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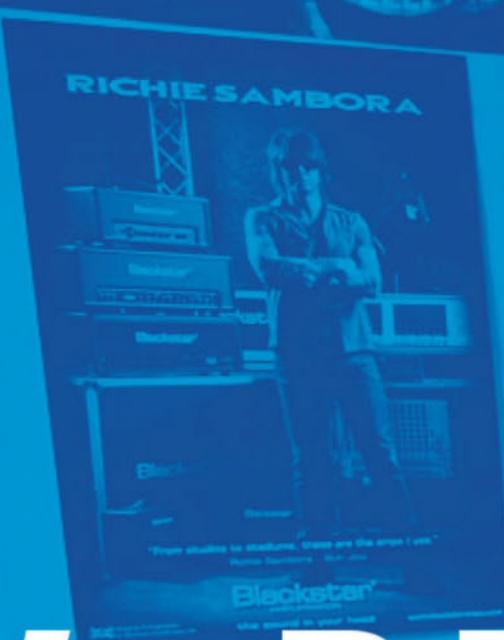
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One of the UK's most respected music educators, Shaun has taught many who are now top tutors. His album Jazz Metal was hailed as a milestone.



PAUL BIELATOWICZ

One of our greatest rock guitarists, Paul plays with prog legends Carl Palmer and Neal Morse, and is a most welcome regular contributor to GT.



JON BISHOP

Jon is one of those great all-rounders who can turn his hand to almost any style. No 'Jack of all trades and master of none', he nails every one with ease!



PHIL CAPONE

Phil is a great guitarist who specialises in blues and jazz. He teaches at ICMP in London, writes for GT and Total Guitar and has published 10 top tuition books.



CHARLIE GRIFFITHS

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



PHIL HILBORNE

The UK's original magazine guitar tutor, Phil's something of a legend. A great player, he regularly plays guitar in the Queen musical, We Will Rock You.



PAT HEATH

BIMM Brighton lecturer, ESP product demonstrator and all-round busy musician Pat takes over from Terry Lewis on 30-Minute Lickbag. Welcome, Pat!



BRIDGET MERMIKIDES

Guildhall and Royal Academy trained, Bridget is a Royal College of Music examiner, a respected classical player and award-winning blues guitarist.



JACOB QUISTGAARD

Royal Academy trained, Quist is a superb player who can turn his hand to any number of styles and topics. Look out for his album Trigger in 2014!



STUART RYAN

Head of Guitar at BIMM Bristol, Stu is an acoustic guitar virtuoso who performs throughout the UK. His latest book/CD 'The Tradition' is available now.



ANDY SAPHIR

A top teacher at the Guitar Institute (ICMP), Andy is a phenomenal player in a host of styles. He mixes just the right degree of flash with consummate taste.



TRISTAN SEUME

One of ACM Guildford's leading tutors, Tristan is also mega busy on the folk circuit playing with Jackie Oates. His brand-new CD, Middle Child, is out now!



JOHN WHEATCROFT

A truly phenomenal guitarist, John heads up the guitar facility at Tech Music Schools in London. He's a master at all styles, but a legend in Gypsy Jazz.

Welcome

THE
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STRING BENDING IS fundamental to many styles of guitar music. Blues, rock and country rely on it to add a vocal quality to otherwise potentially sterile notes and licks. It's also prevalent in metal and fusion styles, but rather less so in straight jazz and bebop.

I actually find it almost impossible to play a solo without bending strings. It's something that was fundamental to the playing of my early guitar heroes, so I incorporated it naturally. Mind you, telegraph wires on a cheap acoustic have a way of training the fingers to do these things. When I got my first 'proper' electric – a 1967 Telecaster – I couldn't believe how easy it seemed to be. I'd had an electric prior to this, but an older guitar-playing friend had 'reliably' informed me that electric guitars needed flatwound strings, so another year or so of struggle ensued before I awoke to the joys of Fender 'Rock & Roll' .008 to .038s – none more bendy!

With certain players, it's all about the bending. Albert King with no string bends is almost unimaginable; the same goes for Brian May, David Gilmour and Jimi Hendrix.

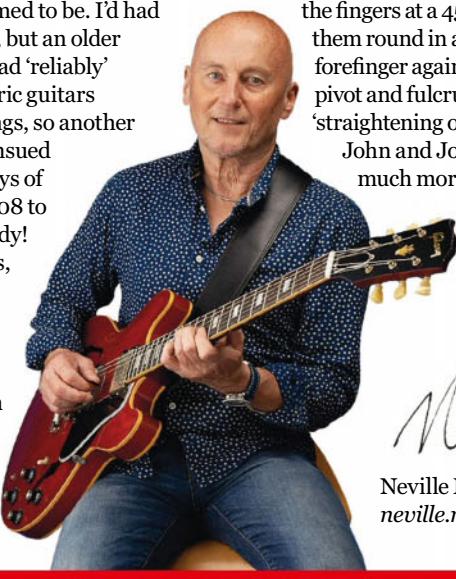
String bending as an art in itself has

been developed by these players and others, and there are certain 'signature' bends that we associate with one or another – many of which you'll find in this month's feature on the subject, a combined effort from John Wheatcroft and Jon Bishop.

When teaching at IGF or Guitar Break weekends, I've often found a misunderstanding of the mechanics of string bending, which leads to inaccuracy and the inability to add that all-important vibrato at the top. Learners often address the strings with the fingers parallel to the frets, believing that flexing the finger muscles is how it's done. But the idea is to have the fingers at a 45-degree angle and sweep them round in an arc, while pivoting the forefinger against the neck. It's a lever, pivot and fulcrum operation, not a 'straightening out of the fingers' move.

John and Jon will get into this in much more detail later on. I hope you enjoy the feature and get lots of slippery new bends under your fingers as a result.

See you next month...



Neville Marten

Neville.Marten@futurenet.com

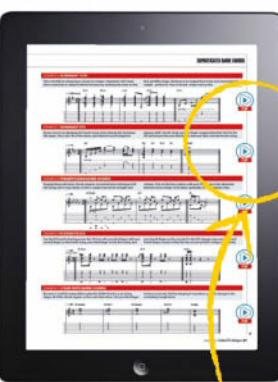
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Our digital edition for iPad, iPhone, Kindle Fire and Nook is now even better!



● Tap the links

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



● Animated tab & audio

Most songs and lessons have the audio built in, with a moving cursor showing you exactly where you are in the music. Simply tap the 'play' button then you can fast-forward or scroll back at will.



● Play the videos

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

PLUS! Get a FREE iPad/iPhone sample of GT. For full details and how to receive our digital edition regularly, go to bit.ly/guitartechus (if you live in the UK) or bit.ly/guitartechus (overseas). You can also find us on www.zinio.com (NB: Zinio editions do not yet have interactive tab or audio).

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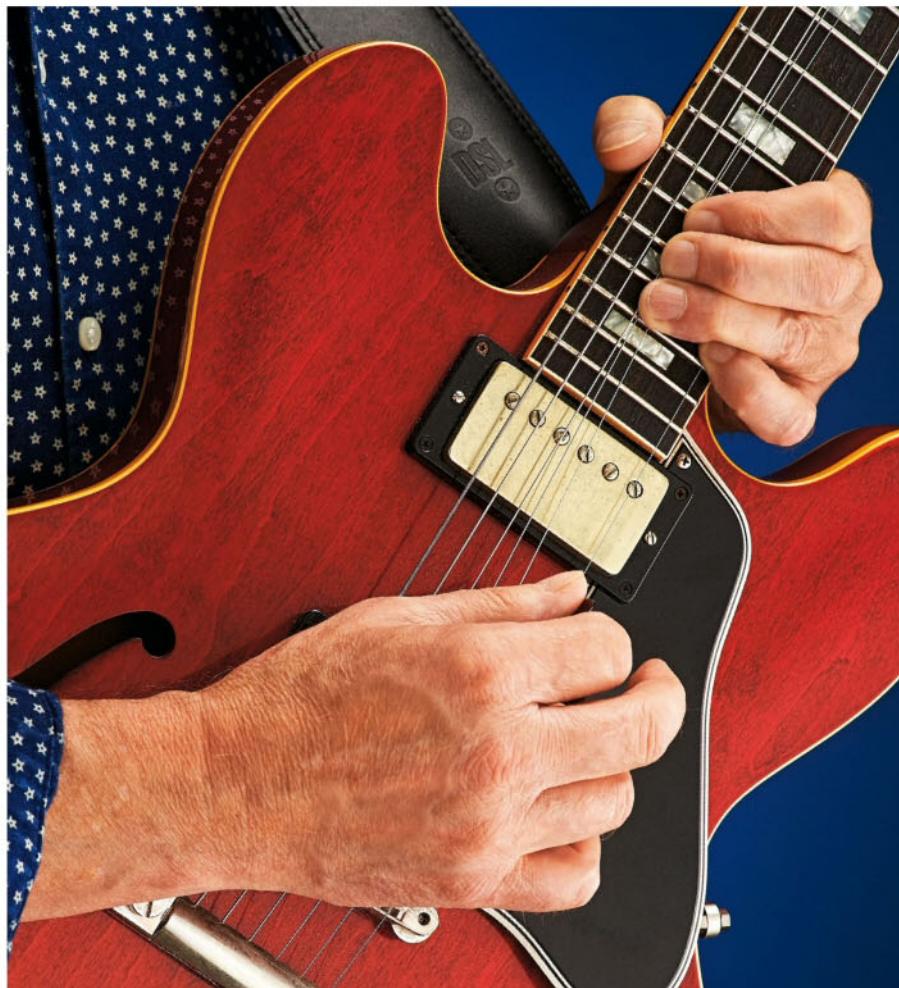
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Guitar Techniques

