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Guitar Institute tutor Charlie first came to fame in Total Guitar's Challenge Charlie series. He's also one of the UK's top rock, metal and fusion guitarists.



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IAIN SCOTT

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JOHN WHEATCROFT

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

WELCOME

THERE ARE PEOPLE we know as great guitarists, and there are those we know as something else but then discover them to be great guitarists too. Thus it was with me and Glen Campbell, who sadly died on 8th August. Who couldn't love the Jimmy Webb songs with which he made his name - By The Time I Get To Phoenix, Wichita Lineman, Galveston etc - with those gorgeous arrangements and Glen's rich and expressive voice?

But in the late 70s I saw him on the BBC's Diane Soloman Show on TV, and realised he was also an awesome picker (weirdly, I played in Diane's band for about five years but couldn't make the UK tour that she did with Glen). It seemed he could play anything, from hot Nashville country to lovely jazz, and a dollop of rock shred too.

Having watched Glen in action I did a bit of boning up on his career. I found out that he'd been a member of the Wrecking Crew session syndicate - so named because these young bucks came from



nowhere and 'wrecked' the comfortable situation that had prevailed among studio musicians. This amazing bunch, including bassist Carol Kaye, drummer Hal Blaine, keysman Leon Russell and many others, created Phil Spector's 'wall of sound' - You've Lost That Lovin' Feelin', Be My Baby and so on - as well as providing backing for The Beach Boys, Sinatra, Elvis, The Byrds, The Monkees and so many others. Glen was right in the thick of it, and probably played dozens of the licks that we sing along to every day on all those great songs.

I love the story where Jimmy Webb sent him the unfinished Wichita Lineman. In such a hurry to finish the song, he grabbed Carol Kaye's Danelectro baritone guitar and filled the 'empty' third verse with that deep and memorable solo.

Look out for a feature on this remarkable player next month.

Neville

Neville Marten, Editor
neville.marten@futurenet.com

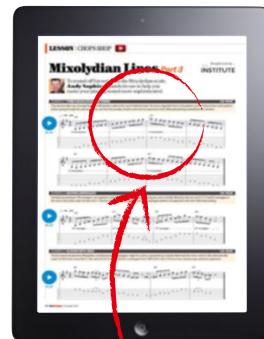
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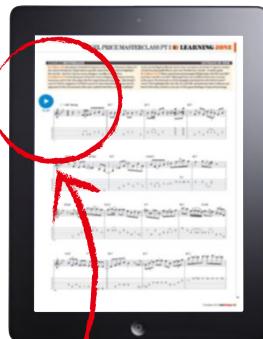
Tap the links

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.

PLUS! Get a FREE iPad/iPhone sample of GT. For full details and how to receive our digital edition regularly, go to www.myfavouritemagazines.co.uk/GTsubs

* PLEASE NOTE: Only the Apple version contains interactive tab and audio. Zinio and others do not.



DISC AUDIO (PRINT VERSION ONLY) Sometimes the GT CD features some of the backing tracks as mp3 files due to space. These will be found in a folder on the CD-ROM section of the disc, accessible only via a computer, and will not work in a regular CD player.



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• CONTENTS • OCTOBER 2017 •

CONTENTS

TURN TO
PAGE 32 NOW
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SUBSCRIPTION
OFFERS



FEATURES

COVER STORY

SOUTHERN BLUES ROCK

10 of the biggest bands 16

Play rhythm, riffs and full solos in the style of: The Eagles, ZZ Top, Lynyrd Skynyrd, Black Oak Arkansas, Allman Brothers, Black Crowes, Little Feat, Creedence Clearwater Revival & more!

SPECIAL FEATURE

MAKE GREAT POP TRACKS

Creating and arranging parts 34

Modern pop songs often include raunchy rock parts to lend power and poise to the likes of Rihanna and Beyoncé. Jon Bishop shows how!

CLASSICAL TAB

FANTASIA

John Dowland 50

Bridget arranges and transcribes this haunting tune whose beauty will touch all who hear it. Played sensitively it's a genuine delight!

REGULAR FEATURES

WELCOME 3

Thoughts on the late lamented Glen Campbell.

TALKBACK 6

Your opinions on the world of six strings.

INTRO 8

Food For Thought, Session Shenanigans, Jam Tracks tips, One-Minute Lick and more.

USER GUIDE 14

Our easy-to-follow musical terms and signs.

SUBSCRIPTIONS 32

Save money and that tiresome trip to the shops - get GT delivered every month.

SIXTY SECONDS WITH... 94

...Marty Friedman, who talks track by track to music editor Jason Sidwell about his brand new album, Wall Of Sound.

ALBUMS 97

We check out some of the latest guitar CDs.

NEXT MONTH 98

The Art Of Rhythm; Gary Moore, full technique overview and appraisal; full rock piece played two-hand tapping style; Classical - Barrios, Una Limosna por el Amor de Dios. And loads more!

LEARNING ZONE

LESSONS INTRODUCTION 57

Music editor Jason Sidwell introduces another fully-stacked GT lessons section.

30-MINUTE LICKBAG 58

Pat Heath has six more licks for you to play at easy, intermediate and advanced levels.

BLUES 60

Ronan McCullagh continues his new column with a look at Muddy Waters' Chicago style.

ROCK 64

Martin Cooper investigates the playing of Soundgarden and Audioslave's Chris Cornell.

JAZZ 68

John Wheatcroft goes gypsy this month as he dissects the awesome style of Birèli Lagrène.

ACOUSTIC 74

Stuart Ryan grabs his surfboard to discover the acoustic pop-rock approach of Jack Johnson.

CREATIVE ROCK 78

Shaun Baxter continues this series with more great licks using Dominant Pentatonic scale.

SLIDE GUITAR 84

Harrison Marsh on playing slide guitar in open D tuning, Elmore James and Johnny Winter style.

RHYTHM ESSENTIALS 88

Iain Scott looks at the rhythm guitar 'track layering' of legendary producer Quincy Jones and his incredible roster of session masters.

IN THE WOODSHED 92

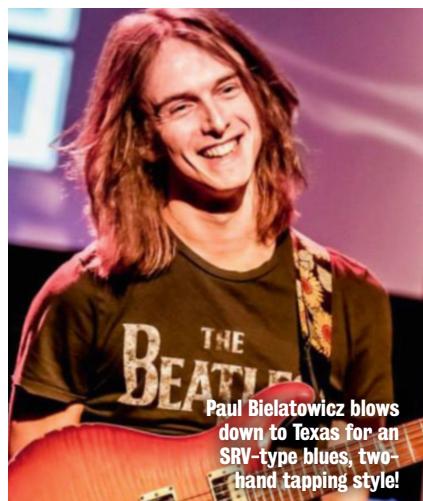
Charlie Griffiths unmasks the frequently misunderstood CAGED system, unlocking the fretboard for both rhythm and lead.

EXCLUSIVE VIDEO!

TWO-HANDED TAPPING

Uptempo Texas blues 42

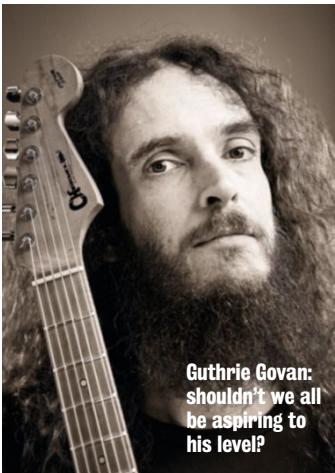
Something you won't have been expecting: Carl Palmer's guitarist Paul Bielatowicz taps out a Stevie Ray-style uptempo Texas blues!



Paul Bielatowicz blows down to Texas for an SRV-type blues, two-hand tapping style!

Talk Back

Post Guitar Techniques, Future Publishing, Ivo Peters Road, Bath, BA2 3QS.
Email neville.marten@futurenet.com using the header 'Talkback'.



Guthrie Govan:
shouldn't we all
be aspiring to
his level?

ASPIRE TO BE AVERAGE?

Last month's editorial struck me as a little odd. It seemed you were suggesting that people don't strive to get better as guitarists, but settle for playing averagely. Or at least playing average stuff. That hardly sits right with a publication that's called *Guitar Techniques*, does it? I would have thought you'd be pointing to Shawn Lane, Allan Holdsworth or Guthrie Govan and saying these are the benchmarks we should look to attaining, not strumming a G chord and feeling happy about it! This is tantamount to *Guitarist* magazine saying we should be aspiring to own a £199 beginner's guitar rather than a PRS, Anderson or Knaggs.

Steve Bailey

No of course I wasn't suggesting we aspire to be average. What I was trying to put over was that there is an art to playing simpler things but doing so impeccably. I exhorted people to try it and test themselves, using the Eagles' *Hell Freezes Over* as an example of that art, having recently watched the DVD. I pointed out that if you watch guys of that musical level play, they do it with such style and panache that something relatively uncomplicated, does indeed become a thing of musical beauty. And when you have five people all playing together with that degree of accuracy, timing and feel, the whole thing becomes fabulous. On the other hand, if five people are just about coping with their parts, flailing around scrappily, the

result is likely to be a mess. And, as Gary Moore once said to me when discussing the notion of playing fast, "If you can't play one or two notes with a great touch and feel, how can you ever hope to play a fast string of them with any degree of skill?"

LES PAUL LICKS & MORE

Thanks for the brilliant 50 Les Paul Licks feature. Richard Barrett did an amazing job of nailing so many different styles and ability levels. How he managed it I haven't a clue, but it was certainly impressive. I seem to remember a similar feature on strat licks a while back. Is this something you intend to roll out to other guitar styles? If so, how about Telecaster (James Burton, Muddy Waters, Albert Lee, Jim Mullen, Stones); Gretsch (rock and roll, rockabilly, The Beatles, Chet Atkins, etc); Jazzmaster and Jaguar (grunge, indie, surf and so on); Rickenbacker (Beatles again, The Who, Jam, Byrds); ES Thinline (BB and Freddie King, Chuck Berry, Cream, The Beatles yet again)? I'm sure there are others but this lot should keep you going for a while. Of course, then you could do amps – Marshall, Fender, Vox, Boogie – and even effects like fuzz, chorus, wah-wah etc. Food for thought?

Dan Watson

Richard did indeed do a fabulous job on the feature – as he always does. And yes, we have indeed been thinking along those lines for further articles. However, you forgot to mention the Gibson SG (AC/DC, Cream, Beatles, Who, Doors, etc), Explorer/Firebird/Flying V (U2, Roxy Music, Johnny Winter, Albert King, Hendrix), and perhaps an archtop like the ES-175 (Steve Howe, Joe Pass and so many more). Obviously these aren't features that we could run every issue – more like two or three every 12 months – so there's enough there to keep us going for a few years I reckon! All suggestions for features welcome, as always!



JAZZ CHORD SOLOING

Thank you so much for your recent lesson on soloing with jazz chords. It's something I've looked at for years in total wonder, believing it's some mystical art or particular genius on the part of a select band of players. I suppose I should have realised that there are 'ways and means' of cracking the code. And while I wouldn't pretend to have nailed the entire process, the door has certainly been opened and I'm already making headway. I never, ever thought I'd have the wherewithal to think on my feet enough to solo using chords – I even struggled with 3rds before – but Milton Mermikides' explanation and examples have made me realise these things can be done in manageable stages. Okay, I'm still at stage one, but before this I

never thought I could even get to this point!

Thanks, GT!

Frank Norton

That's always been a mystery to me, too, Frank (in fact I said so in my editorial that month). But as Milton explained, it's a case of understanding the theory attached to chord soloing – knowledge of inversions and intervals, the CAGED system and so on. And while the genius of a Joe Pass or a Martin Taylor cannot simply be taught, the elements that they are using to apply their genius most certainly can. Glad you enjoyed it, and we are most happy to have Dr Mermikides on hand to supply such erudite and rewarding lessons.

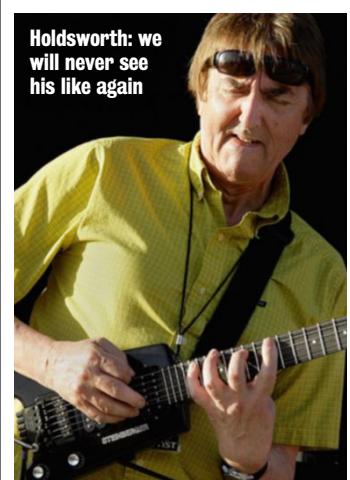
HOLDSWORTH TRIBUTE

I just wanted to say a big thank-you to everyone at *Guitar Techniques* for all the excellent Allan Holdsworth coverage since his untimely death. Both the Holdsworth For Mortals article and Brett Garsed's superb and heartfelt video feature showed a depth and understanding that wasn't apparent elsewhere. I know Allan was not a household name and so most newspapers

and magazines would have merely nodded to his passing, but I somehow knew that GT would grab the baton and do something worthwhile and fitting. I loved the individual tributes that you managed to get from all those great players, plus their recommendations of tracks to listen to and why. But mostly it was Brett's outpouring of genuine grief, plus his superb musical demonstrations that showed what an influence Allan had been on his playing, and what a master he truly was. With Holdsworth's passing the guitar world has lost a unique gem of a musician, the like of which we'll almost certainly never see again. So, thanks once more to all concerned.

Joe Ricci

I couldn't agree more, Joe. When we posted Brett's video on YouTube and our Facebook page the comments flew in and were staggeringly positive. I'll admit here and now – I know Jason would, too – that I found it hard not to well up watching it. The fact that Brett could so beautifully demonstrate some of Allan's approaches certainly was the icing on the cake. I also loved Milton's For Mortals feature. That they both did their pieces so willingly and at such short notice was also a testament to how much they thought of Allan. As you are aware, I did know him a little bit from my SynthAxe days, so it was particularly poignant to me. Many thanks for your kind words. I hope you like the Chris Cornell piece in this issue.



Holdsworth: we will never see his like again

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FOOD FOR thought

Every month, **Justin Sandercoe** of justinguitar.com lends GT his insight as one of the world's most successful guitar teachers.

This Month: Searching for the perfect 'comp'.

While recording the last We Came As Strangers album, our bass player Tim Harries coined a phrase about the modern recording process, which was that the producer Owen was looking for 'the perfect comp' rather than 'the perfect take'.

I was explaining this to some students recently and was surprised to hear that most of them were not familiar with the process of 'comping' in a recording process, so I thought we might explore what it is, how it's done and the pros and cons of the process and the 'art'.

Comping is short for compiling and is selecting sections from various takes and making them into a single track, not to be confused with jazz 'comping' which is short for accompaniment. These comps would normally appear to the listener as one person playing a take, and the engineer would hide any joining of takes.

It would be fair to think that comping was part of the computer generation, but I first experienced it as a teenager recording to tape; the singer sang four or five takes and the engineer carefully muted and unmuted the tracks to select the best parts of each performance into one great vocal.

My first feeling was that this was 'cheating' but there was no doubt the comped vocal was much better than any of the individual takes and that the listener would never know. Should the singer have gone back and sung it over and over until it was 'perfect'? There was one verse that was really great, expressive and powerful but one held note was pretty flat. The engineer muted the main track for that one note and unmuted another at precisely the right time and the problem was solved. Had that not been possible the singer would have had to do it again and perhaps never captured that vibe again. Or maybe it would have been fine with the flat note?

It's worth giving thought to if you're getting into recording. It's



Is compiling or 'comping' parts to create a solo a good or bad thing?

trendy these days to record to tape which makes comping a lot more difficult - although it's not unheard of to record to tape, dump the tracks into Pro Tools for some comping or pitch correction and then put it back to tape. And while tape certainly has a cool sound, the idea of laying down music to tape is usually to capture a performance as a whole, warts and all.

Recording 'live' and aiming for a perfect take has some interesting ramifications that can impact on the music a number of ways, some positive and some negative. I found that when recording live with the whole band playing, that I'm a little less likely to really push out and explore crazy ideas. But that also seems to make me listen to my 'musical mind' more and try to 'hear in advance' how it's going to work, which I think is better. Other times when the whole band has been exploring together it's taken me on fascinating musical journeys that I would have never taken on

my own playing take after take.

That said, I enjoy working out parts and will often spend a few hours exploring different ideas, sounds and guitars; often I'll record them all and comp my favourite bits along the way. Sometimes I'll keep the bits and layer them up and other times I might learn and replay the comp to get a perfect take of the comped part.

Comping often comes up when it comes to solos, but most of the favourite solos that I've recorded have been single takes. I remember really struggling to record a solo for a song called Freefall (from The We Came As Strangers album, Eyedom). The song was modern and wanted something a bit outside and crazy; after an afternoon trying different guitars and effects, slides, Ebow and getting myself more and more frustrated I took a break and tried to 'imagine' a solo in my mind. A Rage Against The Machine style thing appeared, so I grabbed by Whammy pedal, set up a tone I

liked and nailed it in one take.

Which leads me to thinking about many of the great recordings that were done without comping, and how it got to be that most records made these days use tools like this and why 'back in the good old days' they didn't seem to need it. Perhaps back then guitarists just played guitar... these days the vast majority of players do a lot more than just play: teaching, social media, recording, production, maybe filming and video editing, website maintenance and probably accounting too. Back in the day people sold more records and had other people to deal with other tasks and could just spend their days playing and creating. Maybe.

Or maybe it was because bands played live more and spent more time preparing to go into the studio – it was more expensive to record and very few players had a home studio. Older friends have said they would work on a song for weeks trying to nail the parts before even thinking about recording it.

Or perhaps it's just a time thing? If I'm doing a session for someone it will be a lot faster to comp a few takes together than play it over and over until I get it down in one.

There are extremes of course. I have a great producer friend who played guitar on a number of chart hits but could hardly play. He'd slowly get his fingers around a chord and strum it a few times and then comp them into a track. It was background parts in predominantly electronic pop, but still, it worked and made music that a lot of people liked. Oh the ethical dilemma! More on that another time I think.

So next time you're recording, do a few takes, comp them together and see how you feel about individual takes and the energy they have, versus the comped track which might be 'better'. Happy trails and happy comping!

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

"PEOPLE WOULD WORK ON A SONG FOR WEEKS TO NAIL THE PARTS BEFORE EVEN THINKING ABOUT RECORDING IT"

SESSION shenanigans

The studio guitarist's guide to happiness and personal fulfilment, as related to us by top sessioneer **Mitch Dalton.**
Part 7, where Mitch finds himself gyring and gimbling in the wabe.

Everyone loves a loser, right? Rest assured. Well, despite the fact that the events described are a quarter of a century old, the scars from this egregious episode remain to this day, the memory still buried deep in my brain fill site somewhere south of the cerebellum.

To think that it all started so promisingly. An invitation to participate in a lavish TV video production of Alice In Wonderland, to be recorded in costume as an oratorio with an all-star cast including Claire Bloom, an impressive list of Luvvies and The Philharmonia Orchestra conducted by Oliver Knusson. My good friend Andy Pask (five-string bass guitar, double bass, good reader, own transport) and I were booked for a lengthy day at a church in Dulwich Village. Don't ask me which one.

Our attendance was required from 8am until 8pm, in return for which hefty financial compensation was offered and accepted with an unseemly mix of feigned dignity and suppressed alacrity. To be quite frank, our mission seemed like money for old minims. Our contractor, Burt Rhodes - a man who combined the seemingly incompatible roles of fixer and gentleman - had told us that our parts were written for all but one segment of the work, a musical setting of Lewis Carroll's nonsense poem, Jabberwocky. At the point at which the analogue alarm bells ought to have burst into life, he concluded casually that the music had been written by the neo-romantic, avant garde composer David Del Tredici. And he thought that he might send us the parts. Maybe I was a tad busy at the time but I forgot all about our date with destiny until an A4 sized envelope dropped through the letterbox about a week later.

I slid open the contents and within five seconds I knew that my low-end colleague and I were in low end trub. Not only was the guitar part unplayable - it was

incomprehensible. At first sight it seemed as nonsensical as the eponymous mythical creature itself. Weird time signatures, odd note clusters, crazy displaced figures, non-repeating atonal phrases. Everything you never want to see on a recording session. The intellect driving this work was clearly a genius or quite mad. Possibly both.

There was no alternative. Every available practice minute was to be harnessed in an attempt at disaster avoidance. In the fortnight that followed, I shredded. I nightmared. And I visited Andy's home on several occasions to play through the slyth toves. There was much gyring and gimbling, stopping only at bryllig for a cuppa. And by the eve of the big day, I truly thought that we might achieve this thing, given a slice of luck and a following wind.

The next morning I arrived at a ridiculous hour, bleary of eye and faint of heart. To be sent away with Burt's instruction, "We're already massively behind schedule. Come

back after lunch and I'll update you." A pleasant luncheon in Dulwich Village ensued. As did afternoon tea. And dinner. We checked back periodically, to be dismissed repeatedly by an ever glummer fixer. "I'm so sorry, boys. They are nowhere near ready for your item. Can you stay until nine o'clock? We'll pay, obviously."

And so it came to pass that at precisely 8.42pm Burt sprinted out of the gothic gloom and screamed, "Now! We're recording you immediately! Get in here!" At which point merry hell broke loose and stamped in our direction. Chairs, music stands and backline were all manoeuvred into place at the front of the orchestra in a desperate attempt to beat the clock. Power appeared miraculously as we jumped into our positions, reminiscent of those old Le Mans 24-hour motor racing starts.

Presiding over this carnage was the maestro himself. "No time for a run through. We have precisely six

minutes before the camera crew and technicians pack up for the night. Time for a single take." The phrase "You avin' a larf mate or wot?" might have been employed at this point. But it had yet to be invented. From my vantage point I could see Ms Bloom dressed as The Queen Of Hearts, as if confirmation were needed that I had landed at Wonderland Central. Nothing for it. I fixed my fretted bayonet and went over the top, intent on watching Mr Knusson's baton like a hawk.

Sadly, no one had briefed us about one detail in the staging. I counted the bars' rest with the concentration of a high-wire artist on stilts, readying myself for my grand electric opening statement. And, at the exact moment the conductor cued my entrance, Mr Jabberwocky himself, all six foot five of him, dressed as a giant golden bird with a wingspan to match, leaped in front of Andy and myself. He then proceeded to spread his feathers and render a deafening interpretation of Lewis C's opus, all the while obscuring Oliver Knusson's conducting.

Andy and I gazed at each other in open-mouthed horror. We were lost within seconds but continued with an assortment of guessed attempts, improvised phrases and utter drivell. Cue silence and staring at feet. "Sorry about that chaps. That's all we have time for. Thanks for coming along." And with that he was gone. Inauthentically but understandably, no grin remained.

If I tell you that two weeks later I was booked to appear at Windsor station on a coruscating winter's evening, don the garb of a Victorian railway porter, climb atop the coal scuttle of a steam engine and mime to the utter nonsense I had played previously in Dulwich, clutching a Strat and any number of straws, you might raise a quizzical eyebrow.

But it happened. I still have the video. And the night panics.

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

"WE WERE LOST WITHIN SECONDS BUT CONTINUED WITH AN ASSORTMENT OF GUESSED ATTEMPTS AND DRIVEL"



INSTRUMENTAL *inquisition!*

Instrumentals have supplied some of music's most evocative moments. We asked some top guitarists for their take on this iconic movement. This month: American melodic thrash pioneer and jazz improvisor, **Alex Skolnick**.

GT: What is it about guitar instrumentals that appeals?

AS: To be honest, I'm generally not that big a fan of tunes that sound specifically targeted to guitarists and fans of the guitar - you know, the type of stuff one hears at music trade shows (not to rub anyone the wrong way, just my personal taste). That said, one of my favourite shows in recent years was the guitar instrumental king, Jeff Beck. However, he does it in a way that is as much about the mood, the dynamics, the textures and the band interaction as about the guitar. As a listener, I look for instrumental music that has these qualities, whether there's guitar or not. As an artist, I do my best to strive for that in my own instrumental music.

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

AS: It can be refreshing to hear music that uses the texture and melody created on instruments as the main focus, as well as hearing what the musicians are capable of beyond supporting a vocal. Also, a good instrumental is free from being defined by words and more open to listener interpretation.

GT: Is there anything that you aim to embrace or avoid?

AS: The most important thing to me is to capture a mood. This happens in a different way, depending on what sort of ensemble one is playing in, or whether one is playing unaccompanied or with loops. One thing that gets in the way, and something I do my best to avoid, is overplaying. There has to be a sense of musical development - where is the piece going? If you take the listener on a little audio voyage, then you've done your job.

GT: Is a typical song structure always relevant?

AS: Every song is different, but returning to the same parts by following a familiar structure doesn't always work. There are great instrumentals (Rush's YYZ, Edgar Winter's Frankenstein and Metallica's Orion) where part of



Alex Skolnick
with his ESP
signature guitar

what makes them great is that they don't follow a typical structure; hearing them for the first time you'd never guess what's coming next.

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

AS: It is quite useful. George Benson is someone whose singing and guitar playing are connected in a deep way. You don't have to be blessed with a beautiful voice like that (few of us are) but you can still work towards being able to sing your own parts to yourself and develop that connection, as well as learn from the phrasing of vocalists you like. Learning to sing a bit greatly helps this process.

GT: How do you start writing one?

AS: It usually happens by chance in one of a few different ways. Often, I'll be warming up first thing in the day, just playing randomly to wake up the fingers, when all of a sudden, out of nowhere, I find I'm playing an interesting part that feels worth capturing. This is never planned. While I'm a complete rationalist and pragmatist, I have to say that it sometimes feels supernatural, as though this new musical idea came from another source. That's how I know it's worth saving. First, I'll use my iPhone voice memo, ZOOM MP3 recorder or whatever's close by, so it's captured. Next, I'll see

about developing it some more, maybe look for an accompanying melody, harmony, bass line etc. I build up collections of raw ideas on basic recordings that I'll come back to at a later point. Admittedly not all of the ideas feel as interesting upon later review but some do and I stick with those. Going back with fresh ears inspires new possibilities for additional parts and development. Occasionally ideas originate on other instruments - I've written some of my trio originals on piano and some parts on bass. Sometimes it happens after I've seen a concert, a film or some other situation where I've heard some music I like and a musical idea is inspired by what I've heard, hopefully not derivative (and if so, I'll try changing it around and if that doesn't work, let it go).

Sometimes it just happens while out and about. In that case I'll just sing into my phone, then work on it later as soon as I have an instrument.

GT: What do you aim for when your performance is centre stage?

AS: I aim to go on a little journey and take everyone in the room with me. It can be all too easy to find yourself on stage just looking down at the guitar neck, retreating into your own headspace, forgetting to interact with the audience and even with your band. But in order to get to a place where you engage your audience and bandmates, it takes years of experience, awareness, the ability to critique your performance and abilities (which some aren't able to handle). But if you can stick with it, develop through gig after gig (some of which won't go well), you can eventually be a performer who engages the audience.

GT: Many songs feature a solo that starts low and slow then finishes high and fast. Is this structure useful for instrumentals?

AS: I wouldn't think so. The main reason is that a song can go from low-slow to high-fast or anywhere in between with a much more open canvas to work more freedom to shift gears than a solo. It would seem very limiting - to me at least »

“ ONE THING THAT GETS IN THE WAY [OF CREATING MOOD], AND SOMETHING I DO MY BEST TO AVOID, IS OVERPLAYING ”

Intro

» - to try to follow the arc of a solo, which is bound by its accompanying parts and generally has a much shorter time frame in which to make a whole statement.

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

AS: It has to sound natural, whether clean or overdriven, capturing the quality of the guitar. Computer plugins, multi-effects units, modelling amps etc, don't work for me and I don't like the way they sound on recordings or live (the Kemper is a rare exception). As far as clean instrumental tone, I think Bill Frisell is my number one pick; he also has some nice distorted tone). As for overdriven tone, I love Beck's sound. I caught one of the last Allman Bros shows, and Derek Trucks had the nicest tone I've heard recently, with just an SG into an amp, no effects.

GT: Any favourite keys or tempos?

AS: I like many keys but I suppose G has a special quality and brings out unique ideas. Any Major mode in G relates to the open Em position, which results in some great licks (although I try to avoid Em as a key just because it's so typical and I've done so much of it as many of us have). I like many tempos, so no strong preferences.

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

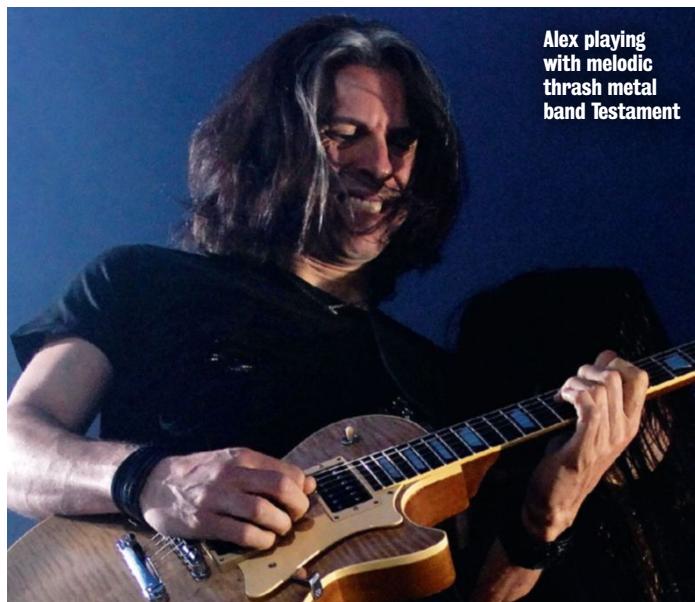
AS: Major keys can be tougher, simply because there is the danger of falling into the trap of sounding too 'light' or 'sappy' for my personal taste. I don't mind the challenge though, and have written plenty of Major key ideas.

GT: Any favourite modes?

AS: I just posted a video of me exploring Mixolydian (in G naturally). While I don't usually think of this or any mode as a 'favourite', and tend to play around with the relative modes as well (particularly D Dorian in this case) there is something special about Mixolydian. For one thing, there are some great 'third party' patterns that it can be blended with, such as blues licks that incorporate the Minor 3rd. Since Mixolydian directly relates to the basic Dominant 7 chord (upon which the traditional blues form is based), this makes sense. Also, Mixolydian shares some notes in common with the half-whole diminished scale, which also works over a Dominant 7 chord to create many possibilities.

GT: Modulations into new keys?

AS: I do some modulations but try to make them serve a purpose for the song as a whole, and not just be there for the sake of changing key. There are many ways to do it, though it's hard to not sound too predictable or obvious. Sometimes I look at modulations I like by clever songwriters - The Beatles, Charles Mingus, David Bowie, movie themes, Pat Metheny etc. Or just think of songs I know that modulate. Then I'll analyse their modulations, see how it relates to the melody and see if there's something I can learn from. Then I apply that to my own writing. The Beatles were masters at doing these subtle modulations that used the notes of the melody to tie one key to another, sometimes very discreetly.



Alex playing with melodic thrash metal band Testament

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

AS: Well, it's really just a shifting of roles, as a vocal number has the guitar as part of the backing, along with the bass, keyboards, drums etc. Whereas with an instrumental piece, the guitar IS the vocal. So the other instruments have to apply that same support to the guitar, but the band has to be aware of the dynamic difference between a guitar as a lead instrument against that of a human vocal.

GT: What are your views on harmonising melodies?

AS: Harmonised melodies are like any other ingredient - speed, volume etc. Each can be incredibly effective when used creatively but there is also a very thin line between that and overdoing it. In general, I

am a fan of harmonised melodies when used wisely and it's a lot of fun to create them.

GT: Are there three guitar instrumentals that you feel are iconic or have inspired you?

AS: Jeff Beck, Goodbye Porkpie Hat (Wired) - it blends two of my favourite artists, JB and Mingus. Pat Metheny, Brightsize Life (Brightsize Life) - title track of an important debut, also introduced Jaco Pastorius.

Al DiMeola, Suite: Golden Dawn (Land Of The Midnight Sun) - also features Jaco on bass. While the Jeff Beck album taught me how to bend, this taught me how to pick.

For more information on Alex's trio gigs, his album releases, tour dates, blog, ESP guitars and gear, and much more, go to alexskolnick.com

PHIL HILBORNE'S ONE-MINUTE LICK

Am9 Arpeggio Sweeping-Tapping Lick

THIS SWEEPING AND tapping combination creates a modern sounding arpeggio phrase that is reminiscent of Greg Howe and Michael Lee Firkins. It begins with a swept Am9 arpeggio; be careful not to rush, as the timing and note definition is important. Methodical practice will be the key to success here. The rest of the lick features a descending symmetrical stretch

tapping idea that sounds great and is easy to visualise on the neck. If you find the stretches awkward, try the lick higher up the neck in keys such as Bm, Cm or Dm and then move it down as and when it feels comfortable. After you have mastered it try to develop similar phrases using different arpeggio types - there are tons more great ideas to be found!



That Was The Year... **1980**

*Erruptions, Exploders
and Executioners*

MOONSTONE GUITARS IN CALIFORNIA

is becoming the talk of the town and the Exploder is another fine guitar built by self-taught luthier, Steve Helgeson. It's a three-piece maple/padauk through-neck design with a classic reverse burl wood body shape. The neck is reinforced with graphite stringers and the rosewood fingerboard features 24 frets and pearl dot inlays. The distinctive headstock is faced with matching burl maple and all metalwork is gold plated. A pair of J-style Bartolini pickups is controlled by volume and tone rotaries.



JAPAN INTRODUCES DOMESTIC CAMCORDERS

and fax machines; the Pac Man arcade game appears; and a mini gold-rush occurs in the Australian outback. In Mexico a baby giant panda is born, the first ever natural birth of the species in captivity. The first phase of the Tyne and Wear Metro opens on Tyneside linking Haymarket in Newcastle to Whitley Bay.



KATE BUSH BECOMES THE FIRST

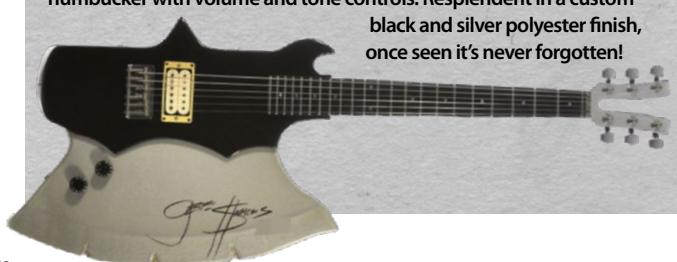
British female artist to top the album charts; Duran Duran finalise the band's line-up and sign with EMI; Cliff Richard is appointed an MBE; David Bowie and wife Angie file for divorce; Paul McCartney is arrested in Tokyo for possessing marijuana; and following John Lennon being shot dead his single (Just Like) Starting Over shoots to number one on the charts.

