over the V7 chord of F7 (C7).

♩ = 120 Swing B^b7 E^b7

2b) Charlie Christian B^b7 E^b7

2c) Charlie Parker B^b7

E^b7 B^b

2d) Josh Smith B^b7 E^b7

EXERCISE 2 CONTINUED...

2e) Stevie Ray Vaughan

Sheet music for Exercise 2e, Stevie Ray Vaughan. The music is in B-flat major, 4/4 time, and features a 12-bar blues progression. The first four measures are marked with a B^b/7 chord, and the last four measures are marked with an E^b/7 chord. The bass line is shown with fingerings (6-6, 6-7, 8, 6-7, 5-6, 8-5-6).

EXERCISE 3 SUGGESTED CHORD SHAPES

While we're mainly focusing on soloing ideas, it's also important that you know what chords these ideas fit best over. Also, you need to be able to articulate this

harmony with appropriate chord shapes, so here's a small suggestion of some of Jimmie's favourite choices to spell out our I7 (B^b9, B^b13), IV7 (E^b9) and V7 (F9).

Sheet music for Exercise 3, Suggested Chord Shapes. The music is in B-flat major, 4/4 time, and features a 12-bar blues progression. The first four measures are marked with a B^b/9 chord, the next four with an E^b/9 chord, and the last four with an F9 chord. The bass line is shown with fingerings (6-6, 6-7, 8, 6-7, 5-6, 8-5-6).

EXERCISE 4 COMPLETE SOLO

We end this article with a cohesive study that begins by exploring the riff-based ideas that we looked at in Example 1, with a declamatory four-bar phrase juxtaposed against the changes of a 12-bar blues in B^b. The final 12-bars outline

a solo full of trademark Vaughan phrases against the same cyclic progression. While there's nothing too tricky technically speaking, make sure to observe the use of space, as the gaps and silences are just as important as the notes.

4a) Riff/Melody

Sheet music for Exercise 4a, Riff/Melody. The music is in B-flat major, 4/4 time, and features a 12-bar blues progression. The first four measures are marked with a B^b/7 chord, and the last four measures are marked with an E^b/7 chord. The bass line is shown with fingerings (6-6, 6-7, 8, 6-7, 5-6, 8-5-6).

Jimie Vaughan
and Billy Gibbons
trading blues
licks and riffs

*"My brother Jimmie
actually was one of my
biggest influences on my
playing. He really was
the reason why I started
to play."*

Stevie Ray Vaughan

EXERCISE 4 CONTINUED...**4b) Solo**

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DOMENICO SCARLATTI

Sonata In A Major K.208



The keyboard music of Baroque composer Scarlatti is pleasingly guitaristic so for this issue **Declan Zapala** has arranged the enigmatic Sonata for six strings.



ABILITY RATING

Info <https://bit.ly/3950Nkf>

Key A Major Tempo 44bpm

Moderate



Will improve your... ☒ Multi-voice control

☒ Slurs

☒ Trills

Sometimes referred to as the Chopin of his time, Giuseppe Domenico Scarlatti was born in the Italian city of Naples in 1685, at the epoch of the hotbed of musical discovery and innovation that was the Baroque period.

The sonata is a musical form that gained popularity during the Baroque period as it was a simple yet empowering musical structure that, when adhered to, allowed the composer to write a relatively short piece but then flesh it out into a larger work while retaining an overall sense of musical cohesion. Scarlatti clearly found an affinity

with the form as he wrote no less than 555 sonatas in his lifetime. His Sonata K.208 is a perfect example of this form as it adheres to the three main sections of the form: Exposition - Development - Recapitulation.

While this piece could be described as having a 'binary form' (A-B) structure, the musical content actually demonstrates a 'sonata form' structure. In sonata form the opening Exposition section (binary form's section A) introduces the melodies, harmonies, and rhythmic motifs that are distinctive to the piece. It also modulates to a new key by the end of the section - in K.208

the Exposition opens in the key of A Major and ends in the dominant key of E Major which leaves it sounding 'unfinished'.

The opening part of the B section in bar 15 is where we find the Development section. Here we see Scarlatti open with a modulated version of the musical motif from the Exposition before going down a more arpeggiated pathway, musically. At bar 23 we see him reintroduce the ascending idea from the Exposition before returning to the opening key of A Major to finish. In sonata form this would be called the Recapitulation.

And that's it. This idea of introducing an idea, developing it, then referring to it again at the end of a work is a pillar in the art of story-telling - in comedy the Recapitulation comes in the form of 'call backs'; in academia the 'Discussion, Conclusion and Summary' sections are, by necessity, a Recapitulation to the opening Thesis; in literature, TV, and Film we commonly see story arcs that echo back to their opening scenes and themes before ending. The sonata form represents something very human at its core and Scarlatti's K.208 is a masterclass in using this to compose timeless works of music. ■

NEXT MONTH Bridget returns for a one-off feature with the Catalan tune **Farewell Lad**

TECHNIQUE FOCUS

It Takes Two to D(isson)ance

For dissonances we need to sustain two or more notes over each other. Often as we move from one chord to another here there's a melody note sustaining into an adjacent chord creating dissonance and tension, so it's worth practising this as you change the chord around the melody. Scarlatti plays around with the motion and anticipation that this effect gives to the melody and sometimes waits for several chords before resolving the melody note over its chord. It's an extra challenge but brings great satisfaction when executed correctly.



Manuel Barrueco has recorded a great version of Scarlatti's Sonata

TRACK RECORD Sonata K.208 has been widely recorded within the classical guitar world. A popular arrangement is by Manuel Barrueco, originally recorded on his album *Italianische Gitarrenmusik* (FSM Vox: 1981). Russian guitarist Artyom Dervoev, though having no album recording of the piece, has played it many times in concert so video performances can be found on YouTube and are worth checking out.

SONATA IN A MAJOR K.208 (DOMENICO SCARLATTI)

PLAYING TIPS

EXPRESSIVE OPENING MELODY To speed up the learning process most of the opening melody notes could easily be taken in first position but to facilitate expressive tone the melody notes have been tabbed out in and

around the middle frets of the fingerboard. Either way it is recommended to pluck over the sound hole and to sustain each slurred melody note over the changing bass notes to bring out the openings melancholic nature.

