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Cover photo of Gary Moore: Redferns

CD cover of Red Hot Chili Peppers: Redferns

GT March 1997

Vol 4 No 01

Inside

One question I get asked an awful lot is how often people should change their guitar strings. Unfortunately the answer tends to be a rather vague "Whenever they need changing..." but it's true that this is an area of serious neglect – and we're all probably as guilty as each other! It's a fact that many top pros have forgotten what it's like to play on worn strings as their techs earn their keep by changing strings after every performance or studio session. And we can learn quite a lot from that fact alone; it's a dead certainty that when you listen to a recording or attend a gig and come away praising the guitar tone, the sound you've been listening to started with a new set of strings. So when you go home, switch on your amp and pick up your favourite 6-string with the strings you put on before (last) Christmas and try to achieve the tone and timbre you just heard – you're starting at a serious disadvantage. New strings have a much higher treble content than strings that are even just a couple of weeks old, and so amp and effects settings are going to vary quite dramatically as a set of strings gradually starts to curl up and die.

Tonal consistency is a valuable asset for a guitar player and it's likely that one of the cheapest items of gear we buy can often be the easiest to overlook!

Anybody seen my string clippers?



David Mead, Editor

...and on the **GT** CD

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9 'The Loner' backing track

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10 Unplugged:

'Peg Leg Speed King'

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'Baxter's Brew' Part 2

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13 Smash Hit: 'Blowin' Free' –
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6 Jazz Standard: 'Cry Me A River'

© 1997 Frank Evans (this arrangement)

7 Easy Like... 'Higher Ground'

© 1997 Guthrie Govan – this transcription

© 1997 Widdle Music – this recording

8 'The Loner' – Gary Moore

CD produced, compiled and edited by Phil Hilborne. Mastered by Eddie Allen for Galahurst Ltd, Cambs (01354 610427). Recorded and mixed by Phil Hilborne at Widdle Music Studios, Essex – tracks 1, 5, 7, 8, 9, 10, 11, 12 and 13. © & © 1997 Widdle Music.

Trading Lines

Jazz Lines

Dear **GT**

Since **GT** began two years ago (*It's three, actually, but we won't hold it against you!* – Ed) I have been a regular reader.

The USP (unique selling point) of **GT** is the Jazz Standards by Frank Evans. His playing is very soulful – like Jim Hall. Can we have more jazz guitar each month? What about Trevor Owen, Louis Stewart or Tal Farlow?

Guitar magazines now are very much orientated towards the rock guitarist, but jazz does have a rich musical heritage that must not be forgotten.

On the subject of studio work, what about interviews with Paul Jackson, Larry Carlton, Don Huff, Robben Ford (I know he has been featured) Phil Palmer (what is he doing now?) or Snowy White. These could be a few ideas for you.

In the future, could you cover the following jazz/rock tunes:

Bon Jovi – 'Dry Country'
Snowy White – 'Bird Of Paradise'
Robben Ford – 'Revelation' (chords and melody)
Gary Moore – 'The Loner' or 'Empty Rooms'
Larry Carlton – 'All Blues' (Miles Davis)

I thought the recorded interview with Martin Taylor was great. Can we have more of this?

**John Owen
Eastbourne**

● Thanks for your comments about Frank and the Jazz Standard feature. In actual fact we have a jazz article planned which will probably blow your socks off – so stay with us!

As far as your suggestions for interviews are concerned; you're right, we have featured Robben Ford in the past, but those other names are certainly worth chasing. As far as I know, Phil Palmer has just finished producing an album for Justin Hayward!

As far as your suggestions are concerned, they will certainly be put in the hat – we've actually covered the Gary Moore tune this month, of course. While on the subject of suggestions, it's well worth using the suggestion line. Several of our featured transcriptions have come from there so far. **DM**

You Can't Please

Dear **GT**

Since you asked (*We did?* – Ed): Stay Tuned is ignorable. Cue and Review would be much better with sample CD tracks to go with the reviews. Easy Like... is a bit too easy like, compared with the rest of the publication. A-Z is

Send your angst-ridden prose to us care of Trading Lines, *Guitar Techniques*, 30 Monmouth Street, Bath BA1 2BW.

annoying as the riffs are so short. Geoff's Blues needs chord diagrams. The Smash Hits chosen do not relate to North America. Pet Sounds seems like a good idea, but I haven't any pedals to try it out (alas). Hot Country is really good, meaty and informative – but dump the intro, please! Unplugged is good.

The lack of chord diagrams is a drag for a novice like me. Click intros to all pieces would also be appreciated. And the volume levels go up and down between sections on the CD.

Please, please, please, please (etc) put the cuts on the CD in the same order as they are printed. It is really bloody annoying jumping around the magazine. Why isn't the CD edition number on the front cover of the magazine?

Does the layout person play music? Having to flip a page when you could have made them facing pages is a nuisance.

But despite all this, you are not doing a bad job overall. The size of the musical notation is good. The pointers in the text for the transcription are informative. The musicians on the CDs are good. (I'm sorry that I did not get to see Geoff Whitehorn with The Who in Vancouver – or was it them with him?)

These suggestions and criticisms are all meant to be helpful and I hope you take them as such. Best of luck in 1997.

No name or address given

● As a matter of policy, I don't usually like printing letters from people who are too shy to give their name and address, but in your case I'm willing to make an exception!

Everyone is entitled to a subjective opinion about anything they choose, but please look at things from our point of view. We have many thousands of readers of differing levels of accomplishment to serve each month and let me assure you the utmost care is taken each time we sit down to plan an issue to see that everyone is catered for. You claim to be a novice and yet say that Easy Like... is too easy? A-Z is annoying? Pet Sounds is a good idea but because you haven't got any pedals all of a sudden we should drop it? Smash Hit doesn't relate to North America? Come on, Mr Anonymous, get real!

And as for your criticisms regarding the CD – do the levels go up and down? The **GT** CD is 99% digital from the start to finish and part of its mastering process is putting it through a program which ensures that the levels remain consistent within a workable dynamic range (without dynamics we'd have nothing worth listening to) and so are you sure you really know what you're saying?

When we come to lay out the magazine, of course we take into account the general flow of the music, and a great deal of care is taken to fit everything in with an eye to readability.

For your information, the person responsible for layout has several music qualifications to her credit!

I'm glad that you say your criticisms are meant to be helpful – I'm always interested to hear readers' opinions on **GT**, but please make them constructive and realistic! **DM**

One For The Girls

Dear **GT**

I have been reading your magazine since June, when I first discovered it in my local newsagent. I'm a thirteen-year-old female guitarist who loves rock and blues music.

The reason why I am writing is because I have yet to see a transcription in your magazine by a female guitarist.

It would be great if you could do a transcription by Jennifer Batten, Bonnie Raitt, Muriel Anderson or even Carly Simon. I'm sure that there are countless other female players out there who wish to see a transcription by a female as well – and you could even do an interview. Please take this into consideration and keep up the good work.

I have enjoyed learning a lot of the transcriptions in your mag – for example, the 'Europa' piece by Carlos Santana, and also the 'Trilogy Suite' piece, which were both featured in the January issue.

Anyway, congratulations on a fantastic magazine.

**Nikki Kalsi
London**

● We have covered female artists in the past, Nikki! I certainly don't have a policy to exclude female artists as anyone who knows my fondness for Joni Mitchell and Kate Bush would attest. Leave it with me, I'll see what I can do. **DM**

Cue & Review

CDs, books.... and books with CDs!

CD

Dragon Attack - A Tribute To Queen

Various Artists

(Revolver REV XD 209)

If I begin by saying that *Dragon Attack* is one of those albums the sleeve of which is almost filled with 'So and so appears courtesy of such and such record company', you'll rightly guess that this is another various artists tribute project.

There are two types of tribute: one is the Mike Flowers/LSO type, where numbers are considerably reworked; the other is where originals are painstakingly replicated, right down to the vocal phrasing. Drawing its contributors from the darkest crevices of metal, *Dragon Attack* falls into the latter category in that the songs' arrangements are the same as the originals, even if there seems to be twice as many notes in them. Perhaps you'd expect added shred in 'nice' songs like 'Another One Bites The Dust' and 'We Are The Champions' (extra

ingredients from John Petrucci and Robby Krieger respectively), but even 'I Want It All' – surely one of Queen's heaviest moments – is filled to bursting with as many notes as Chris Impellitteri can squeeze in.

Similarly, widdling Ted Nugent manages to make Queen's version of 'Tie Your Mother Down' sound like the Radio 2 edit, helped in no small measure by Lemmy's inspired lyric changes. (Listening to Lemmy you remember how great a singer Freddie really was...)

Ultimately, a compilation like this just serves to emphasise the quality of the original material (and in particular the underrated 1977 album *News Of The World*, which contributes five songs here) and reminds us of Queen's landmark achievements over the years: how Roger Taylor invented punk on 'Sheer Heart Attack'; how Brian May invented heavy metal on 'It's Late' and stadium rock with 'We Will Rock You'; how John Deacon became the father of funk with 'Another One Bites The Dust' – and how on 'Get Down Make Love' Freddie Mercury invented sex (and in 1991 wished he hadn't).

Star rating ★★

Jeffrey Hudson

Album Of The Month

Prickly Pear

Jan Cyrka

(Music For Nations CDGRUB 32)

I'll stick my neck out here and say that the field of instrumental guitar-based rock music is getting to be a little tired. Once, the gleaming guitar gymnasium was awash with virtuosi eagerly flexing their fretting muscles in the Olympian cause, their output keenly awaited by an eager public. But not so in the mid-90s; I would argue that today it is only the stalwarts of the genre who have kept the public's respect *en masse* – Satch and Vai, for instance. If that is indeed the case, then it is purely because those two esteemed gentlemen have not stood still, deciding that the music form should evolve. So much for the USA, but what about over here?

Jan Cyrka has almost 'secret weapon' status in the armoury of British guitar players. Mention his name amongst the cognoscenti and expect to be greeted with a babble of enthusiasm, knowing glances and plenty of sage nodding! It's been a long time since his last album, *Spirit*, hit the streets – too long, in fact for such a potent guitar force to remain silent; but its successor looks like being well worth the wait.

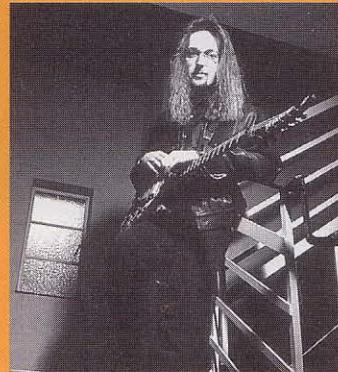
You can tell an awful lot about an album by its opening track and Jan has a history of great first tracks to his credit. His first album, the stunning *Beyond The Common Ground*, kicked off with the excellent 'Horse Of Another Colour', while *Spirit*'s first track, 'Angel', hit the ethereal button and went for broke. So what of *Prickly Pear*'s first track? Reggae. Yup. Reggae.

And bloody marvellous it is, too. But the surprises don't end there; track two is a re-working of the Python Lee Jackson hit 'In A Broken Dream' with Carol Decker handling the vocals while Jan's guitar growls and soars in the background.

From there on, the album trips lightly from fretboard workout to sentimental ballad with considerable grace, the emphasis placed on composition and never once lapsing into wasteful posing.

I hear that Joe Satriani recently said that the only guitar player worth listening to today was Jan Cyrka – high praise indeed and thoroughly well-deserved.

Star Rating ★★★★



Lhasa

Dark Lantern

(Dark Lantern SP003)

GT doesn't usually review singles as such, but this CD is somewhat different from the run-of-the-mill. Dark Lantern is a duo whose music exists at that point where folk touches the ethereal, and hence various Irish-sounding reels are offset against backwashes of synthesiser, while acoustic guitar duels with Celtic-flavoured fiddle.



It's unlike anything I've been confronted with before – too interesting to be labelled 'ambient' in its purest sense, but in that general area where film soundtracks are born and bred.

Instrumental honours are shared between Allan Greenwood and Samantha Holmes, this CD containing four original compositions – three instrumentals and one vocal track. I hear that there are live dates in the offing and it will be interesting to see if Dark Lantern's subtlety and ingenuity transfers to the stage.

Star Rating ★★★

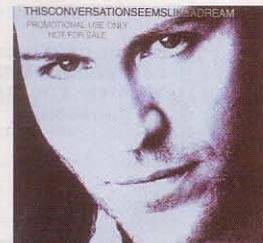
This Conversation Seems Like A Dream

Kip Winger

(Domino 7101-52)

Kip Winger is perhaps best known as the frontman and bass player from the band Winger, who enjoyed, it has to be said, more success in the USA than they did

here. Evidently Kip has decided to branch out on his own and this solo project comes with the promise that it will raise a few eyebrows. True to form, the first track is a rock-pop opus which wouldn't seem out of place on a Toto album – well constructed and powerful with nothing out of place. Guitar duties are handled with considerable aplomb by Andy Timmons, who provides some serious solos throughout the CD.



As the album progresses you can detect the influence of Bowie and Simple Minds creeping in, but never so much that the music becomes merely derivative – in fact, quite the reverse.

Kip Winger has a megapop past he feels he must shrug off in order to progress and this album is certainly a step in a very positive direction. Check it out.

Star Rating ★★★

Books

• Total Accuracy 'Jam With...' Series

IMP

There comes a time in every guitar player's life where he has to bite the bullet and play with a band for the first time.

Traditionally, this has always been a thoroughly nerve-wracking experience and many a reputation has been won or lost during such a venture. The fact was that there was never a way that you could actually practise playing with a band.

Fortunately, here in the 90s there are many ways of getting your hands on some suitable training material. Backing tracks have become very much a part of the aspiring guitarist's practice routine – and we can say, with a few blushes, that this is a service which **GT** is proud to provide!

Total Accuracy have long since established their reputation as latter-day pioneers of this vital playing tool, having provided a valuable library resource of backing tracks by a wide variety of artists in order that the debutant guitarist need not enter the playing arena unprepared. But now, new from the same stable, comes a series of books each concentrating on a single artist, so that it is now possible for an axeman to specialise, or to examine just one genre exclusively.

Jam With The Eagles contains songs like 'Hotel California', 'Life In The Fast Lane' and 'Tequila Sunrise' amongst its array of tracks and comes with an accompanying CD containing not only the backing tracks, but also the whole track including the guitar part so that you can pace yourself accordingly. Hence, eight songs generate a 16-track CD.

The music is set out in the now-standard form of notation, with tab, and so most guitar players will take to these transcriptions like a duck to water.

Jam With Hank Marvin is along very similar lines with some of the bespectacled one's most famous recordings – classics like 'Apache', 'Wonderful Land' and 'Kon Tiki' – all lovingly reproduced by the lads at Total Accuracy and just waiting for the loving attentions of your pink Strat!



Jam with Gary Moore features some of Gary's fieriest – 'Still Got The Blues' sits alongside 'Empty Rooms', 'Oh Pretty Woman' and the essential 'Parisienne Walkways'.
Price: £18.95 each

• Introducing the Dorian Mode Introducing the Mixolydian Mode National Guitar Workshop/ Alfred Publishing

The modes are, and will probably remain, a knotty problem for most players. They are arcane and mysterious and difficult to understand, all the time assuming fantastic importance – if you believe everything you read in interviews, that is!

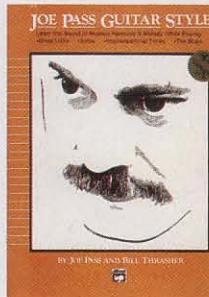
All the more reason to applaud this series of books from The National Guitar Workshop. Each book is accompanied by a CD where you can get to hear the effect of each mode with exercises and examples. The text is clear and looks at the playing of Steve Vai and Carlos Santana (dorian exponents) and then Hendrix, Jeff Beck and even John Lennon in the mixolydian corner (did you know Lennon's 'Norwegian Wood' was mixolydian?).

I would guess that we can expect another five or so books in this series before the modal day is done and together they should shed some valuable light on what has become a troublesome area for many improving players.
Prices: Dorian £19.95 Mixolydian £18.95



• Joe Pass Guitar Style Joe Pass / Herb Ellis Jazz Duets Alfred Publishing

I've had a copy of the Joe Pass Guitar Style on my bookshelves for about 17 years now and it's a sorry sight to see! Dogeared from so much reading and re-reading, you see. It was only after having owned it for about five years



that I was able to get the cassette that accompanies the book via a colleague in the States – and that was a struggle. The fact is that when Joe's book is illustrated by the examples on the cassette things

become a great deal clearer and so it is a good thing to note that this fresh edition comes complete with a CD bearing Joe's own illustrations of the text.

As far as the book itself is concerned, it is a slim tome, but worth its weight in gold if you've a hankering after Joe's inimitable style.

