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METALLICA
Palm mute like the
iconic metallers

GEORGE BENSON
Delve into how the jazz
legend plays the blues

ROBERT CRAY
Two tasty solos in the style
of this US blues legend

ACOUSTIC
Keith Urban's fingerpicking
style with video

Guitar Techniques

343 FEBRUARY 2023
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Here are a few of your regular GT tuition experts...


SIMON BARNARD

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


DECLAN ZAPALA

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


JON BISHOP

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


MARTIN COOPER

A tutor at 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 rock playing and plays with top UK metal-fusion band Haken. His debut album is Tiktaalika.


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.


JOHN WHEATCROFT

A phenomenal guitarist, John is a master at many styles but a legend in Gypsy Jazz. His second album Future Light is out now on iTunes and Amazon.


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 leanings are very impressive.


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.

Guitar Techniques, ISSN 1352-638, is published monthly with an extra issue in July by Future Publishing, Quay House, The Ambury, Bath, BA1 1UA, UK. The US annual subscription price is \$181.87 Airfreight and mailing in the USA by agent named World Container Inc, 150-15, 183rd St, Jamaica, NY 11413, USA. Application to Mail at Periodicals Postage Prices is Paid at Brooklyn NY 11256. US POSTMASTER: Send address changes to Guitar Techniques, Air Business Ltd, c/o World Container Inc, 150-15, 183rd St, Jamaica, NY 11413, USA. Subscription records are maintained at Future Publishing, c/o Air Business Subscriptions, Rockwood House, Perrywood Road, Haywards Heath, West Sussex, RH16 3DH, UK.

WELCOME

IT'S HARD TO OVERSTATE the importance of Hank Marvin and The Shadows when considering the electric guitar's history. He and future Shadower, Bruce Welch were teenagers in the 50s, inspired by skiffle music (eg Lonnie Donegan) and US rock and roll (Buddy Holly) who journeyed from the North of England to London with high hopes. Their drive, creativity and good fortune resulted in a substantial body of music, ranging from movies with Cliff Richard to the many (mostly instrumental) albums The Shadows released, and a worldwide following that continues to this day. At the centre was Hank with his red Fender Stratocaster complete with whammy bar and a variety of amps and delay devices. An ambient, bridge pickup into clean amp tone is his trademark with which he coaxes melodies, riffs, double-stops, slurs and muted notes. The core to his genius has always been melodic, and the playing approaches that are best to deliver that to audiences. His influence can be heard all over the world, directly or otherwise, from David Gilmour to Brian May, Ritchie Blackmore to Mark Knopfler, without forgetting others like Pete Townshend, Peter Frampton, Neil Young and Tommy Emmanuel. If a guitarist is into melody, it's fitting that Hank Marvin

figures in the equation somehow.

I've been a fan since I was a tad taller than a Strat, getting albums like 20 Golden Greats then onto Change Of Address, Tasty, Life In The Jungle and many more. Certainly, he was my first guitar hero. This issue we've gone big on the great man; Jon Bishop has shaped three superb study pieces for you to learn that evoke many elements of what makes him so good. Furthermore, Neville spoke with Hank - they've been friends for decades - and focused on areas that he hasn't spoken much about before. Needless to say, you'll enjoy what they discuss.

As for the rest of the issue, it's the usual stellar bag of six-string treats spanning genres, techniques and ability levels. Be it eight-finger tapping (Joel Hoekstra's video feature), South American rhythms (Emiliano Sampaio's video lesson), blues solos (Robert Cray), solo fingerstyle guitar (Greensleeves), shred (Paul Gilbert speedy sextuplets) or jazz-blues (George Benson) we've got it covered. 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.

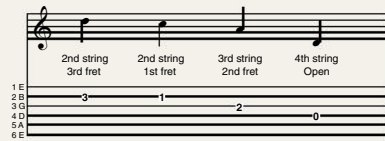
GT USER GUIDE

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.

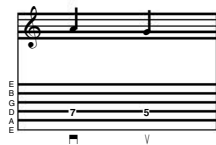
TAB

Under the musical stave, 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



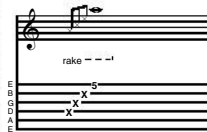
■ Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

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.

Appoggiate chord



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

FRETTING HAND

Hammer-on & Pull-off



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

Note Trills



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

Slides (Glissando)



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

Left Hand Tapping



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

Fret-Hand Muting



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

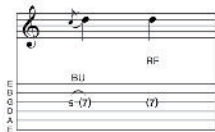
BENDING AND VIBRATO

Bend up/down



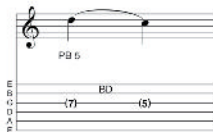
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

Re-pick bend



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

Pre bend



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

Quarter-tone bend



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

CAPO

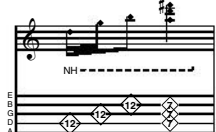
Capo Notation



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

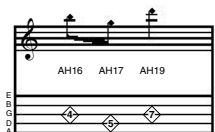
HARMONICS

Natural harmonics



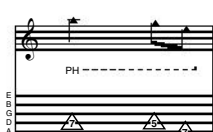
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



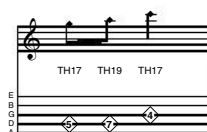
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



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

Tapped harmonics



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

R/H TAPPING

Right-hand tapping



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

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TUNE UP

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

• ISSUE 343 • FEBRUARY 2023 •

COVER STORY



Hank Marvin inspired some of today's top players to take up the guitar

SCAN TO GET OUR WEEKLY NEWSLETTER



FEATURES

COVER FEATURE

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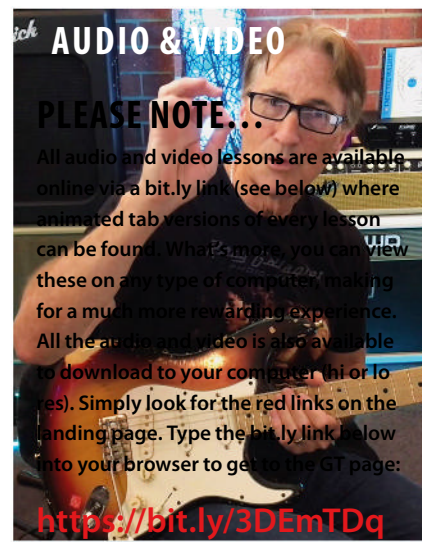
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EMILIANO SAMPAIO
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AUDIO & VIDEO

PLEASE NOTE...

All audio and video lessons are available online via a bit.ly link (see below) where animated tab versions of every lesson can be found. What's more, you can view these on any type of computer, making for a much more rewarding experience. All the audio and video is also available to download to your computer (if or to yes). Simply look for the red links on the landing page. Type the bit.ly link below into your browser to get to the GT page:

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



Rob Daiker (keyboards)
Brion James and Dan
Reed of Dan Reed Network
performing at O2 Academy,
Birmingham,
on December 17, 2017

BRION JAMES

A minute's all it takes to discover what makes a great guitarist tick. Before he jumped into his limo for the airport, we grabbed a quick chat with Dan Reed Network's guitarist, **Brion James**.

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

BJ: Yeah, toothpick ... no, I just use Fender 0.88s I prefer the teal colour.

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

BJ: Well, I don't use pedals much but when I do, I use Mutron II phaser, Soul Food overdrive, and TC Flashback delay.

GT: Do you play another instrument well

enough to do so in a band. If so, have you ever done it?

BJ: I played drums in a reggae band in Honduras for six months. Damn, that's hard! Blisters on your hands, worn out after the show, eyes burning red from sweat, legs feel funny. I won't do that again and I have mad respect for all the drummers of the world!

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

BJ: Sure, if it's in English. I can read chord charts with simple leads. I'd have to have a reason to go any further.

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

BJ: Well, that's a dumb question. How else are you going to hook it to the amp? LOL. They do! Shorter cables are better. There's a bunch of science that goes with it. The bottom line is it makes a difference in the studio but live it's almost imperceptible.



Brion James on Charvel with
Dan Reed Network's bass player,
Melvin Brannon Jr on five-
string Fender Jazz Bass

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

BJ: The Beast. Made by Steve Spalding in Oregon. It's my first guitar made for me. Plays great, sounds great. We have been together over 30 years. I played her on all the early Dan Reed Network albums. I've removed the fur and lace since then. It's still my favourite guitar!

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

BJ: My favourite amp is the old Fender Bassman and Fender Bandmaster (brown). Turn all the knobs to 10, connect the two channels with a patch cord (not sure what that does but do it) plug in a distortion pedal and use it as the rhythm sound. Then, turn it off and witness the full power of the dark side ... for leads! I'd run the amp into one 10-inch JBL (or Celestion) in a milk crate sized box. It sings!

GT: What kind of playing action do you have on your guitars? Any particular quirks, like

"I played drums in a reggae band in Honduras. Damn, that's hard. Blisters on your fingers, eyes burning red from sweat, legs feel funny!"

extra high or super low?

BJ: A lot, I know all their deep dark secrets. I'm bribing some ... My action is pretty low but just high enough to have to work for it.

GT: What strings do you use?

BJ: I use GHS Boomers 9-46.

GT: Who was your first serious influence to pick up the guitar?

BJ: That would be George Benson. Then, I discovered Jimi Hendrix and was like whoa, you can do *that too* with a guitar!! Then Eddie Van Halen was like...

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

BJ: A Gibson Les Paul Custom.

GT: What was the best gig you ever did?

BJ: Dan (Reed) and I played acoustic guitars for terminally ill children. We wrote a song and performed it with the Vienna orchestra and raised two million for the Bring A Light Foundation.

GT: And your worst playing nightmare?

BJ: When we were on the late show and our drummer Dan Pred's monitors got unplugged. He was in a drum box and could not hear us. He kept time by watching our heads nodding! Another nightmare moment happened when Dan fell off the stage into the unused and dark orchestra pit. He can tell the story.

GT: Do you still practise?

BJ: Yes! I'm constantly learning or at least trying to learn something new. I've recently learned how to write pop songs without playing any instruments!

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

BJ: Guinness?

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

BJ: Lenny White (drums), Jaco Pastorius (bass), Chick Corea (keyboards), and Fantasy Me (way better than the 'real me') on guitar.

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

BJ: George Benson.

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

BJ: Santana's Black Magic Woman or Jimi Hendrix's Voodoo Chile.

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

BJ: The solo on Dan Reed Network's Money (from The Heat album) or the one on Give It Love (from The Fight Another Day album).

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

BJ: Making a few people smile.

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

BJ: Writing bespoke music for film and advertising. 📺

Dan Reed Network's new album Let's Hear It For The King is out now! More info: <http://www.danreed-network.com>

JUSTIN SANDERCOE



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

Following last issue's article, I'm hoping you did a little song analysis and made some discoveries about what you like and what you don't, and what you might like to explore in your own writing.

Guitar students are usually more confident coming up with music than lyric ideas, and this is normal. If you've been practising something for a while then of course you should feel more confident with it. So how does one start writing lyrics, then?

Without wanting to sound silly, I would recommend just putting pen to paper and seeing what comes out. You'll soon see what things need work, and can start to work your craft.

You'll obviously need a topic, some kind of story or emotion you want to express: heartache, loneliness, anger, happiness, finding love. I would suggest a topic that you feel you can relate to - and then just see what comes out. That's how I started with lyric writing, and the songs I wrote were not very good. Most were full of cliché ideas and rhymes and didn't feel 'cool' or like I was really expressing myself. It was the process of analysis that helped me the most and I'm sure it's the best way of discovering your own style.

So, write a list of 10 songs that have lyrics you really connect with. Print them out or paste them into a Google doc where you can add notes. The first thing I do then is highlight phrases that hit home for me. Then I pull it apart and see if I can understand why it might be connecting. I've often found that it's not obvious, perhaps because I seem to prefer more ambiguous lyrics than very literal ones. Working out what YOU like is the key here.

If you're not sure where to start, then check out American Pie by Don McLean. While on the surface the lyrics seems pretty normal, you can really dig into

Justin says that lyric writing can be a voyage of real self-discovery



"OFTEN THE VERSE LYRICS ARE VERY SPECIFIC AND DESCRIBE THE WRITER'S STORY, AND THE CHORUS IS MUCH MORE GENERAL"

them and search for meaning; try to figure out what he was thinking, or what the lyrics mean to you. While the pictures that the lyrics paint are quite tangible, their meaning is not so clear.

One of my all-time favourite lyrics is Between The Bars by Elliott Smith. I imagine he is writing about a real person that he wants to help, but when I hear them, I feel like they relate to people I know, and to myself. As well as pondering the meaning of lyrics you like, it is worth looking for 'tools' that are being used

The use of METAPHOR is

common - that is talking about one thing but meaning another. Describing someone as a 'firework' for example, you're not really suggesting they're going to explode, but you do imagine what that person might be like. Saying someone 'is on fire' is not saying they are actually burning.

A similar tool is the SIMILE which uses the term 'like' or 'as'; he was drunk as a skunk, my love is as deep as the sea, she was cold as ice, cool as a cucumber, etc.

A good example of the difference between a simile and metaphor would be "his life was

like an open book" (simile, because it uses "like") vs "his life is an open book" (metaphor, because you are saying something IS something that it actually is not). Another tool is alliteration where you use a similar sound at the start of a group of words: helplessly hoping her heart hears me; whisper words of wisdom, etc. Another is imagery that draws on our senses. Describing taste, smell, sounds, touch as well as what we see can be very powerful.

So, to lift your lyric game search out songs you love and see what tools are being used, and how. What else do you notice? Are the songs you connect with mostly sung from the writer's perspective (I feel this) or about someone else's story (she felt that). Do you think the writer experienced those things, or are they writing fiction? If you're the studious type you might like to take examples of the devices (metaphor, simile, alliteration, imagery) that you found and liked and try to transform them into your own work.

One last thing to watch out for, is that very often verse lyrics are very specific and describe the writer's story, and the chorus is much more general and offers the chance for the listener to relate with their own story. It's not all the time, but common enough to be worth noticing.

This article just scratches the surface, but if you follow through with analysis of 10 songs it's sure to lift your lyrical game. The process is really about self discovery. Working out the kind of things you relate to will help you express yourself, and the process is likely to make you a more confident lyric writer and give you much food for thought.

Happy analysing!

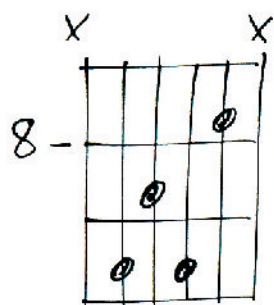
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SUBSTITUTE

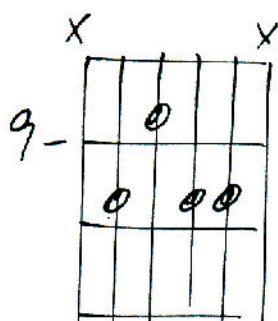
Rootless Blues

WITH RICHARD BARRETT

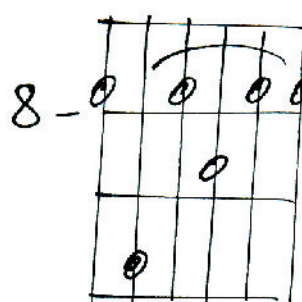
We regularly like to revisit the 12-bar blues structure in Substitute, simply because it's such a flexible basis for experimentation, covering quite a wide stylistic range. In this case, we're heading to the jazzier end of the blues spectrum. More specifically, we're going to look at a few compact little shapes that either don't have the root at the bottom, or don't have a root at all.



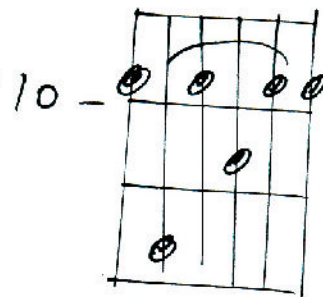
G7



G9

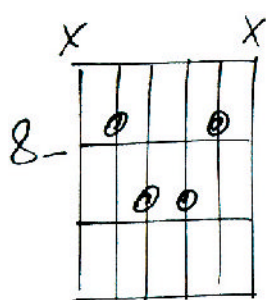


C7

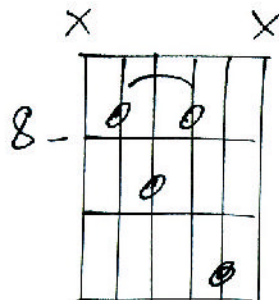


D7

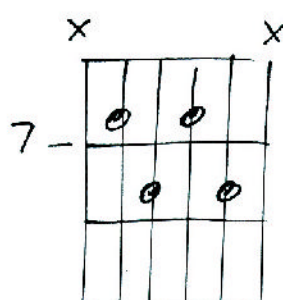
IN A FULL arrangement, it's less important for the guitar to play full chord shapes with the root note on the bottom. The bass will probably play the root at least some of the time, so the musical context is already there. Even playing on your own, with a familiar form like the 12-bar blues, your brain often fills in the missing context. This means you can be a lot more creative with chord voicings, without needing spider fingers to fit in all the notes. Here's an enhanced set of chords for a jazzy blues in G...



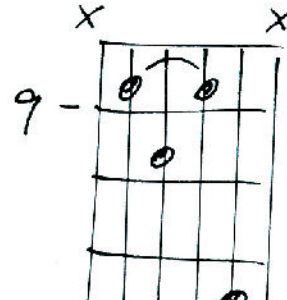
G13



G9#5



C9



D13

CHORD 1: In our 'vanilla' progression, we're assuming the standard I-IV-V 12-bar progression, with that G9 adding variety in bar 4. Let's start by changing the standard G7 to this tasty inverted G13 (strictly speaking, a G7add6).

CHORD 2: In bar 4, this G9#5 creates tension before resolving to C7. There's no root here, but you should find that you 'hear' the missing context. You could also drop the note on the second string to the 9th fret (G7#5,9) or 8th fret (G7#5).

CHORD 3: Here's another chord shape without a root note. Now, this would also make a perfectly normal Em7,5 chord, but in the context of the 12-bar blues we have here, our ears are more likely to hear it as some kind of C Dominant chord.

CHORD 4: For the D7-C7-G7-D7 turnaround, you could try two different D chords. For the first, just shift the previous C9 shape up two frets to D9, and then leave this D13 until the final bar. Or use D13 both times, it's up to you!

MITCH DALTON

*The studio guitarist's guide to happiness and personal fulfilment, as related by our resident session ace. This month: **Dance Band Days, Part 2.***

I was sitting at home, torn between checking my overdraft or contacting the phone company to see if I'm still connected, when the contraption in the hall finally sprang into life. 'Twas an offer of employment that very evening at Park Lane's Dorchester Hotel. I was to deputise for the guitarist in the Terrace Restaurant house band. Presumably, he'd been taken suddenly indisposed with a better offer. I dropped everything and whizzed off to the joy of a single yellow line parking space outside. George D'Souza greeted me on stage, a dapper, softly spoken gentleman who'd given up the saxophone for health reasons and now played bass guitar, some occasional flute and sang quite beautifully in the style of Nat King Cole. But for less money. He introduced me to the evening's co-conspirators - Hugh Ledigo (piano), Gary Jones (drums), Cedric 'Pedro' Manuel (sax) and Tony Uter (percussion). It became apparent within minutes of our 8pm-1am engagement that I was punching way above my weight. "Okay, let's start. You Stepped Out Of A Dream. In C." "Er, George is there a part? I don't know it." Cue laughter and the unforgettable rejoinder, "Well, you will in five minutes' time..."

And so I discovered that the second chord of said standard moves to D_b before weaving its way through the keys of A_b and F. The very real fear of an early bath loomed large at the conclusion of our opener. George's expression remained sphinx-like as he announced "Missed The Saturday Dance. C Major!"

"Oh my word", or phrases of a similar despairing nature. I didn't know this ditty either. But, wait. "George, do you perchance mean Don't Get Around Much Any More?", which contains the opening lyric which you have just recited? I happen to know that tune. I gave it my best shot.

George's face seemed to evoke a combination of relief, surprise and reassurance that an evening of embarrassment might yet be averted. He then directed my attention to a huge collection of files containing the band's arrangements. "How's your sight reading? Well, I guess we're about to find out..." And with that he launched into Let There Be Love, the Nat Cole/George Shearing chart, complete with unison piano/guitar/vibraphone lines. And rather lovely it was too.