$\text{♩} = 4/4$ approx

A **D6** **E7/B** **A/C#**

D **D6** **Esus4** **E** **A** **Aadd#11** **Emaj7/G#** **F#m6**

A/E **Bsus4/D#** **B/D#** **E** **Cmaj7** **C6** **G6** **Am6**

F#7/A# **B** **E** **Aaug4** **E/B** **B** *tr*

C#m7 **B/D#** **Esus4** **A** **E/B** **B** **E**

12

PLAYING TIPS

ROLLERCOASTER As the melody covers quite a wide range of notes, sometimes multiple octaves in a single phrase, this presents us with an opportunity to be musical: think about playing higher notes a little louder

as you ascend scales, and the same vice versa. It's a surprisingly intuitive approach to tonal expression which can be applied to most music. Make it a rollercoaster of emotion by making it a rollercoaster of volume!

System 1 (Measures 15-17): Chords: Bm, G, Em, D6, C#, C#7b9, C#dim7, C#dim/B. Measure 15 includes trills in the melody and bass.

System 2 (Measures 18-19): Chords: A7, Dm/A, Bdim7, A7/C#. Measure 18 includes trills in the melody.

System 3 (Measures 20-21): Chords: Dm, Dm7, B7/D#, B7b9/D#, Eadd9, E5, Aadd4, Aaug5. Measure 20 includes trills in the melody.

System 4 (Measures 22-23): Chords: Dadd9, D, E9/D, A/E, E, F#m. Measure 22 includes trills in the melody.

System 5 (Measures 24-25): Chords: E7/G#, Asus4, A, D, D6, A/E, E, A. Measure 24 includes trills in the melody.

THREE TECHNIQUE EXERCISES

EX1 SUSTAINING OVERLAPPING UPPER AND LOWER VOICINGS Here we explore the idea of sustaining melody notes over adjacent bass notes and changing chords to create a sense of tension. What can help is to master

sustaining each voice separately - at first focus on sustaining the top voice as you move from bar to bar. Once that is consistent, then simply tidy up your lower voice, sustaining them and connecting the notes as legato as possible.

EX2 PRACTISING DESCENDING SLURS WITH SUSTAINING OVERLAPPING UPPER AND LOWER VOICINGS This issue's arrangement is full of descending slurs so this exercise aims to bolster that technique. When executing each slur ensure the fretting hand wrist and palm remain totally still and that the plucking motion comes from just the finger executing the slur. It can help to think of each

slur as a rest stroke pluck but in the fretting hand. As you shift between each position focus on maintaining a consistent fretting hand shape - an abstract image to consider is a pool cue moving through the player's hand as it is about to strike the ball; imagine that it is the neck of the guitar that is moving and the fretting hand simply remains still as it passes through it.

EX3 SEQUENCES AND DESCENDING SCALE PRACTICE This exercise aims to improve fretting-hand stability as we play through sequencing and scalar material. As with the descending slurs exercise, aim to maintain a still fretting-hand wrist in any position. The less variability in the positioning of fingers when doing multiple attempts of a passage yields greater accuracy

and consistency as there's less 'random' between each attempt. If you find your fretting-hand wrist over bends then position your arm deeper under the neck, or alter your guitar's posture so that the neck is in a higher position. Your carpal tunnel with thank you later. As for the plucking hand it is recommended to keep it forward and pluck free stroke with alternating fingers.

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EXAMPLE 4 KEITH URBAN

This lick starts by playing E Mixolydian notes on the second string while striking the open first string at the same time. This thickens the texture and adds harmonic context. Fret the notes with the tip of your finger so the first string

can sustain for its intended duration. For a driven country tone, use your bridge pickup, dial in light gain on your amp and add a compressor to balance volume between fretted notes and open strings. Add (spring) reverb to taste.

EXAMPLE 5 PAT MARTINO

This lick is based in A Dorian but includes a few non-diatonic notes for extra colour. Much of the phrase is picked but it's worth noting where hammer-ons and pull-offs are used, as they help to maintain smooth string changes. If you

don't have a jazz guitar, use your neck pickup and roll the tone control back a little. Additionally, set your amp to clean and roll off some treble and presence. This reduces the amount of 'twang' in your sound and achieves a warm, rounded tone.

ERIC GALES

Brought to you by...



This month, **Phil Short** visits blues power-house, Eric Gales, whose new album, *Crown*, is poised to catapult the guitarist to superstar status.



Eric Gales playing his upside-down, right-handed Magneto guitar

ABILITY RATING

★★★★★ Intermediate/Advanced

Info

Key: Various

Tempo: Various

<https://bit.ly/3950Nkf>

Will improve your

✓ Rhythmic consistency

✓ Funk/Latin sensibilities

✓ Authoritative attack

This month we revisit the mighty Eric Gales, with two exciting solos in his style. If you were with us for GT313 where we first investigated his sublime playing, you'll remember that we looked at his take on traditional blues forms. This issue we'll see how in the last few years Eric has expanded and grown his playing with some truly terrifying guitar skills on display.

The release of his latest album, *Crown*, has drawn critical acclaim, in particular the track *I Want My Crown* featuring Joe Bonamassa (who produced the album, with Josh Smith). *Crown* is diverse, with a wide range of stylistic influences from heavy rock, to funk and soul.

If you're new to Eric's playing, he was influenced by many of the usual suspects. Stevie Ray Vaughan, Jimi Hendrix, Robin Trower, BB King and Eric Johnson to name a few. Johnson has been a particular influence on Gales's playing over the years, having adopted the cascading Pentatonic groupings of fives that are a signature sound. This element is still evident in Gales's own approach, but on the new record is much less

obvious than on previous records.

Despite having an affinity with this particular technique, Gales is very much his own player. A significant factor contributing to Eric's approach is the fact that he's a left-handed player. Unlike many other lefties who play left-handed guitars, or re-strung guitars upside down like Hendrix, Eric learned to play upside down. Only years later would he realise he'd learned to play the guitar "wrong". But by this point, the muscle memory was set in stone, and Eric can be seen playing right-handed guitars upside down with complete ease and mastery.

As a result of this, his hands fall very differently across the fretboard, opening up many phrases and chord voicings that are very awkward to play with conventional technique. This makes for interesting listening and transcribing! Copying licks from live performances is hard by sight; one has to really listen to what's being played - which is great for our ears and aural skills.