Teaming Joe Pass and Herb Ellis together to produce some original duets was an inspired notion and once again the music in the book is illustrated by an accompanying CD. My only criticism would be that the book was produced prior to the time when tab was the norm for books of this nature, and so none is provided, which could put a lot of people off. Sad, because there's an awful lot to learn here.
Prices: Joe Pass Guitar Style £20.95
Jazz Duets £16.75

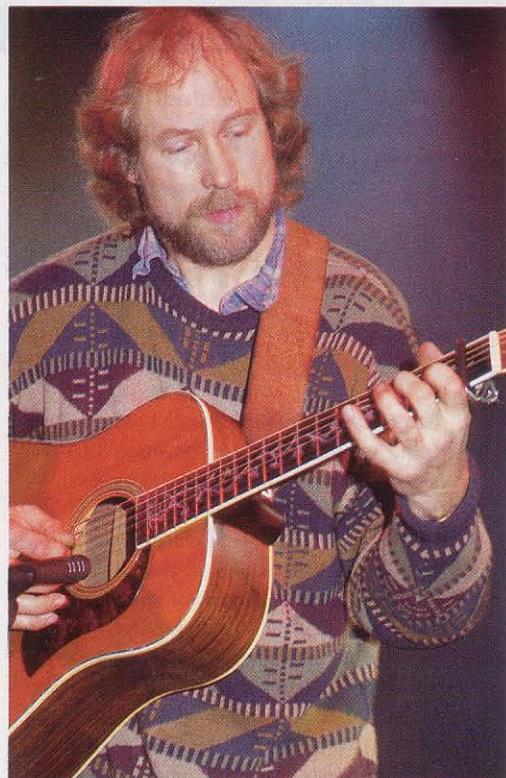
• Joni Mitchell - Both Sides Now By Brian Hinton (Sanctuary Music Library)

Any fan of Joni Mitchell will tell you that information about her is, to say the least, scant. Not particularly fond of giving interviews to either TV or press, Ms Mitchell enjoys the same sort of underground enigma status as some of music's other very private people – Paul Simon, James Taylor and Neil Young, to mention but a few. So Brian Hinton's biography is going to be greeted like the first blue sky after a long hard winter by many of the Canadian songstress' fans!

I must say that any biog that by page three has already told me something new about an artist I thought I knew fairly well can probably count on my rapt attention. Such is the case here – I had no idea that the song 'The Tea-Leaf Prophecy' was about how Joni's parents met! The book goes on to chronicle her life and times faithfully and fairly – good times and bad – making it a fascinating read.

Needless to say, *Both Sides Now* is not an 'authorised' biography, but it is meticulously researched and provides a valuable insight into the life and times of a true musical artist.
Price: £12.99

Stay Tuned



Sore Fingers?

No? Never fear; we could have something here that will set those fingers a-tingling. Believe it or not, April 1st to 5th has been designated Sore Fingers Week, the epicentre of which will be at Kingham Hill School, Kingham, Oxfordshire.

It's the second time the event has been put on and the people responsible are the British Bluegrass Music Association – in effect, this is the British equivalent of an American Bluegrass Summer Camp.

The five-day course comprises workshops and masterclasses on such diverse subjects as banjo, guitar, harmony singing (*How does that make your fingers sore? – Ed*), fiddle and mandolin... the list is almost endless. *Guitarist* magazine's Acoustic Guitarist of the Year, Chris Moreton, will be there amongst the frenzied fingerpickers – and we would encourage you to seek out further details from Mike Preston, secretary of the BBMA on 01425 618286.

It's A Kind Of Magic...

You get up on stage to play a song, it's got an acoustic intro with an electric verse, acoustic chorus with a solo on electric... Serious problem.

Well, those delightfully canny chaps at Boss could have just the thing you've been looking for. Try out their 'Acoustic Simulator' pedal; plug in your electric, stomp on the button and, hey presto, you're in virtual acoustic wonderland.

The AC-2 has two outputs – one for the dry signal, the other for the acoustic sound – thereby allowing you to employ two different amps. It also features four modes, namely 'Standard', 'Jumbo', 'Enhance' and 'Piezo'. Contact Roland for further info on 01792 515020.

Test Those Leads!

You know when you turn up to a gig and absolutely nothing works? Then you spend an hour changing batteries in stomp boxes; looking in the back of your amp; picking your guitar up and shaking it... only to find it was your guitar lead all the time. Well, it sounds like the OKJAX was meant just for you!

This little box of tricks is more than a mere lead tester; it is a sensitive audio system analyser that is small enough to fit in your back pocket and is designed to be a comprehensive trouble-shooter.

The OKJAX uses microphone technology to enable you to check guitars, keyboards and Hi Z microphones, as well as all types of 1/4-inch jack leads. A cunning system of flashing LEDs will tell you if all is well – and if there is a fault, the clever little beggar will try and tell you what the problem is.

The unit costs £29.95, and could save you an awful lot of grief on your next visit to Blues Night at the Cat'n'Floggit. Contact Dox Box Electronics on 01709 817404 for more.

Crate Clinics Ahoy!

Marty Friedman, the scary guitarist from Megadeth, is paying the UK a visit in a combined assault with Crate Amplification. Check out the masterful tone and collateral damage you can inflict with a Crate and take time out to hang with The Man! Those of you with a strong, nay, indestructible disposition should telephone the following dealers for more info.

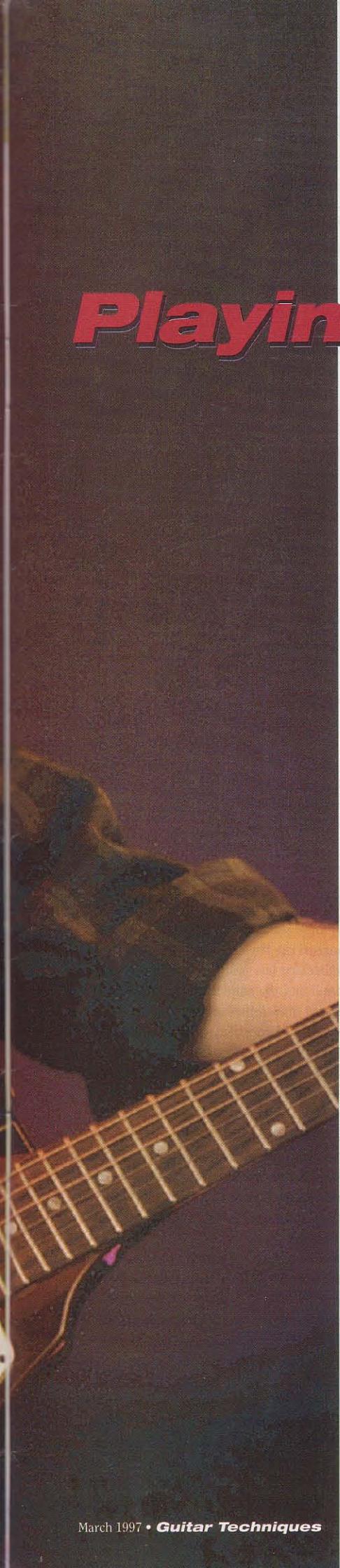
Monday March 3rd - Machinehead, Hitchin - 01462 433305

Friday March 7th - Len Stiles Music, London - 0181 690 2958





Photos courtesy of Frontier Promotions



At the beginning of the 70s, Wishbone Ash practically invented the idea of using twin lead guitars – often playing very tight harmony parts. 25 years later the name lives on with a new album which strives to rekindle the spirit of the past. Interview by David Mead

Playing for the Ashes

Andy Powell

I first saw Wishbone Ash at Isleworth Polytechnic around 1970 and I can still vividly remember the enormous impact their live performance had upon me. At the time I was struggling with my first barre chords, but that guy up there with the Gibson Flying V was somehow everything I wanted to be.

A lot of water has, as they say, flowed under the bridge since those dim and distant days, but I still look back fondly at the days when I struggled to learn the chords to Wishbone tracks like 'Phoenix', 'Lady Whiskey', 'Blind Eye' and this month's Smash Hit, 'Blowin' Free'.

GT managed to catch up with Andy Powell in between British and German tours, eager to hear the story of this phenomenal British band from a reliable source!

"I started playing guitar about the age of eleven," he says. "It was the normal thing where various people in the neighbourhood got guitars and the word got about that somebody had got a brand new Gretsch or something and you had to go round there to see it!"

And who was Andy's earliest influence? As if you couldn't guess...

"The first person who really caught my ear was Hank Marvin and The Shadows. I saw him just recently and he's lost none of the finesse – he just has such a great touch. He was very melodic and I think that early influence just stuck with me – the tone and everything."

"We started to form little groups and play at places like Saturday morning pictures during the intermission and at youth clubs. But I was just fascinated with the electric guitar to the point that I started to make instruments at school – and in fact the first guitar I used with Wishbone Ash was a home-made guitar."

"I grew up in Hemel Hempstead and I can remember when the first Stratocaster came into town. All the local guitar players went and made their pilgrimage to look at the Strat!"

What about bands prior to joining Wishbone?

"Most of my teens were spent playing in soul bands and I was really more of a rhythm guitarist. I was into people like Steve Cropper, Sam & Dave and bands that had brass sections. I was into the Mod thing and that was the sort of music that we played in and around London. After that I discovered more R&B – T Bone Walker and people like that – and from there into the blues thing. All the Kings – BB, Freddie and Albert – and as much stuff as I could, but more specifically listening to some of the British bands of the time like The Blues Breakers. It was about 1967 when things just exploded for me musically; I saw The Nice's first gig and I saw Cream's and Fleetwood Mac's first gigs. Clapton was at the spearhead of it but Peter Green was certainly a big influence."

Since the early 70s, Andy has proved almost inseparable from his Gibson Flying Vee.

"I'd seen pictures of Albert King with one and I knew that Dave Davies in the Kinks had one and it was just such a wacky looking instrument! I didn't really go out seeking one, we kind of found each other. There was a little shop in Denmark Street called Orange Music and I was just looking around and they just happened to have two mint mid-60s flying Vees that had sat in the packing cases for five or six years, because they were considered a bit too way out. So I picked one out and just fell in love with it; the sound of it even before I plugged it into an amp was just a beautiful vibrant tone. As you know, if the thing sounds good acoustically and feels good you know it's going to be good when you plug it in."

How did Wishbone Ash come to be formed way back then?

"The band was actually formed by (*bass player*) Martin Turner and (*drummer*) Steve Upton who came from the West Country. They came up to London as a three-piece with Martin's brother Glen playing guitar, but Glen decided London wasn't the place for him and went back to Torquay. So they just started putting ads in the papers and did the usual audition route. At that time they met Miles Copeland (now Sting's manager) who was looking to get into the music business and he'd seen them play at Hampstead Country Club and was astounded that they didn't have any backing or a record deal.

"He recommended that they find another guitarist and so they put an ad in and were thinking of maybe a guitar player and a keyboard player. As it turned out, they narrowed it down to Ted Turner and myself but couldn't really decide between the two of us. So they said, 'Why don't you both come down and we'll play together and we'll see what happens'. And it was sort of, 'Why not use two lead players?' Back at that time everyone had their own sound and so we started to dabble with the twin lead thing.

"The idea was to make the guitars sound almost like a horn section so that certain parts would pop out and Martin, being a very melodic bass player, was able to sort of cover the bottom end so it didn't matter too much if you dropped out with the rhythm guitar. He had that British strident bass sound – that twang thing was happening – and it just started from there."

Other bands had started to experiment with harmony parts around the same time, but none had quite the same panache as Wishbone Ash.

"Fleetwood Mac were doing it a bit at the time, but the only other band that were remotely doing it were a band called Blossom Toes."

Did Wishbone Ash set about doing original material from the word go?

"Yeah, we were really conscious of the fact that we didn't want to copy someone else and we wanted to start as we meant to carry on. We started writing and the early stuff was really culled from jams – we used to do a lot of jamming, playing all day long – so many of the early songs like 'Phoenix' came out of those jam sessions. That's why they're so long, a lot of them; we had to get all the licks in!"

Of course long tracks like 'Phoenix' weren't exactly fashionable then.

"We'd gone from the blues boom of the late 60s to the psychedelic era and then into this progressive thing, so audiences were really ready to sit down in a way and let you stretch out. Don't forget there was a lot of dope smoking going on there! We were playing at places where you would start playing at midnight and go on until four in the morning and it was a very free time thinking back on it. The music business was really up in the air, a lot of younger people were moving into the business side of it, people like Miles Copeland and Chris Blackwell and all these people that set up the labels so there was a redefining of the ground rules, if you like."

How did you go about working out a lot of the harmony parts?

"Well, Martin Turner was strongly involved in creating the lines because a lot of the things

that people think were twin lead things are actually three part; the bass is coming in and joining the guitars as well. But we all chipped in; I'd come up with certain lines and so would Martin and Ted, but we all had the same goal in mind and we all knew what the mandate was. The way it would work was simply to hum an idea to each other and then play it. All of us played by ear and we would just think of ideas really; you'd have a chord sequence or something that would promote a sort of melodic line which you would have in your head and you'd think, 'I wonder if I can play that?' and you'd translate that to the guitar. Then you'd teach your partner or whoever it was at the time to come up with the harmony line."

What are Andy's recollections of this month's Smash Hit – 'Blowin' Free'?

"Well, it was a song that featured on the third album, *Argus*, and as with a lot of bands you cut your teeth on your first album, the second album you're getting into the flow and then by the third album you're pulling it all together and that was the album for us where we did pull it all together. We'd been gigging consistently for two years and I can just remember it being a fantastically exciting time. That particular song was created at the soundcheck at the Whisky-A-Gogo on Sunset Strip and everything was opening up; we were touring the States with bands like The Who and lots of American bands. It was a great time to be a British rock'n'roller, really, because they welcomed you with open arms over there! Plus in our own country we were doing really well; we were doing a couple of

played in a big hall or even, dare I say it, a stadium. There were a lot of majestic sort of grooves, whereas if you look at the early two albums they've almost got a club vibe to them; very rough and ready with raw, bluesy, jazzy elements. You can imagine those pieces being played in a funky little club with a lot of smoke, you know?"

"Whereas with *Argus*, with songs like 'Throw Down The Sword', 'The King Will Come'... I mean, those songs came about because we were playing in bigger halls. Suddenly we had reverb and echo – natural echo in the ambience of the hall!"

Another album or so down the line saw the band's first personnel change – Ted Turner being replaced by Laurie Wisefield.

"Laurie was thrown very much into the deep end because he'd been playing with Home, which was a country-rock based band, and the reason I really liked him was because he was so different to Ted. I thought, quite selfishly in a way, that I might be able to cop some of his riffs, really! Ted was a bluesier player and Laurie came from more of a country background; he liked people like Albert Lee and Steve Howe. But I think the key thing was going in to do the album *There's The Rub* with Bill Szymczyk producing. He later produced The Eagles and so forth, but we all turned up in Miami, at Criteria Studios, and he'd agreed to produce the album. As far as he knew it was going to be Ted Turner on guitar, but it turned out to be this little guy with curly hair, Laurie Wiseman. He said, 'Who's this guy?' – but we had some great times; we ended up doing two or three albums down there in Florida and I just have a recollection of a lot of sunshine!"

"With Laurie's playing, we got a little bit more frenetic. We were still playing long pieces like 'FUBB' but there were more technical lines coming out, which was Laurie's influence, really; more staccato, arpeggiated lines, a little bit more in the rhythmic ticket really! Steve Upton became less jazzy and a little rockier as a drummer and the band were getting a lot of influences from America."

America certainly discovered the band around that time.

"The mid-70s, yeah. We were touring a hell of a lot over there and when I look at the date sheets now I just can't believe we did it! We really made our mark as a band, particularly over there, but in other places too. It was difficult for Laurie because he joined the band when it was at its peak – it was a tough time to change guitarists at that point. He had a lot on his shoulders."

Was the band a victim of the punk revolution?

"Yeah, in a way, but at that point we were living in the States so the direct impact didn't affect us. I was aware of it all and took it all in and in some ways applauded it, you know, because it had got all fat cat and stagnant, but it didn't really affect us because it didn't make an impact on us the same way as it would have if we'd been living in London."

"But I think towards the end of the 70s we ran out of steam a little bit. There were certainly some good records being made and some good songs being written, but there was this gradual



"The idea was to make the twin guitars sound like a horn section"

tours a year and also going overseas to Germany. The world was opening up and it was a fantastic, exciting time really, looking back on it."

It's true to say that *Argus* is the Wishbone Ash album people remember...

"That's right. I think it's because with *Argus* we were writing songs that were designed to be



Andy and that Flying Vee: "It's been re-fretted about three or four times, re-finished, rebuilt.... It's seen a lot of action!"

winding down. Also people's personal lives change and go in different directions. The good thing about young bands is that you all live together. We did. We all rented flats in the same building – we ate, slept and drank Wishbone Ash in the first four years! But then things change; you start families and you move away and you have different influences and different ideas – and so I think things sort of changed a bit, although we certainly kept it together a lot longer by being in the States."

Despite the band dropping significantly from public view around that time, the stage was later set for a big reunion at Miles Copland's Night Of The Guitars.

"We'd been talking with Miles off and on for a couple of years and coincidentally he had the idea of putting this package together with nine top guitar players and putting a tour, album and video around it. It just came together quite naturally, really; the timing was right and it was also an opportunity to put the original band together again. So various calls went out – Ted was a little reticent, we hadn't played with him for a number of years, but he decided to come back and at the eleventh hour came in and joined us on the *Nouveau Calls* album which we'd already started recording at Martin Turner's

studio. The ideas just came tumbling out – lots of ideas that we'd all kept in the reservoir – and things came together very quickly. It was a lot of fun to make. We didn't spend a lot of time sweating over sound; we just turned the tape machine on and there it is! I think I came over with a little Gallien Kruger amp and a Paul Reed Smith guitar and I just walked in the studio, plugged into that and did everything on that!"

So is Andy still using the PRS?

"Yeah, I do have it. I don't use it on stage so much but I've certainly used it on the new *Illuminations* album here and there."

What about the infamous Flying V?

"Oh yeah, I use it all the time! I still use the original one. It's been re-fretted about three or four times, re-finished, rebuilt...."

It's seen a lot of action...

"It's seen a lot of action, that guitar!"

Coming up to date, Wishbone Ash are still going, pressing ahead with another album and some more personnel changes...