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Includes superb audio and backing track.
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Q&A

Theory Godmother

Post your playing posers and technical teasers to: Theory Godmother, Guitar Techniques, 30 Monmouth Street, Bath, BA1 2BW; or email me at info@davidmead.net – every wish is your Godmother's command!



Star LETTER PRIZE

Blackstar are giving our star TG letter one of their brilliant pedals each month. Visit www.blackstaramps.co.uk and tell us which you'd like, should your letter be the lucky one.

Take The Ear Train



Dear Theory Godmother

Everyone, including your good self, has told me that ear training is a vital part of coming to terms with music, and I fully intend to launch into it as soon as I can. The thing I need to ask is, what would you consider to be stage one in the ear-training regime? In other words, what would you consider to be the basic starter's pack that would form a solid foundation upon which to build for the future?

I guess that, ultimately, the ear should be fluent with everything involved in music – intervals, scales and so on. But the longest journey starts with a single step, and I'm intrigued to know what you would consider that step to be...

Gary

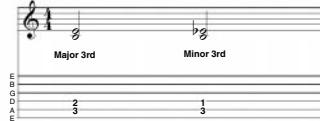
I'm sure a lot of people are bewildered by the idea of ear training, so I guess that outlining a sort of 'beginner's guide' would be helpful. I'm told that many of the ear-training apps available for phones, tablets, desktops, etc are programmable, so it should be possible to limit your initial studies to just a few different categories.

As a start, I would say that being able to differentiate between major and minor is the first big step. This would centre on the difference between the two types of 3rd – the deciding factors in major-minor tonality (Ex 1). Begin with just the intervals themselves, and then extend things to major and minor chords (Ex 2). After your ear has fully acquainted itself with the basic major-minor idea, it will be time to move on to scales. The difference between a major and a minor scale is not quite so straightforward, because there is more to it than just the 3rds changing 'gender' (see Ex 3), but they still provide the central deciding focus, and give the ear something to latch on to.

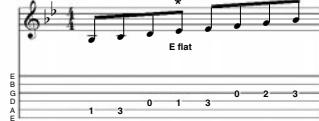
If you can, program the app you choose to test you on major and minor scales, chords and 3rds in all keys, and once you find that your score is consistently high – aim for above 90 per cent at least – you can move on to the other intervals, scales and chord types. If you can work with a musician

EXAMPLES 1 - 6

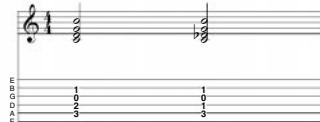
Example 1



Example 4



Example 2



Example 5



Example 3



Example 6



friend to test each other – chords, scales, intervals etc – all the better. And remember the radio! Listen to tracks and try to decipher if they are in major or minor keys, and so on. It's great fun and is a natural form of ear training.

Accidental Etiquette?

Dear Theory Godmother

Recently, at a band rehearsal, we were talking about the notes in a couple of chords in a song we're learning, and I said something about playing a D# and the bass player said that I meant Eb. I argued that they're both the same note, but he insisted that he was right and I was wrong. How can that be? When there are two ways to describe the same note, how do you know which one to use? It's been bugging me ever since the practice session, and so I'd really value your input on the question.

Carl

Technically speaking, it all depends on the key of the piece you're playing in, Carl. If you were playing in a flat key like Bb or Eb, then you would be right to call the note in question 'Eb', as it's in

the key signature (see Ex 4) and, in fact, it's in every flat key beyond Bb. So, for major keys like Bb, Eb, Ab, Db and so on, you would normally call the note that occurs between D and E 'Eb'. However, if you're in a sharp key like E major (see Ex 5) then there, we find D# in the key signature, and so it's appropriate to use that terminology instead.

If the note we're talking about is an accidental, then we have to consider where it falls in the scale, and what altered interval it represents. For instance, a 'sharp 9th' in the key of C major would be D#, but a 'flat 5th' in the key of A major would be Eb (Ex 6). I admit that it can be really confusing to begin with, but, as always with music's funny little ways, there is some sort of logic that underpins it!

Tensioning Up

Dear Theory Godmother

I've been getting into dropped tunings on my acoustic recently, and have found that I'm having great fun in DADGAD, open C and a few more, too. The only thing is, I find that by slackening the strings off, I'm losing tension, and this affects the feel of my

guitar. I also think that it has affected the tone, too, as it seems to have lost brightness in the upper register.

In the open C tuning especially, I also think there's a tendency for the tuning of the bass string to be very unstable. Is there a fix for this? Other players I've spoken to at open-mic nights say that I'll get used to it, but I'd like an expert opinion as to any steps I can take to regain the feel and sound of the guitar.

Michael

Well, I'd second the opinion that you will get used to it after a while. But if you think it's actually affecting the tone of the instrument and its tuning stability, why not use a slightly higher gauge string set – or even a hybrid mix of gauges? A few string manufacturers these days make dedicated DADGAD packs where the strings are tensioned to feel more consistent across the set, meaning that the bass and top two strings have been increased in gauge a little so you don't have the 'slackness' or tuning instability problems.

The only thing would be, if you use one guitar to tune to standard and all the dropped tunings that you use. In that event, I would say that it's a case of experimenting to find a string gauge that is a compromise, and which suits most eventualities.

To illustrate how drop-tuning strings can reduce the tension, a .012 gauge top E will create approximately 10.67kg of 'pull' at the bridge on a standard-scale guitar. If you drop this to D, you lose over 2kg of tension, which will be readily detected by the fingers. You don't mention which string gauge you are using, but if the bass in particular becomes unstable when dropped to C, then I'm guessing it might be a fairly light set.

I think you need to look at a set of .012s at the very least, with the possibility of upgrading the bass to a .056 and the top two to .013 and .017, respectively. You should find that the tuning becomes more stable, you don't lose brightness in the trebles, the overall slackness virtually disappears and you'll be able to dig in without causing bottom-string flap. Happy (de)tuning!

TalkBack

Write to: Guitar Techniques, 30 Monmouth Street, Bath BA1 2BW.
Email: neville.marten@futurenet.com using the header 'Talkback'.

ACOUSTIC TONE

I really enjoyed Andy Saphir's nylon-string session lesson in the June edition of GT. There was a lot of useful content in his short composition. One thing I'd like to ask is, how did Andy record the piece so cleanly? I've never had much success recording my nylon string guitar, compared to my electric. Any tips would be gratefully received... Keep up the good work. Your publication is much appreciated.

Simon, York, England

Andy responds...

Hi Simon. Thanks for your compliments, I'm really glad you're enjoying my column. First off, I've got to say that I'm not a recording engineer, and my methods are less about knowing the science and techniques behind recording, and more just going with what I think sounds good, based on trial and error. My method for recording the acoustic is as basic as placing a studio mic (I use a Rode) about six or seven inches from the sound hole, setting levels, and pressing record! After I've recorded, I'll normally EQ the sound a bit by cutting some of the bass frequency to get rid of 'boom', perhaps dropping a bit of mids and maybe boosting the high end for a bit of 'sparkle' and then adding some reverb. I think the main thing is to try to record the natural sound of the instrument and play cleanly with a nice tone coming from your fingers. Then any cutting or boosting of relevant frequencies can be done post-recording, in order to let the guitar sit in the mix in a way that you like, and which works for your song.