At its conclusion I interpreted

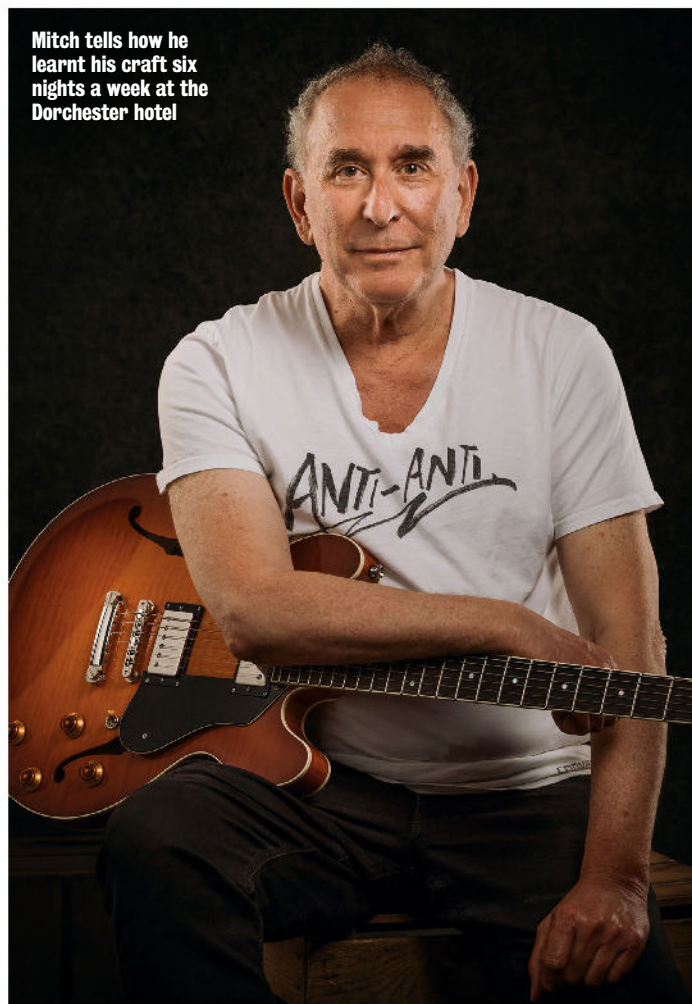
the look of a man reprieved as he walked across the stage and whispered "You know he's leaving, don't you? Do you want the job? Six nights per week and some (if not all) of the guinea fowl you can eat, if you make friends with our chef, Anton Mossiman." "I'll have to think about it! I'll do it!" was my reply, after two or three nanoseconds of reflection. And so began three years' apprenticeship during which I learned 100s of tunes and how to harmonise them with the 'right' changes. I kept a pad and pencil on the stand

and wrote down the names with which I was unfamiliar. I remember Hugh teaching me a superb method of re-harmonising Cole Porter's Every Time We Say Goodbye. George would let me play some solo things. Many superb deputies would come in as required, each with their own approach which repaid serious attention. Princess Margaret would appear with her chums on a regular basis. Sheikh Yamani of Saudi Arabia hired the restaurant for his personal use on one surreal occasion and proceeded to pay us £20 a time to play Strangers In The Night. All night long. We didn't complain.

Years later, I found myself hired to perform at a prestigious reception in a private mega-pile somewhere in the Midlands. The client had booked one of the UK's most renowned orchestras. It soon became apparent that our programme was drawing to a close way too soon. Someone had severely underestimated the capacity of the guests to maintain a relentless regime of heavy drinking at the reception, despite anguished requests for them to sit down to dinner. We were done even before the amuse bouche had been served. A concerned orchestra manager approached the conductor's rostrum. And then me. "Listen, can you play some background music through dinner?" "Of course. Everything is financially possible." And that's what I did, accompanied by my friends in the rhythm section. I strutted two hours worth of my Dorchester-tastic repertoire of bossa novas, light swinging jazz and excerpts from The Great American Songbook. I did however refrain from launching into a reprise of You Stepped Out Of A Dream! But boy, did I want to turn that musical wheel of my life full circle...

"GEORGE'S EXPRESSION EVOKED RELIEF THAT AN EVENING OF EMBARRASSMENT MIGHT YET BE AVERTED"

Mitch tells how he learnt his craft six nights a week at the Dorchester hotel



For more on Mitch and his exploits go to: www.mitchdalton.co.uk



PLAY 1



PLAY 2



PLAY 3



PLAY 4

JAM TRACKS

JAM TRACKS TIPS

Use these to navigate our bonus backing tracks

1 Easy Groovin' Jam (A Minor)

We start with a fun and simple two-chord vamp in A Minor that goes from F Major 7 to A Minor. Use A Minor Pentatonic (A-C-D-E-G) to get started - and bring in plenty of blues feels using bends, vibrato and so on.

2 Slow Blues (G)

This jam is an easy-to-enjoy slow blues in G, where G Minor Pentatonic (G-B $\flat$ -C-D-F) and G Major Pentatonic (G-A-B-D-E) are great if you mix them judiciously. Dig in!

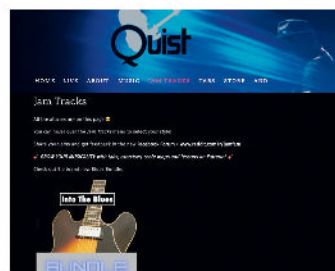
3 Bossa Blues Jam (Dm)

Here's a bossa nova style blues jam in D Minor. Use D Minor Pentatonic (D-F-G-A-C) and D Minor scale (D-E-F-G-A-B $\flat$ -C) to get started. (This is track 8 from Quist's fantastic jam album *Into The Blues*, Vol. 5).

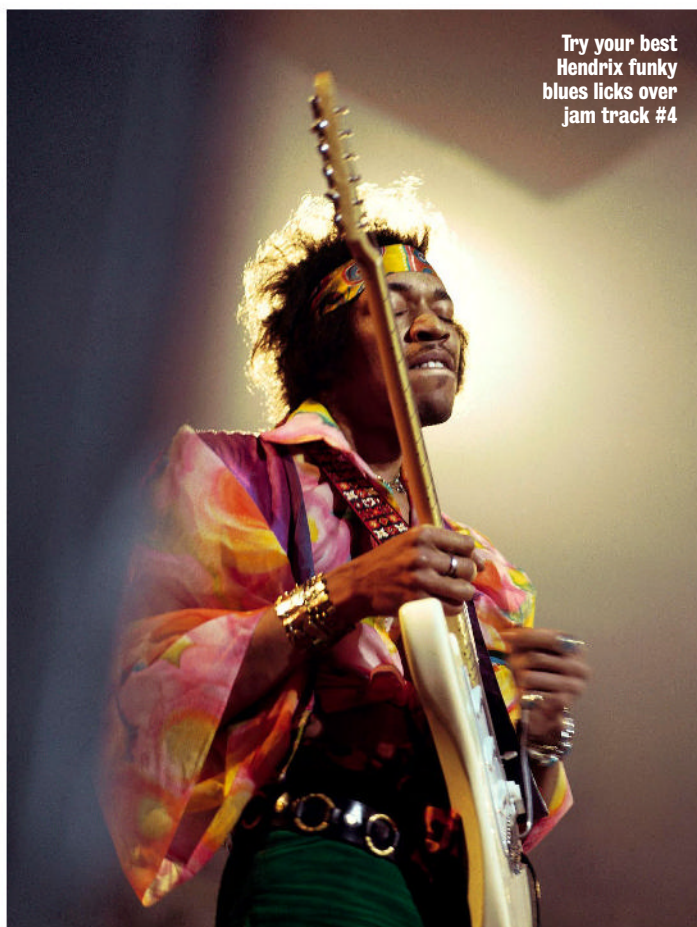
4 Jazz Funk Jam (G)

We finish with a high-energy jazz-funk jam in G. The main chord here is the 'Hendrix chord' in G, which is G7#9. The B sections are C9 chords. Try riffing along on the chords like Jimi would, and then break into some soloing! Happy jamming!

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



DAVID REDFERN/REDFERNS



Try your best Hendrix funky blues licks over jam track #4

PHIL HILBORNE'S ONE-MINUTE LICK

Major, Minor, Sus 4, Sus 2 and Add9

THIS MONTH'S lick is a series of arpeggios that illustrate some common fretboard moves that should prove useful for embellishing basic Major and Minor triads. The first two bars contain C and Am and they both follow the sequence of: basic triad, sus4, add9 and sus4. Playing them as written sounds a bit like an exercise so, after learning as notated, mix them up and rhythmically vary as you see fit. Bar 3 is a

descending Major to sus4 phrase that uses a string bend and release on beat 3 to accentuate the 3rd (B) to 4th (C). Note that all the 3rds are potentially bent to 4ths, and the 2nds bent to 3rds. The final bar is an ascending line against an Em chord containing notes 1-2-3-5, so, in essence, this is simply a Minor add 9 arpeggio line. As usual, don't forget to experiment with similar ideas of your own.

FAST

SLOW

$\text{♩} = 120$

C

Am

1

V V V V V V V

Continue picking sim...

G

Em

Am

BU BD

3



KEITH MORE

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: top UK rock guitarist and producer Keith More.

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

KM: Instrumentals in general allow the composer to take the listener on a slightly different journey than with vocals. With bands like Rush, Yes or most of the prog bands, the arrangements allow for the vocal and instrumental sections to work together to keep the interest of the listener strong. When writing an entirely instrumental piece, the composer needs to work hard to create something that keeps the listener involved without the aid of a voice or song. That is quite a challenge. Vai And Satch are the obvious masters when it comes to rock. Metheny is on another planet. Check out the YouTube Steve Vai Attitude Song performances. Now that's how to keep your audience hooked!

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

KM: As above, a totally different journey.

GT: Any tendencies that you like to embrace or avoid, such as rhythms, harmony, playing approach, tones?

KM: I'm all ears, I'll try anything and love almost everything. I wouldn't be too keen on Morris dancing instrumentals though!

"IF YOU'VE GOT AN IDEA, MELODY OR RIFF THAT YOU THINK IS COOL, EXPLORE WHAT YOU CAN DO WITH IT TO MAKE IT COOLER"

Seriously, if you've got an idea, melody or riff that you think is cool, explore what you can do with it and find a way to make it cooler. Always look for something else until you're grinning like a Cheshire cat!

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

KM: Familiarity is a good thing but surprises are what it's all about. There's loads of room to throw in something left of centre and move away from the norm. The thing of most importance is keeping it moving in an interesting way so that there's no dead wood.



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

KM: I never have, apart from one thing that Robert Plant did at the end of Four Sticks. I did my version of that at the end of my Retribution track. I've just tried to come up with my own thing. When I was with Arena I came up with a part that sounds like a synth with portamento on but each downstroke having a pinched harmonic, and each up stroke was clean. It's on my YouTube channel, me with Arena, playing Fool's Gold. I also take great care in vocalising any riff by how and where I play them. A riff played really hard and close to the bridge will have a totally different vibe to the same riff played in normal position medium hard. Same goes with soloing, if you're really improvising, then how you play the line should be as important as the line itself. I actually think the guitar is the most expressive instrument in the world, even more so than the human voice.

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

KM: Writing comes in many different guises for me. Sometimes it's the development of an exercise I'm working on, sometimes chipping away at a block until a great riff or part has come together. Sometimes it's instantaneous; one time I knew I had something coming, grabbed a cassette recorder and wrote Farewell live while humming the melody. Sometimes in a dream. Sometimes from just messing around!

GT: What about modulations into new keys?

KM: As long as it's essential and in good taste. There's nothing like a good ol' mod to take you to a new high!

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

KM: I don't. I only ever went on instinct.



"MY DAD SAID, WATCH FRANK SINATRA - HE OWNS THE STAGE. I ADOPTED THAT ATTITUDE FROM THE FIRST GIG, BUT I ALSO KNEW WHEN TO STAND BACK"

When I walk on a stage it's MY stage. My Dad taught me that. He said watch Frank Sinatra. He owns the stage. I adopted that attitude from the first gig. I also knew when to stand back and I enjoyed being a side man, but I was most at home when I could float about as I pleased. I think if you're having fun on stage, that really comes over to the audience.

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

KM: I hate that. If you have a structure in your head like that, then the improvisation goes AWOL. When I was a member of Arena I was well and truly in the prog world. That music requires that you play the live parts exactly the same as on the record. Because I was a member of the band, I would occasionally do a little something differently, but very subtly because I respected the fans. They were fun

"I ACTUALLY THINK THE GUITAR IS THE MOST EXPRESSIVE INSTRUMENT IN THE WORLD, EVEN MORE SO THAN THE HUMAN VOICE"

parts to play because they are challenging to play the 'right' way. I started to do gigs to support my Guitar Stories [Keith's stunning instrumental album from 1996, Ed] at the same time, and because of the audience, I was pestered into playing the same solos as on the album, which were originally improvised! I only did this for certain key ones though, but

nevertheless, it took away the joy of improvisation. Whatever the length of the solo, be it two bars or 64 bars, just be musical and make it indispensable!

GT: What type of guitar tone do you prefer for instrumentals? Do you have any specific setups that always work for you?

KM: For a well recorded acoustic I would have two Beyerdynamic M160 mics into a Neve 1073 desk. Then of course there's nothing like the sound of a Marshall MV 50 (with the preamp on 4) or a JTM 45 running flat out, with a load box to tune the volume in to the speaker (4 x 12 1969 Marshall with 25-watt greenbacks) and recorded with 1x SM57 and 1x Beyerdynamic M160 into a Neve 1073. MXR Dynacomp slammed on quarter past into a Fender Twin just on the first bit of gain when you hit hard. Splangggg! These sounds are 'hit the strings hard and make the amp bleed!' I came from the 70s when there was no such thing as gain at reasonable level, so I just had to play hard. I like purity and have been into power breaks since the Tom Scholtz Power Soak first came out. It was a complete revelation to me how amazing my Marshall Plexi 50 sounded full up, but at bedroom volume. No need for any pedals with that sound, it was total juice! I call it OINCH and I like to hear that in a guitar sound. I could go on forever about this one!

GT: Do you have favourite keys or tempos to either play or write in?

KM: No.

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

No.

GT: How about modes? Do you have any favourite modes to either play in or write in?

KM: Lovely Lydian. Altered Dominant. Dorian. In that order!

GT: As an instrumentalist do you view the backing band in a different way than you would when playing on a vocal song?

KM: Yes, when it's my band, I get to mould them into what I want, while of course having faith in them to give them musical freedom. With Mark and Mike Mondesir, I'd say it and it was done! They are incredible. A vocal song is ALL about the vocal.

GT: What are your views on harmonising melodies?

KM: Nice but can be a little twee. If it adds depth to the melody then great, if not, just double it or find some key note that needs it.

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

KM: The Dance Of Life by Narada Michael Walden with Corrado Rustici on guitar. Then there's The Romantic Warrior, by Return To Forever with Al Di Meola. And of course Pat Metheny's Bright Sized Life. My friend Steve introduced me to him when his album first came out. Like the others, absolutely life changing. I could write a long list of extremely influential instrumentals that have inspired me. Guitar instrumentals appeal to me the most, simply because of the wide vocabulary of the instrument.

Search for 'Keith More musician' to discover all about his history as an artist, and get hold of his amazing instrumental album Guitar Stories, available on Amazon.

HANK B MARVIN

Neville Marten talks to the first true legend of instrumental guitar, cited by Eric Clapton, Brian May, Jimmy Page, Jeff Beck, Peter Green and Mark Knopfler as an influence, and today enjoying life in his gypsy jazz band.

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

HBM: I play them so well. Seriously folks, I enjoy the way different guitarists interpret a melody; there's a variety of genres and also individual styles within the genres that I'm always interested to hear.

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

HBM: The human voice is probably the greatest instrument - easy to carry and doesn't need a flight case! But the communicative element of a human voice which of course can vocalise the lyric, is enormous. I'm not sure what an instrumental provides the listener that a vocal can't; perhaps it's the combination of an appealing tune and the overall sound of the recording. I wish I knew.

GT: Any tendencies when playing them that you like to embrace or avoid?

HBM: When I'm considering an instrumental, whether an interpretation of a known tune or an original, I try to choose a key that will allow me to get the best and most expressive sound (in my opinion) from the guitar appropriate for the composition. I enjoy the variety that

different rhythms provide, and as regards harmonies. With 'pop' or 'rock-pop' instrumentals I don't usually get into playing 'outside' harmonies except on the odd occasion when I feel it works without scaring old ladies. As regards musical styles, I usually avoid getting into Mongolian throat singing and quarter-tone arthritic licks.

"THE HUMAN VOICE IS PROBABLY THE GREATEST INSTRUMENT - EASY TO CARRY AND IT DOESN'T NEED A FLIGHT CASE!"

GT: Is a typical song structure (verse, chorus, etc) always relevant for an instrumental?

HBM: The typical song structure works very well with instrumentals and it would appear that most follow that format. But I'm sure it's not the only way to compose a successful instrumental.

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

HBM: There are many vocalists who

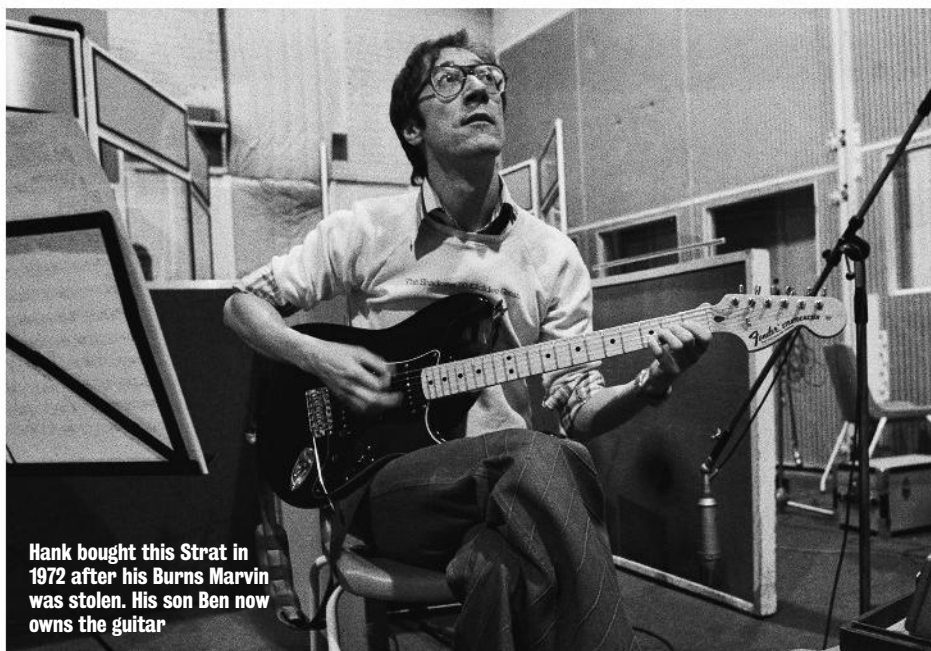
interpret a song so well that their phrasing is something I believe instrumentalists can learn from and utilise in their interpretation of melodies.

GT: How do you start writing an instrumental? Is there a typical approach, or do you prefer to interpret other artists' compositions?

HBM: When it comes to writing instrumentals there are probably a number of factors to be considered. Are you writing for a specific audience? Is it a ballad, up-tempo, what mood are you trying to create etc? Sometimes an idea for a tune just comes into mind and it might be worthwhile developing (or not). In the early 60s the French comedy actor, writer Jacques Tati came to one of our shows in Paris and after the show came backstage and told us he would like us to write the theme tune for his next movie which he was then in the process of writing. On returning to England, Bruce (Welch) and I came up with a tune we thought might work with a comedy movie. We called it Foot Tapper. The Jacques Tati movie didn't get made but Foot Tapper ended up in the movie Summer Holiday, and became a number one hit for The Shadows. An example of writing for a specific purpose or mood.

GT: What typical amp settings have you liked - gain, EQ, volume, etc - when recording?

HBM: The early Vox AC30 amplifiers did not have a Top Boost but still plenty of treble. But when Top Boost models were revealed to us I found that there was so much top available it cut like a sonic knife so I would be very cautious with it. With the Strat, which is a bright sound anyway, I try to set up the amp to temper the brightness with more body from the mid and bass controls. The volume depends on other factors; do I require a little overdrive to give me more sustain?(the original recordings of Man Of Mystery and Shotgun were a little overdriven) or even more overdrive for a solo so the guitar sustains and sings more. For example, the solo in my version of While My Guitar Gently Weeps, the amp was well cranked but still a sweet distortion. Usually though I try to get a clean sound



Hank bought this Strat in 1972 after his Burns Marvin was stolen. His son Ben now owns the guitar

Hank plays several Strats, strung with 10, 11 or 12-gauge strings depending on what song it's being used for





Hank with Cliff Richard and Bruce Welch. He replaced the original white pickguard on this Strat with a tortoiseshell one

DAVID REDFERN/REDFERNS

GT: Using the bridge pickup and picking the strings near the neck pickup creates a lovely rounded and warm sound. Is this a tone you were conscious of shaping?