"We've moved into a very creative phase now. I've hooked up with a guitar player from Connecticut by the name of Roger Filgate and the two of us have formed this partnership and written *Illuminations* and we're very proud and excited about it. Roger and I have just connected

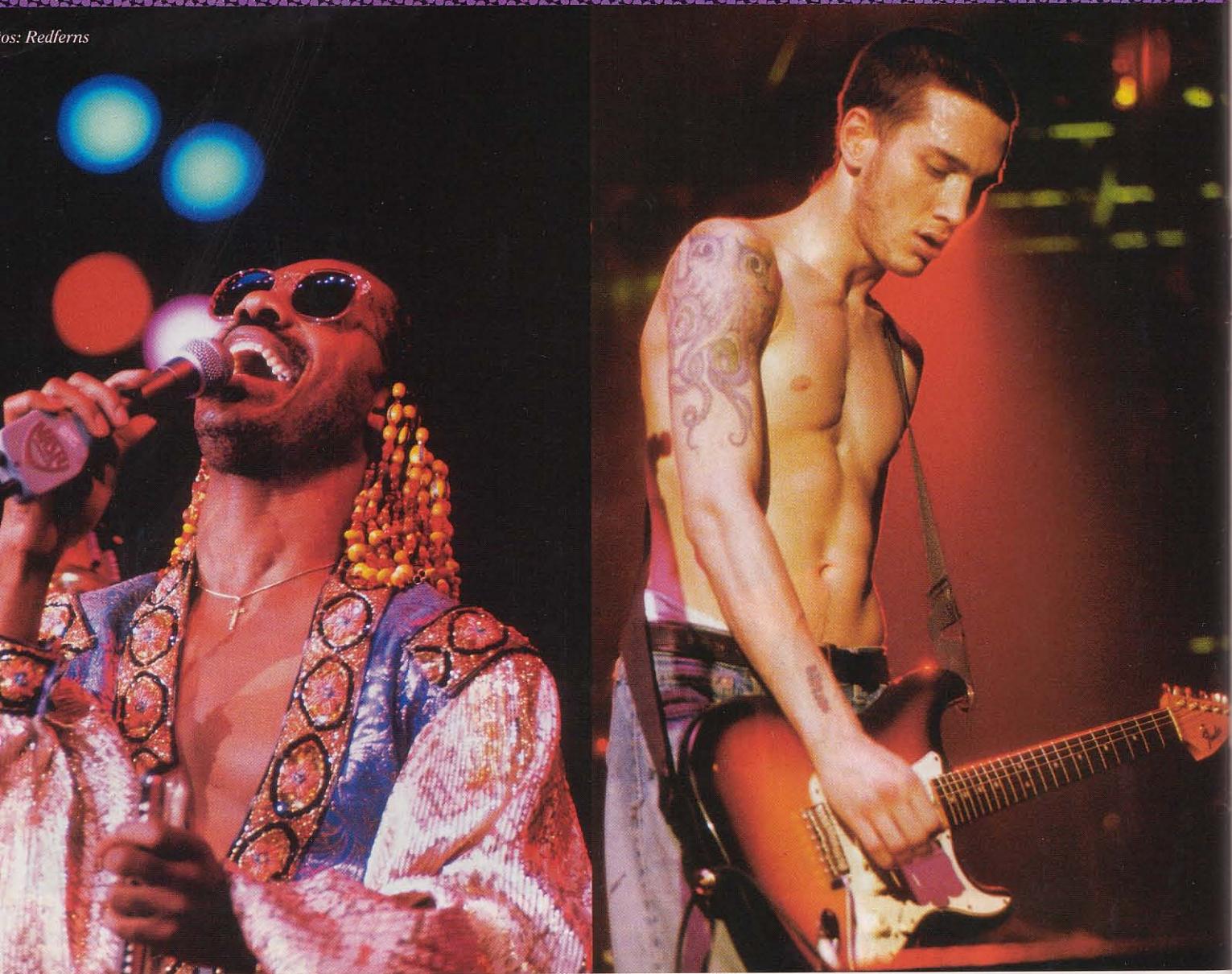
on a musical level, and the thing that's amazing about the people working on this particular album is that they understand the band's early influences and early music almost better than myself! So you've got a combination of great talent and also a sort of acute awareness of what our audience likes and what is appropriate and it's been very interesting, for me. I could never have predicted it, it's like a chemistry thing happening all over again, and I think in a way it's a very 90s thing. I mean, you're certainly seeing all this re-constituting of the old into the new with bands like Oasis and all that. We're not contriving to be that, we've got such a track record now that we can look back to our own influences and get a charge from those."

"It's fascinating, actually; even down to the recording side. When we first started recording, there were no effects available; you just plugged in! I think I did the first couple of albums on an old Fender Tweed Concert amp and you plugged the Gibson SG or Flying Vee into that, turned it up to three quarters volume and there was your distortion. And we employed the same approach again on this album; we kept the effects down to a minimum and just went for an almost vintage sound on everything, really." **GT**

Easy Like...

CD track
no 7

os: Redferns



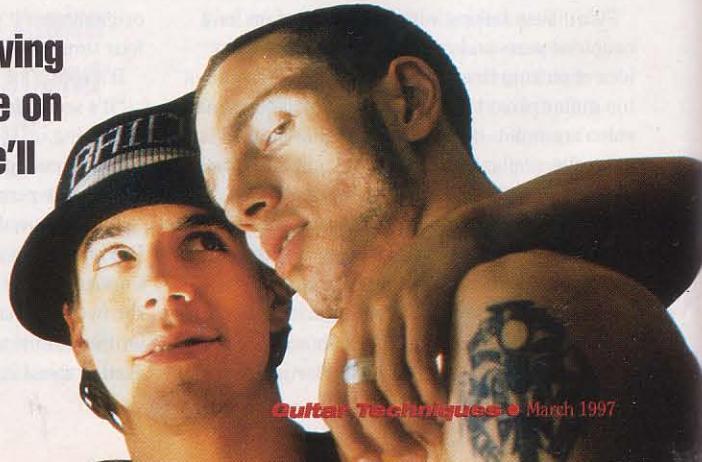
Higher Ground

The Chili Peppers Play Stevie Wonder!

Transcribed by Guthrie Govan

You can hear the original 'Higher Ground' on Stevie Wonder's essential *Innervisions* album (1973), but for this month's feature we'll focus on the more guitar-intensive version from the Red Hot Chili Peppers' 1989 album *Mother's Milk*. This features several funky overdubbed parts courtesy of John Frusciante, so there's plenty of potential for mixing and matching elements from each part to come up with your own interpretation of the track.

This month, following January's feature on 'Superstition', we'll take a look at another classic track from Stevie Wonder



Higher Ground – Stevie Wonder

SONG STRUCTURE

According to the Chili Peppers, the song should look something like this:

Bass riff	(4 bars)
Intro	(8 bars)
Verse 1	(16 bars)
Verse II	(16 bars)
Bridge 1	(12 bars)
Verse III	(16 bars)
Verse IV	(16 bars)
Bridge II	(8 bars)
Coda	(7 bars)

Higher Ground

Words and Music by Stevie Wonder

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Introduction

After 4 bars of Flea's distinctive slap bass line, the band comes in to play eight bars of the main E5-G5-A5 groove.

Ex 1 is the centre channel part from this intro section; the most prominent part in the mix, it sounds like the front pickup of a Fender Strat through a valve amp with just a touch of overdrive for a 'raw sound'.

Concentrate on the timing, here – if it helps, you might want to try the triplet rhythms with a down-up-down motion, ensuring that you land on a downstroke for every beat of the bar (though having said this, it all comes down to personal preference, so do whatever feels right to you).

Note the swing indication at the top – any eighth notes in this month's transcription should be swung. Check out the **GT** CD version if in doubt.

Note also that each 2-bar section is a variation on a theme, so try swapping them around or modifying them.

Ex 1 INTRO - CENTRE CHANNEL PART

Higher Ground – Stevie Wonder

The next example, **Ex 2**, is the left channel part; the sound here is more overdriven, though lower in the mix. Note how this part works with the bass line and indeed effectively doubles it in the last bar.

Ex 2 INTRO - LEFT CHANNEL PART

Ex 3, which you can hear in the right channel, comes in four bars after the rest of the band and it uses power chords to add subtlety to the build-up effect leading in to the first verse. As with Ex 2, this is a fairly crunchy overdriven part.

Ex 3 INTRO - RIGHT CHANNEL PART

Higher Ground – Stevie Wonder

Verse

Ex 4 shows how the centre channel guitar from Ex 1 tackles the verse part. For the first eight bars, keep your right hand moving constantly, even though it only has to make contact with the strings on the fourth beat of each bar; this is the best way to ensure that you are locking in with the timing of the other instruments.

In the next 4 bars, the staccato E notes on the D string can be cut off either in the usual way (with a squeezing motion of the left hand) or by adopting an aggressive pick attack and returning the pick to the strings slightly before it's time to play the last note.

The final four bars, as you've probably noticed, are further variations on the intro groove.

Ex 4 VERSE - III CENTRE CHANNEL PART

With slight overdrive

1,3,5,7 (E5) (G5) (A5)

9 (F#5)

8va

Loco

CO CO CO CO ————— MU — H

(A5) (D5) (E5)

MU CO MU CO MU — I PO MU CO CO CO

TO BRIDGE

14

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Higher Ground – Stevie Wonder

Ex 5 VERSE III LEFT CHANNEL PART (1st 8 bars doubled on R/C)

Doubled throughout
on GT CD version

Ex 5 VERSE III LEFT CHANNEL PART (1st 8 bars doubled on R/C)

Doubled throughout on GT CD version

TO BRIDGE

Bridge

Ex 6 is the centre channel part, which corresponds to Ex 1 and 4, and (like those examples) works best with moderate overdrive. (Note: the last four bars are – you guessed it – yet more variations on the ubiquitous intro groove, so on the **GT** CD we omitted the backing track.

Ex 6 BRIDGE - CENTRE CHANNEL PART

Ex 6 BRIDGE - CENTRE CHANNEL PART

With slight overdrive

TO VERSE III

Higher Ground – Stevie Wonder

Ex 7 is a left channel part for the bridge, which (like Ex 5) has been doubled on the **GT** CD for a full stereo image. Note the diversity of this part; bars 1, 3 and 5 complement the vocal part, while bars 2, 4 and 6 are more rhythmic. Don't be thrown by bar 8 – the trick here is to concentrate on the right-hand timings, rather than worry about exactly which strings you're hitting with each stroke. Note that the last four bars basically constitute Ex 3.

Ex 7 BRIDGE - LEFT CHANNEL PART

Doubled on R/C
on GT CD version

With overdrive

CO BSS PO MU MU CO PO PO

MU MU CO PO PO MU MU

x 3

TO VERSE III →

Coda

You will have noticed from the structure chart that bridge two is cut off four bars early. Rather than rounding off with the intro groove, it changes abruptly; the tempo is upped to 160 bpm, the feel changes from swung eighth notes to straight ones and the song ends with the hardcore-esque riff transcribed below. **Ex 8** is the left channel guitar part, which is unaccompanied for the first two bars, giving the band time to adjust to the new tempo and **Ex 9**'s slightly busier right channel part which re-enters along with the rest of the band.

Ex 8 CODA - LEFT CHANNEL PART

♩ = 160 (double time feel no swing)

Band tacet

With overdrive

Band re-enter

E5 G5 A5 G5

CO

Higher Ground – Stevie Wonder

Ex 9 CODA - RIGHT CHANNEL PART

2
Band re-enter
Band tacet
L/C Guitar only
With overdrive
CO

And finally...

So far we've avoided the original Stevie Wonder version due to its lack of prominent guitar parts. However, by way of an optional extra, I thought we could round things off with a guitar adaptation of some of Stevie's keyboard playing.

Hence our final example, based on the first verse, will sound most effective if you play it fingerstyle and aim for a tight staccato sound. For an appropriately retro effect, the **GT** CD version makes use of a dynamic filter pedal, but one which is controlled by the volume and decay of the notes played into it rather than by your foot.

As a final note, if you're tempted to investigate this version further and decide to play along with the original, be sure to tune down a semitone as the record is in the decidedly un-guitarist key of E♭!

Have fun and I'll see you next time! **GT**

Ex 10 VERSE IDEA BASED ON STEVIE WONDER VERSION

Original version in E♭
GT CD version in E

j = 125
gliss
W/optional dynamic filter
CO MU H CO H CO S BSS
gliss
gliss
gliss
gliss
gliss
x 3

Easy Like...transcription © 1996 Guthrie Govan

Cry Me A River

Arthur Hamilton

**Too tough to cry, huh?
This sentimental ballad
will have you reaching
for those tissues in no
time at all!**

Arranged by
Frank Evans

There have been many recordings of this song, the best-known being sung by Julie London, accompanied by Barney Kessel, which is available on CD P7 998042 (Capitol). It's a very pretty ballad with some unusual moments in the melody line and harmonies.

This arrangement I chose to change from the original key of E_b to Gmaj/Emin. It hopefully works OK as it gives an opportunity to use the natural harmonics of the guitar, plus some open strings.

Performance Notes

The introduction consists of arpeggios on a III – VI – II – V7 sequence using a B_b7 in place of E7, then usual B7 chords to set a mood and lead into the opening Emin9.

BAR 1: the opening bottom E followed by top F# is quite a surprise to the ear, followed by a 12th position Em chord in natural harmonics. The melody line continues in harmonics with a 'stopped' C on the fourth string at the tenth position making a Cmaj7. The last note (E) is found on the fifth string at position seven.

BAR 2: make a barré at the second position and finger the remaining notes 2, 3, 4 with the open bottom E. This is one of my favourite chords!

BAR 3: hold the barré whilst playing the melody notes. Note that I've taken the melody line down an octave and stayed down for the next two bars.

BAR 6: here I've taken the melody line back up again.

BAR 7: take care to get the 16th note

Photo: Reddems



Cry Me A River

triplets just right followed by the G eighth note before the open D string suggests the D7 chord. The B_b on top is one of the unusual notes in the song, giving a 'bluesy' effect.

BAR 8: I filled this bar with substitutes to keep the tempo moving.

BAR 9: the melody once again drops down the octave. This time the Em9 in the fifth position.

BAR 10: these Emin arpeggios replace the original F# to E, and make a pleasant decorative change from what's happened in the previous bars.

BARS 11 – 15: these are identical to bars 3 – 7.

BAR 16: here is an example of how to modulate from G to Bm using substitutes and altered chords.

BAR 18: note the use of the G9 – F#9. As I've pointed out before chords of the same type will move chromatically.

BAR 20: here a modulation from Em to F#9 to keep the flow.

BARS 23 – 24: hold the chords while playing the top line – keep it all moving.

LETTER C

BARS 26 – 27: here, again, fill chords, then a run up in the seventh position to the original octave.

BAR 28: the 'fill in' chords all based on G take us back down again – and help to avoid the boredom of holding the chord for three beats.

BARS 31 – 32: I've introduced some decorations here. Hold the top E and B_b, then play the triplet and eighth note. In BAR 32 pull your fingers off 4, 3, 2, 1,

then pick the A natural before descending down the Bmin9.

BARS 33-35: this is what is usually called a 'tag' ending – one where you expect the song to end, but instead its adds another four bars, usually a III – VI – II – I.

Finally, there's no ad lib this month because this on its own should keep you busy for a while!

Thanks for your mail and requests; hope you enjoy this one. **GT**

CRY ME A RIVER

Arthur Hamilton

Now, you say you're lonely
You cry the whole night thru'
Well you can cry me a river
Cry me a river, I cried a river
Over you
Now you say you're sorry
For being so untrue
Well you can cry me a river, cry me a river,
I cried a river over you
You drove me, nearly drove me out

Of my head, while you never shed
A tear, remember? I remember all
That you said, told me love was
Too plebeian, told me you were
Thru' with me and
Now you say you love me
Well just to prove you do
Come on an'
Cry me a river, cry me a river,
I cried a river over you!

Cry Me A River

LEAD SHEET

The lead sheet includes three staves: a treble clef staff for the vocal line, a standard six-string guitar staff for the guitar part, and a tablature staff below it. The vocal line starts with a melodic line over a G major chord (Em). The guitar part features various chords and fingerings, such as Em, C, Em6, Em7, Am7, Bm7, D5, Gmaj7, B7, Bm7, Bdim, and E75. The tablature shows the fret positions for each note. The music is divided into sections labeled A, IV, V, 1, 2, B, IV, and III. The vocal line continues through these sections, with the guitar providing harmonic support. The tablature staff shows the strings (E, B, G, D, A, E) and the corresponding fingerings (e.g., 1, 2, 3, 4, 5, 6).

Cry Me A River

16

B F#m7 B7 Em C Em6 Em7 Am7 Bm7 D5

21

Gmaj7 B7 Bm7 Bdim E7#5 A9 Am7 D7 Am7 G6

SOLO GUITAR ARRANGEMENT

GT TAB

stopped
N.H.

S H PO

Cry Me A River

V **II**

Hold barre

PO

IV **II**

Hold chord Hold chord

V

Hold barre

III **II**

III

E B G D A E
9 7 5 7 (7) 5 4 5 2 4 4 0 2 0 0 2 3 5 3 3 5 5 4 4 2 2 4 3 4
E B G D A E
9 7 5 7 4 5 2 4 4 0 4 2 0 5 7 5 5 4 4 3 3 2

Em9/B **Em6/9** **Em6** **Am7** **Am11** **D7/A_b** **Gmaj7** **G6** **F#m7**

V **VI**

S

V

VII **VIII** **VII**

E B G D A E
13 5 6 5 6 7 5 8 5 7 (7) 6 5 6 5 8 6 5 8 5 8 8 7 7 7 9 9 9
E B G D A E
13 7 7 6 7 7 7 9 5 5 0 (0) 7 8 9 8 7 7 7 8 9 8 9 8

Bm11 **E7_b9** **A7** **Am7** **D7** **G6/9** **C7_b9** **F#7 sus4**

B

VI **VII** **IX** **VIII**

IX **XI** **IX** **XI** **IX** **VIII**

E B G D A E
17 7 9 10 7 9 6 7 9 7 10 9 (9) 10 12 14 12 10 12 12 10 9 9
E B G D A E
17 7 7 9 7 7 9 8 8 9 8 11 (11) 11 10 11 9 11 12 10 9 8

Bm7 **Em6** **G9** **F#9** **C7** **Bm7** **Bm9** **Bm7/5** **Em6** **G9** **F#9**

VII **VI** **IX** **VIII**

E B G D A E
21 7 9 10 7 9 6 7 9 7 10 9 (9) 8 10 9 8 11 12 10 12 9 11
E B G D A E
21 7 7 9 7 7 9 8 8 9 8 7 8 7 6 7 6 12 10 9 10 10 9 12 10

Bm7 **Em6** **G9** **F#9** **C7** **B7** **B13** **E13** **B13** **F#m** **B7_b5**

C

Nat harmonics

stopped

N.H.