There's no doubt that Gales is a very accomplished player, technically, but his playing is more than just face-melting capabilities. His phrases and riffs are extremely dynamic with raw and visceral tone. He's also a fantastic rhythm player, with incredible 'pocket' and tons of groove on display throughout his performances. Go and see him live if you can.

The first of our two studies is a nod towards Eric's heavier, rock side, while the second is a fast 16th-note funk style track. Both evoke his fiery blues-rock vocabulary and punchy vibrato, with Study 1 leaning towards eighth-note and triplet style phrases while Study 2 contains speedier, straight 16th-note lines, somewhat redolent of a tenor horn player in a funk context. **E**

NEXT MONTH Next month Dave Gerrish covers for Phil, visiting the mighty **Joe Bonamassa**

Get the Tone

Gales favours true single-coils for a dynamic and articulate tone, favouring overdrives and fuzz pedals to beef things up. For a mock fuzz tone, back off the treble on the amp or overdrive pedal, use a decent amount of gain, then select the bridge pickup and play close to the bridge with the edge of the pick to keep that treble attack present in the sound.



TRACK RECORD Gales has released 21 solo albums, and each subsequent release marks his astonishing progress as a musician through the decades, culminating in his most recent effort, the game-changing *Crown*. The track, *I Want My Crown*, showcases just what a player he is. The album was produced by Joe Bonamassa (who duets with Eric on the aforementioned tune), and fellow blues giant Josh Smith.

EXAMPLE 1 ROCK BASED TRACK

This first study leans heavily on Eric's powerful rock guitar approach and delivery, coupled with traditional blues vocabulary. Eric plays with surprising amount of gain at times, so don't be afraid to juice your tone up a little.

J = 150
 Half time drum feel
 BU RP
 15-17 17
 12 12-15 14 12 14-16 14-12 12-14 16-12 14
 1
 C Am Em F Em
 BU BU BU BU
 12-14 12-15 12-15 15-17 15-12 15-12 15-17 12-15 12-14-16-14 14
 4
 D Em C Em F Em
 12-14 12-14-16-12 14 12 14 12-11-11-11 11-12-11 11-12-11 14 14 11-12
 7
 D Em C Am Em
 12-14 11-14 12-15 14-14-14 12-15 14-14-15 12 15-17 17
 11
 F Em D Em C Em
 17-5 0 5 7 7 8 5 7 7 9 9 7 9 (9) 5 7 10 10 7 7 5 7
 14



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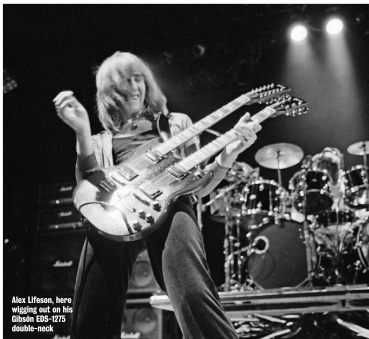
RUSH

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bimm brighton



This month BIMM Brighton's **Martin Cooper** checks out the sound of Canadian legends Rush, and their fabulous guitarist, Alex Lifeson.



Alex Lifeson, here wiggling out on his Gibson EDS-1275 double-neck

ABILITY RATING

★ ★ ★ ★ ★ Moderate

Info

Key: E Minor

Tempo: 92bpm

<https://bit.ly/3950Nkf>

Will improve your

- ✓ Prog rock playing
- ✓ Playing in 7/4 time
- ✓ Theory knowledge

Prior to the death of drummer Neil Peart in 2020, Canadian progressive rock band Rush had enjoyed a 40-plus year career that saw them headline countless stadiums, sell millions of records, and influence a new generation of prog rockers. Although they were formed in 1968, it was the power trio line up of Peart, who also wrote the band's lyrics, guitar player Alex Lifeson and bass player and lead vocalist Geddy Lee that rose to prominence and achieved huge acclaim around the world.

Rush have changed and blended their

style and sound over the years, from blues-rock beginnings, to more heavily progressive influenced rock in the '70s, into synth-driven prog-pop in the '80s, and back to guitar driven rock after that. However, complex rhythms and inventive melodic and harmonic phrasing have always been at the forefront of their music. Before the death of Peart, the band had ceased to officially function in 2018, but their legacy lives on. As well as many awards over the years, they were inducted into the Rock And Roll Hall Of Fame in 2013. One particularly impressive achievement is that they are ranked fifth in the list of artists to achieve consecutive gold or platinum album sales in America.

The band was initially influenced by British rock groups, such as Pink Floyd, Genesis, Led Zeppelin and Cream and have themselves gone on to influence bands like

Dream Theater, Rage Against The Machine and Metallica.

Alex Lifeson's guitar style draws upon his own influences from his childhood, such as Jimi Hendrix, Jeff Beck and Jimmy Page, and the rock riffs, intricate rhythms and melodic lead phrasing of these players can be heard in his playing. Additionally, in the 1980s, when Rush's music leant more heavily on synths, Lifeson began to use effects in similar ways to players such as U2's The Edge to carve out a particular sound.

The track this month does have a synth line in it, but it's definitely more rock than pop, with an element of prog in the changing time signatures. We're in the key of E Minor E-F#-G-A-B-C-D, and unlike many of the more blues based tracks from this column, the recording sticks to that key without any

"Complex rhythms and inventive melodic and harmonic phrasing have always been at the forefront of Rush's music."

non-diatonic notes, other than one B, chromatic note in the first section. You will also notice a time signature change from 4/4 to 7/8, and to play this accurately you just need to count 1-2-3-4-5-6-7 as you play it for the first couple of times, and you should find that it all fits into place easily.

In general, the track has an *andante* 92bpm tempo, so you may find yourselves initially counting 1-and-2-and-3-and-4 + for the 4/4 section and then 1-2-3-4-5-6-7 for the 7/8 section. As always, enjoy! 🎸

NEXT MONTH Martin looks at the post Guns N' Roses era style of Slash in his band *Snakepit*



TRACK RECORD The 1976 album 2112 features the epic 20-plus minutes title track, while the 1977 album A Farewell To Kings includes Xanadu and Closer To The Heart. The Moving Pictures album recently had a 40th anniversary release that features Tom Sawyer and YYZ, and if you want to listen to the more synth-driven, radio-friendly era of the band, the 1987 album Hold Your Fire includes Time Stands Still.