HBM: If I were picking without using the vibrato bar I would probably pick nearer the bridge pickup, but when I pick holding the bar, the length of the bar forces me to pick nearer the neck pickup which does result in a slightly richer, warmer tone. I would like to say it was a cunning plan, but it was just something that happened.

GT: At what point did the vibrato arm become a major part of your style?

HBM: When I got the first Strat which we'd ordered with a 'tremolo arm', actually a vibrato bar, I was intrigued. None of us had seen one before or really knew what it did, although I soon found out. I started experimenting with it pretty much straight away and found by wobbling the bar I could produce a vibrato, which I'd never heard on an electric guitar before (I'd never heard BB King back then). The vibrato made the guitar 'sing' which I really liked. Also with the very heavy strings we used back then the only string I could bend was the second (B) string and then only a half-step. But I discovered that I could pull the bar up and the combination of bend and bar could give me a whole step. Whoopy!. I learned to pull

other strings up a little or dip them and also create an alarming, vicious wobble as on the intro of Man Of Mystery. The vibrato bar became part of my style during the latter part of 1959.

GT: What pieces presented the most challenges as regards picking, fretting or vibrato arm approaches?

HBM: We recorded an interpretation of Not Fade Away on the Hank Plays Holly

"CAVATINA WAS A ONE-TAKE PERFORMANCE. EVERYTHING JUST SEEMED TO WORK. THE STRAT SOUNDED AS PERFECT AS I COULD MAKE IT SOUND"

CD, and particularly on the two solos I tried to emulate a slide guitar. I cranked the amp a little for sustain and used a combination of the vibrato bar and just sliding with my fingers, no slide, and it was pretty raucous. Fooled me! My picking isn't that great and so fast passages with the bar in hand can be a challenge. I also have small hands and therefore don't have the stretch that some genetically blessed players have. But we all work with what we've got!

GT: Do you have favourite keys or tempos? Shadows songs tended to be in 'guitar' keys.

HBM: Yes. My favourite keys are usually the keys that for me sound best on a guitar instrumental. The Major keys of E, A, D and G are often used and sometimes C. A Minor seems to work well as in Apache, Geronimo, Riders In The Sky etc. Other keys have been used when deemed appropriate. With tempos it's what works best for the piece, but I don't really have a favourite tempo.

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

HBM: I have no preference to playing or writing in Major or Minor keys. I go where the wind blows.

GT: What about modulations into new keys? Shadows numbers didn't often modulate - how about with gypsy jazz?

HBM: Modulations or key changing can give an effective lift to a tune and you're quite right that we didn't often do that in the Shads. I wonder why? In fact we went through a period of thinking it was somewhat overdone in pop music so we rarely used it. With gypsy jazz we arranged and recorded one track, Django Reinhardt's Belleville where in the outro we modulate from D Major to F, and then to G - just to show that we can!

GT: What are your views on harmonising melodies? In *The Shadows* and beyond you often liked to beef up the melody by playing the tune in 3rds.

HBM: I really like harmonies - the Everly Brothers, The Beach Boys and many more - and as Les Paul showed many years ago on his recordings, harmonies work well on guitars. I usually just add 3rds if I'm playing live, in the studio on occasion I enjoy building a guitar section as part of an arrangement. One track I did on the Hank Plays Cliff CD was *The Girl In Your Arms*, and I tried to produce a more country steel guitar approach which seemed to work well for the song. I used pick and fingers to achieve the double and triple-stopped harmonies and of course vibrato bar. No overdub, I just worked it out and played it.

GT: What aspects of gypsy jazz music do you like best? Will you re-do any *Shadows* pieces in this style?

HBM: Gypsy jazz is fun music to play, a lot of old standards as well as Django and modern gypsy compositions. I enjoy the improvising challenges and working out new arrangements with Nunzio and Gary who play in our quartet. We recorded new treatments of *Nivram* and *Guitar Tango* which was fun. They are tracks on our second gypsy jazz CD which was recorded around five years ago, but only now just organising the artwork etc.

GT: What three guitar instrumentals by other artists would you consider iconic, or have inspired you? And why?

HBM: *Sleepwalk* by Santo and Johnny, although originally played on a steel guitar, has become an iconic piece with a number of guitar covers. It helped me realise that a melodic ballad, played with feeling could reach people and be a success.

Rebel Rouser by Duane Eddy, again a simple melody but what a great sound on his guitar. The reverb and the tremolo, brilliant! The whole record sounded so big, a good production, it had real attitude. More confirmation to me that a melody doesn't have to be complicated and that the guitar sound had to have something special, a wow factor - I'm still trying to find it.

Where Were You by Jeff Beck, a haunting composition beautifully played. Go the whammy bar! (I wonder how many guitarists have died trying to play this?). I've never tried, I know my limitations. It was really inspirational, reaffirming how expressive a Strat can be in the right hands. Thank you Jeff.

GT: What are your personal top five *Shadows* pieces and why?

HBM: In no particular order: *Apache*, a special place in my heart, our first hit, a

wonderful tune, so different in 1960 and still a joy to play.

Wonderful Land was another Jerry Lordan composition, but very different in its melodic construction from pretty much everything else happening back then in the world of pop music. It's a majestic composition. Brilliant!

FBI was our composition although it had Peter Gormley on the label as the writer, but that's another story. It was a return to our rock roots and had a simple Pentatonic based bluesy melody with an unusual sequence for the middle eight. I picked my guitar strings so hard trying make them 'explode' with energy and attitude that my pick burst into flames (okay, a little exaggeration). A few years ago Brian May and Status Quo did a rockin' version of *FBI*, but I don't think Brian's sixpence melted.

The Theme From The Deerhunter (Cavatina). A beautiful melody we recorded

to coincide with the movie's release. It was a one-take performance from me and it was so emotionally involving. Everything just seemed to work, the volume pedal swelling some of the notes on the string bending, and the Strat sounding about as perfect as I could make it sound.

The Rise And Fall Of Flingel Bunt. Okay, it's not the greatest melody ever written but it was basically just a jam in Abbey Road studios. We had a break and I was playing what became the opening and closing riff which Brian Bennett heard and asked what's that? I told him I'd just made it up, he liked it and started playing along; our then bass player John Rostill joined in and it turned into a 12-bar jam. I came up with the alleged melody and we decided it was worth arranging and recording, so we did. It was eventually released as a single which turned out to be a good decision, just right for the time. 📀



The iconic Hank Marvin look, with maple-necked Fiesta Red Strat and (matching) glasses!

PETE STILL/REDFERNS

PLAY LIKE HANK B MARVIN



To complete our feature **Jon Bishop** delves into the workings of the Shadows' main man's iconic style. So, prepare to enter a Wonderful Land of melodic joy that's sure to get your Foot Tapping.

ABILITY RATING

Moderate



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

Key Various Tempo Various

Will improve your... ✓ Ability to deliver a melody

✓ Use of multi-tap echo ✓ Use of the whammy bar

Hank Marvin rose to fame in the late 1950s as the front man for The Shadows. His blend of American rock and roll, country and surf based guitar work coupled with catchy songs full of melodic pop sensibility catapulted the band to mega success. The Shadows also provided backing for British rock and roll mega star, Cliff Richard, and between them (together and as separate entities) amassed dozens of hit singles and albums.

The well-used phrase 'the tone is all in the fingers' is particularly relevant to this

month's artist. There is no overdrive to hide behind and the use of a clean tone from a Vox amp combined with the bridge pickup can be particularly revealing if there are any technical glitches in the delivery.

Hank's sound is of course the product of his consistency in terms of the way the notes are fretted and picked. However, the most obvious aspects of his style are his skilful manipulation of the vibrato arm combined with an ingenious use of tape echo.

The Meazzi Echomatic was the original tape echo machine that Hank used. This had multiple tape heads that produced his signature rhythmic echo. Rhythmic delays provide a cool ambience, but just as importantly add rhythm, especially to muted notes. This can be heard to great effect in songs like Wonderful Land.

In addition to whammy bar vibrato and multi-tap tape delay, Hank uses a huge variety of techniques to 'sell' the melodies; these include string bends, finger slides, volume swells, unison bends, palm muting, hammer-ons and pull-offs, double-stops and spread chords.

To help you to get into Hank mode we have written and recorded three contrasting tracks designed to highlight various aspects of his Shades-era style. The first is an up-beat offering in the style of tracks like Apache, Foot Tapper and Summer Holiday. The focus here is to help you develop the ability to bring those simple melodies to life with the use of whammy bar vibrato and echo. There is also an opportunity to try out using the palm muting technique to create

that galloping, 'scatter delay' effect.

The second track is in the style of tunes such as Man Of Mystery and Move It. There is also a chance to get stuck into some rock and roll style soloing here. One of the key ingredients of this type of soloing is the use of double-stops, another Hank favourite.

For the third track we slow things down for the obligatory ballad. This final performance number is inspired by tracks such as Sleep Walk and Wonderful Land.

Hank is fond of swelling into notes with a volume pedal and this provides a really cool effect. The swell removes the attack from the note and provide a 'violinizing' effect when combined with the echo. There are some pretty intervals to explore in this track also and Hank favours the 3rd and the 6th played sequential notes or as a double-stop.

All the lead parts have been notated and tabbed, and backing tracks are supplied with our solos muted so you can practise them. Right! Grab your whammy bar, get plugged in and playing, and discover that this 'simple' stuff is not so simple after all!

TECHNIQUE FOCUS Whammy bar vibrato

Cliff Richard imported the first Fender Stratocaster into the UK for Hank to use, and this came equipped with the vibrato arm. Hank found the arm was an easier way to add vibrato to the heavy strings available at the time. Hank keeps the vibrato arm cupped in his picking hand pretty much all the time he is playing a melody. This allows for those subtle shimmers to be added at will. Holding onto the arm does however restrict the picking hand's movement. You may need to experiment with the best way to maintain good picking while holding onto the bar. Hank holds the pick with the thumb and first finger and the end of bar sits in his lightly crooked third and fourth fingers. A cool thing to try is the whammy bar scoop, achieved by depressing the bar and then allowing the strings to return to pitch. When the scoop is combined with the Hank's multi-tap echo a cool, Doppler style effect is produced. If you are new to augmenting lead ideas with whammy bar vibrato and echo, why not try out some of our licks as an excuse to give it a go?

Get the Tone

Dial in a shimmering amp tone and add compressor (if you have one) for more sustain. If you don't have a whammy-equipped guitar try finger vibrato. Use bridge pickup and set your delay with two or three repeats. If you can stack two delays try 8th-note and dotted 8th-note combined. If you have a no volume pedal try 'violinizing' with your guitar's volume knob.



TRACK RECORD Hank Marvin's recording career spans over seven decades so there's plenty to check out. The 2019 compilation album *The Best Of The Rock 'N' Roll Pioneers* has all the hits from Hank's time with Cliff Richard. For a career overview of The Shadows, the 2012 album compilation *Deluxe Apache* is bristling with classic tracks. But do also check out Hank's gypsy jazz album, *Django's Castle*.

PLAY LIKE... HANK B MARVIN

PIECE 1 **SURF POP STYLE**

[Intro] This first piece starts with a surf guitar inspired riff. To play the E₅ notes use the fretting hand to depress the whammy bar by a semitone. This Duane Eddy style trick leaves the picking hand free to pick the quaver rhythm.

[Verse 1] This simple melody is augmented with whammy bar vibrato. Use the picking hand's third and fourth fingers to lightly keep hold of the bar

throughout. A subtle shimmer of vibrato is all that is required, so if you have a floating tremolo system use the lightest of touches or you'll be out of tune.

[Verse 2] For this section we get more mileage out of the melody by delivering it with palm muting. The palm muting helps to accentuate the delay repeats and this creates a chaotic, galloping rhythm that really creates excitement.



INTRO

♩ = 140

Bridge Pickup
Clean with delay

VERSE 1

VERSE 2

BRIDGE

23. 31

PIECE 1 SURF POP STYLE CONTINUED...

[Bridge] The bridge features the 3rd interval played in double-stops. This is inspired by tracks like Summer Holiday and On The Beach. Using finger slides to move position adds that extra bit of class and sophistication.

[Verses 3 and 4] These verses are repeats of verse 1 and 2, only this time we have

shifted the key up a semitone for added excitement and expectation. The key change is a great way to create a lift at the end of a track.

[Outro] The outro is a repeat of the intro. This time however the notes are fretted as we don't require the whammy bar to scoop the low notes.

27, 35

30

38

44

50

55

PIECE 2 ROCK AND ROLL STYLE

[Intro] This track opens up with some full sounding Minor triad chords. These Minor chords sound particularly effective in this style. Try spreading the chord strum out and you can also experiment with strumming nearer to the bridge. This will increase the treble and create more attack. For the unison bends in bar 9 simply bend the second string up and allow it to clash with the fretted note on

the first string (keeping it not quite in-tune makes for a great 'unsettling' sound). **[Choruses 1 and 2]** Here we are using the same method as we did in Example 1 to augment the simple melodies with whammy bar vibrato. The second time bar uses a classic bit of old school rock and roll vocabulary to take us into the solo.



INTRO

Tempo: ♩ = 140

Bridge Pickup
Clean with delay

Chords: Am, Em, Dm

Techniques: w/bar, f

Staff: Treble and Bass clef

Fingerings: 2, 3, 5, 0, 2, 5, 7, 5

CHORUS 1 & 2

Chords: Am, E7, Am, Ammaj7, Am/G

Techniques: w/bar, Let ring, BU

Staff: Treble and Bass clef

Fingerings: 15(17), 12, 15(17), 12, 5-5-5-5-5-5-5-5, 7-7-7-7-7-7-7-7, 6-6-6-6-6-6-6-6, 7-7-7-7-7-7-7-7, 5-5-5, 6-5-6-5, 5-5-5

Chords: Am/F#, F6, D/F#, G, G#dim7

Techniques: w/bar, Let ring

Staff: Treble and Bass clef

Fingerings: 5-5-5-4, 3-2-3-2, 4-2-5-3-5-3, 5-4-3-4, 6-4-6-5

GUITAR SOLO

Chords: G#dim7, Am

Techniques: w/bar, BU

Staff: Treble and Bass clef

Fingerings: 12-12-12-12-12-12, 14(16), 5-5-5-5, 7-(9)-5-5, 7-(9)-5-5

Chords: Em, G, Am, G

Techniques: 1/4, BU BD

Staff: Treble and Bass clef

Fingerings: 7-(9)-(7)-5-7, 5-8-7-5-5-5-7, 7-5-7-5-5-5-7, 8-7-5-7-5-5-7

PIECE 2 ROCK AND ROLL STYLE CONTINUED...

[Guitar solo] This solo is inspired by tracks like Move It and double-stops are the order of the day. The A Minor Pentatonic is the scale of choice and any of the notes, including adjacent notes outside the scale, can be played together to beef up the sound. The quarter-tone bend adds another slice of unsettling tension.

[Chorus 3 and 4] For this section we play the arpeggios of the chords using

a palm mute, with the pick 'raking' across the strings. It may take a bit of experimentation to get the palm mute even across the strings.

[Ending] For the ending we repeat the unison bends and rock and roll double-stops. Naturally we raise the guitar vertically to the sky for the final notes!

Am G Am E7

34

CHORUS 3 & 4

Am Ammaj7 Am/G Am/F# w/bar

37, 45

F6 D/F# G E/G#

41, 49

ENDING

Am E7 A5

53



PLAY LIKE... HANK B MARVIN

PIECE 3 INSTRUMENTAL BALLAD STYLE

[Main Theme] For our final piece we're slowing down the tempo. Hank often uses a volume pedal to swell into notes. This removes the pick's sharp attack and creates a more vocal sound. Hank used this in his brilliant version of Cavatina.

[Bridge] For the bridge we are playing notes from the C Major chord combined with volume swells. For the final D6 chord slide your fingers down the fretboard.



PLAY



BACKING

MAIN THEME

♩. = 60

Bridge Pickup
Clean with delay

G w/bar w/bar **Em** w/bar **Am** w/bar **D** w/bar w/bar

mf w/bar w/bar w/bar w/bar w/bar w/bar

E B G D A E

2 4 5 7 8 7 5 7 5

3

G w/bar w/bar **Em** w/bar **Am** **Cm** **D** **G** w/bar w/bar

w/bar w/bar w/bar w/bar w/bar w/bar

BU

E B G D A E

4 5 7 7 5 7 7 (8) 7 5 4 5

7

Em w/bar **Am** **Cm** **D7** **G** w/bar **Cm** **D**

w/bar w/bar w/bar w/bar w/bar w/bar

BU

E B G D A E

7 5 5 6 9 7 5 4 5 7 7 (8) 7 5

12

BRIDGE

G w/bar **G7** w/bar **G^{va} C** w/bar w/bar w/bar w/bar w/bar

vol vol vol vol

w/bar w/bar w/bar w/bar w/bar

E B G D A E

3 6 15 17 17 20 15 17

17

(G^{va}) w/bar **G** w/bar **Cm** w/bar **G** w/bar **G7** w/bar

vol w/bar w/bar w/bar w/bar w/bar

E B G D A E

17 4 3 4 5 4 5 4 4 6

22

PIECE 3 INSTRUMENTAL BALLAD STYLE CONTINUED...

[Main theme reprise] To finish off the track we squeeze a bit more mileage out of the main theme by playing it up an octave, a common Shadows play. It's a handy trick for providing a lift at the end of a section, or after a middle eight.

A6 *w/bar* **D6**

E 5 7 5 5 6 5 7 5 5 10 12 10
B 6 7 5 5 6 5 7 5 5 10 12 10
G 6 7 5 5 6 5 7 5 5 10 12 10
D 6 7 5 5 6 5 7 5 5 10 12 10
A 6 7 5 5 6 5 7 5 5 10 12 10
E 6 7 5 5 6 5 7 5 5 10 12 10

27

MAIN THEME REPRISE

El6 **D6** **G** *w/bar* *w/bar* **Em** *w/bar*

E 11 13 12 10 12 11 12 15
B 12 13 12 10 12 11 12 15
G 12 13 12 10 12 11 12 15
D 12 13 12 10 12 11 12 15
A 12 13 12 10 12 11 12 15
E 12 13 12 10 12 11 12 15

32

Spa **Am** **D** **G** *w/bar* *w/bar* **Em** *w/bar* **Am**

E 15 14 12 15 13 12 12 15
B 15 14 12 15 13 12 12 15
G 15 14 12 15 13 12 12 15
D 15 14 12 15 13 12 12 15
A 15 14 12 15 13 12 12 15
E 15 14 12 15 13 12 12 15

37

D7b9 **G** *w/bar* *w/bar* **Em** *w/bar* **Am** **Cm** **D7**

E 15 (16) 15 13 12 12 15 8 7 10 8 8 11 10 8
B 15 (16) 15 13 12 12 15 8 7 10 8 8 11 10 8
G 15 (16) 15 13 12 12 15 8 7 10 8 8 11 10 8
D 15 (16) 15 13 12 12 15 8 7 10 8 8 11 10 8
A 15 (16) 15 13 12 12 15 8 7 10 8 8 11 10 8
E 15 (16) 15 13 12 12 15 8 7 10 8 8 11 10 8

42

Spa **G** **Cm** **D** **G** *w/bar*

E 12 13 15 15 (16) 15 13 12 15
B 12 13 15 15 (16) 15 13 12 15
G 12 13 15 15 (16) 15 13 12 15
D 12 13 15 15 (16) 15 13 12 15
A 12 13 15 15 (16) 15 13 12 15
E 12 13 15 15 (16) 15 13 12 15

47



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JOEL HOEKSTRA

Video Masterclass

This issue we welcome the return of Whitesnake's guitarist Joel Hoekstra. Soloing on Jason Sidwell's specially-written piece, *Excalibur*, Joel demonstrates and discusses his eight-finger tapping chops. **John Wheatcroft** is your guide.

ABILITY RATING

Advanced ★★★★★

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

Key Various Tempo 111bpm

Will improve your... ✓ Muting technique
✓ Eight-finger tapping ✓ Fluid and continuous legato phrasing

This month GT is thrilled to present an exclusive track from Whitesnake, *Night Ranger* and Trans-Siberian Orchestra rock virtuoso Joel Hoekstra, soloing over Jason Sidwell's track, *Excalibur*.