GT IS GOOD, BUT...

I really enjoy your magazine and think it is great. I do have a few suggestions that would make it better in my humble opinion:
1) Can you make the cover of the magazine the same as the cover of the CD? I find that when they get separated it is difficult to 'match' them up.
2) Further to item 1 above, I would suggest that the CD holder be made an integrated part of the magazine so they can stay together.



STAR LETTER WRITE ONE AND WIN A PRIZE!

T-T-T-TIMING!

I've just received the latest issue (I'm a subscriber so I get it a few days early) and the Perfect Your Timing feature was a shocker! I was actually stunned at how poor my timekeeping really was, when tested against your tracks and metronome clicks. I too suffered from 'rushing ahead' syndrome and just couldn't stop my internal clock from speeding up. I also read in your editorial about hunched shoulders and holding one's breath when taking a solo – that was me, and I had never realised it.

So, I've been going through Jon Bishop's examples with a determined and critical ear, and I'm actually seeing results. I'm not perfect yet – far from it, and of course I've only had the magazine a short time – but I now have a handle on my problem and know what I have to do. Having a few milliseconds more to relax into one's playing makes an incredible amount of difference – when I get it right, I feel I have all the time in the world to play my parts. It's horrible when you're chasing the beat or having to cram, as you said yourself, 'badly played notes' in, when with a bit of relaxation and 'groove' it all falls into place beautifully. As I say, I'm not there yet, but at least I now recognise where I've been going wrong and can hopefully address the problem.

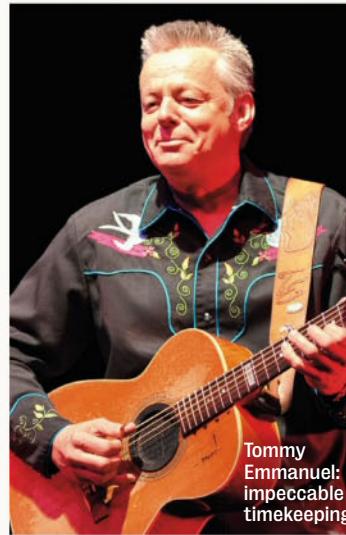
Simon Morgan

3) I really enjoy the 30 Minute Lickbag column, but am disappointed when other columns use a similar approach. For instance, when a column on George Benson has several George Benson 'licks' – I think it would be far more useful and informative to show how George might navigate over several choruses of changes. Licks are great, but a full chorus gives a far better understanding of a player's thinking and can be mined for licks if so desired.

4) If possible, could musical pieces be on the same page? I find it difficult to study a piece when I have to turn the page of the magazine in the middle of trying to play it.
5) Lastly, can the jam

The GT CD cover is our second-biggest feature 'sell'

I'm glad Jon's feature awoke you to the problems in your playing so you can address them, Simon. A couple of further suggestions might also help. I remember reading an interview with the amazing Tommy Emmanuel where he talked about doing the 'washing machine dance'. Essentially, as a kid he used to dance around the kitchen playing the guitar (he started at the age of three!) in time with his mother's washing machine as it went through its cycles. Watch Tommy today and he does the same thing – moving his whole body in time with the music and tapping his feet, too. Years ago, I was doing a rhythm-guitar session and struggling with keeping regular time. I was sitting on a chair and after a few bad takes, the bass player came over and whispered in my ear: "If you're going to sit down to play, rock in the chair in time with the music." Amazingly, I did so and it all fell into place. The theory being if your whole body is moving in sync with a beat, it's harder for your arms, hands and fingers to move outside of this overall rhythm. It may not be scientific or even infallible, but in my experience it's a great help – try it!



Tommy Emmanuel: impeccable timekeeping

STAR LETTER PRIZE

Our friends at Sound Technology are donating a fab DigiTech HardWire pedal to our Star Letter writer every month.



more costly, so I'm afraid it's a no go.

We try to offer a range of article styles, from full tracks and solos to licks, and so on. Pete Callard often does tab out complete choruses, but sometimes it's deemed preferable to offer a variety of licks over a variety of chord changes and keys. A lot of readers do actually prefer bite-sized chunks to huge slabs of music, so I suppose it's horses for courses.

This one kind of contradicts your last point – were we to do all full pieces and not just licks then we couldn't avoid the turning pages problem. But musicians have been turning pages since notation was invented, so this really isn't a huge issue, I don't think.

Again, we'd love to have the jamtracks on the CD as audio tracks, but sometimes – as with this issue and last – there's so much on the CD that it's actually crashing its limits. On balance we feel that as the lessons are the most important aspect of GT (and the jamtracks are a freebie extra anyway) that they should take precedence.

Intro

• GUITAR TECHNIQUES • AUGUST 2014 •



Three new products that could inspire your music, from Manson Guitar Works, DigiTech and EHX

Tone-expanding gear

If you're in need of a shot of inspiration to pep up your playing and unlock new areas of creativity, sometimes it takes a new piece of equipment in your rig to get the juices flowing. Thank the Gods of Gear, then, for the likes of Electro-Harmonix, Mansons Guitar Works and DigiTech, whose latest releases all promise hours of sonic experimentation.

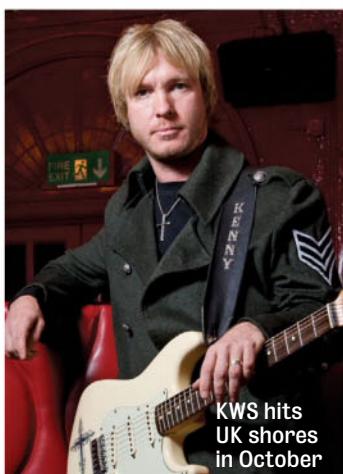
Manson Guitar Works is the Exeter-based company best known for those outlandish custom axes wielded by Matt Bellamy of Muse, which sport extreme modifications

such as inbuilt Kaoss Pads to produce Bellamy's otherworldly sonic assault. For 2014, Manson has revamped its affordable MA line to include the Czech-made EVO, which has a number of tone-sculpting options and additions including a killswitch, and the option of a Fernandes FSK 401 Sustainer and a Z.Vex Fuzz Factory. Prices start from £1,149, so check out the EVO at www.mansonguitarworks.com.

Elsewhere, DigiTech's new Drop pedal offers increased control over polyphonic drop

tunings, diving anywhere from a semitone to an octave with one press of a button. You can also use the Drop in 'momentary' and 'latch' modes for more performance-orientated pitch-drop effects. It costs £129; see www.digitech.com for more.

Finally, if you've ever dreamt of turning your guitar into an organ, the new B9 pedal from Electro-Harmonix offers nine presets of legendary organs, with added tremolo, vibrato, rotating speaker and other effects, for £165. See www.ehx.com for more.



Kenny Wayne Shepherd live

Anyone who heard Goin' Home, the recent album from US blues-rock supremo Kenny Wayne Shepherd, was left in absolutely no doubt that the boy from Shreveport, Louisiana can tear up a vintage Strat neck like no other. The album is a whistle-stop tour of his influences (from Bo Diddley to Stevie Ray Vaughan), and each cut is laced with fantastic guitar tone and incendiary playing, helped along the way by cameo appearances from A-list musical mates, including Ringo Starr and

Joe Walsh among many others.

Now, KWS has announced he's bringing his all-star band, featuring vocalist Noah Hunt, drummer Chris Layton, bassist Tony Franklin and keyboard player Riley Osbourn, to these shores in October and November, for a string of dates in support of the record that takes in Sheffield, Gateshead, Crawley, Manchester, Edinburgh and Leamington Spa. Check out www.kennywayneshepherd.com for more information.

Jam tracks tips

Use these tips to navigate our bonus backing tracks.

1. Ambient Groove in Eb

This is largely made up of a repeating Ebmaj7 to C progression. No single scale will suffice to cover both these chords, but there are notes that can link the two: G is common to both, while notes like D and C will work over either. Knowing the chord tones (Ebmaj7: Eb G Bb D and C: C E G) and where they are on the guitar will free you up to improvise well here. The middle section features

Fm7-Bb-Gm7-C which has numerous ways to approach it; try C minor pentatonic (C Eb F G Bb) for the first three chords then C Mixolydian pentatonic (C D E G Bb) for the C chord.