VII

X **VII** **X**

Let ring

E B G D A E
25 12 12 12 12 12 12 12 12 12 12 12 12 10 12 11 12 10 7
E B G D A E
25 12 12 12 12 12 12 12 12 12 12 12 12 9 11 11 11 9 7
E B G D A E
25 7 5 5 5 5 5 7 6 7 6 7 10 7 10 9 10 10 10 10 7

Em9 **E9** **Em7** **E7** **Am7** **D13** **D7_#5** **Gmaj7** **G6/9** **Gmaj7/E**

Cry Me A River

Sheet music for 'Cry Me A River' by Arthur Hamilton. The music is arranged for guitar and includes lyrics. The top section starts with Bm7(11) at measure 29, followed by E7/9, A7(9), Am7, Bm7, and E7/9. The bottom section starts with Bm11 at measure 33, followed by E7/5, Am7, G7, A9, D9#5, G6/9, and ends with E7/9. The music is in common time and E major.

Arrangement © 1996 Frank Evans

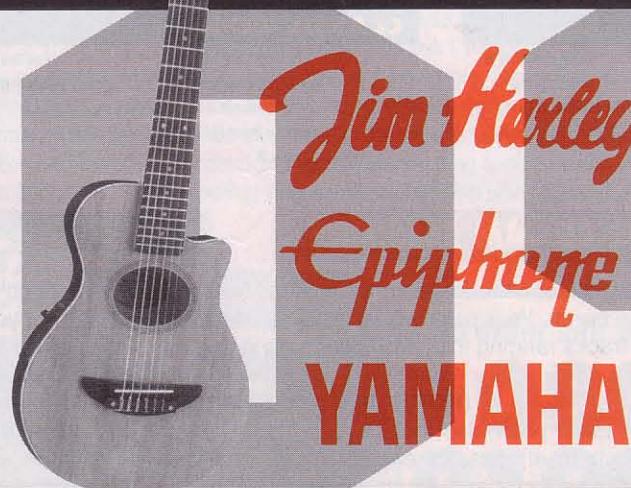
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Photo: Redferns



J: Jethro Tull

Of course, you may like to play these riffs standing on one leg in tribute to Ian Anderson's undoubted songwriting genius... we'll leave it up to you!

For nearly three decades, the band Jethro Tull has received worldwide acclaim for its music; music which, to my mind anyway, successfully mixes elements of folk, blues, rock and even a little jazz and classical music into a sound and approach that is instantly recognisable as their own.

Singer/frontman Ian Anderson has always played acoustic guitar (very well, I might add) and occasionally electric, but

during their career Jethro Tull have only had two different lead guitarists – the first was Mick Abrahams, who played with the band for their first year (Nov '67 to Nov '68) and the second was Martin Barre who joined the band in Dec 1968 and has been with them ever since!

All of the examples in this month's A-Z have been taken from the 1978 live album *Bursting Out* and were therefore originally played by Martin Barre.

Around that time Martin was playing non-tremolo Hamer guitars fitted with a pair of humbuckers through a pair of non-master-volume Marshall 50 watt tops into two 2x12 cabinets. Also, at that time the only effect that Martin used was a Boss CS1 compressor pedal and all reverb, delay etc was added at the desk.

Have fun with this month's music and GTCD examples – and don't forget to check out the original tracks as well!

Performance Notes

Ex 1 'No Lullaby' (live version) – Main intro riff section

Odd time signatures are rife in Jethro Tull's music and this seemingly straightforward-sounding example is a prime illustration of how they employ them. If you look at the music, you will see that in 29 bars there are actually 15 time signature changes, involving connecting bars of 4/4, 5/8, 2/4, 7/8, 3/4 and 6/8! The best way to approach this aspect is to concentrate and work on each new time signature in isolation and only string them together as and when they feel comfortable – of course, close listening to either the originals or the **GT** CD versions should also help.

Incidentally, I recently spoke to Martin and asked him how he went about counting a part like this – and although he couldn't specifically remember what he used to do in this tune, he did agree that everyone would probably count it slightly differently. So if you would prefer to view the 2/4 bar in bar 11 going into the 7/8 bar in bar 12 as being one single bar of 11/8, then feel free to do so!

The rule with this sort of thing is that if you can arrive at a counting scheme that works for you and that ultimately enables you to play the part effectively and in time, then go with it!

Ex 1
A-Z of Great Riffs
GT TAB

1 = 162 0:49 etc

1.5 E5

9 **E5** **D5** **N.C.** **A5**

14,18 G5 **N.C. (to end)**

22 G5

(Bass strings) S

10 9 7

1 2 (3) (3) (0)

5 (5) 3 (3) (3)

3 6 5

3 5 6 2 4 5

26

Ex 2 'Sweet Dream' (live version) – Intro/main riff

This repeating, 'dark'-sounding blues riff is probably the easiest example shown this month. It is a fairly straightforward 12/8 based idea that relies on a chromatic descending line played on the A string against open (low) E string pedal tones.

In common with all of this month's examples, this one utilises

a lot of right-hand palm muting – which in fact is a very characteristic and distinctive part of Martin's playing style – so remember that wherever you see an MU symbol, this indicates that you should damp the strings by resting your right-hand palm lightly on the bridge.

Ex 2
A-Z
of
Great
Riffs

0:18 | ♩ = 120

E B G D A E

0 5 7 1,3,5,7,9, 11,13,15 N.C. 10 (10) 0 9 0 8 (8) 0 5 7 A5 N.C.

MU MU MU MU → E5

Ex 3 'A New Day Yesterday' – Intro/verse/chorus/verse/chorus

This riff-laden blues is one of my personal all time favourites! Notice how the bass drum cue at the start is deceptive – it starts on the third eighth note of a bar of 6/8. Also, the main riff itself begins on the second eighth note of a bar of 12/8! According to Martin, the opening six notes of the main riff are supposed to be A, B♭, B, D, E♭, E, but as you will notice from the notation there is actually an extra D slipped in. Says Martin: "That was probably just one of those little add-ons that happened without me realising it as the song evolved over the years. Lately we have been playing things much closer to the original versions, so nowadays I would probably leave out the extra D note and play it more straight."

Note: If you do want to include the D then it can be played either as an open 4th string (as shown in the notation) or at the 5th fret of the A string – play whichever one you prefer.

Throughout the piece you should aim to vary the dynamics (the symbol means get gradually louder and

means get gradually softer). Do this either by picking harder or softer, or by simply using your guitar's volume control – it's put there for a reason, after all!

The chorus section (bars 10-13) contains a few interesting lines; bar 10 is my favourite, particularly the D# to E bit! These lines should all be played using alternate picking, except for the last six notes of bar 11, which will sound more authentic and aggressive when played using all down-strokes.

The second verse and chorus are very similar to the first; one of the main differences, however, is the rhythmic variation that appears in the phrasing of the main riff (bars 16-18) – subtle changes like this are an excellent way to keep things interesting for both the musician and the listener.

One final difference is that the bending phrase in bar 21 is played an octave higher than when it initially appeared earlier on in bar 11 – notice how this higher-pitched idea creates a much more dramatic and cutting effect.

Ex 3
A-Z
of
Great
Riffs

0:15 | ♩ = 86

E B G D A E

5 6 7 5 6 5 7 7 7 5 7 5 (5) 5 6 7 5 6 5 7 7 7 5 7

Bass Drum Cue Softly MU CO MU CO Loud

(Em)

Jethro Tull

vib *gliss*

gliss *gliss* *gliss* *gliss* *gliss* *gliss*

gliss *gliss* *gliss* *gliss* *gliss* *gliss*

gliss

Loud chorus

gliss

N.C. (A) (E) (C) (E)

MU — I *S MU* — I *MU* — I *S CO BD LB PO* *MU* — I

MU — I *MU* — I *S MU* — I *S MU* — I

(G) (A) (C) E5 N.C. (Em)

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Jethro Tull

The musical score consists of four staves of music, each with a treble clef and a key signature of one sharp. The first staff features a vocal line with a 'gliss' instruction and a note labeled 'Vocals enter Verse 2 softly...'. The second staff shows a guitar line with a 'Tacet' (quiet) instruction. The third staff continues the guitar line with a 'gliss' and a 'Loud chorus' instruction. The fourth staff concludes with a 'N.C.' (No Chorus) section. The guitar tablature below each staff includes a six-string neck diagram with fingerings and a staff below it with numerical values.

Staff 1: Treble clef, 1 sharp. Vocal line with 'gliss' and 'Vocals enter Verse 2 softly...'. Tablature: E-B-G-D-A-E (15). Fingerings: (5), 0, 7, 5, 6, 7. Instruction: 'Tacet'.

Staff 2: Treble clef, 1 sharp. Guitar line. Tablature: E-B-G-D-A-E (15). Fingerings: (5), 0, 7, 5, 6, 7. Instruction: 'Tacet'.

Staff 3: Treble clef, 1 sharp. Guitar line with 'gliss' and 'Loud chorus'. Tablature: E-B-G-D-A-E (18). Fingerings: (12), 0, 7, 5, 6, 7. Instruction: 'Loud chorus'.

Staff 4: Treble clef, 1 sharp. N.C. (No Chorus) section. Tablature: E-B-G-D-A-E (18). Fingerings: (12), 0, 7, 5, 6, 7. Instruction: 'N.C. (A)'.

Staff 5: Treble clef, 1 sharp. Continues the guitar line. Tablature: E-B-G-D-A-E (21). Fingerings: (14), 5, 7, 14, 15, 14, 12, 14, 5, 6, 7, 5, 6, 7, 3, 3, 4. Instructions: 'vib', 'slightly sharp', '(C)', '(E)', '(G)', '(A)', '(C)', '(E)', 'N.C. (Em)'.

Staff 6: Treble clef, 1 sharp. Continues the guitar line. Tablature: E-B-G-D-A-E (24). Fingerings: (5), 0, 7, 5, 6, 7, 5, 6, 7, 5, 6, 7. Instructions: 'gliss', 'S', 'CO BU LD PO S', 'SOLO etc'.

Ex 4 'Thick As A Brick' – 6/4 riff section

This repeating 6/4 based phrase can be found near the end of this epic track – 11 mins 3 secs in to it, to be exact! Bars 1–10 of this should not be that difficult to follow – just count them using a 1 & 2 & 3 & 4 & 5 & 6 & scheme. Bar 11, however, may prove to be a bit trickier – this is still in 6/4 but it is phrased as four groups of three notes. Doing this creates a polyrhythmic effect, because the accents are displaced, falling on '1', '2 &', '4'

and '5 &'. This may need some care to count through, but having an understanding of this sort of thing is well worth the effort involved, since it is a concept that can easily be re-applied in other musical situations. Finally, if you have managed to get through bar 11, then bar 12 – which is just a 4/4 bar played in eighths but phrased as two groups of three and one group of 2 – shouldn't be too much of a problem. I hope!

Ex 4

A-Z of Great Riffs

11:03 J = 168

III MU IV VI VII IX X XII

MU

N.C. (Cm)

B/F F

Ex 5 'Aqualung' – Intro/main riff and 1st verse

'Aqualung' is without doubt one of the best-known and best-loved Jethro Tull tracks – and its angular blues scale intro riff is a classic! Notice the way that it starts on '2' in bar 1 (in B) and on '1' in bar 3 (in G) – clever eh! The main verse part – bars 5-32 – is actually just a 7 bar repeating sequence. This shouldn't be too much of a problem; just make sure that you observe all of the cut-off symbols (CO) and keep the timing 'tight', and all should be OK.

Finally I'd like to personally thank Martin Barre for managing to take the time out to discuss some of the parts and his equipment set-up with me. Also, you may be interested to know that Martin has just had his second solo album, *The Meeting*, released. It's on the Imago record label (Cat no 7278723016-2). If you like great guitar playing, do yourself a favour and check it out! **GT**

Ex 5

A-Z of Great Riffs

0:00 J = 114

Asus2 (Bm)
(B Blues scale)

Tacet

(Gm)
(G Blues scale)

Tacet

Vocals enter

MU CO MU

5,12,19,26 D♭ E♭ F N.C.

vib gliss CO MU S CO CO MU CO MU CO

x 4 sim. Gm → etc

D

No Lullaby
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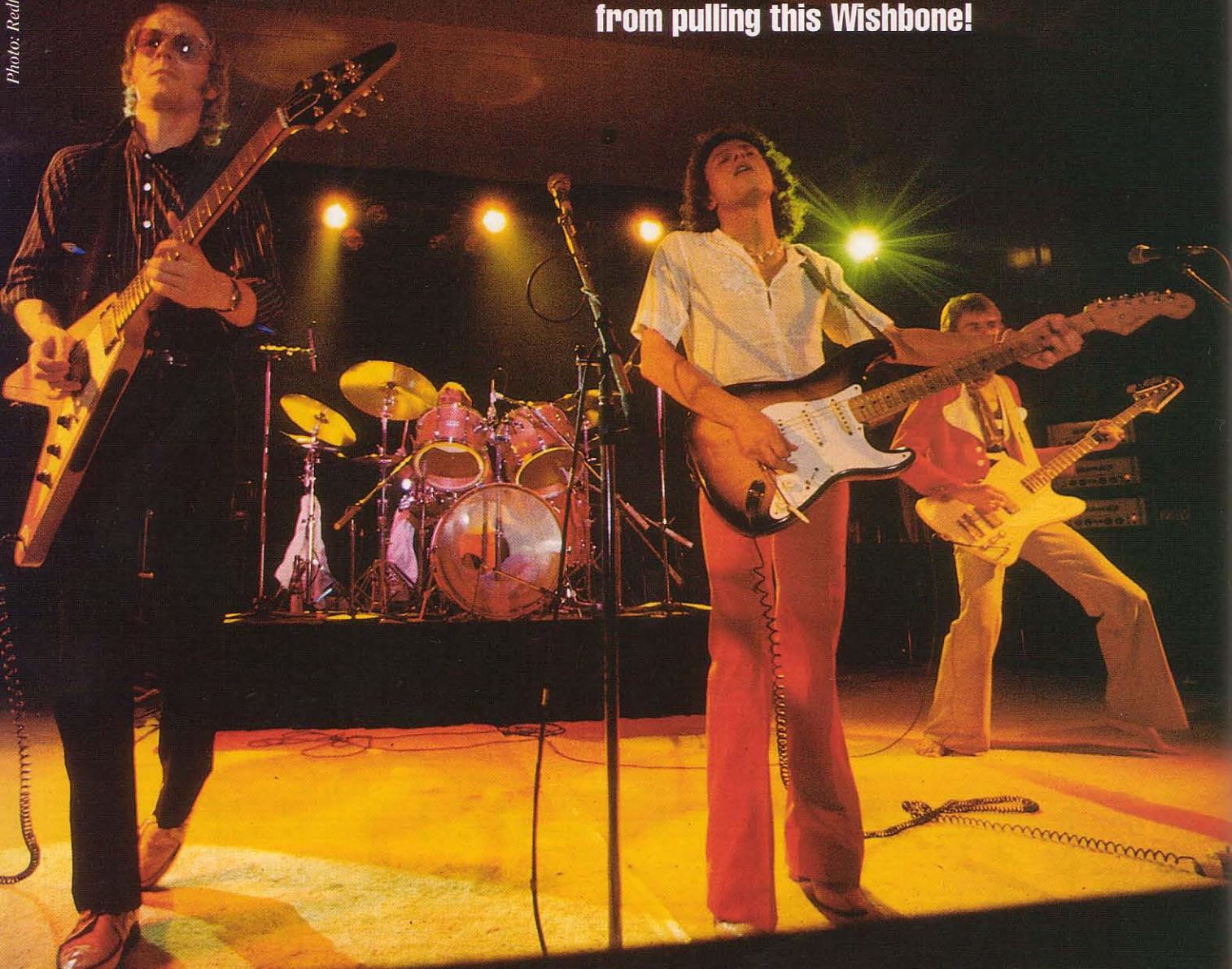
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This month's examples were all taken from the album *Jethro Tull Live – Bursting Out* on Chrysalis CDP 32 1201 2.

Tight harmony and smooth guitar results from pulling this Wishbone!



Blowin' Free *Wishbone Ash*

Transcribed by Dave Kilminster

Although this track was never strictly speaking a 'smash hit' its appearance is a direct result of the number of requests we've had for it to be featured – there are obviously a lot of Wishbone Ash fans out there!

Not only that, but it also ties in rather nicely (and in very timely fashion) with the release of the new Wishbone Ash album *Illuminations* and with our interview with Andy Powell, which you can find on page 10.

Wishbone Ash = Blowin' Free

Ex 1 is the famous guitar intro heard on the left channel. This is probably played by Andy using his mid-60s Flying Vee (with a tremolo arm for those TA Vib parts) through a 100-watt orange head.

Ex 1 INTRO GUITAR LEFT

GT TAB

0:00

1,5,9,13

3,7,11,15

17,19,21,23

0:29

1st, 2nd, 3rd times only

slight TA vib

x 4

18,20,22

24

Ex 2 is the right channel intro played by Ted Turner, probably using his '56 Strat through an H&H for a slightly softer sound.