Joel uses the piece to demonstrate his highly sophisticated multi-finger tapping technique. So much so, that there are no picked notes whatsoever throughout the entire piece, each and every note is produced by either tapping with one of what would usually be the picking hand's digits, by

pulling-off to a note being held down by the fretting hand or by occasionally hammering on with the fretting hand, relying upon the impact of string on fret to produce a clearly defined tone. It's definitely worth noting that Joel executes all of these techniques with expert control of handling noise and no extraneous open strings ringing whatsoever, without having to resort to using a string mute or fret wrap. While these devices can be extremely helpful in keeping noise at bay, the downside is that open strings and natural

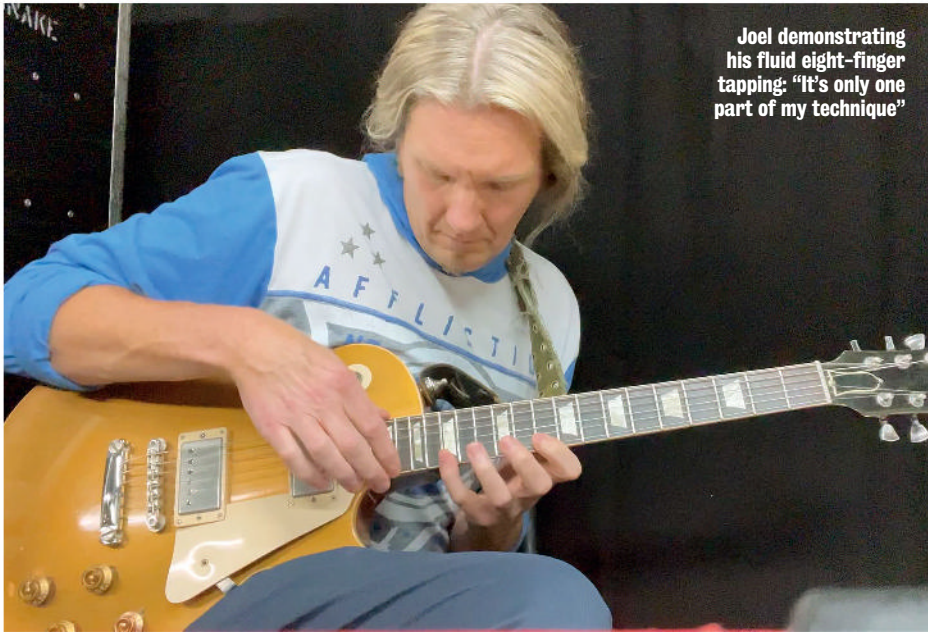
harmonics are not available should you want them, and these are both heavily used approaches in rock guitar styles.

Excalibur is at a medium tempo of 111bpm with the drums giving us a half-time feel. The harmony shifts through a variety of key centres, starting in D Minor for the verse, shifting towards G Minor for the chorus section. In the solo we modulate to E_b Minor, where Joel showcases some stunning Pentatonic intervallic patterns along with some bluesy quintuplet based rhythmic ideas. We return to the verse melody, although this time transposed to A Minor before revisiting the chorus one last time before the final jubilant resolution to the key of G Major to close.



Joel Hoekstra strutting his stuff in Whitesnake, with Tanya O'Callahan on bass guitar

PER OLE HAGEN/RED FERNS



Joel demonstrating his fluid eight-finger tapping: "It's only one part of my technique"

Naturally, Joel negotiates these key changes gracefully and smoothly, but it's encouraging to acknowledge that this is a composed piece. It's clear from the analysis that he gives after the performance that Joel has meticulously mapped out each section and has a definite strategy for negotiating each shift in the harmony, well in advance. Knowing what is around the corner, harmonically speaking, is the single most important factor to keep in mind when negotiating changes, irrespective of style, and it's really evident that Hoekstra knows exactly where he is in the progression at all times, and so should you.

While you may already be familiar and accustomed to using some tapping in your playing style, perhaps the area that might be new here could be the seamless integration of all tapping fingers, as Joel uses all four fingers of the picking hand (labelled i, m, a,

"The muting is happening with the second finger of the picking hand. But a lot of it is when I fret with my first finger - by not fretting on the tip I can reach out and kill a couple of strings."

Joel Hoekstra

and c), generally locked into a one-finger-per-fret system synchronised with his fretting hand. Exceptions occur when two consecutive tapping notes are required at the same fret on different strings, such as in the opening bars, or to execute bluesy Pentatonic phrases where the first and third fingers in the fretting hand 'i' and 'a' for the tapping hand are often favoured.

We're certain there will be new techniques, concepts, phrases, licks and lines for you to learn and incorporate in your playing here. In the analysis video that follows the performance Joel patiently breaks down every section clearly and methodically, so work in conjunction with the transcription and Joel's video breakdown, approaching this challenging piece patiently, section by section. We guarantee you'll find tons of new ideas to expand your playing, and also have fun exploring in the process. **1**

NEXT ISSUE Stunning blues rocker **Eric Gales** shows some of his signature licks. Don't miss it!

JOEL HOEKSTRA'S CONSIDERATIONS ON TWO-HAND TAPPING

"Tapping is just one part of my playing and for me is often thrown in for 10 seconds or so during an actual rock song. That said, I used it exclusively for my performance of Excalibur so I'll explain some aspects that might help you duplicate what I've played. First off, I'm using .011-.048 gauge strings with a standard action that is high enough for bending and playing traditional rock guitar. However, tapping is often best done with light gauge strings, very low action and a consistent graphite neck, not a Les Paul. The problem with a Les Paul is the toggle switch - it's in the way for good hand posture. I also had to film in landscape but ideally, I would have held the guitar vertically and filmed in portrait. That would get the toggle switch out of the way and allow for a clear view of the fretboard and make it easier for the picking-hand fingers to pull UP when pulling off. That's very important when multi-finger tapping. My ideal tone for tapping is not much distortion with a little compression added in front to even out the levels. If you're looking for the best way to improve your picking hand hand's tapping strength, there's not a better exercise than trilling every finger combination for extended periods of time. This is great to do while watching TV as it's not exactly the most musical thing to listen to. I also recommend tapping scales with your picking hand.

I get a lot of questions regarding the fact that I don't use a wrap to reduce string noise. Well, tapping is just a part of my playing. I'm no tapping expert. All of the muting I do comes from fretting further down the first finger and using the tip of it to mute the neighbouring strings. I also extend any unused fingers across the strings at all available times. All of this could be considered dated so by all means, go for the wrap. It would probably help me immensely, but it would be like teaching an old dog new tricks. That said, putting a wrap on and taking it off does take precious seconds when you're playing so it can be hinderance too. For full disclosure, when I worked on my multi-finger tapping it was around 1986. Few people were doing it back then and wraps weren't even available. In closing, see how you get on with Excalibur with or without a wrap. And thanks!



Get the Tone

Joel used a Les Paul Standard through a moderately overdriven amp with just a little reverb and delay to add ambience (too much echo will give multiple repeats of unwanted noises, so beware). Also, the more gain you use, the more handling noise becomes an issue so make sure you're sounding the notes as cleanly and clearly as possible and use any available digit to mute the idle bass strings.



TRACK RECORD The latest album from Joel Hoekstra's 13, Running Games (Frontier 2021) is full of amazing playing, great production, energetic ensemble performances and arrangements. If you want to hear Joel shine as a member of Whitesnake, check out Flesh And Blood (Frontiers 2019), and if you'd like to see him as part of the Trans-Siberian Orchestra, try Dream Of Fireflies (Lava 2012). It's all great stuff!



CHORD CHART EXCALIBUR

♩ = III (Drums Half-Time)

VERSE

1-Bar Drum Fill

Gm



CHORUS

Gm6/D

D

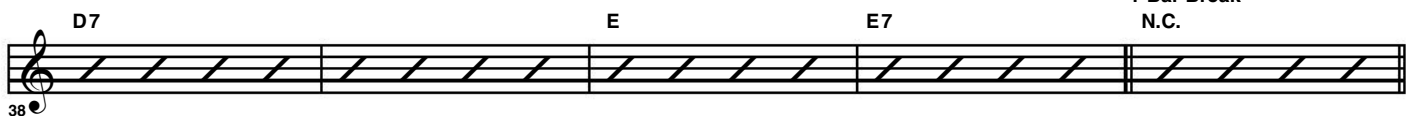


MIDDLE SECTION

Ebm

Bbm

Ebm



VERSE 2

Am

Em



CHORUS

Gm6/D

D

Cm

Cm/Bb





VIDEO



PLAY



BACKING



ANALYSIS

JOEL HOEKSTRA **EXCALIBUR**

[Bars 1-17] Our opening verse begins with a root-5th shape tapping figure in the fretting hand, decorated with hammer-ons and pull-offs in the picking hand. We're outlining G Minor moving to D Minor, although on the repeat we add an

A7 to imply a V7-I in D Minor. Joel mainly sticks to one-fret-per-finger with both hands, unless two consecutive notes are required at the same fret, as you can see in bar 2.

VERSE 1
Gm

♩ = III
1 bar drum fill

etc

Gm

Dm

13

JOEL HOEKSTRA EXCALIBUR

[Bars 18-21] We change the rhythm slightly for the chorus, initially outlining a move between Gm6 (G-B $\flat$ -D-E) and D (D-F $\sharp$ -A), with appropriate decoration notes. **[Bars 20-25]** We change to a sextuplet pull-off figure using a pair of three-

note matching voicings in both hands, shifted to outline the chords Cm-Am7,5-D7(sus4,9) to D7. **[Bars 26-33]** For the first half of the solo section we modulate to the key of E $\flat$ Minor. Joel's creating tapping patterns here derived from the

A7

CHORUS

Gm6

D

Cm **Cm/B $\flat$** **Am7 $\flat$ 5**

Dsus4 **D7**

16
18
20
22
24

m 2 i 1 m 2 i 1 a 2 i 1 a 2 i 1 c 2 i 1 c 2 i 1 a 2 i 1 a 2 i 1

m 4 i 1 m 4 i 1 a 4 i 1 a 4 i 1 c 1 i 1 c 4 i 1 a 1

c 4 a 3 i 1 etc

c 4 m 2 i 1 etc c 4 m 3 i 1 etc 1

JOEL HOEKSTRA EXCALIBUR

associated Minor Pentatonic scales (R₃ 3-4-5-7), albeit with the taps tracing out a harmony a perfect 5th higher than the fretted notes, to outline both E_m (E-G-B₃) and B₃m (B₃-D₃-F). Pay close attention to the rhythmic patterns Joel employs as

these are common rhythmic tools that he often uses in his improvisational and compositional vocabulary. In bars 30-33 things take on a bluesier edge, with a nested triplet quintuplet rhythmic pattern moved through our E_m-B₃m changes.

MIDDLE SECTION (8^{va}) E_m

26 i a i 3 1 3 etc

28 i m 3 i 1 3 etc

29 i m 1 3 1 3 etc

30 i m i 3 1 etc

31 i a i 3 1 3 i m i 3 1 3 i m i 3 1 3 i a i 3 1 3

32 etc

JOEL HOEKSTRA EXCALIBUR

[Bars 34-42] Joel adopts an almost Van Halen-like approach here, modified to accommodate his multi-finger tapping technique, using open strings and sticking exclusively to a single string to outline the shifting harmony. He drifts away from this pattern in bars 40-41, adopting the 'zig-zag' sixes pattern we

(8va) -----

6 6

BU

18 21 18 14 11 14 18 21 18 14 11 14 21 23

33

Dm

12 15 12 7 3 0 3 7 12 15 12 7 3 0 3 7 12 15 12 7 3 0 3 7 12 15 12 7 3 0 3 7

34

i a i 4 1 1 4 etc

A/D

11 14 11 7 5 0 5 7 11 14 11 7 5 0 5 7 11 14 11 7 5 0 5 7 11 14 11 7 5 0 5 7

35

Dm

12 15 12 7 3 0 3 7 12 15 12 7 3 0 7 12 15 19 15 12 7 0 7 12 15 19 15 12 7 0 7 12

36

A/D

14 17 14 11 7 0 7 11 14 17 14 11 7 0 5 7 11 14 11 7 5 0 5 7 11 14 11 7 5 0 5 7 12

37

JOEL HOEKSTRA EXCALIBUR

saw earlier in the solo, although this time used to outline E7,9 (E-G#-B-D-F). [Bars 43-54] Our second verse shifts up a tone to A Minor. In bars 51-54 we add an extra tag, spelling out Em7,5 (E-G-B,-D) moving towards A7 (A-C#-E-G), implying a harmonic shift back towards our initial home key of D Minor.

D7

E B G D A E

38

D7

E B G D A E

39

E

E B G D A E

40

i a 3 i 1 3 etc

(Sva) E7

E B G D A E

41

i a i 3 1 etc

1-BAR BREAK
N.C.

BU BD BU

VERSE 2

A m

E B G D A E

43

m 3 i 1 a 3 a 3 i 3 c 3 c 3 i 1 c 4 i 1 m 2 i 1 a 3 i 1 c 4 i 1

JOEL HOEKSTRA EXCALIBUR

[Bars 55-62] We return to the chorus figure, albeit with a modified rhythmic approach when we hit the D chord in bars 57-58. [Bars 63-64] We end with a jubilant G Major triad, where Joel uses various inversions of G (G-B-D). Pay close attention to the position shifts and watch carefully how he uses any unused

45 etc

47

49

51 m 2 i 1 m 2 i 1 a 2 i 1 a 2 i 1 c 2 i 1 c 2 i 1 a 2 i 1 a 2 i 1

53 m 3 i 1 a 4 a 3 i 1 c 3 c 3 i 1 a 3 i 1 c 4 i 1 a

JOEL HOEKSTRA EXCALIBUR

digit and/or the sides and extended parts of any finger that's in play to keep extraneous noise at bay. Even with such a lively overdriven tone, Joel's execution and articulation is remarkably clean and crisp. True, Excalibur is tricky, but if you isolate small sections to learn, your playing will gain immensely from it.

CHORUS

Gm6

55 m 2 i 1 m 2 i 1 a 2 i 1 a 2 i 1 c 2 i 1 c 2 i 1 a 2 i 1 a 2 i 1

D

57 m 4 m 4 i 1 a 4 a 4 i 1 c 4 i 1 a 4 i 1 c 4 i 1 a 1

Cm Cm/Bb Am7b5

59 c 4 a 3 i 1 etc c 4 a 3 i 1 etc

Dsus4 D7

61 c 4 m 2 i 1 etc c 4 m 3 i 1 etc 1 4 i

ENDING G

63 a i 4 1 4 etc



EMILIANO SAMPAIO

Latin Licks & Grooves



Master guitarist and composer, Emiliano Sampaio demonstrates his approach to Brazilian grooves and jazzy guitar lines. **Andy Saphir** is your guide.

ABILITY RATING

Moderate/Advanced



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

Key Various Tempo Various

Will improve your... ✓ Jazz chord and scale knowledge

✓ Hybrid and alternate picking ✓ Brazilian feel

Emiliano Sampaio is a Brazilian jazz guitarist, trombone player, composer and conductor. Born in 1984 in Sao Paulo, he studied music in Brazil and later in Austria. An incredible jazz guitarist, trombonist and master musician, he combines many musical influences and

creates sophisticated and complex jazz in ensembles ranging from guitar, bass and drum trios to full-on orchestral, mixing big band with classical, creating marvellous and harmonically intricate sounds.

In this video lesson, Emiliano takes us through five examples where he

demonstrates a variety of his rhythmic and soloing approaches, including Brazilian folk influenced grooves like the north eastern Baion rhythm and the south eastern Choro.

He shows us some of his jazz soloing ideas over these by playing lines that strongly utilise the jazz Melodic Minor scale (R-2- $\flat$ 3-4-5-6-7). Additionally, in the last exercise, he demonstrates a variety of very cool soloing approaches over a G13,9 chord (G-B-D-F-A $\flat$ -E) using the Diminished Dominant scale (R- $\flat$ 2- $\flat$ 3-3-#4-5-6-7).

“Emiliano takes us through five exercises where he demonstrates his rhythmic and soloing approaches”

Emiliano plays using a combination of standard alternate picking for his lead lines and hybrid picking for chords and general rhythm work. Check out his technique carefully in the video.

Emiliano's superb new album with his Jazz Symphonic Orchestra is entitled *We Have A Dream*, and is out now. **1**



Emiliano used his Yamaha SA-2200 to play the GT examples

Get the Tone

Emiliano uses a semi-solid Yamaha SA-style guitar with humbuckers. He selected the neck pickup for a thick, warm clean tone, but a single-coil equipped guitar's neck pickup would sound fine too (several revered jazzers use Telecasters). A good amp on a clean setting is all you need, with maybe some added ambience (delay or reverb) for lead work.



TRACK RECORD Emiliano has recorded many albums as bandleader, some of which involve orchestra, big bands and other ensembles and collaborations. Try his latest, *Emiliano Sampaio Jazz Symphonic Orchestra, 2021's Music For Large Ensembles*, or go back as far as 2007's *Big Band na Gaveta*. Also, check out his experimental jazz-meets-electronica group *Meretrio* (lots of great videos at emilianosampaio.com).

EXAMPLE 1 PEDAL TONE PHRASE

This example begins with a G Dorian (G-A-B_b-C-D-E-F) 16th-note pedal idea on the third string which is played with alternate picking. He then goes into a Gm7 - C9 Latin groove which is played using hybrid picking. As there are three

plucked strings in addition to the picked root notes, you'll need to incorporate your fourth finger on your picking hand as well as second and third fingers. Alternatively, you could approach the whole exercise using fingerstyle.

[illegible]

EXAMPLE 2 ASCENDING PHRASE

In this example, Emiliano demonstrates a three-notes-per-string ascending phrase using the C Jazz Melodic Minor scale (C-D-E^b-F-G-A-B). The fingering is a little tricky in places, as is the timing, so practise slowly so you can learn the Melodic minor 2 string ascending pattern

fingering properly. It would be a good idea to supplement this by learning the full three-notes-per-string Melodic Minor scale patterns, too, and in all seven positions. If the economy picking proves tricky, consider alternate picking.

♩ = 80 approx Cmmaj7

1

EXAMPLE 3 LATIN GROOVES, MELODIC MINOR LICKS

This example has a tonal centre of D Minor. It begins with a Baion groove using Dm7add6-G9 then Emiliano plays a solo part using three different approaches. [Bars 4-7] These four-string arpeggiated chords should ring clearly. The first one implies a Dm/maj7 (D-F-A-C#), the second one implies a Dm/maj9 (D-F-A-

C#-E), and the third and fourth imply a Dm/maj11 (D-F-A-C#-E-G). [Bars 8-9] In these bars, Emiliano uses an ascending triad approach drawing from the D jazz Melodic Minor scale (D-E-F-G-A-B-C#). [Bar 10] A lovely D jazz Melodic Minor descending run that uses picking and legato techniques.



EXAMPLE 1

♩ = 106 approx

Dm7add6 G9 Dm7add6 G9 Dm7add6 G9

SOLO PART

Let ring (Dm/maj7) Let ring (Dm/maj9) Let ring (Dm/maj11) Let ring (Dm/maj11)

Dm7add6 G9 Dm7add6 G9 Dm7add6 G9 Dm7add6 G9

(C#dim) (Dm) (Em) (Faug) (G) (A) (Bdim) (C#dim)

8

EXAMPLE 4 CHORO GROOVE LICKS

Emiliano demonstrates a typical comping approach in the Choro style of south east Brazil. Although he plays this with hybrid picking, you can try this with fingerstyle. The tricky thing here is to lift off the fretting-hand fingers to give a staccato sound to the chords, but making sure that the bass notes have their full

value. I've transcribed this using a typical 'two parts on one staff' classical guitar approach to make it easier to visualise the separation between the bass lines and chords. In the music, the chords stated often imply the harmony that the connecting bass lines suggest at that point.



EXAMPLE 1

♩ = 102 approx

Dm A7/E Dm/F D7/F#

Gm/Bb D7/A Gm7 Edim Dm/F E/B A7 Dm Dm6add9

3

EXAMPLE 5 THREE HALF-WHOLE SCALE IDEAS

Here Emiliano demonstrates three approaches that utilise the G Diminished Dominant scale or Half-Whole scale (G-A_b-B_b-B-C#-D-E-F). This symmetrical scale has a great 'outside' sound and fits perfectly over a 13,9 chord. The first four bars have a G13,9 groove that Emiliano loops. [Bars 5-6] These simple Major triads

are all found within the G Half-Whole scale and move in Minor 3rds. [Bars 7-9] This phrase uses a four-string pattern of the scale. The timing is tricky, so listen carefully to how Emiliano plays it. Note how again, this moves up the neck in Minor 3rds. [Bars 10-12] This rapid ascending phrase is a great picking exercise!