2. Funky Jam in D

D7 is the main chord for much of this, so try D minor pentatonic (D F G A C) if you want to be bluesy and/or D Mixolydian (D E F# G A B C) for longer jazz-blues phrases. The contrasting section features Bb-Ab/Bb with harmony funk guitars, so Bb Mixolydian (Bb C D Eb F Ab) is ideal. A7 closes the middle section, propelling you back to the primary D7 funk groove.

3. Soft Groove in G

This runs the progression G-Em-C-Am7-G-F which is grounded in G major (G A B C D E F#) except the last chord of F, where you'll need to tweak your scale usage to G Mixolydian (G A B C D E F) or play mainly notes from the F chord (F A C). The second section features G-Am7-G/B-C-G-F, then C-D-Em7-G-Am7-D-G. The same suggestions apply here; G major mostly, with some G Mixolydian when the F chord occurs.

4. Rock Groove in E

The chord progression here is Emaj7-C#m7-C-Am7-B7 and can be improvised over with E major (E F# G# A B C# D#), except for a recommended excursion to C Lydian (C D E F# G A B) to cater to the C and Am7 chords. The middle section is C#m7-F#m11-C#m7-F#m11-Fmaj7#11-A, C#m7-F#m11-C#m7-F#m11-Fmaj7#11-G-C-B7. Again, E major scale works well except for the F, G and C chords, so change to the C major scale (C D E F G A B) then.



OFF THE RECORD

Each month, LA session ace and Supertramp guitarist **Carl Verheyen** offers well-chosen words of wisdom on life as a guitarist. This issue, it's all about 'Frank'!

I'VE BEEN A session player in Los Angeles for 34 years, and in that time I've played on hundreds of records, jingles and television and movie soundtracks. I've also been a member of the British pop-prog band Supertramp since 1985. But my most creative and soul-satisfying career has been the CDs and performances I've done with my own band since 1988.

Through those many years in the studio and countless recording sessions I learned a lot about recording guitars, and I always try to incorporate those techniques into my own CDs. With the current state of the art in guitar records being much more about tones and textures than about shredding, my goal is to make records that bear repeated listening. I have to admit that although I buy those shredder records, I tend to check them out once and file them.

It's the records that have depth and musicality that I play again and again, and that's the record I always try to make for myself. I start with a few basic principles. The first one I call the 'Frank Sinatra principle'.

If your parents played Sinatra at home and you can recall any of those recordings, they sounded great. The big band comes storming in, in all its swinging glory. You get the impression nothing could be bigger, but when Frank comes in singing, he's even more glorious! Frank is on top, always. So I determine which guitar and subsequent tone is going to be 'Frank' on my track. I then designate all other guitar sounds as



Playing all your parts out of one amp won't yield a rich harmonic texture, so try 6V6s or EL84s in the chorus and EL34s for the solo.

supportive. So the big tone, whether it's a Strat, an ES-335, a Les Paul or any of my other guitars, is given the 'big mic'ing treatment'. Close mic'ed and distance mic'ed with some delay and the right amount of reverb usually gets it done.

The important thing is to make sure the listener can tell who Frank is! If I need power chords for the chorus, but I don't want to overpower Frank, I'll get two small amps like a Fender tweed Deluxe and an old Gibson Falcon amp, crank them up and double the part. Small amps and doubled parts sound huge when panned left and right, while still giving Frank some breathing room.

Another idea I pay attention to is the harmonic properties of tubes. Output tube types all stack up their harmonics differently, so using EL34s for the lead tone sounds great if you don't also use it for the rhythm tones.

Playing all your parts out of one amp won't yield a rich harmonic texture; so try amps with 6V6s or EL84s in the chorus and use amps having EL34s for the solo or melody. Then you can switch it around for the next song.

You can also combine pickup types by using different instruments.

Single-coils, Filter'Trons and humbuckers combine beautifully in a track. And the P-90s on my 1954 Gold Top are a 'secret weapon' that brings character to any part. I realise that after 40 years of collecting great-sounding guitars and amps, I have an advantage here. But if you adhere to this one rule, you will, too. The rule is: If it sounds good, don't sell it! There are many wonderful tones to be layered and savoured for many years after your recording is finished.

Carl tours the UK in September and October—see www.carlverheyen.com for info.



PHIL HILBORNE'S ONE-MINUTE LICK POWERFUL PENTATONICS

Pentatonic scales often get a bad reputation because they are deemed cliché ridden, limited and predictable. However, with a little thought, they can produce diverse and interesting results. In this lick I have avoided 'standard' pentatonic moves, and although the rhythm is all even eighth notes, the lick is interesting and attention grabbing. This is largely due to the wide intervals (5ths, octave, 6ths and 10ths) and also the way they have been connected with fretting-hand

slides. You can hear similar ideas in the work of Steve Vai, Eric Johnson, Carl Verheyen and other modern players. As you play through, use my suggested fretting-hand fingerings to begin with but feel free to change them if you find an approach that you prefer. I used hybrid picking – pick and second finger – but 'pick only' or fingerstyle work equally well, so experiment and use whatever suits. As always, use this lick as a springboard to developing your own ideas.

A = 200 Am7 (throughout)

mf

E 17 15-13 14-12-10 12 10 8/10-11-12

B 10 13 8 10 7/10 12 12\7

G 5 10 5 9 5 7 7\3 7

D 7 7 3 5 3/5

A E



MITCH DALTON'S SESSION SHENANIGANS

Welcome to a series in which I'll attempt to lift the heavy stone bearing the inscription 'The Music Profession', and expose the startled music-business termites beneath as they scuttle rapidly away from the light.

#1: Mitchenser Murders

Playing the guitar well is one thing. Playing the guitar well (or merely competently) when faced with the challenges that the real world often throws at you is quite another. There are occasions when one's goal is merely to set sail in the Good Ship Fender, navigate a safe passage through The Sea Of Frets and avoid shipwreck. Or scurvy. You will not discover strategies to deal effectively with the events that follow in any music instruction manual, but a useful starting point might be the Self Help section at Waterstones. Or psychotherapy.

The Prologue

I'm booked to participate in the recording of an episode of Midsomer Murders. This one is entitled 'The Ballad Of Midsomer County'. To say that the TV series is successful rates alongside understatement like "Brian May has done okay". This is Series 17, Episode 102. Series 1-16 have been sold to 180 countries. I assume that its worldwide popularity is at least partly explained by its gritty realism, in which three or four gruesome homicides occur each week in but one single sleepy English village. Or it could be down to the groovy signature tune featuring the oboe.

Scene 1. May 9th. Barnes

9am. Interior: the home of Jim Parker, four-time BAFTA

award-winning TV composer. Also in attendance: director Renny Rye and actresses Lucie Jones and Rakie Ayola. Everyone present is either beautiful, or intelligent, or creative – or some combination of all three. Except me.

I have been forewarned by JP that "it's going to be a bit rock 'n' roll at the meeting, so just go with it." Over the course of the next three hours, I learn that my mission is to accompany Rakie singing two traditional English folk songs. One song requires a guitar part from me for her to mime to on the day of location filming, as well as a second part for me to overdub. I'm provided with a couple of chord charts and we start to work out a form (intro, verse, chorus, ending etc.), a style (arpeggios? chords? both?), a tempo, a key and length for each tune. We play around with (sorry, brainstorm) different approaches for a while. I decide to use a capo at the 4th fret, having concluded that it's an appropriate folk guitar device to make the key of C# minor sound authentic. And, er...

“Everyone present is either beautiful, or intelligent, or creative – or some combination of all three. Except me.”

playable. I alternate between Spanish and acoustic guitars to add variety.

Lucie's Song

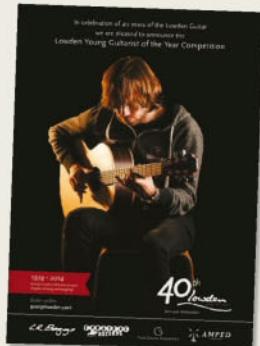
I am played a demo of the The Ballad Of Midsomer County. It's written by Seth Lakeman and very good it is, too. There is no written part. I repair to another room and attempt to transcribe it from an iPhone MP3 in ten minutes. It sounds odd. Unusual guitar tone. Some kind of open-voiced tuning. Probably using a capo. I return to the room. I blunder through my version of the demo with Lucie. It is greeted with lukewarm enthusiasm. "That's fine for now but Seth is probably going to rewrite it anyway in time for the recording session. Oh, by the way, we need a couple of minutes of instrumental music as a contrast to the songs. What have you got?"