EXAMPLE 1 RHYTHM

The main rhythm guitar chords are lightly palm muted throughout, adding to the staccato feel of the track. Make sure the arpeggiated chords are played cleanly (chorus will sound great on these), and that the open third string rings for all of bars 9-16.

9, 13

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in 4/4 time and features a piano introduction. The melody is written in treble clef, and the bass line is written in bass clef. The key signature is one flat (B-flat). The score is divided into four measures, each with a chord symbol above it: E5, G5, D5, and E5. The bass line includes fingerings and a 'V' symbol indicating a double bar line.

EXAMPLE 2 SOLO

In bar 28 the G note has some random semi-pinched harmonics, so dig in a little more and let your picking-hand fingernail catch the string as you play these notes.

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JASON BECKER



Jason Becker's mark still burns as one of the greatest who ever touched the fretboard. Join **Charlie Griffiths** as he checks out his style.

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The young Jason Becker before being hit with the tragedy of ALS

ABILITY RATING

★★★★★ Advanced

Info

Key: Various

Tempo: Various

<https://bit.ly/3950Nkf>

Will improve your

✓ Sweep picking

✓ Muting with both hands

✓ Accuracy and articulation

Born in the summer of '69, Jason Becker signed to the infamous Shrapnel label at the age of 16 and soon after released two albums alongside Marty Friedman, under the banner Cacophony. Speed Metal Symphony came in 1987 and Go Off! in 1988. In '88 Jason also released his debut solo record, Perpetual Burn. A few short years later he landed one of the most coveted gigs in rock when he played lead guitar on David Lee Roth's A Little Ain't

Enough. Sadly, Lady Luck was not on Jason's side as he was forced to retire from live playing due to the onset of ALS, or Motor Neurone Disease. With the help of specialised computer equipment, Jason is still able to compose music, and players such as Michael Lee Firkins, Steve Vai, Joe Satriani and Richie Kotzen have assumed the role of Jason's 'hands' over the years.

Jason achieved technical mastery at a very young age and was one of the pioneers of sweep picking, with tracks like Mabel's Fatal Fable and Serrana demonstrating flawlessly clean and ferocious delivery of five and six-string arpeggios covering every fret the guitar has to offer. Tracks like Temple Of The Absurd and Eleven Blue Egyptians show off a quirkier side to Jason's composition and playing.

Our first example is a single-note riff

incorporating some standard rock ingredients, such as the Harmonic Minor scale, palm mutes and vibrato, but also some odd note groupings which lean into progressive territory. Once your hands are warmed up with this one, we can ease into the sweep picking technique with Ex2. In this genre, the sweep picking technique usually comprises Major and Minor triads and Diminished 7th arpeggios, played across three or five strings, and sometimes across all six. The three-string shapes are a good place to start as you will be able to hone the technique before applying it to larger string groups. The first thing to achieve is sweeping the pick from string to string, rather than playing each string with separate pick strokes; more like slow, controlled strumming than picking. The pick should move at a constant speed to produce even subdivisions, and those subdivisions will naturally depend on how fast you move the pick.

The next challenge is with the fretting hand, which is largely responsible for how clean your sweeping sounds. The key word here is 'muting' and as such you should only fret one note at a time, while simultaneously preventing the other, unplayed strings from ringing out. Do this by using any spare fingers, or bits of fingers you have. Example 5 expands on the theme with a more ferocious and challenging lick.

Be sure to focus on playing the licks cleanly and in time, and don't put all your energy into getting fast too quickly. **1**

NEXT MONTH Charlie delves into the style of alternate picker supreme, **Steve Morse**

Get the Tone

Jason used guitars from Carvin, Hurricane and Paradise, while his amp was a Marshall JCM800, driven by a Boss SD-1 distortion pedal. So it's a classic metal sound we're after. Use your guitar's bridge pickup (humbucker, or drop the treble on a single-coil), with a British style amp tone via a high-gain distortion pedal. Use a minimum of reverb.



TRACK RECORD To go back to where it started, check out the Cacophony albums Speed Metal Symphony and Go Off! These show how ahead of his time the young Becker was. His debut solo album, Perpetual Burn showcases his incredible range, while his work with David Lee Roth on A Little Ain't Enough is superb. Also check out the two Warmth In The Wilderness tribute albums featuring a host of guitar stars.

EXAMPLE 1

This single-note riff is based in A Harmonic Minor (A-B-C-D-E-F-G#). The phrase in bar 2 can be broken into groups of four, five then six notes, with a single note at the end to complete the bar.

Ex 1

♩ = 140

A5

E5

Play 4 times

PM PM PM

9 0 0 6 0 7 0 12-10 9 10-9 12-10 9 12-10 9 12-10 9 10

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

EXAMPLE 2

Play these three-string arpeggios starting with two up strokes, with a pull-off in-between, followed by three downstrokes. The initial shape is an E Minor triad and just the highest note changes to add a top line melody. Finish with a semitone bend and resolution at the 19th fret.

Ex 2

♩ = 110

8^{ve} E5

F5

Play 4 times

BU

19-15 17-17 15-19-15 15-20-15 17-17 16-17 15-20-15 17-17 16-17 18-15 17-17 15-18-15 15-19-20-19

1 V V V V continue sim

EXAMPLE 3

Here we have three five-string positions of A Minor triads; starting on the 3rd, 5th, then root intervals with your first finger shifting up the fifth string for each shape. Pick each arpeggio with five smooth, connected down strokes, then five flowing up strokes; adding a hammer-on or a pull-off for the two-notes-per-string moments.

Ex 3

♩ = 100

A5

F5

G5

Play 4 times

5 8-5 5 10 8-12-8 9 10 12-15 14 13 12-17-12 13 14 15-12

3-7 7 5 7 7-12 10 12

1 V V V V continue sim

GuitarTechniques

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EXAMPLE 4

Play these E Phrygian Dominant (1-2-3-4-5-6-7) fragments using alternate picking and listen to the harmony guitar part on the backing track, which will help you mimic the rhythmic phrasing accurately.

$\text{♩} = 120$

E7

8va

12-13-12-10 13-12-10 12-13-12-10 13-12-10 13-16-13-12 15-13

1

D5 **B5**

17-16-13 17-15-13-17-15-13-15-13-12-12-13 12

2

BU

EXAMPLES

Play the E Minor, five-string sweeps in two positions; starting with your fourth finger at the 15th fret, then shifting up to 19th fret. Stay at 19th fret and descend with five-note Diminished 7th arpeggios phrased in quintuplets. Learn the licks slowly and perfect your sweeping technique before attempting to play up to speed.