EXAMPLE 1

♩ = 93 approx G13,9

Video performance starts here

(B_b) (D_b) (E) (G) (B_b) (D_b)

m a etc

6

8

9

11

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THE CROSSROADS

George Benson



In his never-ending quest to find musical links between the great jazz and blues guitarists, this issue **John Wheatcroft** explores the bluesy side of the incredible George Benson.

ABILITY RATING

Info <https://bit.ly/3DEmTDq>
Key G Tempo 150bpm

Moderate/Advanced



Will improve your...
✓ Bluesy-jazz phrasing
✓ Rhythmic placement ✓ Double-stops and chord voicings

George Benson was born in Pittsburgh in 1943 and was playing ukulele and guitar in public before the age of 10. As a teenager he worked with organist Jack McDuff and recorded his first solo album, *The New Boss Guitar*, at 21.

George joined the Miles Davis band in the mid 60s, featuring on albums *Paraphernalia* and *Miles In The Sky*. Benson continued his solo career with releases for both Creed Taylor's CTI label and Warner Brothers. In

1976 he recorded the massively successful album *Breezin'* and the following year won Grammys for Best Instrumental Performance, Best R&B Performance and Record Of The Year.

From that point, Benson's career has been staggeringly successful, remarkably diverse and prolific. He has amassed a legion of devoted fans across the world and has gained the respect and admiration from guitarists across all genres and generations.

along with contemporaries such as Grant Green and Pat Martino and, in keeping with our Crossroads theme, there's a fair bit of blues too, possibly down to his enormous admiration and respect for his friend, the late great BB King, along with some of the bluesy and gospel inspired sounds George picked up from organ legends such as Jack McDuff and Lonnie Smith.

The examples that follow explore this bluesier sides to George's playing. We begin with a typical Benson phrase over a G7 vamp that uses a mixture of approaches combined within a single cohesive line. Next, we break these ideas up, looking at both Mixolydian scale lines and Minor Pentatonic sequences, before moving onto chord-melody ideas and double-stop concepts against a G7th static tonality that you can incorporate into both your comping and improvisation vocabulary.

We round things off with a complete solo based around a 12-bar jazz-blues with a four-bar into tag, again in the key of G and full of George-inspired ideas that you can incorporate into your own playing, to add both sophistication and style. **1**

TECHNIQUE FOCUS

Exploiting polyphony

We all love the excitement, intensity and power of soloing with a heavily distorted guitar tone. But one big advantage with a clean or moderately driven sound is that you can play more notes at the same time, for instance double-stops of all shapes and sizes (rather than being limited mainly to 4th and 5th 'power-chord' shapes that work so well with high gain), three and four-note chord fragments and, of course, compete five and six-string full chords. Players like George are never restricted to just single notes. His lines fluidly mix one, two, three or four notes at a time, thinking much more like a piano player at times. So consider mixing all these approaches when improvising as this will give you more textures from which to create. You will need to think about how you're going to articulate these ideas, so explore an entirely pick-based approach against perhaps pick and fingers on occasion; or ditch the pick altogether sometimes and see what just fingers have to offer. George is going the 'Wes' route more and more these days, articulating the notes with a brush of the thumb. Curiosity is a remarkably useful creative tool so go into this with an open mind and see what you can uncover.

"Charlie Christian taught us a great lesson, how to incorporate bluesy licks into his music. So I paid attention" George Benson

His dedication and focus to his craft has remained true throughout his career and even when his music has shifted towards a more pop, soul or R&B direction, his commitment to staying on top of his formidable jazz chops and his championing of jazz has remained a consistent. He is still a regular face in the New York jazz guitar scene, frequently jamming with with up-and-coming players and taking great joy in ensuring his playing is always on top form.

Benson's playing has passion, commitment and what he refers to as a sense of reckless abandon. His tone is warm and full but there is an edge and attack to his delivery that gives his sound vitality. His main influences include Wes Montgomery,

Get the Tone

George's signature Ibanez has been his guitar of choice for four decades so his sound has remained remarkably consistent. Strings are flatwounds with a 14-gauge first, while amplification is split between a solid-state Polytone for its warmth and a Fender valve combo for a more speedy response and punch. Pick a little closer to the neck pickup to achieve something close to Benson's fat but articulate sound, but go easy on the reverb.



TRACK RECORD The blues really comes to the fore when you find George in an organ trio or quartet. George Benson & Brother Jack McDuff (Prestige), a compilation of two albums from early on, is a shining example so do check it out. For a more recent take, try *Walking To New Orleans* (Provogue), a tribute to Chuck Berry and Fats Domino, featuring some truly staggering playing and wonderful arrangements.

George Benson in full flight: as with many jazz and fusion players, notice how high the guitar sits on George's strap



EXAMPLE 1 BENSON PHRASE FEATURING MIXED APPROACHES

We kick things off with an extended Benson-inspired phrase against a static G7 tonality that mixes bluesy single-note lines with some parallel three-note chord sliding chord voicings. We then move through a fast chromatic bebop inspired

line derived from G Mixolydian (G-A-B-C-D-E-F), although this is decorated with numerous chromatic passing tones, before concluding with as couplet of Minor Pentatonic blues phrasing and double-stops.

EXAMPLE 1 **BENSON PHRASE FEATURING MIXED APPROACHES**

♩ = 150 G7

The score for Example 1 is divided into three systems. The first system (measures 1-4) features a melodic line in G7 with a Benson-inspired phrase. The second system (measures 5-8) shows a fast chromatic bebop inspired line. The third system (measures 9-12) shows a couplet of Minor Pentatonic blues phrasing and double-stops. The score includes guitar tablature and chord diagrams.

EXAMPLE 2 MELODIC TOOLS

In this example we're essentially auditioning one of George's favourite melodic tools, the Mixolydian or 'Dominant' scale (R-2-3-4-5-6-7) with the inclusion of the bluesy sounding Minor 3rd (B_b). Example 2a) defines a one-octave fingering

for this scale, while examples 2b)-2f) use these notes exclusively to generate a selection of melodic lines or motifs. Note that, usually but not exclusively, the $\flat$ 3rd interval is used as a passing note to the Major 3rd chord tone.

EXAMPLE 2 **MELODIC TOOLS**

♩ = 150

2a) G 'dominant' with added min 3rd 2b) - 2f) Melodic lines G7

The score for Example 2 is divided into four systems. The first system (measures 1-4) shows a one-octave fingering for the G 'dominant' scale with added minor 3rd. The second system (measures 5-8) shows melodic lines for the G7 scale. The third system (measures 9-12) shows melodic lines for the G7 scale. The fourth system (measures 13-16) shows melodic lines for the G7 scale. The score includes guitar tablature and chord diagrams.

2e) G7

8 10 9 7 10 8 9 8

2f) G7

10 8 9 10 8 9 10

3a) Scale definition
G7#9

3b) Threes
G7#9

3c) Fours
G7#9

3d) Staggered rhythmic fours
G7#9

3e) Sliding twos
G7#9

EXAMPLE 4 MELODIC HARMONISATION

George is a master at incorporating harmonised lines in with his single-note improvisations, so this example takes the same initially bluesy melodic line and explores how George might develop this by using in turn the following

approaches: octaves, parallel big-band chord voicings, and finally block organ-like powerchords derived from octaves, 4ths and 5ths. If you like the sound of the organ-like powerchords, try them with a touch of distortion - it's mega!



♩ = 150

G7#9

G7#9

E B G D A E

3 6 8 8 9 8 6 6 8 6 8 9 8 6 6

5 3 5 6 5 3 3

1

4c) Parallel 'big band' chords

G7#9

E B G D A E

3 6 8 9 8 6 6 8 6 8 9 8 6 6

5 8 10 11 10 8 6 10 7 7 9 7 6 6

4 7 9 10 9 7 7 9 7 7 9 7 7 6

3 6 8 9 8 6 6 8 6 8 9 8 6 6

5

4d) Block 'organ/power' chords

G7#9

E B G D A E

8 6 8 9 8 6 6 8 6 8 9 8 6 6

5 6 6 9 6 6 6 6 6 6 6 6 6 6

7 3 5 6 5 3 5 3 5 3 5 3 5 3

5

EXAMPLE 5 DOUBLE-STOPS

Here we're looking at a selection of double-stop ideas that you can use to define a G7 tonality. Make sure you transpose these exercises to also outline both the IV7 (C7) and V7 (D7) chords. Again, we're looking at a variety of different

approaches here, including harmonised arpeggio lines and also blending Pentatonic double-stops with single-note lines. With these Pentatonic double-stops you can clearly hear the Chuck Berry influence, albeit in a jazz setting.



♩ = 150

5a) Vertical 9th arpeggio

G7

5b) Horizontal 9th arpeggio

G7

E B G D A E

2 5 3 2 4 3 6 7 5 7 7 1 1 5 5 7 7 10 10 13 13

3 7 5 3 5 4 7 8 8 3 3 6 6 8 8 12 12 15 15

1

5c) Oblique motion

G7#9

E B G D A E

10 10 8 8 6 8 6 5 7 7 5 5 3 5 4 3

6

5d) Double stops and lines

G7#9

E B G D A E

6 3 6 3 8 6 7 5 6 3 5 3 5

3 7 7 5 3 5 3 5

6

5e) Sliding parallel 9th

G7

E B G D A E

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

15 15 12 12 10 10 12 12 9 10 10 8 10 10 7

10

EXAMPLE 6 FULL SOLO

We end with a contextualised solo against as 12-bar blues with in the key of G, full of ideas inspired by Benson's style. We're using the last four bars of the sequence as an intro and our thinking is loosely divided into four x four-bar 'topics', beginning with bluesy single-note lines, moving to some three and

four-note chordal ideas. Next up we see some jazzy sounding Mixolydian action against C7 (C-E-G-B_b) and G7 (G-B-D-G), with added chromatic decoration. We round things off with some double-stops before finishing on a pair of colourful 7#9 voicings to define the move between V7 (D7#9) to I7 (G7#9).



♩ = 150

D7 **C7** **G7**

1

E B G D A E

8/10-8/10 8-9-8-6 8-6 6 8-6-3 6-5-3 5-3 3 5-3 5-4-3-1 3-1

D7#9 **G7**

4

E B G D A E

5 3-5 4-3-1 3-1 3 5 5-5-5-3 6-6-6-5 5 5-5-5-7 6-6-6-8 7-7-7-9

G7#9 **G7#9** **C9**

7

E B G D A E

10 8 6 8 6 4 3 3 2-3-4-2-5-5 8 8 6 8 7 4 4 3 3 3 3 5 5-5-5-3 6-6-6-5 5 5-5-5-7 6-6-6-8 7-7-7-9

G7 **D7**

10

E B G D A E

3 5-1-2 5-6 5-3 5-5 3-4 3-5-6 2-5-3 3-4 5 5-3-4 4 5-5 3

C7 **G7** **D7#9** **G7#9**

E B G D A E

3 5 3-5 6-5-3-5-3 8 8 8 5 8 5 5 5 5 10 11 10 9

GREENSLEEVES

For Solo Guitar



Declan Zapala explores one of the most famous songs to have emerged from Renaissance England. Melancholy and sublime, this will melt your loved ones' hearts this Yuletide.

ABILITY RATING

Moderate



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

Key A minor Tempo 32/120bpm

Will improve your... ✓ Shift proficiency

✓ Dotted rhythms over 12/8 ✓ Contrapuntal fluidity

Greensleeves is one of those 'ear worm' pieces that everyone is either already very familiar with, or totally unaware that they are already familiar with. A traditional English folk song first documented back in 1580, Greensleeves is a song that has been deeply woven into popular culture for well over four centuries, referenced as far back as 1602 in Shakespeare's *The Merry Wives Of Windsor*. It is a bizarre and almost absurd thought that over 400 years later, a folk song entirely unrelated to the business of selling ice cream should be chosen as the jingle piped out by ice cream trucks the world over.

For many the tune of Greensleeves is better known as the Christmas carol *What Child Is This?* a poem from 1865 by English theologian William Chatterton Dix set to the tune of Greensleeves. First published in 1871 in a book of Christmas carols by John Stainer, this version became synonymous with the festive season and has since been covered in the mainstream music world by a huge variety of artists from various genres - from The Moody Blues to Andrea Bocelli, to pop punk 'sk8er' girl Avril Lavigne!

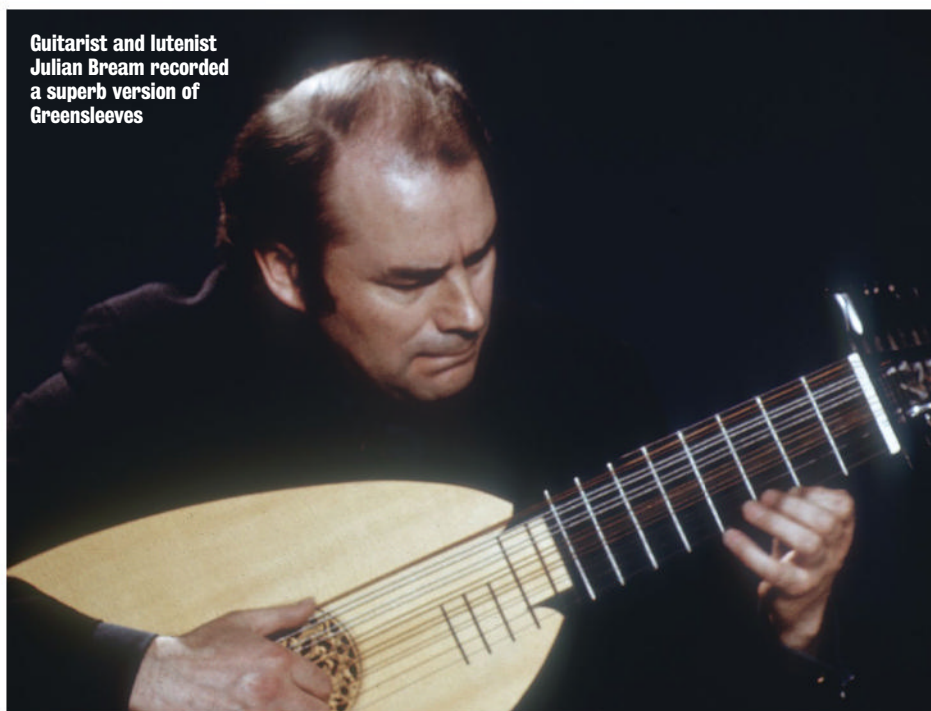
In recent years a rumour has suggested that Greensleeves was composed by King Henry VIII to woo Anne Boleyn. The 2007

costume drama *The Tudors* even had a scene depicting him composing it, and the same year Snickers made reference to it in their 'Snickers Feast' ad campaign. Though widely enjoyed as an old wives' tale, sadly in music academia the story is rejected for several reasons, mostly notably the lack of any concrete evidence to support the theory. The earliest documented knowledge of Greensleeves' existence is over 30 years after Henry VIII's death and any theories relating it back to his pen is merely conjecture.

Origins aside, the music of Greensleeves has a rather melancholic introspective atmosphere to it, aided in part by its Minor tonality. Bringing out this longing characteristic in the music will be greatly helped by playing legato with a mellow-sounding plucking tone so it is therefore recommended to work through the accompanying technical exercises with an ear for exploring a deep and sonorous tone. Greensleeves is a relatively simple piece on the whole so you should have this one ready in time for the holiday season. But please do not "cast it off discourteously". ■

NEXT MONTH Declan arranges Giuseppe Giordani's heartfelt ballad, *Caro Mio Ben*

Guitarist and lutenist
Julian Bream recorded
a superb version of
Greensleeves



TECHNIQUE FOCUS

Get Snookered

While twisting of the fretting-hand wrist to achieve a shift can work over very short distances, it adds a great deal of complexity since the knuckles and fingers all change their relative distances to the fretboard during the shift. Imagine your guitar is a snooker cue passing through your hand, where your arm, hand, and thumb position remain unchanged as the cue progresses. Attach a camera to that snooker cue and you would see the arm and hand moving up and down the cue effortlessly - a great way to visualise shifting technique in the fretting hand. Give it a try in Exercise 4.



TRACK RECORD This piece has inspired artists across many genres to create their own versions. One of the standouts is *Fantasia On Greensleeves* by Ralph Vaughan Williams - Leonard Bernstein conducts a New York Philharmonic performance on the album *Nocturne*. But also listen to Julian Bream as performs the original on lute with a Baroque variation on his album *The Ultimate Guitar Collection*.

GREENSLEEVES { TRADITIONAL ENGLISH TUNE

PLAYING TIPS

[Bars 1 and 3] The 1st-fret F can be pinched by the side of the first finger which at the time is predisposed on the 1st fret, C. This 'hinging' is essentially a temporary two-string barre - its a useful tool that can be employed on the rare occasion that you run out of fingers to hold notes! Maintain a consistently

projected melody by ensuring the top note of any chords is plucked with a little more weight than the notes below it. The same goes for strummed chords such as in **[Bar 12]** - when you strum the chord make sure you lean the strum into the top note so that the melody note can be heard over the chord.



♩. = 94

Am G Am E

Am C G Am E A5 G

Am E A5 Am G/B C G/B G Em

11 p

The musical score is presented in five systems, each with a treble clef staff and a five-string guitar fretboard diagram below it. The fretboard diagrams show fingerings for strings E, B, G, D, and A. Chord names (Am, G, C, E, A5, G/B, Em) are placed above the corresponding measures. The tempo is marked as ♩. = 94. The score includes bar numbers 1, 4, 7, 9, and 11. A 'p' (piano) dynamic marking is at the end of the fifth system.

PLAYING TIPS

[Bar 18] We see the entry of a more sparse texture where the dotted rhythm of the upper melody is offset by a walking line in the lower voice. Bring out the reflective and forlorn nature of this section by plucking softly and overlapping the notes over one another to create a sense of independence between the

two voices. The three-note chords that enter as you go into **[Bar 19]** can be made simple by keeping the fourth finger in contact with the first string during shifts. **[Bar 22]** is an echo of bar 21 but down an octave; play this bar a little slower to create the sense that the piece is now coming to a close.

Am E E7 Am C C/E D9/F# G

Am Am/C A5 E G G/B G/D G

Am E A5 Am G/B C G/B G

Am Am/C E/G# E/B D/F# Am G/B C G/B G

Am E Am E7 Am

13 15 17 19 21 22

p p i m a

**EXERCISE 1 PARALLEL MOVEMENT BETWEEN UPPER AND LOWER VOICINGS**

This exercise is a G Mixolydian scale harmonised in 10ths and is going to be used as a starting block for the upcoming two exercises. The goal here should be to execute a legato connection between both the upper and lower voicings. To help achieve this instead of leaping the fretting hand fingers across to the next chord each time, try moving the next chord's

fingers towards their notes early so that they simply drop onto them. There aren't any consecutive chords involving a repeated finger in the fretting hand so this should be relatively easy to achieve. Once you can move between chords in a relaxed and easy fashion you are then ready to progress to Exercise 2.

EXERCISE 2 PARALLEL MOVEMENT BETWEEN OVERLAPPING OFFSET UPPER AND LOWER VOICINGS

In this exercise we are offsetting the upper and lower voicings of Exercise 1 by a semitone. The goal here is to maintain the same level of legato between adjacent notes within each voicing so that the two overlap one another. For the fretting hand the sensation of playing this should resemble a pair of feet walking around the fretboard, with each step reaching its next footing well in advance.

This is a real roast for your brain as you are essentially having to listen intently to two different voices. Simplify things when practising by homing your focus on a single voice, ensuring that it is being played legato before moving onto the other voice and doing the same - once you have established some legato muscle memory for each voicing it should be much simpler to overlap the voices.

EXERCISE 3 PARALLEL MOVEMENT WITH CONTRAPUNTAL RHYTHMIC TEXTURE OVER 12/8

This exercise continues the melodic motion of Exercises 1 and 2 while exploring a common rhythmic cell within Greensleeves. Like before, aim to keep each voicing legato and once confident try experimenting with articulation - for example try playing each third quaver beat staccato to create a more lively character. You can take this further by employing rubato

swinging the semiquavers - playing the semiquaver in each dotted rhythm slightly late, and giving more weight to the upbeat (third quaver) of each dotted crotchet pulse beat. If the two layers of rhythm are too challenging at first try just playing open strings and focus on getting the dotted rhythm out of your fingers while playing straight quavers with your thumb.

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EXERCISE 4 BUILDING SHIFT PROFICIENCY WITH STABLE FRETTING-HAND SHAPE

As mentioned in this month's Technique Focus, we want to maintain a consistent arm, hand, and thumb position when shifting up and down the fretboard as this will cultivate a consistent and efficient shifting approach in your fretting hand. When approaching this exercise focus on keeping a loose thumb behind the neck and shift from the arm instead of the wrist. Also,

avoid looking at your fretting hand when shifting and instead look to the fret that you are shifting to. One final thing to consider is that the fret spaces become narrower or wider depending on the direction you are shifting so it is important to open the hand span up slightly when dipping into the lower fret positions during this exercise.