THE PREVIOUSLY DORMANT MOUNT ST HELENS erupts in March. After several days of seismic action pressure continues to build and in mid May a massive eruption takes place and a large part of the mountain is blown away. Along with the explosions it creates mudslides and avalanches and a large ash cloud. Fifty seven people lose their lives and the activity continues.

AFTER 23 YEARS RICKENBACKER RETIRES

its tulip style 900 and 950 guitars. Introduced back in 1957 these two 3/4 sized guitars have faired very well but their popularity is sadly in decline. The 900 and the two-pickup 950 version featured maple body and neck in their classic neck through body design. With fixed bridge and single coil pickup(s) they were available in Fireglo, Jetglo, Brown, Grey and Natural finishes.

GUITARS ARE OFTEN REFERRED TO AS AN 'AXE' but Kramer takes the designation literally by producing an Axe model for Kiss's Gene Simmons. While Gene's model is naturally a bass the guitar version is cutting edge too! A limited, individually signed and numbered run of 1000, the design is based on the 'Olde English Executioner Axe' with a maple body, bolt-on aluminium neck (with rear wood inserts), 22-fret ebanol fretboard and a prong (or tuning fork) headstock with three tuners per prong. It's loaded with a DiMarzio humbucker with volume and tone controls. Resplendent in a custom black and silver polyester finish, once seen it's never forgotten!



JAM TRACKS tips

Use these tips to navigate our bonus backing tracks

1 Chicago Style Blues (B)

Let's start with this blues shuffle jam track featuring a Chicago style turnaround. It's in B and you can have fun mixing B Minor Pentatonic (B-D-E-F#-A) and B Major Pentatonic (B-C#-D#-F#-G#) as well as playing around with the main 7th arpeggios: B7 (B-D#-F#-A), E7 (E-G#-B-D) and F#7 (F#-A#-C#-E)

2 Slow Blues (G)

Playing the blues at this ultra-slow tempo can be great for developing your sense of time. Use G Minor Pentatonic (G-Bb-C-D-F) and G Major Pentatonic (G-A-B-D-E) as a starting point. G Mixolydian (G-A-B-C-D-E-F) also works great (G7 chords). As does G Dorian (G-A-Bb-C-D-E-F) on the C7 chords and good old G Major scale (G-A-B-C-D-E-F#) on the D chords.

3 E Minor 2-5-1 (Medium Swing)

Here's a jazz practice jam track on the classic 2-5-1 progression in E Minor. The chords are F#m7, B7 and Em7, although you will hear extended versions of these chords. Use E Minor scale (E-F#-G-A-B-C-D) for the F#m7 and Em7 - and E Harmonic Minor (E-F#-G-A-B-C-D#) for the B7 chords. Then try treating the B7 as an Altered chord and use the B Altered scale (B-C-D-E,-F-G-A) over it.



4 Jazz Blues in F

We finish this month's tracks with this simple jazz-blues in the key of F. With just bass and drums, you have plenty of space to both solo and 'comp' all over it. Use F Minor Pentatonic (F-A,-B,-C-E,) and F Major Pentatonic (F-G-A-C-D) as a starting point and have a go at the arpeggios as well: F7 (F-A-C-E,), B7 (B,-D-F-A,), Cm7 (C-E,-G-B,), Bdim7 (B-D-F-A,), D7 (D-F#-A-C,), Gm7 (G-B,-D-F), C7 (C-E-G-B,).

Have fun, see you next month!

Jam tracks created by Jacob Quistgaard. For free scale maps and hundreds more tracks, visit www.quistorama.com. You can also subscribe to www.youtube.com/QuistTV to get all the latest tracks and licks. Or find Quist and his jam tracks on Twitter, Instagram and Facebook.

HOT FOR TEACHER

YOUR RGT TUTOR

WHO: Dean Whale **TOWN:** Rainham, Kent

STYLES TAUGHT: Pop, rock, blues, funk, jazz, acoustic, classical, performance, singing and playing, using fx and equipment

SPECIALITY: Rock, jazz, funk and rock guitar techniques. Guitar luthier work also carried out.

QUALIFICATION: Grade 8 electric guitar, A-level in music

LEVELS TAUGHT: Beginner to advanced, RGT grades if desired, music theory to advanced level

SIGHT-READING: Beginner to advanced

CHARGES: £16 per ½ hour

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Jamie Glaser

Guitarist for Chick Corea,
Jon Luc Ponty

Your music program has made a huge change in every aspect of music in my life and I feel honored to be one of your students! Thank you again for everything you have done for me.

Tony Baxter

I studied for about 10 months at a highly respected music school. I have already gotten more out of this course than I did the whole time I was there.

Robert Pheiffer

Clinic was great – incredible!
Blew us away!

Don Hawkins

Indy's Music House,
Indianapolis, IN



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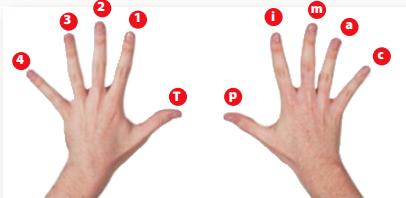
Guitarist • Composer • Educator

GT User Guide

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

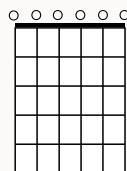


RELATING TAB TO YOUR FRETBOARD



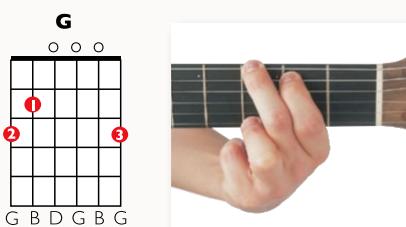
HAND LABELLING

Here are the abbreviations used for each finger:
Fretting hand: 1, 2, 3, 4, (T) Picking hand: p (thumb), i (first finger), m (second), a (third), c (fourth).



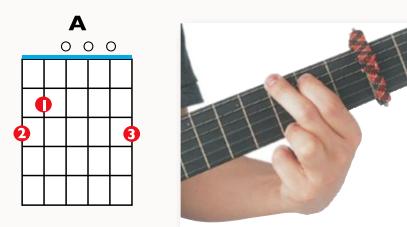
NUT & FRETBOARD

The fretboard diagram above represents the fretboard exactly, as seen in the accompanying photo. This is for ease of visualising a fretboard scale or chord shape quickly.



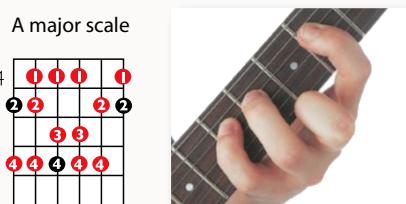
CHORD EXAMPLE

The diagram represents the G chord in the photo. The 'O' symbol is an open string, and a circled number is a fretting finger. Intervals are shown below.



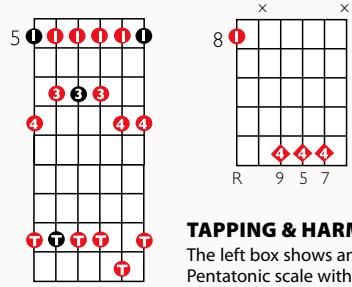
CHORD EXAMPLE (WITH CAPO)

The blue line represents a capo – for this A chord, place it at fret 2. Capos change the fret number ordering – here, the original fret 5 now becomes fret 3, fret 7 now fret 5, etc.



SCALE EXAMPLE

The diagram shows the fret-hand fingering for the A major scale (root notes in black). The photo shows part of the scale being played on the fourth string with first, third and fourth fingers.



TAPPING & HARMONICS

The left box shows an A minor Pentatonic scale with added tapped notes signified by 'T's. Above shows a Cmaj9 (no 3rd) with harmonics at the 12th fret.

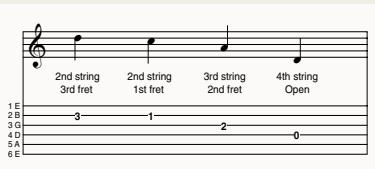
OUR RATING SYSTEM

Every transcription or lesson in GT is graded according to its level of difficulty, from Easy to Advanced. We'll also let you know what aspect of your playing will benefit by attempting a lesson.

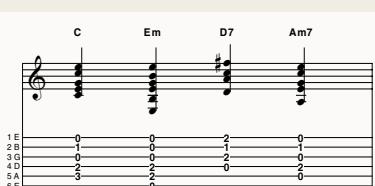
Advanced	5 red dots
Moderate-Advanced	4 red dots, 1 white dot
Moderate	3 red dots, 2 white dots
Easy-Moderate	2 red dots, 3 white dots
Easy	1 red dot, 4 white dots

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.



TABBING 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. The two stave and tab examples show 4 notes and 4 chords; C (C major), Em (E minor), D7 (D dominant 7) and Am7 (A minor 7).

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

PICKING VARIATIONS AND ALTERNATIVES

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.

Arpeggiate chord



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

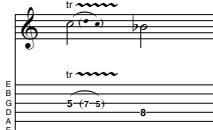
FRETTING HAND

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.

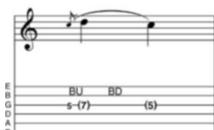
Fret-Hand Muting



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

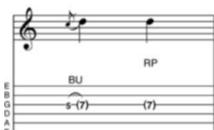
BENDING AND VIBRATO

Bend up/down



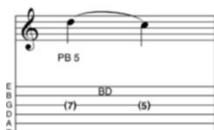
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

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 a blues curl.

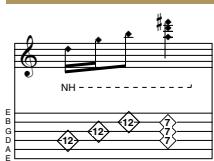
Vibrato



■ The fretting hand vibrates the note by small bend ups and releases. The last example uses the vibrato bar.

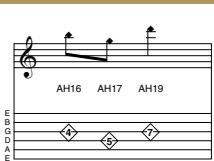
HARMONICS

Natural harmonics



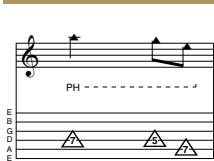
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



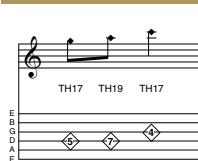
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



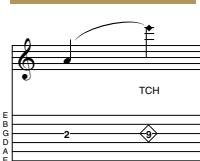
■ Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

Tapped harmonics



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

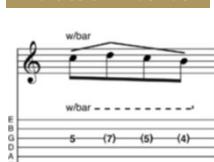
Touch harmonics



■ A previously sounded note is touched above the fret marked TCH (eg TCH 9) to sound harmonic.

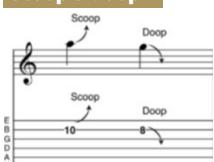
VIBRATO ARM (AKA WHAMMY BAR)

Vibrato arm bends



■ The note is picked, then the whammy bar is raised and lowered to the pitches shown in brackets.

Scoop & doop



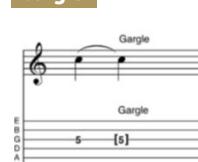
■ Scoop - depress the bar just before striking the note and release. Doop - lower the bar slightly after picking note.

Dive bomb



■ Note sustained, then the vib is depressed to slack. Square bracket used if a long-held note has new articulation applied.

Gargle



■ Sound the note and 'flick' the tremolo bar with picking hand so it 'quivers'. Results in a 'gargling' sound!

CAPO

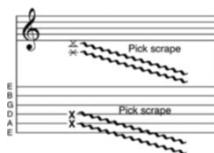
Capo Notation



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

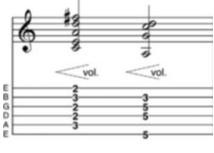
OTHER TECHNIQUES

Pick scrape



■ The edge of the pick is dragged down or up along the lower strings to produce a scraped sound.

Violining



■ Turn volume control off, sound note(s) and then turn vol up for a smooth fade in. Called 'violining'.

Finger numbering



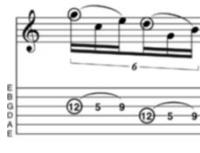
■ The numbers after the notes are the fingers required to play the fret numbers in the tab below.

Pima directions



■ Fingerpicking requirements are shown at the bottom of the tab notation.

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'.

Southern Rock Rhythm, riffs & solos!



Turn the clock back to the 1970s as **Richard Barrett** takes inspiration from 10 of southern rock's biggest bands, each with a fully transcribed riff, solo and bespoke backing track!

ABILITY RATING	Moderate
Info Key Various Tempo Various CD TRACKS 4-23	Will improve your... ✓ String bends ✓ Harmony ✓ Feel and timing

Like all genres, it's all too easy to hear one or two songs and presume we know more about it than we actually do. In the case of southern rock, many will immediately conjure up the image of Lynyrd Skynyrd's Free Bird, or Sweet Home Alabama. While this would be absolutely correct, it would also be overly simplistic; a bit like thinking we know all about heavy metal after hearing Motorhead's Ace Of Spades. Along with these undeniable classics there are different takes on similar ideas and different influences.

The most obvious in southern rock is country – the soaring slide guitar on Free Bird fulfils a similar role to the pedal steel on many a country classic – but encompassing a more raunchy blues feel. Bernie Leadon's Telecaster playing on the Eagle's earlier material takes its influences from a similar place, but with a completely different result, also aided and abetted by the band's flawless production even on those early albums. The term 'melting pot' is well on the way to becoming a cliché, but it's probably the best way of describing the development of this style. Little Feat – featuring the expert slide guitar of Lowell George – took a funky approach, possibly absorbed from the funk and soul music they

no doubt heard happening around them. Black Oak Arkansas synthesised a mixture of blues, soul, country and gospel (with singer Jim Dandy also managing to be a major influence on Dave Lee Roth). Using carefully arranged multi-layered guitars both live and in the studio, the sound was not a deliberately contrived mix – it was a natural product of the

“THE SOARING SLIDE GUITAR ON FREE BIRD FULFILS A SIMILAR ROLE TO THE PEDAL STEEL ON MANY A COUNTRY CLASSIC”

absorption of multiple influences, allowed to breathe and develop over hundreds of gigs.

The attention to detail in the harmony lines of the Allman Brothers and Eagles remains a source of wonder to all those who study it, even today. At the other end of the scale, Canned Heat take a much more blues-based approach, with a simpler sound, often using harmonica as a solo instrument rather than the guitar. Creedence Clearwater Revival also put a little less emphasis on their

instrumental prowess, though it would be a particularly cold soul who didn't appreciate their earthy appeal. John Fogerty's confident guitar playing and soulful vocals sound great, even 40 years on.

Perhaps the 'wild card' of the bunch is Dixie Dregs, featuring the precise, measured playing of Steve Morse. If you listen carefully, you'll hear the country influence, though rock and jazz are present in equal measure. It we're going to generalise about this, we should describe southern rock as a very broad genre, encompassing rock, jazz, blues, country, soul and gospel – though there is undoubtedly more going on, even than that.

The 10 examples are formatted as follows; first, a rhythm guitar, accompaniment, riff section. This then leads to a solo section over the same (or similar) backing. The two sections are transcribed separately for your convenience. The backing tracks all run through a 16-bar cycle of rhythm, lead etc, so you can either switch between the different parts, or use the solo sections to brush up on your double-tracking skills: very good for the timekeeping. Hope you enjoy these examples and see you soon. ■



Get the Tone

There can be no definitive setting here, but the most versatile would probably be a clean, slightly crunchy amp setting with a drive pedal for extra dirt. Try using the guitar's volume knob for those in-between shades. Amps of the 70s were generally single channel, with little gain available. Players used to crank them high, then control them from the guitar. This approach will work at lower volume, with a drive pedal to help.

TECHNIQUE FOCUS OVERDUBS

While not a classic 'technique' in the accepted sense, knowing what kind of parts complement each other (and work in a mix) is a skill that separates the pro from the keen amateur. If there is an acoustic guitar strumming full chords already on a track, it may be redundant to simply duplicate this on electric. Adding a fingerpicked part might be the answer; and while you're at it, why not try some different chord inversions too? Check out the Eagles-style example to hear this in action. Even adding another acoustic guitar might benefit from a similar approach – maybe capo at the 5th fret and play the D shape for an alternative voicing of G? Producers love this kind of thing and will often move parts like this slightly left and right in stereo.

Allen Collins and
Ronnie Van Zandt
rocking out with
Lynyrd Skynyrd



TRACK RECORD You'll know Free Bird (Lynyrd Skynyrd (Pronounced 'Léh-'nérd 'Skin-'nérd, 1973) and Sweet Home Alabama (Second Helping, 1974), but check That Smell (1977), for painstakingly arranged guitars and harmonies. No ProTools! To hear how futuristic Dixie Dregs were in 1978, check out Take It Off The Top. For a modern take on traditional influences, try Sister Luck (1990) by the Black Crowes.

»

EXAMPLE 1 LYNYRD SKYNYRD

CD TRACK 4

RHYTHM This should be recognisable to anyone familiar with Skynyrd's work. A semi-clean Strat on the bridge and middle pickup setting frames alternative voicings of D, C and G, before adding a little extra gain for the solo.

LYNYRD SKYNRYD STYLE

D

C

G

D

w/bar

D

C

G

D

w/bar

EXAMPLE 1 LYNYRD SKYNYRD - FULL SOLO

CD TRACK 4

SOLO For the solo, again I've paraphrased a few classic licks, but the overall approach is Pentatonic with a couple of held bends and carefully placed slides to allow seamless position shifts.

10 BANDS { SOUTHERN ROCK

EXAMPLE 1 LYNYRD SKYNYRD - FULL SOLO ...CONT

CD TRACK 4

G

E B G D A E
4

D

E B G D A E
6

C

(8va) - Loco

E B G D A E
8

EXAMPLE 2 ALLMAN BROTHERS

CD TRACK 6

RHYTHM The Simple E-E7-A progression is embellished by harmonised arpeggiated chords – the higher part is left on the backing track. The trickiest part is probably timing the harmony line leading to the main solo. Don't be surprised if it takes a little time to nail this.

J = 92

E

ALLMAN BROTHERS STYLE

Let ring - - - - -

E7

A

E

EXAMPLE 2 **BROTHERS - RHYTHM ...CONT**

CD TRACK 6

D/E A

E B G D A E
9 9 7 7 7
7 7 6 9 7
10 9 10 9
10 9 7 6 7
7 7 5 4

EXAMPLE 2 ALLMAN BROTHERS - FULL SOLO

CD TRACK 6

Solo The solo itself is more about the feel than any specific lick, though straying too far from the Minor Pentatonic would definitely be less authentic, and perhaps a little too 'fussy'. Keep it simple and concentrate on the quality of delivery, which was always Duane Allman and Dickey Betts' forte.

J = 92

ALLMAN BROTHERS STYLE

E

E **BU** **BU** **BU BD**

A

E **BU**

D/E **A**

E **BU BD** **BU** **BU** **Let ring**

EXAMPLE 3 **BLACK OAK ARKANSAS**

CD TRACK 8

RHYTHM A mix of strummed and riffing guitars over a funky groove gets us in the ballpark, with light distortion without too much bass or mids. This riff incorporates several ideas into one, so there is a lot to absorb.

J = 95

E D

BLACK OAK ARKANSAS STYLE

E B G D A E

1

EXAMPLE 3 BLACK OAK ARKANSAS ...CONT

CD TRACK 8

C

A

E

G

A

C

D

EXAMPLE 3 BLACK OAK ARKANSAS - FULL SOLO

CD TRACK 8

SOLO The solo is technically simple, though details like slides and vibrato should not be underestimated. And as many of these bands used similar soloing vocabulary, see if you can nail the differences in feel, tone and vibe.

E

BLACK OAK ARKANSAS STYLE

D

C

A

E

G

PLAY } SOUTHERN ROCK

ON THE CD  **TRACKS 4-23**

EXAMPLE 3 BLACK OAK ARKANSAS - FULL SOLO ...CONT

CD TRACK 8

(8va) A

C Loco D 1/4

BU PB 14 BD 1/4

E 17-17-15-15-(17) 15-12-15-12-15-(17)

B 12-15-12-14-(16)-(14)-12-14-12-14

G -

D -

A -

E -

8

EXAMPLE 4 ZZ TOP

CD TRACK 10

RHYTHM Inspired by the era before they adopted a more processed sound, this ‘down-home’ rhythm part incorporates several ideas where Bill Gibbons would probably use one – but the idea is to fit in as much info as possible.

The sheet music consists of two staves. The top staff is for electric guitar and features a treble clef, a key signature of one sharp (F#), and a common time signature. It contains six measures of music. The first measure shows a power chord (B5) followed by a dotted half note. The second measure shows another power chord (B5) followed by a dotted half note. The third measure begins with a power chord (B5) and ends with a circled 3 above the next note. The fourth measure starts with a power chord (B5) and ends with a short vertical line. The fifth measure shows a power chord (B5) followed by a dotted half note. The sixth measure shows another power chord (B5) followed by a dotted half note. The bottom staff is a tablature for an electric guitar, showing the strings E, B, G, D, A, and E. The tablature corresponds to the six measures of music above it, with note heads placed above the strings to indicate pitch and duration.

EXAMPLE 4 ZZ TOP - FULL SOLO

CD TRACK 19

SOLO This is about squeezing a lot out of a little, rather than getting carried away with the ease of soloing over such a simple chord structure. It's bridge pickup, low-to-medium gain, and lots of mids and random pinch harmonics.