$\text{♩} = 140$

E5

8va

15-12 12 12 14 14-10-14 14 12 12 19-15 16 17 15 17 16 17 15

1

Bdim **E5**

8va

19-16 18 19-16 18-15 16 16-13 15 15-12 14 16-13 0

2

BU 22-24

Play 4 times

PLAY

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JULIAN 'JUNIOR' MARVIN

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In his final instalment on reggae guitar, **Simon Barnard** takes invites you to get down with the lead guitar stylings of Julian 'Junior' Marvin.



ABILITY RATING

☆☆☆☆ Moderate

Info

Key: C

Tempo: 70bpm

<https://bit.ly/3950Nkf>

Will improve your

- ✓ Major Pentatonic soloing
- ✓ Country style bends
- ✓ Double-stops and sliding

Hailing from Kingston, Jamaica, Julian 'Junior' Marvin has played guitar for a number of high-profile artists, including T-Bone Walker, Ike & Tina Turner and Steve Winwood, to name a few. However, he is most famous as being a member of Bob Marley And The Wailers; a tenure he held from 1977 to Marley's death in 1981. Marvin continued to record and tour with The

Wailers up until 1997, when he left for pastures new.

Marvin's early influences were firmly rooted in blues and rock music, although time spent playing guitar for Toots And The Maytals and Chris Blackwell helped him forge a name in the ever growing reggae scene. One of his earliest influences, apart from his father who was a budding jazz pianist, was Elvis Presley, who Marvin had seen on television when he was younger. When Marvin saw Elvis perform Jailhouse Rock, he knew that this was what he wanted to do. Around this time, Marvin was an able pianist. He started learning when he was just two years old, which was expected by his family. These early musical beginnings

introduced Marvin to a world of musical styles, and the importance of practice.

Before becoming a fully fledged guitarist, from around the age of 12 Marvin performed as an actor in London's West End after moving to England to live with his Mother. He even ended up with a small part in the film *Help*, with The Beatles, as well as other high-profile acting performances, both on stage and screen. So Marvin was no stranger to the limelight, and this gave him invaluable experience and confidence, thus enabling him to forge his own career as a 'hired gun' session guitarist.

While living in England, some of Marvin's early musical influences were bands such as The Beatles, plus other artists who formed what was known as the 'British invasion' movement. It was there that Marvin discovered Eric Clapton, followed by other blues artists such as BB King, Howlin' Wolf and T-Bone Walker. These influences are clearly evident in Junior's lead guitar style. Listening to him play, it is evident that much of his musical vocabulary comes from the Major and Minor Pentatonic scales. He fuses elements from the blues, soul and country music to create a plethora of soulful lines, which I have explored in the stylistic examples and final study piece.

Junior Marvin used a range of guitars during his time with The Wailers but is most often associated with Gibson Les Pauls and Fender Stratocasters. Ultimately, of course, the guitar isn't as important as what you do with it. I hope you enjoy playing the following examples and study piece to help understand the style of Julian 'Junior' Marvin. You might also like to revisit previous columns in the series. I'll see you next month with something new. 🎸

NEXT MONTH Simon begins a technique series starting with **improve your strumming**.



TRACK RECORD Bob Marley And The Wailers: Live At The Rainbow from 1977 shows off Junior Marvin's guitar skills on legendary tracks such as Exodus, Jammin', Get Up, Stand Up, Lively Up Yourself, Them Belly Full (But We Hungry), and I Shot The Sheriff. It also features No Woman, No Cry, on which Marvin plays a perfect guitar solo. The album is available on CD and DVD, or you can search for it on YouTube.

EXAMPLES SHORT STYLE STUDIES

EXAMPLE 1 This example illustrates how Junior Marvin uses the C Major Pentatonic scale to create flowing, slippery lines incorporating slides and string bends. You can hear the influence of Eric Clapton in such lines. Aim for evenness with your phrasing, the aim being to lock in with the backing track.

EXAMPLE 2 Here's how Marvin uses sliding 6ths. These lines are often found in country and soul players' licks, which shows how Marvin incorporated many influences into his playing style. I played these with alternate picking but you could experiment with hybrid picking (pick and fingers).

EXAMPLE 3 Here we explore double-stops, which can be found all over Marvin's playing. Double-stops provide a thicker texture compared to single notes, and help bridge the gap between lead and rhythm guitar. Using down strokes with your picking hand will help achieve an even tone.

EXAMPLE 4 This example looks at how Marvin uses country style bends in his playing, which emulate a lap steel player. The first half of this lick uses the classic Pentatonic shape before moving up the neck to take the next lick to the octave above. Let all notes ring out in each phrase and ensure your bends are in tune.

[illegible]

STUDY PIECE

[Bars 1-8] We start things off with some Major Pentatonic licks, fusing elements of the blues and country music that Junior listened to growing up. Make sure that the bends are in tune and that you let the strings ring out in bars 5 and 6. Marvin didn't use heavy vibrato so avoid any rock style wobble!
[Bars 9-12] Here sliding 6ths are used to create a soulful, gospel-like feel. In the first two bars we outline the chords whereas, in the following two bars,

the C Major scale ascends to the 5th (G) before going back down back to C. Junior had a lovely lazy feel, so don't rush the timing on this.

[Bars 13-16] The final licks in bars 13-16 go up above the 12th fret, using some repetitive blues licks with bends and light vibrato. Ideas such as this show how important the phrasing is, and how a lot of mileage can be gained from just a few notes and strong melodic phrasing.

♩ = 70 bpm

The score is divided into four systems of four bars each. The first system (bars 1-4) introduces the C Major Pentatonic scale. The second system (bars 5-8) continues the pentatonic licks. The third system (bars 9-12) features sliding 6ths. The fourth system (bars 13-16) concludes with bluesy bends and vibrato.

Chord diagrams: C, G, Am, F.

Techniques: Let ring, BU (bend), RP (release point).

Fret numbers: 3, 5, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16.

"Listening to Marvin play, much of his musical vocabulary comes from the Major and Minor Pentatonics. He fuses blues, soul and country music to create a plethora of soulful lines"

Julian 'Junior' Marvin on stage with a gorgeous Gibson Les Paul

ECONOMY PICKING

PT2



In this month's article **Chris Brooks** from **Fundamental Changes** looks at licks that change direction, and how to master this 'turn around'.