Exercise 4: Building Shift Proficiency with Stable Fretting-Hand Shape. The exercise is presented in two systems, each with a musical staff and a corresponding fretboard diagram.

System 1:

- Musical Staff:** Treble clef, 2/4 time. The melody starts on E4 (open string) and moves up stepwise through the first position, then shifts to the second position and continues up to E5.
- Fretboard Diagram:** Shows the first seven frets. The E string is fretted at 12, 11, 12, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1. The B string is fretted at 9, 8, 9, 7, 6, 5, 4, 3, 2, 1. The G, D, and A strings are open.

System 2:

- Musical Staff:** Treble clef, 2/4 time. The melody starts on E5 (open string) and moves down stepwise through the second position, then shifts to the first position and continues down to E4.
- Fretboard Diagram:** Shows the first seven frets. The E string is fretted at 12, 11, 12, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1. The B string is fretted at 9, 8, 9, 7, 6, 5, 4, 3, 2, 1. The G, D, and A strings are open.



Composer and conductor Ralph Vaughan Williams

KEYSTONE/GETTY IMAGES



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EXAMPLE 1 ANDREW STOCKWELL (DOBRO GUITARIST)

The open D chord is quickly relocated to other fretboard positions to get F, A_b, and G chords. Use a heavy pick attack to drive the phrase along with authority.

Place the picking-hand heel against the lower strings to stop them from ringing. Use your bridge pickup, and add gain until your chords break into overdrive.

♩ = 120

D F/D A_b/D G/D Play 3 times F/C G/D D.C.

EXAMPLE 2 NOEL HOGAN (CRANBERRIES)

The sequence moves between big, strummed open chords and more delicate, arpeggiated figures. Use downstrokes for the strummed chords, as this adds weight and attack. Then, use alternate picking for the arpeggiated chords, as this

will allow your pick to move across the strings at speed. Use your bridge pickup and just enough gain to get some light overdrive on the strummed chords. This level of gain will also add pleasing sustain to your arpeggiated notes.

♩ = 140

Am G

Let ring

F Am G

Let ring

EXAMPLE 3 TY TABOR (KING'S X)

This riff uses the open fifth string as a drone under a sequence of powchords and diads in A Aeolian. Take note the of different chord types that can be implied by stretching or reducing the typical powerchord shape by one fret. The

3/4 time signature keeps the progression moving and the 5/4 bar adds further interest in the turnaround. Use downstrokes for a punchy delivery. Use your bridge pickup, medium amp gain, and reverb to add size to your chords.

♩ = 115

A5 F/A Bdim/A G/A Fadd#11/A F/A C/A A5 D5/A



Jamie Hunt of BIMM Bristol brings you another fine selection of licks to learn at easy, intermediate and advanced levels.

EXAMPLE 4 ROB HARRIS (JAMIROQUAI)

This rhythm figure uses double-stops on the treble strings to create a repeating melodic hook that implies the changes. Use alternate strumming but watch for the rests that occur within the phrases; these help punctuate the rhythms while

creating space for the other instruments. Use two pickups, set your amp clean with reverb, and if you have a compressor add it at the start of your signal chain to smooth out the dynamics between the fretted notes and rhythmic nuances.



PLAY

EXAMPLE 5 BILL FRISELL

This lick establishes a melody on the treble strings, followed by the supporting chord emerging from the lower strings. This gives the impression of a lead player and an accompanist playing at the same time. Let each note ring for as long

as possible, as this creates the seamless overlap between melody and chordal figures. To get a warm, jazz tone, use your neck pickup, roll your tone control back to smooth out the treble frequencies, and set your amp to clean.



PLAY

♩ = 120

Dm7 Gmaj6 Cmaj7

Let ring -----

Let ring -----

Let ring -----

E
B
G
D
A
E

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

5 7 5 3

1 V

EXAMPLE 6 BRETT GARSED

This lick uses hybrid picking for fast, string-skipped arpeggios. Familiarise yourself with the notes played with the pick, second and third fingers. This will help gain muscle memory and establish a consistent picking hand position for

the entire lick. Use your bridge pickup as this adds definition to the notes struck by your picking fingers. Add a fair amount of gain on your amp, as this will balance out the attack between pick and fingers. Finally, add reverb.



PLAY

Bm11

$\text{♩} = 95$

Aadd11 (Aadd11/B on repeat)

E
B
G
D
A
E

1

a m a m a m a m

G

Gm

Bm7

E
B
G
D
A
E

3

a m a m a m a m a m a m

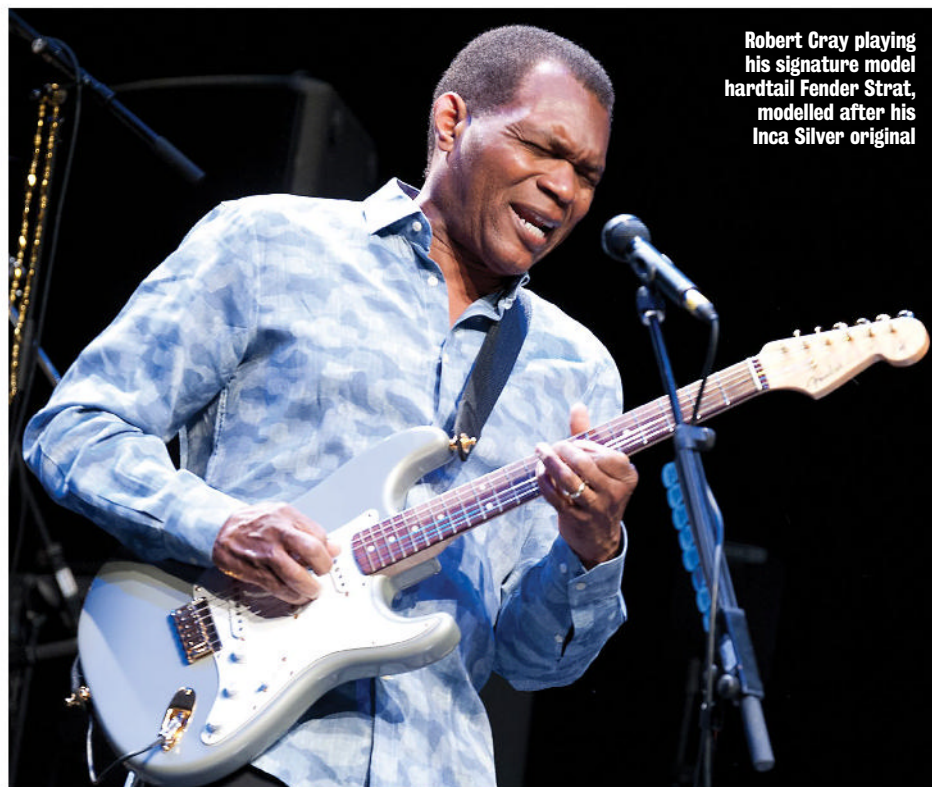
ROBERT CRAY

Brought to you by...

 BRITISH & IRISH MODERN
 MUSIC INSTITUTE



This month **Phil Short** checks out an original American bluesman and renowned exponent of the Fender Strat, the wonderful Robert Cray.



Robert Cray playing his signature model hardtail Fender Strat, modelled after his Inca Silver original

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: Dm/G

Tempo: Various

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

Will improve your

✓ Soloing in Minor keys

✓ Soloing in Major keys

✓ Following chord tones

Five-time Grammy award winner Robert Cray is one of the longest-standing bluesman in the current scene. Still touring with his band, Cray has been active for almost 50 years. Born in the early 1950s in Columbus, Georgia, Cray's musical journey began in his high school years, playing in bands and inspired by the famous bluesmen of the day. These included many of the usual suspects including Albert Collins, Muddy Waters, John Lee Hooker, and Freddie King. After playing in high school bands, it was in his early 20s that Robert

decided to form The Robert Cray Band and pursue his career in music. This was directly due to seeing his heroes Freddie King and Muddy Waters in concert.

In 1980 Cray released his debut album on Tomato records. The album, *Who's Been Talkin'* showcases some robust classic blues tunes with some beautifully played guitar work. Unlike many of his heroes who sported Gibson guitars, Cray has always favoured the Fender Stratocaster, and the album features some of the best classic Strat blues tones you will hear.

As well as being a striking guitarist with a familiar yet personal sound, he is also a strong singer and great story teller. This element has been an integral part of his career with his strong songwriting capability earning him a plethora of Grammy awards, and Gold or even Platinum albums.

As his success grew, other big stars

started to notice his talent and it wasn't long before he was picked by the likes of Keith Richards and Tina Turner. Richards put Cray in the backing band for Chuck Berry in the 1987 film, *Chuck Berry: Hail! Hail! Rock 'N' Roll*, and Tina asked Robert to be part of her *Break Every Rule* TV special.

By the late 80s, Cray was becoming a household name, selling out his own tours and appearing as the opener for megastars like Eric Clapton. Not only this, but Cray also had the opportunity to work with one of his heroes, John Lee Hooker. Hooker got Cray to provide a guest solo on his song, *Same old Blues Again*. Hooker also got him to play on his album, *The Healer*, on which he supplied the solo to *Baby Lee*. This led to more opportunities with BB King inviting him to play on his 1993 album, *Blues Summit*. They also performed a duet on the album, *Playin' With My Friends*.

On later albums Robert dabbled in more contemporary sounds such as funk, pop and gospel, but his iconic guitar tone resounds throughout. In this month's two studies we focus on Cray's phrasing in both Minor and Major blues contexts. He rarely plays fast, but every note he picks comes from absolute conviction. Now aim to do the same! 🎸

NEXT MONTH Phil checks out the incredible South African blues guitarist, **Dan Patlansky**



Get the Tone

Robert's use of Fender Strats is legendary. His amps of choice have been Fender or Matchless, run very loud so that they are almost breaking up. Try a neck single-coil with a full, fat clean tone. To emulate his sound without the sheer volume, a compressor pedal will help emulate the sustain of a loud amp at more manageable levels. Add light to medium reverb.



TRACK RECORD The album that started it all was Cray's 1980 debut, *Who's Been Talkin'*. The title track is a wonderful example of his Minor blues writing. The whole album features his sophisticated sense of melody and traditional blues phrasing with an edgy and cutting tone. Right Next Door, from *Strong Persuader*, showcases Cray's storytelling. But also check out *Old Love*, which he wrote with Eric Clapton.

STUDY 2 MAJOR GOSPEL-BLUES

This study is an example of Cray's phrasing in a Major gospel-blues context. Notice how he switches between drawing on the straight Major scale tonality, and occasionally throwing in the 7 and 3 to provide a Dominant edge. These two intervals add more bluesiness to the otherwise happy Major scale sound.

ROBERT CRAY - Study 2

PLAY

♩ = 100 ♩ = $\frac{3}{4}$ G

BACKING

C7

G

G

PEARL JAM



This month **Martin Cooper** checks out the iconic Seattle style and sound of Pearl Jam's Fantastic guitarist and original member, Mike McCready.

Mike McCready onstage with another founding Pearl Jam member, Jeff Ament



ABILITY RATING

★★★★★ Moderate

Info

Key: A Minor

Tempo: 105bpm

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

Will improve your

- ✓ Grunge-style rhythm
- ✓ Pentatonic soloing
- ✓ General fire and attitude

Grunge legends Pearl Jam formed in the now legendary music city of Seattle, USA in 1990. Along with Nirvana and Soundgarden they are probably among the most famous of all the grunge bands and have enjoyed a career that has spanned over 30 years and gone on to influence thousands of other rock and pop bands.

Perhaps the group's most iconic line-up consisted of guitarists Stone Gossard and Mike McCready, bass player Jeff Ament,

vocalist Eddie Vedder and drummer Matt Chamberlain, although another notable drummer who has sat behind the kit is former Soundgarden skinsman Matt Cameron. The band has never been particularly visible as rock stars, and have often shied away from making music videos or doing interviews.

Their debut album *Ten* has become one of the most legendary rock albums of all time, having sold over 13 million units in the USA alone. Although not perhaps viewed as quite so instrumental as Nirvana in taking grunge into the mainstream, it should be noted that Pearl Jam's *Ten* album actually outsold Nirvana's *Nevermind* in the USA. The band has since gone on to sell over 85 million records and become one of the biggest selling rock outfits of all time.

Brought to you by... **bimm brighton**

Although associated with other grunge bands of the early 1990s, Pearl Jam's sound is noticeably less heavy than some, and leans more towards the classic rock of the 1970s. Mike McCready was influenced by Jimi Hendrix, while Stone Gossard's style has influences from funk intertwined with rock. Artists that influenced Pearl Jam include Led Zeppelin and Neil Young.

Our track this month features blues-rock

"Pearl Jam's *Ten* album actually outsold Nirvana's *Nevermind* in the USA"

influenced riffs, grungy chords and Pentatonic scale soloing. The initial guitar part is more in keeping with Stone Gossard's funk influences, while the McCready style solo is more akin to the Hendrix inspired style that has been around since the 1960s.

Our piece this month is in the key of A Minor (A-B-C-D-E-F-G), and the solo and many of the chords are built from the notes of that scale. However, there are a number of non-diatonic chords in the rhythm guitar part - notice that the A chord each time is actually an A Major (A-C#-E), and you'll also spot a D Major chord (D-F#-A), also from outside the key of A Minor. Have fun!

NEXT MONTH Martin checks out the styles of AC/DC's brilliant *Angus & Malcolm Young*



TRACK RECORD Pearl Jam's debut album *Ten* from 1991 is chock full of Seattle style grunge classics such as *Alive*, *Even Flow* and *Once*, while the group's arguably just as good follow-up, 1993's *Vs.* includes the single *Go*. The 1998 album *Yield* features *Given To Fly* and the MTV Unplugged album that was actually recorded in 1992 was finally officially released in 2020. There's lots of great live playing on YouTube too.



PLAY



BACKING



SOLO

EXAMPLE RHYTHM

There's much lively 16th-note funk style strumming in the rhythm guitar track. While some of the muted strums haven't been written in the notation, it would be good to practise the part adding percussive strumming and keeping 1-e-&a,

2-e-&a, 3-e-&a, 4-e-&a movement going. You'll find it makes rhythmic sense to play the longer dotted eighth-note rhythms with a 'down' stroke and the shorter 16th-note rhythms with an 'up' stroke.

RHYTHM GUITAR

$\text{♩} = 105$

Am

A **C** **D** **E5**

1 **A** **C** **G** **2** **A** **C** **D** **N.C.**

G5 **A** **G5** **A** **C** **G5** **A** **F**

Solo enters

A **C** **D** **E5** **A** **C** **G** **A**

17, 21 25

♩ = 105

16

LEAD GUITAR

16

A C

D E5

BU

BU BD

8-(10)

8-(10)-(8)-5 7-5 7-5 7-5 5

17

19

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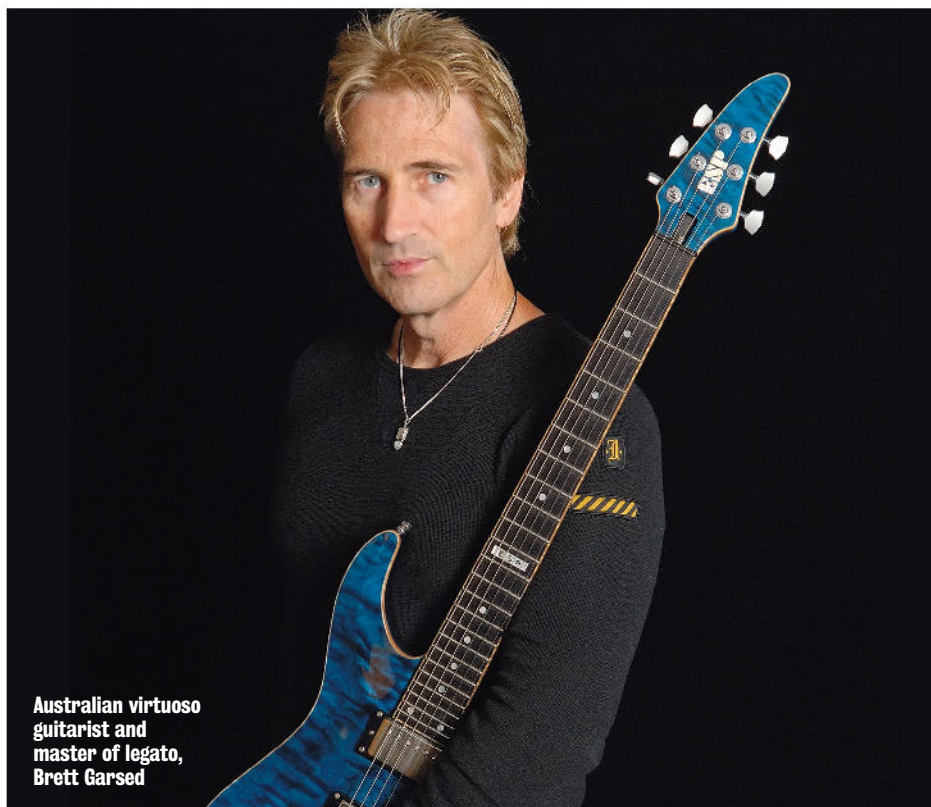
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BRETT GARSED



Combine effortless hybrid picking, fluid legato phrasing and some Big Sky thinking to attain fretboard freedom, says **Charlie Griffiths**.



Australian virtuoso guitarist and master of legato, Brett Garsed

ABILITY RATING

★★★★★ Advanced

Info

Key: Various

Tempo: Various

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

Will improve your

✓ Legato phrasing

✓ Hybrid picking

✓ Chromatic passing notes

Following last issue's look at the formidable TJ Helmerich, this month we delve into the equally singular style of his partner in crime, Brett Garsed. TJ and Brett's 90s albums *Quid Pro Quo* and *Exempt* are shred fusion masterpieces, which still connect jaws with floors today.

Currently living in his native Australia, Brett has had a colourful career outside of niche instrumental guitar music, having toured and recorded with both US band Nelson and Aussie star John Farnham, as well as appearing on his country's biggest-selling album, *Whispering Jack*.

Guitarists will possibly be more aware of Brett's instrumental albums *Big Sky* and *Dark Matter*, along with his appearances on the Planet X albums, and with keyboardist Derek Sheridan and drummer Virgil Donati on the legendary *Centrifugal Funk* album alongside Frank Gambale and Shawn Lane.

Brett's style stems from rock guitar, with Eddie Van Halen being an early influence. But later exposure to players like Allan Holdsworth and Scott Henderson instilled a fusion fuelled 'outside' sound. Along with Brett's unique combination of hybrid picking and super-smooth legato, the result is a style which is singularly his own. In the following five examples we will touch upon some of the more shred-like techniques that Brett uses to navigate the fretboard.

Our first example immediately inspires us to break out of the box shapes with a four-notes-per-string lick using all four fretting fingers. The feel of semitone and

tone spacings between the fingers can be a little strange at first but will soon start to flow. This is an excellent way of moving across the fretboard to quickly transport your fingers to a new part of the neck.

Ex2 introduces something key to Brett's approach, which is chromatic passing notes. The main framework of this lick is D Dorian mode which, coupled with the backing chords, gives us an unequivocally Dorian sound. But we can explore remaining inside the scale, then stepping 'outside' using chromatic notes. Brett is renowned for his legato technique and both these examples are a perfect starting point to begin training your fingers.

Brett employs hybrid picking technique, with his plucked notes blending in with the legato notes and making string changes undetectable to the listener. Use your pick and three fingers, labelled 'm c a' to pluck the strings with minimal hand movement.

Our fourth example demonstrates subdivision changes, for perfect in-the-pocket phrasing. Brett will often speed up and slow down the rate of notes, but never randomly. His ability to change gears between 16th or 32nd notes or triplets is always executed with incredible time feel.

Sometimes Brett likes to cut loose and play a continuous cascade of notes, dipping in and out of the mode with incredible on-the-spot creativity. Ex5 is an example of a Dorian and chromatic mix of notes, with both those legato and hybrid picking techniques combined. **I**

NEXT MONTH Charlie brings us five great shred licks in the style of mega-picker **Zakk Wylde**

Get the Tone

Brett plays various single-coil and humbucker-equipped instruments. His sound is always fat and extremely smooth, so aim for a reasonably high-gain tone but go very easy on the treble. You might find that a medium cranked amp with a meaty overdrive pedal in front will do the trick. Compression will help if you have it, as will a nice slab of reverb, too.