ZZ TOP STYLE

Let ring - - - - -

E B G D A E

1

EXAMPLE 4 ZZ TOP - FULL SOLO ...CONT

CD TRACK 10

BU BD

~~~ PH 1/4

1/4

BU BD 1/4

BU BD 1/4

PH ~~~~~

## EXAMPLE 5 LITTLE FEAT

CD TRACK 12

**RHYTHM** Funky interlocking parts form the bedrock of this example, one played by you and one left on the backing track. For the solo sections, the 'main' riff guitar joins back in to keep the sound full.

$\text{J} = 97$

LITTLE FEAT STYLE

G C G C G7

E B G D A E

1

B $\flat$  C/E B $\flat$ /D G C G7

E B G D A E

4

B $\flat$  C B $\flat$  G

E B G D A E

7

## EXAMPLE 5 LITTLE FEAT - FULL SOLO

CD TRACK 12

**SOLO** Lowell George would often use an open tuning (often G), but for your convenience, both the rhythm part and solo are arranged in standard tuning. All slides, vibrato and quarter note 'bends' are done with the slide.

1

4

7

## EXAMPLE 6 CREEDENCE CLEARWATER REVIVAL

CD TRACK 14

**RHYTHM** Though there are two sets of strummed guitars in unison here, the brighter of the two is left on the backing track. The 'main' one rejoins to back the alternating solo sections. This was recorded using a neck humbucker and a leslie speaker effect. Completely optional, but sounded nice in the mix.

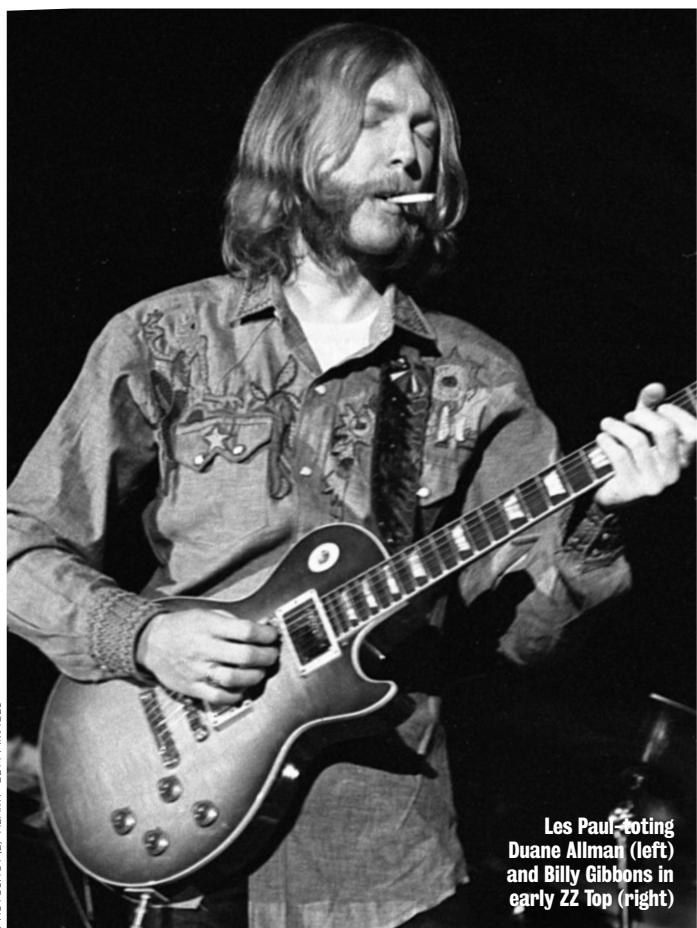
1

6

# 10 BANDS { SOUTHERN ROCK



Little Feat (main pic) with Lowell George on slide; (inset) John Fogerty of CCR



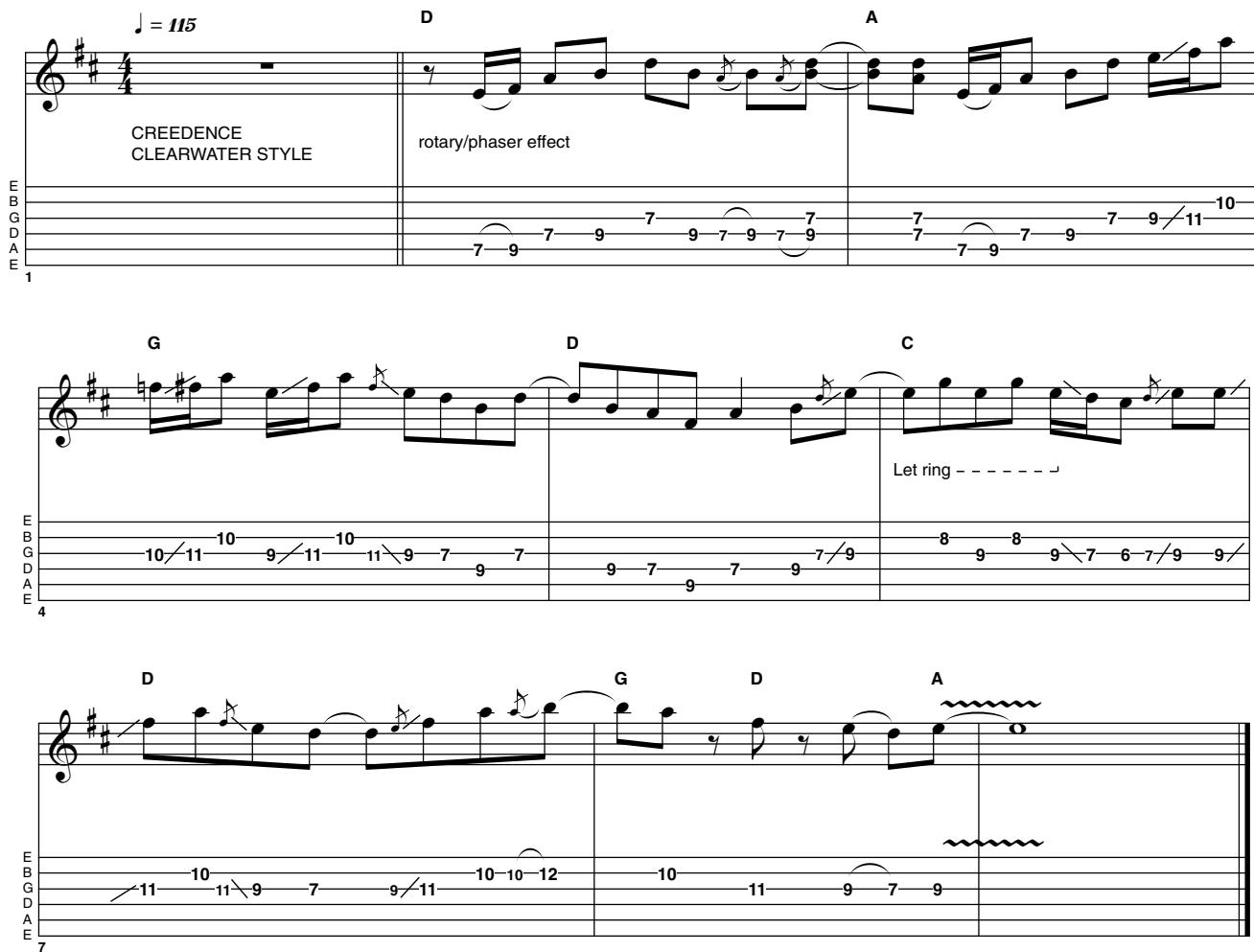
Les Paul-toting Duane Allman (left) and Billy Gibbons in early ZZ Top (right)



## EXAMPLE 6 CREEDENCE CLEARWATER REVIVAL - FULL SOLO

CD TRACK 14

**SOLO** You'll easily recognise the Minor Pentatonic shapes in here, but take heed of the timing and phrasing. There is frequent repetition here, where a less experienced lead player may feel pressure to do more. As a great songwriter, John Fogerty was also expert at what the song needed, instrumentally.



**CREEDENCE CLEARWATER STYLE**

**D** rotary/phaser effect

**G**

**D**

**C** Let ring - - - - -

**D**

**G**

**D**

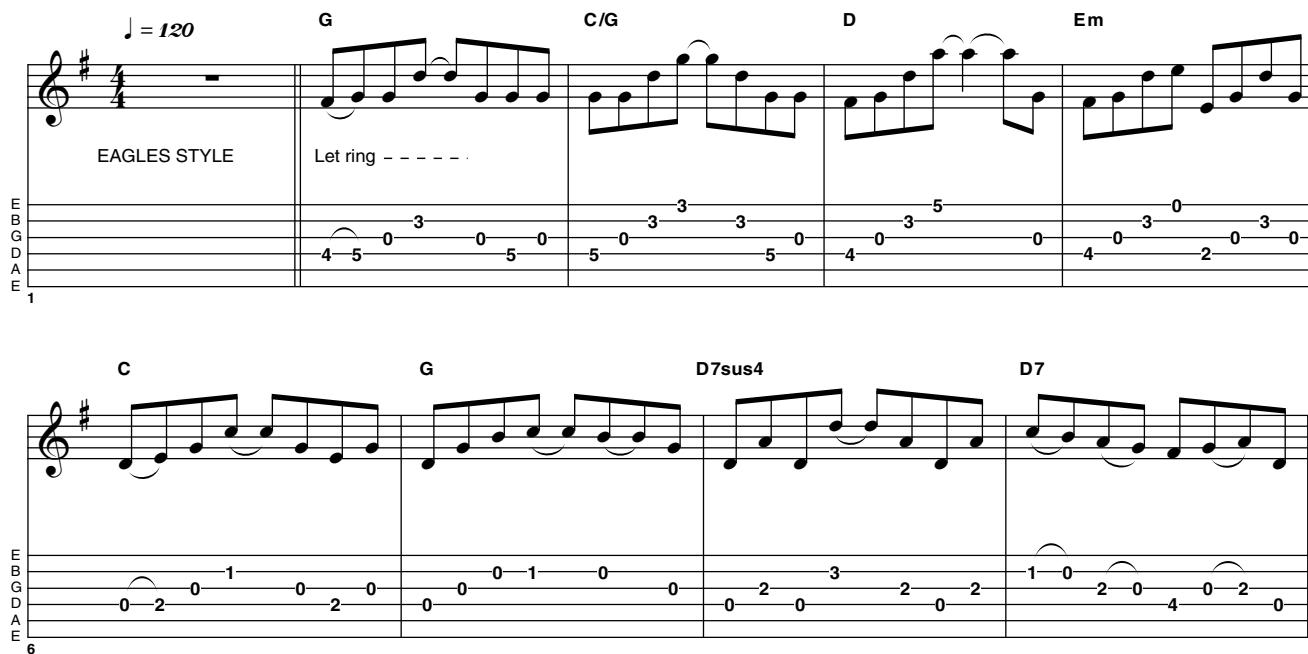
**A**

1                          4                          7

## EXAMPLE 7 THE EAGLES

CD TRACK 16

**RHYTHM** Inspired by the earlier Bernie Leadon era, the first section consists of alternative chord voicings fingerpicked over a strummed acoustic. This gives way to more of a solo section using pedal-steel bends and double-stops.



**EAGLES STYLE**

**G** Let ring - - - - -

**C/G**

**D**

**Em**

1

**C**

**G**

**D7sus4**

**D7**

6

## EXAMPLE 7 EAGLES - FULL SOLO

CD TRACK 16

**SOLO** Though it's not what you would call 'shred', the fine details take quite a while to get just right, so don't be hard on yourself if it's not as easy as it appears. No special advice here, just be methodical and patient.

EAGLES STYLE

G D Em

BU BU BD Let ring --

C Am D7 G C D7sus4

BU RP BD

## EXAMPLE 8 DIXIE DREGS

CD TRACK 18

**RHYTHM** Power chords and triads form the riff on double-tracked, distorted guitars. These are left off the backing track but return for the solo. Palm-muted bass notes occasionally double up on the second time round the riff.

$\text{J} = 128$

DIXIE DREGS STYLE

E Esus4 E D Dsus4 D C

PM PM PM PM

Csus4 C D Esus4 E D

PM PM PM - PM

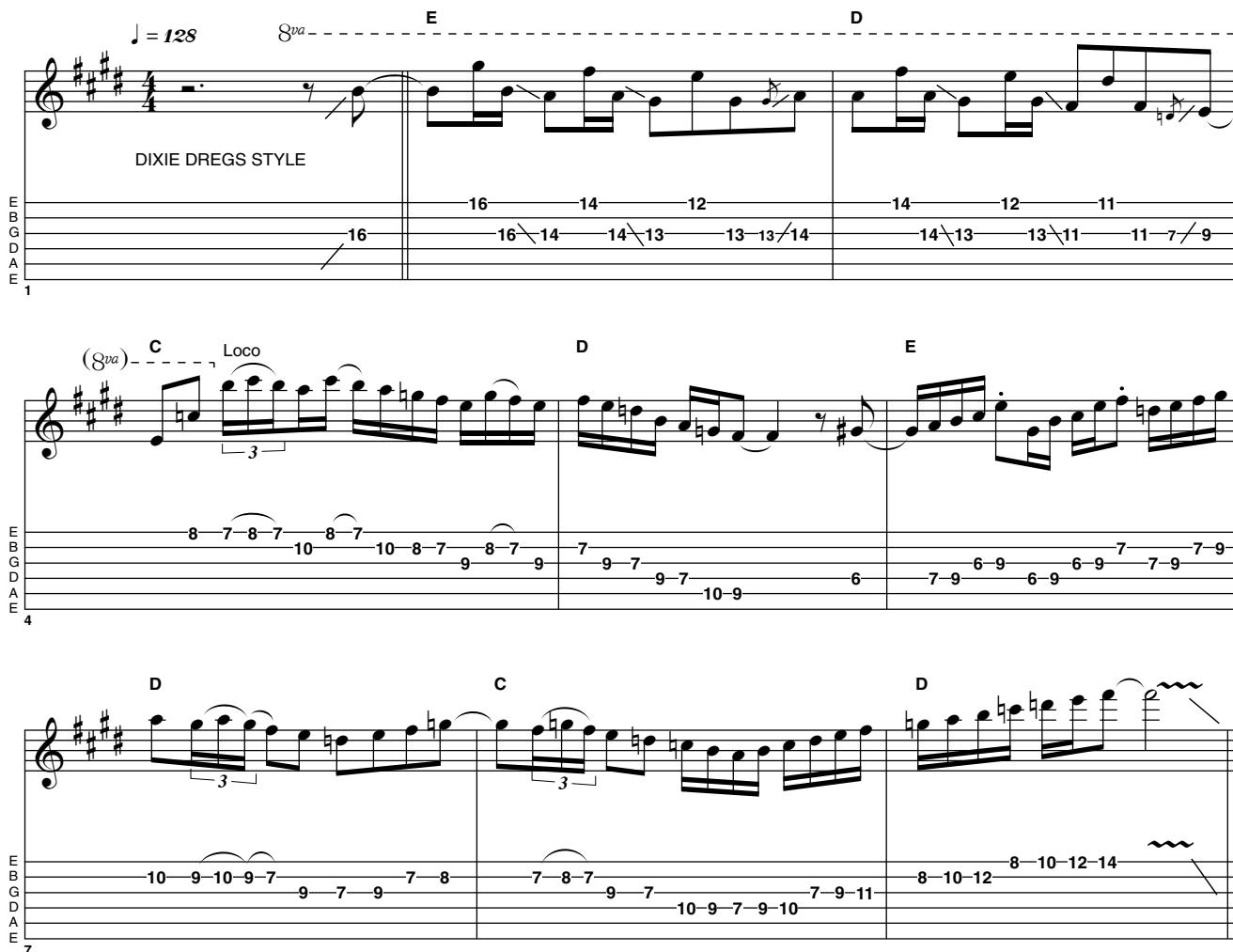
Dsus4 D C

PM - PM

## EXAMPLE 8 DIXIE DREGS - FULL SOLO

CD TRACK 18

**SOLO** Steve Morse is and was an amazingly able guitarist, so the solo may take some work. There are no special tricks or secrets to this; the key is to work through all the ideas slowly and methodically, building up to tempo.



**DIXIE DREGS STYLE**

**Loco**

**E** **D** **E**

**4** **7** **8** **9** **10** **11** **12** **13** **14** **15** **16**

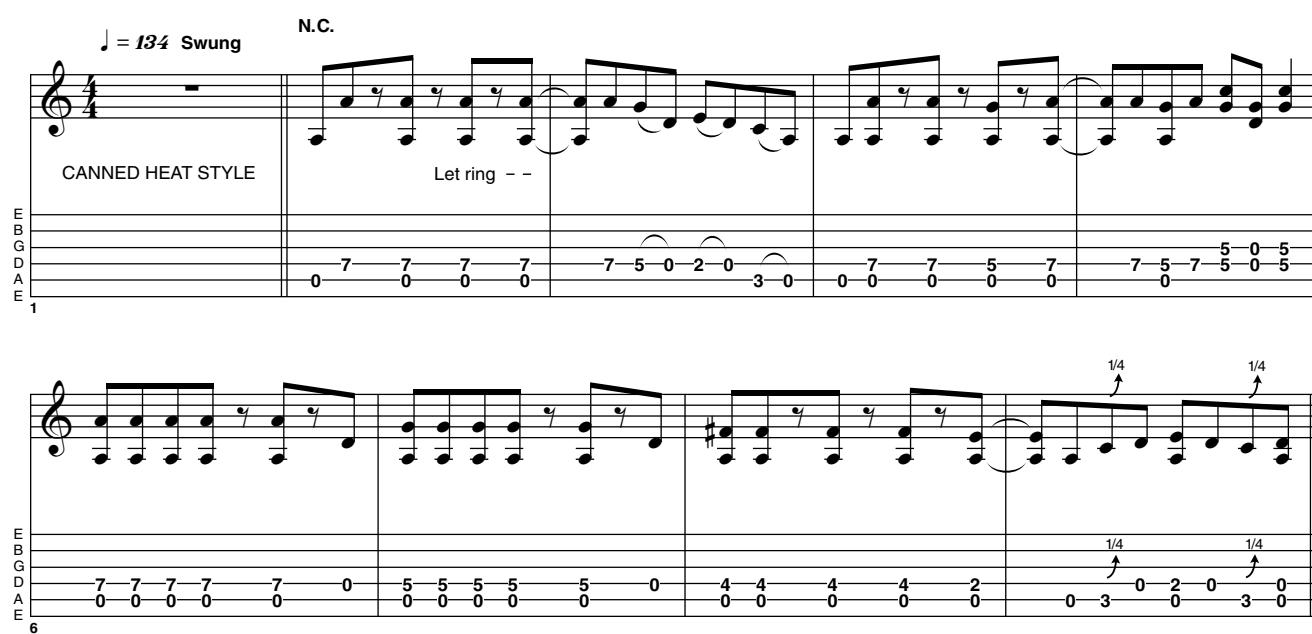
**7** **8** **9** **10** **11** **12** **13** **14** **15** **16**

**10** **11** **12** **13** **14** **15** **16** **17** **18** **19** **20**

## EXAMPLE 9 CANNED HEAT

CD TRACK 20

**RHYTHM** It's a simple part, but too precise and it doesn't work. Play it more messily? Not that either. Using a lightly-driven bridge pickup tone, allowing the fifth string to ring just a little more than you would for a rock riff is the key. The texture produced as it combines with the other strings is what we're after.



**N.C.**

**CANNED HEAT STYLE**

**Let ring**

**1** **0** **7** **7** **0** **0** **7** **5** **0** **2** **0** **3** **0** **0** **7** **7** **5** **0** **5**

**6** **7** **7** **7** **0** **0** **7** **5** **5** **5** **0** **0** **5** **0** **0** **7** **5** **0** **5**

## EXAMPLE 9 CANNED HEAT - FULL SOLO

CD TRACK 20

**SOLO** The slide part is quite rhythmic, often jumping between staccato notes without sliding at all! Remember to position the slide directly over the fret for correct intonation. Canned Heat in their 60s heyday were all about creating a real blues feel, so aim for authenticity in your execution and expression.

$\text{J} = 13\frac{1}{4}$  Swung      N.C.

CANNED HEAT STYLE      All slides etc with bottleneck

slow slide

E B G D A E  
5 8 7 5 7 5 7 7 5 7 12 14

E B G D A E  
14 12 12 14 14 12 10 14 10 9 10 12

## EXAMPLE 10 BLACK CROWES

CD TRACK 22

**RHYTHM** Strictly speaking, this is from the wrong decade, but the influences heard in the Black Crowes' music and the band's authentic feel warrant their honourable inclusion. There's two funky distorted guitar parts here, one played by you, and one on the backing track.

$\text{J} = 92$       B5

BLACK CROWES STYLE

E B G D A E  
9 9 x x 7 9 x 7 x 9 7 9 7 7 5

E B G D A E  
9 9 x x 7 9 x 7 x 9 7 9 7 7 9 7 5 9 9 x x 9 x 9 x 9 7 11 11

F#5      D5      B5      F#5

E B G D A E  
11 11 11 11 x x 11 11 x x 7 9 9 9 x x 7 9 7 9 7 9 11 11 11 11 11 7 9 5

## EXAMPLE 10 BLACK CROWES - FULL SOLO

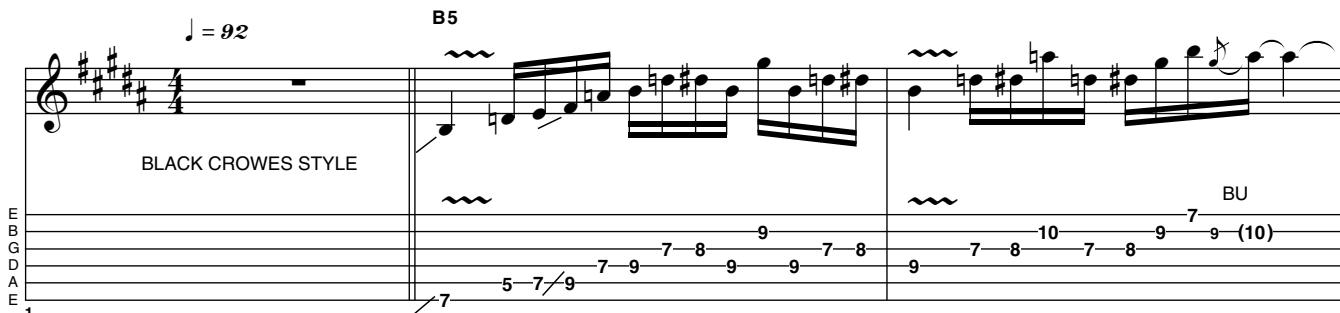
CD TRACK 22

**SOLO** The solo features quite a few Major, Minor and Minor 6th moments – a really distinctive sound that harks all the way back to ragtime piano. Take your time to look at the rhythms, the spaces and the position shifts – these are what always make the most memorable solos.

**B5**

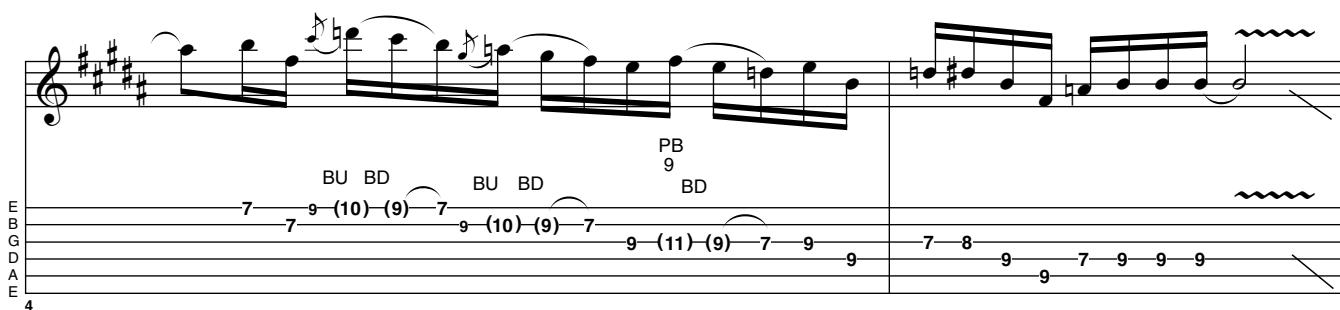
**BLACK CROWES STYLE**

**BU**



**BU BD** **BU BD**

**PB** **9** **BD**



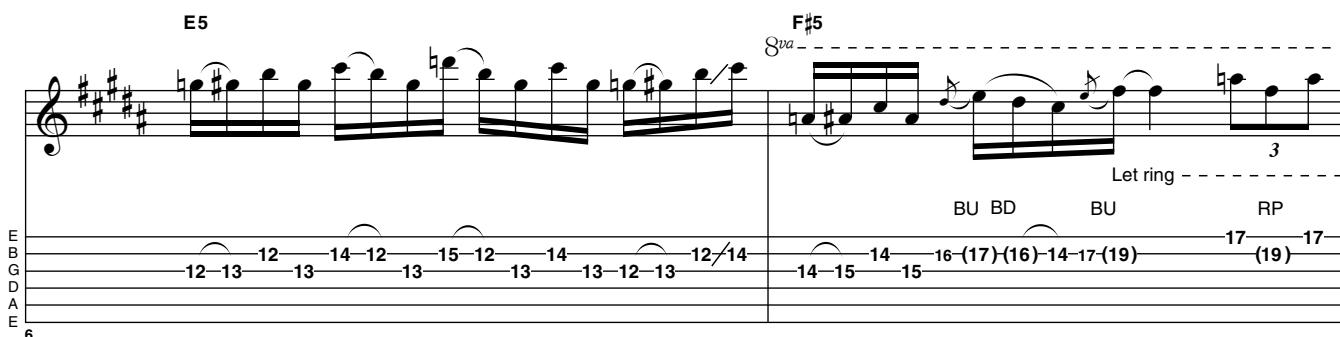
**E5**

**F#5**

**8va**

**Let ring**

**BU BD** **BU** **RP**

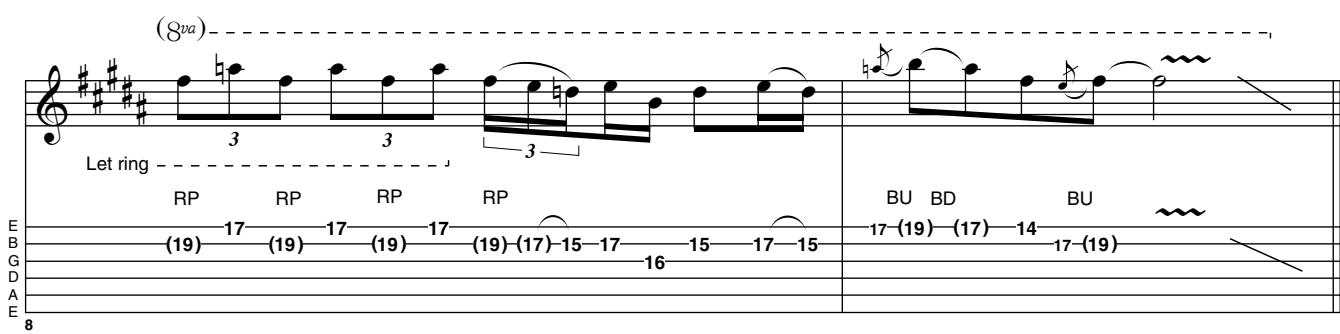


**(8va)**

**Let ring**

**RP** **RP** **RP** **RP**

**BU BD** **BU**



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# Arranging parts for a modern pop song



Whether writing and demoing the next Beyoncé smash, orchestrating tracks for that Top 40 band, or simply honing your arranging skills, **Jon Bishop** reveals the secrets to creating great pop tracks.

## ABILITY RATING

**Info**  
Key Various Tempo Various CD TRACK 24-35

Will improve your... ✓ Creating stylistically valid parts  
✓ Timing, feel and groove ✓ Interpretation and creativity

Easy ★★★★☆

Welcome to this unique feature in which we aim to take simple and easy-to-play ideas to create modern sounding pop parts. When arranging guitar for a pop track, less is often more with a simple chord part, popping line or melody providing the hook. Don't be fooled though, just because the part doesn't use multi-digit tapping or legato at a break-neck speed, doesn't mean it's any easier to compose and articulate consistently. Subtleties such as timing, feel and tone choice all have a big say in how successful the part will function in the arrangement. In this feature we are going to look at many different ways to create parts for a pop track and there are backing tracks provided so you can try out your own ideas. Mega-selling pop artists often 'cross over' genre wise so the tracks are often a fusion of rhythm and blues, funk, hip-hop, country and rock. Fusing R&B and rock was perfected by Michael Jackson and Chaka Khan in the early 1980s and has become de rigueur for many modern acts.

We have created six tracks in the style of some of modern pop's greatest superstars to provide a window into what makes them so catchy and compelling. Kerchiiing!!

### Example 1 Rihanna style

We start with a funky dance track featuring overdriven rock guitars, heavy synth line and the big beat that's a cornerstone of Rihanna's style. The guitar provides a dirty rock edge to proceedings with riffs and power chords and then moves into funky octaves for the second half. Nuno Bettencourt is Rihanna's guitarist!

### Example 2 Beyoncé style

Vocal diva Beyoncé tends not to use a lot of guitars in her studio productions, but live the band really rocks out, adding plenty of guitar action. For this track the guitar is used to add

### “FUSING R&B AND POP WAS PERFECTED BY MICHAEL JACKSON IN THE 1980S AND HAS BECOME DE RIGEUR FOR MODERN ACTS”

a retro sounding, funky cop show 'wah-wah' part. The 'wah' underpins the rhythm and the rock-style guitar stabs are very effective when played against this.

### Example 3 Justin Timberlake style

The ex \*NSYNC frontman and all-round entertainer Justin Timberlake has a killer band and a string of mega cool hits. The key to the guitar hook is the use of rhythmic, 16th-note arpeggios. These are not hugely difficult to play, but maintaining the consistency and getting the right sound is certainly a challenge.

### Example 4 Jamiroquai style

Jay Kay is a master of blending old-style funk with modern sounds and guitarist Rob Harris is fantastic at executing them. For this track we used an up-tempo groove and the guitar plays a funky rhythm. For the second half of

the track, melodic, single-note popping lines phrase alongside the horn section.

### Example 5 Justin Bieber style

In contrast to his often-controversial public persona, Justin Bieber is a talented musician who is just at home behind the guitar, drum kit or microphone. Our track uses open-voiced chords against a funky backbeat.

### Example 6 Katy Perry Style

These ideas are easy to play but super effective and would provide a perfect backing for an 80s-inspired vocal melody. We start with some down-picked double-stops and end with some harmony guitar. What's not to like?

Finally, although this article focuses on pop, change the feel, tempo, groove, and some of the guitar tones, and many of these concepts will convert well to other genres.

Many thanks to Universal Audio for the loan of the Apollo interface for the recording.

Have fun and see you next time. □

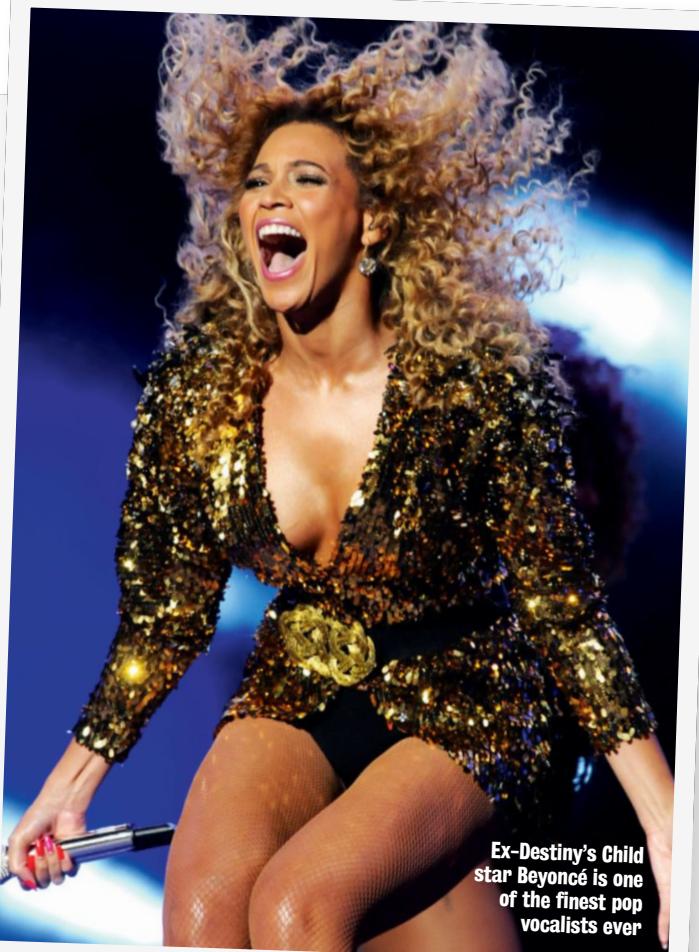
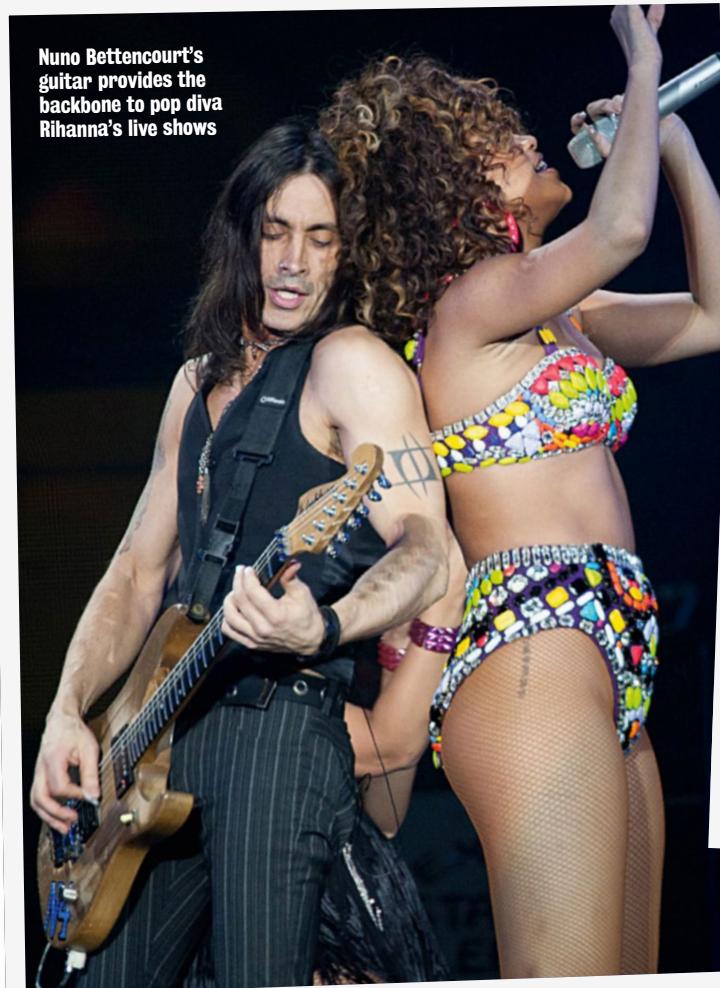
**get the Tone**

The guitar tones used in today's pop tracks are vitally important for creating catchy and musically appropriate parts to fit a particular song, a certain artist's style or the producer's requirements. To that end, all the pickup selections and effects used are noted at the start of each piece for your reference. I played a James Tyler Studio Elite through Universal Audio's Apollo interface for all the guitar parts in these arrangements.



**TRACK RECORD** Check out the documentary *Justin Timberlake And The Tennessee Kids*, which sees the gang in top form in Las Vegas. The live Beyoncé album entitled, *I Am... World Tour*, features a super-slick band and plenty of inappropriate overplaying, showing how much fun can be had playing pop. Nuno Bettencourt has been Rihanna's longtime band leader and plays great guitar on her live shows.

Nuno Bettencourt's guitar provides the backbone to pop diva Rihanna's live shows



Ex-Destiny's Child star Beyoncé is one of the finest pop vocalists ever



Rob Harris (left) drives the funk machine that is Jamiroquai



Justin Timberlake: talented musician, more than just a boy band member

## EXAMPLE 1 RIHANNA STYLE

**CD TRACK 24**

Each track has a four-beat count-in as notated. The first single-note riff uses 16th-note rhythms and needs to be played with a rock attitude. The palm mute adds a little fatness. Play the power chords with down strums for a positive

feel. The octaves from bar 10 switch to a clean tone and the snappy delivery is achieved by using fretting-hand muting (lifting the fretting-hand off the frets, but still in contact with the strings).

*J = 130*

Count In

F5

A5

Bridge pickup with distortion **f** PM -

E B G D A E  
1

A5 B5 C5 E5 F5 A5

PM -

E B G D A E  
2 4 5 2 0 2 4 5 2 0 1 1 3 X 2 X 3 1 1 3 X 2 X 3 0 0 2 X 0 X 2  
5

A5 B5 C5 E5 F5 G5

Clean middle pickup

E B G D A E  
2 4 5 2 0 2 4 5 2 0 6 X 6 X 6 6 X 6 X 8 8  
9

A5

A5 B5 C5 E5 F5

Bridge pickup with distortion Clean middle pickup

E B G D A E  
5 X 5 X 5 2 X 2 X 2 2 4 5 2 0 6 X 6 X 6 3 X 3 X 3 3 X 3 X 5 5  
12

G5 A5

A5 B5 C5 E5

Bridge pickup with distortion

E B G D A E  
6 X 6 X 8 8 10 X 10 X 10 2 4 5 2 0 2 4 5 3 X 3 X 5 5  
15

## EXAMPLE 2 BEYONCÉ STYLE

CD TRACK 26

Our Beyoncé-style track features a prominent single-note wah-wah guitar line that provides the backbone of the groove. The wah treadle work has been notated, but this is only a guide as the best results will come from a looser,

semi-improvised delivery. Keeping all the notes on the same string helps to maintain a consistent tone and makes the picking easy as there are no awkward strings to cross (a great tip for this kind of part).

**J = 120**

**Count In**

**C5**

**+** **O + O +** **O + sim**

**+** = wah treadle forward  
**O** = wah treadle back

**Clean bridge pickup with wah wah**

**f**

**2, 10**

**VERSE**

**C5**

**B♭5**

**6, 14**

**1 F5**

**B♭5 C5**

**2 F5**

**C5**

## EXAMPLE 3 JUSTIN TIMBERLAKE STYLE

CD TRACK 28

The key to nailing this JT inspired part is the 16th-note feel of the arpeggios. From a rhythmic point of view the first beat is missed off to provide space for the bass and drums to hit hard. This makes the guitar part slightly trickier. The

syncopated hits in bar 10 are very ear-catching and from bar 11 the arpeggios are played on the downbeat, which should feel a bit more comfortable. The ability to come up with parts like this is a great bonus as a pop musician.

*J = 80*

Count In

Acoustic Guitar *mf*



1 p i m a sim

5

9

12

15

## EXAMPLE 4 JAMIROQUAI STYLE

CD TRACK 30

This one is a fast-paced funk work-out and at a tempo of 130 bpm is getting towards the edge of comfortable 16th-note strumming. The wah-wah treadle can just be rocked back and fourth in time with the beat. The melodic popping

lines are constructed from the C Minor Pentatonic scale (C-E-F-G-B). The final line in bar 17 is phrased with the horn section. The balance in playing this style is to sound fluid, in-time and groovy, while not rushing in front of the beat.

**Staff 1:**

- Count In:** Fourteenth-note strumming.
- Clean bridge pickup With wah wah:** Eighth-note strumming.
- Rock wah wah With pulse:** Sixteenth-note strumming with a wah-wah effect.
- Chords:** C9, B9, C9, B9, C9, E9, F9, G9.
- Fretboard:** E-B-G-D-A-E. Fingerings: 2, 6.

**Staff 2:**

- Chords:** B9, C9.
- Fretboard:** E-B-G-D-A-E. Fingerings: 4, 8.

**Staff 3:**

- Chord:** C9.
- Fretboard:** E-B-G-D-A-E. Fingerings: 10.

**Staff 4:**

- Chord:** F9.
- Fretboard:** E-B-G-D-A-E. Fingerings: 10, 8, 10, 8, 6, 8, 6, 8.

**Staff 5:**

- Chord:** C9.
- Fretboard:** E-B-G-D-A-E. Fingerings: 14.

**Staff 6:**

- Chord:** F9.
- Fretboard:** E-B-G-D-A-E. Fingerings: 10, 8, 10, 8, 8, 10, 8.

**Staff 7:**

- Chord:** C5.
- Fretboard:** E-B-G-D-A-E. Fingerings: 17.

## EXAMPLE 5 JUSTIN BIEBER STYLE

**CD TRACK 32**

This track uses the same basic picking-hand rhythm throughout. The rhythmic slap on beats 2 and 4 is played by hitting down with the thumb on the fifth and sixth strings. From bar 10 a percussive accenting arpeggio is added. This

is a trendy trick to add sophistication to the sound and is also used by artists like Ed Sheeran and John Mayer. Again, in trying to keep up with the 120 bpm tempo it's easy to overdo things and rush ahead, so watch out for this.

*J = 120*

Count In

*mf*

Clean neck pickup  
With fingers

F C/E F B♭ Dm C

E B G D A E 1

F C/E F B♭ Dm D♭maj7 #11/F

E B G D A E 5

BRIDGE

F B♭ C Dm C

E B G D A E 9

F C Dm C B♭ C

E B G D A E 12

Dm C F C Dm D♭maj7 #11/F

E B G D A E 15

## EXAMPLE 6 KATY PERRY STYLE

**CD TRACK 34**

You might be surprised at how much rock influence (guitar tones and attitude) exist in modern pop. These opening double-stops benefit from a heavy and consistent down-picking technique. Some delay effect will bring the melody

at bar 6 to life. The power chords add to that rock edge and the final five bars feature an 80s-style harmony guitar line. The backing track has this part muted so you can hear it in all its glory.

**1**

**C5**

**G**

**F**

**C5**

**Count In**

Bridge pickup clean **f** Heavy down picking sim

E B G D A E  
1

**G**

**C5**

**G**

**F**

Bridge pickup Clean with delay

E B G D A E  
5

**G**

**C5**

**A5**

**G5**

**F5**

**A5**

**G5**

E B G D A E  
7

**C5**

**A5**

**G5**

**F5**

**A5**

**G5**

E B G D A E  
9

Bridge pickup Overdrive with delay

E B G D A E  
12-10-12-12-10-12-12-10-10-8-7-8-8-7-8-12-10-10-12

# Two-handed tapping *pt 2*

## Uptempo Texas blues



Tapping a Texas blues? A digit too far, surely? **Paul Bielatowicz** begs to differ as he taps his way through a 12-bar to make SRV smile!

### ABILITY RATING

 Advanced

Info

Key: A

Tempo: 160 bpm

CD: TRACKS CD-ROM

Will improve your

- ✓ Overall technical ability
- ✓ Tapping facility
- ✓ New blues vocabulary

This month we continue our series on two-handed tapping with a blues piece. As I write this, I'm picturing dozens of blues purists shaking their heads in disapproval, but bear with me. While tapping isn't usually a technique associated with the blues, I hope you'll agree there are plenty of

creative opportunities waiting to be explored by adding an extra digit here and there.

Guitarists of all styles and genres have been using digits on both hands for years, and not just to play rock music. Allan Holdsworth used tapping to add extra notes to his impossibly stretchy chords, Vittorio Camardese pioneered the technique in the 60s with his nylon acoustic mastery (check him out on YouTube), and Steve Hackett dazzled 70s prog rock audiences with his innovative two-handed repeated blues licks.

In this lesson we'll be tackling a blues piece that uses nothing but tapping – not a pick in sight. Obviously this is an extreme example of

### TECHNIQUE FOCUS

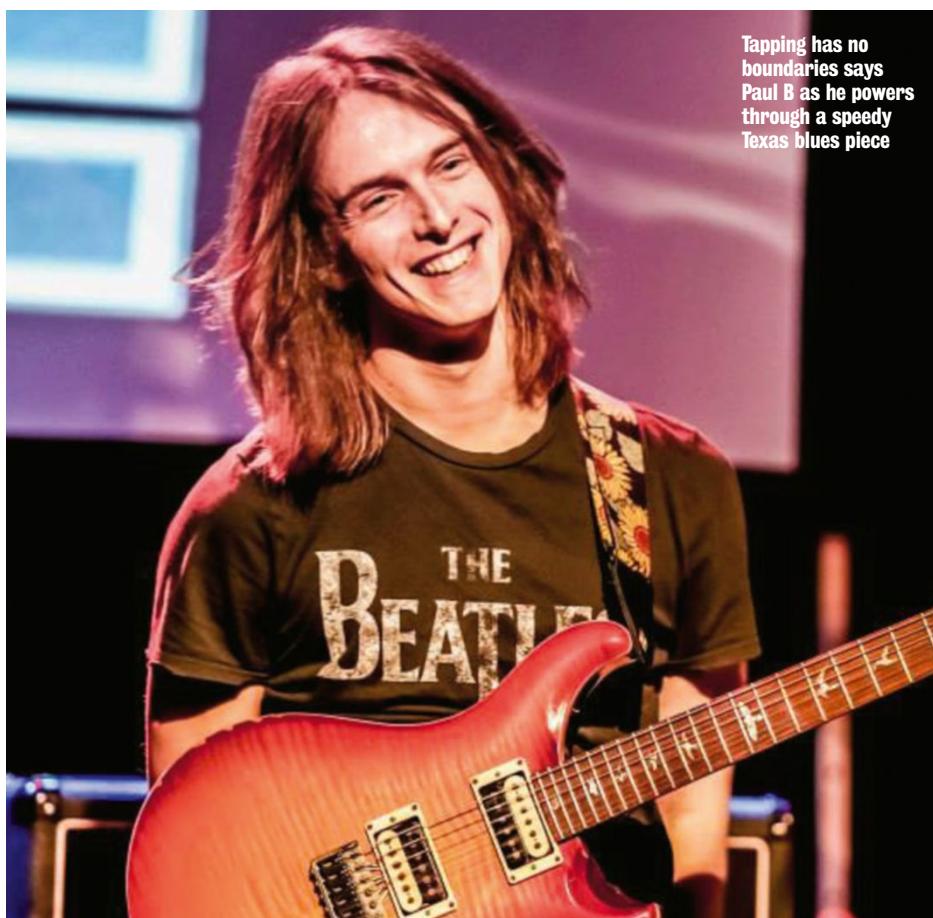
#### Open-string noise

As we've mentioned in previous tapping columns, one challenge with the technique is minimising unwanted open strings noise as the fingers on both hands are often far too busy playing notes rather than muting. One solution is to use a damping device: I opt for a Gruv Gear's FretWrap, but made sure it was close enough to the nut to allow the first string to ring out when required.

what you can do using both hands in a fast blues style. We'll be tapping runs and chords with ease, proving that two hands can be better than one! The two-handed tapping technique lends itself perfectly to playing arpeggios – the otherwise tricky wide intervals fall naturally under the tapping fingers, opening up a world of new sonic possibilities.

Many guitarists can remember the first time they heard Stevie Ray Vaughan's blistering piece Scuttle Buttin' – those lightning fast opening runs set a new benchmark among blues guitarists, and many of us practised for hours until we could come close to mimicking them. But what would happen if we decided to use two hands to achieve a similar effect? Surely using two hands would be easier than doing the same thing with just one, right? Why not share the work between both hands? Ladies and Gentlemen, we give you "Scuttle Tappin'"! ■

**NEXT MONTH** Paul delivers another two-handed extravaganza, this time a *Classic Rock* piece



Tapping has no boundaries says Paul B as he powers through a speedy Texas blues piece

For this piece you're looking for a bluesy crunch tone with enough oomph for the notes to carry, but not so much overdrive as to cause extraneous string noise or uncontrolled open-string feedback. Neck pickup (single-coil or humbucker) will help with that natural sustain, and a judicious amount of delay or reverb will help you sound classy!



**TRACK RECORD** The style of licks and feel of our track takes influence from fast Texas shuffles including Stevie Ray Vaughan's Scuttle Buttin' from his 1984 *Couldn't Stand The Weather* album. However, if you're looking for players who use digits from both hands in a bluesy manner then look no further than Steve Hackett – thought by many to have been the first to use the technique in a blues-rock style.



## PLAYING TIPS SCUTTLE TAPPIN'

**[Bars 1-2]** The main theme for this piece can be found in the first two bars. It makes great demands on the two-hand tapping technique; flexibility of both hands working closely together, fretting hand's first finger hammering-on (squared note and fret numbers) and using the picking hand's first three fingers (i, m and a shown next to the circled notes and fret numbers) to tap with. Practise

this very slowly then aim for even dynamics and timing with both hands before any attempt is made to increase the tempo. For bar 2's chords, aim to have both hands' fingers tap the fretboard together, with the same dynamics.

**[Bar 6]** The picking hand's fourth finger (c) is needed to tap the D7 chord's high C note. Your goal is to have its volume the same as that of the other fingers.

CD TRACK CD-ROM

J = 160

N.C.      i    a    etc

A7      A7<sup>#9</sup>      D13      A7<sup>#9</sup>

E B G D A E      1, 13

A7      A7<sup>#9</sup>      D13      A7<sup>#9</sup>

E B G D A E      3, 15

A7      D7      G7      D7

E B G D A E      5, 17

A7      A7<sup>#9</sup>      D13      A7<sup>#9</sup>

E B G D A E      7, 19

A7      E7      B9<sup>#5</sup>      E7

E B G D A E      9, 21

## PLAYING TIPS SCUTTLE TAPPIN'

**[Bar 23]** This new passage is a twisting two-handed affair as the bluesy chromatics ascend the fretboard. Watch the hand crossing at the end!  
**[Bar 26-28]** The 16th-note tapping figure over these two bars is a great

workout – consider it as a brilliant warm-up exercise once mastered. **[Bar 29-35]** At this point you might appreciate a slightly easier-to-play passage. This one switches between both hands, almost like a trill.

**CD TRACK CD-ROM**

1

A7      A7#9      D13      A7#9

E B G D A E

11

2

A7

E B G D A E

23

3

A7      D7

E B G D A E

26

4

A7

E B G D A E

28

5

D7

E B G D A E

30



## PLAYING TIPS SCUTTLE TAPPIN'

[Bar 36] Here's an A Dorian (A-B-C-D-E-F#-G) descending run that sounds nice and bluesy over the implied A7 chord. This final E7#9 chord is a great alternate voicing to the typical Hendrix one that everyone plays.

## CD TRACK CD-ROM

[Bar 38-49] Some double-stop slip sliding going on here! Nothing too tricky but watch your dynamics and keep steady with the phrasing of the three (low note plus two double-stops) that cuts across the eighth-note rhythm.

**A7**

E  
B  
G  
D  
A  
E

32

**E7**      **D7**

E  
B  
G  
D  
A  
E

34

**A7**      **E7**

E  
B  
G  
D  
A  
E

36

**A7**      etc

E  
B  
G  
D  
A  
E

38

E  
B  
G  
D  
A  
E

40



## PLAYING TIPS SCUTTLE TAPPIN'

[Bars 38-49] Here the piece changes from a straight eighth-note feel to a shuffle, perhaps more typical of the Texas style we expect from the Vaughan stable.

