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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.



BRIDGET MERMIKIDES

Goldhall and Royal Academy trained, Bridget is a Royal College Of Music examiner and a respected classical guitar performer and author.



JON BISHOP

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



MARTIN COOPER

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



CHARLIE GRIFFITHS

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



JAMIE HUNT

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



PHIL HILBORNE

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



ANDY G JONES

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



JACOB QUISTGAARD

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



STUART RYAN

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



ANDY SAPHIR

Andy 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.



DAVID GERRISH

David teaches at BIMM in London across many styles and is a busy performing and recording guitarist. His jazz blues-pop learnings are very impressive.



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

SO HERE'S AN INTERESTING set of statistics I read recently. We all know (for sure, *we know!*) that The Beatles are popular and for numerous reasons. In the modern world of streaming, they're as appealing as they were on vinyl, cassette and CD. But what if we were to look at streaming figures as regards the songs and the writers of those songs? Bit pointless you may say, there's no competition; Lennon and McCartney's songs are the big movers. Yes, a valid point and it's true, but not quite the whole story. Take this headline grabber; the George Harrison penned *Here Comes The Sun* has had the most listens of any other Beatles song. 835 million in fact. *Come Together* is next at 520 million (L&M penned) then *Let It Be* (470 million, L&M again) with the emotive *Yesterday* (L&M) in 5th place (423 million). The remaining top 10 sees George's return with *Something* coming in at 9th place, courtesy of 207 million streams.

So, from the vast array of unique songs that the band recorded, George's acoustic capo classic with shifting time and upbeat lyrics resonates most with streaming audiences. That's quite a feat, not least because he's often overlooked because of John and Paul.

This has been an important find because it

gave us the impetus to focus on the validity of George Harrison as both a Beatle and a solo artist in his own right. Furthermore, it stimulated a deep dive into his many and various guitar playing approaches, especially for you.

So we've gone and done it, a big feature plus him on the cover; the creative legend with his iconic Fender Strat, customised by his own artistic hand.

John Wheatcroft is your guide over four specially written pieces that home in on trademark elements; acoustic strumming, electric riffs, lead lines and slide playing. John's a passionate Beatles fan (and a proud Scouser!) so, as those that read his regular *Crossroads* series (where blues and jazz styles meet) will know, he won't be short changing on great information! We're certain that after engaging with this article, you'll not only appreciate

George more but will have expanded your musicianship too. And that's what GT has always focused on; musical improvement on a variety of levels.

So, as I always say: 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, but dig into the string with the side of the thumb as you sound it with the pick.

Tapped harmonics



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

R/H TAPPING

Right-hand tapping



■ Tap (hammer-on) with a finger of the picking hand onto the fret marked with a circle. Usually with T or 'm'.

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Tap here for an audio clip to help you tune your guitar

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JUSTIN SANDERCOE

Justin
GUITAR

*The founder of justinguitar.com lends GT his insight as one of the world's most successful guitar teachers. This Month: **The Power Of Slow Learning.***

In this information-rich world many of us feel like we can should learn a lot the whole time. But some studies suggest that we lose as much as 90% of it. So how do we fix that? By slowing down!

There's a famous quote often attributed to Einstein that says, "Insanity is doing the same thing over and over and expecting different results." So if you want to make what you practise go into your memory and muscles permanently, you need to get it right. And by slowing down.

When you're learning a new thing on the guitar, you are writing very complex code - imagine how many lines of computer code would be required to get a robotic arm to play and change between chords. Once you write the code correctly, it's relatively easy to speed up the reading of it. For things like learning scales and licks, it's the same. Once you can slowly play them 20 times from memory, without a mistake, you'll usually find that mistakes are uncommon as you speed up. And if you do make one, it would usually be caused by a technical deficiency.

Unfortunately, all humans make mistakes, and when we do, it's important to know how to get over them. It's obviously far better not to make them in the first place, but if you do make a mistake when learning something, it's better to stop than keep going. Tell yourself it was a mistake, then start again and get it right. I'm not sure anyone knows why that is so much more effective for learning, but it certainly is from my own experience and that of many students over the years.

My guess is that it takes around 20 correct play-throughs to overwrite a mistake. So try not to make any in the first place.

But this is not just about getting it right. It's also about how much you retain. Most of us

Justin says that to really take things in, you need to learn them slowly



feel the 'hurry' in life to learn things, but if you're not going to retain and be able to use the information - what's the point? Why would you waste hours of your life learning something you will have forgotten in a few weeks or months? When we learn slower, the retention rate goes up massively. Over the long term, slow learners retain much more information than fast learners.

In his excellent book *Thinking Fast And Slow*, Daniel Kahneman says, "Intelligence is not only the ability to reason; it is also the ability to find relevant material in memory and to deploy attention when needed." Let's put that into a musical context of musical intelligence. Licks, scales, chords, and anything else are no use to anyone unless they're in your head and ready to use, right? I don't remember seeing Clapton on stage with a lick book. You

gotta get that stuff in your memory, and slow learning is definitely going to help.

It's also incredibly frustrating to spend hours doing something and then forget it. It makes us feel like we're wasting our time and that maybe guitar 'isn't for us' when it's much more likely we are learning it wrongly.

When learning a more complex lick, take the time to understand what it's played over, how you might use it in your improvisation, and anything else relevant. If you got all the chunks good, putting them together won't be too difficult, and you will have learned a load of useful and interesting things, not just one big long show-off solo.

Revisiting material over weeks and months will also help you remember it and shift it from your brain's RAM (short-term memory) to its hard-drive

(long-term memory). That is The Spacing Effect, and we'll talk more about it another time.

But don't learn something once. Schedule a reminder and learn it again in a couple of weeks and you'll be amazed at how much you then retain. It's quite incredible. Remember that an hour a day for 10 days is many times more effective than one 10-hour cramming session.

Explaining what you learn is also incredibly valuable. Teaching someone else what you learn is a great way of doing it and finding gaps in your own knowledge that you might need to fill. But I also write myself essays on new things I learn (which I'm unlikely to ever publish) just to make sure that I understand it properly. Writing it down is like slow thinking too, making sure I write things clearly and concisely really helps get things clear in my mind. I'm doing it here. I do it with many of the Stoic Philosophy ideas that resonate with me. If I can explain it clearly to you, then I can be confident I know it well.

To make sure you understand what you can practically do to learn faster and retain more, follow these five simple rules.

1. When learning something new, learn it so slowly that you make NO mistakes. 2. Only when you can play something 20 times without a mistake should you start to speed it up. 3. Learn one thing well and be able to use it musically before moving on to something new. 4. Revisit things you want to remember (everything?) a week later, a month later and then six months later. 5. Write a lesson (or essay) on everything you learn even if you won't share or teach it.

Hope this helps you make the most of your precious time!

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

SUBSTITUTE

Superimposition

WITH RICHARD BARRETT

The title is ambiguous, so here's what we're doing. From our 'vanilla' chord progression of Em-C-G-D, we're going to keep just the bass notes and then replace the rest of each chord with a different triad. Instead of the first E Minor, we might have a D Major or B Minor triad over an E bass. To narrow the choice, we'll just use the chords that we find in the key of E Minor.



Em



C

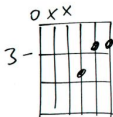


G

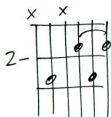


D

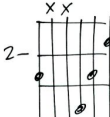
DIATONIC chords are the ones built from a single scale. In E Minor that gives us Em, F#dim, G, Am, Bm, C and D. Even using just these triads and our E-C-G-D bassline, that's quite a few permutations! But are we going beyond substitution? Is the first chord now G Major? The original bass notes maintain the shape of the progression. Instead of hearing a G chord, we hear the notes of the G triad as they relate to an E root... as extensions, suspensions or whatever. When placed over a different bass note, a triad no longer has its usual 'meaning'.



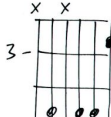
G/E



D/C



Bm/G



C/D

HERE'S a case in point. We no longer hear the G note as the root in a G Major triad; it's now the Minor 3rd of an E chord. By superimposing a G Major triad over E, we've created Em7.

SOMEHOW this does feel more like a marriage of disparate elements. Perhaps it's because none of the expected C Major (or Cmaj7) notes are in the D triad. In isolation, this would be very 'C Lydian'. It's a C root with 6th, 9th and #11th.

HERE'S another example where the original function of the upper triad is lost, as the sound of the resulting chord is defined by the bass. The B Minor triad over a G bass note gives us Gmaj7.

THE INVERSE of the second chord is a very common sound; it can also be interpreted as D9sus4. These are just four permutations within one key, but you could try bolting triads and bass notes together and just see what happens!

MITCH DALTON

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

A few words about tablature. "I've never used this system and it would never be used in any professional musical situation. Standard notation is the only method of communicating music other than using your ear. I think reading music is ESSENTIAL, not only for understanding music, but for playing guitar professionally as well." (John Scofield, 1993)

It's good sometimes to reveal the thinking of a double Grammy award winner rather than my own quasi fascist views. Needless to say, we are in perfect alignment here. The fact is, guitarists are notoriously poor sight readers. There are probably a number of factors at play here, not least of which is that the guitar is not a standard orchestral symphonic instrument. To watch a string section fly through a passage of hemidemisemiquavers at warp speed is a revelation. Yes, these guys have the benefit of working from the 'repertoire' and will have likely acquired the relevant books of orchestral excerpts en route to underpaid virtuosity.

Then there is the issue of the six-stringed fretted instrument. Uniquely, one can finger a note at numerous positions on the guitar. Take the note 'E'; it can be played 'open' on the first string; at the 5th fret, second string; 9th fret, third; 14th fret, fourth; onwards and upwards on the fretboard until oxygen is called for.

The good news is that reading at sight can be both learned and improved. It merely requires practice. To that end I have found The Mel Bay Modern Guitar Method to be useful. It guides the student progressively through seven grades, beginning with an elementary but thorough explanation of the notes on each string at the open position. It then follows this up with simple etudes and melodies. This approach expands over the course to take in all the keys and positions on the

fretboard. The first piece of music is a study based on just three notes on the sixth string at the open position - E, F and G. There is no shame in setting your trusty metronome to 'crochet = tortoise' and playing through it. The act of reading it accurately is a pleasure, and all the encouragement you need to move on. On an intermediate level, *At Sight - 60 Sight Reading Exercises For Guitar* by Stephen Dodgson and Hector Quine is a useful resource. Dodgson was a British composer and Quine a professor at several London music colleges. Although the pieces are written for classical guitar, they can be adapted for pick users even if one merely plays the top line of the melodies. The introduction contains a section entitled, *Some Further*

Notes As To How To Use This Book and lists 11 excellent pieces of advice, including the instructions to avoid looking at your fretting hand and play 'in position' wherever possible.

Another idea is that of buying buskers' books of standard tunes with basic harmonies - 50 Gershwin Greats, Classic Cole Porter, Irving Berlin For Idiots. Open randomly at any page, force yourself not to look in advance and try to play the melody, no matter how slowly. Maintaining rhythm and continuity are key. It's accuracy we want, not speed.

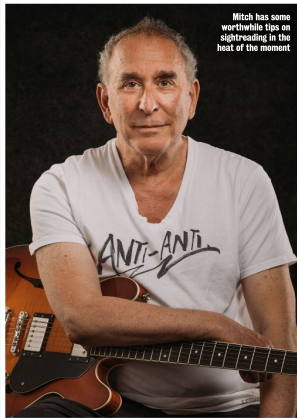
Back at the music face, I can comfort you with the fact that reading at sight is largely a myth. Take an average TV date. If you have but subsistence level common sense you'll arrive a few

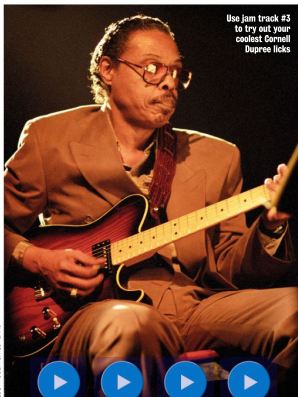
minutes early to allow time for a swift perusal of the day's work. Most of the material should be straightforward. Arrangers and orchestrators are fully aware of the need to write effectively for the limited time booked. There may be small problems, like a part transposed into an unguitaristic key to accommodate a singer, such as Chuck Berry tunes in D, Basic big band charts in E Major. But whatever the reason, there's always something.

Embarrassment levels can be stabilised by employing the following measures. First, check the key signature. Then see if the piece modulates to a different key. Check for changes to tempo, time signature and dynamics as the music develops. Mark them up with your pencil if necessary so that they aren't missed in the heat of battle. All this can be done before a single note is plucked. Once underway, focus on the music just in front of the notes that you're actually playing. It's perfectly do-able with practice. Ah, the joy of peripheral vision.

Comfort yourself with this crucial nugget - you're gonna be running this item at least three more times, possibly six, before you're done. There will be errors in the copying, others may even play the odd wrong note, there may be a request for a different (always faster) tempo. Inevitably, there will be plenty of time to nail the part as long as you keep calm and capo on. (Sorry.) With any luck, no one will notice you floundering during the first run through. Because you will not be alone, my friend. Unless you've been asked to play The Rodrigo Guitar Concerto. On Mandolin. While drinking a glass of water. Sadly, discussion of this branch of Show Business lies outside the scope of this article. Although...

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





BEST WORKPRACTICES



JAM TRACKS TIPS

Use these to navigate our bonus backing tracks

1 Slow Blues - A Minor

We start with a simple, fun slow Blues in A Minor, where the A Minor Pentatonic (A-C-D-E-G) and the A Minor scale (A-B-C-D-E-F-G) are your first points of interest. For the Dominant chords (E7), use A Harmonic Minor (A-B-C-D-E-F-G#).

2 Sweet Groove Blues (C)

For this blues in C, you can mix C Major Pentatonic (C-D-E-G-A) - aka A Minor Pentatonic - with the C Minor Pentatonic scale (C-E $\flat$ -F-G-B $\flat$). Great fun!

3 Jazz Rock Jam – E Minor

This jam is in easy E Minor, but the time signature is a little more challenging. One way to find your way on this jam is to count 1 and 2 and 3 and, with each 'and' in sync with the hi-hat hits. E Minor Pentatonic (E-G-A-B-D) is your best friend here.

4 Bluesy G Phrygian Jam

We finish with this G Phrygian chord vamp on a bluesy shuffle. Use G Phrygian (G-A $\flat$ -B $\flat$ -C-D-E $\flat$ -F) as well as G Minor Pentatonic (G-B $\flat$ -D-F) to get started. You'll also love the sound of the G Minor Blues scale



PHIL HILBORNE'S ONE-MINUTE LICK

Minor I-IV Phrasing Lick

THIS MONTH'S lick is an idea that uses a combination of 16th notes phrased in syncopated groups of three (bar 2), 16th-note rests (bars 1-2), and a full bar of 'straight' 16th notes (bar 3). It could be seen as using notes drawn from B Minor Pentatonic scale with an added G#(6th (B-D-E-F#-G#-A-B), which could also be viewed as B Dorian with an omitted 2nd (C#). Look closely at the accents (>) above the notation. These clearly illustrate the way the notes are grouped. Ideas

like this abound in blues, jazz-blues and blues-rock and the mixture of syncopated groups of three against four, and straight groups of four, always sound interesting and cool. Check out Robben Ford, Joe Bonamassa and Buddy Whittington for similar phrasing ideas. Lastly, notice how the 3rd (G#) of the E Major (IV chord) is 'targeted' in order to outline the change in bar 4. Of course, as always, work on other similar phrases of your own using other scales that you know.



GUTHRIE GOVAN

Guitar instrumentals have supplied some of music's most evocative moments. Jason Sidwell asks top guitarists for their take on this iconic movement. This month: Hans Zimmer's guitarist and The Aristocrats' virtuoso, Guthrie Govan.

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

Well, a guitar was the only instrument available in the house where I grew up, so naturally I spent my formative musical years learning how to operate it, simply because it was there. However hard I might try to think like a 'musician' rather than specifically as a 'guitarist', there can be no denying that the guitar will always serve as my main interface with the musical world in general, so I suppose it's the voice I know best. Perhaps I naturally relate to guitar instrumentals in a more detailed or informed way, due to my familiarity with the range, timbre and capabilities of the instrument.