Clearly, nothing! I suggest something in the style of a rag. Four pairs of eyes appear to bore into my very being as I invent something on the spot, in a state of professionally concealed panic. Renny likes it. "Good, we'll use that". Mitch's Midsomer Rag is born. And registered with PRS.

It's midday and I must away. Within two minutes of departure, I can remember nothing of what has just occurred. Or what needs to happen next... Join me next time as the filming – and playing – heats up a notch or three!

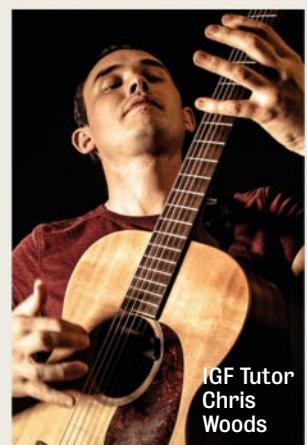
Young Guitarist Of The Year comp

It's George Lowden's 40th anniversary in the business of guitar-making and design, and as well as releasing a new line of guitars, his company is celebrating by running a Young Guitarist Of The Year competition. Finalists will be shortlisted and flown to Belfast to perform at the 40th Anniversary concert; the overall winner will receive a hand-built Lowden and a lesson from Jon Gomm. Other great prizes are on offer, too. If you're under 25, go to www.george-lowden.com for entry information, before 31 August.



Calling summer strummers

Ask your guitar if it fancies a spot of jamming, socialising, guitar-learning and fun in the sun this summer. If the answer's yes, tickets are still available for the International Guitar Festival (IGF) Summer School and Festival at Shrewsbury School, taking place during August 9-15. There are seven courses on offer at the residential event, covering Acoustic, Jazz, Funk, Blues, Advanced Fingerstyle, Classical and Rock, with a range of expert tutors (including some of GT's own). Visit www.igf.org.uk for more info, and to book your place.



What Strings Do You Use?

DANNY BRYANT

We ask a top guitarist all those questions you really do want the answers to: this month, Brit blues man extraordinaire, Danny Bryant

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

DB: I really love the Fender style extra-heavy celluloid ones. I like the attack that they give me and I find if I am using heavy gauge strings, I really need an extra-heavy pick because I hate it if the plectrum is flexing under the strain while I'm playing.

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

DB: I'm not overly bothered by effects; my 'board is very simple so it wouldn't be too hard for me. On a gig I like to have a wah, a Boss DD-3 delay which I use quite sparingly on a couple of the slower tempo songs, and a Boss tuner for obvious reasons.

GT: Do you play another instrument well enough to do it in a band – and if so have you ever done it?

DB: No, unfortunately I don't. If I could play another instrument, I would love it to be piano, but I'm still working on playing the guitar the way that I hear it in my head. I imagine I always will be!

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

DB: No, I can't read a note of music I am afraid, and I think most blues players would probably say the same thing!

GT: Do guitar cables really make a difference? If so, then what make are yours?

DB: I used to think maybe they did, but nowadays I'm not so convinced. I've used so many different cables over the years and now it just comes down to quality – basically, how long they last. I can't often hear the difference

from one lead to another. I currently use Elixir cables as I think they're great quality.

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

DB: Walter Trout! I wouldn't call it jealousy, though; I love him like a dad. But whenever I jam with him it really makes it hit home how good he is!

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

DB: I guess I had better save my wife and dog first! Then I would probably go back for my prototype Fret-King that Trev Wilkinson built for me. It would be a hard choice between that and my new signature Fret-King. When it was released, they sent me a few. The one that I decided to gig with has worn in so beautifully I couldn't bear to do a gig without it.

GT: What's your favourite amp and how do you set it?

DB: I use Marshall TSL 100s live

“I do prefer my guitar's action set more on the high side as I believe you get slightly better clarity that way.”

and I always set them on the lead channel with the drive around 7 or 8 and the treble, middle and bass set fairly flat with a fair amount reverb. The volume depends on the room. I love the 50-watt TSL for smaller venues. I also have a Fender blackface Super Reverb that I am thinking of taking on the next tour, just to mix things up a bit.

GT: What kind of action do you have on your guitars (any particular quirks?)

DB: I use what you would call a fairly standard setup I guess, but I do prefer my guitar's action set more on the high side, as I believe you get a slightly better clarity and cleaner tone that way.

GT: What strings do you use (make, gauge and why...)?

DB: I use Elixir strings, gauge 11-49. They feel and sound really good and I'm proud to endorse them. Recently, because we have been doing so many shows, I have one of my Fret-Kings set up with 10-46s and I use this for a couple of songs each night just to give my fingers a break, and I find that works really well.

Danny Bryant's new album, Temperature Rising, is released by Jazzhaus Records on 1st September. Danny tours the UK from 3rd September. For more information, go to: www.dannybryant.com.



Danny Bryant with his Fret-King signature

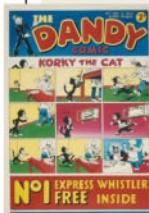
That Was The Year... 1937

Abdication,
Coronation, Aviation

WASHBURN DREADNOUGHT GUITARS are enjoying a run of success. A small quantity of model 5246 are built by Lyon & Healey in Chicago with fully bound rosewood back and sides and a spruce top with double X bracing. The ebony fingerboard sports pearl dot inlays and on some the headstocks show a distinctive 'lined' feature.

THE BBC MAKES ITS FIRST outside broadcast as Westminster Abbey hosts the coronation of King George VI and Queen Elizabeth following the abdication of Edward VIII. Edward now becomes the Duke of Windsor and marries Wallis Simpson in France. Less spectacularly, Neville Chamberlain becomes Prime Minister.

THE LITTLEWOODS POOLS COMPANY opens a department store in Blackpool; 999 becomes the emergency telephone number; the British Graham Land Expedition returns from Antarctica; the 12-sided three pence coin is minted for the first time; the now scarce 1937 penny is struck; and the first edition of The Dandy comic goes on sale.



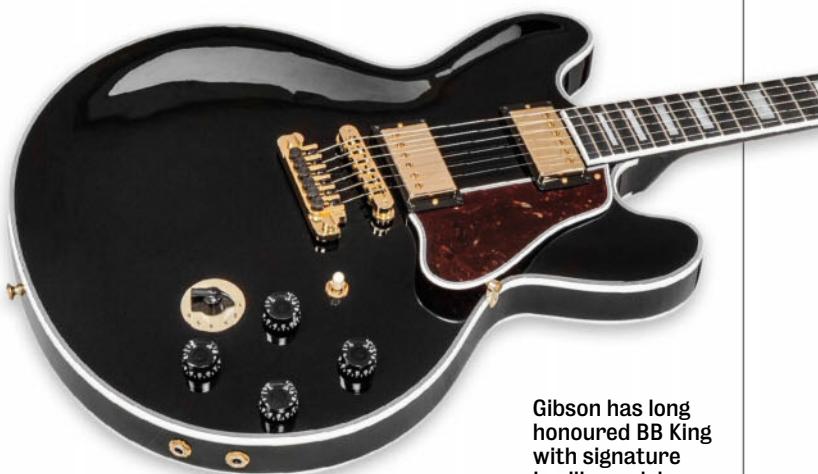
GIBSON DISCONTINUES ITS L-1 flat-top acoustic after 11 years in production. It was very popular at first, thanks to its Robert Johnson connection. It featured a spruce top, mahogany back and sides, ebony fingerboard (with pearl dot inlays) and ebony pyramid bridge, but Gibson feels that its newer models have more appeal.

NEW BOYS HANK WILLIAMS and Sonny Boy Williamson (along with his recording of Good Morning Little School Girl) start out on their musical careers. Frankie Laine sings for the Freddie Carbone band after Perry Como leaves. The blues scene is vibrant, too, with Robert Johnson releasing 32-20 Blues, Terraplane Blues and Cross Road Blues this year.

GERMAN LUTHIER HERMANN HAUSER finally makes a guitar that Andrés Segovia likes, 12 years after his initial attempt! Amazingly, this classical guitar becomes Segovia's favourite and he uses it constantly over the next 30 years until, in 1962, a microphone falls into the guitar during a recording session. Sadly for Andrés, the sound is never the same.