To play these two examples I'd recommend starting in bar 1 by half-barring the seventh fret with your first finger and using your second to play the G on the B string. This frees up the 3rd and 4th fingers to play the extra notes on the top E. Once you have bar 1 mastered, all you're left with is the simple matter of

moving the shape down to the fifth and second frets respectively for the next two bars.

Try either pick and fingers, or flesh only for an authentic sound. In other words, pick the open D string and use *m*, *a* and *c* (the second, third and fourth fingers) to pluck the top three strings; or thumb for the D string and *i*, *m* and *a* (first, second and third fingers) for the triads.

Ex 2 INTRO GUITAR RIGHT

0:00

1,5,9,13

3,7,11,15

17,19,21,23

0:29

gliss x 4

Let ring

H 0 2 3 0 2 3 0 2 3 0 2 3

H S S

Blowin' Free
Words and music by Steve Upton, Martin
Turner, David Turner and Andy Powell
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Wishbone Ash – Blowin' Free

E
B
G
D
A
E

18,20,22,24

Ex 3 is the Andy Powell verse, again using a clean guitar sound. This part is straightforward until bar 4 where Andy plays an awkward cross-picking figure. When I recorded this part I used strictly alternate picking (down, up, down, up, and so on) but I

know a lot of people who find that difficult, so you may want to try hybrid picking or even sweep picking. For sweep picking start with an up stroke on the A string followed by a down stroke for the D and G strings.

Ex 3 VERSE LEFT

0:43

Let ring

E
B
G
D
A
E

sim.

E
B
G
D
A
E

5

Ex 4 is the slightly more active verse on the right channel. Obviously don't take the first two bars too literally; hold down a D chord and pick down on to the quarter notes and up on the

eighths and you'll get a similar result. No one's going to notice if you hit more than two strings at a time – honest!

Ex 4 VERSE RIGHT

0:43

E
B
G
D
A
E

1

sim.

E
B
G
D
A
E

4

Wishbone Ash—Blowin' Free

Andy shows off his Hank Marvin influence in the breakdown (Ex 5) with some subtle go-go bar usage (that's a tremolo arm, for the uninitiated) around a D to C/D chord progression. The same chords are also used in the middle 8 (Ex 6).

Ex 5 BREAKDOWN LEFT CHANNEL

1:44

Let ring

E B G D A E

2 3 2 0 1
3 2 (2) 3 2 (2) 3
0 1 0 (0) 1 0
1 3 0 1 (1) 0

TA Vib

E B G D A E

2 (2) 3 2 3 (3)
2 (2) 2 0 2 3
0 (0) 4 0 2 0
0 2 3 2 3 2

TA Vib

Ex 6 MIDDLE 8 RIGHT CHANNEL

1:59

E B G D A E

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

D

E B G D A E

0 0 0 0 0 0
1 1 1 1 1 1
0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0

C/D

D

E B G D A E

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

Vishbone Ash – Blowin' Free

Ex 7 is the rhythm played underneath the guitar solo. This has an unusual structure, because it's based on a six-bar cycle as opposed to a four- or eight-bar cycle. The first six bars have a straightforward shuffle feel, while the next six get a little more active. (Think 'Whatever You Want' by Status Quo to get the idea.)

If you have trouble with bars 7-12, you may want to try starting on an upstroke. This is how I played it, because it feels

easier to me – but everyone is different, so use whatever suits. For the fingering in bar 7 I suggest holding down an E-shaped D major for the first and third beats and for the second and fourth beats simply flatten the little finger across the D, G and B strings for the G major triad. This means that you can keep the other fingers in the same position and so keep the chord changes smooth.

Ex 7 RHYTHM UNDER SOLO

2:56

The musical score consists of six staves of 12 measures each. The top staff shows eighth-note patterns. The subsequent staves show sixteenth-note patterns on the E, B, G, D, A, and E strings. Measure numbers 1 through 12 are indicated below the staves. Chord labels such as D, D5, G, C, F, and G5 are placed under specific measures. The strings are labeled on the left: E, B, G, D, A, E.

Wishbone Ash – Blowin' Free

Ex 8 & Ex 9 are the guitar fills heard in the first verse. Both solos are based around D dorian with the major third (F#) and flat five (A♭) added for extra spice.

D E F G A B C D
D dorian 1 2 ♫3 4 5 6 ♫7 1

Ex 8 1st GUITAR FILL

0:51

Ex 9 2nd GUITAR FILL

1:02 8va-

(8va)-

(8va)-

(8va)-

Wishbone Ash - Blowin' Free

These are great examples of tasteful guitar playing, as is the solo in the breakdown (Ex 10). This solo starts by outlining a D major triad:

D major triad	D F# A
	1 3 5

Afterwards, it features some simple melodic ideas derived from D mixolydian, as follows...

D E F# G A B C D
1 2 3 4 5 6 7 1

It's very easy to play, but watch out for the dynamics as it gets very quiet, especially in bars 7 and 8.

Ex 10 SOLO IN BREAKDOWN

2:29

(8va)

(8va)

(8va)

(8va)

BSF
BU
S
gliss

vib

p

pp

vib

H PO
S

gliss

BSF
BU

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Wishbone Ash – Blowin' Free

The main guitar solo is 24 bars long, so I've transcribed the first six bars in **Ex 11** and the last six in **Ex 12**. There are tons of guitar parts on this track and it's not possible to include them all in *Smash Hits* without taking over the magazine completely!

The first two bars of Ex 11 are based around D major pentatonic:

D major pentatonic D E F# A B D
1 2 3 5 6 1

Ex 11 1st CHORUS OF MAIN SOLO

2:56

Bars 3 and 4 explore some interplay between the minor and the major thirds (F and F#) which are so very common in blues and rock guitar playing.

The first two bars in Ex 12 are similar to the first two of Ex 11

Ex 12 4th CHORUS OF MAIN SOLO

3:28

Wishbone Ash were always renown for their use of harmony guitar parts, so the last three examples (**Ex 13 a b & c**) look at the multi-layered section underneath the bottleneck solo at the end of the track. A quick harmonic analysis shows that the three

but this time an octave higher before going into a minor 3rd bend on the top E string in bar 3.

guitar parts are spelling out C major, D major and E minor triads, all of which are diatonic to the key of G major.

And that's about it. Recently there have been a couple of good things in the charts, so look out for one next issue! **GT**

Wishbone Ash—Blowin' Free

Ex 13a PART 1 OF 3 PART HARMONY OUTRO

LEFT CHANNEL

4:32

E
B
G
D
A
E

0 2 4 (4) 0 2 4 (4) 0 2 4 2 0 4 2 0 2 (2) 0 2

1,3,5,7,9,
11,13,15,17,19

x 10

Ex 13b PART 2 OF 3 PART HARMONY OUTRO

CENTRE

4:32

E
B
G
D
A
E

2 4 5 (5) 2 4 5 (5) 2 4 5 4 2 5 4 2 4 (4) 2 4

1,3,5,7,9,
11,13,15,17,19

x 10

Ex 13c PART 3 OF 3 PART HARMONY OUTRO

RIGHT CHANNEL

4:32

E
B
G
D
A
E

3 5 2 (2) 3 5 2 (2) 3 5 2 5 3 2 5 3 5 (5) 3 5

1,3,5,7,9,
11,13,15,17,19

x 10

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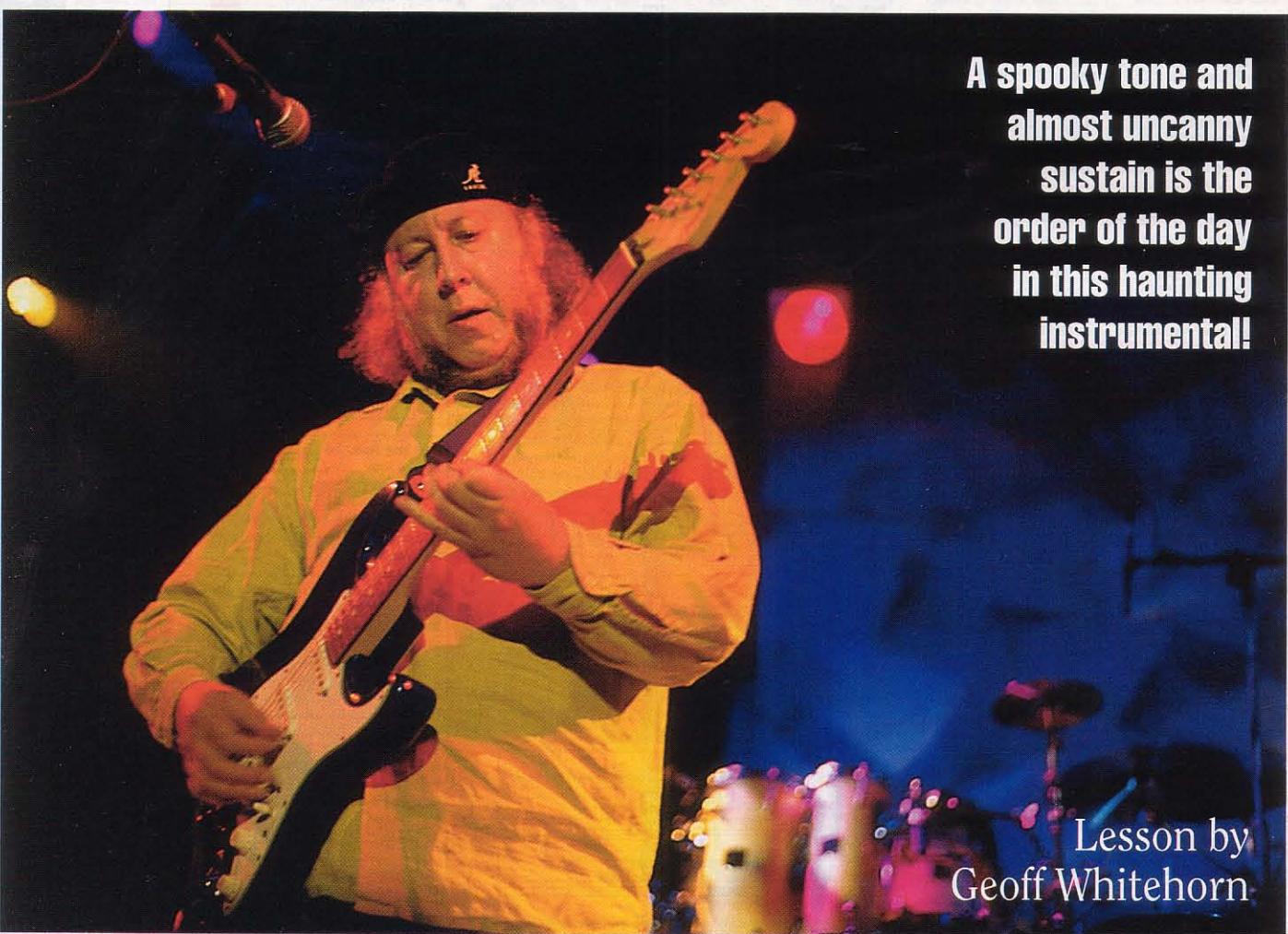
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ON SALE 6TH MARCH - DON'T MISS IT!

Peter Green

The Supernatural



A spooky tone and almost uncanny sustain is the order of the day in this haunting instrumental!

Lesson by
Geoff Whitehorn

With the emphasis normally placed firmly on speed, phrasing and musical agility in general, it makes a change for me to say that your major problems with this piece will probably concern one note!

Part of the immediate appeal of Peter Green's 'The Supernatural' is that ghostly sustain at the beginning of the piece's verses and, as I've mentioned on the CD, the only sure-fire way of achieving the effect is via good old-fashioned volume and feedback. All very well if you have your own sound-proof rehearsal facility, but in the real world of paper-thin walls

and tolerant-to-a-point neighbours, we've got to come up with an alternative. This is one occasion where the master volume control on your amp is not going to be of much use; actual gain or distortion is not the problem. Peter manages to make those notes last as long as they do only via that unique relationship that exists between a good guitar, a loud amplifier – and a great player!

If you want to stay on the right side of the noise abatement society, I suggest you look into using some sort of artificial device to create the sustain needed here. Let's consider a couple of alternatives:

An E-Bow is a small hand-held device which, using the magic of electro-magnetic induction, causes the strings on your guitar to vibrate on their own – without you having to pick or pluck them first – almost as if you were using an invisible violin bow. Players like U2's The Edge have employed this particular device to great effect in the past.

Another way would be using a Sustainor pickup – a similar principal to the E-Bow but built in to a special pickup which you can find on many Fernandes guitars.

Failing that, you'll either have to wind the wick up when you're sure everyone in

Peter Green – The Supernatural

the street is out, or employ a large helping of imagination!

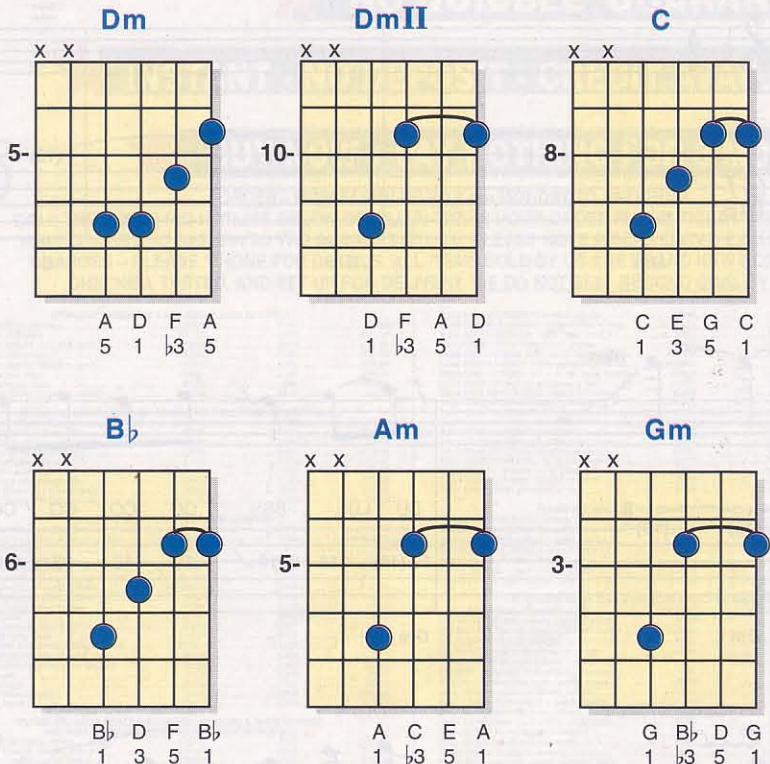
Seriously, there is very little in this instrumental that will trouble you; it's not too fast and most of what Peter plays doesn't stray too far from familiar blues scale territory.

The emotion-charged phrasing may make some of the music look a little scary, but drawing a balance between following the tab and listening to the CD should be all you need in order to wade on through.

Another couple of thoughts on the actual tone of Peter's guitar here; notice how the notes are absolutely drenched in reverb. Peter used to use the spring reverb on his amps to great effect (using a Selmer in the early days, as I recall) and this tune is a great example of how this most basic of effects can be put to great use.

Finally, it's more than likely that Peter used a Les Paul for 'The Supernatural' and, as I said at the beginning, there's not too much actual distortion/gain present in the signal; certainly nowhere near what we're used to these days. It's more a combination of volume, player position and phenomenal talent!

See you next month! **GT**



RHYTHM CHART

1,17, 33,49 D II – (1st time)
D – (repeats)

5,21, 37,53 Dm Am

9,25, 41,57 Dm Gm

13,29, 45,61 Dm Am Dm Am x 3

65 Dm C Bb Am (Dm)

rall

Peter Green – The Supernatural

GT TAB

1 Dm Dm C B^b Dm

5 Dm Dm Am

8 Am Dm Dm

11 Gm Gm Dm

14 Am Dm Am

GT TAB

E B G D A E

13 (13) (13) (13)

gliss S BU LD BSS CO CO CO CO BU PO

vib

CO BU BU H vib

BU 13 (15) 13 10 12 12 (14) 12 10 10 12 10 12 13 15 13 15 BSS 13 CO

vib

BU 13 (15) 13 10 10 12 12 (14) 12 10 12 10 12 13 12 10 12 10 12 CO

BU H vib

BSS H CO

BU 13 (15) 13 10 10 12 12 (14) 12 10 12 10 12 13 12 10 12 10 12 CO

BU H vib

BSS CO S

10 8 10 8 10 8 10 8 10 12 10 12 (12) (12)

gliss

vib

gliss

S

Peter Green – The Supernatural

17 (17) (17) (17)

21 Dm **gliss** S BU BSS H S

24 Am **gliss** S BSS BU LD PO H BSS BSS BU

27 Gm **BU** **BU** **BU** CO BU CO CO CO

30 Am **BU** **LD** **PO** CO BSS CO H BSS vib

Chords: Dm, C, B^b, Dm, Am, Dm, Gm, Dm, Am.