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

In a sense, it can offer a more universal appeal - when there's no lyrical content in a song, the language barrier ceases to be a problem! I have fond memories of having performed instrumental music in some unusually far-flung and exotic locations and one thing I've consistently taken away from such experiences, is that the challenge of connecting with people suddenly feels refreshingly effortless as soon as I'm on the stage - having spent the day dismally failing to explain to someone that I'm trying to exchange currency, figure out how the laundrette works, order food or whatever, it somehow comes as a huge relief to start playing music and instantly feel a much more direct line of communication.

GT: Any tendencies with instrumentals that you aim to embrace or avoid?

Whenever I think of rules like that, I'm reminded of that old Stravinsky quote: "My freedom will be so much the greater and more meaningful the more narrowly I limit my field of action and the more I surround myself with obstacles." While I do understand the logic of trying to focus your creativity by using restrictions to minimise any unnecessary or distracting decision-making, I've never really been able to make that approach work for me. In general, my entire writing process just seems to be a response to the basic question "What would I personally like to hear right now that I haven't heard anywhere before?"

So, anything goes, really. I just do my best to avoid regurgitating anything which has obviously been done already.

GT: Is a typical song structure - intro, verse, chorus, middle 8, outro etc, always relevant for an instrumental?

In terms of connecting with listeners, I think it can indeed be helpful to think in terms of a basic structure which will be familiar to them. Of course any rule is worth breaking if you feel a genuine artistic justification for doing so.

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

I think that can be extremely useful, for (at least) two reasons. Firstly, thinking like a vocalist encourages you to incorporate breathing into your phrasing, and I sense that listeners always respond well when a melody has that human, singable quality. Secondly,

"CERTAIN KEYS ARE UNDENIABLY MORE GUITAR FRIENDLY THAN OTHERS. A LOW OPEN E STRING MAKES A GRATIFYING NOISE!"

the mindset of trying to make your guitar 'sing' can often help to liberate you from the trap of allowing the fingerboard to dictate the melody for you. If you're thinking too much like a guitar player, there's sometimes a danger of writing something purely because it sits comfortably within a scale shape or because it resembles one of your favourite licks, rather than searching for notes which actually mean something to you. In terms of your audience, the 'serious guitar player' contingent might well be analysing the way your fingers are moving and evaluating which trick they would like to borrow first (trust me on this one!) but anyone else, subconsciously or otherwise, will be listening at least partially on the assumption that your guitar is trying to sing something to them.

GT: Do you have favourite keys or tempos?

Certain keys are undeniably more guitar-friendly than others - a low, open E string

makes a gratifying noise indeed and of course it's not really possible to replicate that effect in all 12 keys - but I try not to let any of that influence my writing too much. For better or for worse, I don't have perfect pitch so I'm not sure if any particular key speaks to me any more than its immediate neighbours. As for tempo, that's generally dictated by whatever mood I'm trying to convey at the time.

GT: Do you have any favourite modes?

I really don't have favourite tonalities: for me, making a new piece of music starts with the attempt to capture a certain mood, vibe, or emotion so I suppose the initial intention will determine many of the required note or chord choices. I've enjoyed a fairly diverse listening diet over the years so I feel equally open to both pretty and angular harmonic environments. I suppose I'll just gravitate to one end of the spectrum or the other based on however I might be feeling at the time.

GT: What are your views on harmonising melodies on the guitar?

I don't really have any particularly strong views on that. Sometimes it's fun to harmonise a melody and it's certainly a 'dependable second verse' kind of strategy if you're trying to maintain the interest level throughout a whole song structure. On the other hand, I often find myself playing live in relatively stripped-down settings (such as the trio format of The Aristocrats) so I'm probably a little wary of writing anything that might need a harmony part in order to sound good. In The Aristocrats, I'm probably guilty of writing overly complex bass parts to cover all of the harmonic ground, rather than defaulting to a 'twin guitar' tactic which I might not be able to replicate live.

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

For me, that's actually two difficult questions rolled into one. An instrumental would need to move a lot of people before it could truly attain iconic status so I'm sure you would get a much clearer reading on that topic by conducting a readers' poll instead of asking me. In terms of instrumentals that have inspired me personally, there are far too many to choose from so here are three random

Guthrie Govan
playing his latest
Charvel signature
guitar



FRANCESCO PANDOLGETTI IMAGES

INTRO INSTRUMENTAL INQUISITION!

choices, each of which moved me a lot and had an impact on the way I think about instrumental guitar music: Apache by The Shadows, Emotions Wound Us So by Larry Carlton, and Blue Powder by Steve Vai.

GT: Why?

Apache was probably the first instrumental piece I ever learned to play on the guitar (I suspect a few of your readers may well have a similar story to share!) so I somehow felt duty-bound to include it here. The Larry Carlton ballad comes from the live album *Last Night and I* just have vivid memories of being startled by how much dynamic range Larry was managing to utilise throughout the course of the track. Also, I think that song might single-handedly have kickstarted my addiction to volume pedals! As for *Blue Powder*, that song was featured on a sound page vinyl giveaway in *Guitar Player* magazine and it was the first time I had heard Steve's playing outside the context of Frank Zappa's band, so it really was an ear-opener for a young, impressionable yours truly. Now that I come to think of it, it's also a great example of a track breaking one of the rules we discussed earlier; there's absolutely no semblance of a verse, chorus, bridge structure and yet there's an undeniable logic to the way the track flows. As an afterthought: those were simply the first three tracks that popped into my mind but it does feel weird that Jeff Beck didn't make an appearance so, by way of an unrequested bonus round, I hereby nominate *Goodbye Porkpie Hat*, *Where Were You and Nadia*. Hopefully no explanations will be required!

GT: As The Aristocrats is an instrumental band, how do you balance the 'improvised' with the 'premeditated' or 'composed'?

Simply by recognising that both aspects are important components of our musical

mission. On the one hand, we wouldn't want to subject listeners to a whole album of shapeless jamming and gratuitous circus tricks so we always do our best to have decent and recognisably song-like material as a starting point. On the other hand, the way we interact spontaneously is a big part of what feels unique about the chemistry of our trio, so we try to write material that also allows that side of us to come to the fore where appropriate. Fundamentally, I think we're just trying to make the kind of trio album that we might actually want to have in our own record collections.

GT: How have you shaped your guitar tone with The Aristocrats to cater for the variety of roles you play?

For me, a big part of the tone equation is really about how you hit the string and how you work with the controls on the guitar. I find that it's possible to get a pretty wide range of sounds with a relatively simple setup - the key is to start by imagining your desired tone and then seeing how you can adjust your pick attack, gain levels etc to get as close as possible to that idealised tone in your head. Over the years, I've tried to develop a simple-yet-versatile rig capable of coping not only with my Aristocratic duties but also with various other musical missions, as and when they arise. The Charvel guitars definitely cover a lot of different ground, sonically, so I'm able to get through a whole Aristocrats live set with

"WE WERE STRUCK BY THE ORCHESTRA'S PRECISE-YET-FIERY PERFORMANCE, AND THE CRAZY, IMAGINATIVE ARRANGEMENT"

one of those running into a little Victory valve head coupled with a Fractal FX-8 for effects.

GT: How did your new album, *The Aristocrats With Primuz Chamber Orchestra* come about?

About two years ago, we randomly stumbled upon a YouTube video of a young Polish chamber orchestra playing an intriguing rendition of our song *Culture Clash*, as arranged by Wojtek Lemański. Somewhat shamefully, we had never heard of Wojtek but we discovered that he is in fact a highly regarded composer of TV and film music in Poland. We were struck both by the precise-yet-fieri performance from the orchestra and by the crazy, intricate, imaginative arrangement: it felt like these musicians really understood the underlying spirit and intention of our music and it was pleasantly surreal to think that these people had somehow discovered our music independently and found merit therein, so naturally we reached out to propose a collaboration!

GT: What did the recording process entail?

The concept for the album was to start with existing trio performances from our back catalogue and to use those as the framework for the orchestration. For me, the most interesting aspect of this method was the fact that Wojtek could zoom in on the more spontaneous, improvised parts of what we originally played and orchestrate around those in such a way that the finished product would sound totally composed, which seemed like a pleasingly unusual approach. So we generated some tempo maps using Logic Pro and then invited Wojtek to start sending us his arrangement ideas in a MIDI format. We then went back and forth, trying out different ideas. When everyone was happy, the orchestra then needed to find some way of conveying in a big live room so they could record their string parts all together. This was all occurring in the middle of the pandemic so, needless to say, various extra challenges did present themselves but the orchestral players were adamant that they needed to record as a band in a room. We totally related to this, and I'm happy to report that they eventually found a way to make it happen.

GT: There is a sense that the orchestra is deeply entwined with the band for the arrangements. How big was your input? Were you scoring too?

The scoring credit really has to go to Wojtek. We all offered plenty of suggestions about the dynamics, the reharmonisation and so forth, but it was clear to us that the orchestra was Wojtek's instrument so we had no intention of micromanaging his arrangements.

GT: The *Ballad Of Bonnie And Clyde* is one of the longer pieces on the album; how does a piece like that get formed?



RICHARD A. BROOKS/GETTY IMAGES

Guthrie in full flow with The Aristocrats



Guthrie soloing during his stint with prog maestro Steven Wilson

Bryan had that tune fully mapped out in great detail before we recorded the original trio version and it was already quite an epic, cinematic track. Then Wojtek volunteered to add an intro and an interlude to highlight the orchestral players and expand on the existing themes, so the end result does indeed sound pretty ambitious. But to us it felt like the extended structure of this new arrangement still made perfect sense.

GT: Dance Of The Aristocrats is very memorable with great melodic statements and a stunning solo. Was the solo structured done 'in the moment'?

That solo, in fact like all the guitar solos on the *Aristocrats* records, was totally improvised. I'm pretty sure it wasn't a first attempt - I have quite a history of exasperating bandmates by never knowing when to stop trying new takes - but it was certainly an 'in the moment' thing rather than being pieced together. Some of the continuity is always lost when I abandon the stream-of-consciousness approach and try to assemble a solo.

GT: Last Orders closes the album and is very touching. Is there a story behind it?

During our last tour, I would always introduce this song on stage by relating it to the

lamentable phenomenon of 'closing time at the pub' and then exaggerating the momentous tragedy of such moments for pseudo-comic effect. In truth, I think the inspiration for the tune was really more of a broad, general reflection on the inevitability with which good things sometimes have to come to an end. The pub imagery just served as light-hearted microcosmic symbolism.

GT: Do you have a favourite piece on the album, and if so why?

Picking a favourite somehow feels wrong but I will confess that I was particularly pleased with the way *Jack's Back* turned out. I wrote that one just after completing a long tour with Hans Zimmer so that was a period when, subconsciously, I guess I was imagining string section accompaniments to pretty much everything. Wojtek, of course, knew none of this but when I first heard his arrangement ideas, it really felt like he had somehow managed to reverse-engineer my compositional thought processes and improve them, while equipped only with the guitar, bass, drum stems from our original recording.

GT: What guitar and other equipment did you use for the album?

Well, the trio performances in this project

span almost our entire recording career but certain things have remained constant. Everything was recorded with one of my Charvel signature guitars apart from *Jack's Back* (which was a Tele - borrowed from the Fender Custom Shop and subsequently returned with great reluctance) and *Bonnie & Clyde* (which features a '70s Les Paul belonging to Kenny Loggins!). Amp-wise, pretty much everything was recorded with a Victory V30 apart from *Through The Flower* (a blend of the Victory and a Friedman HBE100) and possibly *Last Orders* (I have a vague memory of using an AC30 for that one but I'm not entirely sure any more).

GT: Will you be touring this album?

It's an appealing concept but I'm not really sure how we could make it work, logistically and financially. Perhaps one day we'll find an unfeasibly generous arts council somewhere who might be willing to sponsor a band-plus-orchestra show as a 'one-off', but for the foreseeable future, it seems safe to assume the material on this album will be for home consumption only!

The Aristocrats With Primus Chamber Orchestra (Boing!) is available now. And for more info, visit <https://the-aristocrats-band>.

PLAY LIKE...

GEORGE HARRISON



John Wheatcroft discovers that, when it comes to guitar, the so-called quiet Beatle had plenty to say, as he explores George's varied styles with four full-length pieces for you to learn and enjoy.

ABILITY RATING

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

Key Various Tempo Various

Moderate

Will improve your... Stylistic authenticity

Ability to create effective parts Phrasing and melodic control

George Harrison was undoubtedly a staggering musician, guitarist and songwriter. As a member of one of the most important groups of all time, The Beatles, a driving force in the supergroup The Travelling Willburys alongside fellow legends Bob Dylan, Roy Orbison, Jeff Lynne and Tom Petty, and also as a remarkably successful solo artist, George's career was consistently one hit after another and his ever developing but always instantly recognisable guitar style was forever to the fore.

George received his first guitar in his early teens, captivated by the sound of Elvis Presley, Carl Perkins and homegrown Lonnie Donnigan. Fast forward a few years and George joined a burgeoning skiffle

group called The Quarrymen, fronted by none other than John Lennon and Paul McCartney. A couple of line-up changes later, with the addition of Ringo Star on drums along with a new name, The Beatles, it's fair to say that these four lads from Liverpool literally shook the world.

After a decade or so of life at the very top, the Beatles split. The intense touring, relentless media attention and the pressure to satisfy the endless demand for new music

"He was clearly an innovator. George was taking certain elements of R&B and rock and rockabilly and creating something unique"
Eric Clapton

became too much to bear. Internal pressures were further exacerbated by George's growing compositional prowess, contributing to an understandable frustration on his part. Any other band would doubtless be thrilled to feature his songs prominently on every album release, but this band contained not one, but two songwriting geniuses in the combined form of Lennon and McCartney. However, *All Things Must Pass*, Harrison's triple album released in late 1970, gave a clear message to the world that the baby of The Beatles had most certainly come of age.

As a guitar player, George's style was incredible varied and rich, with rock and roll, rockabilly, country, blues and jazz

influences clearly present. Indian music and culture featured heavily in Harrison's life and sound, as well as a unique take on slide guitar that was immensely melodic and almost completely avoided the common blues clichés that this approach can so often fall into. Equally at home on acoustic and electric guitar, not forgetting a passion for all things ukulele, George always played for the song, sculpting perfect guitar parts for each piece and adding greatly to the music, with some killer tones, supreme awareness of style and sublime musicality.

The four examples that follow each showcase a typical Harrison approach, from both his own music and that of The Beatles. We begin with an exploration of his acoustic playing, with shimmering arpeggios, stridently strummed chords and intelligent voiced leading and harmonic motion. Our second piece shines a light on his riff or hook creation, where the guitar part becomes the defining component of the composition. We continue this electric guitar focus in our third piece, concentrating on many of the more lead guitar orientated aspects of his playing. We round things up in piece number four with a comprehensive look at his slide guitar playing, naturally articulated as George would, in standard tuning.

TECHNIQUE FOCUS

Slide intonation and muting

For intonation, make sure that the point that the string leaves the underside of the slide lines up with the fretwire, or you'll end up woefully flat; using vibrato to cover your tracks will only get you so far. The best strategy is a combination of visual and audio cues, adjusting your location based upon what you can both see and hear. In terms of muting it's wise to think in terms of muting absolutely everything, except for the notes you require. Use your palm, thumb and any unused fingers to keep everything super quiet. George switched between fingers and pick when using the slide, but the consensus is that fingers are much safer from a muting perspective. Also, laying any available digits on the idle length of string between slide and nut, gets rid of potential ghost notes and eliminates the chance of any sympathetic vibrations in the process. Which finger you choose to wear the slide on makes a difference here too. I favour the third finger, whereas George generally chose to use his fourth, which possibly makes fretting-hand muting easier.



Get the Tone

There are entire books that catalogue the guitars and amps used on Beatles recordings, but any electric and steel-string acoustic will work for these examples. I used my 12-string electric for Ex 2 but this is optional. Try both humbuckers and single coils, explore all the pickup combinations that you have, and experiment with picking location and attack to extract the maximum number of tones from whatever gear you've got.