NEW ARRIVALS INCLUDE Jerry Reed, Merle Haggard, Shirley Bassey, Frankie Valli, Trini Lopez, Don Everly, Roberta Flack, Nancy Wilson, Waylon Jennings, Bobby Parker (lead guitarist with Bo Diddley), composer Philip Glass, actress Barbara Windsor, Star Trek's George Takei and first woman in space, Valentina Tereshkova. Sadly, the great George Gershwin dies of a brain tumour, aged just 38.

THE HAWKER HURRICANE is the first monoplane fighter to enter service in the RAF; ground tests of Frank Whittle's jet engine begin in Rugby; Howard Hughes sets a new record time to fly between Los Angeles and New York; Amelia Earhart and navigator Fred Noonan disappear during her attempt to become the first woman to fly around the world; and the first Japanese-built aircraft to fly to Europe touches down at Croydon Airport. It's called the Kamikaze!



Gibson has long honoured BB King with signature Lucille models

Lucille is 65

Few guitarists have had such a deep and enduring relationship with their instrument as BB King has with his beloved Lucille. As the legend goes, BB risked his life to rescue his first 'Lucille', a Gibson L-30, from a nightclub fire in Arkansas started by two men fighting over a girl. "We learned that her name was Lucille," BB recalls. "So I named the guitar Lucille to remind me to never do a thing like that again."

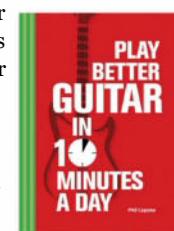
Many Lucilles have come and gone since, but her most iconic

guise is that of the Ebony ES-355 with Varitone switch and lack of F-holes – it's the guitar you see BB holding in your mind's eye. Now, on the 65th birthday of 'Lucille', Gibson's Memphis Custom Shop has created a luxury Anniversary version (£2,799), with mother-of-pearl 'Lucille' peghead inlay, a gold-engraved '65 Years' motif on the truss-rod cover, and a bound pickguard. There's also the TP6 Fine Tune Stop Bar and gold Grovers favoured by BB, and a 'window' centre-block. A guitar fit for a King, no less! See www.gibson.com for more.

10-minute wonder

A new tuition book-plus-CD package from regular Guitar Techniques tutor Phil Capone, entitled Play Better Guitar In 10 Minutes A Day, aims to offer a thorough answer to the most common questions asked by students of the guitar: namely, how often should I practise, and what should I work on?

The book begins with 63 separate exercises that cover the basics of technique (including a multitude of useful examples



across both rhythm and lead styles), with audio examples on the accompanying CD. From here, it moves on to a series of tailored practice sessions made up of short exercises that add up to individual 10-minute 'workouts'. Organise your practice sessions around these workouts, the theory goes, and you should begin to notice real improvements in your playing in a matter of weeks. The book also has full scale and chord dictionaries, too; see www.apple-press.com for more info.

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QUALIFICATION: BMus Popular Music
LEVELS: Absolute beginners to advanced players, RGT electric and acoustic grades 1-8
SIGHT-READING: Beginners to advanced
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Guns N' Roses

Welcome To The Jungle



With his Les Paul slung low, and prerequisite brewskie in hand, **Steve Allsworth** brings you one of the finest tracks off Guns N' Roses' astonishing debut from an unbelievable 27 years ago: Appetite For Destruction's Welcome To The Jungle!

ABILITY RATING



Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: E	<input checked="" type="checkbox"/> Bends and pre-bends
TEMPO: 122bpm	<input checked="" type="checkbox"/> String muting and skipping
CD: TRACKS 3-4	<input checked="" type="checkbox"/> Melodic soloing with attitude

WELCOME TO THE Jungle was Guns N' Roses' second single release (after It's So Easy) from their debut album, Appetite For Destruction (1987). It flopped in the US initially, but was re-released to widespread critical acclaim after the huge success of Sweet Child O' Mine.

What hasn't been said about this album already? It remains one of the most iconic rock-guitar albums of the last century, one of those rare moments when the stars align and a group of motley musicians gets together and creates something bigger than the sum of their parts. Much of the album was about the

band's personal experiences (in Los Angeles in particular), dealing with the murkier side of life: sex, drug addiction, money and corruption. Welcome To The Jungle was no exception, narrated from inside the seedy netherworld that the band inhabited. Typically, a lot of myth surrounds the lyrical meaning in the track, although it's widely

"I was at my house and I had that riff happening and Axl came over and he got those lyrics together, and then the band sort of arranged it... It was arranged in one day." **Slash**

believed the infamous lyrics from this song originated when Axl Rose spent a night in a New York schoolyard before joining the band.

Axl elaborates: "This black guy said, 'You're in the jungle! You gonna die.'" Such was its popularity, this line later formed part of the opening to every subsequent show that the band played.

As well as electrifying stage presence, the band had great songwriting chemistry. Many of the songs featured on the album had been written while the band was performing on the Los Angeles club circuit. A number of songs that would be featured on later Guns N' Roses albums were considered for Appetite For Destruction, such as Back Off Bitch, You Could Be Mine, November Rain and Don't Cry. After several weeks of rehearsal, the band entered the studio in January 1987 and set about recording the basic tracks.

Producer Mike Clink (who went on to collaborate with the band for five releases and an incredible 90 million copies) spliced together the best takes, often working 18-hour days for the next month. Slash tended to overdub his guitar parts in the afternoon and

evening, spending hours with Clink paring down and structuring his solos. This way of working is certainly more evident here than many of the 'off the cuff' solos that came on later albums.

Initially, Slash struggled to find the killer guitar sound he had in his head, before happening upon the magical combo of a Kris Derrig-built replica of a 1959 Gibson Les Paul plugged into a Marshall amplifier.

The 'down a semitone' trick that players such as EVH favoured also added extra richness in the low end (although I've recorded it at concert pitch for ease of use). According to drummer Steven Adler, the percussion was done in just six days, but Rose's vocals took much longer as he insisted on doing them one line at a time, with a perfectionism that drove the rest of the band away from the studio as he worked - perhaps a hint of the friction that was to come later on. For now, though, revel in the greasy rock 'n' roll perfection in this classic track. ■

GET THE TONE



The magic combination of Les Paul through Marshall is the ballpark sound here. Obviously, no two amps and guitars are the same, but a bridge humbucker and a reasonably midrange-heavy valve overdrive sound will put you close. The repeating delays at the beginning are optional, but certainly come into their own when trying to recreate the 'out there' sound effects in the breakdown section. Set your delay for the intro to 470ms, and feedback at 30 per cent (about six repeats).

TECHNIQUE FOCUS

String Skipping

String skipping is a great way to speed up the movement of your picking hand, develop its accuracy and your own instinctive feel for where the strings are. It's important you avoid alternate picking on the intro to Appetite... as this will obviate awkward 'inside' picking; you always want to be travelling in the direction of the next note, as this will be the most efficient and accurate method, especially when faster speeds are involved. To help avoid any undue 'clunkiness' in the picking hand, ensure that your forearm muscles don't tense up, and in turn do the same for the muscles between thumb and forefinger. If you stay relaxed, you'll also avoid the dreaded 'picking through treacle' that often comes with playing exercises such as this.



TRACK RECORD The aforementioned Appetite For Destruction (1987) is essential ownership for any vintage hard-rock fan. The absurdly ambitious but nevertheless excellent Use Your Illusion I and II (1991) are also vital listening. If you want to dip your toe in to the Guns N' Roses canon, try Greatest Hits (2004), which tracks the group's best moments from 1987 to 1994.



Stoke's finest!
Slash suitably
attired in Les
Paul and leather

»

PLAY: ROCK

ON THE CD  **TRACKS 3-4**

PLAYING TIPS

CD TRACK 3

[Bars 1-8] Although re-picking with the same pick motion can seem a bit counterintuitive at first, try aiming for a down, up, down action to get the most from these groupings of three (alternate picking will throw you in odd directions). The speed of string skipping back to the open second string can

be tricky, so take your time learning at a slower tempo (80bpm is a good starting point). Pay close attention to the palm-mutes, as these will help avoid any nasty note-bleed between strings. Don't press down too hard near the bridge, however, or you'll push the strings sharp.