Fretboard diagram: E-B-G-D-A-E

Peter Green – The Supernatural

8va -

33 Dm Dm C Bb Dm

(8va) - - - - - Loco
gliss

E B G D A E
(20) (20) S BU BU PBU LD PO BU CO H BSS
(20) (20) 13(15) 13 13(15) 13 10 12(12)(14) 12 10 12 10 12(14) 13 12 10 12 10 12 10

37 Dm Dm Am

8va -

BSS / BU LD PO 15 (17) 15 13 15 13 15 13 15 13 (13) H vib
12 10 10 15 13 10 13 (15) 13 10 10 (12)(14) 12 10 PBU LD PO

40 Am Dm Dm

BU CO PO H CO vib BSS
12 (14) 10 13 10 12 10 10 12 10 12 10 12 10 13 (15) (15) BU 13 (15)

43 Gm Gm Dm

Let Ring - - - - - S vib
13 10 10 12 10 12 10 8 10 8 10 12 10 12 vib
Am Dm Am

Peter Green – The Supernatural

8^{va}

49 Dm Dm C B_b Dm

(8^{va}) Loco

53 Dm Dm Am

8^{va}

56 Am Dm Dm

(8^{va})

59 Gm Gm Dm

Loco

62 Am Dm Am

Peter Green – The Supernatural

8th

65 Dm C B^{flat}maj7

Loco

68 Am Dm

The Supernatural
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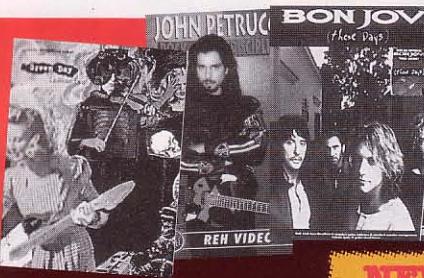
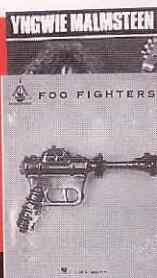
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The Sounds Of Punk!



This month Gareth Smith enters the soundbooth with a distinctly unpleasant attitude...

No change there, then!

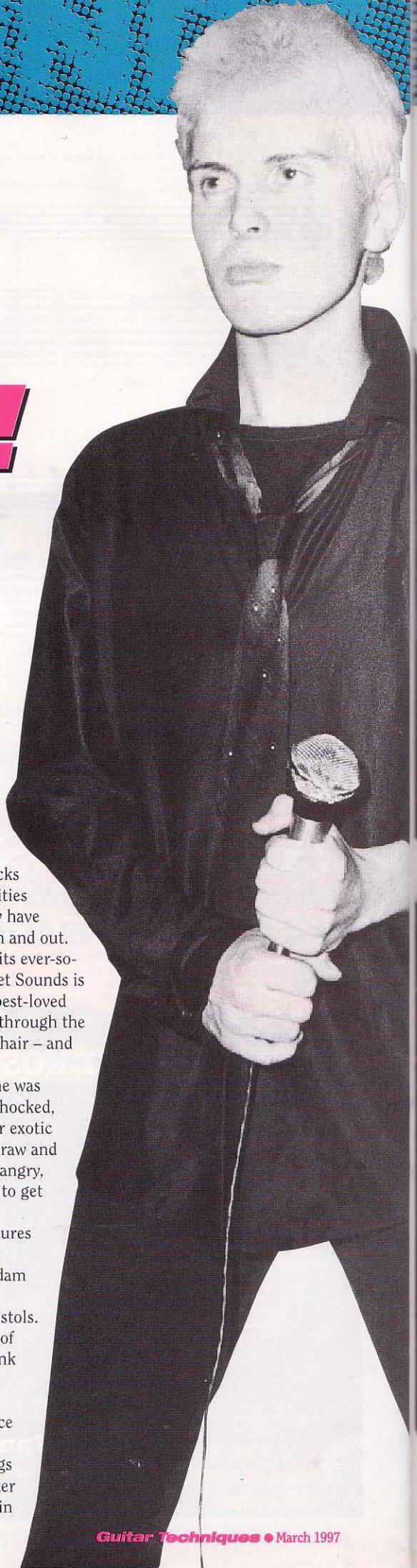
Photos: Redfern

Loud, proud, always looking to shock and never minding the b*ll*cks – just a few of the many qualities of punk. The movement may have had its day, but it's not down and out. Punk is continually rearing its ever-so-ugly head and because of this Pet Sounds is examining the tones of some of the best-loved bands of the genre. So... safety pins through the nose, spike up the remnants of your hair – and here we go!

Punk arrived when the music scene was enduring a very stale period. Punk shocked, appalled and gave the green light for exotic hairstyles. In essence, the music is raw and gritty, with bags of attitude. Think angry, angry, angry and you're beginning to get the feel for punk music.

This month's rogues gallery features the Plasmatics, Generation X, the Buzzcocks, Stiff Little Fingers, Adam and the Ants and – perhaps the definitive punk band – the Sex Pistols. A perfectly charming collection of faces; I'm sure you wouldn't think twice about introducing any of them to your mother.

Twenty years have passed since punk exploded on the music scene, yet the anarchic rantings of that era possibly have greater meaning today than they did in



the 70s. Punk music, though it embraced an anti-establishment ethic and reflected the problems of British society, was above all energetic. However, like most phenomena, it went the way of all flesh and died – or should that read 'hibernated', biding its time and waiting for the emergence of Curt Cobain (a Sid Vicious for the 90s) and his band Nirvana. Once again, energetic music combined with despairing lyrics proved a success for the next generation of disillusioned youth.

Loud As You Like

This month's article is formatted in a similar style to the BritPop special we did a couple of months back. The effects are rested in preference of the trusty old amplifier. To get the most out of this article, it would be best to opt for a guitar with humbucking pickups in order to get the power needed to recreate much of the punk sound.

It should be noted that, once again, the master volume has the tag 'up to you'. This is self-explanatory; how loud you wish to set the amp is dependent on your surroundings and the prospect of keeping intact your harmonious relationship with the neighbours. (Though since this is an article on punk, you shouldn't really give a toss!) However, if you have the luxury of being able to set the master volume on your amp to 10, be warned; the distortion/overdrive setting might need to be reduced to compensate for the natural overdrive of the amplifier. (NOTE: The listings have all been worked out to a loud front room/rehearsal hall kind of level.)

Before the listings, a final point on the inclusion of Adam and the Ants. They may have made it big after the punk scene had had its day, but much of their initial undertakings were very much punk music, and their early 'contributors' were heavily involved in punk. While Adam Ant's later material is far removed from punk, the Ant's early work shares much with the angry young men of the time. And anyway, they wrote bloody good tunes.



Range



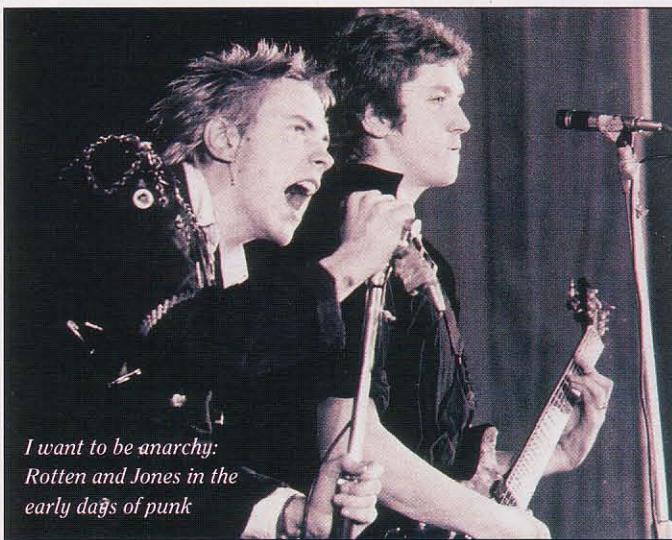
Dial Setting



Position of Dial within Range

'Ere We Go!

The Sex Pistols - 'Anarchy In The UK'



*I want to be anarchy:
Rotten and Jones in the
early days of punk*

One of the all-time classic punk tunes; Steve Jones probably used a Les Paul on this track (*Though, of course, controversy still reigns as to whether the Pistols themselves actually played on their earlier recordings – Ed*) although the tone is less powerful than might be expected. Nevertheless, a classic track.



The Plasmatics



This sound is the most distorted and powerful of all the tones featured this month. In fact, so much so that for certain amplifiers an external distortion unit may be required.



The Sounds of Punk

Generation X

Billy Idol in the days when west London, not West Coast, was his scene



This sound is based around the tone used on their 'Antesque' tune 'King Rocker'. A nice tight distorted tone that leans towards the more traditional rock sound.



The Buzzcocks

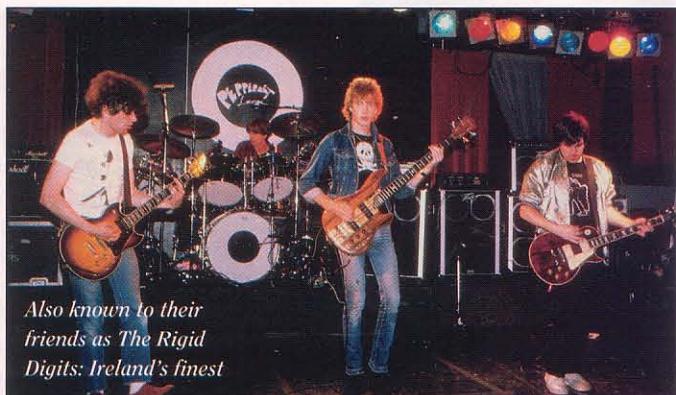
Think jangly, distorted rock and you're beginning to approach this sound. Less distorted than the other featured sounds, allowing more of the chords to shine through.



At one time the biggest buzz on the streets!

Stiff Little Fingers

Perhaps the best tone of all! It is powerful, yet delightfully crisp. This sound is based on the tone featured on 'Nobody's Hero' (alas, not the Rush track). Raw energy unleashed.



Also known to their friends as The Rigid Digits: Ireland's finest

Adam and the Ants

Taken from their 'Kings Of The Wild Frontier' era, this is the main guitar tone featured on many of their greatest hits. For the second guitar that often appears, simply add a touch more distortion. **GT**



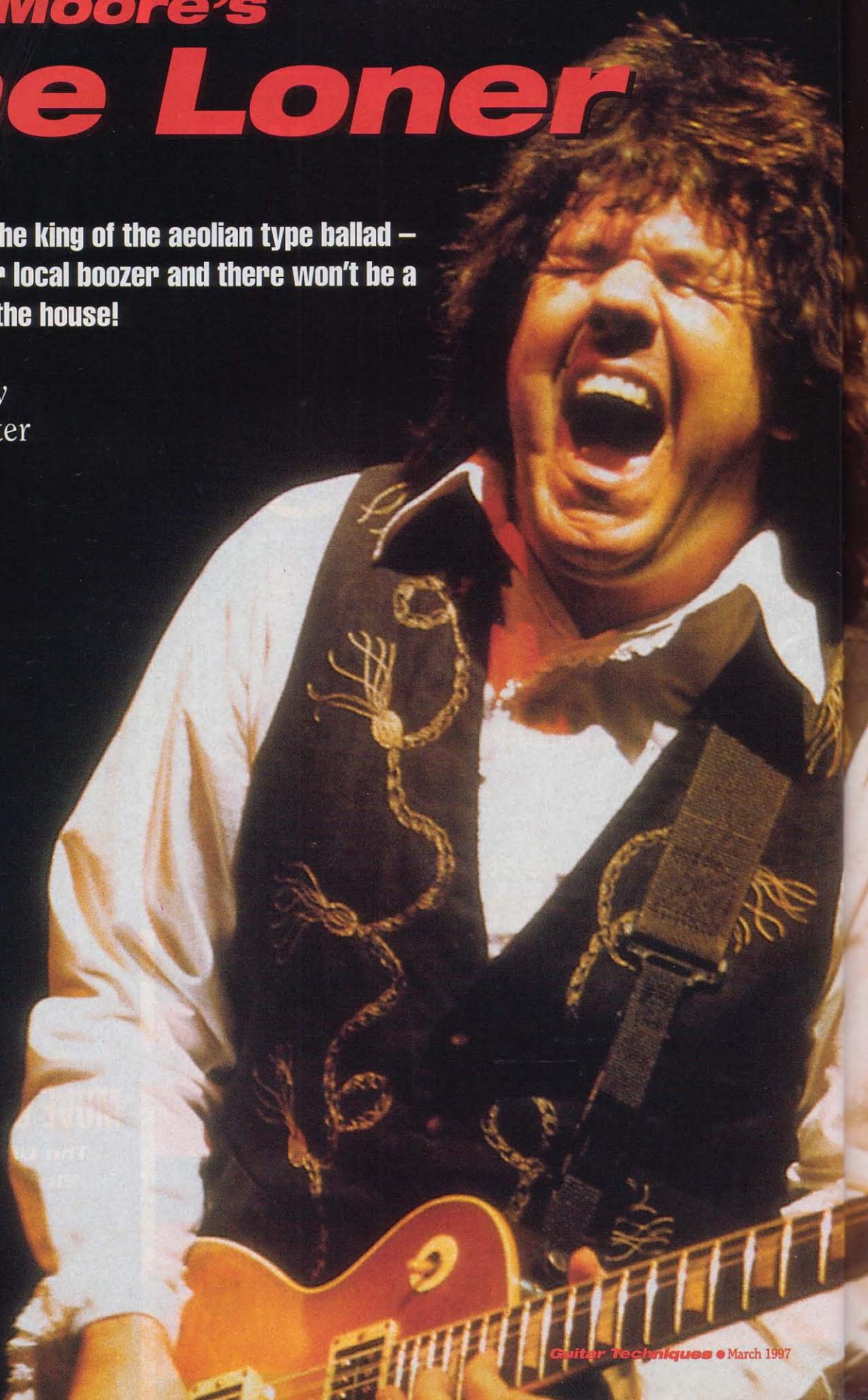
Main Transcription

CD track
no 8

Gary Moore's **The Loner**

Gary Moore is the king of the aeolian type ballad –
play this at your local boozer and there won't be a
dry seat left in the house!

Transcribed by
Dave Kilminster



This tune continues in the tradition of 'Parisienne Walkways' and (more recently) 'Still got the Blues' as they all follow a similar chord sequence. In fact, if you're really clever you can play large chunks of both these tunes against the **GT** backing track!

The guitar sound is thinner and more buzzy than on recent recordings and, as you know, Gary has gone back to using his Les Paul but I believe this track was recorded using a Jackson. That's not to say that Jackson guitars are inherently thinner and buzzier but that Gary's tastes have changed. (I don't want to upset anybody today!)

Of special note throughout 'The Loner' is Gary's subtle (and not so subtle) usage of the tremolo arm – either to slide into or away from notes or for various different vibrato effects. Let's take a look at some examples...

Tremolo

The TAS in **bar 4** is performed by picking the G on the D string and hammering onto the A (also on the D string). Just before you hammer on to the A, drop the tremolo arm slightly and bring it back up as you hammer the A. It's a lot easier to do than it is to explain!

The TAS in **bar 5** is performed in a similar fashion, but this time instead of hammering, you slide your fretting hand up to the A.

For the TAS in **bar 6**, first drop the tremolo slightly and then hammer on as you bring the tremolo back to pitch. If you like this type of bar usage you may want to check out Alan Murphy, Brad Gillis, Michael Lee Firkin and (of course) the masterful Jeff Beck.

Gary also uses the tremolo for different sorts of **vibrato** ranging from subtle (bar 13) to manic (bar 55) and also to provide a rhythmic pulse (as in bar 39).

When using the trem Mr Moore uses his second, third and fourth fingers, although you may wish to experiment with placing your fourth finger underneath the tremolo arm as this helps to mute any unwanted open string noise. It may feel weird to begin with, but stick with it, because it doesn't actually take all that long to get used to.

Other tricks

Also worthy of note are Gary's position shifts (for example, in bar 11) which

ensure that the melody stays on the B string for harmonic consistency and also a slightly fatter sound. I checked a lot of the transcription with a video and this is 99% how he played it.

In bars 22 and 24 we have some first finger bends – something that Gary probably picked up from one of his heroes, Jeff Beck.

To execute these cleanly you need to ensure that the side of the first finger remains in contact with the G string while the middle of your first finger frets the B string; that way when you bend the B string you also push the G string at the same time.

This may seem a bit extreme, but it's definitely the best way of avoiding open string noise.

Scales

The scale that will get you through 99% of this track is G aeolian:

G	A	B _b	C	D	E _b	F	G
1	2	3	4	5	6	7	1

Although Gary tends to stick to G minor pentatonic for most of his faster, improvised fills as in bars 37, 53 and 57:

G	B _b	C	D	F	G
1	2	3	4	5	6

There are some classic Moore-isms that will probably take a fair bit of practice if you want to perform them exactly the same. I can't really remember how close my version was on the CD; all I remember about it is sitting on the M25 in an accident for three hours trying to get to the studio to record it!

The piece is fairly easy to play, but it's the tiny subtleties that make the difference between sounding good and sounding great – so make sure you pay attention to the detail!

Anyone can play a G minor pentatonic scale but everyone is going to sound slightly different, and if you work on the differences, then that's the beginning of your own style.

I hope you enjoy playing along with the backing track; you may also want to check out the original version (which I think was on Cozy Powell's solo album *Over the Top*) for more ideas.