George Harrison
playing 'Lucy', the
red Les Paul gifted
by Eric Clapton



MARTIN SCORSESE (1), (2), (3), (4), (5), (6), (7), (8), (9), (10), (11), (12), (13), (14), (15), (16), (17), (18), (19), (20), (21), (22), (23), (24), (25), (26), (27), (28), (29), (30), (31), (32), (33), (34), (35), (36), (37), (38), (39), (40), (41), (42), (43), (44), (45), (46), (47), (48), (49), (50), (51), (52), (53), (54), (55), (56), (57), (58), (59), (60), (61), (62), (63), (64), (65), (66), (67), (68), (69), (70), (71), (72), (73), (74), (75), (76), (77), (78), (79), (80), (81), (82), (83), (84), (85), (86), (87), (88), (89), (90), (91), (92), (93), (94), (95), (96), (97), (98), (99), (100)



TRACK RECORD The Beatles' *1*, is a collection of 27 songs that all reached number one in either the UK or US. George's solo album, *All Things Must Pass* is superb, as is Martin Scorsese's documentary *Living In The Material World*. Also consider The Beatles: *Get Back*, Peter Jackson's edit from hours of footage taken during the *Let It Be* sessions, including the rooftop concert, and that wonderful rosewood Tele.

EXAMPLE 1 ACOUSTIC STRUMMING

The opening eight bars feature an arpeggio-based cross picking figure in D Minor, before we switch to the relative Major, F, in bar 9 and begin some full strumming. Each bar begins with a single bass note before launching into the

full chord on beat 2. From bars 25 onwards we're back in D Minor, exploring moving voices within each chord, so D Minor switches to Dm/maj7 (D falls to C# on the third string) and so on.

130

System 1: Melody line starts with a rest, then a series of eighth notes. Bass line includes a 'Let ring' instruction and a sequence of notes: 0 2 2 2 2 3, 0 1 2 2 2 2 0, 0 0 0 0 3, 0 0 0 0 3.

System 2: Melody line continues with eighth notes. Bass line includes a 'Let ring' instruction and a sequence of notes: 0 3 0 0 0 3, 0 1 0 0 0 3 0, 0 3 0 3 0, 3 0 3 3.

System 3: Melody line continues with eighth notes. Bass line includes a 'Strum freely' instruction and a sequence of notes: 1 1 1 1 1 1, 5 5 5 5 5 5, 6 6 6 6 6 6, 6 6 6 6 6 6.

System 4: Melody line continues with eighth notes. Bass line includes a 'Strum freely' instruction and a sequence of notes: 1 1 1 1 1 1, 5 5 5 5 5 5, 6 6 6 6 6 6, 6 6 6 6 6 6.

PLAY LIKE GEORGE HARRISON

EXAMPLE 1 ACOUSTIC STRUMMING CONTINUED...

Example 1 shows acoustic strumming patterns. The chords and strumming patterns are as follows:

- Chords:** F, Am, Gm, A7, Dm, Dm maj7, Dm7, Dm6, Cm, Cm7, Ab, Am, Dm.
- Strumming Patterns:** Indicated by numbers 1-5 and X on a six-line staff, representing fret positions and strumming direction.

EXAMPLE 2 ELECTRIC RIFFS

Our opening bars use sliding double-stops, root/5th to root/6th rocking and single-note lines. We see chiming arpeggios in bars 9-16 (where I used electric 12-string), and 'that' chord in bar 17, followed by the same shape transposed

up a tone, before switching back to rock and roll mode from bar 20. We round things off with an Indian inspired line using B Hindu Pentatonic (B-D#-E-F#-A), essentially B Minor Pentatonic with a Major 3rd (D#) in place of the Minor (D).

Example 2 shows electric riffs. The chords and patterns are as follows:

- Chords:** E7, G5, G6, A5, A6, A7, B7, E5, E6, G7, A7.
- Patterns:** Includes a 'PLAY' button and a 'BACKING' button.

EXAMPLE 2 ELECTRIC RIFFS CONTINUED...

Asus4 A A7sus4/G A7/G

(Optional 12-String Electric)
Let ring

D/F# Dadd9 A11

B11 E7 E9 E7

(6-String Electric)

E7#9 G7 G7#9 A7 A7#9

B5 B6 B5 B6 B5 B6 B5 B6 B7 D Eb E E9

BU BD

9 13 18 23 28

EXAMPLE 3 ELECTRIC LEAD

For the opening Chuck Berry style lines hit the notes hard. In bar 9 we switch to a gospel-blues feel that follows the changes, using a different Major Pentatonic for each chord (D, C and G). In bar 17 we add sliding 6ths, 3rds and small chord

fragments, before a descending open-string figure on the top four strings. In bar 24 we have the lower harmony of a twin guitar figure that connects to our final phrases that utilises a host of George's common techniques.

PLAY

E
B
G
D
A
E

1

BACKING

E
B
G
D
A
E

4

B: Gospel

$\text{♩} = 160$ Half time feel

E
B
G
D
A
E

9

E
B
G
D
A
E

13

C: Country

$\text{♩} = 160$ Swing

E
B
G
D
A
E

17

EXAMPLE 3 ELECTRIC LEAD CONTINUED...

♩ = 160 Straight
D7

Let ring -----

E
B
G
D
A
E

12 11 10 9 0 0 7 0 0 5 0 0 7 5 4 7 4 5 4 7 5 4

E: Conclusion

Cm

♩ = 160 Half time feel

BU RP BD BU RP BD BU

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

E
B
G
D
A
E

3 5 6 5 8 8 10 (11) (11) (10) 8 10 (10) (10) (8) 6 8 (10) 5

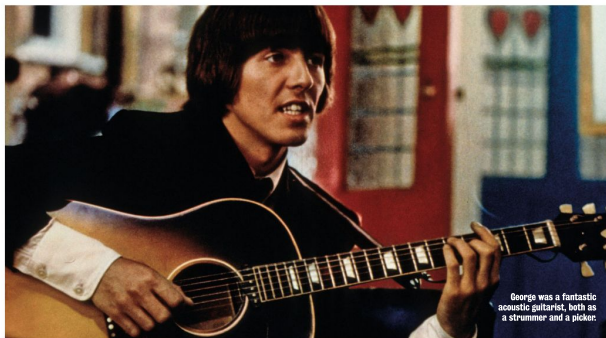
F **G** **A**

BU BD BU BD BU BD BU BD

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

E
B
G
D
A
E

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



George was a fantastic acoustic guitarist, both as a strummer and a picker.

PHOTOGRAPH BY JAMES HARRISON

EXAMPLE 4 SLIDE

Our slide guitar piece is arranged in eight-bar sections: initial melody, solo (16 bars), half-time gridge, outro-melody with high harmony. I double-tracked the initial melody and in the last eight bars repeated this with the higher harmony

part. From a melodic perspective were using A Major scale (A-B-C#-D-E-F#-G#) when relevant to do so, and predominantly arpeggio tones for all of the non-diatonic (not in key) chord moves. Watch your intonation and muting here.

A: Main Melody (Double-Track)

PLAY

$\text{♩} = 130$ Straight

With slide throughout

BACKING

1

B: Solo

9

13

17

EXAMPLE 4 SLIDE CONTINUED...

Chords: A, C#m, D, Dm

Staff 1: Melody line with notes and slurs.

Staff 2: Bass line with fret numbers and slides.

21

C: Bridge

Chords: A, B/A, C/A, D/A

♩ = 130 Half-time feel

Staff 1: Melody line with notes and slurs.

Staff 2: Bass line with fret numbers and slides.

25

Chords: A, B/A, C/A, D/A

Staff 1: Melody line with notes and slurs.

Staff 2: Bass line with fret numbers and slides.

29

D: Main Melody (High Harmony - Both Double-Tracker)

Chords: A, C#m, F#m, Bm, A

♩ = 130 Straight

Staff 1: Melody line with notes and slurs.

Staff 2: Bass line with fret numbers and slides.

33

Chords: C#m, F#m, Adim7, A

Staff 1: Melody line with notes and slurs.

Staff 2: Bass line with fret numbers and slides.

38

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NICK JOHNSTON

Video Masterclass

In this exclusive feature, we welcome back Canadian virtuoso Nick Johnston. Nick treats us to a plethora of flowing rock phrases, all of which are played over Jason Sidwell's specially written track, *A Joy Fulfilled*. **Jon Bishop** is your guide.

ABILITY RATING		Hard	
Info https://bit.ly/3tFqonJ	Will improve your... ✓ Use of semi-quaver and semi-quaver triplets	✓ Legato and tapping techniques	✓ Phrasing with the whammy bar
Key Various	Tempo 120bpm		

This month we welcome back Nick Johnston to play over an emotive track with plenty of instrumental rock and fusion vocabulary. As Nick explains, performing over *A Joy Fulfilled* was a creative challenge and the video captures a spontaneous approach without too much overthinking. The tempo is a cool 120bpm and several time signatures feature including 3/4, 4/4 and 7/4.

Nick breaks this track down to have four main tonal centres. The chorus uses A Mixolydian (A-B-C#-D-E-F#-G); the bridge uses A Major (A-B-C#-D-E-F#-G#) and this contains the same notes as the relative Minor scale F# Minor so you can view this whichever way is the most convenient.

For the interlude section C Major is the main scale (C-D-E-F-G-A-B) and this pivots into C Minor (C-D-E-F-G-A-B). To simplify this you can view the chorus and bridge

section as being parallel tonal centres - the only difference between A Mixolydian and A Major is one note; where A Mixolydian features a 7 interval (G), A Major features a Major 7th interval (G#). Similarly, to change C Major to C Minor requires a flattening of the 3rd, 6th and 7th degrees.

During the video Nick explains that he has started using the whammy bar a lot more. This provides a fluid, lazy type of effect to notes with scoops and doops. Nick likes to mix up the rhythmic subdivisions and the rhythmic feel; if you take a look at the

“Lately I’ve been using the whammy bar quite a bit more”
Nick Johnston

transcription you can see that pretty much all the rhythmic conventions are used at some point. In addition to this Nick plays ahead and behind the beat to add drama (this is a big part of his own music too).

Another key part of his sound is the use of a relatively low-gain amp setting. This allows the picking dynamics and changes of feel to really shine through.

For the faster lines Nick uses hybrid picking technique (pick and fingers) and this facilitates interval leaps, string skipping and chromatic passages. It is well worth watching the video to see which notes are picked with the plectrum and which are plucked with the fingers.

A really helpful part of the lesson is where Nick explains that he tries to internalise the harmonic changes so he can concentrate particularly on the timing. An important consideration with note placement is the use of space in the phrasing; Nick deliberately avoids burning through the whole solo.

Articulation wise, Nick uses a lot of hammer-ons and pull-offs. This is combined with string bending and whammy bar scoops. The overall effect is a slippery, fluid and vocal sounding delivery. Nick also digs in with the pick and the flesh of the picking-hand thumb and this releases a slight, pinch harmonic edge to the attack. These have been noted as ‘semi PH’.

The audio and chord chart for *A Joy Fulfilled* is included for you to practise over in addition to a full transcription of Nick’s performance from the video.

Hopefully there will be a new technique, lick or phrase in here somewhere for you to perfect. If you find one you like then memorise it and use it in future, especially if you aspire to faster phases and the semi-quaver or sextuplet feel is what you are after. Once you have mastered some of the concepts in Nick’s solo, why not try creating a solo of your own over Jason’s unique track? Check out the chord chart on page 31 to see the sequences and changes, as this is vital to providing a mental roadmap for you to navigate. Have fun! ■

NEXT MONTH With a new album and new delay pedal out, **Andy Timmons** returns to GT with an impressive solo over Jason’s specially written track, *Big Man Walking*. You won’t want to miss this!



Get the Tone

Nick used his baby blue, Schecter Nick Johnston Traditional guitar equipped with a whammy bar. He also dialled up a Vox amp-style overdrive. His guitar is equipped with a bridge humbucker and two single-coil pickups and here Nick favoured the bridge. So, go for a thick bridge pickup sound (tame the treble if it's a single-coil). Add smooth pedal distortion if desired, and some reverb or delay to taste.



Nick Johnston's signature Schecter guitars now feature two single-coils and a bridge humbucker

During the recording process of *A Joy Fulfilled*, Jason talked to Nick about the *Young Language* album and his music approaches

What areas of progress and development do you feel is evident on *Young Language*?

Every time I release an album, I aim to do something a little different. On this record, it was the addition of the live grand and felt pianos. I also started performing the keyboard parts and the other addition was my singing. I think the record also features some of my best playing.

How long did it take to write and record?

Strange Silent Places was written first and Bleeding Through was the last. I had enough music to do a fully instrumental release, but I really wanted to add vocals, so after I finished Bleeding Through, it felt like a complete record. The recording was pretty comfortable. I was in the studio for a week recording guitars and singing.

There is a strong sense of sophistication and maturity as regards space in the arrangements and harmonic scenarios. Can you elaborate?

I've always been interested in writing very simple melodies but supporting them with interesting chords and harmonies. I developed a taste for that back when I was a teenager. I remember listening to movie scores, classical music, video game sound tracks and finding all of that music was much different than what rock, metal and blues players were writing. I wanted to be able to do what those composers were doing. I'm still in my infancy but I'm developing my sound and my approach to writing like this. Pieces like Silver Moon Rising and Lockbox showcase that slow build of dynamics. Finding a new way to get into a chorus or a verse, or a new arrangement that will end up having the guitar solo in a weird spot.

Have you studied classical music?

One of my all time favourite melodies is from Beethoven's Sonata 'Pathétique 2'. The way that melody moves and is supported by the chords is devastating. It also makes me realise I have so much further to go with my ears and my heart. And that excites me. My favourite film composer of all time is Bernard Herrmann. He was a film composer, classical musician, progressive rock, jazz fusion and overall mad scientist with music. Anyone who's interested in harmony should listen to his work in films like Vertigo and Psycho. I also really loved what Rich Vreeland did with It Follows. A movie with

no exact time period, he uses synthy warbling strings, big bass and tons of unique percussion to show the unsettling nature of what's happening on screen.

And what of '60s/'70s US music—are you a fan of Joni Mitchell, Crosby Stills Nash, Seals And Crofts or Mamas And The Papas?

I do enjoy that music, yes! The production and the lyrical content are wonderful. I'm always trying to develop that side of my music mind as I have another band called Archival where we sometimes try to do something similar. In terms of '70s music, I was always more of a Steely Dan fan. There's a Canadian musician that I absolutely adore and admire named John Southworth. He released a record in 2014 called Niagara and it captures some of that singer songwriter magic. That record is in my top five.

The title track *Young Language* is exquisite.

I wrote that song with the piano as the driving force. The melody in the verse and the chorus came together quite quickly as I had been experimenting with those chord progressions for a few years. The bridge is my favourite part of that track. It's just one Minor chord with this bluesy chromatic line on top, doubled by a horn to create this big uneasy sounding melody. I also like how it's bookended by the same figure. The Lydian Augmented sound is just so pleasing when



it's in this context. Mixing that awkward, sometimes evil sound with blues is such a cool sound.

You like semitone chordal shifts where a note is shared between the chords.

It's the emotion behind that change. No matter how many times I use it, it still feels relevant and powerful. It's all about where and how you use it. I also love using a Major chord a semitone above a Minor chord such as Am-B. Lately I've been using the same Major chord to create movement by implying a different mode with it. For example, I have a new song where I'm coming out of a solo on a C chord using C Mixolydian, and then it moves to the chorus on the same C chord, but I treat it as Lydian. To make it musical and concise is tricky.

Sometimes your playing with a single-color tone evokes a blend of SRV and Malmsteen.

Absolutely! I'd say my biggest four guitar influences growing up were SRV, Yngwie, EVH and Jeff Beck; distinct players all playing from the heart in their unique styles. The first few Yngwie albums still make me smile. The ferociousness of that playing is still unequalled. I was always terrible at picking out what my favourite players were doing, so I'm kind of a weird stew of what I thought all of these guys were doing.

Part of your style is your laid back phrasing; the sense of dragging adds weight to notes...

I like when the band is tight and 'on the grid', but I always find it restrictive when I have to be locked in. It creates a very interesting energy when your melody is floating around everything. I think it comes from listening to gypsy jazz players and horn players. There's always something dragging a bit to create space and drama. I think I really started noticing it when I was recording Remarkably Human. There's so much space on that album and if I'd just played tight and on the grid, it wouldn't have worked.

How have you honed your technique?