## CD TRACK CD-ROM

The guitar licks still follow the chord progression - even played solo you can hear the underlying harmony - with some tapped double-stops and slides.

D7

42

A7

44

E7

46

A7

48

A7

c i 3 / etc

D7

a i 4 / etc

50



## PLAYING TIPS SCUTTLE TAPPIN'

[Bars 57-58] Be careful here with the placement of your picking hand's tapping fingers as you're at the top of the fretboard where the frets are close together.

**CD TRACK CD-ROM**

Make sure your action is quite low otherwise tapping up at the dusty end will prove pretty difficult due to the energy required to press the strings down.

A7

E B G D A E

(17) (14) 10 8 (17) (14) 10 8 (17) (14) 10 8 (20) (17) 14 10 (20) (17) 14 10 (20) (17) 14 10

52

D7

E B G D A E

(19) (15) 13 10 (19) (15) 13 10 (19) (15) 13 10 (19) (15) 13 10 (17) (14) 10 8 (17) (14) 10 8 (17) (14) 10 8

54

A7

E B G D A E

(17) (15) 12 9 (17) (15) 12 9 (17) (15) 12 9 (17) (15) 12 9 (21) (17) 15 12 (21) (17) 15 12 (21) (17) 15 12 (21) (17) 15 12

56

E7

E B G D A E

(22) (19) 16 12 (22) (19) 16 12 (19) (16) 12 10 (19) (16) 12 10 (20) (17) 14 10 (20) (17) 14 10 (17) (14) 10 8 (17) (14) 10 8

58

A7

E B G D A E

(17) (15) 12 9 (17) (15) 12 9 (17) (15) 12 9 (17) (15) 12 9 (19) (16) 12 10 (19) (16) 12 10 (19) (16) 12 10 (19)

60



## PLAYING TIPS SCUTTLE TAPPIN'

**[Bars 62-72]** More trills and some voice leading. This section features a really useful tapped trill approach – the high note of the trill is played by alternating

**between a tapped and hammered note (picking then fretting hand). This allows for a much faster and smoother trill with minimum effort.**

**CD TRACK CD-ROM**

**A7**

m (1 3 5) etc

\*Alternate between tapped & hammered notes

**D7**

**A7**

**D7**

**E7**

**D7**

**A7**

N.C.

**A7**

**A7#9**

**D13**

**A7#9**

N.C.

**A7**

**A7#9**

**D13**

**A7#9**



## PLAYING TIPS SCUTTLE TAPPIN'

[Bars 73-end] We finish with the opening theme. Phew! This piece could take

## CD TRACK CD-ROM

some time to master, but persevere and it will reward you many times over.

**A7**

E  
B  
G  
D  
A  
E

77

**D7**

c  
m  
i

**G7**

**A7**

**A7#9**

a  
m  
i

**D13**

**A7#9**

**A7**

**E7**

a  
m  
i

**B9#5**

**E7**

E  
B  
G  
D  
A  
E

81

**A7**

**A7**

**A7#9**

a  
m  
i

**D13**

**A7#9**

E  
B  
G  
D  
A  
E

83

# John Dowland

## Fantasia



We switch to lute tuning this month as **Bridget Mermikides** tabs a glorious piece by a genius English composer.

**ABILITY RATING**

**Info**  
**Key E** **Tempo** 80 bpm **CD** TRACK 36

**Advanced** ★★★★☆

Will improve your... ✓ Handling of multiple voices and feels  
✓ Renaissance repertoire ✓ Playing in lute tuning

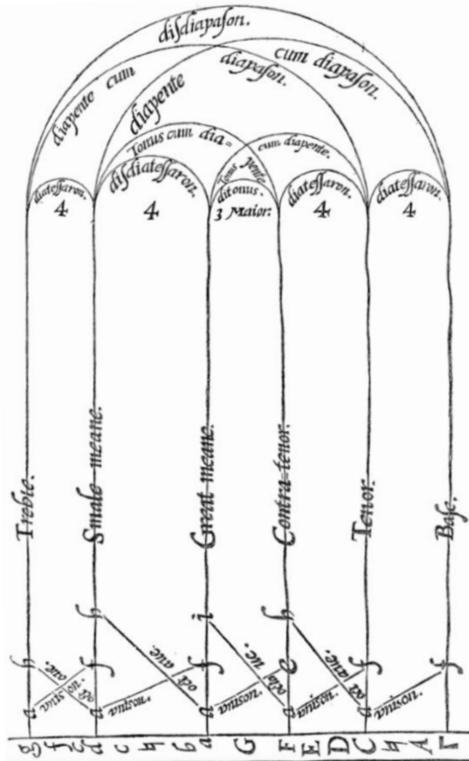
This month we are tackling the work of the genius composer-lutenist-singer John Dowland, a major figure in English Renaissance music and, incidentally, our earliest composer in this series. His work has had a major revival with the 20th century early music movement as well as through an adoption of (and new compositions inspired by) his lute works for classical guitar.

Most probably born in London, Dowland published many works chiefly for lute, songs for lute and voice, and choir; he travelled extensively as a performer and court musician, and was reportedly one of the

highest-paid court musicians of his day in the service of King Christian IV of Denmark. His music is characterised by beautiful melodies, seductive harmonies and complex infectious rhythms (with more in common with rock than a conventional notion of 'classical' music); and all his music is infused with a musical and lyrical melancholia, the post-Elizabethan artistic culture of dark (and beautiful) sadness. Semper Dowland, semper dolens ('Always Dowland, always mourning') was his motto.

Here I've arranged his Fantasia No 7 from the 1610 Varietie Of Lute-Lessons a book of solo lute works and studies (published by his son Robert Dowland and, incidentally, using tablature [see Fig 1]). Alongside works by Robert Dowland and other composers, it included several works written by John Dowland in England between his employments with King Christian and King James I. Not bad patronage, eh?

The piece is stunningly beautiful, with an increasing rhythmic subdivision from minims



**FIG. 2** Dowland's instructions in Varietie Of Lute-Lessons (1610) for tuning the lute. Note the perfect 4ths and Major 3rd intervals between strings ("4" and "3 Major"), and how to check tunings with unisons and octaves.

and crotchets in the first three bars (actually a melodic theme found in other Renaissance works) to the use of quavers and then extended semi-quaver runs (eg bars 59-69), followed by changing metrs from 4/4 to 12/8 to 2/4 to 6/8 and back to 4/5 (see bars 73 to end). This increasing rhythmic density and shifts of metric feel create a wonderful forward propulsion to the work as well as a technical challenge of fluency and playing in multiple voices (the tab captions will help).

One important feature of this arrangement is the use of lute tuning, achieved by tuning the third string down a semitone from G to F#, a conventional guitar tuning for this repertoire that imitates the lute (this tuning and a capo on the 3rd fret is equivalent to the lute's open strings see Fig 2), so there may be some mental as well as finger gymnastics involved in learning this piece. But as Robert Dowland writes in the introduction to the Varietie Of Lute-Lessons (and I paraphrase) "perfection in any skill cannot be attained without the waste of many years, much cost, and excessive labour and industry".

So there's melancholia for you! ☺

**NEXT MONTH** Bridget arranges *Una Limosna Por El Amor De Dios* by Agustín Barrios

**FIG. 1** The first three staves of Fantasia No. 7 in Varietie Of Lute-Lessons (1610)



**TRACK RECORD** I really enjoy the sensitive performance by Göran Söllscher on Renaissance Album (2005 Deutsche Grammophon); it's also worth listening to a lute rendition, for which I recommend Elizabeth Kenny's on Britten & Dowland – Lute Songs (Hyperion 2007); and Benjamin Britten's Nocturnal for solo guitar, a seminal 20th century work for the instrument based on a Dowland theme.

## PLAYING TIPS

## CD TRACK 36

**[Bars 1-18]** I like to break this piece into sections. The first is bars 1-10, beat 3. We begin with a single-note theme played with alternating fingers for three bars. This is repeated an octave down in bar 4 and played with the thumb with a counter melody above. Picking-hand fingering is provided for the whole section. Aim to give a clear distinction between the parts and pay attention to

the bass notes – don't cut them short. In bar 9 I play the C# on beat 2& with a hinge barre to prepare for the B7/F# on beat 3. The next section is bar 10 beat 4 to bar 18 beat 1. Treat the fingering with a similar approach as before and aim for precision and a consistent tone. Fretting-hand neatness and dexterity is vital so practise each movement from shape to shape slowly and carefully.

**Bar 1:** *E*

**Bar 2:** *B*

**Bar 3:** *A*

**Bar 4:** *E/G#*

**Bar 5:** *F#m*

**Bar 6:** *E*

**Bar 7:** *B*

**Bar 8:** *E/G# Bm A*

**Bar 9:** *E/G# F#m A*

**Bar 10:** *E E/G# B7/F# E B E*

**Bar 11:** *A/C# E B/D# A/C# A*

**Bar 12:** *E/G# E F#m E/G# Gsus4 G# C#5 E/G# F#m7 B7/D# E F#m*

**Bar 13:** *E/G# E F#m E/G# Gsus4 G# C#5 E/G# F#m7 B7/D# E F#m*

**Bar 14:** *E/G# B E*

**Bar 15:** *A E/G# F#m E*

**Bar 16:** *E/G# F#m E*

**Bar 17:** *E/G# F#m E*

**Bar 18:** *E/G# F#m E*

**Bar 19:** *E/G# F#m E*

**Bar 20:** *E/G# F#m E*

**Bar 21:** *E/G# F#m E*

**Bar 22:** *E/G# F#m E*

**Bar 23:** *E/G# F#m E*

**Bar 24:** *E/G# F#m E*

**Bar 25:** *E/G# F#m E*

**Bar 26:** *E/G# F#m E*

**Bar 27:** *E/G# F#m E*

**Bar 28:** *E/G# F#m E*

**Bar 29:** *E/G# F#m E*

**Bar 30:** *E/G# F#m E*

**Bar 31:** *E/G# F#m E*

**Bar 32:** *E/G# F#m E*

**Bar 33:** *E/G# F#m E*

**Bar 34:** *E/G# F#m E*

**Bar 35:** *E/G# F#m E*

**Bar 36:** *E/G# F#m E*

**Bar 37:** *E/G# F#m E*

**Bar 38:** *E/G# F#m E*

**Bar 39:** *E/G# F#m E*

**Bar 40:** *E/G# F#m E*

**Bar 41:** *E/G# F#m E*

**Bar 42:** *E/G# F#m E*

**Bar 43:** *E/G# F#m E*

**Bar 44:** *E/G# F#m E*

**Bar 45:** *E/G# F#m E*

**Bar 46:** *E/G# F#m E*

**Bar 47:** *E/G# F#m E*

**Bar 48:** *E/G# F#m E*

**Bar 49:** *E/G# F#m E*

**Bar 50:** *E/G# F#m E*

**Bar 51:** *E/G# F#m E*

**Bar 52:** *E/G# F#m E*

**Bar 53:** *E/G# F#m E*

**Bar 54:** *E/G# F#m E*

**Bar 55:** *E/G# F#m E*

**Bar 56:** *E/G# F#m E*

**Bar 57:** *E/G# F#m E*

**Bar 58:** *E/G# F#m E*

**Bar 59:** *E/G# F#m E*

**Bar 60:** *E/G# F#m E*

**Bar 61:** *E/G# F#m E*

**Bar 62:** *E/G# F#m E*

**Bar 63:** *E/G# F#m E*

**Bar 64:** *E/G# F#m E*

**Bar 65:** *E/G# F#m E*

**Bar 66:** *E/G# F#m E*

**Bar 67:** *E/G# F#m E*

**Bar 68:** *E/G# F#m E*

**Bar 69:** *E/G# F#m E*

**Bar 70:** *E/G# F#m E*

**Bar 71:** *E/G# F#m E*

**Bar 72:** *E/G# F#m E*

**Bar 73:** *E/G# F#m E*

**Bar 74:** *E/G# F#m E*

**Bar 75:** *E/G# F#m E*

**Bar 76:** *E/G# F#m E*

**Bar 77:** *E/G# F#m E*

**Bar 78:** *E/G# F#m E*

**Bar 79:** *E/G# F#m E*

**Bar 80:** *E/G# F#m E*

**Bar 81:** *E/G# F#m E*

**Bar 82:** *E/G# F#m E*

**Bar 83:** *E/G# F#m E*

**Bar 84:** *E/G# F#m E*

**Bar 85:** *E/G# F#m E*

**Bar 86:** *E/G# F#m E*

**Bar 87:** *E/G# F#m E*

**Bar 88:** *E/G# F#m E*

**Bar 89:** *E/G# F#m E*

**Bar 90:** *E/G# F#m E*

**Bar 91:** *E/G# F#m E*

**Bar 92:** *E/G# F#m E*

**Bar 93:** *E/G# F#m E*

**Bar 94:** *E/G# F#m E*

**Bar 95:** *E/G# F#m E*

**Bar 96:** *E/G# F#m E*

**Bar 97:** *E/G# F#m E*

**Bar 98:** *E/G# F#m E*

**Bar 99:** *E/G# F#m E*

**Bar 100:** *E/G# F#m E*

**Bar 101:** *E/G# F#m E*

**Bar 102:** *E/G# F#m E*

**Bar 103:** *E/G# F#m E*

**Bar 104:** *E/G# F#m E*

**Bar 105:** *E/G# F#m E*

**Bar 106:** *E/G# F#m E*

**Bar 107:** *E/G# F#m E*

**Bar 108:** *E/G# F#m E*

**Bar 109:** *E/G# F#m E*

**Bar 110:** *E/G# F#m E*

**Bar 111:** *E/G# F#m E*

**Bar 112:** *E/G# F#m E*

**Bar 113:** *E/G# F#m E*

**Bar 114:** *E/G# F#m E*

**Bar 115:** *E/G# F#m E*

**Bar 116:** *E/G# F#m E*

**Bar 117:** *E/G# F#m E*

**Bar 118:** *E/G# F#m E*

**Bar 119:** *E/G# F#m E*

**Bar 120:** *E/G# F#m E*

**Bar 121:** *E/G# F#m E*

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**Bar 124:** *E/G# F#m E*

**Bar 125:** *E/G# F#m E*

**Bar 126:** *E/G# F#m E*

**Bar 127:** *E/G# F#m E*

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**Bar 130:** *E/G# F#m E*

**Bar 131:** *E/G# F#m E*

**Bar 132:** *E/G# F#m E*

**Bar 133:** *E/G# F#m E*

**Bar 134:** *E/G# F#m E*

**Bar 135:** *E/G# F#m E*

**Bar 136:** *E/G# F#m E*

**Bar 137:** *E/G# F#m E*

**Bar 138:** *E/G# F#m E*

**Bar 139:** *E/G# F#m E*

**Bar 140:** *E/G# F#m E*

**Bar 141:** *E/G# F#m E*

**Bar 142:** *E/G# F#m E*

**Bar 143:** *E/G# F#m E*

**Bar 144:** *E/G# F#m E*

**Bar 145:** *E/G# F#m E*

**Bar 146:** *E/G# F#m E*

**Bar 147:** *E/G# F#m E*

**Bar 148:** *E/G# F#m E*

**Bar 149:** *E/G# F#m E*

**Bar 150:** *E/G# F#m E*

**Bar 151:** *E/G# F#m E*

**Bar 152:** *E/G# F#m E*

**Bar 153:** *E/G# F#m E*

**Bar 154:** *E/G# F#m E*

**Bar 155:** *E/G# F#m E*

**Bar 156:** *E/G# F#m E*

**Bar 157:** *E/G# F#m E*

**Bar 158:** *E/G# F#m E*

**Bar 159:** *E/G# F#m E*

**Bar 160:** *E/G# F#m E*

**Bar 161:** *E/G# F#m E*

**Bar 162:** *E/G# F#m E*

**Bar 163:** *E/G# F#m E*

**Bar 164:** *E/G# F#m E*

**Bar 165:** *E/G# F#m E*

**Bar 166:** *E/G# F#m E*

**Bar 167:** *E/G# F#m E*

**Bar 168:** *E/G# F#m E*

**Bar 169:** *E/G# F#m E*

**Bar 170:** *E/G# F#m E*

**Bar 171:** *E/G# F#m E*

**Bar 172:** *E/G# F#m E*

**Bar 173:** *E/G# F#m E*

**Bar 174:** *E/G# F#m E*

**Bar 175:** *E/G# F#m E*

**Bar 176:** *E/G# F#m E*

**Bar 177:** *E/G# F#m E*

**Bar 178:** *E/G# F#m E*

**Bar 179:** *E/G# F#m E*

**Bar 180:** *E/G# F#m E*

**Bar 181:** *E/G# F#m E*

**Bar 182:** *E/G# F#m E*

**Bar 183:** *E/G# F#m E*

**Bar 184:** *E/G# F#m E*

**Bar 185:** *E/G# F#m E*

**Bar 186:** *E/G# F#m E*

**Bar 187:** *E/G# F#m E*

**Bar 188:** *E/G# F#m E*

**Bar 189:** *E/G# F#m E*

**Bar 190:** *E/G# F#m E*

**Bar 191:** *E/G# F#m E*

**Bar 192:** *E/G# F#m E*

**Bar 193:** *E/G# F#m E*

**Bar 194:** *E/G# F#m E*

**Bar 195:** *E/G# F#m E*

**Bar 196:** *E/G# F#m E*

**Bar 197:** *E/G# F#m E*

**Bar 198:** *E/G# F#m E*

**Bar 199:** *E/G# F#m E*

**Bar 200:** *E/G# F#m E*

**Bar 201:** *E/G# F#m E*

**Bar 202:** *E/G# F#m E*

**Bar 203:** *E/G# F#m E*

**Bar 204:** *E/G# F#m E*

**Bar 205:** *E/G# F#m E*

**Bar 206:** *E/G# F#m E*

**Bar 207:** *E/G# F#m E*

**Bar 208:** *E/G# F#m E*

**Bar 209:** *E/G# F#m E*

**Bar 210:** *E/G# F#m E*

**Bar 211:** *E/G# F#m E*

**Bar 212:** *E/G# F#m E*

**Bar 213:** *E/G# F#m E*

**Bar 214:** *E/G# F#m E*

**Bar 215:** *E/G# F#m E*

**Bar 216:** *E/G# F#m E*

**Bar 217:** *E/G# F#m E*

**Bar 218:** *E/G# F#m E*

**Bar 219:** *E/G# F#m E*

**Bar 220:** *E/G# F#m E*

**Bar 221:** *E/G# F#m E*

**Bar 222:** *E/G# F#m E*

**Bar 223:** *E/G# F#m E*

**Bar 224:** *E/G# F#m E*

**Bar 225:** *E/G# F#m E*

**Bar 226:** *E/G# F#m E*

**Bar 227:** *E/G# F#m E*

**Bar 228:** *E/G# F#m E*

**Bar 229:** *E/G# F#m E*

**Bar 230:** *E/G# F#m E*

**Bar 231:** *E/G# F#m E*

**Bar 232:** *E/G# F#m E*

**Bar 233:** *E/G# F#m E*

**Bar 234:** *E/G# F#m E*

**Bar 235:** *E/G# F#m E*

**Bar 236:** *E/G# F#m E*

**Bar 237:** *E/G# F#m E*

**Bar 238:** *E/G# F#m E*

**Bar 239:** *E/G# F#m E*

**Bar 240:** *E/G# F#m E*

**Bar 241:** *E/G# F#m E*

**Bar 242:** *E/G# F#m E*

**Bar 243:** *E/G# F#m E*

**Bar 244:** *E/G# F#m E*

**Bar 245:** *E/G# F#m E*

**Bar 246:** *E/G# F#m E*

**Bar 247:** *E/G# F#m E*

**Bar 248:** *E/G# F#m E*

**Bar 249:** *E/G# F#m E*

**Bar 250:** *E/G# F#m E*

**Bar 251:** *E/G# F#m E*

**Bar 252:** *E/G# F#m E*

**Bar 253:** *E/G# F#m E*

**Bar 254:** *E/G# F#m E*

**Bar 255:** *E/G# F#m E*

**Bar 256:** *E/G# F#m E*

**Bar 257:** *E/G# F#m E*

**Bar 258:** *E/G# F#m E*

**Bar 259:** *E/G# F#m E*

**Bar 260:** *E/G# F#m E*

**Bar 261:** *E/G# F#m E*

**Bar 262:** *E/G# F#m E*

**Bar 263:** *E/G# F#m E*

**Bar 264:** *E/G# F#m E*

**Bar 265:** *E/G# F#m E*

**Bar 266:** *E/G# F#m E*

**Bar 267:** *E/G# F#m E*

**Bar 268:** *E/G# F#m E*

**Bar 269:** *E/G# F#m E*

**Bar 270:** *E/G# F#m E*

**Bar 271:** *E/G# F#m E*

**Bar 272:** *E/G# F#m E*

**Bar 273:** *E/G# F#m E*

**Bar 274:** *E/G# F#m E*

**Bar 275:** *E/G# F#m E*

**Bar 276:** *E/G# F#m E*

**Bar 277:** *E/G# F#m E*

**Bar 278:** *E/G# F#m E*

**Bar 279:** *E/G# F#m E*

**Bar 280:** *E/G# F#m E*

**Bar 281:** *E/G# F#m E*

**Bar 282:** *E/G# F#m E*

**Bar 283:** *E/G# F#m E*

**Bar 284:** *E/G# F#m E*

**Bar 285:** *E/G# F#m E*

**Bar 286:** *E/G# F#m E*

**Bar 287:** *E/G# F#m E*

**Bar 288:** *E/G# F#m E*

**Bar 289:** *E/G# F#m E*

**Bar 290:** *E/G# F#m E*

**Bar 291:** *E/G# F#m E*

**Bar 292:** *E/G# F#m E*

**Bar 293:** *E/G# F#m E*

**Bar 294:** *E/G# F#m E*

**Bar 295:** *E/G# F#m E*

**Bar 296:** *E/G# F#m E*

**Bar 297:** *E/G# F#m E*

**Bar 298:** *E/G# F#m E*

**Bar 299:** *E/G# F#m E*

**Bar 300:** *E/G# F#m E*

**Bar 301:** *E/G# F#m E*

**Bar 302:** *E/G# F#m E*

**Bar 303:** *E/G# F#m E*

**Bar 304:** *E/G# F#m E*

**Bar 305:** *E/G# F#m E*

**Bar 306:** *E/G# F#m E*

**Bar 307:** *E/G# F#m E*

**Bar 308:** *E/G# F#m E*

**Bar 309:** *E/G# F#m E*

**Bar 310:** *E/G# F#m E*

**Bar 311:** *E/G# F#m E*

**Bar 312:** *E/G# F#m E*

**Bar 313:** *E/G# F#m E*

**Bar 314:** *E/G# F#m E*

**Bar 315:** *E/G# F#m E*

**Bar 316:** *E/G# F#m E*

**Bar 317:** *E/G# F#m E*

**Bar 318:** *E/G# F#m E*

**Bar 319:** *E/G# F#m E*

**Bar 320:** *E/G# F#m E*

**Bar 321:** *E/G# F#m E*

**Bar 322:** *E/G# F#m E*

**Bar 323:** *E/G# F#m E*

**Bar 324:** *E/G# F#m E*

**Bar 325:** *E/G# F#m E*

**Bar 326:** *E/G# F#m E*

**Bar 327:** *E/G# F#m E*

**Bar 328:** *E/G# F#m E*

**Bar 329:** *E/G# F#m E*

**Bar 330:** *E/G# F#m E*

**Bar 331:** *E/G# F#m E*

**Bar 332:** *E/G# F#m E*

**Bar 333:** *E/G# F#m E*

**Bar 334:** *E/G# F#m E*

**Bar 335:** *E/G# F#m E*

**Bar 336:** *E/G# F#m E*

**Bar 337:** *E/G# F#m E*

**Bar 338:** *E/G# F#m E*

**Bar 339:** *E/G# F#m E*

**Bar 340:** *E/G# F#m E*

**Bar 341:** *E/G# F#m E*

**Bar 342:** *E/G# F#m E*

**Bar 343:** *E/G# F#m E*

**Bar 344:** *E/G# F#m E*

**Bar 345:** *E/G# F#m E*

**Bar 346:** *E/G# F#m E*

**Bar 347:** *E/G# F#m E*

**Bar 348:** *E/G# F#m E*

**Bar 349:** *E/G# F#m E*

**Bar 350:** *E/G# F#m E*

**Bar 351:** *E/G# F#m E*

**Bar 352:** *E/G# F#m E*

**Bar 353:** *E/G# F#m E*

**Bar 354:** *E/G# F#m E*

**Bar 355:** *E/G# F#m E*

**Bar 356:** *E/G# F#m E*

**Bar 357:** *E/G# F#m E*

**Bar 358:** *E/G# F#m E*

**Bar 359:** *E/G# F#m E*

**Bar 360:** *E/G# F#m E*

**Bar 361:** *E/G# F#m E*

**Bar 362:** *E/G# F#m E*

**Bar 363:** *E/G# F#m E*

**Bar 364:** *E/G# F#m E*

**Bar 365:** *E/G# F#m E*

**Bar 366:** *E/G# F#m E*

**Bar 367:** *E/G# F#m E*

**Bar 368:** *E/G# F#m E*

**Bar 369:** *E/G# F#m E*

**Bar 370:** *E/G# F#m E*

**Bar 371:** *E/G# F#m E*

**Bar 372:** *E/G# F#m E*

**Bar 373:** *E/G# F#m E*

**Bar 374:** *E/G# F#m E*

**Bar 375:** *E/G# F#m E*

**Bar 376:** *E/G# F#m E*

**Bar 377:** *E/G# F#m E*

**Bar 378:** *E/G# F#m E*

**Bar 379:** *E/G# F#m E*

**Bar 380:** *E/G# F#m E*

**Bar 381:** *E/G# F#m E*

**Bar 382:** *E/G# F#m E*

**Bar 383:** *E/G# F#m E*

**Bar 384:** *E/G# F#m E*

**Bar 385:** *E/G# F#m E*

**Bar 386:** *E/G# F#m E*

**Bar 387:** *E/G# F#m E*

**Bar 388:** *E/G# F#m E*

**Bar 389:** *E/G# F#m E*

**Bar 390:** *E/G# F#m E*

**Bar 391:** *E/G# F#m E*

**Bar 392:** *E/G# F#m E*

**Bar 393:** *E/G# F#m E*

**Bar 394:** *E/G# F#m E*

**Bar 395:** *E/G# F#m E*

**Bar 396:** *E/G# F#m E*

**Bar 397:** *E/G# F#m E*

**Bar 398:** *E/G# F#m E*

**Bar 399:** *E/G# F#m E*

**Bar 400:** *E/G# F#m E*

**Bar 401:** *E/G# F#m E*

**Bar 402:** *E/G# F#m E*

**Bar 403:** *E/G# F#m E*

**Bar 404:** *E/G# F#m E*

**Bar 405:** *E/G# F#m E*

**Bar 406:** *E/G# F#m E*

**Bar 407:** *E/G# F#m E*

**Bar 408:** *E/G# F#m E*

**Bar 409:** *E/G# F#m E*

**Bar 410:** *E/G# F#m E*

**Bar 411:** *E/G# F#m E*

**Bar 412:** *E/G# F#m E*

**Bar 413:** *E/G# F#m E*

**Bar 414:** *E*

## PLAYING TIPS

CD TRACK 36

**[Bar 19-37]** The next practice section is bar 18 beat 2 to bar 28 beat 3. This begins with just two voices and a third is introduced on beat 4 of bar 20. This is quite a fiddly section so go slow at first and, again, pay attention to the note lengths - especially the bass notes in bar 23. Also, notice the suspensions in

bars 25 and 26 and make sure the notes ring over correctly. The next section is from bar 28 beat 4 to bar 39 beat 3. Notice the tied notes in the melody in bars 34 and 37 and be sure to allow them to ring over the lower parts. Your aim is to mix precision with expression - no mean feat on a piece like this.

B A/C#  
B/D# E B/D# F#7/C# Bsus4 B7 E A  
E 2 5 4 0 2 4 5 7 6 7 5 4 5 2 0 2 4 5 4 2 0 2 4 5 4  
B 5 3 2 1 2 0 7 4 5 5 4 0 4 2 0 4 2 0 2  
F# 5 2 4 1 2 6 4 7 5 5 4 0 5 2 4 2 0 2  
D 2 2 4 1 2 6 4 7 5 5 4 0 5 2 4 2 0 2  
A 2 2 4 1 2 6 4 7 5 5 4 0 5 2 4 2 0 2  
E 2 2 4 1 2 6 4 7 5 5 4 0 5 2 4 2 0 2  
21

B A E/G# B7/F# C#m/E B/D# F#/C# B6 B7 E/B B E  
E 2 0 2 4 5 7 5 4 4 2 0 0 4 2 0 4 2 0 0 0 4 2 4 2 4 0  
B 4 5 4 1 2 0 1 4 2 0 1 4 0 3 2 0 0 2 0 4 2 4 2 4 0  
F# 5 2 4 1 2 0 1 4 2 0 1 4 1 2 2 0 2 2 0 2 2 2 0 2  
D 2 0 4 2 2 0 1 4 2 0 1 4 2 2 2 0 2 2 2 0 2 2 0 2  
A 2 0 4 2 2 0 1 4 2 0 1 4 2 2 2 0 2 2 2 0 2 2 0 2  
E 2 0 4 2 2 0 1 4 2 0 1 4 2 2 2 0 2 2 2 0 2 2 0 2  
25

B7/D# E B C#m B/D# E B F#m E  
E 1 0 3 2 0 2 2 0 1 2 2 0 1 2 0 0 2 0 2 4 3 2 0 2 3  
B 1 2 4 2 4 2 4 2 2 4 2 4 2 2 4 2 2 4 2 4 2 4 2 4 2 4 2 4  
F# 1 2 4 2 4 2 4 2 2 4 2 4 2 2 4 2 2 4 2 4 2 4 2 4 2 4 2 4  
D 2 4 2 4 2 4 2 2 4 2 4 2 2 4 2 2 4 2 4 2 4 2 4 2 4 2 4 2 4  
A 2 4 2 4 2 4 2 2 4 2 4 2 2 4 2 2 4 2 4 2 4 2 4 2 4 2 4 2 4  
E 2 4 2 4 2 4 2 2 4 2 4 2 2 4 2 2 4 2 4 2 4 2 4 2 4 2 4 2 4  
29

B F#m A/C# E/B F#/A E/G# B7/F# E  
E 4 0 4 0 2 0 5 0 5 4 2 4 2 0 2 0 0 4 2 4 0 2 4 0 2 3  
B 5 3 0 3 0 2 2 0 2 2 0 2 2 0 2 2 0 2 2 0 2 2 0 2 2 0 2 2 0 2  
F# 4 2 0 2 0 2 2 0 2 2 0 2 2 0 2 2 0 2 2 0 2 2 0 2 2 0 2 2 0 2  
D 2 4 2 4 2 4 2 2 4 2 4 2 2 4 2 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4  
A 2 4 2 4 2 4 2 2 4 2 4 2 2 4 2 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4  
E 2 4 2 4 2 4 2 2 4 2 4 2 2 4 2 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4  
33

B F#/A# B F# B E/G# A C#m  
E 0 2 4 0 2 4 0 2 4 2 2 4 2 0 4 2 0 2 4 0 2 4 0 2 4 0 2 4 0 2 4  
B 0 2 4 0 2 4 0 2 4 2 2 4 2 0 4 2 0 2 4 0 2 4 0 2 4 0 2 4 0 2 4  
F# 0 2 4 0 2 4 0 2 4 2 2 4 2 0 4 2 0 2 4 0 2 4 0 2 4 0 2 4 0 2 4  
D 0 2 4 0 2 4 0 2 4 2 2 4 2 0 4 2 0 2 4 0 2 4 0 2 4 0 2 4 0 2 4  
A 0 2 4 0 2 4 0 2 4 2 2 4 2 0 4 2 0 2 4 0 2 4 0 2 4 0 2 4 0 2 4  
E 0 2 4 0 2 4 0 2 4 2 2 4 2 0 4 2 0 2 4 0 2 4 0 2 4 0 2 4 0 2 4  
36

## PLAYING TIPS

## CD TRACK 36

**[Bar 38-54]** In bar 39 we have a cross-string trill and I have suggested using a tremolo fingering in the picking hand. This trill is often played on the second string with out string crossing. Either way it's tricky and needs practice to gain sufficient speed. My next suggested practice section is bar 39 beat 3, to bar 46. Notice the new phrase that keeps occurring, starting on beat 3& in bar 40

with the three repeated E notes. Play this slightly staccato and notice how it is echoed in the following few bars. At bar 46 we have another new section – a one-bar motif that's repeated an octave up. This one-bar motif continues and develops and is always repeated at a different octave. Use this opportunity to play with contrasting dynamics and tone.

Sheet music for guitar, featuring five staves of musical notation with corresponding fingerings and string diagrams. The staves are numbered 39, 42, 45, 48, and 51. The music includes various chords and melodic lines, with specific notes labeled above the staff (e.g., B, E, A/C#) and below the staff (e.g., 2-0, 4-2).

**Staff 39:** B, E, B, A/C#, F#7/C#, B, F#m/A. Fingerings: 1, 2, 3, 4, 3, 4, 1. String diagram: E B F# D A E. Fret positions: 2-0, 4-2, 0-0, 0-0, 0-0, 4-0, 2-4, 9-9-9.

**Staff 42:** E/G#, E, F#m, C#m, Bm/D, C#, F#. Fingerings: 1, 2, 3, 4, 3, 4, 1. String diagram: E B F# D A E. Fret positions: 7-4, 5-7, 5-2, 5, 4-2, 2-0, 2-5, 6-7, 7-6, 2-2, 2.

**Staff 45:** B, E/G#, B, E, B7/D#, E, B, E, B7/D#, E, B. Fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. String diagram: E B F# D A E. Fret positions: 4-0, 2-2, 0-0, 0-4, 2-0, 3-2, 2-0, 1-2, 0-2, 4-0, 2-5, 4-0, 2-4.

**Staff 48:** E, B7/D#, E, B, E, A, B7/F#, E, B, E, B7/D#, E, B. Fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. String diagram: E B F# D A E. Fret positions: 0, 2-1, 3-2, 2-0, 1-2, 0-4, 0-2, 2-0, 2-1, 0-0, 0-3, 2-2, 0-1, 0-2, 2-1, 0-0, 0-3, 2-2, 0-1.

**Staff 51:** E, B, E, B, E, E/G#, B/F#, E, B. Fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. String diagram: E B F# D A E. Fret positions: 9-7-5-4-2-5-2-4, 0-2-0, 3-2-0-0-2-1, 0-0, 2-4-5-2-4-0-2-4.

## PLAYING TIPS

## CD TRACK 36

[Bar 55-69] The one-bar motifs continue until a new section at bar 59, where we have continuous semiquavers (16th notes) with simple bass notes.

Alternate the picking-hand fingering as indicated in bar 59 and continue to alternate throughout the whole section.

**54**

E B/D# E B E E/G# B/F# E B E B/D# E B