ABILITY RATING

Info Will improve your

Key: Various

Tempo: Various

<https://bit.ly/3950Nkf>

Direction changes

Lick turn arounds

Speed development

Last month in our first article we examined the difference between alternate picking, and economy picking, and built a practice routine to isolate and develop ascending and descending economy picking disciplines separately. This month, we'll look at three ways to turn around and switch directions so you can start using economy picking in your everyday playing (don't confuse this 'turn around' with a blues turnaround. They are different things!). By exploring these options, you'll be able to form preferences and your own approach to picking lines.

The first strategy is something I call 'broken economy picking'. This is a strategy used by Eric Johnson and Yngwie Malmsteen who – despite obvious style differences – only use economy picking as an ascending tool, combined with alternate

"Yngwie uses sweeps to play odd numbers of notes, then switches to alternate picking when even numbers occur"

picking for even numbers of notes per string.

Johnson's trademark Pentatonic 'fives' lick (Example 1) contains melodic groups of five notes, picked the way an alternate picker would – D-U-D-U-D – but an ascending sweep between each group joins it to the next, ensuring the same pick strokes every five notes. Example 2 is an ascending version that puts the economy picking stroke at the

beginning of each group, connecting well to the first lick. Yngwie Malmsteen's use of ascending economy picking (Example 3) is a lot more obvious, as he uses sweeps to play odd-numbered notes per string, then switches to alternate picking when even numbers occur (bar 4).

For economy picking ascending and descending, we can change direction using 'two-stroke turn arounds' or 'single-stroke turn arounds'. These come into play according to how many notes are on the last string before you change direction.

In Example 4, sweeping occurs between the second string and third string in either direction, but a single note on the first string means we don't have a sweep picking option when turning around. The pick still takes the most direct route between the strings, but this is a two-stroke turn around.

Example 5 is a longer demonstration of a two-stroke turn around with three notes on the first string and five notes back on the fourth string. So, it's odd numbers at the top or bottom of a line that forces a two-stroke turn around. These occur frequently in Example 6.

Since sweep picking string changes are such a useful element of economy picking, we can arrange pretty much any lick to only change direction with doubled up strokes or down strokes. I call this a single-stroke turn around since only one up or down stroke is required to head in the opposite direction.



Brought to you by...

FUNDAMENTAL CHANGES

Frank Gambale pioneered this approach with an extensive use of even numbers of notes on the highest or lowest string of a picking run. Compare each line in Example 6 to see the difference between single-stroke and two-stroke turn arounds. The remaining Examples take Frank's approach.

Keep last month's notes on picking orientation in mind (and look at the diagrams below), to make sure you're angling the pick in favour of each lick's direction of string changing.

As always, study slowly initially to get these strokes understood and correct. **■**

NEXT MONTH Chris shows **economy picking** for seamless scale and arpeggio phrases.

FIGURE A - DOWN STROKE, LEAN TOWARDS THE FLOOR

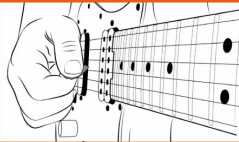


FIGURE B - UP STROKE PREPARATION, LEAN UPWARDS



TRACK RECORD Highlighted in the instant classic instrumental *Cliffs of Dover*, from the Grammy-winning album, *Ah Via Musicom*, Eric Johnson's one-way economy picking and descending Pentatonic 'fives' licks gave countless guitarists new heights to aspire to for technique, coupled with a fusion of blues, pop, jazz, country and ambient sounds. It's an album that should grace every guitarist's album collection.

EXAMPLE 1: EJ FIVES

This Eric Johnson E Minor Pentatonic line uses ascending economy picking each time it doubles back to a higher string.

$\text{♩} = 100/160$

Em

EXAMPLE 2: REVERSE EJ

Using E Minor Pentatonic shape 5 (or G Major Pentatonic shape 4), this ascending pattern connects nicely to the first lick.

$\text{♩} = 100/150$

G

EXAMPLE 3: TRILOGY SWEEP

Yngwie Malmsteen's ascending shred lines are powered by economy picking. Alternate picking with outside string changes handle the even-numbered portions from Bar 3, beat 4. The scale is a blend of A Natural Minor (A-B-C-D-E-F-G) and A Harmonic Minor (A-B-C-D-E-F-G#) tones.

$\text{♩} = 120/180$

E7

EXAMPLE 7: CONTINUED...

Example 7 continues with a musical sequence in G major. The notation shows a treble clef staff and a six-string guitar staff. The sequence consists of two measures. The first measure contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, 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EXAMPLE DOYLE DYKES

[Bars 1-16] Don't forget to tune to Gsus2 here! This first section is very typical of the 'Travis picking' approach where the picking hand thumb maintains an alternating bassline, in this case on the fifth and fourth strings, while the

second and third fingers pick a melody over the top. The big challenge here is combining the picking-hand thumb with the hammer-on melody notes, so coordination between the hands is the zone to work on here.

Altered tuning
- D G D G A D

PM bass notes throughout

Tempo: ♩ = 240

Chords: G5, Gadd♯11, Gsus4, G, Cadd9, C6, G6

Staff 1 (Bars 1-4): G5, Gadd♯11, Gsus4, G. Fingering: 5, 4, 3, 2, 5, 4, 3, 2.

Staff 2 (Bars 5-8): G5, Gadd♯11, Gsus4, G. Fingering: 5, 4, 3, 5, 4, 3, 5, 2.

Staff 3 (Bars 9-12): G5, G, Gadd9, G6. Fingering: 12, 9, 9, 7, 10, 0, 9, 7, 10, 0, 5, 7, 5, 7.

Staff 4 (Bars 13-16): Cadd9, C6, Cadd9, G5. Fingering: 5, 7, 5, 7, 8, 7, 5, 7, 5, 7, 5, 7, 10, 0, 0, 0.

Staff 5 (Bars 17-20): Gadd9, G6. Fingering: 12, 12, 8, 9, 7, 10, 8, 9, 7, 10, 5, 7, 5, 7.