Until next time – happy wanging! **GT**

The Loner – Gary Moore

Drum Intro

GT TAB

2

5

TA

BU **LD** **PO** **TAS** **PO** **TAS** **L/H** **HO** **Lazy** **BU** **LD** **PO** **TAS** **S** **rake**

BSF **BU** **TAS** **BU** **LD** **Slow BU** **LD**

BU **TAS** **PO** **rake** **BU** **LD** **BSF** **BU** **TAS** **Start with trem slightly depressed** **BD** **LB** **BD**

TAS **H** **S** **BD** **PO** **PO** **H** **TAS** **S** **TAS** **rake**

The Loner – Gary Moore

TA vib

Slow BU Slow LD BSS

Slow BU

BU

rake

E B G D A E

10 11 10 10 8 13 (15) (15)

13 (15) (15) 13 11 10 (10) 3 6

16

TA vib gliss

BU LD PO S H

BSF Slow BU LD

rake TA gliss Feedback pitch

E B G D A E

5 (7) (7) 5 3 0 (0) (0) 8 11

13 (15) (15) 13 11 10 (10) 3 6 8 (0)

18

gliss gliss vib

TA vib

TA vib

S S 15 16 18 (18) 15 (16) 15 17 (17) 11 13

E B G D A E

(8) (8) 0 X X X 15 16 18 (18) 15 (16) 15 17 (17) 11 13

21

(8va)

TA vib

vib vib gliss

Slow BU LD H PO Late rake

Slow BU S BU LD

E B G D A E

13 (15) (15) 13 11 13 11 10 (10) 8 10 10 (11) (11) 10 8 10 (10) 3 (4) 3

23

Loco

TA vib gliss TA vib gliss

TA vib

TA vib gliss

S BU BU LD S 15 16 18 (18) 15 (16) 15 17 (17) 11 13

E B G D A E

5 3 5 (7) 5 (7) 5 X X 15 16 18 (18) 15 (16) 15 17 (17) 11 13

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The Loner – Gary Moore

(8va) -

27

E B G D A E

BU LD H PO S rake Slow BU rake Slow BU PO PO

13 (15) (15) 13 11 13 11 10 (10) 10 (11) (11) 10 8 13 (15) (15) 17 15 14 15

(8va) -

29

E B G D A E

BU LD BU RPB LD RPB Slow TAS Start with trem slightly depressed BSF BU LD

15 (17) (17) (17) (16) (17) (17) (16) (17) (17) (15) 15 15 17 18 (18) 17 (19) (17) 17

(8va) -

31

E B G D A E

BSF Slow BU RPB Lazy RPB LD PO PO AH Art harm BD LB S

18 15 17 (17) 15 (17) (17) (17) (15) 17 15 14 15 16 13 15 (15) (15) 14 (15) 14 15 (15) (0) 15 17

(8va) -

33

E B G D A E

BU BU BSF BU LD BU BU LD BU BU LD

17 (18) 18 (20) (20) 19 (21) (20) 20 (22) (22) (22) 20 (22) (22) 20 18 17 (17) 15 17

(8va) -

35

E B G D A E

BU 15 (15) (15) rake BU LD

17 (19) (19) 15 20 (22) (22) (21) 20 18 17 (17) 15 18

(8va) -

37

E B G D A E

BU 15 BU BSF BU BU LD

18 (20) (20) 15 18 15 17 (19) 15 18 17 (19) 15 17 (17) 15 17 15 17

The Loner — Gary Moore

(8^{va})

BU (22) (22) 20 18 17 (17) 15 18

BSF BU LD S TAS TAS TAS TAS TAS

E B G D A E

38

8^{va}

BU 20 (22) (22) 20 18 17 (17) 18 18 (20) (20) (20) (20)

Slow BU

E B G D A E

40

vib

BSF BU

Slow LD

Semi harm

BSF BU LD BU

E B G D A E

44

vib

BU

Pre-bend

BU LD

BU

E B G D A E

47

gliss

LD S BU

E B G D A E

49

The Loner – Gary Moore

51

Slow BU LD PO S BSF
10 10 (13) (13) 11 X 8 11 11 11 8 8 6 3 6 3 5 (7) 5 3 5

53

BU Semi harm BU LD S BU
3 5 (7) 3 6 5 3 5 (7) 5 3 5 5 5 (7) 5 3 5 5 5 5 (5) 15 (17) 12

54

BU RPB LD BU S TA (wide) Vib
15 (18) (18) (18) (18) (18) (18) (18) (18) (18) 18 15 12 12 10 12 (15) 15 0 15 17 15 17 15 17 15 17

(8^{va})

56

TA vib Slow BU LD BU
18 (20) (20) 15 17 15 18 18 22 (18) 15 17 15 17 15 17 15 17 15 18 (20)

(8^{va})

57

TA vib BU PO H PO BU PO BU H PO BU RPB
15 18 15 17 15 18 15 18 15 17 15 18 15 17 15 18 15 17 15 18 15 18 15 17 15 18 (20) 18 15 18 15 17 19 17 19 15 17 15 17 15 17 15 18 (20) 15 18 15 18 15 17 19 18 15 18 20 20

(8^{va})

58

TA vib TA vib Slow BU LD BU LD PO BSF
22 (22) (21) 20 (22) (20) 20 22 (25) 22 22 22 (25) 22 22 22 (25) 22 22 20 (22) 20 18 20 20 (20) 18 20 18 18

The Loner – Gary Moore

(8va) -

E B G D A E

BU 18 18 BU 18 18

20 (23) 18 20 (23) 18 20 (23) 18 20 (23) 18 20 (23) 18 20 (23) 18 20 (23) 18 20 (23) 18 20 (23) 18 20 (23)

60

(8va) -

To fade

E B G D A E

BU 18 18 BU 18 18

20 (23) 18 20 (23) 18 20 (23) 18 20 (23) 18 20 (23) 18 20 (23) 18 20 (23) 18 20 (23) 18 20 (23) 18 20 (23)

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The Loner

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G01

Ear Training - Sweet Harmony

Lesson by Lee Hodgson

Obedience classes for the ears given by GT's country music sergeant at arms – Atten-shun!

Now that we've covered ideas for particular keys and chords (May '96), the 'Power of Three' (Jan '97) and the concept of starting licks on each finger (Feb '97), I feel it's time to sharpen the focus down to note level. Here's this lesson's three-part plan:

1) Describe, in order to form associations with, the effect or function of single notes against static chords and chord progressions. This will be a basic appreciation of harmony.

2) Harness that knowledge to plan actions in order to create listener reaction. (A solo is shown to illustrate how to focus on or target particular chord tones, such as R, 3, 5.)

3) Along the way there are some chord shapes to learn – chord vocabulary should become part of your everyday practising. In particular there are chord forms shown that will help you to avoid the problem of dodgy-sounding voicings!

Note: Fingerboard diagrams showing the imagery & relative location of scale steps were provided in the March '95 issue of GT. Having that on view would help, but it's not essential for now.

Let's begin with static harmony, where we appreciate various notes against an unchanging chord. Play an E major chord, letting it ring long enough for the sound to register in your mind.

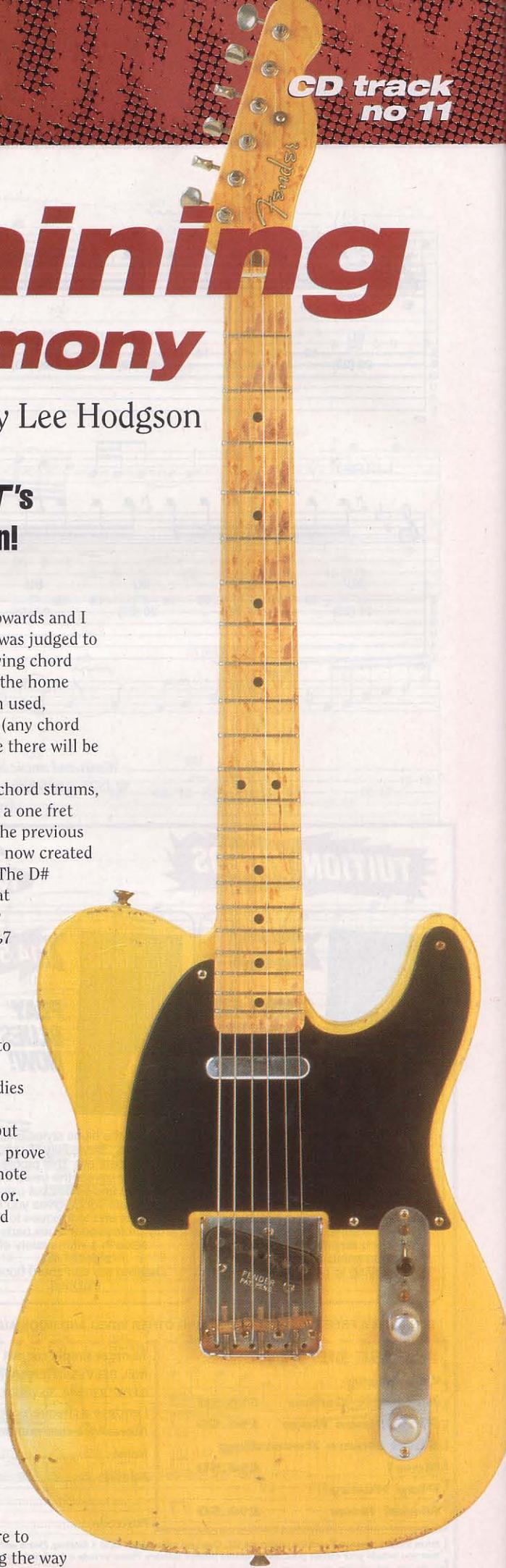
To illustrate tension & release (resolution) let's try an obvious example; play the open D or fourth string in between slow strums of that E chord (you could record the chord or get a friend to play it so it's OK to play over the chord too). You should feel that the D note is not at rest and wants to resolve; would you say it needs to go up or down? Avoid using your eyes or fingers to make such a decision. Use your ears!

I would guess you chose upwards and I hope the point of resolution was judged to be the root of the accompanying chord (E). Incidentally, to describe the home note, the word 'tonic' is often used, especially with regard to key (any chord has its own root, yet key-wise there will be a distinct musical home).

Next, play a D# between E chord strums, ignoring the fact that there's a one fret difference between this and the previous example. The kind of tension now created is entirely different, isn't it? The D# (maj 7 of E) sounds somewhat jazzy as opposed to the rocky or fairly bluesy sounding D (\flat 7 of E). Observe that this is a partnership under consideration and that a change of accompaniment would cause the single note to change function and sound 'different'. (Perfect pitch studies teach you to hear a note's individual inherent quality, but that's beyond this lesson.) To prove the point, briefly play the D note in between strums on B \flat major. There's no tension introduced because consonant harmony exists in that example.

OK, hit a strong E major chord again so that we can listen to other notes against this. Actually I'll leave you to play all 12 notes in between the E strums and please remember to play slowly because you'll be trying to absorb the 'quality' of each note in relation to the backing chord.

Play dead slow. Also, be sure to conjure up associations along the way



while specifically acknowledging which scale step you're on at the time (such as G = ♯3rd, B = 5 and so on). Above and beyond the printed theory, here, you must form an association with what it is you are hearing. This is in order to recognise stuff in the future – in case you hadn't realised!

Incidentally, don't worry if you can't find 12 unique words for the task just set. Rather, feel free to use any kind of association which works for you – ear training is ultimately a very personal subject and a teacher is merely a guide. Music is, of course, a language of sounds.

I know that some of you might recall infant schooldays where major was 'happy' whilst minor was 'sad'. That's a gross oversimplification and chords are rarely inherently those things; there are too many factors to consider so, as just discussed, try to begin to form your own set of associations.

(I had a student who could instantly recognise a 13#11 chord simply because he'd used the association 'blancmange'! I'm serious – and he's a genius!)

OK, some of you might be at a loss for workable ideas so, not forgetting that personalisation is the name of the game, here are my pre-conceived notions (similar to stuff shown in my Mar '95 column):

Tonic: (key note) = ultimate home.

Major 7: (fret below tonic) = sweet or jazzy tension. Wants to resolve upwards (to root; but may, of course, end up elsewhere in reality).

Dominant 7: (tone below tonic) = hard, bluesy tension. Wants to resolve upwards (to root; but...)

Note: Does a ♯7 note sound tense or resolved when heard against a dominant 7 (or m7) chord? You decide. Realise that the type of chord (eg maj, minor, dim, or aug) and extension (eg 7, 9, 11, 13) may affect the perceived harmony greatly, slightly or not at all! Just listen and don't worry.

6 or 13: = sweet & consonant sounding – reminiscent of vintage music (for example, Scotty Moore, or the Beatles' 60s endings and vocal harmonies).

♭6/♯13: = dark tension. Feels like dropping down a semitone to '5'.

#5: = the augmented note which seems to propel the chord progression upwards (yet it may also be part of the melody, such as the word 'sky' in the lyrics of Buddy Holly's 'Raining In My Heart' – I'm trying to avoid the subject of melody here!)

Note my different association than ♯6 which may certainly be an identical pitch; the function is what this lesson is all about.

5: = safe and relatively uncoloured (or should I say 'uncolouring'). Incidentally, classical theory defines the note that is halfway round the musical cycle or 'circle' as being the 'dominant' scale step (hence chord). But aren't we five frets below (or seven frets above) the tonic? Yes, but that just goes to show that the physical properties of instruments are not to be considered as ultimate guides; the ears are. (I'll probably mention this a few hundred times over the next year or so!)

Anyway, the fifth is the most distant from 'home' in musical terms.

♯5: = the 'other' blue note. It generally begs resolution to an adjacent pitch but musical masochists may tease and possibly annoy the listener with prolonged usage!

#4 or #11: = a potential alias of ♯5 but more associated with (Steve Vai style) lydian mode. It's a fairly oblique sound and tends to move upwards (by a fret)

4 or 11: = a common tension sound and probably the most easy on the ear. Usually resolves down a semitone to the major 3rd (or by a tone to ♭3). The active ingredient

CHORD SHAPES WITHOUT A DOUBLED 3RD

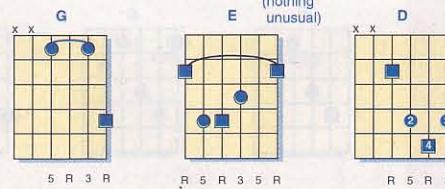
CHORD TONES
R=1

C: R 3 5 R (5) omit bass note if using 5th on top
option

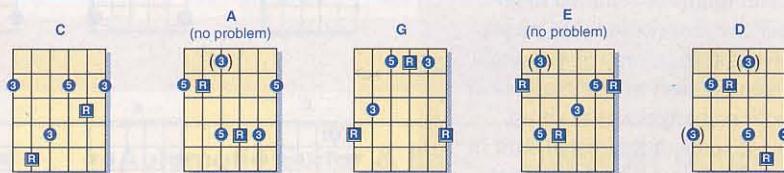
A: (nothing unusual)
R 5 R 3 (5)

G: (nothing unusual)
R 5 R 3

E: (nothing unusual)
R 5 R 3



or to put it another way, here are the 3rd chord tones which should generally not be doubled as part of a chord



① Fragments of shown chords are, of course, permissible but...

② NOTE: Pay particular attention to 'X' markings for any given string (ie; damp or don't play)

③ ----- = potential full or partial barre

nb As everything here is shape and image based no fret locations are shown on purpose.
Edit MINOR chords similarly (ie; find the ♭3rd)

Ear Training

of a sus 4 chord yet the 4th scale step may be used against a major chord for the aching sounding add 4

3: = friendliest country note on the prairie! Sweetness personified. The cliché is to approach it from a tone below. I've met students who have yet to realise that this is the note which makes major chords major.

b3 or #9: = the true blue note. Dark and rocky sounding; the most common tension in modern music. Tweak sharp for 'proper' blues effect. The note which makes minor chords minor.

2 or 9: = delightfully tense! May drop a tone to the tonic or resolve to either type of 3rd.

b2 or b9: = the note which makes you sound as if you might have some command of the Spanish or Egyptian musical genres!

1/root or tonic: = ultimate home. Didn't the list begin here?! Well, it was said that music has circularity and what goes around comes around, eh?

Assignment: CD progression #2 is designed to let you hear how a single unchanging note (E) sounds over a chromatically shifting backing (the chords were chosen so that the E note never sounds too ugly). Play just an E note against it as often as necessary until all this stuff starts to make sense which it certainly will with practice.

Such incremental chord movement is generally reserved for jazz but I trust you see the benefit of the last workout. More typical and definitely easier on the ear is CD progression #1 – it's first on the CD but second in the text just because it's a friendlier sound for a first listen, that's all.

Of course you might be tempted to go jamming over the progression, but please try the following at first: only play a single E note (like you did over prog #2) and hear how the function changes as the chord changes. This is some of that listed stuff in practice and in real time – many students are sadly lacking in the ear training department and this lesson will go a long way to rectifying the situation providing the student doesn't just noodle aimlessly or jam pointlessly. My opening paragraph mentioned the word focus and you'd be wise to remember it.

Now that the awareness is (hopefully) there, we must try something musical to see the benefit. I've provided a solo that fits purposefully over CD prog #1 and breaking it down into 4 bar segments

CHORDS FOR CD PROGRESSIONS:

Note: B2=C; Dx=E

FUNDAMENTAL CHORD TONES HIGHLIGHTED

See notes

ASSIGNMENT:
Locate and memorise the seventh chord tone (major + b)

NOTES:

All shapes are shown are movable (potentially barred) chord forms whose names relate to the five open chord types (ie: C - A - G - E - D). The b3rd or b5th will, of course, be a fret behind the stuff shown here.

you'll observe how specific chord tones are highlighted via targeting. Incidentally, where a note is in time is not our main concern as long as we're focusing on the harmony; I've even introduced notes a little ahead of the barline a couple of times to heighten effect – creating anticipation is a powerful musical tool and

to harness that power requires knowledge of harmony as outlined in this lesson. And don't forget the power of silence, too!

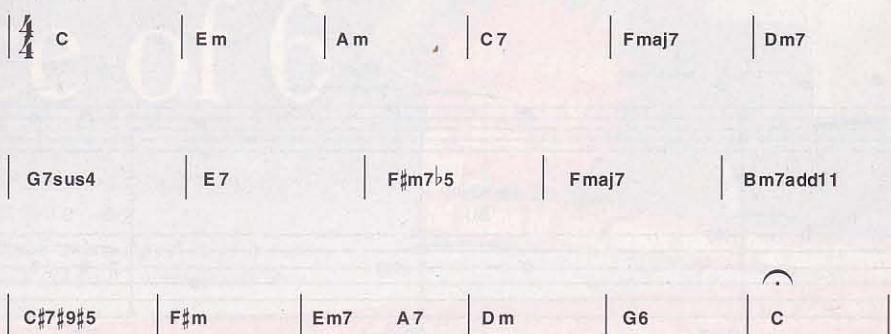
To assist you in recognising and locating chord tones there are chord diagrams featuring corresponding highlighted numbers in contrast to the blobs. Finally, in closing I simply can't discuss harmony

without mentioning something of special interest to guitarists, many of whom are ignorant of this – which is to avoid doubling the 3rd in chords. Diagrams showing the right (and wrong!) voicings to use are given for your perusal; if you disagree with anything then so be it.