**57**

E E/G# B/F# E B E B/D# E B E

**60**

B A

**62**

E C#m A B G#m

**65**

A B E B C#m A B G#m

## PLAYING TIPS

## CD TRACK 36

**[Bar 70-92]** At bar 73 the piece changes gear with the 12/8 bar with dotted rhythms followed by the 2/4 bar and finally switching to 6/8 time at a faster tempo. I've added the picking-hand fingering I use throughout these bars. The 6/8 section needs to be quite speedy but do practise it slowly at first and

be sure to keep alternating the picking-hand fingers. From bar 83 onwards the picking hand thumb has to work hard on the bass line. Keep the thumb straight but relaxed and allow some flexibility of movement in the wrist to get enough momentum.

68

71

74

78

## PLAYING TIPS

CD TRACK 36

[Bar 93-101] The fast bassline continues, joined by the fingers at bar 97 - keep that alternation in the fingers. The penultimate E(sus4) chord should be spread with the thumb and fingers and the final chord can be strummed across with the thumb. There's a lot of work here but the musical rewards are immense.

**E**

**B**

**A**

**E**

83

E B F# D A E

4 2 2 2 2 0

0 0 0 0 0 0

2 2 1 2 2 2

2 2 2 2 0 0

4 0 7 4 0 7

a p p p p p

p

**A**

**E**

88

E B F# D A E

7 5 5 4 4

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

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

4 0 7 4 0 0 0 0 0 0 0 0 0 0 0 0

**B**

**E**

**A**

**E/C#**

**A**

93

E B F# D A E

2 2 0 0 0 0 0 0 0 0 0 0 0 0 0

2 0 2 2 0 4 0 4 5 0 5 4 4 0 2 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 3 2 2 0 4 4 2 0 0 4 4 2 0 0 4

**A/C#**

**A**

**E**

**E**

98

E B F# D A E

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

3 3 2 0 0 0 0 0 0 0 0 0 0 0 0

4 4 2 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

# GT

# LEARNING ZONE

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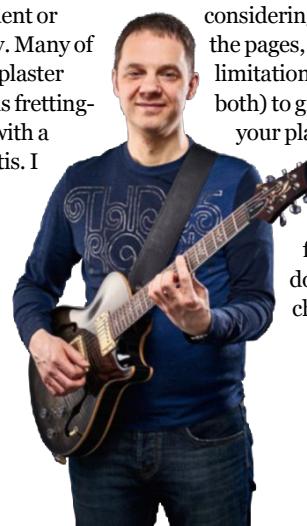
I'm a big endorser of progress through limitation; exclusive use of a certain parameter from which to determine your potential and then expand upon it. Often referred to as the 'handcuff' approach it could entail soloing over one 7th chord until you run out of your typical licks so have to dig deep for new ones. It could mean only playing chord tone notes during a solo; using only one rhythmic pattern while improvising; maybe avoiding the root note (or 3rd) of any chords; playing with only 'up' picks perhaps; soloing only above the 12th fret. Handcuffing - you get the picture.

Another limitation is an accident or ailment that reduces one's ability. Many of us will have seen Steve Morse in plaster some years ago when he broke his fretting-hand's arm and, more recently, with a picking-hand glove due to arthritis. I was reading the inlay for Mike Stern's new album, *Trip*, and he talks of breaking both arms in a fall. Even after two surgeries, he's been using glue to hold his plectrum; a big change since he's one of the best pickers around. Then there are life-changing events; the fire that

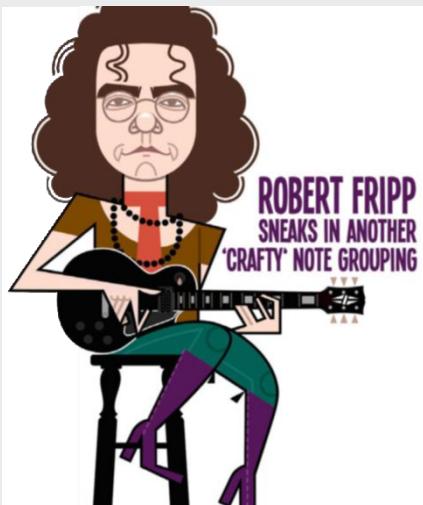
damaged Django's hand; the accident that chopped off Tony Iommi's fingertips; the axe accident that befell Jerry Garcia's middle finger; Yngwie Malmsteen's car crash that left him unable to hold a pick for months. All very sad and restrictive compared to what was once possible. However, as Mike Stern sums up: 'If you're down, even though it feels impossible you got to try to get right back up and keep going as best you can.'

So what does this have to do with you and this issue of GT? Well, what I'd like to propose is while you work through the issue (and more importantly, afterwards) start considering what you like best among the pages, work on it and use handcuff limitations (theoretical, technical or both) to greatly extend and enhance your playing. Consider it a process to make you sound more uniquely you, while on the immediate level you're focused on improving your dom 7th vocabulary or 'up' pick chops. Enjoy the issue!

Jason

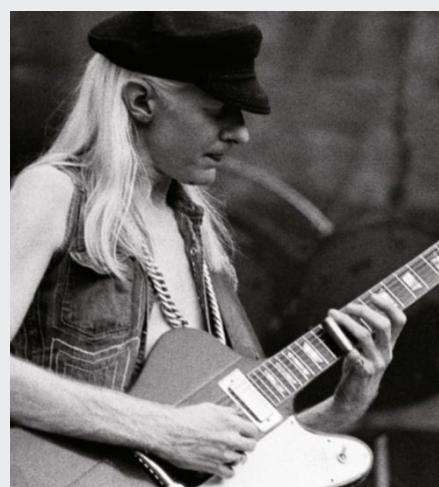


## IN LESSONS GT #274



### CREATIVE ROCK ..... 78

Want to learn a useful method for playing long lines that will hold the listener's interest? Shaun Baxter knows a trick or two...



### ELECTRIC SLIDE ..... 84

We continue studying slide guitar with Harrison Marshall, this time in open D tuning for electric guitar, à la Johnny Winter and Elmore James.

# 30-Minute Lickbag



**Pat Heath** of BIMM Brighton brings you yet another varied selection of fresh licks to learn at easy, intermediate and advanced levels.

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## EASY LICKS EXAMPLE 1 STEVE CLARK

CD TRACK 37

Pioneering writer and rhythm player of Def Leppard, the late Steve Clark's riffs were timeless. This slow-picked, clean-sounding minor pattern requires steady picking and the application of careful chord fingering changes. Imagine perfectionist producer Mutt Lange is looking over your shoulder as you play it!

$\text{J} = 90$

**Am**      **Asus2 $\#5$**       **A7sus2**

*mf*

Let ring

## EASY LICKS EXAMPLE 2 BOSTON

CD TRACK 38

Use your picking-hand thumb and fingers to staccato pick this example that's based on a classic blues-rock pattern. To create the staccato (clipped) effect, mute with the palm of the picking hand and dead mute the staccato notes with the fretting hand after you have voiced them.

$\text{J} = 120$

**A5**      **G5/A**      **D/A**      **G5/A**      **D/A**      **G5 D**      **A5**      **G5/A**      **D/A**      **G5/A**      **D/A**      **G5**      **Asus4**

*mf*

PM    PM    PM    PM

## INTERMEDIATE LICKS EXAMPLE 3 STEVIE RAY VAUGHAN

CD TRACK 39

Heavy down strokes are required for this riff, based around an open E Minor Pentatonic shape. Be aware of the 'blue' note (the  $\flat 5$ ) in the third bar and practise the trill 'flick' to the open string with a metronome for the right feel.

$\text{J} = 120$

**N.C.**

*mf*

**E5**

## INTERMEDIATE LICKS EXAMPLE 4 ALLAN HOLDSWORTH

CD TRACK 40

Sadly no longer with us, Allan's clean chordal voicings were as familiar as his stunning legato lead lines. Be careful to count the 5/4 rhythms, but the chord changes are relatively simple, repeating non-diatonic shapes to give the requisite 'fusion' sound.

**1**

**2**

## ADVANCED LICKS EXAMPLE 5 PAT METHENY

CD TRACK 41

This beautifully melodic line fits around a downward modulating maj9-m7 arpeggio shape. Take note of the picking hand and fretting hand slides in the notation. While Pat would use a clean neck humbucker tone, I chose to rock this up with some amp gain.

## ADVANCED LICKS EXAMPLE 6 JEFF WATERS

CD TRACK 42

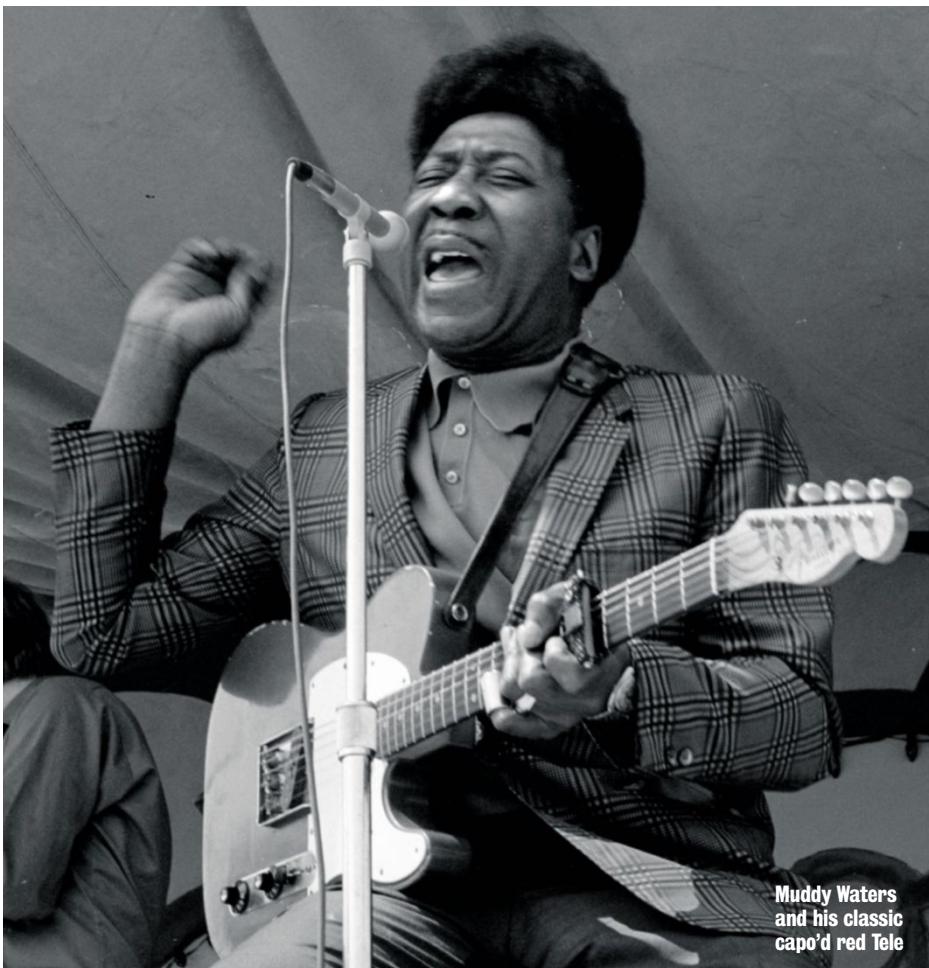
Canadian guitarist Jeff Waters is one of the master lead players of thrash metal. With his furiously 'freaky' style, this blues/diminished line requires you to apply Jeff's super clean strict alternate picking technique throughout.

# Muddy Waters



Join **Ronan McCullagh** as he explores the style of post-war blues giant Muddy Waters, who brought the Delta sound to Chicago and beyond.

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 MUSIC INSTITUTE



Muddy Waters  
and his classic  
capo'd red Tele

## ABILITY RATING

★★★★★ Moderate/Advanced

### Info

**Key:** Various  
**Tempo:** Various  
**CD:** TRACKS 43-46

Will improve your  
 ✓ Blues vocabulary  
 ✓ Slide playing  
 ✓ Stylistic authenticity

**B**orn McKinley Morganfield in Rolling, Mississippi in 1913, it was Muddy's grandmother that gave him his nickname after noticing that her grandson's favourite pastime was messing around in the mud. Mainly playing harmonica growing up, it wasn't until age 17 that Muddy switched to the guitar, a Stella from Sears Roebuck for \$2.50. Moulding his style on the

likes of Charley Patton and Son House with their showmanship, slide guitar and preaching style of singing, no wonder Muddy was recommended to folklorist Alan Lomax by locals in 1941. Lomax came looking for Robert Johnson but learnt that he had been murdered a few years before so he headed to Stovall's Plantation for Muddy Waters.

In 1943 Muddy found himself in trouble over a wages dispute and so boarded a train to Chicago. It was here that he would move from acoustic to an amplified setup as they battled with the volume of juke boxes and a rowdy clientele. Recording with Aristocrat, later to become Chess, Muddy met writer Willie Dixon. His works with Dixon brought national success with tracks such as Hoochie Coochie

Man, I'm Ready, and I Just Want To Make Love To You.

In 1958 jazz bandleader Chris Barber brought Waters to the UK but the press didn't respond well to his uncompromising sound. However, when he returned in the 60s he was met by the sounds of The Rolling Stones, Yardbirds and others, clearly influenced by his style. Muddy continued to inspire until his death in 1983, with masterpieces such as his first live album at the 1960 Newport Jazz Festival, and The London Muddy Waters Sessions among others. Although Muddy has said he wasn't musically fulfilled by this album, what a treat it is to have Muddy and Rory Gallagher on the same record.

"My blues look so simple, so easy to do, but it's not. They say my blues is the hardest blues in the world to play," Muddy has said of his

**“ MY BLUES LOOK SO SIMPLE, SO EASY TO DO, BUT IT'S NOT. THEY SAY MY BLUES IS THE HARDEST BLUES IN THE WORLD TO PLAY ”** *Muddy Waters*

approach to the genre. The playing style of Muddy Waters is full of depth, captured within simplicity. He is known for his slide style with piercing tones and a large serving of vibrato. Muddy often preferred to place the slide on his fourth finger, also favouring the short steel slides known as 'knuckle' slides. Although his note choice and rhythms are quite basic, it's his phrasing and note decoration that sets him apart. Never afraid to repeat his signature phrases numerous times we can all take a page out of Muddy's book and discover that less is often indeed more. ▀

**NEXT MONTH** Ronan delves into the equally influential style of Cream-era Eric Clapton



*Get the Tone*

In the earlier years Muddy used a Gibson L-5 or Les Paul Goldtop with P90s but soon switched to his red Fender Telecaster (which started life as a blonde 57 maple neck but was resprayed and fitted with a 60s rosewood one). Amp-wise you are looking for that cranked-but-clean Fender blackface sound. It's bridge pickup all the way here, with just a hint of reverb to lend some natural ambience. If you can't crank your amp the tiniest hint of drive will simulate power-stage break-up.



**TRACK RECORD** Muddy's performance at the Newport Jazz Festival in 1960 bought his sound to a more mainstream (and largely white) audience. Performed with his band that included half brother Otis Spann on piano the album captures the raw energy of Muddy's blues. The 1972 London Sessions featured Rory Gallagher, Steve Winwood (organ), Rick Grech (bass, Family, Blind Faith) and Mitch Mitchell (drums).

## EXAMPLE 1 SOLO 1

CD TRACK 43

**[Bars 1-4]** This four-bar frame is based on 'call and response' or theme and variation. In bar 1 we play the theme using a double-stop along with a wide vibrato. Next, we have the response or variation. We move to a single-note phrase based around E Minor Pentatonic (E-G-A-B-D) and we add the classic blues touch of bending the 3 slightly sharp. In bar 3 we get the theme or 'call again and follow it up with a slightly twisted take on the 'response' from bar 2.

**[Bars 5-10]** These bars show how Muddy would repeat and develop a phrase, and to keep it all tied together we use the double-stops again along with a E Minor Pentatonic (E-G-A-B-D) single-line figure. Bar 8 uses an exaggerated chromatic climb into the V chord (A).

**[Bars 11-16]** In typical Muddy style we are back to our original theme again but with a slightly developed response.

The guitar tablature consists of six staves, each representing a string (E, B, G, D, A, E) from bottom to top. The first staff shows a double-stop at the 12th fret with a vibrato, followed by a single-note line. The second staff shows a single-note line with a bend on the 3rd fret. The third staff shows a double-stop at the 12th fret with a vibrato, followed by a single-note line. The fourth staff shows a single-note line with a bend on the 3rd fret. The fifth staff shows a double-stop at the 12th fret with a vibrato, followed by a single-note line. The sixth staff shows a single-note line with a bend on the 3rd fret. The tuning is E major (E-B-G-D-A-E). The tempo is indicated as 77 BPM.

Play with slide

1

4

7

10

14

# LESSON } BLUES

**ON THE CD**  **TRACKS 43–46**

## EXAMPLE 2 **SOLO 2 - NO SLIDE**

**CD TRACK 45**

**[Bars 1-8]** We start off with a full bend on the second string from the 15th fret up to the 17th while holding down the first string at the 15th. The next few phrases are constructed using the A Blues scale (A-C-D-E-F-G).

**[Bars 9-10]** This idea draws from our opening phrase but this time we employ sliding double-stops built using Major and Minor 6ths.

**[Bars 11-12]** Here we have a typical blues turnaround phrase, which is a

**descending line falling chromatically into the root (D) of chord V with the key centre root (A) pedalling over the top.**

**[Bars 13-16]** Back to the Blues scale again with more bending to finish off this example. Notice the repetitive nature of the figures; it's perhaps counter-intuitive to constantly recycle our ideas, but if we do we are left with a stronger blues connection within our solos and more mileage in the vocab tank.

This figure contains six staves of musical notation for electric guitar, arranged vertically. Each staff begins with a treble clef, a key signature of two sharps, and a tempo of 100. The first staff starts at measure 1, the second at 4, the third at 7, the fourth at 10, and the fifth at 13. The sixth staff continues from the fifth staff's ending. The music consists of sixteenth-note patterns and chords, with specific fingerings indicated by numbers above or below the strings. Chords shown include A7, D7, E7, and B7. Performance techniques such as 'Loco' (loco motion) and 'Hold Bend' are marked with dashed lines and wavy arrows. Measure numbers 1 through 14 are printed at the start of each staff.

# IMPIULSE

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# Guitar Techniques

# Chris Cornell



**Martin Cooper** honours Soundgarden and Audioslave's sadly-departed rock genius Chris Cornell with a look at his 'solo era' style.



Chris Cornell:  
one of rock's  
greatest ever  
frontmen

| ABILITY RATING          |                                  |
|-------------------------|----------------------------------|
|                         | Moderate                         |
| <b>Info</b>             | Will improve your...             |
| <b>Key:</b> B Minor     | ✓ Rhythm and lead guitar playing |
| <b>Tempo:</b> 134 bpm   | ✓ Part writing                   |
| <b>CD:</b> TRACKS 47-48 | ✓ Theory knowledge               |

**O**n 18 May the rock world lost one of its greatest frontmen: Chris Cornell of Soundgarden and Audioslave. Cornell had been on tour with the reformed Soundgarden when the effects of on-going medication seem to have got the better of his judgement and he was found dead in his hotel room in Boston. Heartfelt tributes have been paid by fans and peers alike.

Cornell was one of the founding members of Soundgarden who, along with Nirvana, spearheaded the grunge movement in Seattle in the early 1990s. Soundgarden's style was more sophisticated than many of their contemporaries, and often used odd time signatures and interesting changes, while always being built around Cornell's soaring voice, which had a nearly four-octave range.

Chris went on to form the supergroup Audioslave with instrumentalists from Rage Against The Machine, releasing two highly-acclaimed albums. He has also won two Grammys for his writing and performing.

Cornell and Soundgarden signed to the Sub Pop label in 1987, but didn't achieve a real breakthrough until 1994's Superunknown,

which set them alongside Nirvana and Pearl Jam at the forefront of the grunge movement. The band dissolved in the late 90s amid tensions due to musical direction. But before forming Audioslave, Cornell released four solo albums, all of which made the top 20 in America and all but one (Scream) the UK top 40. The first was 1999's critically acclaimed Euphoria Morning. This newfound freedom gave Cornell a new lease of life and he continued to tour and record as a solo artist. His touring band has at times included Pete Thorn who these days is widely known for his in-depth YouTube demos and lessons.

**“CORNELL HAD A SOARING VOICE, WHICH HAD A NEARLY FOUR-OCTAVE RANGE”**

Cornell's eclecticism led him to co-write and record a Bond theme in 2006, and also record a cover version of Michael Jackson's Billie Jean. He eventually reformed Soundgarden and they had been enjoying a successful tour right up to the day of his death.

The track this month focuses on Cornell's rockier solo side. It's in the key of B Minor (B-C#-D-E-F#-G-A) although there's an E Major chord in the first part and an F# Major that lends a Harmonic Minor vibe to proceedings. The track is not tricky to play but you'll need to combine volume and aggression with control and finesse. Watch out for unwanted open strings ringing, and check out the playing tips for more details. ■

**NEXT MONTH** Martin looks at the rock guitar style of Aerosmith's amazing **Joe Perry**

Cornell and his guitarists have used many types of guitar and amp, but always a typical grunge sound with aggressive, high-gain tube tone. Effects include octave, delay and various types of modulation (the latter employed during the classic grunge 'quiet bit' before the distorted guitar onslaught). Use your guitar's volume or a distortion pedal for the loud sections.



**TRACK RECORD** Chris Cornell's first solo album *Euphoria Morning* (1999) includes *Can't Change Me* and a tribute to Jeff Buckley, *Wave Goodbye*. His 2007 follow-up album *Carry On* features the track *You Know My Name*, written as the theme tune to the Bond film *Casino Royale*, plus a jazz swing cover of Michael Jackson's *Billie Jean*. His final solo album, *Higher Truth*, was released in 2015.

Brought to you by... 

## EXAMPLE RHYTHM

CD TRACK 47

Accent the chords stridently on the first eight bars, and on the following 16 bars play them quite clipped. Use the volume control on the guitar to roll the volume back after the first eight bars to clean the tone up and then roll it up a little from bar 24, and up full from bar 32. Or jump on your distortion pedal if you prefer.

$\text{♩} = 134$

13, 21

## EXAMPLE RHYTHM ...CONTINUED

CD TRACK 47

Guitar tablature for the first section of the solo, starting in G major (one sharp). The tab shows a single-note line with grace notes and a bend. The strings are labeled E, B, G, D, A, E at the bottom. Fret positions are indicated by numbers below the strings: 3, 5, 3, and 7. The tab ends with a measure in G major.

The image shows a musical score for a six-string guitar. The key signature changes from F#m to Bm. The left side of the score is in F#m, featuring a single eighth-note chord on the E string. The right side begins in Bm with a three-note chord (B, D, G) followed by a single eighth-note on the B string. The guitar's neck is labeled with strings E, B, G, D, A, and E. Fret positions are indicated below the neck: 2, 2-3-2-3, 2-3-2-3, 2-3-2-3-5-3-2-0, and 7. The measure numbers 30, 33, 41, 49, 57 are at the bottom.

Guitar tablature for the D, Em, and Bm chords. The strings are labeled E, B, G, D, A, E from top to bottom. The tab shows the fingerings for each chord:

|   | D | Em | Bm |
|---|---|----|----|
| E | - | -  | -  |
| B | 7 | 7  | 7  |
| G | 7 | 7  | 9  |
| D | 9 | 7  | 9  |
| A | 9 | 5  | 7  |
| E | 7 | 5  | 7  |

Below the tab, the notes 34, 42, 50, 58 are listed.

D                    A                    Play 4X                    Bm

E  
B  
G  
D  
A  
E

38, 46, 54, 62      7      7      7      7      7      7      6      6      6      6      6      6      7      7  
7      7      7      5      5      5      7      7      7      7      7      7      7      9      9  
9      9      9      7      7      7      7      7      7      7      7      7      7      9      9  
9      9      9      5      5      5      7      7      7      7      7      7      7      9      9

65

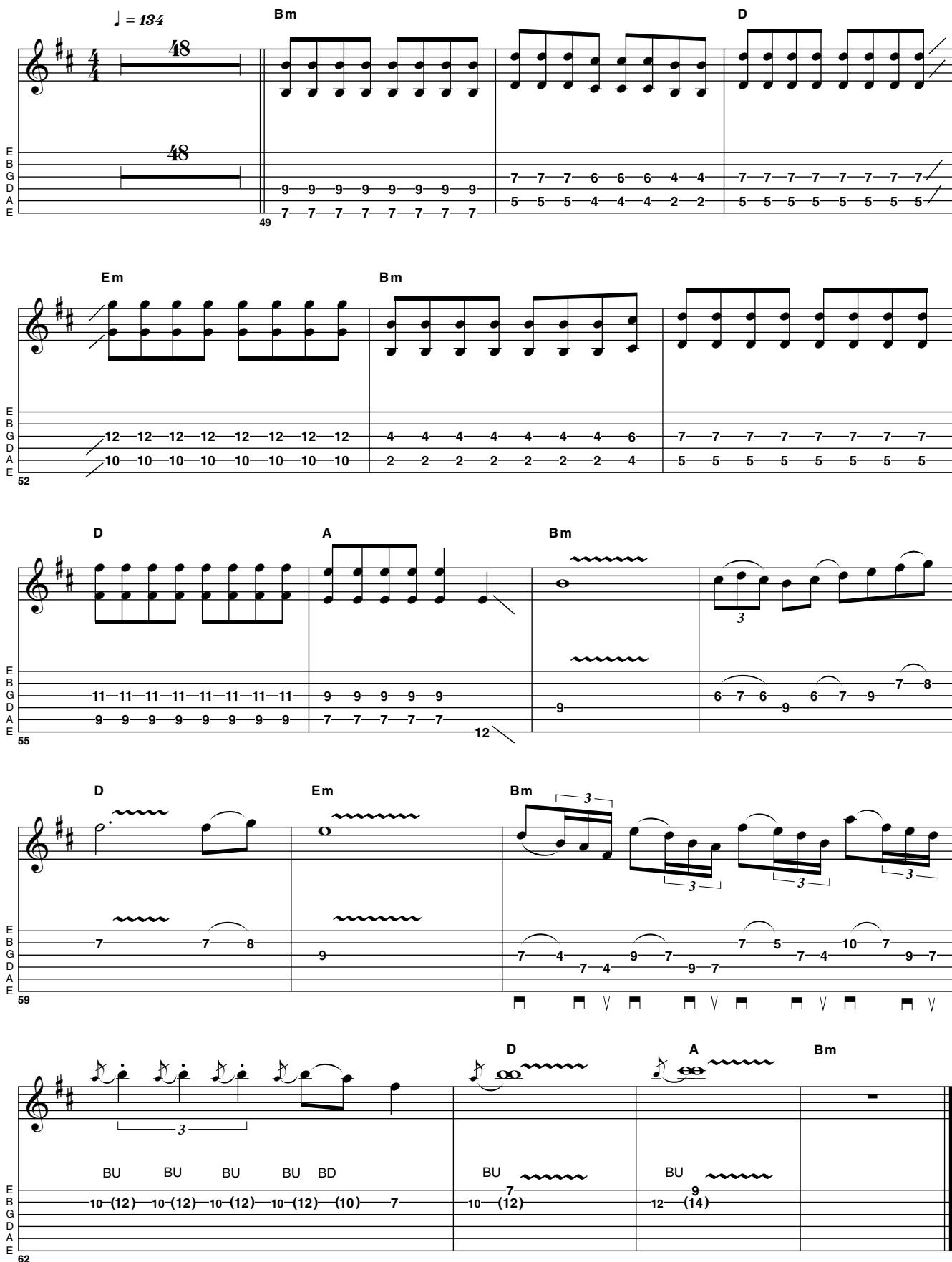
## EXAMPLE LEAD

CD TRACK 47

**[Bars 44-56]** Octaves are not the sole domain of jazz guitarists: add some distortion and strong picking for great rock phrasing!

**[Bar 58-59]** Slippery B natural minor action here.

**[Bars 61-62]** Trickiest section of this article: tackle the first or second beat's descending slurred pattern first (slowly). Then increase speed and add the other positions afterwards.



The lead sheet consists of six staves of musical notation for guitar, with corresponding tablature below each staff. The staves are labeled with chords: Bm, D, Em, Bm, D, and A. The tempo is indicated as  $\text{♩} = 134$ . The first staff (Bm) starts at bar 48, ending at 49. The second staff (D) starts at 49 and continues through bar 52. The third staff (Em) starts at 52 and continues through bar 55. The fourth staff (Bm) starts at 55 and continues through bar 59. The fifth staff (D) starts at 59 and continues through bar 62. The sixth staff (A) starts at 62. The tablature shows the string numbers (E, B, G, D, A, E) and the fret numbers for each note. The notation includes various picking patterns, octaves, and slurs.

# Biréli Lagrène



He's a talented and boundary-breaking musician, says **John Wheatcroft** as he explores the style of this virtuoso gypsy guitar genius.

Biréli playing a Fylde guitar built in the Maccaferri Selmer style



## ABILITY RATING

Advanced

Info

Key: Various

Tempo: Various

CD: TRACKS 49-66

Will improve your...

- ✓ Fast tempo articulation
- ✓ Single-note vocabulary
- ✓ Authenticity and breadth

**B**iréli Lagrène was born in 1966 in Alsace, France into a family of Romani musicians. Surrounded by music he started playing guitar before his fifth birthday; he and brother Gaiti would play constantly, inspired by the performers within their community and by the recordings of Django Reinhardt. Biréli developed prodigiously and was performing concerts before his teens. He recorded his first album, *Routes To Django*, in 1981, and even at this

young age his playing was staggering. Thirty-plus years later his style is still evolving and, while the Django influence is never far away, he is no mere copycat, with a clear sense of identity and a relentless desire to maintain integrity and truly capture the uniqueness of each moment he plays.

A big advantage to his development came from the musical connections he formed while in America, aged around 19, when the opportunity came for him to perform with legendary bassist, Jaco Pastorius. This gave him an exposure to music far beyond his gypsy roots and Lagrène immersed himself in these explorations. Alongside Django, you can clearly hear George Benson, Pat Martino, Frank Gambale, Larry Coryell, Al Di Meola, BB King and many more. I remember reading an interview from this period where Biréli