A big part of it was just simple time spent with the instrument. I was very hard on myself and was very awkward with who I was so the guitar was there to help me through it. At 35 years old I'm still working on music every day. It saved me in a lot of ways. I would try to learn parts from my favourite players, but I was never able to do it. Perhaps that was due to the lack of resources available, or the fact that I'm left handed and my right hand was always so



stubborn. I attribute all of my playing ability and my understanding of music to simply playing a lot, and listening to a lot. I find myself going back to those older records with different ears and a fresh perspective. I've learned that my true love for music lies in creating it, rather than sometimes actually playing it. I've never really had a practice routine. It was all about trying to play. Just pick the instrument up and aim to play something natural. The idea of letting it flow out of you, being in the moment and using the tools you've developed. That was always the goal for me. I was obsessed with the idea of 'how long can I play something spontaneous before I make a mistake. The technical stuff came relatively easy as I was playing up to 10 hours some days. I remember listening to Yngwie play really fast and couldn't decipher how he was doing it. I figured out how to sweep pick after listening long enough. The legato and smoother lines came from being left handed and having a sloppy right-handed technique.

Any other important influences?

I started working with Ben Ragan, my bandmate in Archival, in 2019. Ben reignited a fire in me that I didn't realise had even gone out. I had gotten home from a tour and was finding myself very burned out and sick of what I was doing. I took my acoustic guitar over to Ben's and he gently nudged me into singing a chorus with him. After that, we started a band together. He's influenced me more than I could ever say. Pat Metheny was huge for me too. When I first got into Pat's music, I was 18. I immediately fell in love with his music. The harmony, the time and tempo changes. He has it all.

Is there a typical process when composing?

My approach these days revolves around the piano. When I'm home, I'm usually at the piano for five hours every day, and sometimes new things develop. It brings me an immeasurable amount of joy. After I get the shape of the song down on piano, I bring guitar, or synth or voice into the mix and develop that too. Usually the guitar is added last. It sort of puts the final touches on everything. I think it's unfair to say that it always happens that way but that's the case more often than not. I try not to think too much about that sort of thing as I want to be doing this for the rest of my life, and there may come a time where it's guitar dominated, or bass, or orchestra for that matter. Right now though, I'm using a piano to write everything. For the way my mind and ears work, it just seems to make the most sense. I love writing songs and not knowing where they're going to end up. I've got another instrumental record ready to go, along with the third Archival record, and a project with my wife.

If someone was new to your music what three pieces would you recommend listening to?

I'd say the essential three are Remarkably Human, Wide Eyes In The Dark and Young Language. You can hear my style developing with these songs. It's a representation of what I've been trying to put out over those last three records. You can hear me reaching to find the best keyboard and guitar blend, the big dramatic harmony, the guitar tones and the loose improvised playing. The main thing is the ethic of melody first. Expressing a melody well is everything and I think these songs do a good job of that. ■



TRACK RECORD To date Nick Johnston has released six studio albums. The 2014 album Atomic Mind features a solo from Guthrie Govan. Nick's latest album is last year's Young Language, which is full of sophisticated compositions and glorious playing. All six albums feature different aspects of Nick's guitar playing and are well worth checking out. Go to www.nickjohnstonmusic.com for more info.

TOP THREE LICKS

BARS 1-8: OPENING MELODIES

Nick demonstrates how to scoop into notes with the whammy bar. This effect is reminiscent of the way a saxophone player scoops into notes and it adds emotion and interest to the more simple melodies. Depress the bar prior to picking the

fretted note. When the note is picked release the bar and an upward glissando (scoop) is produced.

BAR 10: SEMI PINCHED HARMONICS

Nick digs in with the pick and flesh of the picking hand thumb to give a slight, 'picking harmonic'. The notes sound bluesy thanks to bending a quarter-tone sharp. We have notated these as 'semi PH'.

BAR 31-42: THE MONSTER LEGATO LICK

This lick is a whopping six bars long and uses a steady stream of semi-quaver sextuplets broken up by the odd faster flurry of 32nd notes. To memorise this will take a fair bit of time, but it'd be a fun goal. The best plan is to take it slowly and break it up into bite-size pieces; use a metronome and increase the tempo a little every day to check your progress.

CHORD CHART A JOY FILLED



CHORD CHART A JOY FILLED

♩ = 100 Drum Fill

CHORUS 1
Aadd9 D11/A Aadd9 D11/A

BRIDGE 1
F#m11 C#m11 F#m11 C#m11 Dmaj9add6 C#m11 Dmaj9add6 C#m11

INTERLUDE
Em7 Amadd9 Dm9add6 Amaj7>5

CHORUS 2
Aadd9 D11/A Aadd9 D11/A

BRIDGE 2
F#m11 C#m11 F#m11 C#m11 Dmaj9add6

CHORUS 3
Aadd9 D11/A

63, 67

GuitarTechniques

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FULL PIECE A JOY FULFILLED

CHORUS 1 [BARS 1-9] For the opening section Nick keeps the phrasing sparse, using the whammy bar to scoop into the notes. Depress the bar prior to picking the fretted note, then release it and an upward glissando (scoop) is produced.

BRIDGE 1 [BARS 10-19] This section is in 7/4 time and may take a little getting used to. The scale of choice is the A Major scale, (or F# Minor as it has the same notes). Nick adds chromatic notes to link up the scale tones and add colour.

CHORUS 1

Aadd9 **D11/A w/bar** **Aadd9 w/bar**

BRIDGE 1

F#m11 **C#m11** **Dmaj9add6** **C#m11**

F#m11 **C#m11** **Dmaj9add6** **C#m11**

F#m11 **C#m11** **F#m11** **C#m11**

Dmaj9add6 **C#m11** **F#m11** **C#m11**

Semi PH **BU** **Semi PH** **Semi PH** **Semi PH** **w/bar** **scoop** **w/bar** **scoop**

PLAY **BACKING** **ANALYSIS**

1 **5** **9** **11** **13**

INTERLUDE [BARS 20-34] Nick keeps the phrasing sparse and there are plenty of scoops from the whammy bar. The use of string skipping provides big ear grabbing leaps. Nick uses hybrid picking for this, and plucks the notes on the

first string with the second finger of the picking hand while maintaining a grip on the pick. This is a great picking technique for speedy string crossing, or picking double-stops together, as country players do.

First system of the Interlude (Bars 20-34). The guitar part features a melodic line in the treble clef and a bass line in the bass clef. The treble clef has a key signature of one sharp (F#) and a time signature of 3/4. The bass clef has a key signature of one sharp (F#) and a time signature of 3/4. The treble clef has a key signature of one sharp (F#) and a time signature of 3/4. The bass clef has a key signature of one sharp (F#) and a time signature of 3/4. The treble clef has a key signature of one sharp (F#) and a time signature of 3/4. The bass clef has a key signature of one sharp (F#) and a time signature of 3/4.

Chords: F#m11, C#m11, Dmaj9add6, C#m11.

Techniques: scoops, string skipping, hybrid picking.

Second system of the Interlude (Bars 20-34). The guitar part features a melodic line in the treble clef and a bass line in the bass clef. The treble clef has a key signature of one sharp (F#) and a time signature of 3/4. The bass clef has a key signature of one sharp (F#) and a time signature of 3/4. The treble clef has a key signature of one sharp (F#) and a time signature of 3/4. The bass clef has a key signature of one sharp (F#) and a time signature of 3/4. The treble clef has a key signature of one sharp (F#) and a time signature of 3/4. The bass clef has a key signature of one sharp (F#) and a time signature of 3/4.

Chords: Dmaj9add6, Dm9add6.

Techniques: scoops, whammy bar, string skipping, hybrid picking.

Third system of the Interlude (Bars 20-34). The guitar part features a melodic line in the treble clef and a bass line in the bass clef. The treble clef has a key signature of one sharp (F#) and a time signature of 3/4. The bass clef has a key signature of one sharp (F#) and a time signature of 3/4. The treble clef has a key signature of one sharp (F#) and a time signature of 3/4. The bass clef has a key signature of one sharp (F#) and a time signature of 3/4. The treble clef has a key signature of one sharp (F#) and a time signature of 3/4. The bass clef has a key signature of one sharp (F#) and a time signature of 3/4.

Chords: Em7, Amadd9, Dm9add6, Amaj7b5.

Techniques: scoops, string skipping, hybrid picking.

Fourth system of the Interlude (Bars 20-34). The guitar part features a melodic line in the treble clef and a bass line in the bass clef. The treble clef has a key signature of one sharp (F#) and a time signature of 3/4. The bass clef has a key signature of one sharp (F#) and a time signature of 3/4. The treble clef has a key signature of one sharp (F#) and a time signature of 3/4. The bass clef has a key signature of one sharp (F#) and a time signature of 3/4. The treble clef has a key signature of one sharp (F#) and a time signature of 3/4. The bass clef has a key signature of one sharp (F#) and a time signature of 3/4.

Chords: Em7, Amadd9, Dm9add6, Amaj7b5.

Techniques: scoops, whammy bar, string skipping, hybrid picking.

Fifth system of the Interlude (Bars 20-34). The guitar part features a melodic line in the treble clef and a bass line in the bass clef. The treble clef has a key signature of one sharp (F#) and a time signature of 3/4. The bass clef has a key signature of one sharp (F#) and a time signature of 3/4. The treble clef has a key signature of one sharp (F#) and a time signature of 3/4. The bass clef has a key signature of one sharp (F#) and a time signature of 3/4. The treble clef has a key signature of one sharp (F#) and a time signature of 3/4. The bass clef has a key signature of one sharp (F#) and a time signature of 3/4.

Chords: Em7, Amadd9, Dm9add6, Amaj7b5.

Techniques: scoops, whammy bar, string skipping, hybrid picking.

FULL PIECE A JOY FULFILLED

CHORUS 2 [BARS 35-42] Here the solo starts to ramp up in terms of speed and complexity. Again, the whammy bar and string skipping ideas are to the fore.

BRIDGE 2 (BARS 43-60) This penultimate section features some eyebrow

raising runs, which Nick performs with great fluidity. The semiquaver sextuplet rhythms sound impressive (bar 51-56); these flurries are based around three-notes-per-string fingerings, and once you have these shapes it's a lot easier.

CHORUS 2

Aadd9

D11/A

Aadd9

D11/A

Aadd9

Let ring - - -

D11/A

Aadd9

BRIDGE 2

F#m11

C#m11

F#m11

12

16

15

14

12

14

17

Nick delivers a stunning solo over Jason's track - A Joy Fulfilled indeed!



"I love writing songs and not knowing where they're going to end up. I've got another instrumental record ready to go, along with the third Archival record, and also a project with my wife"
Nick Johnston

FULL PIECE A JOY FILLED

C#m11 **Dmaj9add6** **C#m11** **SAUKUJI**

Dmaj9add6 **C#m11** **F#m11**

C#m11 **F#m11**

C#m11

Dmaj9add6 **C#m11**

CHORUS 3 [BARS 61-END] This section starts with an idea that uses the first string to ring and clash with other notes. The string bending in bar 62 is more

like a slow and wide finger vibrato. The solo ends with an interesting sounding double-stop, nicely augmented with whammy-bar vibrato.

Dma9add6 **Dm9add6**

57

CHORUS 3
Aadd9 **D11/A** **Aadd9**

61

D11/A **Aadd9** **D11/A**

64

Aadd9 **D11/A**

67

Aadd9 **w/bar**

69



KRIS BARRAS

Four Lead Licks



In this special one-off video feature **Andy Saphir** transcribes four licks from Devon's explosive blues-rock powerhouse and live performer extraordinaire, **Kris Barras**.

Hailing from Devon in the southwest of England, Kris Barras is not only a great guitar player, but a fantastic singer too. His mix of rock, country and blues dishes out an impressive menu of high-gain riffs, killer solos and powerful vocals, which, when blended together with his self-penned catchy songs, delivers a contemporary, high energy, southern rock flavoured sound that's seen he and his band enjoy ever increasing success.

Barras, a man of many talents, started playing guitar at only five years of age, and

while being influenced by artists like Gary Moore, BB King, Thunder and Deep Purple, was also a student of martial arts, becoming a pro MMA (mixed martial arts) fighter, before returning to pursue a music career.

As well as fronting his own band, he has also been the frontman for The Supersonic Blues Machine since 2018.

Kris's playing style is an exciting mix of blues, rock and country, producing ripping solos with a solidly suitable Pentatonic vocabulary, which also ventures beyond, and encompasses slide guitar too. But there's

always a great blend of melody and technical intricacy that keeps things exciting, yet always musical and tasteful.

In this feature, we're going to be looking at how Kris approaches playing four lead licks over a four-bar, riff-based backing track. The track is basically a heavy rock riff based on an E Minor Pentatonic scale (E-G-A-B-D), with a little bit of E Minor Blues scale (E-G-A-B_b-B-D) thrown in. Although harmonically sticking to E₅/Em for the duration of the four bars, there is a little 'turnaround', consisting of a G₅ and A₅ chord on beats 3 and 4 of the fourth bar.

Kris grades the four licks in difficulty, starting with an 'easier' first lick, to a far more complex fourth lick, mixing some classic blues-rock E Minor Pentatonic and Blues scale phrases with some E Dorian (E-F#-G-A-B-C#-D) approaches. He also incorporates a great 6th interval idea, and some rapid-fire, alternate-picked three-notes-per-string lines too, giving a more modern rock influenced flavour.

Enjoy learning Kris's fantastic licks, and check out The Kris Barras Band, whose latest album, *Death Valley Paradise*, is out now on Mascot Records. **1**

ABILITY RATING	Moderate/Advanced
Info https://bit.ly/3tFqonJ	
Key Em Tempo 100bpm	Will improve your... ♥ Pentatonic vocabulary ✓ Three-notes-per-string vocabulary ✓ Fretting and picking-hand speed



Devon's Kris Barras playing a Cornish-built Seth Baccus guitar

GAIN

BASS

MIDDLE

TREBLE

REVERB

1

2

3

4

5

Get the Tone

For these licks, Kris plays a Seth Baccus guitar, and uses a fair amount of gain. To get close to his classic blues-rock tone, a humbucker equipped guitar into an overdriven amp with possibly an additional overdrive or distortion pedal should get you in the ball park. If using single-coils, up the gain slightly, decrease the treble on amp or guitar, and get blazing! A little reverb or delay will add some ambience.



TRACK RECORD With lots of great tracks to choose from, from the Kris Barras Band's repertoire, try the track *What You Get*, from the 2019 album *Light It Up*, for a satisfying combination of overdriven guitars, head-nodding, foot-tapping riffs, a great solo, and superb vocals. Kris and his band are best savoured live, though, so check out www.krisbarrasband.com to find out when he's playing near you.

LICK 1 E MINOR PENTATONIC LICK

This first lick is a straightforward blues-rock offering, focusing on three separate positions of the E Minor Pentatonic scale (E-G-A-B-D). Ensure accurate pitch when bending, especially the Minor 3rd bend from the 19th fret first-string (B note) to the 22nd-fret (D note) at the end of bar 2.

EXAMPLE 1

LICK 2 BLUES SCALE LICK WITH ADD 9

Adding the Major 2nd (F#) to the E Minor Blues scale (E-G-A-B-B-D) gives a more 'Minor scale' tonality to this 1/16th-note based lick. Watch your timing, especially at the start, where the first note comes in on beat 2&. Note the countryish 6ths in bar 3, and check out the video, where Kris deftly switches from neck to bridge pickup.

EXAMPLE 2

LICK 3 SPEEDY E DORIAN LICK

In this lick, Kris ramps up the difficulty level. Starting with a melodic phrase, again adding the Major 2nd to the E Minor Pentatonic based line, he embarks on a two-bar-long rapid fire, three-notes-per-string E Dorian (E-F#-G-A-B-C#-D) based line.

EXAMPLE 3

LICK 4 KITCHEN SINK LICK!

In this last lick - we told you they got harder! - Kris pulls out all the stops, unleashing a barrage of 1/16th-notes, as well as 1/16th-note sextuplets and septuplets (six and seven-note phrases). Practise these slowly and methodically, and watch Kris's fingers carefully on the video.

EXAMPLE 4

The musical notation for Example 4 is presented in two systems. The first system shows a guitar staff with a treble clef and a key signature of one sharp (F#). The tempo is marked as 100. The guitar staff includes a neck pickup section with a wavy line indicating a bend, followed by a series of 1/16th-note sextuplets and septuplets. The bass staff shows corresponding fret numbers: 15 (17), 14 (15), 15, (15) (14), 12, 14, 12, 14, 12, 14, 12, 14. The second system continues the guitar staff with a neck pickup section, followed by a series of 1/16th-note sextuplets and septuplets. The bass staff shows corresponding fret numbers: 12, 15, 14, 12, 14, 12, 12, 15, 12, 12, 14, 12, 11, 14, 12, 16, 14, 12, 14, 12, 10, 14, 12, 10, 12, 14, 12, 10, 12.