It's your ears! GT

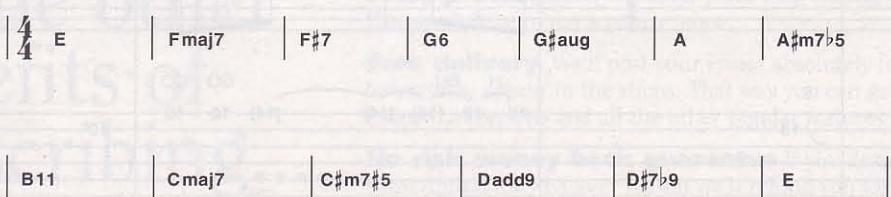
CD PROGRESSION No: 1

$\text{♩} = 72$



CD PROGRESSION. No: 2

$\text{♩} = 72$



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Ear Training

SOLO : 'TARGET TIME'

J = 72

mf

BU CO RPB LD CO

GT TAB

1 C E m A m C7 (EARLY)

Featuring/targetting 3rd chord tone

(12) 10 8 (8) gradual BU S S

5 Fmaj7 Dm7 G7sus4 E7

Focussing on 7th chord tone

(freetime) Trill 13

9 F#m7b5 Fmaj7 Bm7add11 C#7#9#5 (EARLY)

5th chord tone

13 F#m Em7 A7 Dm9 G6 C

Targetting root/home note

Hot Country © 1996 Lee Hodgson

Baxter's Brew solo #2

Lesson by Shaun Baxter

Fancy another pint of Baxter XXXX? Go on – it's what your left arm's for!

Last month, we looked at ways in which 'imaginary' chords (or, indeed, chord progressions) can be superimposed over a static chord vamp (in other words, while the same chord is being played for an extended period). As an example of this, we studied the first three solos from a tune of mine called 'Baxter's Brew', which appears on my Jazz Metal album. As promised, this month we're going to look at the second solo as well as give you an opportunity to hear the entire track.

Performance Notes

All the solos from 'Baxter's Brew' occur over a Cm7 chord vamp (16 bars each). As demonstrated in the first solo, most of the 'imaginary' chord superimpositions occur every four bars (and sometimes every two). For the main bulk of the solo I use C dorian or C melodic minor.

Bar 4: in this bar there is a 'side-step' movement up to an imaginary D_bm7 chord (remember to listen to how the piano also steps 'out' at the appropriate points before resolving to the 'actual' Cm7 chord on the first beat of the following bar). For this imaginary D_bm7 chord, I'm visualising D_b dorian or D_b melodic minor.

playing will sound disjointed.

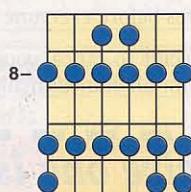
Remember from last month, the idea is to coax the listener in the right direction so that any superimposed ideas don't sound too jarring. In other words, by doing things such as: moving a semitone (up or down) from the scale you are playing to the new imaginary arpeggio/scale; by motif cycling; by taking your playing 'out' at the appropriate rhythmic juncture; and (more importantly) by resolving properly.

Bars 6-9: in bar 6, I start off with a straightforward rock move using C dorian. I then give things a bit of a twist by playing the rhythmically displaced figure in bar 7, before distorting the line even further by negotiating another imaginary D_bm7 chord (this time I play straight D_b melodic minor).

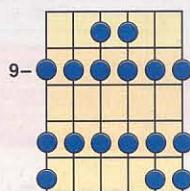
Note how everything is resolved in bar 9 (in other words, back to C dorian for the 'actual' Cm7 chord).

Bar 10: in this bar there is another example of 'motif cycling' (as discussed last month). Here, I've 'cycled' a B_b tetrachord – tetrachords are four-note units that were popularised in the post-bop era by players such as John Coltrane; major tetrachords are made from a 1st, 2nd, 3rd and 5th interval, whereas minor tetrachords are made from a 1st, b3rd, 4th and 5th interval.

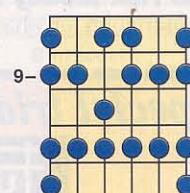
The E_b tetrachord in question is moved up in minor third intervals (so that the E_b tetrachord on the second beat of bar 10 is followed by a G_b tetrachord on the third beat and then an A tetrachord on the fourth beat of the bar).



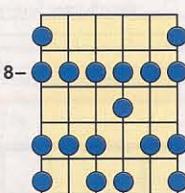
C dorian C D E_b F G A B_b
 1 2 b3 4 5 6 b7



D_b dorian D_b E_b F_b G_b A_b B_b C_b
 1 2 b3 4 5 6 b7



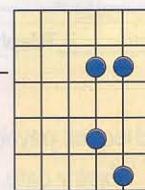
D_b melodic minor D_b E_b F_b G_b A_b B_b C
 1 2 b3 4 5 6 7



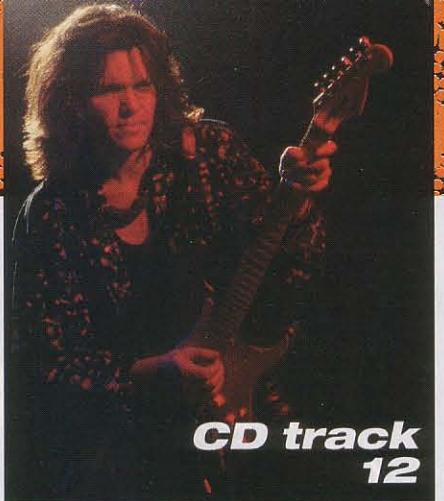
C melodic minor C D E_b F G A B
 1 2 b3 4 5 6 7

Here, the F note in the music is used as a chromatic passing note between the 4th (G_b) and b3 (F_b).

Most (if not all) of my jazz lines come from a be-bop tradition. In be-bop, it is a common practice to move up and down from one arpeggio-based figure to the next by means of a semitone (in an effort to ensure as smooth a transition as possible). When negotiating any real or imaginary key changes with your own improvisation, it's important that you strive for the same sort of logical connections; if you don't, your

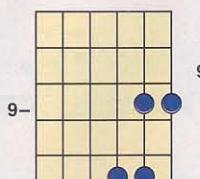


E_b F G B_b
B_b tetrachord 1 2 3 5

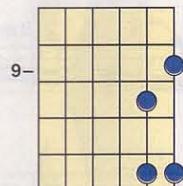


**CD track
12**

Shaun Baxter – Baxter's Brew



G♭ tetrachord 1 2 3 5



A tetrachord 1 2 3 5

This particular movement would be more obvious if I had just taken the B♭ tetrachord played on the second beat of bar 10 and just moved it up four frets each time (try it); but instead, I often practice confining these particular moves to one vertical scale position so that I can keep any melodic activity over a particular chord position (in this case, the chord/scale position that is situated between the 10th to 13th fret area).

Again, note how things have been resolved in bar 11.

Bars 11-16: the rest of the solo is relatively straightforward; bars 11 and 12 use C minor pentatonic scale, whereas in the last four bars I use C dorian (along with the occasional chromatic passing note such as a ♫2 (D♭), which is used as a link between the root (C) and 2nd (D) intervals and, finally, a ♫6 (A♭), which is used as a link between the 5th (G) and 6th (A).

Well, I hope you enjoy the track! See you next month! **GT**

This months' transcription is taken from the album *Jazz Metal* by Shaun Baxter. For

details write to:

PO Box 3206

Milton Keynes

MK6 32X

or telephone 01908 670775.

You can contact Shaun at his web site:

<http://www.bluemouse.co.uk/> or email him:

shaunb@bluemouse.co.uk

4:07

(Cm7 – Vamp – throughout)

gliss

3

gliss vib

5

Baxter's Brew – Shaun Baxter

7

9

11

13

15

Baxter's Brew by Shaun Baxter
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Michael Hedges - Peg Leg Speed King

This month's Unplugged piece comes from Michael Hedges' first album. It features some unusual but not too difficult techniques. Compositively, the piece has an interesting form; the opening section in free time is also unusual in the harmony it uses. The use of odd time signatures (4/4, 7/8 and a bar of 3/8) helps to lift the piece out of the ranks of the average acoustic fingerstyle tune.

Because the techniques are outside the scope of standard notation, the music is more difficult to notate accurately. However the reader should consult the performance notes below to help with the interpretation of the transcription.

If you read my review of the Michael Hedges and John Stropes book *Rhythm Sonority Silence* in the January '97 issue of **GT** you will know of the developments in guitar notation that these authors are introducing. The whole concept of notating a sound can be a very interesting area for thought...

Transcribed by Eric Roche

Dazzling acoustic virtuosity made manageable
- go on, impress yourself!

Performance notes

BAR 1: this section from bars 1-11 is in free time. Bars and beats are of unequal lengths, so play with feel. It is quite loose, with silence being broken periodically by heavy right-hand hammer-ons.

BAR 3: the right-hand index 'waits', parallel to the 12th fret just above the depressed strings. The left-hand index pulls off, leaving the strings free to pop up against the right index, producing a chord of harmonics.

BAR 4: the right index hammers on to the G5 chord.

BAR 5: very similar to bar 3, but the hands are reversed.

BAR 6: requires you to hammer and slide the right-hand index.

BAR 7: the right hand uses a *rasgueado* technique to flail against the strings as the left hand hammers down.

BAR 8: as bar 3.

BARS 13-20: be aware of the tempo and the time signature. The seven eighth notes are grouped 1234123 1234123...

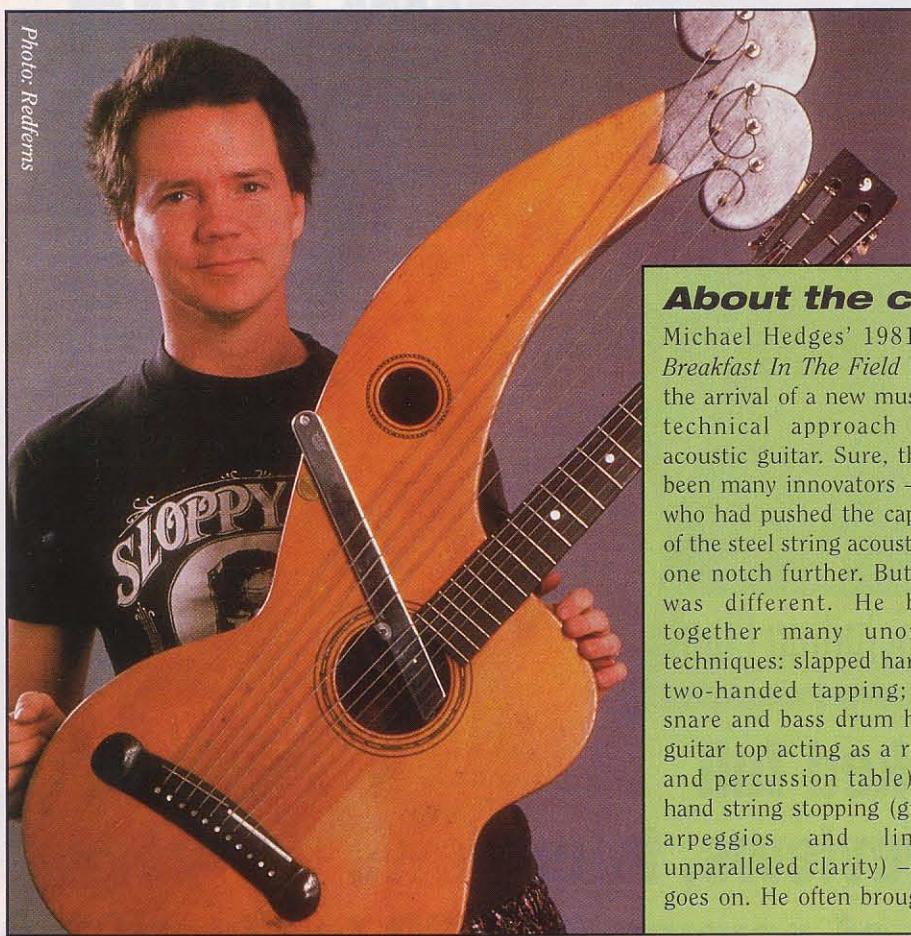
The bass notes in bars 17 to 20 are played in groups of two against three while still maintaining the 7/8 rhythm of the treble string part. Not EASY! Refer to the recording where necessary.

BAR 22: the rest of the piece is relatively straightforward, using standard left- and right-hand classical technique.

BARS 72-75 AND 80-83: follow the indicated strumming directions. Generally the technique is: down with the nails of the index middle and ring fingers; and up with the back of the thumbnail.

Until next month! **GT**

Photo: Redferns



About the composer

Michael Hedges' 1981 album *Breakfast In The Field* heralded the arrival of a new musical and technical approach to the acoustic guitar. Sure, there had been many innovators – players who had pushed the capabilities of the steel string acoustic guitar one notch further. But Hedges was different. He brought together many unorthodox techniques: slapped harmonics; two-handed tapping; bongo, snare and bass drum hits (the guitar top acting as a resonator and percussion table); right-hand string stopping (giving his arpeggios and lines an unparalleled clarity) – the list goes on. He often brought both

hands over the neck, rather like Stanley Jordan, and his effortless technique took the guitar world by storm.

At the same time, Hedges was developing a unique style of composition in which the techniques were being developed to accommodate the textures, rhythms and tones he heard in his head. Here was an excellent example of technique being the method to realise the music, rather than an end in itself.

These days Hedges plays a slightly different, more energy-driven rhythm style. He has also developed his songwriting skills and has released two albums as a singer/songwriter.

Michael Hedges – Peg Leg Speed King

Free time

Nat Harmonics

ff

Nat harm

f

fff

Nat harm

f

Nat harmonics as Bar 3

GT TAB

0:00

Nh

PO

Nh

H

Right index Hammer

PO Nh

Nh(except)

Harmonics produced as Bar 3

ff_{gliss}

f

ff

Nat harm

fff

f

f

sffz

Nat harm

ff

f

Nh slide

PO

Nh

Strum the bass strings as you hammer the chord

PO

Nh

Nh(except)

H (As Bar 4)

Nh PO

Nh(except)

cam i

Right index Hammer

Harmonics produced as Bar 3

ff_{gliss}

ff

A tempo

p

Lightly tap the soundboard with Left Middle Finger (2)

mf

1/2 BVII

1/2 BV

1/2 BV

CO chords until bar 20

(As Bar 6)

a m i

7 7 7 7 7 7 7 7

5 5 5 5 5 5 5 5

7 7 7 7 7 7 7 7

5 5 5 5 5 5 5 5

3 10

x x x

11

15

1/2 BV

1/2 BVII

a m i

o p 2:3

p 2:3

p 2:3

D A G D A D

7 7 7 7 7 7

5 5 5 5 5 5

7 7 7 7 7 7

5 5 5 5 5 5

3 10

x x x

rit

f

2:3

2:3

2:3

2:3

2:3

2:3

D A G D A D

5 5 5 5 5 5

7 7 7 7 7 7

5 5 5 5 5 5

0 0 0 0 0 0

5 5 5 5 5 5

7 7 7 7 7 7

5 5 5 5 5 5

0 0 0 0 0 0

18

Michael Hedges – Peg Leg Speed King

$\text{♩} = 140$

BV - BIII - BV - BIII - BVIII -

2:34
1:26
0:53

D A G D A D
0 5 7 (7) 5 3 3 (3) 3 0 5 7 (7) 5 3 3 (3) 5 0 5 7 (7) 5 8 (8) 10 8 8 10
22,43,85

a a a

D A G D A D
0 5 7 (7) 5 3 3 (3) 3 0 5 5 (5) 0 5 5 (5) 0 8 8 7 (7) 0 8 7 7 (7) 0
25,46,88

BV - BIII - BV - BIII -

Third time to Coda

D A G D A D
0 5 7 (7) 5 3 3 (3) 3 0 5 5 (5) 0 5 5 (5) 0 8 8 7 (7) 0 8 7 7 (7) 0
28,49,91

30,93

gliss

S

D A G D A D
0 5 4 (4) 7 0 5 7 7 0 5 4 (4) 7 0 5 7 7 0 5 4 (4) 7 0 5 7 7 0 5 7
31

m m i m

1:13

D A G D A D
0 5 7 (7) 9 (9) 0 5 7 (7) 9 (9) 0 5 7 (7) 9 (9) 0 5 7 (7) 9 (9) 0 5
34

Michael Hedges – Peg Leg Speed King

37

38

39

40

41

42

43

44

45

1:39

2

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Michael Hedges – Peg Leg Speed King

gliss

$\frac{1}{2}$ BVII

Mostly Nat harmonics

1:47

Nh — l Nh — l Nh

46,54 56 57

Mostly Nat harmonics

Nh — l Nh — l Nh

57

Mostly Nat harmonics

Nh — l Nh — l Nh slide Nh — l Nh — l Nh

60

ff

2:07

fff m i m i m i m i

63 66

Michael Hedges – Peg Leg Speed King

69

D A G D A D
69 0 0 0 0 0

72

ff *sim* 2:13

D A G D A D
72 0 0 0 0 0

75

6:4

D A G D A D
75 0 0 0 0 0

79

D A G D A D
79 0 0 0 0 0

82

6:4 Nat harm 2:33 D.S al Coda
gliss

D A G D A D
82 0 0 0 0 0

Michael Hedges – Peg Leg Speed King

CODA

2:47

92

95

2:54

Cut off chord until Bar 100

99

rit

103

3:08

3:19

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Peg Leg Speed King
by Michael Hedges

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