EXAMPLE DOYLE DYKES

[Bars 17-32] The melody is developed here and an extra challenge will come from hammering on the notes from 8th to 9th fret fret on the first and second strings. If you are new to this way of playing then the key elements to speed

your progress are first of all starting slowly, and then making sure that your timing is in the correct place - it's easy to rush hammer-ons and thus lose synchronisation between the fretting and picking hands.

The musical notation is presented in three systems. Each system consists of a standard musical staff with a treble clef and a key signature of one sharp (F#), and a corresponding guitar tablature below it. The tablature uses numbers 0-10 to represent frets on the strings. The first system (bars 17-24) includes a C6 chord at the start. The second system (bars 25-28) includes a D chord. The third system (bars 29-32) includes G5, Gadd#11, Gaus4, and G chords. The notation shows a complex melody with many hammer-ons and pull-offs, particularly on the first and second strings.

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BLUES SCALE OVER MAJ7

Brought to you by...

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Where music matters


This month **Andy G Jones** makes the Blues scale fit where you'd think it doesn't belong - over a Major 7th chord with the same root.

George Benson is a master of blues phrasing over Maj7 chords



ABILITY RATING

★★★★★ Intermediate/advanced

Info

Key: A/D

Tempo: 95bpm

<https://bit.ly/3950Nkf>

Will improve your

✓ Ability to play over static chords

✓ Solving options

✓ Blues phrasing

This month we're exploring the use of the Blues scale over Major 7th chords. This can be a tricky thing to make work. The Blues scale features some very discordant notes - the flat 7th, the Minor 3rd and the raised 4th. Just blasting through the Blues scale based on the root of a Major 7th chord is therefore going to be very awkward!

If you examine any of the great players using the Blues scale in this way, it's likely that the dissonant notes are used very briefly, almost as an inflection. Indeed, you'll

notice in the examples that often after using the Blues scale, I'm reverting back to the 'correct' scale - the Major (or Ionian mode).

At some points, I'm using last month's suggestion which was to use the relative Minor Blues scale - the Blues scale based on the relative Minor - found on the 6th degree of the Major scale. And some of the lines here rely on their familiarity as blues licks or common inflections.

As with many of these articles, the approach is really asking that we analyse which degrees of the chord we're using while playing over our melodic lines. I've noticed that great players, even when they profess to not knowing their scales and modes, are aware of the degrees of the chords, and define licks by the use of particular intervals from the root of the chord.

In example 2, I use an idea that I've

referenced before - this is a vocal lick that I heard my friend Mike Finnigan use when he was in Bonnie Raitt's band. This is a bit of a BB King move - bending from the Minor 3rd (with a quarter-tone squeeze, or curl) up to the 5th degree. I couldn't stand the tension of using the Minor 3rd for too long, so by bar 3 of that lick I hit the Major 3rd to 'come home' and sound pleasing.

By example 5, I'm mixing the tonic (A) and relative Minor (F#) Blues scales.

In example 5, where the first chord is chord 11m, I use an idea from a few articles ago by stating the Minor Pentatonic up a

"When I get to the maj7 chord, I'm shoe-horning the Blues scale in by not hanging on the ♭7 too long"

tone from the root of the Minor 7th chord. When I get to the Major 7th chord, I'm shoe-horning the Blues scale in by not hanging on the ♭7 for too long; by the time your ear has a chance to object to it, it's gone.

The final example uses the tonic Blues scale (mixed up with some more inside Major scale notes) over the Imaj7 chord and the IVmaj7 chord.

There's loads of fun to be had with the Blues scale over Major 7th chords, but use your ears and listen well, trusting your musical taste to decide what works best. ■

NEXT MONTH We'll be experimenting with using Altered 9ths on Dominant 7th chords

Get the Tone

Although this series is not style specific, the ideas in this article lean towards the jazz-blues fusion side of things. So think Robben Ford, Larry Carlton and Michael Landau, all of whom use driving tones but with almost no distortion. Smooth is the way to go, so use minimal drive (just 'on the edge' is perfect), some compression if you have it, and a touch of reverb.



TRACK RECORD George Benson is one of the most advanced jazz guitarists of all time but his use of the Blues scale is one of the elements (apart from his incredible voice and outstanding chops) that gives his music mass appeal. Check out his Breezin' album, where he mixes incredible jazz lines with killer blues infused language. The title track is worth checking out. Give Me The Night (1980) is great too.

EXAMPLE 1 BLUES SCALES OVER MAJOR 7TH (A)

Here are the options we'll use over the A maj7 chord - A Major (A-B-C-D-E-F#-G#), A Blues (A-C-D-E-E-G) - be careful with that one! - and F# Blues (F#-A-B-C-E-G).

♩ = 95 bpm A maj7

A Major scale
Half time drum feel

A Blues scale

F# Blues scale

EXAMPLE 2 BRINGING IT BACK HOME

The first two and half bars use A Blues but, in bar 3, I played the Major 3rd to 'come back inside'. Don't overbend the quarter-tone squeezes, or curls.

♩ = 95 bpm A maj7

F# Blues scale

A Blues scale

F# and A Blues scale

A Major scale

F# Blues scale

EXAMPLE 3 MIXING BLUES SCALES

This one mixes the A and F# Blues scales - F# Blues is less dissonant as it doesn't have the 7 degree on the Major 7th chord - that's important!

♩ = 95 bpm A maj7

Mixing Blues scales and Major scale.
Both Blues scales mixed up.

A Major scale

EXAMPLE 4 ADDING COLOUR TONES

Again, we're mixing the same two Blues scales (A and F#). Mixing scale options is common among advanced players as they all have different tonal colours.

♩ = 95 bpm A maj7

EXAMPLE 5 MIXING BLUES AND MINOR PENTATONICS

Over the Bm7 chord, I use B and C# Minor Pentatonics (B-D-E-F#-A and C#-E-F#-G#-B). Over A Maj7, I'm picking notes from the previous two Blues scales.

♩ = 95 bpm

Bm7

C# Minor Pentatonic

A maj7

A Major, A Blues scale and F# Blues scale

EXAMPLE 6 BLUES SCALES OVER I AND IV MAJ7 THS

This one uses our previous Blues scales over both the I and IV Major 7ths. We're skating around the chord tones by moving in and out of the Blues scale colour.

♩ = 95 bpm

D maj7

G maj7

Blending D Major scale, D Blues scale and B Blues scale.