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

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EXAMPLE 1

For this D Dorian (D-E-F-G-A-B_♭-C) lick, start with your first finger on the 5th fret and hammer-on the following notes using all of your fingers for a four-notes-per-string approach. Maintain this wide stretch hand position as you traverse the strings, using hammer-ons and pull-offs throughout.

PLAY $\text{♩} = 100$

G/D F/D G/D F/D

Play 4 times

BU

EXAMPLE 2

This lick is based in the more typical three-notes-per-string scale shape of D Dorian (D-E-F-G-A-B_♭-C). This time we will fill in the spaces between the notes with some chromatic notes. Although the lick is in 4/4, there is an internal seven-note pattern, which starts on each string with the first finger.

PLAY $\text{♩} = 120$

Dm11

Sva

Dsus4

Play 4 times

EXAMPLE 3

This lick is based in the F# Minor Pentatonic scale (F-A-B-C#-E) but the intervals are played as arpeggios. Use your pick and three spare fingers of your picking hand to pluck the four strings in an even fashion, with minimal hand movement. At the same time, fret one note at a time to prevent the arpeggio's notes ringing together.

PLAY $\text{♩} = 120$

F#m11 F#sus4 F#madd9 F#sus4

Sva

Play 4 times

EXAMPLE 4

This lick is based in A Lydian Dominant (A-B-C#-D-E-F#-G), which is a cool 'outside' sound you can play over a Dominant chord. In order to play this lick perfectly in time, focus on the subdivision of each beat. There are either four, six or eight notes per beat, all played with an even legato technique.

PLAY $\text{♩} = 100$

A11 A9 A13

3 6 6

Play 4 times

BU

EXAMPLE 5

This lick is based in E Dorian (E-F#-G-A-B-C#-D), with lots of chromatic notes. We begin on the first string with the fourth finger picking (c) and continue with a constant 32nd-note line using legato and hybrid picking. Tackle the note groupings in sections (eg beats 1 and 2 then beats 3 and 4) then link together before increasing speed.

PLAY

Example 5: Musical notation for guitar.

Section 1 (Measures 1-4):

- Tempo: $\text{♩} = 85$
- Chords: Em7, C7
- Staff: Treble clef, key of E major (one sharp).
- String diagram (E-B-G-D-A-E):
 - Measure 1: 14-15-14-12
 - Measure 2: 15-12-13-14
 - Measure 3: 14-13-12
 - Measure 4: 15-14-13-12-11-12-11-11-14-14-13-11-13-14-13-11-14-12-10-12
- Lyrics: 1 c a c a m

Section 2 (Measures 5-8):

- Chords: B7, Em7
- Staff: Treble clef, key of E major (one sharp).
- String diagram (E-B-G-D-A-E):
 - Measure 5: 14-12-11-14-14-12-12
 - Measure 6: 12-14-(15)
 - Measure 7: 14-12
 - Measure 8: 15-14-12
- Lyrics: 2 m a m a c
- Instruction: Play 4 times

Nelson with Brett Garsed on guitar (lower right)





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JAZZ ARPEGGIO SOLOING PT4



Brought to you by...

FUNDAMENTALCHANGES

This month **Tim Pettingale** focuses on the Altered Dominant chord to complete his series on playing arpeggio-based lines in your solos.

ABILITY RATING

★★★★★ Moderate

Info

Key: C**Tempo:** 100bpm<https://bit.ly/3DEmTDq>

Will improve your

- ✓ General jazz phrasing
- ✓ Use of arpeggios in solos
- ✓ Playing across two octaves

Over the previous articles we've looked at how to play arpeggio shapes across the fretboard, and explored patterns for Major 7 and Minor 9 arpeggios, turning them into jazz licks by adding passing notes. This month we turn our attention to the Dominant chord in our II-V-I in C Major. We've looked at Cmaj7 and Dm9, so here our focus is on G7. However, as you expect in jazz, we'll include an important alteration.

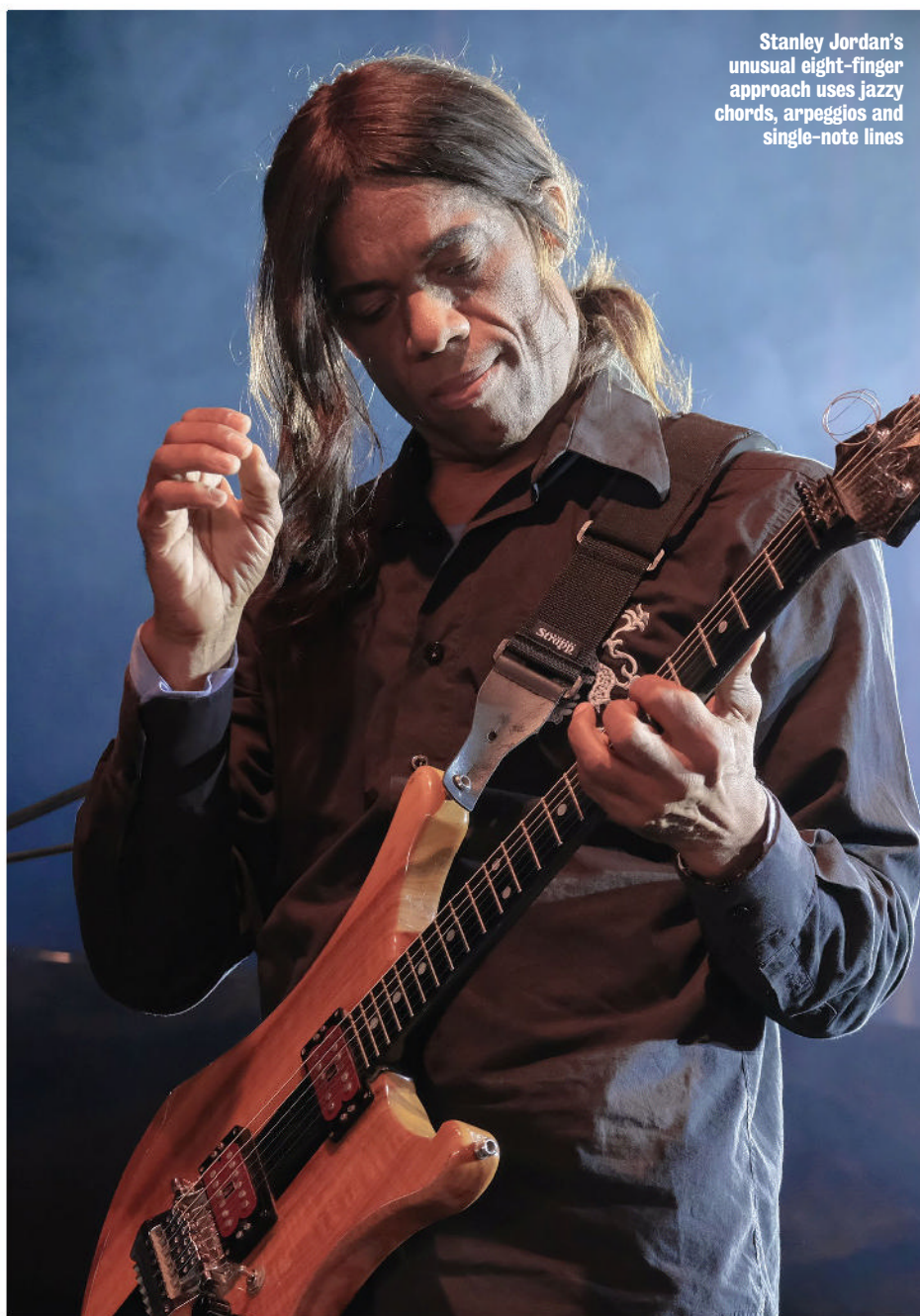
The Dominant 7₉ is the sound of bebop in a nutshell. Charlie Parker used it extensively in his playing and it became deeply embedded in the sound of modern jazz. The 7₉ is perhaps the most widely used method of resolving the Dominant V chord to the tonic, with its descending semitone movement. It's incredibly useful to study because it works in either a Major or Minor II-V-I context such as these two examples:

Dm9 – G7₉ – Cmaj7**Bm7₅ – E7₉ – Am9**

In both cases, the 9 note resolves down a semitone (half-step) to the 5th of the I chord. G7₉ is spelled G (root), B (3rd), D (5th), F (7), Ab (9). Let's look at the common box position shapes for this arpeggio. We'll look at starting the arpeggio from various strings, and then expand our ideas from there.

Due to our Dominant arpeggio's layout on the fretboard, we have options when it comes to box shapes. There are several ways to play it, but I prefer a pattern utilising consecutive notes on each string, so the root and 9 are played one after the other. 

NEXT MONTH Steve Allsworth begins a new series from *Fundamental Changes* on **Funk Guitar**



Stanley Jordan's unusual eight-finger approach uses jazzy chords, arpeggios and single-note lines



TRACK RECORD Stanley Jordan's pianistic tapping of the strings with both hands is a thing to behold. He studied music at Princeton University where he played with the likes of jazz legend Dizzie Gillespie. Signed by Blue Note Records, Stanley's debut album *Magic Touch* topped the jazz charts for 51 weeks. Check out his takes on Eleanor Rigby, Jimi Hendrix's Angel, and Thelonius Monk's Round Midnight.

EXAMPLE 1 FIFTH-STRING ROOT ARPEGGIO

Here's the ascending and descending sixth-string root shape, using two notes per string. Be aware of the $\flat 9$ note (A_b) that sits next to each G note.

PLAY

$\text{♩} = 100$ G7

E
B
G
D
A
E

EXAMPLE 2 SIXTH-STRING ROOT EXTENDED PATTERNS

Here's the fifth-string root box shape using the same approach. With this, it's normal to ascend to - and descend from - the F note at the 13th fret.

PLAY

$\text{♩} = 100$ G7

E
B
G
D
A
E

EXAMPLE 3 EXTENDED PATTERN WITH FIFTH-STRING ROOT

Let's move on to some extended patterns that feature the $\flat 9$ such as this.

PLAY

$\text{♩} = 100$ G7

E
B
G
D
A
E

EXAMPLE 4 MAKING CONNECTIONS ACROSS THE FRETBOARD

Now try this fifth-string root extended pattern.

PLAY

$\text{♩} = 100$ G7

E
B
G
D
A
E

EXAMPLE 5 REACHING HIGHER UP THE FRETBOARD

Our aim here is to explore different melodic patterns on the fretboard ending on the edge 9 (A₁).

♩ = 100

G7

E
B
G
D
A
E

1 3 4 2 5 3 5 6 4 7 6 9 7 10 9 8 10 12 9 12 12 13 11 10 11

EXAMPLE 6 ARPEGGIOS NOT FROM THE ROOT NOTE

This arpeggio connection snakes across the fretboard from 5th position into the higher zones of the neck.

♩ = 100

G7

E
B
G
D
A
E

1

EXAMPLE 7 ADDING CHROMATICS

We want to highlight the ♭9 in our lines so many of the passing notes are about placing approach notes above or below chord tones. This example approaches the G root note from a semitone below. On beat two of bar 1, the four-note phrase encloses the G root with the ♭9 (A_b) above and an F# approach note below.

♩ = 110 swung

G7

9 10 9 12 13 12 11 12 12 13 10

EXAMPLE 8 USING APPROACH TONES

As soon as we begin to add chromatic passing notes around the chord tones of G7,9 we inevitably hit upon other alterations of the Dominant chord, functioning as approach notes, such as the #5 (D#) at the end of bar 1 that targets the D note (5th).

♩ = 110 *swing*

G7

7 10 7 8 9 8 10 9 8 7 9 7 6 8 9 8 7 6 7 6 5

EXAMPLE 9 SKIRTING THE CHORD TONES WITH APPROACH NOTES

This starts off with a regular ascent of the arpeggio from the sixth-string root, then from the 3& of bar 1 places approach notes from above, before the chord tones.

PLAY

$\text{♩} = 110$ G7

E B G D A E

1 3 2 5 3 6 5 4 4 3 4 3 8 7 11 10 13 12

EXAMPLE 10 TENSION AND RESOLUTION

This lick weaves around the chord tones much more, but still retains the sound of the arpeggio. Enjoy the final jump up from the 3rd (B) to the ♭9 (A_b) - spicy!

PLAY

$\text{♩} = 110$ G7

E B G D A E

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

EXAMPLE 11 CHORD TONES PAIRED WITH NOTES A SEMITONE BELOW

This is a more modern sounding lick, beginning on the ♭9 (A_b). Bar one features #11 (C#) and #9 (A#) passing notes to ratchet up the tension. The lick descends to a strong root-note resolution in bar two.

PLAY

$\text{♩} = 110$ G7

E B G D A E

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

EXAMPLE 12 EMPHASISING CHORD TONES ON 'DOWN' BEATS

This final example is an eighth-note triplet line that works through a series of chord tones pairing them with chromatic notes a semitone below. On beat two of bar 2, we break out of this pattern to highlight the ♭9 tonality with an ascending Diminished arpeggio, with the line ending on a root note G.

PLAY

$\text{♩} = 110$ G7

E B G D A E

1 3 2 3 2 1 2 5 4 5 3 2 3 5 4 5 6 4 7 6 9 7 10 9 10 8

PALM MUTING



This month **Simon Barnard** digs deep and demonstrates how palm muting can be used to add weight and tighten up your playing.



Metallica's James Hetfield is one of the world's most famous palm muters

ABILITY RATING

☆☆☆☆☆ Intermediate

Info

Key: Em

Tempo: 180bpm

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

Will improve your

- ✓ Palm muting
- ✓ Alternate picking
- ✓ Metal style riffing

Palm muting, which is often associated with rock and metal guitar styles, is an excellent technique to add extra chunk and articulation to riffs, chords and at times, lead lines. Although often associated with the heavier side of genres, this technique dates back many decades and has been used by the likes of Buddy Holly in his hit *That'll Be The Day* and in Bob Marley's *Stir It Up*. Green Day's *Basket Case* shows how the technique is a staple of the punk

genre and thrash acts such as Metallica just wouldn't sound the same without the sound of James Hetfield's picking hand digging into the strings for tight palm-muted sections. The combination of palm muting alongside un-muted notes provides an excellent contrast in tone to create interesting rhythmical and dynamic phrases, which you will see demonstrated in this month's examples.

You will no doubt be familiar with this technique so I don't want to explain the mechanics of it. However, it is worth mentioning the best picking approach when palm muting, which is usually to use downstrokes exclusively. If you were hold down an E5 chord using the open sixth string and the 2nd fret of the fifth string, then play palm-muted eighth notes, you will notice a

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RGT@LCM

huge difference between playing these with strict downstrokes compared to alternate picking. The downstrokes will provide a more consistent and tighter sound, which will sound so much better than if they were alternate picked. This technique can be challenging at first (have you ever tried to play Metallica's *Master Of Puppets* with downstrokes?) but it is worth persevering to achieve that tight sound. Of course, alternate picking is also used when palm muting but this is usually reserved for fast single-string lines often found in thrash metal and punk rock. Slayer is a perfect example of a band that plays at breakneck speed with very fast palm-muted alternate picking lines.

Another factor when palm muting is the choice of guitar tone. Now, of course there are plenty of examples of player's palm muting with a clean tone, but to achieve the chug sound often associated with palm muting, a healthy dollop of gain or distortion is required. The EQ settings of your amp should also be considered depending on the desired tone. Metallica's scooped mid-range is often referred to where the mids are rolled off while the bass and treble are boosted. Tone is often in the ear of the beholder and is of course subjective and personal, so be sure to take time and experiment.

This month's examples are inspired by some of the pioneers of thrash metal, so be sure to dial in a suitably heavy sound and dig deep with your picking hand, remembering to stay relaxed without tensing up too much so as to maintain fluency and dexterity. **E**

NEXT MONTH Simon looks at the all-too-often misunderstood technique, *Economy picking*



TRACK RECORD Metallica's *Master Of Puppets* is a masterclass in palm muting and down picking and definitely worthy of a mention here. Green Day's *Basket Case* shows how the punk genre utilises palm muting, while *The Wizard* by Al Di Meola features some superb palm-muted lead lines (a technique that Al refers to as 'Mutola'). But do check out *Friday On My Mind* by Gary Moore, or Queen's *Stone Cold Crazy*.

EXAMPLE 1 SYNCOPATED SIXTH-STRING PATTERN

Our first example is based around a syncopated pattern on the sixth string combined with some classic powerchords. Keeping your picking hand relaxed and following the picking directions will help with fluency and accuracy.

$\text{♩} = 180$ N.C. B $\flat$ 5 A5 B $\flat$ 5 A5 G5 N.C. B $\flat$ 5 A5 F5 G5

Musical score for guitar, showing a melody in the treble clef and a bass line in the bass clef. The melody consists of eighth and sixteenth notes. The bass line includes fret numbers and a "PM" (pick) instruction. The score is divided into measures by bar lines.

EXAMPLE 2 COMBINING MUTED AND UN-MUTED NOTES

Our next example combines palm muting and accented un-muted picking to provide a rhythmically interesting rhythm. This is a good example of why exclusive downstrokes should be used for consistency.

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in 4/4 time with a key signature of one sharp (F#). It features a guitar part with chords E5, G5, A5, Bb5, A5, G5, and F5, and a vocal melody. The guitar part includes a "continue sim" instruction. The vocal part includes a "continue sim" instruction.

EXAMPLE 3 MAKING CERTAIN NOTES STAND OUT

Here's how single-string lines combining palm muting and un-muted notes can be used to great effect to make melodic lines stand out among a repeating pedal tone on the sixth string. You could experiment using upstrokes on the un-muted notes to give your picking hand a rest.

N.C. D#dim

PM - - - - -

7 6 0 0 7 0 0 0 3 3 7 0 0 0 0 0

6 9 7 10 7 9 6

continue sim

EXAMPLE 4 AL DI MEOLA STYLE MUTED LEAD LINES

This example demonstrates how palm muting can be applied to melodic lead lines, as often used by Al Di Meola. It can be challenging to use this technique on the higher strings so make sure that you adjust your picking hand to maintain the required clarity and definition.



BACKING

STUDY PIECE USING MANY OF THE EXAMPLE IDEAS

track. From [Bars 21-22] we encounter an ascending E Natural Minor scale idea that leads into a two-bar repeated melodic line. It can be challenging to palm mute while playing the higher strings and you may have to adjust your picking hand to successfully damp these strings and ensure that the notes are clean and pronounced. The piece ends at [Bar 29] with the opening riff one more time before a final triplet idea that brings the piece to a close.

27

KEITH URBAN



This month **Stuart Ryan** explores the style of a brilliant Antipodean guitarist and singer whose move to Nashville made him a modern country superstar.

ABILITY RATING

Moderate ★★☆☆☆

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

Key E Major Tempo 92 bpm

Will improve your... Repetitive patterns
✓ Rhythmic fingerpicking ✓ Chord embellishments

This month's modern country superstar travelled further than most to find fame on the Nashville scene. Keith Urban grew up in New Zealand before moving to the USA in his early 20s to make a name for himself in this competitive world. Born on October 26, 1967 in Whangarei, New Zealand, Urban started guitar at a young age and was influenced

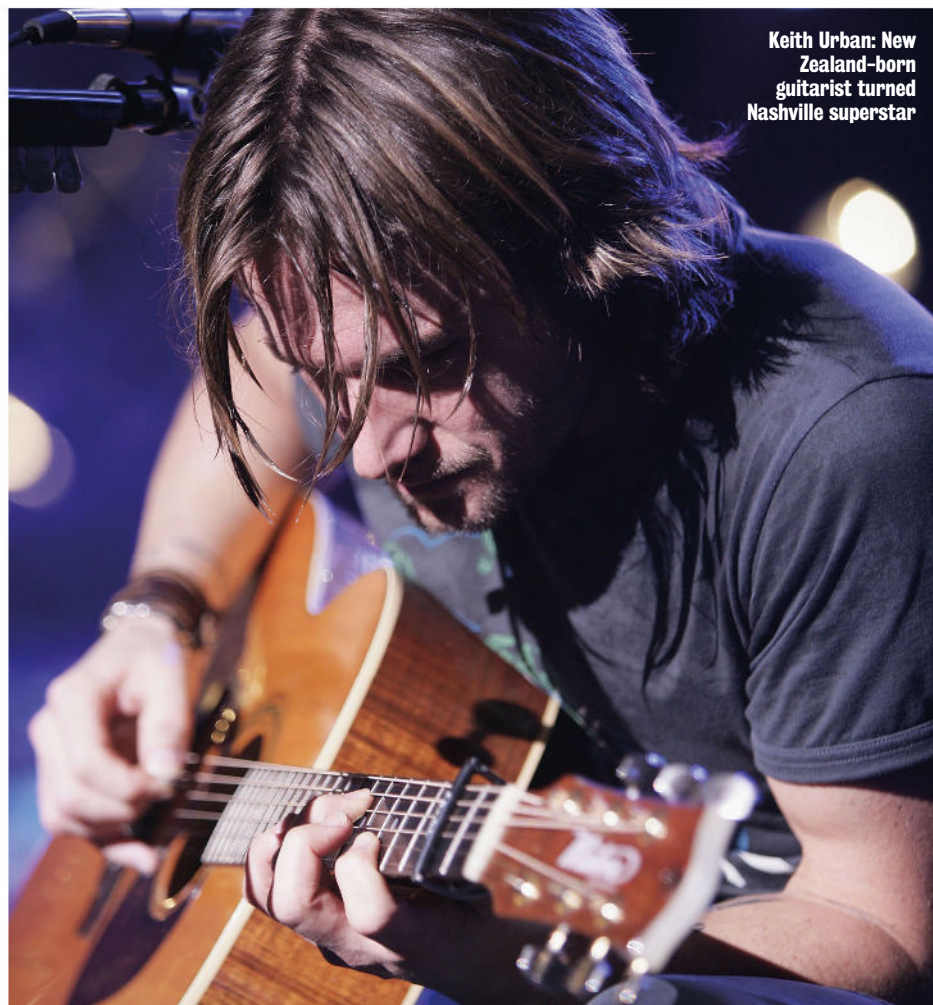
by rock legends Mark Knopfler and Fleetwood Mac's Lindsey Buckingham. He started on the Australian country scene, appearing on various TV shows and touring the country as a sideman.