said his favourite guitarist at that time was Eddie Van Halen, identifying clearly with the 'anything is possible' spirit. This has served him well, as Biréli is not only one of the most accomplished players on the planet, he is also stylistically one of the broadest.

While Lagrène's facility is without question and the fluidity of his execution is at the highest level, this isn't what makes him so entertaining. It's his speed of thinking; how rapidly he can switch between an impulse and the execution of any idea. I've seen him countless times and spent most of the gigs laughing with incredulity at his playfulness and inventiveness. I've witnessed him at the same venue on multiple nights and the only similarity might be the names of the songs.

With this level of creativity on display, you may wonder what's the point of attempting to

**“I GREW UP IN A FAMILY WITH A LOT OF PLAYERS, SO IT WAS NATURAL. I'D GET BACK FROM SCHOOL, AND ALL I DID WAS PLAY”**

*Biréli Lagrène*

set these ideas in stone by learning a set of licks. Well, make no mistake, Biréli, like every other great player, has his favourite phrases and patterns; it's often simply the way that he connects or develops fragments to create new ideas, or juxtaposes contrasting elements in a split second that sets him apart. With this in mind, learn the lines presented here to begin with. Then, once you're comfortable with them, start to explore the potential of changing the rhythms, the melodic choices, the dynamics or any other musical editing tool that you have at your disposal. ■

**NEXT MONTH** John examines the extraordinary playing of yet another prodigy, Julian Lage



*Get the Tone*

Ideally for Biréli's gypsy tone you need a Selmer-style acoustic, although there is a great clip on YouTube of him tearing through Minor Swing on a Yamaha Pacifica. For his electric jazz sound, the perfect choice is a hollowbody with flatwound strings. But of course these examples will work fine on any good guitar. For extra authenticity it's good to note that Lagrène holds the pick sideways and addresses the string with one of the rounded, fatter shoulders to get less 'click' and a more rounded bloom to each note.



**TRACK RECORD** Biréli's return to Django's music is documented on *Gipsy Project* (Dreyfus 2001). For more of his jazz influence, try *Standards* (Blue Note 1992), or *Blues Eyes* (Dreyfus 1998). Two recent releases showcase overdriven solidbody and organ-based quintet on *Mouvements* (Emarcy 2013); and nylon-string trio with Jean Luc Ponty and Stanley Clarke on *D-Stringz* (Universal 2015).

## EXAMPLE 1 MAJOR ARPEGGIO AGAINST MINOR CHORD FROM MINOR 3

CD TRACK 49

The line mixes Django-inspired lines with bebop in equal measure. We start with a blues figures in bars 1 and 2, moving on to a superimposed Fmaj7 (F-A-C-E) and Fmaj7#5 (F-A-C#-E) juxtaposed against Dm7 before descending

chromatically using some rapid first-finger shifts against G7. The lines in bars 5 and 6 come straight from the Django lickbag and you'll hear ideas similar to this frequently in Biréli's gypsy style.

## EXAMPLE 2 MAJOR II V I MELODIC PHRASES

CD TRACK 51

Our first four bars here come exclusively from the D Major scale (D-E-F#-G-A-B-C#). Things get a bit more chromatic in the following measures, with some tone-gap filling during bar 5 and choosing the flat 9th (B,) against A7 (A-C#-

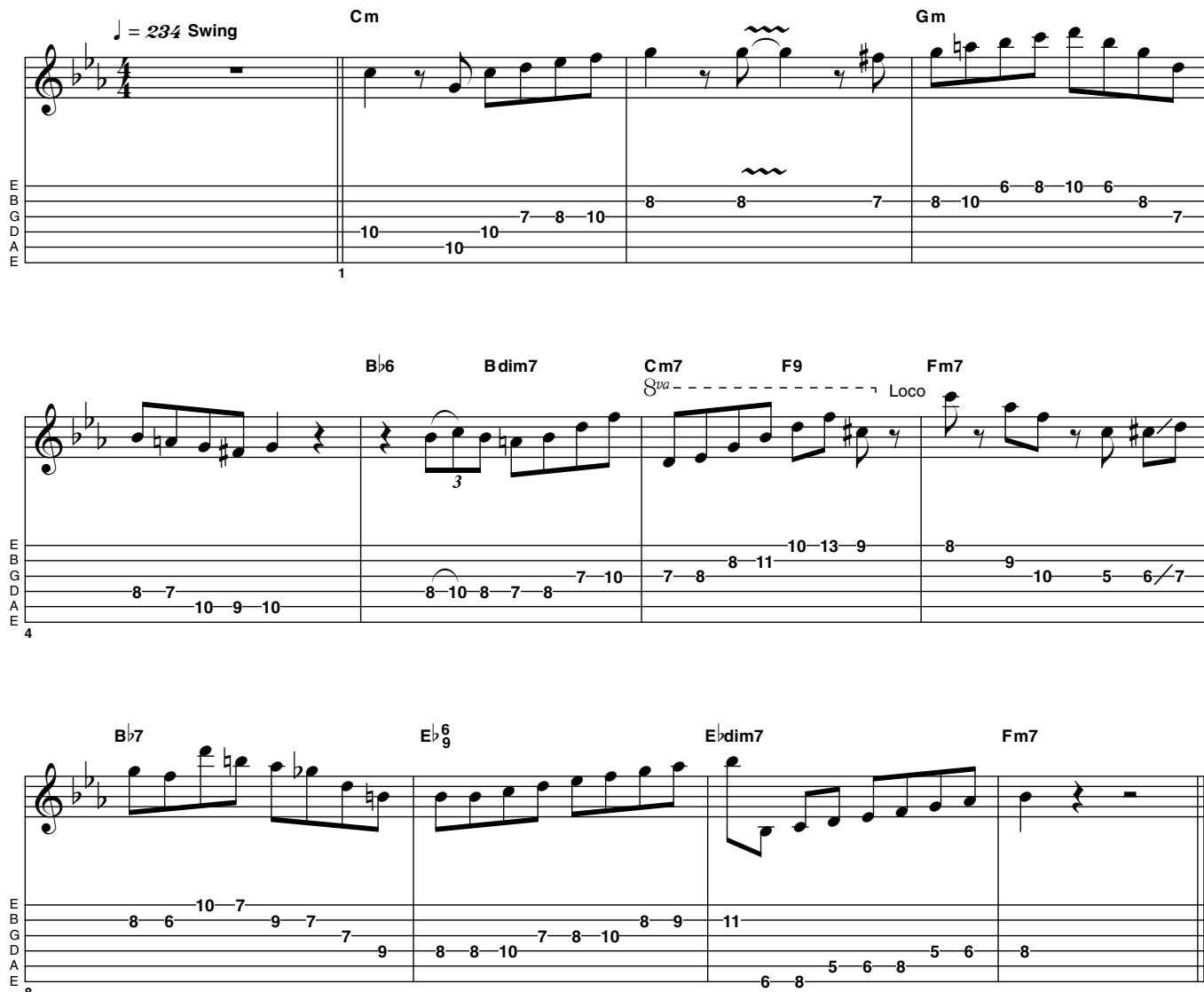
E-G) in bar 6. The principle skill here is in establishing melodic ideas that sound like tunes, rather than fragments of exercises so the trick is to remain rhythmic and shape the phrases with musical intent.

## EXAMPLE 3 SWINGING THROUGH THE CHANGES

CD TRACK 53

In general the lines here fit the chords explicitly, so it's imperative that you are aware of the note content of each and every chord in a sequence. In bar 8 Biréli implies Bm6 against B<sub>vii</sub>, a structure found with the B Melodic Minor scale (B-C#-

D-E-F#-G#-A#). When you play this scale in this location, a semitone above a dominant chord, this creates a beautiful and much used device in jazz, the Altered scale or Superlocrian mode (R-2-#2-3-5-#5-7).



**1**

**2**

**3**

**4**

**5**

**6**

**7**

**8**

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**EXAMPLE 4 ARPEGGIO BLUES****CD TRACK 55**

This perpetual line spells out a blues in C perfectly and illustrates the use of 6th arpeggios in gypsy jazz. For the I7 chord you often substitute I6 (R-3-5-6), although in bar 4 this becomes I7 and again here, Lagrène treats this with the C Altered scale (R-2-#2-3-5-#5-7: C-D-,D#-E-G,-G#-B,). For F7, you can see this in

two ways, firstly from the perspective of F and we choose and F Dominant 9th, albeit with no root (3-5-7-9: A-C-E,-G); but you can see the exact same notes from the perspective of Im6, in this case Cm6 (C-E,-G-A), exactly the same notes but much easier to see and make the transition from I6 to Im6.

**EXAMPLE 5 RHYTHMIC MINOR TRIAD LINE****CD TRACK 57**

In jazz improvisation, the rhythm is equal to, if not more important than, the notes you select. The first five bars here are simply a G Minor triad (G-B,-D)

against a G Minor chord, although we introduce a sense of tension and release by occasionally switching B Natural (major 3rd) for B, (minor 3rd).

## EXAMPLE 6 MAJ7 ARPEGGIO AGAINST CHROMATIC FUNCTIONING HARMONY

CD TRACK 59

In this instance Bireli is considering the bigger picture, rather than getting too involved in the smaller details of the moving harmony. So, rather than following the chromatic descending movement of dominant 7th chords from G7 down to E7, he instead plays a strong ascending phrase based around

a G major 7th arpeggio (G B D F#) and allows this slight sense of tension to resolve itself when the sequence finally comes back to the tonic key of G major. From a rhythmic perspective, aim to stay as accurate as possible to the centre of each beat.

*J = 200 Swing*

G7      G<sub>b</sub>7      F7      E7      A9      A<sub>b</sub>9      G<sub>6</sub>

E  
B  
G  
D  
A  
E

9      10      11-12      12      10-14      12-14-12      15-12      12      12-11      10  
11-12      12-14-12      14-12-14-12      11-10-9      12-11      10-9

1

## EXAMPLE 7 ELECTRIC BEBOP LINES THROUGH CHANGES

CD TRACK 61

For our final three examples, we switch to Biréli's electric style. There's a noticeable difference in time feel with the notes falling slightly more behind the beat than in Gypsy styles. Again, much of the material here is derived

from explicit connections between the chords and melody, although we see evidence of D<sub>b</sub> minor against Gm7 to C7alt, implying Db Melodic Minor against C7 to yet again create the C Altered or Superlocrian mode.

*J = 240 Swing*

Cm7      F7alt      Bbmaj7      Eb9

E  
B  
G  
D  
A  
E

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

1

Fmaj7      Dm7      Gm7      C7alt      Fmaj7

E  
B  
G  
D  
A  
E

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

5

## EXAMPLE 8 ALTERED LINES WITH LEGATO PULL-OFFS

CD TRACK 63

The Altered scale happens twice here, in both instances against G7, right from the outset and again in bar 5. Notice how the first four bars are almost repeated, with just slight variation and adjustment to create a logical sense of

compositional intent. Repeating ideas with this type of development is a very good way to maintain listener interest and really helps you to get the most from every idea.

*J = 196 Swing*

Cmaj7      Eb7

E  
B  
G  
D  
A  
E

11-9-7-11-10-9-8-10      8-9-10-7-10-8-9-10-10-9

1

## EXAMPLE 8 ALTERED LINES WITH LEGATO PULL-OFFS ...CONTINUED

CD TRACK 63

Dm7                    G7                    G7alt                    C maj7

E  
B  
G  
D  
A  
E

8 10 8 9 9 10 8      12 9 10 11 9 11 9 7 11 10 9 8 10 8 9 10 10 9

4

E♭7                    Dm7                    G7

E  
B  
G  
D  
A  
E

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

7

## EXAMPLE 9 MID-TEMPO SWING LINES

CD TRACK 65

There's more than a touch of George Benson about this final example, which once again uses a maj7th motif juxtaposed a ♫3rd above a Minor chord such as we found in Example 1. In this instance, in bars 5 and 6 we see B,maj7 (B-D-F-A) against Gm7 and C7, to create Gm9 and C13 respectively.

*J = 130*

Fmaj7                    F♯dim7

E  
B  
G  
D  
A  
E

15 12 8 9 10 9 10 8 10 8 9 7 7 8 7 9 12 9 10 12 11 11

1

Gm7                    C7                    Fmaj7

E  
B  
G  
D  
A  
E

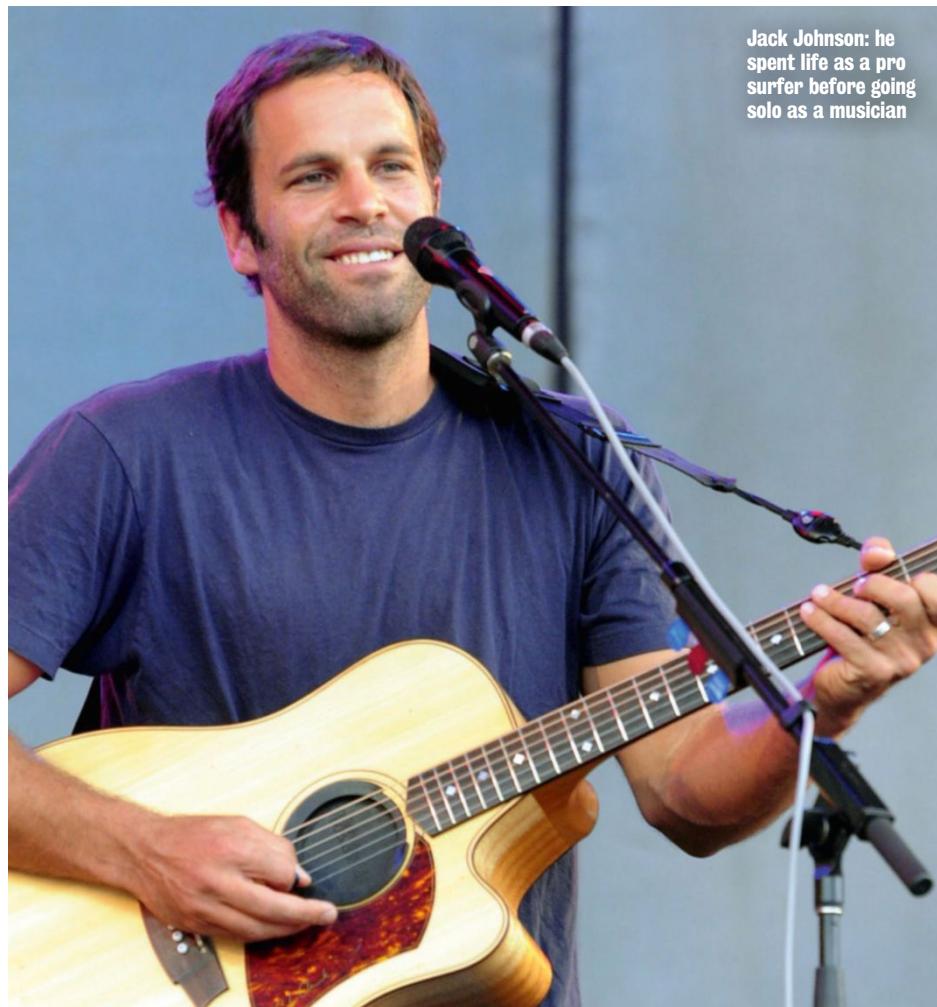
10 10 9 12 10 8 7 8 6 9 10 8 9 10 6 7 8 7 8 7 5 5 6 7 5 5 6 5 3 5 5 3

4

# Jack Johnson



This month **Stuart Ryan** goes surf-side as he shows you how to get the cool and groovy vibe of this chilled-out acoustic troubadour.



**Jack Johnson:** he spent life as a pro surfer before going solo as a musician

| <b>ABILITY RATING</b>   |                      |
|-------------------------|----------------------|
| ★★★☆☆                   | Moderate             |
| <b>Info</b>             | Will improve your... |
| <b>Key:</b> Am          | ✓ Strumming rhythms  |
| <b>Tempo:</b> 92 bpm    | ✓ Barre chords       |
| <b>CD:</b> TRACKS 67-68 | ✓ String muting      |

**B**orn in Hawaii in 1975, Jack Johnson took up guitar at the age of eight and was writing songs before he was a teenager. However, music wasn't his first calling – he is the son of the famous surfer Jeff Johnson and his childhood and teenage years were spent developing his surfing skills on the professional circuit. But

for an accident at the age of 17 things may have taken a different course altogether, and he could have become a surfing superstar instead of a global acoustic success. However, after his accident music was clearly 'in the pipeline' and his love for playing grew while he studied at the University of California and played rhythm guitar in a band.

Johnson's guitar style is quite simple but also quirky and catchy. You'll hear both strumming and fingerpicking but don't expect solos as his style is more based around laid-back acoustic songwriting – essentially the guitar is used as a writing and rhythm tool with plenty of interesting ideas contained therein. His influences range from classics

like Jimi Hendrix and Bob Dylan to those who formed their music career just before Johnson – Ben Harper, Radiohead and G Love And Special Sauce. Indeed, it was working with the latter in 1999 that led to his big break and Ben Harper contributed to his 2001 debut album *Brushfire Fairytales*.

The instrumentation on Johnson's recordings is often sparse – typically his voice will be backed up by just his acoustic guitar, bass and drums. You'll find everything from simple open-chord strumming to more challenging barre chord work. Indeed, barre chords are something that many acoustic guitarists tend to overlook (or live in fear of) so I've included some Johnson-esque barre chord phrases in this month's study. If you are new to barre chords or building up strength to focus on them please work through these sections slowly and carefully as it is

**“ BARRE CHORDS ARE SOMETHING THAT MANY ACOUSTIC GUITARISTS TEND TO OVERLOOK (OR LIVE IN FEAR OF) ”**

surprisingly easy to develop wrist and hand-related injuries from excessive barre work – even with a good, modern action.

This month's piece combines a riff-based idea with some more basic chord work but listen out for the chord changes as Johnson doesn't always take the predictable route – you'll sometimes hear twists and turns and longer chord sequences than the average I-IV-V pop strummer. As always, ensure you focus on your rhythm and timing as you play through this piece and don't forget those all essential loud-to-quiet dynamics (a hang-over from grunge). See you next issue. ■

**NEXT MONTH** Stuart examines the acoustic style of Americana legend **Dave Matthews**

**Johnson uses Martin, Taylor and Cole Clark acoustic guitars – he often plays the Cole Clark Talisman, a dreadnought-sized acoustic. As usual, any style of flat-top will work fine for these examples. Just make sure your strings are changed regularly (to optimise tone and intonation) and that your action is checked to ensure optimum playability.**



**TRACK RECORD** Johnson has released five studio albums and one live CD. His 2001 debut, *Brushfire Fairytales*, was a critical success and is a logical starting point in getting into Johnson's music. *Inbetween Dreams* (2005), *Sleep Through The Attic* (2009), and *To The Sea* (2010) all hit the UK number one spot. Singles-wise, 2005's *Better Together* is his biggest hit but several others have made the top 100.

**EXAMPLE JACK JOHNSON STYLE****CD TRACK 67**

**[Bar 1]** This riff will be great for the picking hand – make sure you are using alternate picking and also think about adding a touch of palm muting to the open fifth string so you get a nice contrast between that and the chords.

**[Bar 3]** Watch the rhythm at the end of the bar here; you'll want to pick the 'B' note (fifth string, 2nd fret) at the end of the bar with an upstroke so you are ready with a downstroke at the start of the next bar.

**[Bar 9]** This is a typical Johnson-style rhythm part where you play muted strings on the beat and the chord itself off the beat, which almost gives an 'acoustic reggae' feel. The bluesy Dominant 7 chords are also characteristic of Johnson's sound and approach.

**[Bar 16]** Don't forget to play the G7 chord staccato here – hit the chord and quickly release the fretting fingers without letting them leave the strings.

$\text{J} = 92$

Am                    G/B                    C                    F

E  
B  
G  
D  
A  
E

0 0 0    0 2 2 2    2    0 1 1 1 1

Am                    G/B                    C                    F                    Am                    G/B

E  
B  
G  
D  
A  
E

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

C                    F                    Am                    G/B                    C                    F

E  
B  
G  
D  
A  
E

3 3 3    0 1 1 1 1    0 0 0    0 2 2 2    3 3 3    0 1 1 1 1

E7                    Am                    Dm7

E  
B  
G  
D  
A  
E

X 5 X 5 X 5 X 5 X 5    X 5 X 5 X 5 X 5 X 5    X 6 X 6 X 6 X 6 X 6

G7                    E7                    Am

E  
B  
G  
D  
A  
E

X 3 X 3 X 3 X 3 X 3    X 5 X 5 X 5 X 5 X 5    X 5 X 5 X 5 X 5 X 5

## EXAMPLE JACK JOHNSON STYLE

**CD TRACK 67**

**[Bar 18]** The G chord here is subtle – a sus2 instead of a regular G Major but things like this can be interesting when creating or layering parts.

**[Bar 25]** More barre chords to work through here with some muted strings in

between. The jumps between chords are quite rapid, so if you are new to these shapes just start slowly and build up speed. Sometimes the open strings might sound between changes but that's quite common and not a huge problem.

Fretboard diagram showing chords Dm7, G7, Am, and C across four strings. The diagram includes fingerings and dot placement for each chord.

**Dm7:** Fret 6 (E), Fret 5 (B), Fret 5 (G), Fret 5 (D), Fret 5 (A), Fret 5 (E). Fingerings: X, 6, X, 6, X, 6, X, 6.

**G7:** Fret 5 (E), Fret 5 (B), Fret 5 (G), Fret 5 (D), Fret 5 (A), Fret 5 (E). Fingerings: X, 5, X, 5, X, 5, X, 5.

**Am:** Fret 5 (E), Fret 5 (B), Fret 5 (G), Fret 5 (D), Fret 5 (A), Fret 5 (E). Fingerings: X, 5, X, 5, X, 5, X, 5.

**C:** Fret 5 (E), Fret 5 (B), Fret 5 (G), Fret 5 (D), Fret 5 (A), Fret 5 (E). Fingerings: X, 5, X, 5, X, 5, X, 5.

F5                    Gsus2                    Am                    C                    F5                    Gsus2

E  
B  
G  
D  
A  
E

18

Guitar tablature for the first six measures of a song. The top staff shows the melody with a treble clef and six measures of music. The bottom staff shows the guitar chords and the corresponding fingerings for each string.

A musical score for guitar with a treble clef staff and a six-string guitar below. The chords are labeled above the staff: C, F, C, Em, Ebm, Dm, and G7. The guitar neck shows the strings E, B, G, D, A, and E. Fingerings are indicated by numbers and letters (X) on the strings. The first measure (C chord) has fingerings 1-3 on the bottom three strings. The second measure (F chord) has fingerings 0-1 on the bottom two strings. The third measure (C chord) has fingerings 2-10 on the top four strings. The fourth measure (Em chord) has fingerings 8-10-X-7-7-6. The fifth measure (Ebm chord) has fingerings 8-10-X-9-9-8. The sixth measure (Dm chord) has fingerings 7-7-X-5-5-5. The seventh measure (G7 chord) has fingerings 3-3-X-5-5-3.

## EXAMPLE JACK JOHNSON STYLE

CD TRACK 67

**[Bar 29]** Although the rhythms are the same now, the Minor chords are played as m7ths, which adds a bit of variety to things: this is always useful when repeating sections and the m7 itself is more 'airy' and a little bluesier.

**[Bar 33]** This simple sequence is another example of how Johnson builds riffs by moving chord shapes around an open string (in this case the fourth string). Pete Townshend is another player who uses this ploy to great effect.

Dm7      G7      C      Em7      Ebm7      Dm7      G7

E    5    5    X    3    3    3  
B    6    6    X    4    4    4  
G    5    5    X    4    4    4  
D    7    7    X    3    3    3  
A    5    5    X    5    5    5  
E    3    3    3    3    8    8  
30

F6      G      F6      G

E    0    0    0    0    3    2    0    0    0  
B    3    3    3    3    0    2    2    2    2  
G    0    0    0    0    3    2    0    0    0  
D    3    3    3    3    0    2    2    2    2  
A    0    0    0    0    3    2    0    0    0  
E    1    1    1    1    3    3    3    3    3  
33

F6      G      F6      G

E    0    0    0    0    3    2    0    0    0  
B    3    3    3    3    0    2    2    2    2  
G    0    0    0    0    3    2    0    0    0  
D    3    3    3    3    0    2    2    2    2  
A    0    0    0    0    3    2    0    0    0  
E    1    1    1    1    3    3    3    3    3  
37

Am      G/B      C      Am      G/B

E    0    0    0    0    1    2    3  
B    0    0    0    0    2    0    0  
G    0    0    0    0    0    1    0  
D    0    0    0    0    2    2    0  
A    0    0    0    0    0    0    1  
E    0    0    0    0    3    3    3  
41

C      F      G      Am

E    1    0    1    1  
B    3    2    3    2  
G    1    0    1    0  
D    3    2    3    2  
A    3    3    3    3  
E    3    3    3    3  
44

# Dominant Pentatonic Note groupings



Want a useful method for playing long lines that hold the listener's interest? **Shawn Baxter** reveals a trick or two to make you sound great!

| ABILITY RATING       |                                  |
|----------------------|----------------------------------|
| Moderate to Advanced |                                  |
| Info                 | Will improve your                |
| Key: A               | ✓ Dominant Pentatonic knowledge  |
| Tempo: 115 bpm       | ✓ Rhythmic displacement          |
| CD: TRACK 69         | ✓ Vocabulary in all CAGED shapes |

In the previous lesson, we learned that the Dominant Pentatonic scale is often a more appropriate scale to play over a static dominant 7th chord than, say, the Major Pentatonic or Minor Pentatonic scales as it contains all the vital chord tones plus a Major 2nd interval, giving it the same notes as a 9th

arpeggio (although some players might prefer to think of it as being like the Major Pentatonic scale with a minor 7th degree instead of a 6th):

A Major Pentatonic:

A B C# E F#  
1 2 3 5 6

A Dominant Pentatonic:

A B C# E G  
1 2 3 5 b7

By taking the traditional two-notes-per-string shapes of A Major Pentatonic, and raising each 6th (F#) a semitone higher (so that it becomes a minor 7th, G), we get the five shapes shown in Diagram 1. Note that each

one is based around a basic A7 chord shape and fits perfectly within the CAGED system.

So far, we've looked at vertical lines (ones that are played within the confines on a single scale shape or neck position) with the Dominant Pentatonic scale; however, before we move on to lateral motion (moving along the length of the neck), we are going to study a technique that's very useful for creating variety when playing long lines played at pace, using any scale.

Note groupings: When playing 16th-notes, by repeating musical motifs ('groupings') that are not divisible by 16 (3, 5, 6, 7, 9, 10, 11, 12 etc) it is possible to create a constant shift of emphasis known as rhythmic displacement.

For example, look what happens when we repeat a five-note grouping to a 16th-note count (four notes per beat): see Diagram 2. First, the '1' is on the beat, then the '5', then the '4', the '3' and then the '2', before eventually returning to the '1' to start the sequence all

over again (in this case, from the second beat of bar 2).

The advantages of using this approach are: 1) It reduces the amount of thought required. Instead of having to be endlessly creative through the duration of a long lines: the technique or science does all the work for you as the emphasis changes automatically.

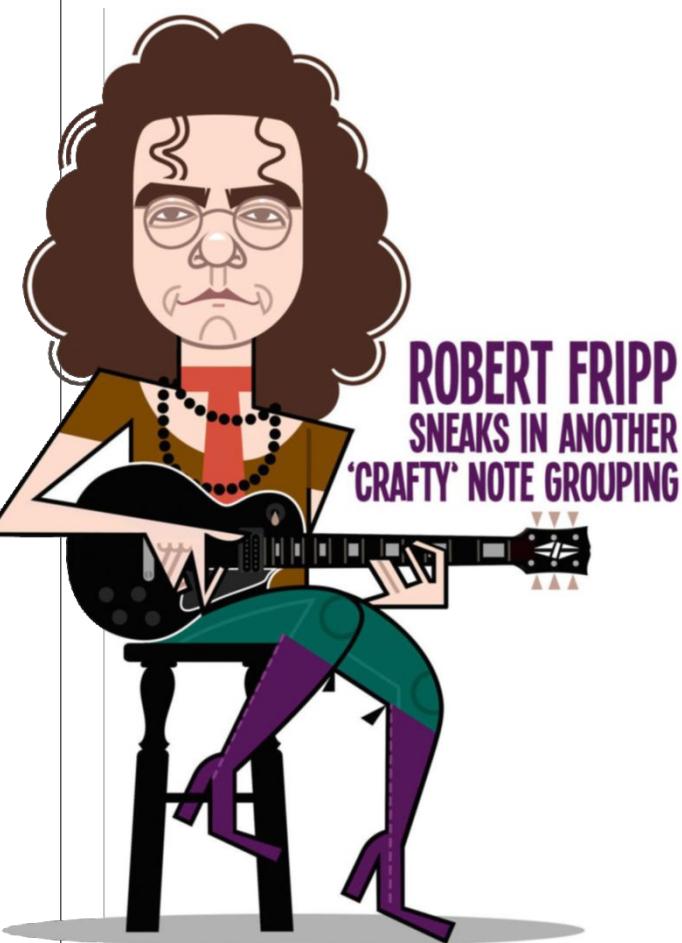
Paradoxically, it's a technique that allows us to repeat a figure without sounding repetitive, thus maintaining the listener's interest.

2) It produces an inner musical logic to each line, which helps to make it sound cohesive and 'right' for the listener: in other words, the notes sound that they belong together.

Although this technique brings many musical advantages, it can be technically challenging if you are new to it, as it requires a form of rhythmic spatial awareness. The acid test is that you must be able to tap your foot on each quarter-note throughout. This means that, rhythmically, you remain well-grounded; a bit like an acrobat who knows where the floor is mid somersault. If you experience difficulty doing this, you should break down each example beat by beat, establishing the contents of each quarter-note, and then practise inching your way from one beat to the next.

Finally, note that the same principle can be used for any time signature: rhythmic displacement will occur if your 'groupings' are not divisible by the underlying rhythmic subdivision. For example, groupings of 2, 4, 5, 7 etc will work well when playing eighth-note triplets (three notes per beat). □

**NEXT MONTH** *Shaun continues his series on playing the Dominant Pentatonic scale*



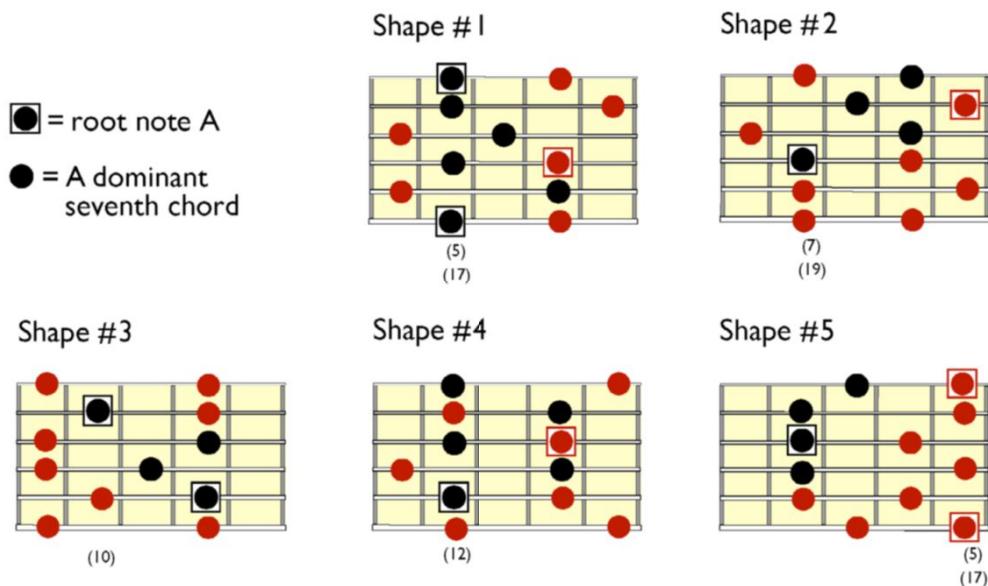
**ROBERT FRIPP SNEAKS IN ANOTHER 'CRAFTY' NOTE GROUPING**

**Get the Tone**

For this series, I've gone back to a classic bluesy sound, with the amp clean and the drive coming from a pedal (Wampler TUMNUS: gain at 2pm, level at 2:30pm, treble at 11pm). If you've read GT for long you'll know we often recommend a cleaner tone when practising, since too many effects can obscure faults in your technique and slow your progress.