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EAST OF HEAVEN

(Marmalade Records) 10/10

If you like sophisticated rock instrumental albums – think Allen Hinds, Nick Johnston, Lyle Workman territory – then Jeff Kollman's new one is for you. There is dynamic colour plus melodic and chordal richness aplenty here, drawing you into music that is well arranged and with the guitar placed front and centre. Opener, *Loss*, is a short lament featuring Jeff playing emotively in a 'Gilmour meets Lukather' fashion, coaxing many tonal and articulation variations from his richly overdriven guitar. The Mass Exodus has plenty of space with a soft triplet groove over which Jeff orchestrates various guitars. Superstring Theory has an inviting Dorian vibe and punchy rhythmic chords; it's mildly reminiscent of Satriani but Jeff's very much his own man, with phrasing and tones that seem more classic rock than hard rock. Ghostly is a moody Trower-esque late-night vibe with some tinglingly chord changes and dynamic blues. The smoky acoustic piece, *Insomnia*, bristles with tasty chord voicings and some free-flowing fingerpicking. You'll find some of the album's tastiest dynamic playing on the very vibrant, *Isolation 2020*. Jeff may be a fresh name for some but his music has a depth that makes him stand out. Most excellent! (JS)



albums. Standout tracks from *The Book Of Making* include opener, *Soundtrack Life* (older piece, newly orchestrated); *Floating Through This World* (lovely chord changes); *Bigger Than My Life* (great song, *that* lead tone); *Just To Be With You* (great riff, cascading Pentatonics); and *Another One Like You* (co-write with Christopher Cross). For *Yesterday Meets Today*, there is *Move On Over* (blues-rock evoking *Alien Love Child* period), *Yesterday Meets Today* (new, shuffle vibed song), *Maha* (an instrumental nod to his fusion roots) and the blues standard *Sitting On Top Of The World*. It's good to have the master influencer back! (JS)

GUS G

QUANTUM LEAP

(AFM Records) 8/10

Gus G is a stunning metal guitarist who found fame as guitarist with Ozzy Osbourne and in the band Firewind. *Quantum Leap* is his fourth solo album and the 11 tracks make for a vibrant instrumental listen. With distorted guitars and blazing chops Gus has focused on strong melodies and arrangements, Opener, *Into The Unknown's* chorus melody has a slight Foo Fighters vibe, the blazing picked runs less so. The sus2 sound gets a look in for the riff of *Exosphere*, as well as some tasty stacked melodic harmonies. The title track features a precise ostinato riff and well-honed lead phrasing, expressive vibrato too. The shred driven *Chronesthesia* is one of the album's heaviest tracks with blazing runs and fast picking. Acoustic ballad *Enigma* has an emotive lead and a lovely unexpected chord change. Fast tempo and double kick drum stomper *Fierce* sure lives up to its title. *Night Driver* embraces the popular Synthwave movement and the type of track Top Gun; *Maverick* should have had! (JS)



Fletcher found himself on a mission to return to his roots and record a new album. In search of the correct location in which to lay down tracks, he settled on Fame Studios in Muscle Shoals, Alabama. "It's the same building where all these fantastic people like Otis Rush and Aretha Franklin have recorded. I wanted the vibe, Kirk told us" Assembling an all-star cast of musicians that included Reese Wynans (keys), Travis Carlton/Randy Bermudes (bass), Mark Pender (trumpet), Joe Sublett (sax), he laid down 10 tracks of soulful, gospel-flavoured blues in his own signature style. "I'm a bluesman, and I write about life," he affirms. The album blasts off with the soulful bounce of *Shine A Light On Love*, each line punctuated by Kirk's ever tasteful guitar. Lovers of a smoky blues vibe will enjoy tracks like *Night By Myself* and the slow ballad, *I Can't Find No Love*. The production is great, the guitar playing takes centre stage and the songs are rock solid. [DM]



DOM MARTIN

A SAVAGE LIFE

(Dom Martin Music) 8/10

Rustic blues seems a fitting term for Dom's soft to ravaged vocals and guitar playing. Across 10 tracks, Dom's stripped-down sound (mainly solo or three-piece band) has great appeal, allowing for his expressive playing to be well exposed. He also knows how to coax a good electric tone as *Blues On The Bay* testifies – clean and thick for both chords and spirited Pentatonic flourishes. The added vinyl crackle to *The Man From Nowhere* evokes a sense of music from many decades ago, with its tasty old-school chord changes. Want a rousing blues boogie? *Gauge* is for you then, stomping groove and filthy overdriven guitar; great stuff. Echoes is a lovely fingerpicker, shimmering acoustic tones and a heartfelt



vocal performance. *Drink In Blue* Colours has cool late-night vibes with an exquisite tremolo enhanced electric and a broad palette of soloing phrases. *Addict* is a gorgeous acoustic ballad, a standout track indeed. (JS)

ERIC JOHNSON

THE BOOK OF MAKING/YESTERDAY MEETS TODAY

(Blue Elm Records) 9/10

We wait ages for a new EJ album and now this; two new ones for 2022! They comprise a collection of 18 tracks that span reworked older pieces/demos through to brand new music, making for a great variety of tracks. Eric's phrasing, chord changes, melodic turns and iconic tones are all in place to make us feel it's both new and also very familiar. Certainly, if anyone hankers for Eric's earlier period (Tones to, say, Bloom), then you'll likely sign up for these



ROBERT FRIPP

EXPOSURES

(DGM) 8/10

This lavish boxed set comprises 25 CDs, three audio DVDs and four audio Blu-Ray discs – 32 discs all told. It covers Fripp's solo album *Exposure*, the Frippertronics era, and his work with *The League Of Gentlemen*, in fastidious detail. After King Crimson was put on hold in the mid-'70s, Fripp relocated to New York and worked as guest player on projects by David Bowie, Peter Gabriel and Blondie, among others. He also embarked on a trio of solo projects including *Exposure* but culminating in *Under Heavy Manners/God Save The Queen* and *Let The Power Fall*. The set here includes Steven Wilson remixes, including Dolby Atmos versions, plus studio outtakes, unreleased material from the sessions and 68 hours of Frippertronics. Not for the everyman, perhaps, but King Crimson archivists will be enthralled! [DM]



KIRK FLETCHER

HEARTACHE BY THE POUND

(Gigarea Records (Available July 29) 9/10

Around the time that lockdown eased its grip on the world, Kirk

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