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THE CROSSROADS

Eric Gales Pentatonic Sequences



For this month's Crossroads, **John Wheatcroft** explores the style of Eric Gales and discovers how melodic sequencing can enhance your phrasing and expand your soloing vocabulary.

ABILITY RATING

Info <https://bit.ly/3tFqonJ>
Key Dm Tempo 120bpm

Advanced

Will improve your...
☒ Ability to create long fluid lines
☒ Stamina
☒ Accuracy and articulation

Eric Gales is one of the most exciting blues-rock guitarists from today's burgeoning scene. Just like his contemporaries such as Joe Bonamassa and Josh Smith, who both incidentally produced his most recent album, Eric's playing is both bang up to date and equally steeped in history, with a sound that is vibrant, energetic and full of life.

Eric was raised in a musical family, starting at the age of four and with both of his elder brothers to teach him. By 15, Eric was signed to Electra records and from that

point to this he has released a steady stream of critically acclaimed albums, toured relentlessly, both as a bandleader and also as a member of the Jimi Hendrix tribute, Experience Hendrix, building up a loyal following of fans from all around the world.

Gales' playing is based on blues foundations, but there are definitely heavy traces of rock, funk, jazz, and country to be found bubbling away not too far from the surface. His tone is generally on the fiery side and he has considerable technical prowess, with speedy runs and lines in abundance,

namesake, the Texan legend, Eric Johnson and while that influence is clearly present, Gales interjects enough of his own personality here that you're in no danger of not knowing who you're listening to.

The purpose of this lesson is to explore the potential of some of these sequences, including a device that Eric calls a 'stutter step' pattern. We'll also be looking at a selection of ideas from the worlds of blues and jazz respectively, establishing some methodical exercises that you can woodshed to develop technical accuracy, speed and stamina, and we'll round things off with a cohesive study full of ideas inspired directly from Eric's playing.

Don't be put off if at first these ideas sound too fast or look too involved. Building technical facility doesn't happen overnight, so patience and persistence are your friends here. And while it would be great to tackle this lesson in one sitting - and if you have the facility to do so then this would be a super effective maintenance study - if these licks and lines feel a little out of reach at the moment, then just take one idea per session, slow it down and come back to it over an extended period of time. Use a metronome to gauge how you're coming along, raising the tempo fractionally each day until you can nail the licks at full speed. **■**

TECHNIQUE FOCUS

Upside down and back to front

If you've not already spotted it, take another close look at Eric's guitar and see if you can see anything unusual. That's right, like Hendrix he plays left handed, but unlike Jimi, who restrung the guitar so that the strings align in the conventional way with the sixth string on top and first closest to the floor,

Gales leaves his guitar as it would be for a conventional right-handed player and subsequently his strings are upside down. This is a time honoured tradition, particularly for blues guitar players, with legendary artists such as Albert King and Otis Rush choosing this route and also contemporary players such as Doyle Bramall and interestingly, all three Gales brothers, Eric, Eugene and Manuel (Little Jimmy King). Rumour has it that Stevie Ray Vaughan kept a left-handed guitar at home strung upside down, just to figure out how players like Albert and Otis got their unique sounds.

So why not follow Stevie's lead and, purely for curiosity's sake, the next time you get chance to try a guitar set up in this opposite direction give it a try and see if you can figure out how to play any of your usual licks and runs or, even better, try to find new and unusual ideas. You can always transpose these back into regular fingerings when you switch back. And remember that inspiration can come from all and any direction.

"One way or another, I'm going up and going back down some kind of way, could be either way"

Eric Gales

but he can also be lyrical and beautifully sensitive, with a gorgeous clean tone and a harmonic awareness that nods back to his early roots playing gospel music in church.

In keeping with the blues-rock idiom, much of Eric's lead guitar vocabulary is based around expert use of Pentatonic scales, with equal fluency over both Major and Minor forms. One device he likes to use is to sequence scales, creating patterns of three, four or five notes for instance and moving these ideas through the scale from different starting points and directions. While of course this is nothing new, Gales breathes life into this approach by mixing things up freely and in unexpected ways, balancing articulate and energetic bursts of notes with expressive bends, aggressive vibrato and masterful tonal control. Eric attributes some of this vocabulary to his

Get the Tone

Eric's rig is simple but effective, pairing a classic S-style guitar with a clean toned amplifier, stacking both fuzz and drive pedals to achieve his incendiary lead tone. Explore all pickup combinations on whichever guitar you have to hand and control the level of gain required with your volume control on the guitar itself, allowing you access to a wide range of dynamically varied sounds in keeping with the music you're playing.

The mighty Eric Gales and his Magneto 'Raw Dog' guitar



TRACK RECORD Eric's playing is absolutely burning on his most recent release, *Crown* (Provogue 2022). Produced by Joe Bonamassa and Josh Smith, this album is full of staggering playing and comes highly recommended by everyone at GT. Other highlights from his extensive recorded portfolio include *Story Of My Life* (Phantom 2008) and *The Bookends* (Provogue 2019).

EXERCISE 1 BLUES SEQUENTIAL LINES

Our first phrases come from the world of blues and rock, with ideas from Eric Gales others. The note content is predominantly D Minor Pentatonic (D-F-G-A-C)

and/or D Blues scale (D-F-G-A_♭-A-C). Remember that you can always reverse any ascending sequence to create a descending pattern, and vice versa.

1a) Eric Gales

♩ = 120

Dm7

BU

1

1b) Joe Bonamassa

Dm7

BU

5

1c) Eric Johnson

Dm7

9

1d) Robben Ford

Dm7

13

1e) Jimmy Page

Dm7

BU

16

EXERCISE 2 JAZZ SEQUENTIAL LINES

Here are some jazz sequential ideas. While there are simple sequences here, such as the three-note patterns in 2c) George Benson and 2e) Al Di Meola, there are some motivic sequential developments happening here also, such the melodic

pattern in our Jonathan Kreisberg example, 2a. The concept here is to establish an initial cell, here it's the first five notes, and then move this pattern either up or down by one scale degree, again here it's D Dorian (D-E-F-G-A-B-C).

2a) Jonathan Kreisberg



2b) Larry Carlton

[illegible]

2c) George Benson (Cookbook-era)

[illegible]

2d) Joe Diorio

The second system of the musical score for 'The Sound of Silence' by Simon & Garfunkel. It features a treble clef and a key signature of one flat (Bb). The tempo is marked 'Andante'. The first staff shows a melodic line starting with a whole note G4, followed by a series of eighth and sixteenth notes. The second staff shows a bass line starting with a whole note G2, followed by a series of eighth and sixteenth notes. The system concludes with a double bar line.

2e) Al Di Meola

EXERCISE 3 NUMERIC SEQUENCES (DESCENDING)

These exercises are based around groups of threes, fours and fives. The rhythmic rate is four notes per beat, so with three and five-note patterns we get rhythmic

displacement. We're in D Minor Pentatonic (R, 3-4-5, 7) but don't overlook other keys, flipping each pattern upside down, and generally mixing things up.

1 $\text{♩} = 120$ Dm7

10 13-10 13-10 12-10 12-10 12-10 12-10 12

3b) 4s Dm7

10 13-10 12-10 12-10 12-10 12-10 12-10 12-10 12-10 12

3c) 5s Dm7

10 13-10 12-10 12-10 12-10 12-10 12-10 12-10 12-10 12

EXERCISE 4 ERIC GALES 'STUTTER STEPS' (ASCENDING)

We're essentially selecting the same scale and creating runs that cross the strings, in this instance in two, three and four-string groups, doubling back so that each pattern starts on a new string to create a longer bouncing and fluid

line of notes. Eric would mix all of these things up freely but working on specific ideas with discipline and focus is a great way to establish solid technique, stamina and articulation.

$\text{♩} = 120$ Dm7

10-12 10-12 10-12 10-12 10-12 10-12 10-12 10-12

4c) 4s Dm7

10-12 10-12 10-12 10-12 10-12 10-12 10-12 10-12

THE CROSSROADS

EXERCISE 5 COMPLETE SOLO

We end with a 12-bar blues in D Minor. We're sticking to D Minor Pentatonic/Blues scale and each phrase could be an entire workout by itself. Some of the

phrases are quite quick, so allow for speed, accuracy and stamina to build over time. Small sessions might be better than going for the whole thing in one go.

 BACKING

♩ = 120

Dm7

BU

13-15 13-10 13 13-10 13-12 10 13-12-10 12-10 10-10 12 11-10-8

[illegible]

G7 **Dm7**

The musical notation shows two measures. The first measure contains three eighth notes (B4, D5, F#5) followed by sixteenth-note pairs (G5/B5, A5/C6, B5/D6), all beamed together. The second measure contains two eighth notes (F#5, E5) followed by sixteenth-note pairs (D5/F#5, C6/E6, B5/D6), all beamed together. The third measure contains a dotted quarter note (B4), an eighth note (D5), and a triplet of eighth notes (F#5, E5, D5).

BU BU BU BU BU BU BU BD

15(17)-15-13 15(17)-15-13 15(17)-15-13 15-13 15(17)-15-13 15(17)-15-13 15-13 17-(20)-17-16-15 18(22)(18)15 17-14



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TRADITIONAL CATALAN

Farewell Lad



While Declan takes a short break **Bridget Mermikides** returns to arrange, transcribe and perform this delightful Catalan folk song for solo classical guitar.

ABILITY RATING

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

Key E Minor Tempo 80bpm

Moderate



Will improve your... ✓ Melodic interpretation

✓ Legato techniques

✓ Balance of chords and melody

This month it's my pleasure to share with you the very beautiful Catalan folk song *Adéu Donzellet* – also known by its English title *Farewell Lad*. This piece has emerged as a popular work for choir, or a solo vocalist accompanied by piano (sung in either Catalan or an English adaptation of the lyrics), but little seems to be known about the exact origins of this piece other than its connection to Catalonia – an autonomous community of Spain with ancient origins and its own musical culture, and Romance language. The lyrics of the folk

song are (presumably) from the perspective of the mother or lover of a young man heading to war. She sings her farewell, hoping for his safe return with an anguish that sadly resonates to this day.

In order to maintain the melody with the accompaniment I have arranged this piece in the guitar-friendly key of E Minor. The gorgeous melody itself is largely diatonic to E Minor but with the occasional G# note (bars 11 and 37) adding colour to the IV chord (Am). I have harmonised the melody with chords from the key, as well as

functional Dominant chords (7, B7,9 and B7#5), and chromatically descending lament basslines (E down to B in bars 6-10) which fits the sadness of the subject matter aptly.

The main components of this piece are a melody with chords, and also broken chord accompaniment. When the melody begins at bar 6 we have the option of playing the accompaniment chords either 'together' (all notes picked simultaneously) or 'spread', where the chord is rolled from the bass upwards. Neither way is correct or incorrect but is open to interpretation by the player. 'Spread' or 'rolled' chords feel richer and fuller, and therefore can be used when more emphasis is desired. When picked 'together' a chord has a simplistic sound and a cleaner attack. I play the chords 'together' for the Em(add9) in bars 4 and 5 and choose spread chords at bar 6 when the melody comes in. The descending bass line from bar 6 should be a clearly audible feature. I have added some vocal-like legato ornaments to the melody (bars 29, 41 and 57), which require precise fretting-hand accuracy with a clean hammer-on and pull-off to achieve their intended melodic expression.

Good luck and I hope you enjoy playing this expressive and timeless work. 🎸

NEXT MONTH Declan returns to bring you a Romanian folk dance from **Béla Bartók**

TECHNIQUE FOCUS

Fretting-hand legato

Fretting-hand hammer-ons and pull-offs are a big part of classical guitar technique and simple exercises can help build them, if you regularly incorporate them into your practice. Try these various combinations of hammer-ons: 1-4, 3-4, 2-4, 3-4. Start in 7th position and play on the top three strings. Move fret by fret down to 4th position and back up again. Do the same positions but with pull-offs: 4-3, 4-2, 4-3, 4-1. Practice slowly and with absolute precision.



Bridget returns to present this lovely Catalan folk tune

TRACK RECORD As far as I know this is the first arrangement of this piece for classical guitar, but I recommend listening to the vocal/piano performance of Adéu Donzellet by the Spanish soprano Carmen Bustamante on *Cançons Populars Catalanes* (2008 Picap), as it's always a great idea to see how other performers tackle a piece; where and how they apply expression, and what you can take from it.

PLAYING TIPS

We begin with a five-bar introduction ending with repeated Emadd9 and Em chords. This sets up the scene in for the melody to begin at bar 6. Aim to achieve a good balance between the accompaniment chords and the upper melody, making sure the melody has a consistent tone and volume. Notice the descending bass line that occurs on beat 2 of each bar from 6 to 11 and

maintain a consistent tone and volume so this is clearly audible. It is a beautiful and poignant feature! Full barre chords will be needed in bars 12 and 13.

At bar 19 we have a repeat of the verse but this time with a different, more arpeggiated accompaniment and the descending bass line occurs on beat 1 of each bar. Explore altering the tone for contrast and expression.



$\text{♩} = 80 \text{ approx}$

Em D7/E Am Emadd9 Em

Emadd9 Em Em/D# Em Em/D

Em Em/C# Em Cmaj7/E Em Amadd9 Am B7

C#dim7 B7#5 B7 Em Emadd9 Em Em Emadd9 D7/A B7

Em Emadd9 Em Em Emadd9 Em Em/D#

1 5 9 13 17

PLAYING TIPS

The next verse starting at bar 32 veers away from the previous descending bass line and instead has a darker sounding Cm6-B7-Em harmony. A five-string barre for the Cm6 chord will be needed. Keep the fourth finger pressed on the D4 to allow the B7 chord to sound effectively at the end of the bar. Follow the fretting-hand fingering carefully at bars 34-36. We have ascending

6th and then 3rds all the way up to the harmonics at bar 36 (use your fourth finger lightly placed at the 12th fret). There is a slightly tricky moment at bar 41 (next page), with the fretting-hand triplet and a big stretch needed on the last quaver beat to reach the open E note on the first string. Play it together with the F# on the second string.

The score consists of several systems of musical notation and fretboard diagrams. The fretboard diagrams are organized by string (E, B, G, D, A, E) and fret number. The chords and notes indicated are:

- System 1 (Bars 21-24):** Em/D, Em/C#, Cmaj7, Amadd9, Am.
- System 2 (Bars 25-28):** B7, Cdim7, B7#5 B7, Em, Emadd9, Em, Em, Emadd9.
- System 3 (Bars 29-31):** D7/A, Em, Emadd9, Em, Emadd9, Em.
- System 4 (Bars 32-35):** Cm6 B7, Em, Cm6 B7, Em.
- System 5 (Bars 36-39):** Amadd9, Am, B7, C, B7alt B7.

The fretboard diagrams include specific fingerings and techniques such as triplets, bends, and natural harmonics (NH) at the 12th fret.

FAREWELL LAD { TRADITIONAL CATALAN

PLAYING TIPS

From bar 42 onwards comes the final section. We have moved away from the main melody and there is inner counter melody material going on. Aim to 'bring out' these inner voices and create clear audible lines. The piece starts to wind down from bar 50 onwards and we have reflective 'pauses' on various

chords. Careful fretting-hand precision will be needed at bar 57 for the slightly tricky chords (especially the B7₉/13/D#), until we end on simple 12th-fret natural harmonics. I hope you enjoy learning and playing this piece - I certainly had fun transcribing and performing it for you. Until next time...

Em Asus4 Am 3 B7/F# B7 Em Cmaj7

The first system of the musical score for 'The Sound of Silence' is shown. It features a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff. Above the staff, the chords Em/C#1, Em/B, B7, Em, A sus 2/4, and Am are indicated. Below the staff, the fret numbers for the guitar are written: 0, 0, 0, 4, 2, 4 for the first measure; 0, 0, 2, 4, 2, 1 for the second; 0, 0, 2, 2, 4, 0 for the third; 0, 0, 3, 4, 2, 0 for the fourth; 3, 4, 2, 0, 1, 1 for the fifth; and 1, 3, 1, 3, 1, 0 for the sixth. The system is labeled 'm. 1' at the bottom left.