**TRACK RECORD** One guitarist who uses note-groupings is Robert Fripp, founder of prog band King Crimson (try 1981's Discipline, which also features Adrian Belew). However, he is also known for the ambient albums that feature his Frippertronics approach, and the angry style featured in his band The League Of Gentleman, leading him to be recruited by David Bowie for his album Scary Monsters (1980).

## DIAGRAM 1 A DOMINANT PENTATONIC SCALE



## DIAGRAM 2 SHOWING RHYTHMIC DISPLACEMENT IN ACTION



### PLAYING TIPS

**EXAMPLE 1** This line features a series of three-note groupings in CAGED shape #3 of a Dominant Pentatonic. These are not triplets: this is 16th-notes divided into groups of three, so make sure you understand this line in terms of the four notes in each beat, and be able to play them with your foot tapping on the start of each beat rather than on the start of each three-note grouping.

### CD TRACK 69

**EXAMPLE 2** Here we have another line featuring three-note groupings played to a straight 16th-note count (four notes per beat), only, now, we're arranging the scale three-notes-per-string in a manner than spans the area covered by both CAGED shapes #4 and #5. Note that string skips are used on the way back down (second half of the line).

**Ex 1**

$\text{♩} = 115$

E  
B  
G  
D  
A  
E

9-11 11-9 12-9 11 10 12-9 12 12-10 12 9 12-10 12(14)

BU ~~~

**Ex 2**

E  
B  
G  
D  
A  
E

16-12-14 17-11-14 16-12-14 17-12-15 16-12-14 16-12-14 12

## PLAYING TIPS

## CD TRACK 69

**EXAMPLE 3** Let's skip four-note groupings as they don't provide the rhythmic displacement we need to avoid predictability; we'll jump straight to five-note groupings. Here's a repeated lick in CAGED shape #1, A Dominant Pentatonic. The grace note at the start lick has no rhythmic value, which leaves us with notes totalling five 16th-notes (eighth-note followed by three 16ths). Five-note motifs take a long time to complete - it would take four bars before the same lick would start on the first beat of the bar again (bar 9). As mentioned earlier, if you are having difficulty playing a five-note grouping like this while tapping your foot to the underlying 4/4 pulse, start by practising inching your way from beat to beat (rather than from lick to lick). In this case, start by targeting the note that corresponds to your foot falling on beat 2 of bar 9 (the last note of the first five-note lick). Then try going from that to the note that corresponds to your foot when placed down on the third beat of the bar (the penultimate note in the second five-note lick) etc. Continue this

process, and then start stringing beats together, making sure that you are hitting all the relevant coordinates with both your fingers and foot. You may well have to slow things right down and practise to a metronome at first, gradually speeding the metronome up to the pace of the backing track.

**EXAMPLE 4** This line interpolates between shapes #1 and #5 of A Dominant Pentatonic. Here, each five-note motif is composed of the same 2-1-2 three-string note-configuration. Again, if you experience any difficulty playing the line while tapping your foot to the underlying 4/4 pulse, start by practising inching your way from beat to beat before stringing everything together.

**EXAMPLE 5** As with Example 2, note the use of string skips in the second half of the line (bar 18). This line is based around CAGED shape #4.

**EXAMPLE 6** This example effectively takes the repeated motif from Example 3 (an eighth-note followed by three 16th-notes) down through a vertical scale shape (CAGED shape #5).

**Ex 3**

**Ex 4**

**Ex 5**

**Ex 6**

## PLAYING TIPS

CD TRACK 69

**EXAMPLE 7** Here, each motif totals six 16th-notes (one 16th followed by two 32nd notes and then four 16ths). The first motif is followed by the equivalent an octave higher. In bar 26, the line deviates from Dominant Pentatonic and, instead, concludes with a bluesy phrase using notes of A Dorian – note the chromatic passing note (F Natural) used to bridge between the E and F# notes.

**EXAMPLE 8** Next, we move on to seven-note groupings (in this case, each comprising one 16th-note followed by two 32nd-notes and then five 16th-notes). Geographically, this shifts from CAGED shape #1 down through #5 before finishing in shape #4. Again, don't forget to practise inching your way from beat to beat to a slower metronome count until you are able to play this example up to speed while tapping your foot to the underlying 4/4 pulse. Finally, note that the penultimate note is a C (3rd) that is tweaked towards the more appropriate C# via a shallow bend that never quite makes it (hence the bluesy effect).

**EXAMPLE 9** As with the previous four-note groupings that we passed over, we are going to skip eight-note groupings as well, since they will fit perfectly into our underlying 16th-note count (four notes per beat), and therefore not provide the rhythmic displacement that we need to avoid predictability; consequently, this time we're going to jump straight to nine-note groupings. Here, the first grouping (bar 33) contains all five pitches of A Dominant Pentatonic scale compressed into a single string-pair (second and first strings). This grouping is then shifted down an octave using exactly the same fingering on the middle string-pair (fourth and third strings) and then again down another octave on the bottom string-pair (sixth and fifth strings). This, three-octave symmetrical motion is very convenient on guitar (and a principle exploited by every piano player) and is something that we have studied many times in these Creative Rock lessons.

**Ex 7**

**Ex 8**

**Ex 9**

## PLAYING TIPS

CD TRACK 69

**EXAMPLE 10** This example, which employs 10-note groupings, also utilises the same three-octave symmetrical finger principal: this time, ascending from the base of CAGED shape #3 right up through shapes #4 and #5 to #1.

**EXAMPLE 11** More 10-note groupings, this time in the form of a repeated three-notes-per-string lick in CAGED shape #4 of A Dominant Pentatonic.

**EXAMPLE 12** Next, we move onto 11-note groupings; again, we'll be employing the three-octave symmetrical approach across the top, middle and bottom string pairs. Geographically, this example starts in the top of CAGED shape #5 and shifts down through #4 to finish in a pretty straightforward ascent of shape #3.

(9)

Ex 10 (10) (10)

Ex 11 (8va) - BU (10) (10)

(8va) - BU (10) Loco (10)

(11) (11)

## PLAYING TIPS

## CD TRACK 69

**EXAMPLE 13** More 11-note groupings here. This time, we're applying the principle to a three-notes-per-string pattern that spans CAGED shapes #4 and #5 and employs string skipping.

**EXAMPLE 14** Finally, we finish with a line that uses 12-note groupings utilising the same three-octave symmetrical fingering employed in Example 11; only,

this time, we're ascending instead of descending. As with Example 8, notice how we finish with a bluesy C (adding a 3rd, not found within the A Dominant Pentatonic scale) but bent towards the more appropriate C# via a shallow quarter-tone bend (known as a blues 'curl'). I hope that you enjoy these ideas and can begin to incorporate them into your day-to-day playing.

**Ex 13**

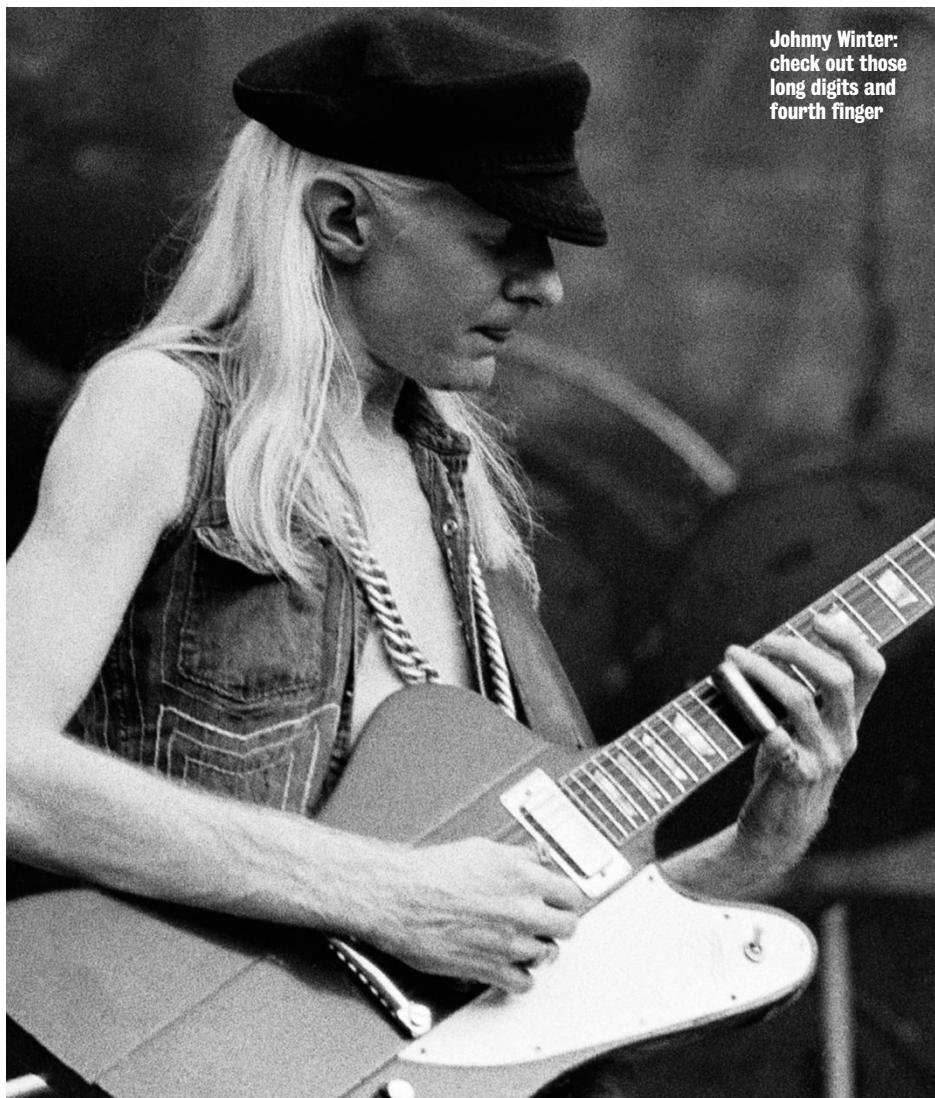
47

50

**Ex 14**

52

54



**Johnny Winter:**  
check out those  
long digits and  
fourth finger

Brought to you by...

**RGT@LCM**

transpose some existing blues phrasing to open tuning for slide. But what makes a new tuning exciting is the ideas that come from playing by ear without going back to the same familiar patterns; plus, some phrases are a lot easier due to the intervals in the new tuning. This is even more true when limited by the slide. Remember that three of the strings here are D and two are A, so working out where notes are by fret number should be familiar from regular tuning – once you've done it for one string the others are done for you and octave ideas are made very simple indeed.

Slide guitar is full of tonal and technical nuances that can be very rewarding to explore. One of the more difficult techniques

**“WHAT MAKES A NEW TUNING EXCITING IS THE IDEAS THAT COME FROM PLAYING WITHOUT GOING BACK TO THE FAMILIAR PATTERNS”**

to master can be following an open string with a note played using the slide, effectively ‘hammering on’ with the slide without unwanted noise. To minimise such problems, make sure the muting fingers come into contact with the string at the same time as the slide. Practise this with single notes initially then move on to playing multiple strings and longer phrases, trying to eliminate noise at every turn. Tip: When playing a phrase on the top three strings it is not essential that the slide covers all six, this simple insight really helps reduce string noise. Happy sliding!

**NEXT MONTH** Harrison delves deeper into playing slide guitar in *Open D Tuning*



**Harrison March** continues exploring slide guitar styles, this time looking at Elmore James and Johnny Winter's favourite open D tuning.

#### ABILITY RATING

★★★★★ Easy/Moderate

Info

Key: E  
Tempo: 120bpm  
CD: TRACKS 70-73

Will improve your  
✓ Vibrato using slide  
✓ Slide intonation  
✓ Open tuning use

**O**pen D tuning has been used by everyone from Robert Johnson to Johnny Winter and was the favoured tuning for Elmore James who was a profound influence on Derek Trucks, Duane Allman and many other slide players. Elmore James' tunes such as The Sky Is Crying, Shake

Your Money Maker and It Hurts Me Too have been popularised by Fleetwood Mac and Stevie Ray Vaughan. Like open G, the open strings form a Major chord with the 5th, 7th and 12th frets forming I, IV, V chords.

However, open D tuning has its own unique sound and is quite distinct from open G.

Tuning the first and sixth strings down to D, the third string down to F#, and the second string down to A gives from low to high (D-A-D-F#-A-D). Open tuning presents a number of challenges. First, the fretboard knowledge you have is suddenly not relevant and it takes time to work out where your root notes and intervals are. It can be effective to



*Get the Tone*

Any electric with high enough action will work. Elmore famously used an acoustic with pickup. Choice of slide is as important as choice of guitar, and whether you use glass, steel, brass or ceramic will be down to tonal choice and feel. Johnny Winter played Gibson Firebirds with mini-humbuckers for a bright, tight sound. Here's one occasion where we say more distortion might be best, although it does make extraneous noise more of an issue.

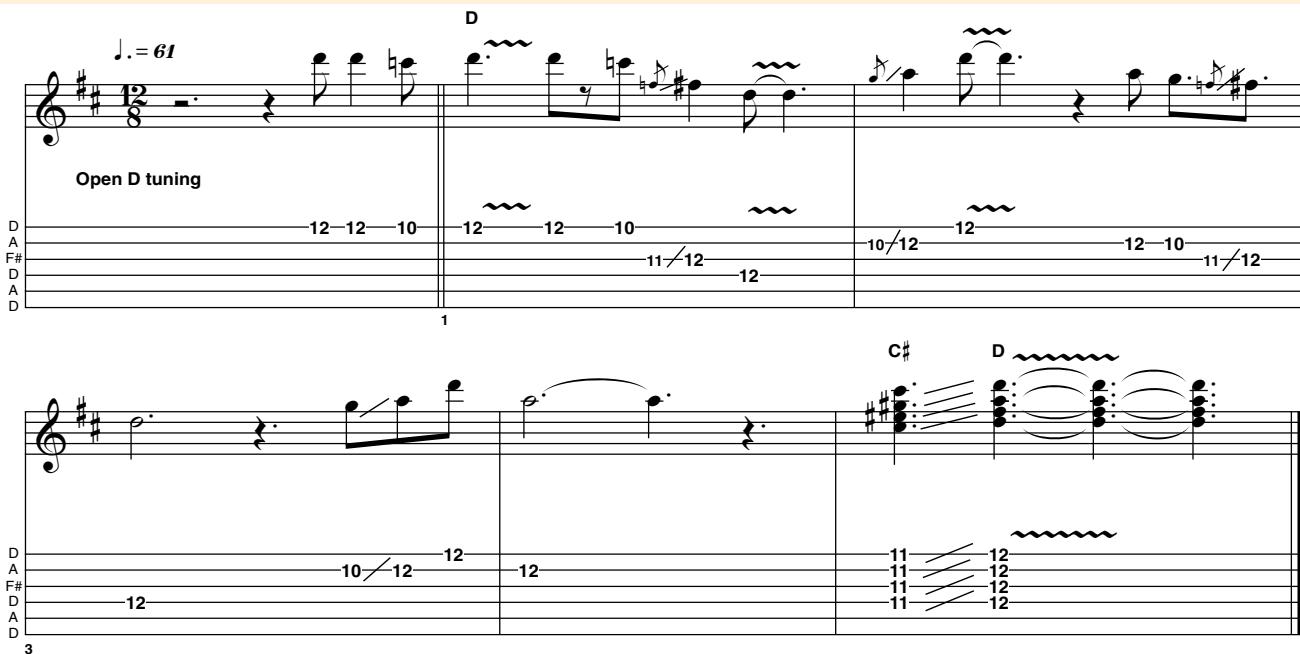


**TRACK RECORD** Elmore James's The Sky Is Crying, It Hurts Me Too and his famous version of Dust My Broom are essential listening. The Best Songs Of Elmore James is a great place to start. Johnny Winter's take on Highway 61 Revisited is fabulously exciting, and any Winter album will include great slide. Greatest Hits contains this, plus the stunning Rock And Roll Hoochie Coo and Drown In My Own Tears.

## EXAMPLE 1 ELMORE JAMES-STYLE NON-ADJACENT STRINGS AND GRACE NOTES

TRACK 70

Inspired by Elmore James this phrase jumps between non adjacent strings in bars 2 and 4 and needs careful practice at slow tempo ensure intonation accuracy. The grace note slides here are important but can be subtle. James didn't use that much vibrato but feel free to add it, as this brings out your own personality.



**Open D tuning**

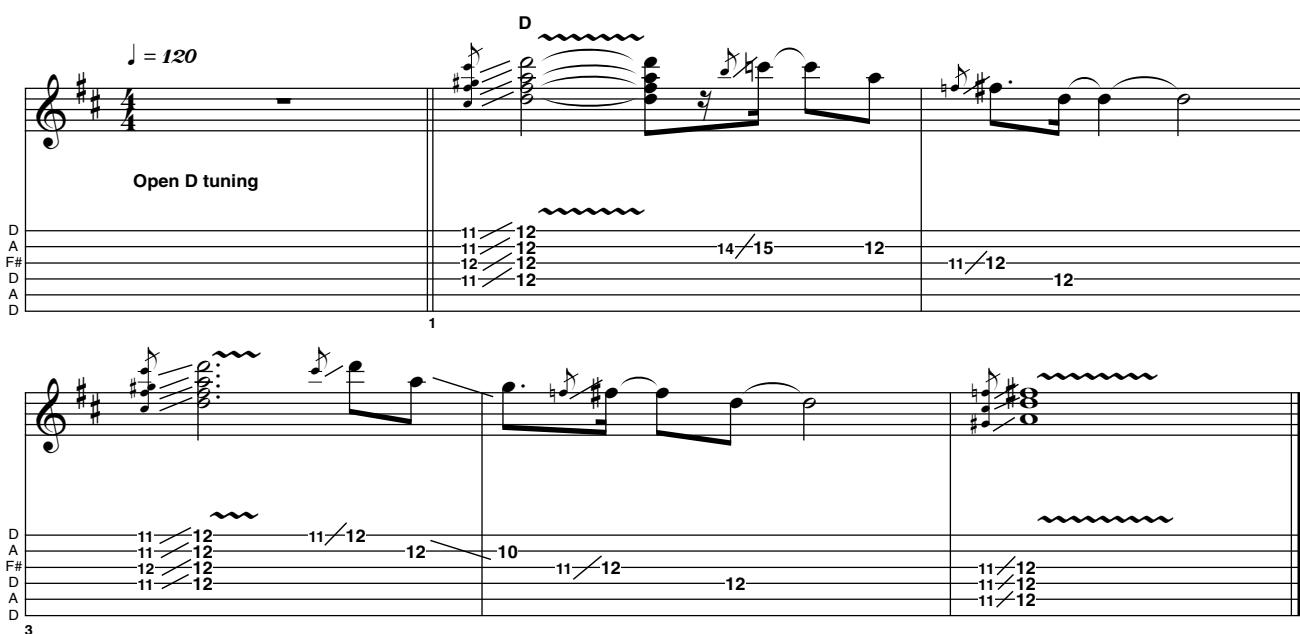
**1**

**3**

## EXAMPLE 2 ELMORE JAMES-STYLE 12TH-FRET JUMPS

TRACK 71

So much of Elmore James's phrasing concentrated around the 12th fret, which often involves some fast, accurate jumps back and forth between strings. Be careful with the vibrato here. Ensure not to over-shoot notes following a slide.



**Open D tuning**

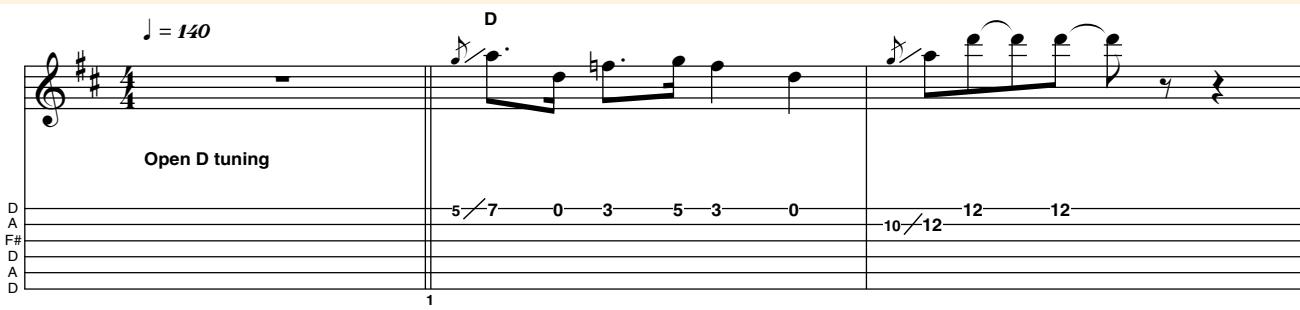
**1**

**3**

## EXAMPLE 3 JOHNNY WINTER-STYLE OPEN STRINGS AND JUMPS

TRACK 72

Johnny Winter often included open strings in his phrasing, which can be hard to control, especially with very large leaps from 3rd to 12th fret. The triplets in bar 4 were a signature of Winter's playing, as were his power and aggression.

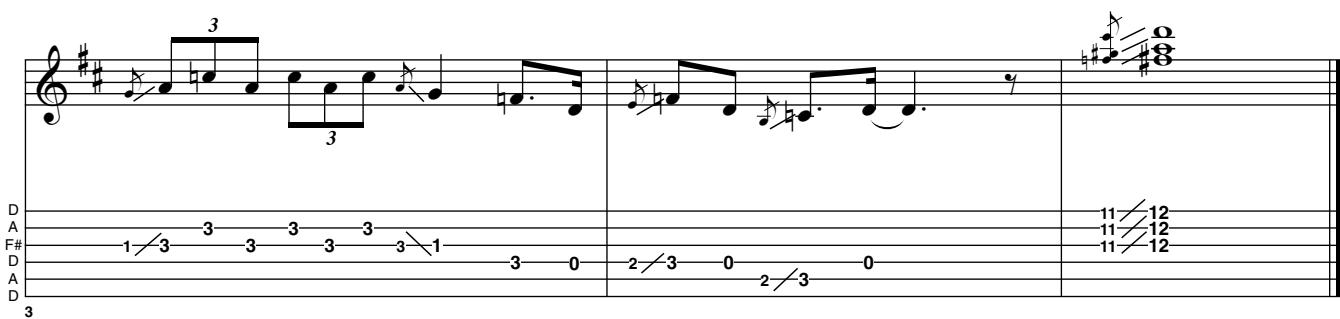


**Open D tuning**

**1**

## EXAMPLE 3 JOHNNY WINTER-STYLE OPEN STRINGS AND JUMPS ...CONTINUED

TRACK 72



## EXAMPLE 4 JAM TRACK: JOHNNY WINTER-STYLE SINGLE-NOTE TRIPLETS

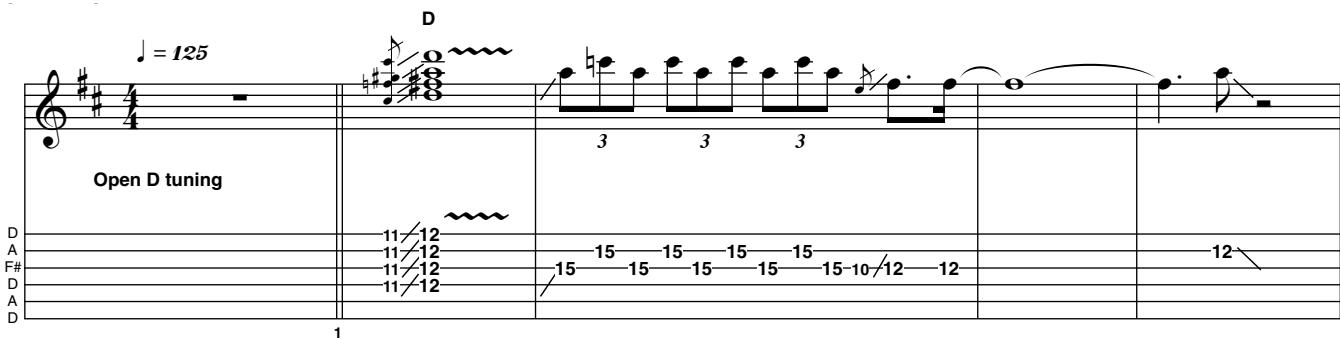
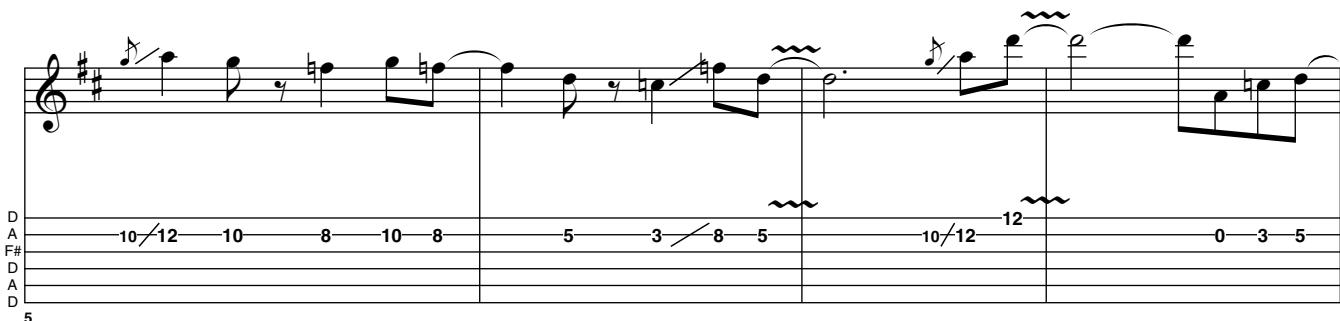
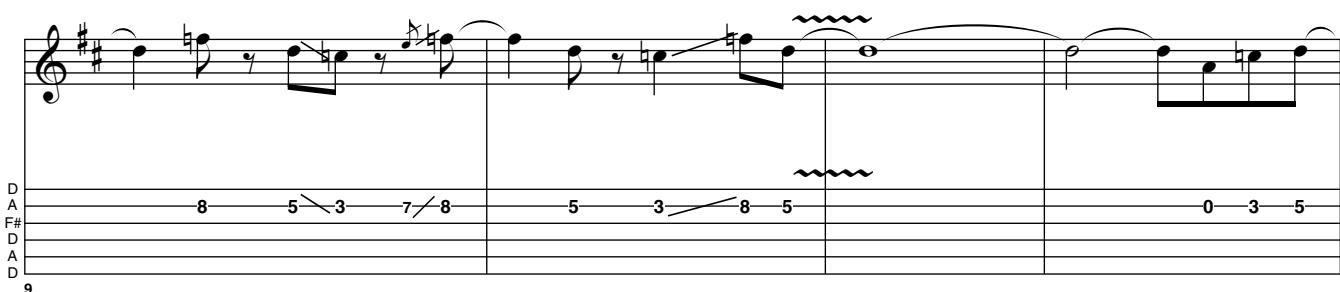
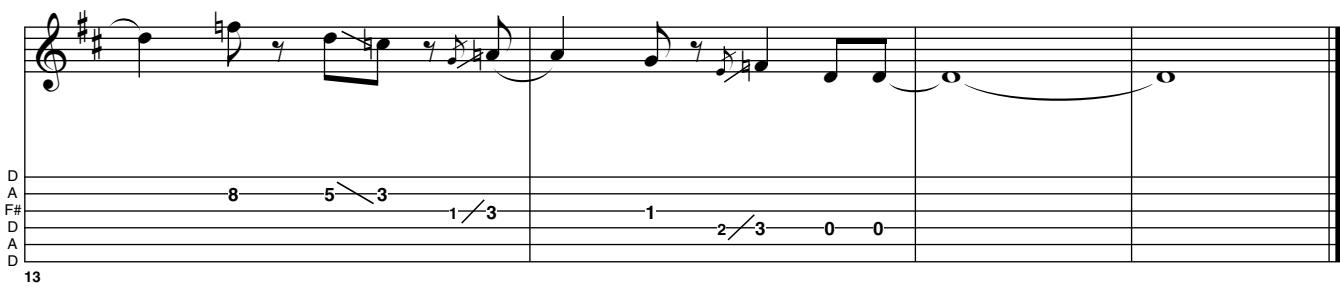
TRACK 73

This Johnny Winter-inspired track starts with triplets that Winter would have played with a thumb pick. A lot of the phrasing uses just the second string. Practise good intonation and rhythmic accuracy at slow speeds before playing at tempo.

*D*

*J = 125*

Open D tuning

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# Quincy Jones Rhythm Track



**Iain Scott** explores the layered guitars of legendary producer Quincy Jones, revered by Michael Jackson, George Benson and more.

## ABILITY RATING



Moderate

Info

**Key:** Various

**Tempo:** Various

**CD:** TRACKS 74-76

Will improve your

✓ Arranging skills

✓ Octave playing

✓ Interlocking parts

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**M**ulti-instrumentalist, producer and composer Quincy Jones has been a driving force in music since the former jazz arranger turned to producing pop in the late 60s. The multi-Grammy Award winning artist has put his significant talent behind many of pop's groundbreaking albums, including Michael Jackson's Off The Wall and Thriller, and many of George Benson's pop hits. His rhythm guitar tracks are played by a team of super-skilled players that include Steve Lukather, Dean Parks, Lee Ritenour, Paul Jackson Junior and David Williams; players that can draw on funk, rhythm and blues and soul to provide creative and inspiring parts. There are many great examples on Quincy-produced albums, so let's look at something with a verse and a chorus for some ideas.

## EXAMPLE 1 GUITAR 1 – HIGH PART AND OCTAVES

TRACK 75

The first four bars (repeated) form a typical verse section. The part is a high syncopated funk line. Play all the notes extra short for a tight, funky feel and add slow subtle phasing if you have it. The chorus starts at bar 5 and to

**contrast the verse you play 'modern' octaves, so switch to a warm neck pickup tone but use a pick as opposed to the thumb (Wes Montgomery- style) and play with a tighter feel, so not too jazzy.**

$\text{♩} = 110$

Gm7      Bbmaj7      Am11      Dm7

E  
B  
G  
D  
A  
E

10      12      12      10      12      10      12      10      11

1, 5

Guitar tablature for a blues progression in G minor. The chords are Gm7, B♭maj7, Am11, Dm7, and Fm7. The tab shows a 6-string guitar with the strings labeled E, B, G, D, A, E from top to bottom. Fret numbers are indicated above the strings. The progression starts at fret 3.7, moves to B♭maj7 at fret 10, Am11 at fret 12, Dm7 at fret 10, and ends at Fm7 at fret 9.13.

Guitar tablature for a Cm7 chord. The top staff shows a treble clef, a key signature of one flat, and a Cm7 chord symbol. The bottom staff shows a standard six-string guitar neck with the strings labeled E, B, G, D, A, E from top to bottom. Fret numbers are indicated below the strings: 11-13 on the B string, 12 on the G string, 8-10 on the D string, 10 on the A string, and 6 on the E string. The tablature is divided into three measures by vertical bar lines. The first measure starts with an open E string. The second measure begins with a muted B string (z). The third measure begins with a muted G string (z). The tablature ends with a vertical ellipsis.

Guitar tablature for a blues progression in G minor. The top staff shows a melodic line with chords Gm7, B♭maj7, Am11, Dm7, and Gm7. The bottom staff is a six-string guitar neck with fret numbers 10, 12, 12, 10-12, 10-12-10, 10-12, 10, 12, and 12 indicated above the strings.

## EXAMPLE 2 GUITAR 2 – INTERLOCKING LOWER PART

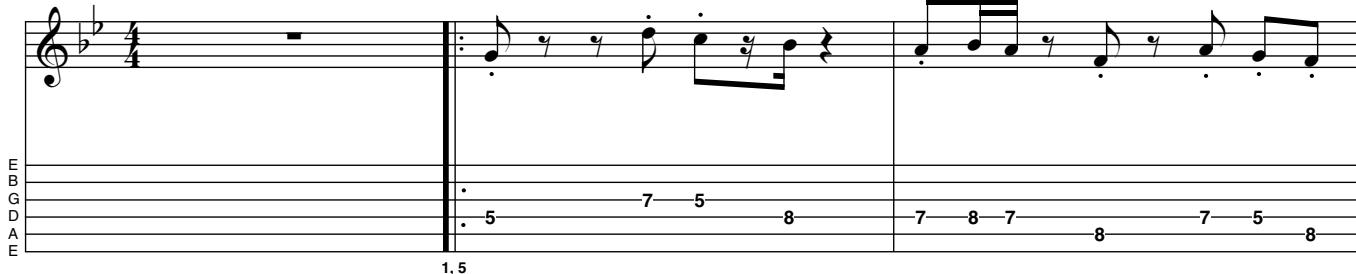
TRACK 76

Again the first four bars are repeated and feature a funky line, as in Example 1, but this time an octave lower, so it is a complementary part as a whole, but also cleverly interlocks exactly at specific points with the 'Guitar part 1' to make the two parts interesting and cohesive when heard together. The chorus section

provides a chord backing pad to Guitar 1's octaves part (as a double-stop) and also a funky part for contrast, over both the Fm7 and Cm7 chords. Use a 'both' pickups on or 'in-between' selection and turn up the compressor (again, if you have one) to make the notes 'pop'. Have fun!

Guitar 2. Interlocking lower part.

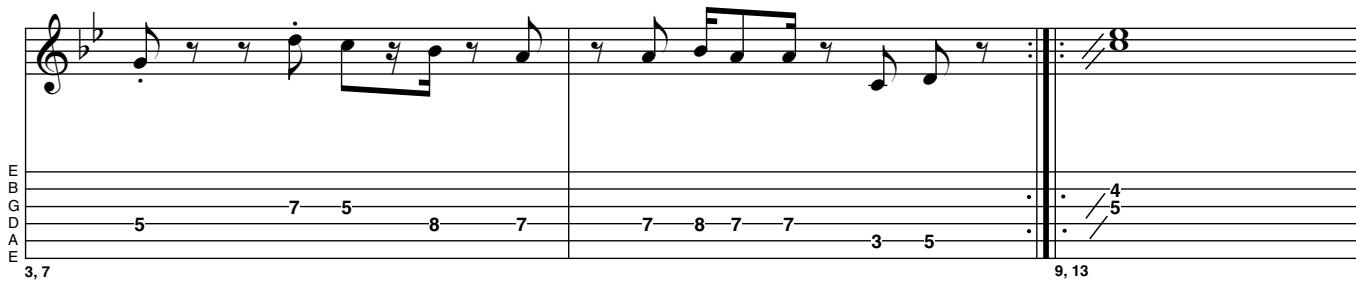
Gm7                    B<sup>flat</sup>maj7                    Am11                    Dm7



E  
B  
G  
D  
A  
E

1, 5

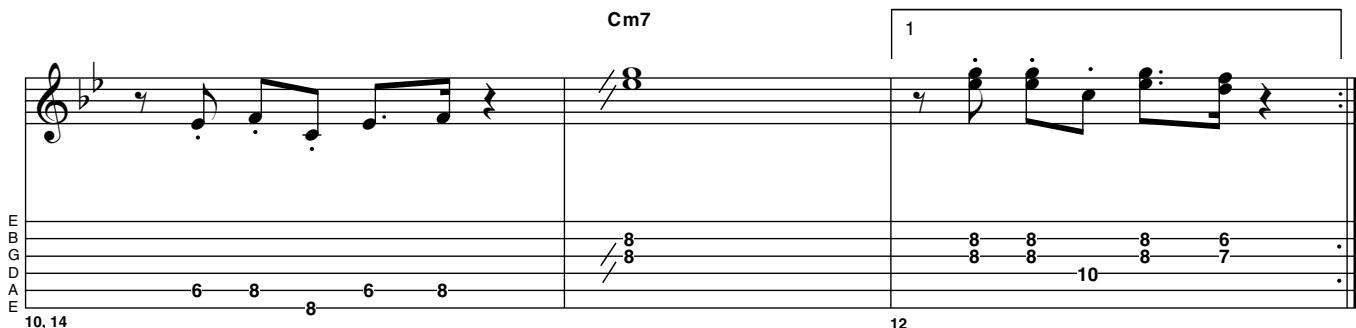
Gm7                    B<sup>flat</sup>maj7                    Am11                    Dm7                    Fm7



E  
B  
G  
D  
A  
E

5                    7-5                    8-7                    7-8-7-7                    3-5                    4/5  
9, 13

Cm7

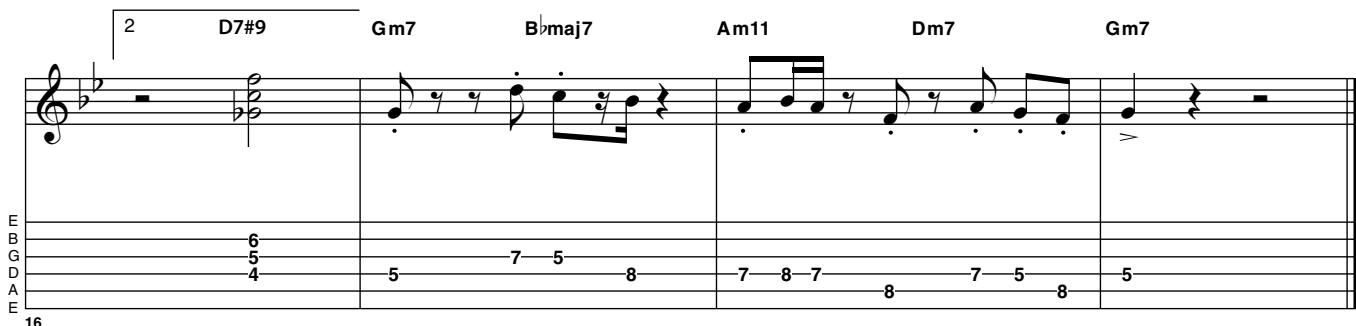


E  
B  
G  
D  
A  
E

6-8                    8                    6-8                    8                    8-8-8-6-7                    10

10, 14                    12

2                    D7#9                    Gm7                    B<sup>flat</sup>maj7                    Am11                    Dm7                    Gm7



E  
B  
G  
D  
A  
E

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

16

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# In The Woodshed



Expand your major chord knowledge across the fretboard and improve finger fluency with the CAGED system, with **Charlie Griffiths**.

| ABILITY RATING   |                           |
|------------------|---------------------------|
| ★★★★★            | Moderate/Advanced         |
| Info             | Will improve your...      |
| Key: Various     | ✓ Interval knowledge      |
| Tempo: Various   | ✓ Fretboard visualisation |
| CD: TRACKS 77-81 | ✓ Finger dexterity        |

**F**irst make sure you are familiar with the five open chord shapes as this is the foundation upon which all of the following chords are built. If you already know the shapes then spend some time looking a bit deeper at them. Each of the open chords contains a collection of roots, 3rds and 5ths. The open C chord for example has a root, 3rd, 5th, root, 3rd from low to high. Being able to name all of the intervals and notes in a chord shape is very useful as this will allow you to adapt and add to the shapes.

Example 2 focuses on moving up and down the neck using all five of the CAGED shapes. The general rule here is to finger the open chord shapes using the second, third and fourth fingers then use your first finger to fret what would have been an open string. This

example shows the C chord in six different places, but of course this method can be applied to any major chord from A to G#. Pick a chord, any chord, and see if you can play it as close to the nut as possible, then move up the neck one position at a time. Remember that the lowest position won't always be a C shape; the system can start with any shape.

Example 3 shows the real efficiency of the CAGED system. The idea is that you should



be able to find any chord progression at any position on the fretboard. Here we have shown a C-F-G progression in five different places. Each one of them uses three of the five different shapes to change chords efficiently. You might notice that we have adapted the D and G shaped chords and made them slash chords. This essentially means that the 3rd interval is the lowest note and not the root note. This makes them more playable and helps them blend with the other chords sonically.

Examples 4 and 5 have an extra note added to the triads. For the maj7 chords we add a maj7th interval (1-3-5-7) and for the Dominant 7 chords we add a minor 7th interval (1-3-5-7). For these examples the root notes move in a predetermined manner. We have chosen 4ths and 5ths, which are quite common ways chords move around. You can try any other interval jumps such as 3rds or 6ths to test your chord change chops. This challenges your mind and your fingers in equal measure, and with practice you will become quicker at visually navigating the fretboard as well as the physical aspect of getting your fingers around the inevitably awkward manoeuvres. □

**NEXT MONTH** Charlie continues exploring the CAGED system, this time in **minor** form

## EXAMPLE 1

## CD TRACK 77

Get acquainted with the five open major chord shapes as these act as the basis for learning chords all over the fretboard. Focus on placing your fretting fingers as accurately as possible and do your best to avoid any dead strings or fret buzz.

$\text{♩} = 80$

|   | C | A | G | E | D |
|---|---|---|---|---|---|
| E | 0 | 0 | 3 | 0 | 2 |
| B | 1 | 2 | 0 | 0 | 3 |
| G | 0 | 2 | 0 | 1 | 2 |
| D | 2 | 2 | 0 | 2 | 0 |
| A | 3 | 0 | 2 | 2 | • |
| E | 3 | 0 | 3 | 0 | • |

## EXAMPLE 2

## CD TRACK 78

Here are the same five major chord shapes again, but this time they are adapted to be 'movable'. All of the 'open' strings have been replaced with the first finger so they can be played from any root note. Try playing the shapes in different keys to get accustomed with the fingerings all over the fretboard.

$\text{♩} = 80$

|   | C | C | C | C  | C  |
|---|---|---|---|----|----|
| E | 0 | 3 | 8 | 8  | 12 |
| B | 1 | 5 | 5 | 8  | 13 |
| G | 0 | 5 | 5 | 9  | 12 |
| D | 2 | 5 | 5 | 10 | 10 |
| A | 3 | 3 | 8 | 8  | 14 |
| E | 3 | 3 | 8 | 8  | 15 |

C shape      A shape      G shape      E shape      D shape      C shape

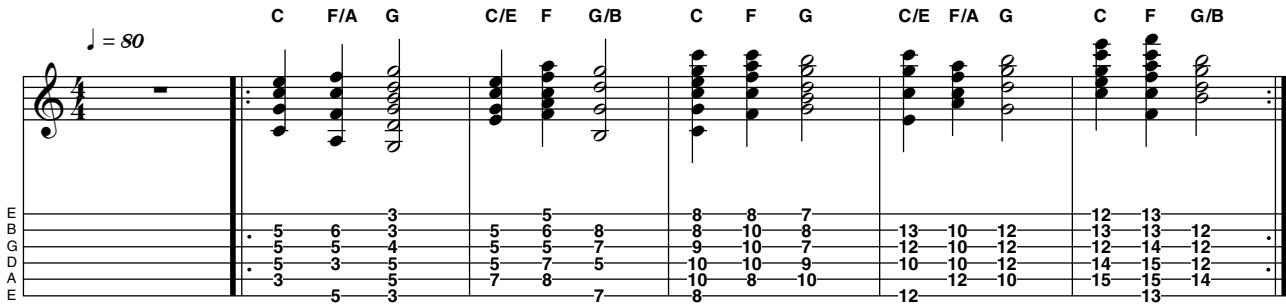
# CAGED SYSTEM (MAJOR) LEARNING ZONE

## EXAMPLE 3

CD TRACK 79

This exercise shows a simple I-IV-V progression in the key of C. Notice how each bar uses the same C-F-G chords and each set of three chords is confined to the same area on the neck. The G and D shaped chords have been adapted to first inversion chords (ie 3rd is the bass note) to make them more practical.

$\text{J} = 80$



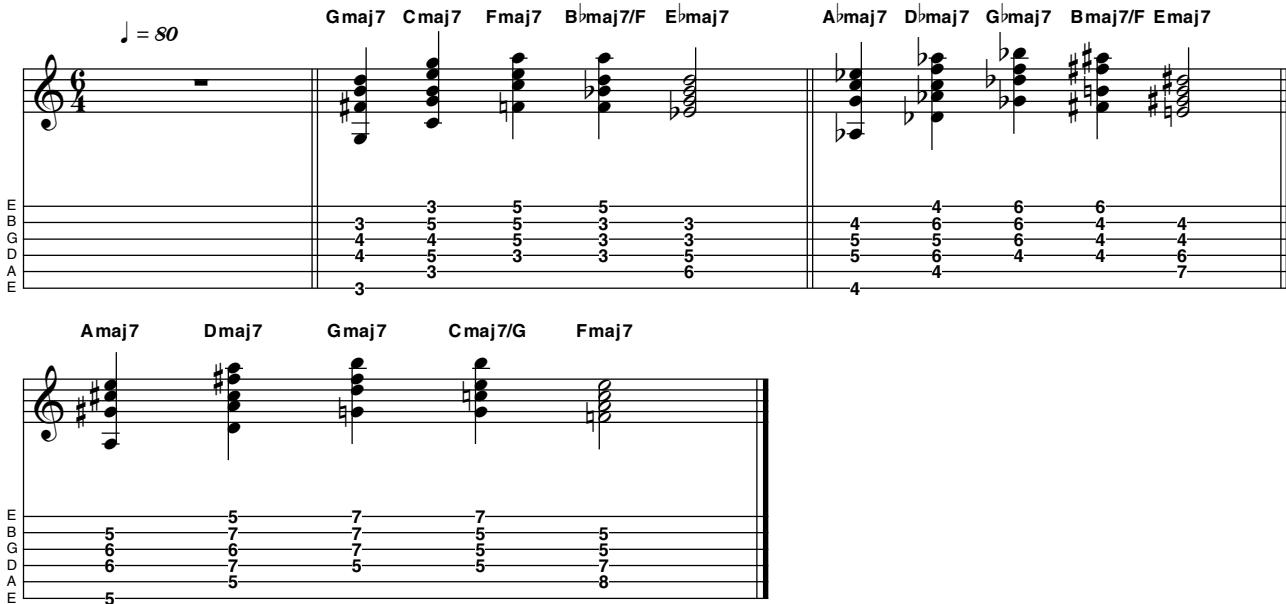
| Fret | Chord 1 (C) | Chord 2 (F/A) | Chord 3 (G) | Chord 4 (C/E) | Chord 5 (F) | Chord 6 (G/B) | Chord 7 (C) | Chord 8 (F/A) | Chord 9 (G/B) |
|------|-------------|---------------|-------------|---------------|-------------|---------------|-------------|---------------|---------------|
| 5    | 5           | 6             | 3           | 5             | 6           | 8             | 8           | 8             | 12            |
| 6    | 5           | 5             | 4           | 5             | 5           | 10            | 10          | 10            | 13            |
| 7    | 5           | 3             | 5           | 5             | 7           | 10            | 10          | 10            | 13            |
| 8    | 3           | 5             | 7           | 8             | 8           | 10            | 10          | 10            | 13            |
| 9    |             |               |             |               |             | 12            | 10          | 10            | 12            |
| 10   |             |               |             |               |             | 10            | 10          | 10            | 12            |
| 11   |             |               |             |               |             | 12            | 10          | 10            | 12            |