INTRO N.C.
Freetime

$\text{♩} = 101$

E
B
G
D
A
E

1

$\text{♩} = 105$
D5 A5

E
B
G
D
A
E

5

$\text{♩} = 115$
B5

E
B
G
D
A
E

9

$\text{♩} = 120$

E
B
G
D
A
E

10

$\text{♩} = 122$
A5

E
B
G
D
A
E

11

$\text{♩} = 122$
A5

E
B
G
D
A
E

13



PLAYING TIPS

CD TRACK 3

[Bars 19-22] A slight amount of palm-muting on the last three notes of this verse riff (as well as a lighter picking motion) will help this riff sound dynamically lighter than the intro. The funky 16th-note vibe will require more bounce in your wrist movement but will help the mutes sound even.

[Bars 29-32] This E blues riff requires subtle touches, including a clipped first note, a string mute on the '2+' and a quarter-note blues curl on the G (3rd fret, sixth string). Make sure you maintain alternate picking (16th-note value) in order to hit the offbeat Bb (16th fret, sixth string) with an upstroke.

VERSE 1

A5

Play X4

PM - - - J
BU BD

E B G D A E

2 X X 0 2 X 3 2 0

3 0 7 9 5 7 5 7 6 5 3 5 3 5 3 0

2 X X 3 0 2 X 3 2 0

17 19 - 22

CHORUS 1

E5 D5 E5 D5 C#5 B5 Play X4 C5 G5 D5 E5 Play X3 E5

0:56

E B G D A E

7 X X 5 X 7 X 5 4 7

3 2 0 3 5 4 2 0 7 7 5 X 6 5 3 0 7 5

6 5 3 4 32

23 - 26 27 29 - 31

VERSE 2

A5 G5 F#5 Play X4 E5 D5 E5 D5 B5 E5 D5 E5 D5 C#5 E5 D5 E5 D5 B5 C#5

1:08

E B G D A E

0 X X 3 0 2 X 5 4 0

9 7 9 9 7 9 9 7 X X 5 X 7 X 5 4 7

9 7 X 5 X 7 X 5 4 7 9 X 7 X 5 X 7 X 5 4 7

33 - 36 37

CHORUS 2

E5 D5 E5 D5 C#5 B5 C5 G5 D5 E5 Play X3

1:23

E B G D A E

7 X X 5 X 7 X 5 4 7

3 2 0 3 5 4 2 0 7 5 4 2 0 7 7 5 X 6 5 3 0 7

40 43 - 45



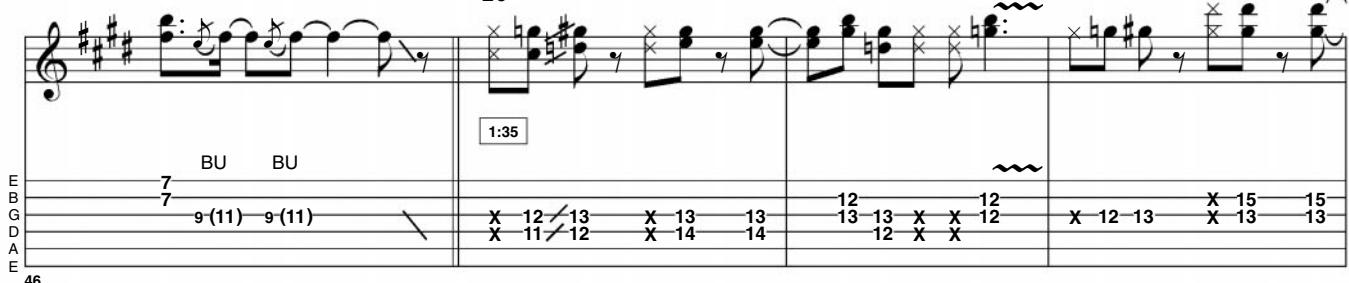
D'Addario

PLAYING TIPS

CD TRACK 3

[Bars 47-54] Although E5 often suggests E minor pentatonic, here Slash targets the G# – the major 3rd. This gives the whole solo an interesting Mixolydian flavour without playing any explicit Mixolydian scale shapes (it's

based initially around simple double-stops that spell out E7). The one-and-a-half-tone bend (bar 51) that follows can be tricky, but since it's gradual, it'll sound fine if you don't quite reach all the way to the (virtual) 22nd-fret D.

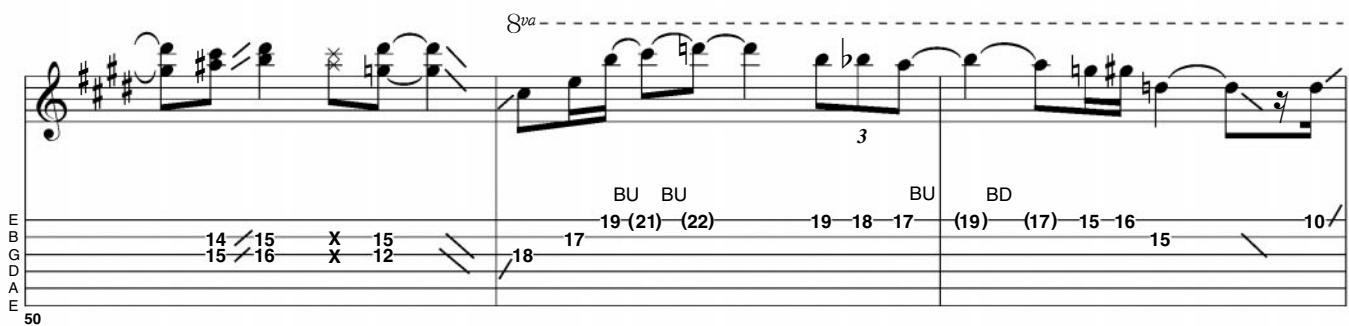
SOLO 1
E5


46

BU BU

1:35

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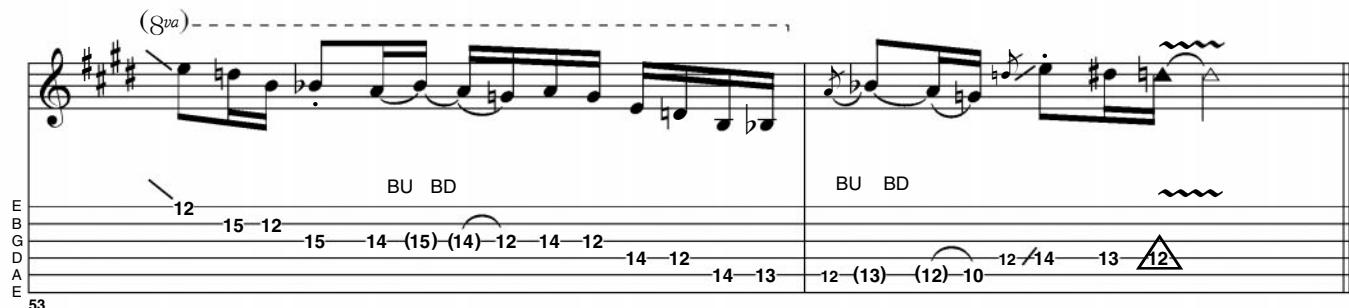
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3

BU BU

BD



53

(8va)

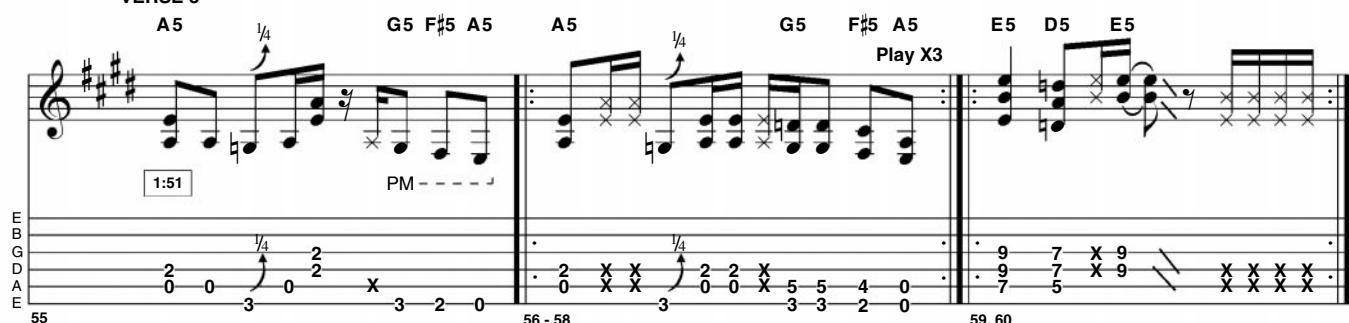
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BU BD