He moved to Nashville in 1992 and initially focused on his band, The Ranch. However, after the band folded, Urban first made a name for himself in 1999 with his

eponymous solo album. He soon found success on the country music charts and a busy touring schedule soon followed – Urban is now one of modern country's superstars and regularly fills arenas across the US and beyond.

Urban, like many of his contemporaries, has great country chops on both electric and acoustic guitar. This month's study shows how he will accompany himself with tight, consistent fingerpicking. The lessons here focus on the deft nature of his picking hand

“Urban is one of modern country's superstars and fills arenas across the US and beyond”



Keith Urban: New Zealand-born guitarist turned Nashville superstar

and his great timekeeping on repetitive fingerpicking patterns like these.

There are two approaches to work on here – playing both unaccompanied and with the band – so try working this solo to a metronome and then with my backing track. Although the solo allows for some push and pull the band members are going to be ruthless time keepers, so beware! **U**

NEXT MONTH Stuart examines the acoustic side of country guitar monster, **Brad Paisley**

Get the Tone

As with many Nashville superstars Urban has a collection you'd die to get your hands on. For acoustic you'll often see him wielding a flat-top made by Australian brand Maton, most commonly the EBG 808 model. I used a Gibson Custom Shop 1934 Jumbo using Royer and DPA mics and API 550a eqs and used a capo to brighten up the sound of the guitar part.



TRACK RECORD Keith Urban's sound is pure modern country – so that genre fused with elements of rock and latterly pop production. There is always plenty of great guitar work though (electric and acoustic) on all his albums so perhaps start with 2010's *Get Closer*. If you are a Brad Paisley fan then do check out Urban duetting with him on *Start A Band*. There's tons of great stuff on YouTube, too.



PLAY



VIDEO

EXAMPLE KEITH URBAN

[Bars 1-16] At first glance this may look like quite a difficult part but, as with many fingerpicking patterns, once it's familiar you'll see a fair amount of repetition (it's largely a two beat rhythmic sequence) and it will fall under

the picking hand fingers quite easily. Getting the pace up to speed can be a challenge so if you are new to this type of pattern start slowly and focus more on getting the rhythm consistent and even before upping the speed.

Capo at 2nd fret. Tab relates to capo, notation is literal

Bar 1: E (D), Esus4 (Dsus4), E (D), Esus2 (Dsus2), E (D), Esus4 (Dsus4)

Bar 2: E (D), Esus2 (Dsus2), C#m (Bm), E/G# (D/F#), Asus2 (Gsus2)

Bar 3: B7sus4 (A7sus4), C#m (Bm)

Bar 4: Eadd9/G# (Dadd9/F#), Asus2 (Gsus2), B (A), A/C# (G/B), Dsus2 (Csus2)

Bar 5: E (D), Esus4 (Dsus4), E (D), Esus2 (Dsus2), E (D), Esus4 (Dsus4)

Bar 6: E (D), Esus4 (Dsus4), E (D), Esus2 (Dsus2), E (D), Esus4 (Dsus4)

Bar 7: E (D), Esus4 (Dsus4), E (D), Esus2 (Dsus2), E (D), Esus4 (Dsus4)

Bar 8: E (D), Esus4 (Dsus4), E (D), Esus2 (Dsus2), E (D), Esus4 (Dsus4)

Bar 9: E (D), Esus4 (Dsus4), E (D), Esus2 (Dsus2), E (D), Esus4 (Dsus4)

Bar 10: E (D), Esus4 (Dsus4), E (D), Esus2 (Dsus2), E (D), Esus4 (Dsus4)

Bar 11: E (D), Esus4 (Dsus4), E (D), Esus2 (Dsus2), E (D), Esus4 (Dsus4)

Bar 12: E (D), Esus4 (Dsus4), E (D), Esus2 (Dsus2), E (D), Esus4 (Dsus4)

Bar 13: E (D), Esus4 (Dsus4), E (D), Esus2 (Dsus2), E (D), Esus4 (Dsus4)

Bar 14: E (D), Esus4 (Dsus4), E (D), Esus2 (Dsus2), E (D), Esus4 (Dsus4)

Bar 15: E (D), Esus4 (Dsus4), E (D), Esus2 (Dsus2), E (D), Esus4 (Dsus4)

Bar 16: E (D), Esus4 (Dsus4), E (D), Esus2 (Dsus2), E (D), Esus4 (Dsus4)

EXAMPLE KEITH URBAN

[Bars 17-32] The F#sus2 chord in bar 23 is a Nashville modern country staple. I'd suggest using the fretting-hand thumb for the 1st fret on the sixth string, the fourth finger for the 3rd fret on the fourth string, the first finger for the 1st fret

on the second string and the third finger for the 3rd fret on the fifth string. The challenge is to keep the open third string clean throughout, so aim to keep your fretting fingers arched rather than lying more flat across the strings.

System 1 (Bars 17-18):

- Bar 17: E (D)
- Bar 18: E#sus2 (D#sus2)
- Bar 19: B (A)
- Bar 20: F#m (Em)

System 2 (Bars 19-21):

- Bar 19: A5 (G5)
- Bar 20: F#7 (E7)
- Bar 21: A5 (G5)

System 3 (Bars 22-24):

- Bar 22: E/G# (D/F#)
- Bar 23: G#sus2 (F#sus2)
- Bar 24: G#sus2 (F#sus2)

System 4 (Bars 25-27):

- Bar 25: E (D)
- Bar 26: E#sus4 (D#sus4)
- Bar 27: D#sus2 (C#sus2)
- Bar 28: A/C# (G/B)
- Bar 29: E (D)
- Bar 30: E#sus4 (D#sus4)

System 5 (Bars 28-32):

- Bar 28: D#sus2 (C#sus2)
- Bar 29: A7/C# (G/B)
- Bar 30: E (D)
- Bar 31: E#sus4 (D#sus4)
- Bar 32: D#sus2 (C#sus2)
- Bar 33: A/C# (G/B)
- Bar 34: E (D)

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TRIPLETS & SEXTUPLETS

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This month **Andy G Jones** will be alternate picking using triplets and sextuplets to weave swinging rock lines inspired by Paul Gilbert.

ABILITY RATING

★★★★★ Intermediate/Advanced

Info

Key: Various

Tempo: Various

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

Will improve your

✓ Rhythmic understanding

✓ Position shifting

✓ Picking-hand technique

Our inspiration this month is Paul Gilbert's amazing picking chops. Don't be put off by this, as we're looking at the approach rather than closely trying to emulate the great PG. Anyway it's important to start by playing these examples slowly and perfectly. If you aim to play them too fast, too soon you'll be programming your fingers

to play in a messy and uncoordinated way.

The first step is to get the picking hand used to groups of six (or three) before getting into more complicated patterns for the fretting hand. Therefore the first example features repeated groups of three notes with the beat subdivided into six notes per beat. Cementing the rhythmic feel of the six-note rhythmic groups with the picking hand will mean that the more involved fretting-hand patterns will feel more natural.

The examples start on one string then move on to include crossing to other strings, while maintaining strict alternate picking.

It's important to be able to integrate the sextuplet rhythm into a pattern of other

rhythms, such as 16th-note rhythms.

Rhythmic variety humanises a line, and relentless use of the same rhythm can become stale pretty quickly. Remember that a singer has to take a breath once in a while, and keeping this inspiration in mind helps with pacing a solo. So you'll see that, by the fourth example, after all the straight 16th notes we've integrated the sextuplet 16ths idea into a line with a more legato approach - it's the same kind of line but breaking out of the alternate picking approach for a more fluid type of phrasing. That one has a distinct neo-classical sound to it. It's important to be able to play freely with alternate picking and legato techniques, adding economy picking and sweeping if they fit your vibe.

Our final lick is a position shifting constant movement workout. It will work over Am7 as a Dorian line or over Em7 as an E Aeolian line, and sounds cool both ways.

Remember this is just an introduction to this style. The real benefit will come when you start to experiment with crafting your own lines. One powerful way to use licks is to alter them to fit other chord types. For instance, by altering a few notes, these lines could be made to conform to the Blues scale for a different vibe - think Joe Bonamassa!

Consider making up new lines using the same pattern in terms of how many notes you pick on any particular string before moving to the next - then you already have the picking pattern down. Good luck! **1**

NEXT MONTH We'll look again at using triplets into eighth and 16th-note lines to create licks inspired by the wonderful **Eric Johnson**.



Paul Gilbert's amazing chops brought him recognition from guitar fans around the globe

Get the Tone

You'll need a heavy rock tone, with either a high-gain amp or distortion pedal - or more than one drive pedal - to achieve the right tone. Reverb works, and delay can sound great but be careful to keep the delays fairly low - if the repeated notes are too loud you'll lose clarity. Many multi-fx units and modellers have a noise gate which can reduce unwanted interference.



TRACK RECORD Paul Gilbert came to prominence in Mr Big and Racer X. His incredible technique drew worldwide attention. He has a slew of solo albums and is a successful educator, having taught many now famous guitarists. Check out the track *The Curse Of Castle Drago* from *Get Out Of My Yard* for a taste of his alternate picking prowess, and make sure you listen to the tune *Primary Location* - killer solo!

TRIPLETS AND SEXTUPLETS

EXAMPLE 1 WARM-UP

Our first example is a warm-up exercise. Start slowly as these are the building blocks of this lesson. Practise to a metronome before working with the backing track.



$\text{♩} = 80 / 95$ Em

1

3

5-5-5-6-6-6-8-8-8-6-6-5-5-6-6-8-8-6-6-5-5-6-6-8-8-6-6-5-5-6-6-6-8-8-10-10-8-8-6-6-6-8-8-10-10-10-

12-12-12-10-10-10-8-8-12-12-12-13-13-12-12-12-10-10-10-13-13-12-12-12-10-10-8-8-6-6-5-5-6-6-5-5-8-8-8-

EXAMPLE 2 MIXING UP THE RHYTHMS

This example starts with a bar of constant sextuplets then breaks up the rhythm with 16th-note triplets using the open second string as a pedal.



$\text{♩} = 80 / 95$ Em

1

3

5-6-8-10-8-6-5-6-8-10-8-6-5-8-6-5-3-6-5-3-5-6-5-3-5-0-0-0-6-0-0-0-5-6-8-10-8-6-5-0-0-0-

5-3-5-6-5-3-5-6-8-6-5-6-5-6-8-6-5-6-8-6-8-6-5-6-8-0-0-0-6-0-0-0-5-0-0-0-6-0-0-0-

EXAMPLE 3 CONSTANT STREAM OF NOTES WITH REPETITION

This example uses a longer period of constant movement but includes some repeated notes to keep the fretting hand's movement simple.



$\text{♩} = 80 / 95$ Em

1

7-7-7-7

5-6-8-10-8-6-5-6-8-10-8-6-5-8-6-5-6-5-5-5-5-5-6-5-5-6-8-6-5-6-5-5-5-6-6-8-8-6-6-6-

EXAMPLE 3 CONSTANT STREAM OF NOTES WITH REPETITION...CONTINUED

PLAY

EXAMPLE 4 STRING-SKIPPED ARPEGGIOS PLUS SEXTUPLETS

This idea starts with string skipping arpeggios then jumps into a sextuplet legato line for variety of phrasing.

PLAY

EXAMPLE 5 SEXTUPLETS WITH POSITION SHIFTS

Check out this stream of sextuplets with position shifting - start slow with this one. This is ripe for development!

PLAY

NEW ALBUMS

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

ALBUM OF THE MONTH

DANIELE GOTTARDO - INKBLOT

(DANIELE GOTTARDO)

10/10



Sometimes a guitar player comes along that offers a genuinely fresh flavour by forging new sonic terrain. This is certainly the case with Daniele Gottardo; an Italian guitarist now residing in America who plays a scalloped Charvel with music that deeply embraces rock and classical music. This isn't Uli Jon Roth or Yngwie Malmsteen

neo-classical territory though, not least because Daniele embraces a broader classical perspective. Indeed, the actual classical period (Mozart, Beethoven, etc) is less a source of inspiration than the Romantic period and later (Debussy, Stravinsky and Rimsky-Korsakov). With no pounding drums and thumping bass guitar the 10 instrumentals feature a bespoke chamber orchestra, inside which Daniele's guitar is positioned rather than on top of it. Sure, there's a lot of virtuosic playing going on (Daniele often plays exquisite tapping lines) but it's stylistically honed within the arrangements he's made. Harmonically rich, intricately crafted, hugely refreshing and wonderfully performed hence Inkblood's maximum review rating. One of the year's most unique instrumental albums. Astoundingly beautiful. (JS)

HERMANOS GUTIÉRREZ

EL BUENO Y EL MALO

(Easy Eye Sound) 9/10



This Swiss-Ecuadorian guitar duo comprises brothers Estevan and Alejandro Gutiérrez whose sound is influenced by 1950s Latin American music and Ennio Morricone soundscapes. There's a dash of Better Call Saul's soundtrack about their ambient instrumentals too. With 10 tracks, the playing is atmospheric with spring reverb and echo effects. With (almost) just two guitars featured, their playing is well organised with one playing strong rhythms and riffs, the other with rich and floaty clean lines. Opener is the title track, which drips in Minor key beauty and colourful dynamics. Hermosa Drive has impact with the use of space,

mixed with cinematic Leone-meets-Tarantino vibes. Cielo Grande is an ambient ballad with dreamy sustained notes and soft rhythms. Tres Hermanos features their producer, Black Keys' Dan Auerbach on the guitar melody which makes one of the album's bigger sounding pieces. Unique vibey music that is well worth a listen! (JS)

CHRIS IMPELLITTERI

WAKE THE BEAST

(Global Rock Records) 8/10



Fans of great rock guitar will love this three-CD set featuring Impellitteri's favourite songs from his 12-album back catalogue. As the first compilation of his often hard to get albums, it features stunning single-coil based shred riffs and solos alongside vocals from

Graham Bonnet and Rob Rock. The 32 songs delve deep into Iron Maiden, Yngwie Malmsteen, Racer X styled rock territory. Stand out tracks include Perfect Crime (pinched harmonics, blistering picked runs), Power Of Love (nothing like other songs of the same name), 17th Century Chicken Pickin' (Malmsteen meets Gilbert picking) and Hold The Line (no, not Toto's), with razor sharp sweeps and tapping. Good to hear one of the 80s shred titans in action again. (JS)

DEVIN TOWNSEND

LIGHTWORK

(Inside Out Music) 9/10



The grandiose musician from Canada returns with a new album boasting 10 new songs.

Written over the past few years, Lightwork has a broad sonic spectrum of guitars, drums, orchestras, synths and vocal stacks and the songs were guided with his friend and producer, GGGarth. While Devin has a skill of combining very heavy music with operatic shaping - helped by his vocal expressions of soft through to screaming - Lightwork has less of the intense thrash metal sound for which Townsend is so well known. Lightworker is a good example of this: the choruses are expansively huge but the verses are lighter with a nursery rhythm quality (the waltz time helps this). Equinox has a big pop electronica vibe with breathy vocals. The synth/detuned guitar riffing on Heartbreaker is appealing as are his vocals - interesting guitar lines later on too. Dimensions is pounding and heavy, a little reminiscent of Depeche Mode's 90s output (Songs Of Faith and Devotion springs to mind) with a Zappa-like crazy solo. For sure, Devin never disappoints! (JS)

LARKIN POE

BLOOD HARMONY

Tricki-Woo Records Available now 9/10



Back with their sixth dose of Southern rock, we've been keeping a watchful eye on

the Lovell sisters from Georgia since they first appeared on our radar. Multi-instrumentalists - Rebecca (lead vocals, guitar and keyboards) and Megan (lap steel, resonator and harmony vocals) - they may now be Nashville based, but their music remains gritty, slide-driven, riff-laden and dirty. Blood Harmony was recorded largely in their own studio and begins with Deep Stays Down, stripped down with vocals, resonator guitar and drums, gradually building to a level of intensity that will shake the foundations. The rest of the album keeps up the momentum, stopping off for some heartfelt ballads along the way. Might As Well Be Me is a good example, with smouldering vocals from Rebecca. As far as creating atmosphere is concerned, Lips As Cold As Diamond would be hard to beat but the out-and-out rockers like Southern Comfort with its Lynyrd Skynyrd overtones, and the album's title track, shows the sisters at their best. Watch out for them on tour in the UK in 2023. [DM]

BERT JANSCH

BERT AT THE BBC

Earth Records Available now 8/10



Bert Jansch was certainly no stranger to BBC Radio. His appearances on the medium

began way back in 1966 on Guitar Club and continued well into the 2000s. Earth records has gathered together as much as the Beeb's vaults could yield, adding up to 147 tracks over eight CDs, totalling eight hours and 38 minutes of largely unreleased material. Throughout the chronologically arranged tracks Bert can be heard playing solo or accompanied by artists like John Renbourn, Pentangle, Ralph McTell and Albert Lee. Needless to say the recording quality varies, the older tracks showing their age a little, but all such concerns are overridden by the treasure trove of music presented here. Highlights include Bert's 60th birthday concert from 2003, but any acoustic folk fan will be delighted with such a comprehensive collection. [DM]

NEXT MONTH

MORE OF THE WORLD'S BEST LESSONS...

FEATURE VIDEO #1

ERIC GALES

Blues and Beyond Licks

This stunning blues guitarist plays 9 of his favourite licks and riffs which we've tabbed in full.

CLASSICAL VIDEO

GIUSEPPE GIORDANI

Caro Mio Ben

Sung by the greatest opera singers including Pavarotti & Monserrat Cabbalé, Declan tabs it for you.

FEATURE

BILLY BUTLER

Blues, Honky Tonk & Bebop

You might not know his name but Billy was sideman to the stars with his bluesy-jazzy crossover style.

FEATURE VIDEO #2

JOHN WHEATCROFT

6 Favourite Gypsy Jazz Licks

*Wheaty is one of the UK's best gypsy jazz guitarists. His new album, *First Light*, is out now. Check out the licks!*

Four super studies in the style of...

JIMMY PAGE!

Page is perhaps the quintessential English rock and blues musician. Not only an excellent all-round guitarist he's a band leader, a far-sighted producer, an excellent song and riff writer with a style that's instantly recognisable yet not so easy to copy. John Bishop is on hand to help!

Uptempo rock • Slow blues • Strummy DADGAD • Fingerpicked ballad

STYLE STUDIES & MORE

30-Minute Lickbag

Six new and varied licks to try

Dan Patlansky - blues

Two cracking solos to play

AC/DC - rock

Angus & Malcolm rhythm & lead

Zakk Wylde - shred

Five alternate-picked licks

Brad Paisley - acoustic

Hot country picker's lighter side

Funk (New Series!)

With Steve Allsworth in the chair

Economy Picking

For smoothness and speed

Rock Soloing

Quintuplets, Eric Johnson style

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*Mitch Dalton, Justin Sandercoe
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Inquisition, One-Minute Lick,
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Guitar Techniques

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PRINTED BY William Gibbons & Sons Ltd.

DISTRIBUTED BY Marketforce, 2nd Floor, 5 Churchill Place,
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