| 12   |             |               |             |               |             | 12            | 10          | 10            | 12            |
| 13   |             |               |             |               |             | 12            | 14          | 14            | 12            |
| 14   |             |               |             |               |             | 14            | 15          | 15            | 12            |
| 15   |             |               |             |               |             | 15            | 15          | 15            | 14            |
| 16   |             |               |             |               |             | 13            |             |               |               |

## EXAMPLE 4

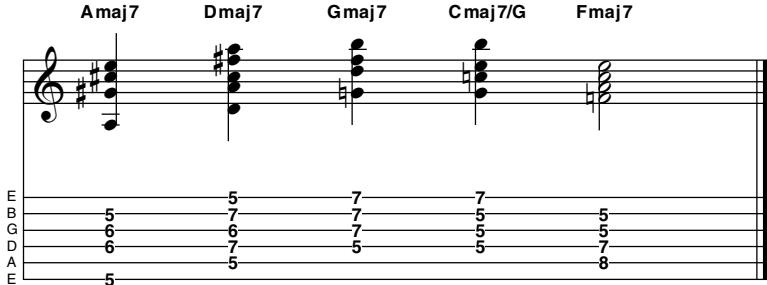
CD TRACK 80

Here we have maj7 versions of the CAGED positions. In this exercise the root notes of the chords are continually ascending in 4ths. After playing the first five chord shapes, move up one fret and repeat them again. You can continue doing this all the way up the neck, changing key chromatically as you go.

$\text{J} = 80$



| Fret | Chord 1 (Gmaj7) | Chord 2 (Cmaj7) | Chord 3 (Fmaj7) | Chord 4 (Bbmaj7/F) | Chord 5 (Ebmaj7) | Chord 6 (Abmaj7) | Chord 7 (Dbmaj7) | Chord 8 (Gbmaj7) | Chord 9 (Bmaj7/F) | Chord 10 (Emaj7) |
|------|-----------------|-----------------|-----------------|--------------------|------------------|------------------|------------------|------------------|-------------------|------------------|
| 3    | 3               | 5               | 5               | 3                  | 3                | 4                | 6                | 6                | 6                 | 4                |
| 4    | 4               | 5               | 5               | 3                  | 3                | 5                | 6                | 6                | 4                 | 4                |
| 5    | 4               | 5               | 3               | 3                  | 5                | 5                | 6                | 4                | 4                 | 6                |
| 6    | 3               | 5               | 7               | 6                  |                  | 4                | 4                | 4                |                   | 7                |
| 7    |                 |                 |                 |                    |                  |                  |                  |                  |                   |                  |

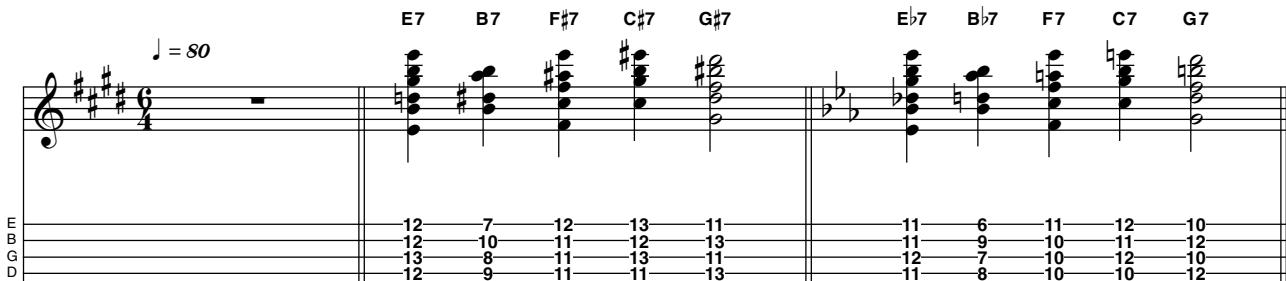
| Fret | Chord 1 (Amaj7) | Chord 2 (Dmaj7) | Chord 3 (Gmaj7) | Chord 4 (Cmaj7/G) | Chord 5 (Fmaj7) |
|------|-----------------|-----------------|-----------------|-------------------|-----------------|
| 5    | 5               | 7               | 7               | 7                 | 5               |
| 6    | 6               | 6               | 7               | 5                 | 5               |
| 7    | 6               | 7               | 5               | 5                 | 7               |
| 8    | 5               |                 |                 |                   |                 |

## EXAMPLE 5

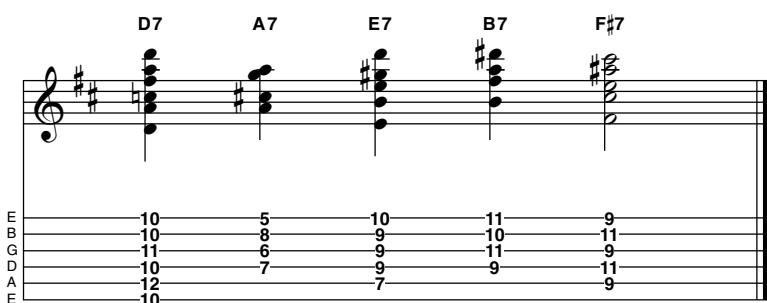
CD TRACK 81

Here we have Dominant 7 versions of the CAGED positions. In this exercise the root notes of the chords are continually ascending in 5ths. After playing the first five shapes, move down one fret and repeat them again. You can continue to do this all the way down the neck, again changing keys chromatically.

$\text{J} = 80$



| Fret | Chord 1 (E7) | Chord 2 (B7) | Chord 3 (F#7) | Chord 4 (C#7) | Chord 5 (G#7) | Chord 6 (E7) | Chord 7 (B7) | Chord 8 (F7) | Chord 9 (C7) | Chord 10 (G7) |
|------|--------------|--------------|---------------|---------------|---------------|--------------|--------------|--------------|--------------|---------------|
| 12   | 12           | 10           | 12            | 13            | 11            | 11           | 9            | 11           | 12           | 10            |
| 13   | 13           | 11           | 12            | 13            | 11            | 12           | 10           | 12           | 11           | 12            |
| 14   | 12           | 9            | 11            | 13            | 11            | 11           | 8            | 10           | 12           | 10            |
| 15   | 14           | 9            | 11            | 13            | 11            | 13           | 10           | 12           | 10           | 12            |
| 16   | 13           |              |               |               |               | 11           | 8            | 10           | 12           | 10            |

| Fret | Chord 1 (D7) | Chord 2 (A7) | Chord 3 (E7) | Chord 4 (B7) | Chord 5 (F#7) |
|------|--------------|--------------|--------------|--------------|---------------|
| 10   | 10           | 8            | 9            | 11           | 9             |
| 11   | 11           | 6            | 9            | 11           | 9             |
| 12   | 10           | 7            | 9            | 11           | 11            |
| 13   | 12           | 7            | 9            | 11           | 11            |
| 14   | 12           | 7            | 9            | 11           | 11            |
| 15   | 10           | 7            | 9            | 11           | 9             |
| 16   | 10           |              |              |              |               |

# MARTY FRIEDMAN

## *Wall Of Sound*

With the release of his new, mostly instrument album *Wall Of Sound*, one of metal's virtuoso guitarists got together with **Jason Sidwell** to discuss tone, technique and songwriting.

**A**new Marty Friedman album is always something of an event here at Guitar Techniques. So when Wall Of Sound hit the GT doormat, a chat with Mr Friedman was high on our wish list.

Marty is one of those guitarists who embodies real rock attitude alongside phenomenal technique and a deep melodic understanding. He doesn't hold back on what he considers constitutes good music and great musicianship, either, so a conversation with Mr Friedman is bound to keep you on your toes.

Using mostly his signature Jackson MF-1 guitar and its prototypes, as well as various Engl amps - the Inferno production model and prototypes, along with the Artist and Special Edition - Marty has indeed created a wall of sound...Wall Of Sound.

Before we got into our track-by-track examination of the new release, we quizzed Marty on various aspects of his technique, and began with a question about his string bending - notably the very vocal sounding 'quick bend, drop, slower bend up' approach.

"This is only one of maybe a hundred or so different ways that I may bend a string," he says. "I tend to bend strings in an effort to control the notes with more depth than just a cool-sounding vibrato. Even a wicked vibrato would get stale fast if you applied it on every note you play. I often play like a vocalist, who may control his or her separate interpretation of each note, depending on the feeling to

be portrayed at that particular moment. It is important to be able to play each note exactly the way your heart wants to 'sing' it. To do that, I suppose I am very in tune with each little subtlety of bending a note. I'm not sure what influenced this, but I think since I play an abnormal amount of melodies, at times I express myself like a singer more than a guitarist."

Anyone that's watched Marty play will have noticed his rather unusual method of picking, where the picking hand is positioned away from the strings. We wondered how did he develop that and how does he reduce unwanted string noise? "I've never thought about it," he tells us. "Until that is I became professional and was asked constantly about it. And then I realised that I could not give a real answer. It just happens. I hate the

way it looks. The only logical answer is that I hate the typical 'muted guitar solo' sound which was big in the 80s. You will notice that keeping my palm away from the strings allows the strings to ring loud without being muted. About the unwanted noise: a lot of it has to do with where you are standing in relation to the amp, and finding the sweet spots where the unwanted noise is least. Playing accurately helps but I am way, way more interested in having an emotional performance than an accurate one. Both together is ideal, though."

Marty is known for unique note combinations, sometimes slightly unusual Pentatonic choices such as Am6 (A-B-C-E-F#). Does he find Pentatonic vocabulary a strong foundation, we wondered?

"There are no home bases for me," he retorts. "Each melody or

phrase is unique unto itself and solely exists for the purpose of where it is in a given song."

### TRACK BY TRACK

Marty was happy to divulge what went into each track on Wall Of Sound, from musical approach to technical issues and even scale choices. We go through each track in order, finishing with the final tune and starting with the first...

### Self Pollution

**GT:** This opener certainly lives up to the album title. How many guitar tracks were on this?

**MF:** Lots and lots, like all the songs! **Do you have any tips about mixing clarity with so many guitars?**

**MF:** Limit unpleasant distortion, play as clean as possible, and plan out your tracks well. Mute anything that covers anything important up. Be honest about whether you need the part or not, no matter how cool it is or how hard you worked on it. Be prepared to get rid of anything.

**GT:** There's a lovely moment when you go from intense Harmonic Minor distortion soloing to an ambient, cathedral-like section involving slow bends and a clean tone. Nice tritone chord shift too (A-E). Other guitarists can struggle with such an abrupt shift but your fans almost expect it. How do you compose and then arrange this?

**MF:** I love abrupt shifts when they are effective. Making a strong contrast like this takes a lot of trial and error, as well as listening closely to find the best way to make the contrasting parts really work for each other.



Marty Friedman with one of his Jackson MF guitars



**“BE HONEST  
ABOUT WHETHER  
YOU NEED THE PART  
OR NOT, NO MATTER  
HOW COOL IT IS  
OR HOW HARD YOU  
WORKED ON IT”**  
*Marty Friedman*

## Sorrow And Madness

**GT:** The intro on this violin and guitar piece is very arresting; how do you travel into the world of classical sounding music with intense guitar tones while still sounding fresh?

MF: Fresh is the key word. I don't want to ever repeat myself, much less repeat something someone else has done a lot. So I try many, many things until I come up with something that sounds fresh to me. Jinxx (guitarist/violinist of Black Veil Brides - Ed) came up with this violin melody, and that was all I needed to be inspired to create a Frankenstein from it.

## Streetlight

**GT:** Although much of your music is heavy, you're not averse to using Major key harmony and embracing chords like maj7s.

MF: This is because I am all about the melody and arrangement. The fact that I do this with heavy guitars is the only thing metal about it. In the rhythms of this song there are some very basic jazz chords like G Major over A spread out over several tracks. If you played them at once on one guitar they would sound awful with distortion, but separating them allows me to use these 'forbidden' chords in the world of metal, when they fit in with my arrangement.

## Whiteworm

**GT:** A great climbing arpeggio riff begins this track; can you tell us how it come about?

MF: A guitar intro has to make listeners want to pick up a guitar and play it. These days, they are a bit more skilled than those who hopped onto the guitar via Smoke On The Water and Stairway To Heaven. This intro, and Self Pollution's, also had that in mind. But the intro can't just be an intro, it has to be a solid theme that you can flesh out a good song with.

**Marty Friedman:**  
loves mixing melody  
with violent tones!



**GT:** How many detuned guitars were tracked for the syncopated thrash riff? What were they tuned?

MF: It was a seven-string in drop A. Nothing fancy.

**GT:** The Latin rhythms in the track, how did they come about?

MF: I had planned them in the first drafts of the song, but the piano was an afterthought which brought out the drastic shift that you hear there. I laughed the first time I tried it.

**GT:** The melancholic melody on this track is a trademark of yours.

You're obviously comfortable with shifting from intense thrash guitar to touching melodies...

MF: The melodies here sound even more melancholy and touching after having your head kicked in with a steel-toed boot by the previous part. By itself, the melody might have only been so-so.

**“I HAD BEEN PLAYING THESE SONGS FOR OVER A YEAR SO WAS ABLE TO TRACK ALL THE GUITARS IN NINE DAYS”**

## For A Friend

**GT:** This is primarily one theme that is developed and explored rather than being a piece structured with different ideas. Do you favour one approach over the other?

MF: No, the strength of the melody dictates the overall approach.

**GT:** When you vary your distortion, as in this piece, do you favour picking lighter or reducing your guitar's volume control?

MF: I will play in whatever way gets the notes to sound the way I hear them in my head. I'll try everything until it all comes together. But it takes a while sometimes.

## Pussy Ghost

The main sections are cinematic with soaring melodies and doom-laden dropped tuning guitars. Do you visualise anything when writing instrumentals?

MF: For this one, literally an emaciated cat or a scary 'pussy'.

**GT:** How do you keep drop-tuned guitars in tune and so rhythmically precise when riffing?

MF: By simplifying parts to match the ability I may have (or not have) to play the part. There is no room for error when you are stacking busy things. It's no time to be a hero. I simplify it and be sure I can play it tight.

## The Blackest Rose

**GT:** Your lead tone has just enough drive for bends to sing. How do you decide how much amp gain to use?

MF: I let the engineers and techs decide that kind of thing. I am too busy concentrating on performing.

## The Soldier

**GT:** This is an interesting track that is enhanced by cello and shows you leaning towards beautiful Far Eastern sounding melodies. Is there a link between the chord progressions between classical and, say, Japanese music?

MF: On this I actually envisioned a more Chinese theme. I must have missed the mark! This is quite a simple chord progression under the main melody. Others would have

possibly done much more intricate things under it, but I prefer chords that are easy to digest.

## Miracle

**GT:** Your fans don't often associate you with the acoustic guitar but there is some evident on this album. With this upbeat, melody-driven piece did you always envisage the acoustic strumming as the driving factor?

MF: That was the best way to not get in the way of the important melody in this song.

## The Last Lament

**GT:** This is a very creative final piece with a little of everything that is on the album; intense riffing, shredding solos, upbeat melodies, intense guitar stacking, melancholic leads. It would seem to be quite a lengthy process to structure and record this. How long did it take in total?

MF: I can't really single out any song and say how long it took to record as the whole album was done as one big project over about 18 months.

Because of the exhaustive demo process, recording countless new demos in different keys, tempos and styles, by the time I hit the real studio to track guitars, I had been playing these songs in one form or another for over a year. Because of that, I was able to track all the guitars on the whole album in nine days. Even I find that unbelievable, but actually it felt like a young band who had been playing their best songs for a long time before they got signed, and then banged out their debut album in a week. I really can't say enough about good preparation!

*Wall Of Sound is out now on the Prosthetic label. Buy it from good music stores or direct from www.martyfriedman.com where you will also find information on other releases, buy merchandise and learn about live events.*

# NEW ALBUMS

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

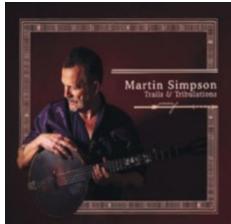
## Album of the Month

### MARTIN SIMPSON

#### TRAILS & TRIBULATIONS

*Topic*

Martin Simpson has released 20 solo albums during his remarkable 40-year career and *Trails And Tribulations* is yet another example of his craft and finesse as both songwriter and acoustic guitarist. The central theme of the album is travel: "I travel, I learn songs, I write and try to get better at the skills required for me to do my job..." he says. Kicking off with the folk staple *Blues Run The Game*, the album unfolds with a mix of traditional songs peppered with originals, like the excellently evocative *Maps*. Martin exchanges his PRS acoustics for banjo and electric guitars during the standard edition's 13 tracks – and there's another six if you choose the deluxe version. Fabulous stuff!



### MR BIG

#### DEFYING GRAVITY

*Frontiers*

Back in 1991, at the time of the band's memorable debut with the album *Lean Into It*, Mr Big was, for many, the dream heavy rock supergroup. The presence of Paul Gilbert on guitar and Billy Sheehan on bass alone meant some virtuosic stringmanship even before the talents of Pat Torpey on drums and Eric Martin were dialled in to complete the quartet. Twenty six years on the band returns with all the humour and death-defying riffs from Messrs Gilbert and Sheehan that we know and love. From the Beatles-like chords of the title track, to the acoustic *Damn I'm In Love Again* and the screaming soloing of *Mean To Me*, it's a musical smorgasbord. Watch out for Paul, Billy and co in the UK this autumn.

### MIKE STERN

#### TRIP

*Concord Music*

News of Mike's fall last year worried his fans but this new album (*Trip* - get it?), recorded at the start of

2017, sees the bop and roll jazz rocker in full flight courtesy of gluing the pick to his hand! Mike sits broadly in the same revered space as Pat Metheny, John Scofield and Bill Frisell with a style that spans emotive ballads to full-out jazz-rock burning. Opener, *Trip* features a syncopated chromatic head, a Stern trademark complete with a strong funky groove and some blazing distorted lines come solo time. *Half Crazy* is a busy swing number with great interaction between Bill Evans' sax and Mike's overdriven guitar. *Screws* (named after Mike's first surgery) is a dark and brooding groover, almost cinematic and featuring one of the album's best solos. Mike's nylon-string playing is centre stage on *Gone*, a ballad with gorgeous chords, upright bass, piano and soft percussion. *Leni Stern's ghoni* (three-string African instrument) features on two tracks (*Amelia* and *I Believe You*); a lovely timbre that complements Mike's clean chorus tone. Following encouragement from bassist Richard Bona, Mike's also singing some of his melodies;



Amelia is an uplifting piece that he milks with slides, bends and tasty chords. If you like dynamic and stylistic variety from a jazz guitarist, Mike is highly recommended.

### CHRIS REA

#### ROAD SONGS FOR LOVERS

*BMG*

It figures that self-confessed motor enthusiast Rea should put together an album of road songs – after all, his biggest hit to date is 1989's *Road To Hell* (Pt 2). But the focus on *Road Songs For Lovers* couldn't be more different to that rant about the frustrations of motorway driving. On this album, the theme is the romance of the open road – and, indeed, romance itself – and that signature gravelly baritone and soulful, silky-smooth slide guitar have never sounded better. Lead single *The Road Ahead*, with its laid-back groove and great playing all round, typifies what this album



has to offer, and it's impossible not to like it. This November sees Chris take to the road for a short run of gigs throughout the UK, so keep an eye on his website for details.

### LIVING COLOUR

#### SHADE

*Megaforce records*

Living Colour is back with the first new album in eight years, blending blues, hip-hop and metal. Vernon Reid's riffs and shred guitar always grabs the attention; it's aggressive, rhythmically driving and the album features LC's best riffs since the days of *Stain* (1993). The cover songs are worth the purchase alone; Robert Johnson's *Preaching Blues*, The Notorious B.I.G.'s *Who Shot Ya?* and Marvin Gaye's classic, *Inner City Blues* all sound very fresh. The former was the impetus to make the album and it's a bold take on this blues classic; a lurching riff, exclamatory guitar licks, impassioned vocals from Corey Glover and a solo that twists, lurches, whammies and screams in a



manner only Vernon can achieve. *Who Shot Ya?* features an infectious metal hip-hop stomp while *Inner City Blues* retains the original's swing groove but the driving guitar makes it feel relevant for today. Of the originals, *Always Wrong* stands out with its soul-hop, mid-tempo groove. If you hanker for foot-on-the-gas bluesy funk metal, *Living Colour* really is still the business.

### MIKE DAWES

#### ERA

*Qten Records*

Mike Dawes found YouTube fame via his cover of Goyte's *Somebody That I Used To Know*. He's part of the new wave of acoustic guitarists who favour a percussive style but aren't averse to straightforward fingerpicking. His fifth album, *Era* features 12 solo performances that are largely self penned, although his arrangement of John Mayer's *Slow Dancing In A Burning Room* is worth a mention; it's full sounding with some great overdubbed outro guitars (even single-coil electrics). Much of the appeal is the very high technical level of Mike's playing – his harmonics are clear and ringing, every body slap and fretboard tap is precise and the dynamic balance of chords, percussion and melody within the arrangements is well considered. Put on headphones though and you'll hear excellent production too – this is no 'one mic in front of an acoustic guitar' release. Instead, there is a lot of recording craft involved, making for an immersive, cinematic listening experience. *Beirut* is just one piece worthy of note – there's a lot going on but the playing and the production make the music super crisp, big and involving. Lovely!



# NEXT MONTH

MORE OF THE WORLD'S BEST LESSONS...

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Your ultimate lesson

Our most comprehensive rhythm feature yet. Learn how greats from Wes to Jimi cracked the rhythm code.

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## A full musical appreciation of... GARY MOORE!

He was one of the most adored of all our guitarists. He had feel, tone, taste and chops by the truckload. Big fan Richard Barrett runs the gamut of his repertoire including blues, ballads, heavy rock, Celtic, fusion and beyond.

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Printed in the UK by: William Gibbons & Sons Ltd.

Distributed by: Marketforce, 2nd Floor, 5 Churchill Place,  
Canary Wharf, London E14 5HU

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