Am/B B7b9/D# Em/B Em B7/D# Em Em/B

1 2 0 1 2 0 0 0 0 2 0 0 0 0 0 0 0 0 0 0

2 1 2 4 2 1 2 2 0 2 0 0 0 0

48

Asus²₄ B7⁹/F Em/G B7sus4 Em

E 3 1 3 1 0 1 2 0 1 0 2 3 2 0 2 3 5 7
 C 2 2 4 2 1 2 0 0 0 0 0 5 0 5 8
 G 0 0 0 4 4 0 2 4 2 2 2 2 0 4 9
 A 0 0 0 4 4 0 2 4 2 2 2 2 0 4 9
 E 0 0 0 4 4 0 2 4 2 2 2 2 0 4 9

30-MINUTE LICKBAG



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Jamie Hunt of BIMM Bristol brings you a stylistically varied selection of licks to learn at easy, intermediate and advanced levels.

EXAMPLE 1 JOE STRUMMER

This progression uses diatonic chords from the key of E Minor and features chord stabs at the start of each bar. To achieve this staccato effect, you'll need to accent each strum, relaxing the fretting fingers after each chord has sounded. This will

bring the notes to an immediate silence. To get a punchy sound, use your bridge pickup, and set your amp to a clean channel with just enough gain to achieve a slightly gritty quality. Then, add reverb.

♩ = 120

E m C E m G D

EXAMPLE 2 LEO NOCENELLI

Here we have a melodic motif that moves between D7 in bars 1-2 and G7 in bars 3-4. This exercise focuses on groove, so make sure your notes only last for their intended duration. This creates space for the keyboard part to weave in and

out of the guitar lines. The slides and pull-offs bring additional character to the sequence. For the tone, use your middle pickup position for a warm yet defined sound. Then, set your amp to clean and add reverb.

♩ = 80

D7 G7

EXAMPLE 3 RICK NIELSEN

Open strings are a great device to add weight to your single-note riffs. In this exercise the open fourth, fifth and six-string bass notes are used to thicken up a moving, melodic theme while implying the sound of D Major, A Major and

E7 chords. The descending lines in bars 3 and 4 use a Major 6th interval. This is another great device to thicken single-note phrases. Use bridge pickup, set your amp to the drive channel a use medium level of gain.

♩ = 95

D5 A5 E5

JOE BONAMASSA

Brought to you by...



This month **David Gerrish** takes over from Phil Short while he's away, and delves deep into the style of modern blues titan, Joe Bonamassa.

Joe Bonamassa playing a glorious looking Gibson ES-355 guitar



ABILITY RATING

★★★★★ Moderate

Info

Key: Various

Tempo: Various

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

Will improve your

✓ Vibrato

✓ String bending intonation

✓ Blues phrasing

Joe Bonamassa is a guitarist that needs little introduction. A genuine guitar hero, Joe has secured his name in the succession of great artists that belong to the blues lineage. Picking up the guitar at the age of 4, it didn't take long for him to begin attracting attention. He was taken under the wing of legendary tele-master, Danny Gatton, and by the time he was 12 he was

opening shows for BB King. His first studio album, *A New Day Yesterday*, was released in 2000 and since then the New York native has released 15 studio albums and 18 live releases. Joe's strong work ethic is undeniable, and along with his prolific production of albums he can also accurately claim to be on the road almost constantly, playing over 250 shows per year.

Bonamassa, somewhat surprisingly, credits his main inspiration for his love of the blues not so much to the traditional American artists that pioneered the genre (although he is clearly a fan of the likes of BB King and Muddy Waters), but to the guitarists synonymous with the British blues boom of the 1960s. His main influences were

Eric Clapton, Jeff Beck, Peter Green and Rory Gallagher, and although purists would perhaps put these artists in the blues-rock camp, it's the energy and excitement of these artists that tempted a young Bonamassa to pick up the electric guitar. He is an artist that wears these influences proudly on his sleeve and is not averse to taking a nod to the past, often collaborating with musical legends on his albums, which are frequently a mix of originals and covers.

As well as his status as the pre-eminent blues rock guitarist of the day, Bonamassa is known for his huge collection of vintage instruments. He is said to have around 400 guitars from the '50s and '60s and a similar number of amps from the same period. As you can imagine with a collection such as this, his tone is as important to him as his chops, and he carries the torch not just for a genre of music, but for a tradition of being uncompromising in the search for a heavenly, soaring, ever sustaining guitar tone, no matter the decibel level. In a world that sees an ever increasing use of digital technology, Joe is an ambassador for the wall of cranked up valve amps.

Bonamassa manages to combine the speed and precision of a modern rock player with the vocabulary and soul of an old bluesman. Joe often employs chord tones to sketch out the changes, and makes use of the epic sustain that his live rig affords him, holding long singing notes, punctuated with bursts of speedy Pentatonic runs in the vein of a more modern influence, Eric Johnson. He has a strong command of rhythmic groupings, often changing subdivisions within a line to create an exciting feeling and a sense of acceleration that will keep you on the edge of your seat. **1**

NEXT MONTH Next month David takes a look at ZZ Top's Texan powerhouse, **Billy Gibbons**

Get the Tone

Joe is most associated with Gibson guitars, particularly a 'burst Les Paul, but is equally at home on a Strat or Tele. Aim for an overdriven sound with plenty of mid-ange, with an even balance between the bass and treble strings, and don't be afraid to roll the guitar's tone knob back a touch to to remove any harsh top end. Reverb will add a nice live touch.



TRACK RECORD There is plenty to choose from when it comes to Bonamassa's solo offerings. His studio albums have managed to earn him some mainstream chart success with 2014's *Different Shades of Blue* reaching number 8: quite the accolade for a blues artist! As for a live albums we'd recommend *British Blues Explosion* to hear Joe take the songs of his favourite players to new heights.

E
BACKING

♩ = 90

D7 C7 G7

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

Guitar

System 1: Treble clef staff with notes and a guitar-specific staff with fret numbers (6, 8, 6, 7, 17, 15, 15, 18 {20}, 15, 15, 18 {20}). Chords: D7, G7.

System 2: Treble clef staff with notes and a guitar-specific staff with fret numbers (15, 15, 18 {20}, 18 {20}, 15, 15, 18 {20}, 18 {20}). Chords: BU, BU, BU, BU.

Guitar/Bass/Ukulele

System 1: Staff with fret numbers (6, 8, 6, 7, 17, 15, 15, 18 {20}, 15, 15, 18 {20}). Chords: BU, BU.

System 2: Staff with fret numbers (15, 15, 18 {20}, 18 {20}, 15, 15, 18 {20}, 18 {20}). Chords: BU, BU.

[illegible]

(8^{ve}) G7

BU BD

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

D7

BU BD

20 (22) 22 (20) 18-20 19

The first system of musical notation for 'The Girl on the Train' is presented in three measures. The first measure is in C major (C7) and contains a melodic line with eighth and sixteenth notes, and a bass line with a sequence of numbers: 15-18-15-18 (20), 18-15, 17 (19)-17-15, 15, 17, 17-15. The second measure is in G major (G7) and features a melodic line with a wavy line and a bass line with a sequence of numbers: 12, 12, 10-12, 11, 12-10, 12, 10, 8, 10. The third measure is in D major (D7) and contains a melodic line with a wavy line and a bass line with a sequence of numbers: 8, 10-8, 10-10. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The bass line is represented by a series of numbers indicating fret positions on a guitar.

EXAMPLE 2 BRITISH BLUES INFLUENCE

This study is an example of the British blues or blues-rock influence in Bonamassa's playing. Take note of the triplets within 16th-note lines which is reminiscent of a Cream-era Clapton. Keep the vibrato intense but not too wide and pay close attention to the slurs to really capture the phrasing.

PLAY

BACKING

EXAMPLE 2 BRITISH BLUES INFLUENCE

♩ = 125

1

BU BD

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

2

BU BD BU

7-9 7-9-7 10(12)(10)-8-10-8 10(12) 10-8 10-8 9-8-10 7-10-7 7-10-8 8-10-8 9-7-9

3

BU

7-9 7-9-7 9-7 5-7 0 12-12-12 12-12 12-12 12-12 12-15-12 15

4

BU BD

12-15-12-15-12 12-15-12 14(16)-14-12 12-14-12 14-12-14 14-14 15 17(19) (17)-15-17-15 17-15-17

5

BU BD

17-(19)(17)-15-17 15-17-15 15 12-15-12-15-12 12-14-12-14-12 12-14-12 14-12-12 12-12 14-12-10 12-14-12 12

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SLASH

Brought to you by...

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Martin Cooper checks out the melodic lead style of rock legend Slash, as heard in his post Guns N' Roses project Slash's Snakepit.



Slash, Les Paul and top hat in classic pose

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: D

Tempo: 140bpm

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

Will improve your

✓ Pentatonic rock soloing

✓ Rock rhythm style

✓ Theory knowledge

Whether he's throwing shapes with his top hat and Les Paul on stage with Guns N' Roses, Velvet Revolver, Myles Kennedy or Slash's Snakepit, curly haired guitar hero Slash has been instantly recognisable to music fans around the world since the late 1980s.

The tale of Slash and his original Guns N' Roses bandmates is truly a Sunset Strip story of rags to riches, but the guitar player has worked hard for his success and continues to tour with his original band and with Myles Kennedy and The Conspirators.

Born Saul Hudson in Hampstead, London and raised in his early years in Stoke-On-Trent before relocating to the USA when he was five years of age, Slash became a music fan when he first heard The Rolling Stones, Led Zeppelin and Cream. He started his first band in the late 1970s with original Guns N' Roses drummer Steven Adler, before meeting the remaining members of that band, which of course included singer Axl Rose. Millions of albums and sold-out world tours ensued, along with any number of substances consumed, band break-ups and general chaos, and it really is amazing that the band is still playing live to this day, having cleaned up their act some years ago.

The track this month is based on Slash's first excursion outside of his bandmates when he formed Slash's Snakepit, although of course there's some similarity, such is the signature of the player. The Snakepit line-up

consisted of Alice In Chains bassist Mike Inez, Jellyfish live guitarist Eric Dover on vocals, and Guns N' Roses bandmates Matt Sorum on drums and Gilby Clarke on rhythm guitar. Originally the songs that ended up on the first Snakepit album were written for the next Guns N' Roses release, but when they were rejected by Axl Rose, Slash decided to record and release them under a new band name.

This month's track is in the key of D Major D-E-F#-G-A-B-C# as far as the chart is concerned, mainly because the initial chord progression is centred around that key. The majority of the riffs and chords use D as a tonal centre, with a lot of blues influenced phrases and riffs. The main scale used for the solo is D Minor D-E-F-G-A-B-C and, and there is a b5 note Ab which is found

"The Snakepit songs were originally intended for Guns N' Roses but were rejected by Axl Rose"

in the D Minor Blues scale D-F-G-A_b-A-C. The track also needs the sixth string to be tuned down from E to D.

The solo's phrasing uses trademark Slash lines incorporating fairly complex note groupings, so take it slowly at first to get your fingers around the slightly tricky phrasing. The rhythm guitar is double tracked and, rather than sounding like one guitarist doubling the exact same part, has slightly different inflections to timing and tone. In essence it is one part but recorded to sound like two guitarists are playing it, panned left and right on the recording. **E**

NEXT MONTH Martin looks at early Led Zeppelin and the playing of the great Jimmy Page



TRACK RECORD It's Five O'Clock Somewhere was released in 1995 and featured Beggars & Hangers-On (co-written with bass player Duff McKagan from Guns N' Roses), and Good To Be Alive. The follow-up album Ain't Life Grand from 2000 included Been There Lately and Mean Bone. There's also a fair bit of on-line footage of the band, which will give an idea of the difference between this and his former group.

EXAMPLE 1 RHYTHM

The intro eight bars have a half-time feel to the drums so be aware of this when playing this part into the main riff that follows it. The riff part is built on a double stop drop D riff on the sixth and fifth strings. Make sure that you don't play too aggressively to avoid pulling the notes sharp, especially the slacker sixth string.



♩ = 140

RHYTHM GUITAR

Chords: Dsus2, Cadd9, G6/B

Tuning: D A D G B E

1, 9

Staff 1 (Melody): Treble clef, key of D major, 4/4 time. Notes: D4 (half), E4 (quarter), F#4 (quarter), G4 (half).

Staff 2 (Fingerings): E (0), B (0), G (3), D (2), A (0), D (0).



Chords: Gm6/Bb, N.C.

G5 tonality

7, 15

17, 21, 25, 29

Staff 1 (Melody): Treble clef, key of D major, 4/4 time. Notes: G4 (half), A4 (quarter), B4 (quarter), C5 (half).

Staff 2 (Fingerings): E (0), B (0), G (3), D (0), A (0), D (1).

1, 2, 3

4

19, 23, 27, 31

32

Staff 1 (Melody): Treble clef, key of D major, 4/4 time. Notes: D4 (half), E4 (quarter), F#4 (quarter), G4 (half).

Staff 2 (Fingerings): E (3), B (5), G (5), D (3), A (0), D (3).

35

Staff 1 (Melody): Treble clef, key of D major, 4/4 time. Notes: D4 (half), E4 (quarter), F#4 (quarter), G4 (half).

Staff 2 (Fingerings): E (3), B (5), G (5), D (3), A (0), D (3).

Play 8 times

39

41, 43 etc

57

Staff 1 (Melody): Treble clef, key of D major, 4/4 time. Notes: D4 (half), E4 (quarter), F#4 (quarter), G4 (half).

Staff 2 (Fingerings): E (5), B (4), G (3), D (1), A (0), D (0).

The first four bars of the solo have some slight pinched harmonics on some of the notes, not dissimilar to the kind of thing Billy Gibbons would do. Practise the solo slowly and work out how your fingers fall most naturally into the phrases to decide which ones to use when playing each line.





"The Snakepit line-up consisted of Alice In Chains bassist Mike Inez, Jellyfish live guitarist Eric Dover on vocals, and Guns N' Roses bandmates Matt Sorum on drums and Gilby Clarke on rhythm guitar"

Black leather pants and a low-slung Gibson Les Paul - how much more 'rock' can it get?

STEVE MORSE

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Crack the Morse code with some alternate picking, says **Charlie Griffiths**, then string skip through the arpeggios with Flying Colors!



Steve Morse
and one of his
signature Music
Man guitars

ABILITY RATING

★★★★★ Advanced

Info

Key: Various

Tempo: Various

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

Will improve your

✓ Alternate picking

✓ Arpeggio playing

✓ String skipping

Although Steve Morse deserves full shred credentials for his incredible speed and dexterity on the instrument, he has always resided outside of the genre. His history with Dixie Dregs and Kansas means he has carved his own niche with a mixture of classical, country and classic rock, combined with a ferocious alternate picking style that makes most shred guitarists weep. As well as classic Dregs albums like *Freefall* and *What If*, Steve has a discography of solo records including must listens like *High Tension Wires* and *Southern Steel*. More recently

Steve is also a paid-up member of Deep Purple and side project Flying Colors.

Our first three examples are based around alternate picking arpeggios as this is such a huge part of Morse's style. First we have a baroque inspired ascending progression that alternates between two shapes and moves across the fretboard chromatically. This is a fantastic warm-up as it will allow you to focus on your picking hand; especially important with the string skipping element. Example 2 is a palm-muted arpeggio part. The approach here is to form the chord shapes with your fretting hand and use the pick to articulate the arpeggio. Lightly resting the side of your palm on the strings at the bridge should produce a nice percussive effect, as well as separating the notes so only one is played at a time. Our third example is a lick similar to Steve's work with Flying Colors. These arpeggios are articulated with the fretting

hand, in much the same way as sweep picked arpeggios, but in Steve's world, alternate picking is king, so start with a downstroke and keep the pick moving down and up throughout, no matter what the string change happens to be. The aim is to give the notes a more mechanical sound, rather than the smoother sweeping sound. Both have their uses, but alternate picking generally requires more maintenance in order to achieve accuracy at higher speeds. The key to the technique is to not dig in too much with the pick and to use just the very tip to strike the strings. This should give you the sensation of hovering, or dancing between the strings, rather than forcing the pick through them. You can also adjust the pick angle, or 'pitch' of the pick tip both up and down in order to clear the strings without accidentally hitting the wrong one.

Example 4 is in Steve's riffing style, in which he often uses open strings and a combination of Minor scales, with passing chromatic notes to spice things up and not sound too diatonic. Again, palm-muted alternate picking is the key to pulling this off, along with synchronised fretting. Continuing with the scalar theme, EX5 is an A Blues scale lick using the three chromatic notes on the fifth string as home-base and the higher notes as accented melodic 'pops' which are played with snappy pick strokes.

In some of the examples the phrasing of the lick is at odds with the subdivision. If you are playing triplets, try groupings of four and, conversely, play groupings of three or six notes within 16th-note rhythms. The challenge is to never speed up or slow down, but to stay within the subdivision exactly; which is made easier with alternate picking. **E**

NEXT MONTH Charlie examines Dream Theater's alternate picking monster, **John Petrucci**

Get the Tone

Although Steve does use a fair amount of drive it's not what you would call a 'shred' tone, since there's more 'note' than distortion in the sound. You want a smooth, sustaining drive tone so try bridge pickup and go easy on the treble (easier if using humbuckers). Set your amp to 'just breaking up' then add some drive from a pedal, and reverb/delay to taste.

TRACK RECORD As well as many classic Dregs albums like *Freefall* and *What If*, Steve has a discography of solo records including must listens like *High Tension Wires* and *Southern Steel*. Steve is also a member of Deep Purple and Flying Colors, and on the latest Purple album of cover songs entitled *Turning To Crime*, you hear Steve's take on tracks like *Oh Well*, *Shapes Of Things* and *White Room*.

EXAMPLE 1

Play the D triad with first, third and fourth fingers, and as you pick each note, lift the fingers slightly so as to keep the notes separated. For the second arpeggio

shape use first, fourth and second fingers in ascending order and use the same muting techniques. Repeat those two shapes as you ascend the fretboard.

PLAY $\text{♩} = 160$

D B/D# E C/F F# D#/G G# Play 4 times

continue sim

EXAMPLE 2

Start by fretting the chord shapes and strumming in order to check the notes. For parts like this Steve frets the sixth-string note with his thumb, but you can

play it with first finger too. Hold the chord shapes and palm-mute the lower four strings and move your hand from the wrist as you alternate pick the arpeggios.

PLAY $\text{♩} = 160$

C Csus4 G/C C Play 4 times

PM (throughout)

continue sim

EXAMPLE 3

Play these Major triads using your first, second and fourth fingers, using first finger barre rolls to move between the 12th frets and 10th frets on the first and second strings. Start with a down stroke to alternate pick the arpeggios, so each note has

a separate and precise stroke (we don't want it to sound like sweep picking). Strike the strings with the very tip of your pick to reduce the chance of becoming caught between the wires.

PLAY $\text{♩} = 180$

E B D A Play 4 times

continue sim

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PLAY

PLAY

Steve uses his signature guitar's whammy bar to make a note sing!



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IMPROVE YOUR STRUMMING!

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RGT's **Simon Barnard** kicks off a brand new series designed to improve a variety of guitar techniques. This issue; strumming.



Pete Townshend of The Who is one of the best ever rhythm guitarists

ABILITY RATING

★★★★★ Moderate

Info

Key: Various

Tempo: Various

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

Will improve your

✓ 16th-note strumming

✓ Time keeping

✓ Fluency

Strumming, indeed rhythm guitar as a whole, is a vital discipline that every guitarist should master. As much fun as it is to play blazing solos, the guitar is also an integral component in the rhythm section, and the ability to play chords fluently is a must. After all, in most styles, guitarists will spend the vast majority of their time focused on rhythm duties.

There are key styles that use strumming as a main facet, and certain players who do it particularly well. Funk guitar is heavily reliant on 16th-note strumming, fusing chords with ghost notes and syncopation for a sophisticated and exciting sound. It's also an integral part of acoustic or folk guitar, forms the backbone of many a rock ballad, and is used as a 'bed' over which other instruments are laid when recording. So strumming is both harmonically and percussively significant. Great rhythm players include Nile Rodgers, Jimmy Nolen (James Brown), Bruce Welch (Shadows), David Williams (Michael Jackson), Pete Townshend, Malcolm Young, and John Frusciante to name just a few.

There are a few things to consider when it comes to strumming. First off is what type of plectrum to use, or whether to use one at all. Although a heavier pick (say 1mm or more) is perfect for accurate and articulate single-note picking, the 'give' in a lighter pick (say .060mm) lends itself better to strumming, as it makes things a little easier to play and adds a bright percussive 'shimmer' to the sound. Other players choose not to use a plectrum at all, favouring the side of their thumb, or the backs of their fingernails. It is important to experiment with all options because you may find that different genres or styles favour different approaches.

Another thing to consider is the physical aspect of strumming. Good strummers tend to play from the wrist, keeping it nice and loose for a fluent and even attack. There is of course some movement from the elbow, but most of the movement comes from the wrist.

"Spend some time analysing your favourite artists or bands to see how they tackle their rhythm guitar technique"

Of course, every player has their own approach, so spend some time analysing your favourite artists or bands to see how they tackle their rhythm guitar technique.

There are four examples and a study piece for you this month, each focusing on a different musical style. Use them to try out different plectrums, or using no plectrum at all, and make sure that most of the action comes from your wrist and you're not simply grinding your arm up and down. **1**

NEXT MONTH Simon lends you his wisdom when it comes to making **barre chord changes**

Get the Tone

The above settings form the basis of the clean tones you'll hear in the examples. When adding overdrive, make sure you don't over saturate things, but allow the clarity of the notes to come through. Too much echo will confuse things, too, so use just enough reverb to make things sound sweet. And remember, an acoustic guitar will work for these pieces, too.



TRACK RECORD Some key tracks that feature strong strumming include: The Savage, by The Shadows, From Me To You by The Beatles, Pinball Wizard by The Who, Long Train Running by The Doobie Brothers, We Are Family, by Sister Sledge, Get Up Offa That Thing by James Brown, Start Me Up by The Rolling Stones, Runnin' With The Devil by Van Halen, and You Shook Me All Night Long by AC/DC.

EXAMPLES IN FOUR DIFFERENT STYLES

EXAMPLE 1 Our first example pays homage to Pete Townshend, a great rhythm guitarist. Of most importance is to keep the strumming hand moving in a consistent up and down motion. With this being a 16th-note pattern, the down beats - the 'one' and the 'and' - should be on down strokes, while the 'e' and 'a' should be on upstrokes. This technique helps with fluency and timing, making it easier to lock in with the groove. Why not try this on acoustic?

EXAMPLE 2 Here's a funky one in the style of Nile Rodgers or Cory Wong. Approach this example exactly the same as Ex 1. Keep your wrist loose and ensure an even up and down motion. There are some ghost notes here to add to the groove. To achieve these, lift your fretting hand slightly so that it is still in contact with the strings, but not pushing all the way down to the fretboard.

EXAMPLE 3 This folk idea borrows from Bob Dylan and a little from Mumford & Sons. It's based around a G Major chord but with moving bass notes. This style can be challenging at first because of the requirements to go from a precise single bass note to a strummed chord. Also, we're in 6/8 time, so remember to think in threes or sixes, counting '1, 2 & 3 & 4, 5 & 6 & 7'.

EXAMPLE 4 This one's much rockier and harks at players such as Malcolm Young from AC/DC, whose rhythm guitar playing is as solid as it is legendary. This example is different from the rest because it is played exclusively with down strokes. This approach is used to keep a consistent sound and attack for each chord. However, you can experiment with up strokes as well. The key thing is that you lock in with the bass and drums, and don't push ahead.

Ex 1 $\text{♩} = 110$

Dsus4

D

Dsus2

D

Ex 2 $\text{♩} = 110$

Em7

A7

A7sus4

A7

Em7

Ex 3 $\text{♩} = 160$

G

G/B

G5/C

G/D

G5/C

G/B

G

Ex 4 $\text{♩} = 120$

G

Asus4 A

Asus4

A5

G

Asus4 A

Asus4 A5

D5

continue sim

continue sim

continue sim

continue sim

[Bars 1-8] Here you'll encounter suspended chords and 16th-note strumming in a rock style, similar to that of Pete Townshend. It is important to use a combination of up and down strums and to keep the wrist loose to aid fluency. The most challenging part is the quick hammer-on to the D/F# chord in bars 2 and 6. To help with this, I played the D/F# chord with my first finger barred at the 2nd fret, with the second finger on the third fret of the second string and the third finger on the 4th fret of the fourth string.

[Bars 9-17] This section is based around a repeating 16th-note strumming pattern with a series of ascending chords. Having the A Major chord with a C# in the bass (Major 3rd interval) aids the rising chord progression. Again, keep your wrist loose and aim for even up and down strokes as notated on the score. As well as making sure the timing is strongly locked in, it's also important to keep the dynamics even, the aim being not to have certain chords or strums louder than others.

PLAY

BACKING

"Great rhythm players include Nile Rodgers, Jimmy Nolen, Bruce Welch, David Williams, Pete Townshend, Eddie Van Halen, Malcolm Young, and John Frusciante"

Nile Rodgers is the groove legend that strummed for success on Chic hits *Good Times* and *I Want Your Love*.

ECONOMY PICKING

PT3



In this month's article **Chris Brooks** from *Fundamental Changes* looks at weaving seamlessly between scale and arpeggio lines.

ABILITY RATING

Info Will improve your

Key: G Major

Tempo: Various

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

✓ Fretboard coverage

✓ Arpeggio vocabulary

✓ Connecting ideas

In our last two lessons, we've used scale fragments and runs as the basis for developing economy picking technique.

Our next step is to incorporate some lovely arpeggios into the fold, taking advantage of the mechanical and melodic possibilities of scale and arpeggio combos.

Many players who use alternate picking for scales and sweep picking for arpeggios feel as though they must mechanically 'switch gears' when they move from scalar phrases to one-note-per-string arpeggios because string changes are handled differently in each approach.

Economy picking makes blending scales and arpeggios much more seamless, resulting in an extremely consistent picking approach that you can achieve without the mental challenge of changing techniques.

In this lesson, we'll use both small and large arpeggios to create lines that flow musically between three-notes-per-string

"Melody notes can be added to either side of the arpeggio framework, as seen in example 2"

patterns and triads or 7th arpeggios.

Example 1 is a great place to start, using triads from the key of G Major with some extra melody notes on the second string. From beginning to end, the pick never escapes the strings as economy picking works throughout. Melody notes can be added to either side of the arpeggio framework, as seen in Example 2.

When you have fragments like these memorised, improvise with them, mixing the scale and arpeggio fragments in your own way. Example 3 is a phrase that sounds more like a real lick than a practice drill.

The three-string motifs can be carried across various string groups too. Over modal vamps, combining triads and arpeggios is a great way to add colour. So, in Example 4, Am7, Cmaj7, Em7 and Bm7 arpeggios are used to outline a distinct A Dorian tonality. By this stage, you'll hopefully be getting the feeling that you're using one picking system rather than switching from alternate picking over to sweep picking.

Next, let's explore some larger shapes with bigger sweeps and longer scale lines. Using a five-string A Minor triad and 7th-position scale pattern of G Major, the challenge with Example 5 is

to maintain good timing and control as you make the more obvious transitions between the triad and the scale.

For your final challenge this month, I present you with a six-bar monster lick that weaves in and out of various arpeggio and scale fragments from the key of G Major (Example 6).

Each bar of this A Dorian lick could be considered a lick unto itself. The challenge comes in connecting the ideas with good timing, but the reward is a pleasing blend of close and wider intervals as it weaves in and out of the rpeggios. **E**

NEXT MONTH We'll conclude the economy picking series with not one but two etudes of real music!



Yngwie J Malmsteen is a master at all picking styles

FIGURE A - DOWN STROKE, LEAN TOWARDS THE FLOOR

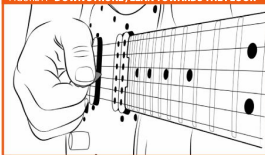


FIGURE B - UP STROKE PREPARATION, LEAN UPWARDS



TRACK RECORD Frank Gambale's seamless and frenetic combination of arpeggios and scales can be heard all over the LIVE! album. Interestingly, when Gambale first began teaching economy picking, he dubbed the technique sweep picking, regardless of whether he was playing scale or arpeggio lines. Yngwie Malmsteen's debut, *Rising Force*, unleashed a new picking talent on a staggered guitar world.

EXAMPLE 1: CONNECTING TRIADS AND MELODY NOTES

For our first example, each eight-note unit begins with the root, 3rd, and 5th of the triad, then continues with the 6th and 7th degrees as extra melody notes on the second string and ends with a descending triad sweep.

PLAY $\text{♩} = 90/140$

G Am Bm C

D Em F#dim Gmaj7

EXAMPLE 2: ADDING NOTES TO TRIADS

Next, melody notes below the root of each triad are added to the fourth string. Each shape outlines a more obvious seventh arpeggio sound since each one descends from the 7th degree of the chords indicated.

PLAY $\text{♩} = 100/170$

Gmaj7 Am7 Bm7 Cmaj7

EXAMPLE 3: REAL-WORLD LICK

This phrase is more indicative of something used in real music, weaving in and out of the C Major 7th arpeggio more organically.

PLAY $\text{♩} = 90/150$

Cmaj7

EXAMPLE 4: USING 7TH ARPEGGIO STACKS

These arpeggio stacks add colour to the underlying chord. Additional melody notes make the line sound like more than just arpeggios. The picking uses some two-stroke turnaround from the previous lesson - go back and check it out if your memory needs refreshing.

$\text{♩} = 90/150$ Am7

EXAMPLE 5: GET LARGE

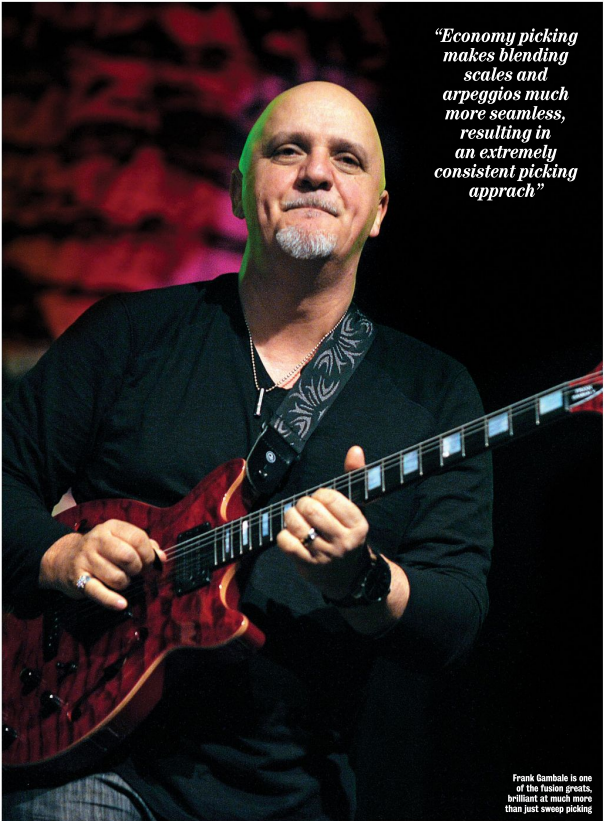
A five-string arpeggio and scale shape are combined to create this line. It sounds great over an Am6 or A7 chord.

$\text{♩} = 100/150$ Am6

EXAMPLE 6: MONSTER LICK

Work on your stamina with this steady stream of 16th notes. Treat each bar as a separate phrase for memorisation, then start connecting them.

$\text{♩} = 80/130$ Am7



"Economy picking makes blending scales and arpeggios much more seamless, resulting in an extremely consistent picking approach"

Frank Gambale is one of the fusion greats, brilliant at much more than just sweep picking

ERIC JOHNSON



Stuart Ryan unveils the acoustic style of the legendary Texan guitarist Eric Johnson, but in his lesser-known role as a fine fingerpicker.



Eric Johnson is a fabulous acoustic player, as well as an electric titan

Johnson's picking hand approach is quite traditional and mirrors the techniques used by many of the other players in this series. So, you'll often find an alternating bassline approach plus fingerpicked melodies and chords. The fretting hand is the big challenge with his style as Eric is known for his left work on the fretboard - and those big chords.

This piece focuses on his chordal

"Johnson's picking approach mirrors many of the other players in this series"

approach which is more detailed than many acoustic players. The fretting hand is holding down a lot of shapes and, given Johnson's great knowledge of harmony, you may find a number of the chords here are new to you - in which case get the fretting hand in place first and work bar by bar. Eric's classical training also means he is aware of sparse harmony so you'll find other sections where just two notes move together, typically intervals of 10ths. Good luck. 🎸

NEXT MONTH Stuart examines the rather classy acoustic picking style of Mark Knopfler

ABILITY RATING

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

Key A Tempo 92bpm

Moderate/Advanced

- Will improve your... ☒ Fretting-hand chord movement
☒ Quarter note triplets ☒ Stretching for larger chord shapes

Although not a household name, Eric Johnson is a legend in the guitar community. His track *Cliffs Of Dover* is a complex rite of passage for many electric players and even found its way onto the *Guitar Hero* game, becoming a favourite of non-guitar players too! While Johnson is predominantly known for his work on electric, he is also a fantastic

acoustic player, strongly influenced by guitar legends Chet Atkins, Jerry Reed, Django Reinhardt and songwriting genius Bob Dylan. Being a piano player also means he approaches guitar from quite a unique angle and thus in his music you'll find complex, dense chords which means sometimes large stretches to accommodate 'clusters' of notes.



TRACK RECORD Acoustic guitars have featured on most of Eric Johnson's albums in some capacity but with his 2016 release simply entitled *EJ*, he brought steel and nylon-string acoustics to the fore so this is a good place to start if you want to hear what he is capable of on a flattop or classical. He plays a range of covers and originals, and duets with Doyle Dykes on *The World Is Waiting For The Sunrise*.





EXAMPLE ERIC JOHNSON

[Bars 1-13] This section shows Johnson's approach to creating parts; the picking hand is using conventional pima patterns but the chords are 'enriched' to give them more character, such as the Dadd9 in bar 6. The second part focuses on his

use of 10ths, which are great for creating bass and melody movement without sounding muddy. Though this approach is derived from classical part writing it's more typically recognised as the foundation of Paul McCartney's Blackbird.

$\text{♩} = 92$

F#m11/C#

Bm C#m F#m E Dadd9

Bm C#m D F#m E

Bm C#m F#m Esus2

Dadd9 Bm A E/G# F#m A/D

F#m11 Badd11 A9/C# Am9/b5 N.C.

1 4 7 10 13

EXAMPLE ERIC JOHNSON

[Bars 14-32] Here we see Eric's more 'dense' approach to writing as he uses a huge variety of chords and textures. There are some finger-twisters here, too; in bar 15 the first chord requires a strong first-finger barre to keep the chord and

subsequent melody notes ringing. Bar 28 features a typical Johnson style stretch within a chord shape; on the E chord you'll want to use a first-finger partial barre across the 2nd fret, and the fourth finger for the note up on the 6th fret.

Chords and Fingerings:

- Bar 14:** F#m add11 (3), B add11 (3), A add9 (3), D6/9 (3), F#m9 (5/4, 2, 2, 2, 2, 2)
- Bar 15:** F#m9 (5/4, 2, 2, 2, 2, 2), E6/9 (5/4, 2, 2, 7, 0, 7, 4, 6, 6, 0)
- Bar 16:** F#m9 (5/4, 2, 2, 7, 0, 7, 4, 6, 6, 0), E6/9 (2, 0, 2, 5, 3, 2), D (2, 3, 5, 7, 2, 3, 5, 7, 4, 0), E6 (2, 2, 2, 3, 2, 3, 6, 4, 2, 3)
- Bar 17:** F#m11 (3), Bm add11 (3), D (3), E6 (3), F#m11 (3), Bm add11 (3)
- Bar 18:** D (3), F#m add11 (3), Bm add11 (3), A/C# (3), D6 (3), E6 add11 (3), D/E (3)
- Bar 19:** E6 add11 (2, 2, 2, 3, 2, 3), D/E (2, 2, 2, 3, 2, 3), A5 (5, 2, 0, 0, 0, 0)

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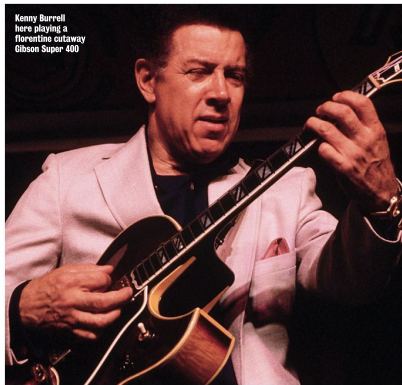
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THEM CHANGES



This month **Andy G Jones** examines the use of Altered 9th chords in place of Dominant 7ths for great sounding jazz-blues vibes.

Kenny Burrell here playing a florentine cutaway Gibson Super 400



ABILITY RATING

★★★★★ Moderate

Info

Key: Various

Tempo: Various

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

Will improve your

- ✓ Chord tone playing
- ✓ Advanced intervallic patterns
- ✓ Phrasing and rhythmic sense

While the most common use of Altered chord extensions is found in jazz and jazz influenced music, there are examples in more rootsy forms, too.

Many of you will be aware that Stevie Ray Vaughan commonly used the ♭9 on a Dominant 7th chord, albeit very briefly - notably in Texas Flood. Of course this might have been just a finger pattern that happened to feature this dissonant note.

The time to use Altered extensions on a Dominant 7th chord is when the chord is resolving down by 5th (or up by a 4th), as when G7 resolves to C. Altering the 9ths on a non resolving Dominant can sound very dissonant and ugly - there's good dissonance and bad dissonance, and with time you'll hear the difference.

One common chord sequence that can easily be used to demonstrate this concept is the simple 12-bar blues. If we use the IV chord in bar 2, the line played over the I chord in bar 1 could use Altered 9ths, as the I chord's root is a perfect 5th above that of the IV chord in bar 2. The same goes for the I chord in bars 3 and 4. But if you try using Altered 9ths on the IV chord which precedes a I chord (bars 2, 5 and 6), the result can be

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Where music matters

pretty distasteful - try it, to prove the point.

In our examples we start with a tribute to Stevie Ray Vaughan. After that I begin using the ♭9 only, then the ♯9 only.

The real fun starts when we combine the ♭9 and ♯9 intervals. If we play them along with the Major 3rd on a Dominant 7th, this is starting to sound more like jazz. The Altered scale and the Half-Tone, Whole-Tone Diminished scales both contain the ♭9, ♯9 and Major 3rd for instance.

From the second example on, I'm using a swung eighth-note subdivision. The beat is felt as a triplet with the first of each written

"The Altered scale and Half-Tone, Whole-Tone Diminished scales both contain the flat 9, sharp 9 and Major 3rd"

pair of eighth notes felt as if it's lasting two of the three subdivisions. The second written eighth is felt as the third note of the triplet. Think of the rhythm as being based on a constant underlying triplet pulse.

You could verbalise this rhythmic pulse as 'di-ddl-ee' - somewhat childish sounding perhaps but it will work. When you're singing swung eighth notes (or quavers if you prefer to use the English terminology), try 'doo-be, doo-be, doo-be, doo-be. ■

NEXT MONTH Altered 5ths on Dominant 7ths to lead from one chord to the next.

Get the Tone

As this article deals with both jazz and blues, which usually feature very different sounds, it's best not to try and emulate one or the other, but simply go for a simple warm, cleanish tone (neck pickup perhaps, with a dash of reverb) that you can use to learn the parts. Once that's done, feel free to use whatever sound you think is appropriate for the music you're playing.



TRACK RECORD Jazz guitarist Kenny Burrell has influenced many blues and rock guitarists with his down-home funky guitar style. Peter Frampton is a particular fan of his style. Check out Kenny's album Midnight Blue from 1963. He and saxophonist Stanley Turrentine cook up some great blues infused jazz. Check out the title track, and notice how Kenny peppers Pentatonic and Blues scales with cool 'outside' notes!

EXAMPLE 1 SRV INSPIRED LINE

This SRV inspired line uses the $\flat 9$ but only for a 1/16th note - it's over before you know it. Stevie played this note as part of a trill in many of his licks.

EXAMPLE 2 MINOR 3RD OR #9?

This lick starts with a semitone approach to the Major 3rd - this is more of a bluesy inflection than a #9 idea. The root is bent up to the ♯9 in bar 2 and the line resolves to the 3rd of C7 (an E note).

Musical notation for the guitar solo in "Rock On!". The tempo is marked as ♩ = 154 Swung 1/8s. The key signature has one flat (Bb). The solo is in 4/4 time. The notation includes a treble clef and a guitar-specific staff with fret numbers (1-10) and a "BU" (bend) instruction. The solo is divided into measures with chord changes: G7, G7b9, and C7. The solo starts with a rest in the first measure, followed by a series of eighth and sixteenth notes, including a triplet of eighth notes. The solo ends with a final chord of G7.

EXAMPLE 3 BLUESY CLICHE

Here's a common cliché using the 6th degree. In bar 2 we use the #9 (B, note), and the Major 3rd leads into the root of the C7 chord.

EXAMPLE 4 ALTERED 9TH WITH THE MAJOR 3RD

Here I'm combining both Altered 9ths and adding the Major 3rd for this jazzy line. You don't always need to know the scales if you can target chord tones.

EXAMPLE 5 #9 WITH SYNCOPATION

This one again mixes the altered 9ths and the 3rd. The #9 in bar 2 is anticipated at the end of bar one - this is 'syncopation'.

♩ = 154 Swung 1/8s

G7 G7b9 C7

EXAMPLE 6 TARGETING THE FLAT 7TH

This lick is a little different as we target the 7th degree of C7, which is B. Targeting chord tones other than the root is one sign of a deeper approach. See if you can play a few lines that target all the chord tones.

♩ = 154 Swung 1/8s

G7 G7b9 C7



Stevie Ray Vaughan often flirted with the 9 in his licks

NEW ALBUMS

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

ALBUM OF THE MONTH

AL DI MEOLA/JOHN McLAUGHLIN/PACO DE LUCIA
SATURDAY NIGHT IN SAN FRANCISCO
(Ear Music) **10/10**

SATURDAY NIGHT IN SAN FRANCISCO



As far as iconic guitar albums go, this trio's Friday Night In San Francisco live album from 1980 is up there with the best. It certainly was a huge seller and influenced countless guitarists around the world. Forty-odd years later - and unbeknownst to almost everyone - there was a recording made of the Saturday's concert too and now Al

Di Meola has overseen the follow-up album after wading through the original 16-track live tapes. It's worth the wait - hearing these three master pickers in action is quite something, you feel you're there as the playing and audience emit a lot of electricity. With five long tracks on 'Friday' the duration came in at 40 minutes, whereas here it's nearly 50 minutes and all the tracks are different. The opening Splendid Sundance is indeed just that, with blazing rasqueado strums and singing high melodies. McLaughlin's One Word is rich (low A notes resonate well) with nylon-string chords, blazing single notes and propulsive strumming. The rhythmically precise muted passages of Meola's steel-string playing are exquisite on Trilogy Suite, as are his chords and blazing bursts of alternate picking. Lucia's Monasterio de Sal is steeped in flamenco excellence with arpeggio and melodic passages that take one's breath away. Thanks Al, this is a platinum certified sequel up there with Godfather Part 2, The Empire Strikes Back and Aliens! (JS)

WALTER TROUT RIDE

(Provogue Records) **9/10**



With plenty of ups and downs in his life, Walter's music has been infused with emotion and colour that is unique to him. This is most evident on his new album where he digs deep into his past to create new stories and songs. With 12 tracks, there's much variety on offer with opener, Ghosts having a big beat, strong arrangement and vibrant vocal performance. Great singing string bends in the solos too. The title track is uptempo with an Allman Brothers meets Steely Dan flavour, filled with melodic lead phrases. The ballad, Follow You Back Home shows that he

can sing softly as well as belting out a rocker and the guitar solo is spine chilling. The blues groove of High Is Low is slicky with a rousing vocal delivery and rasping harmonica. A slow blues (think Peter Green) is a staple for many and Walter sure knows how to craft one; Waiting For The Dawn is nothing short of exquisite. Closer, Destiny is a beautiful 70s-esque soul song with his longest and most emotive soloing on the album. (JS)

DAN REED NETWORK LET'S HEAR IT FOR THE KING

(Drakkar Entertainment) **8/10**



Funk rock has been embraced by many bands over the years so it's great to see Dan Reed

Network, a band renowned for this approach, release their sixth studio album with Let's Hear It For The King. This is very much upbeat groove music, perfect for long car journeys with big production values and strong guitar from Brion James (60 Seconds With...Q&A from Brion coming soon). Pretty Karma is a perfect opener; big drums, multilayered riffing guitars, insistent synth stabs and stacked vocals make for a memorable song. The Ghost Inside borders into hard rock with the guitar-dense arrangement - a good marriage of '80s sensibilities with today's cinematic production style. The punky funk of Starlight is infectious, some tasty lead licks too. The solo on Supernova is one of the best on the album. (JS)

SUPERSONIC BLUES MACHINE

VOODOO NATION
(Provogue Records) **8/10**



An album consisting of a great band plus an array of revered guests has a lot of appeal as this new studio release by Supersonic Blues Machine shows. With the trio of Fabrizio Grossi (bass), Kenny Aronoff (drums) and UK singer and blues-rock guitarist Kris Barras (check out his video clips feature on page 34) as the foundation, the guests are very impressive from Kirk Fletcher, to Sonny Landreth, and Eric Gales to Josh Smith. Depending on your viewpoint of what blues is, this leans more towards the modern zone with lovely blazing guitars and big drums to drive the songs. With 12 tracks, the first three songs set the scene as the trio takes centre stage. You And Me sees King Solomon Hicks in fine form with lyrical phasing. Ball Lucy has Sonny Landreth presenting a masterclass of slide playing with singing and agile licks. Kirk Fletcher's tasteful Pentatonics on I Will Let Go enhance the shuffle-vibed soul burner. Really great stuff! (JS)

GLENN JONES

VADE MECUM
(Thrill Jockey) **8/10**



After the progressive rock of his band Cul-de-Sac, Glenn Jones began a solo career much more in line with the Takoma school of instrumental acoustic guitar picking, basing his music around unique tunings and the use of partial capos. His eighth album proper sees him utilise a Lowden F32C fan-fret for most of these 10 beautifully picked mini-narratives, which again establish him as flag-bearer of the genre. Each Crystal Pane Of Glass, is probably the album's most complex piece, bringing to mind career highlights such as Like A Sick Eagle Looking At The Sky from his My Garden State album, but other hits include Forsythia, with its hints of contemplative melancholy, and the quietly optimistic John Jackson of Fairfax, Virginia. The banjo appears twice, including on a gorgeous duet with violinist Ruthie Dornfield, but this is really a celebration that's all about modestly dramatic acoustic guitar music. (GK)

SNOWY WHITE DRIVING ON THE 44

(Saulfood) **8/10**



Snowy White is possibly one of the most underrated guitarists in the UK. He was David Gilmour's understudy on Pink Floyd's Animals, playing a solo on the eight-track cassette of that particular album which is now something of a collector's item. He's toured with Roger Waters and he also contributed to Peter Green's solo career, too. Not many players can boast these credentials, but Snowy's own solo career is a very underplayed affair (you'll recall his sublime hit single, Bird Of Paradise), something that this album seeks to set right. It's a very laid-back, bluesy affair, with some lovely moments, especially on the title track and on Blues 22's extended solo. We enjoyed the hard edge to Ain't No Secret and the soulful groove to Slinky Too. A great and enjoyable listen. (DM)

NEXT MONTH

MORE OF THE WORLD'S BEST LESSONS...

FEATURE #2 VIDEO

ANDY TIMMONS

Big Man Walking

The Amazing US guitarist plays and explains a stunning rock solo over Jason's specially written track.

CLASSICAL TAB VIDEO

BELA BARTOK

Romanian Folk Dances

Declan Zapala brings you an exciting arrangement of dance tunes from Romania, by the Hungarian genius.

FEATURE #3

THE GUITAR TRIO

McLaughlin, DiMeola, Lucia John Wheatcroft demonstrates the styles of three guitar legends on the release of their new live album, plus exclusive Ai Di Meola interview!

INDEPTH TUITION

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Play over Dominant chords, improve your barre-chord changes, and learn 'mirroring' and 'negative harmony'.

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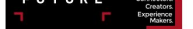
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