BU BD

~~~

## VERSE 3



55

1:51

A5

G5 F#5 A5

A5

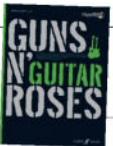
G5 F#5 A5

Play X3

E5 D5 E5

56 - 58

59, 60



Welcome To The Jungle Guns N'Roses available in:  
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## GUNS N' ROSES WELCOME TO THE JUNGLE

### PLAYING TIPS

### CD TRACK 3

[Bars 69-79] Roll off your guitar's volume during the final bar of the chorus to get a chimy 'clean' sound but with just a hint of crunch. Ideally, use your first and second fingers for each of the chord shapes to allow for smoother

movement up and down the fretboard. Roll the volume back up during the D5 in bar 75, ready for the power chords and main solo that follow. Slash is a master at riding the guitar's volume pot, and this is a great trick to learn.

CHORUS 3

BRIDGE

»



# D'Addario

## PLAYING TIPS

## CD TRACK 3

[Bars 80-99] For the solo, you'll be viewing the E5, B5 and C#5 chords as having potential for several different scales. Slash generally moves between E blues, E minor pentatonic and E Mixolydian: observe the shift from E minor to C# minor (E major) pentatonic shapes.

Technically, you shouldn't find too much challenging here: string bends, including unisons, double-stops, pinch harmonics, slides, a few hammer-ons, pull-offs and 6th intervals (bar 95). Essentially, it's a masterclass in the tastiest blues-rock soloing!



**SOLO 2**

**GUITAR 3**  
With slide

**2:40**

**79**

**83**

**87**

**91**

**94**



ALSO AVAILABLE: **Guns N' Roses: Chinese Democracy** (Guitar Tab, 232pp. £16.95 ref. AM99998)  
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## GUNS N' ROSES WELCOME TO THE JUNGLE

### PLAYING TIPS

### CD TRACK 3

**[Bars 102-115]** There are lots of guitar scrapes, slides and effects in this section, so you can choose your ideas to suit, using the intro delay for the spacey effects. The descending pattern in the 7th bar can be deceptively tricky to coordinate between picking and fretting hands, so make sure you're not cutting any corners with your practice here. Slow, steady practice will reap rewards with these chromatic groupings of three and two notes.

**[Bars 130-end]** Slash bulks out the final E blues run with punky major chords. Although these chords sound great, there is a lot of sideways movement, which obviously requires accurate fretting. With time and practice, you should develop a feel for the distances involved, particularly the large leap from D to Bb. A good tip is to keep your eyes focused on your first finger, rather than the whole hand shape.

The page contains five sets of guitar tabs for 'Welcome to the Jungle'.  
1. Top Left: Bar 97. Key signature: F#5. Time signature: 125. Chords: BD, BU, BD. Fingerings: (4)-2, 4-(5), (4)-0, 2. String diagram: E-B-G-D-A-E.  
2. Top Right: Breakdown. Key signature: B5. Time signature: 129. Chords: B5. Measure length: 3:19. Fingerings: 4, 2, 2. String diagram: E-B-G-D-A-E.  
3. Middle Left: Bar 102. Key signature: E5. Time signature: 8/8. Chords: E5. Fingerings: X-X-X-X, 22, 20, 18, 17, 15. Measure length: 106-113. String diagram: E-B-G-D-A-E.  
4. Middle Right: Chorus. Key signature: E5. Time signature: 125. Chords: F#5, F5, F#5, G5, A5, G#5, A5, Bb5, C5, G5, D5. Fingerings: 116, 120, 124. Measure length: 3:49. String diagram: E-B-G-D-A-E.  
5. Bottom: Bar 119, 123, 127. Key signature: E7#9. Time signature: 4/4. Chords: E, D, Bb, A, G, E, A, G, E, E7#9. Fingerings: 13-11-7-6, 4-1, 6-4-1, 8. Measure length: rit. String diagram: E-B-G-D-A-E.



# D'Addario

Marlene D., guitar department

A dynamic photograph of a woman performing a guitar solo while riding a wave. She is wearing a black mesh top and dark pants, and is captured mid-air with one arm raised and mouth open in a shout. Her white electric guitar is angled upwards. The background is filled with greenish-blue smoke or spray from the wave, and the water is a bright turquoise color.

PLAY IT.  
FEEL IT.



**thomann**  
MUSIC IS OUR PASSION

# 10 Greatest String Bends!



String bending is all but unique to the guitar. It's also among the most expressive techniques we possess. **Jon Bishop** and **John Wheatcroft** demonstrate 10 of the most exciting approaches to string bending.

## ABILITY RATING



All Ability Levels

| INFO                   | WILL IMPROVE YOUR                                       |
|------------------------|---------------------------------------------------------|
| <b>KEY:</b> Various    | <input checked="" type="checkbox"/> Bending intonation  |
| <b>TEMPO:</b> Various  | <input checked="" type="checkbox"/> Stamina and control |
| <b>CD:</b> TRACKS 5-48 | <input checked="" type="checkbox"/> Musical application |

STRING BENDING BECAME popular with the advent of the electric guitar and the work of blues guitarists like T-Bone Walker. Other bluesmen soon caught on, and the technique was adopted by early rock 'n' roll and country guitarists. Today, string bending is used in every style, from faux pedal-steel effects to tapping and even bending behind the nut.

Bending is a great way to add expression to your playing. By pulling down or pushing up a fretted note, you increase its tension and the pitch rises. The ability to manipulate notes this way is a great asset, and means you can access microtonal intervals not available on, say, piano. As Pink Floyd's David Gilmour once put it: "Something magic comes out of bending little bits of wire. You can add a hundred tiny inflections to what you're doing, all the time."

Because it's a topic of such fundamental importance to so many styles, we've asked two senior GT tutors to give us their perspective on 10 top string bends. Before practising bends, it's a good idea to warm up. Stretch out the muscles of the forearms and warm the hands up fully. This will improve performance and help to prevent injury. A key area when developing the string-bending technique is bending in tune (intonation). Just as a vocalist needs to practise pitching, so does the string bender. Once the string is bent to pitch, you can add vibrato to aid intonation and to shape notes and add sustain.

A popular method of developing your pitching is to use a 'target' tone. The E minor pentatonic scale (E G A C D) provides a familiar backdrop, so let's practise with the notes D and E. Fret the D at the 15th fret, second string with your third finger, placing spare fingers behind for added strength. Your target tone is E (17th fret, second string) and you can fret this before

bending for a reference pitch. Now, bend the D (15th fret, second string) up one tone (two frets) until you think you have hit the E. Re-check the intonation by playing the fretted E. Memorise the amount of pressure it took to get to the right pitch and also the sound of the 'in tune' E note. You can use this method for semitone (one fret) and tone-and-a-half (three fret) bends too.

To test out your string-bending technique, we have 10 essential string bends in the style of some of the most famous string benders. All examples have a backing track, so you can try these ideas out and perfect your articulation and intonation. To complete our studies there's a jam track, which presents examples in the

**“Something magic comes out of bending little bits of wire. You can add a hundred tiny inflections to what you’re doing, all the time.”**

David Gilmour

context of a solo.

String-bending accuracy relies upon good judgement and good technique. Several factors play a part in determining how far you need to bend and how much force you'll need to hit your target pitch accurately and consistently.

**STRING GAUGE** One of the biggest influences on a guitar's feel, we need to establish a balance between slinkiness and resistance; too light (.008) and you may not get sufficient purchase, too heavy (.013) and it's a physical struggle.

**ACTION** Your action should be high enough so the strings don't choke on the frets when you bend – too low and it's hard to get 'around' the string with your finger and achieve a sufficient grip. Fretting with the fingerprint helps, along with supporting the bends with one or more unused fingers. A higher action is best for bending, but makes conventional fretting more difficult, so, again, a compromise is necessary.

**NECK CAMBER** The fretboard radius limits the lowest possible action before the strings start to choke against the frets. As wider bends have become more popular, neck cambers have

become shallower, with a vintage-style Fender radius measuring around 7.25 inches while a modern Ibanez is closer to 14 inches. Necks from some boutique guitar companies often feature a compound radius, where the fretboard flattens out in the higher regions.

**FRETS** As frets get bigger, contact between finger and fretboard is lessened, reducing friction and making bending easier. But be mindful not to push the string into this extra space and bend notes unintentionally sharp. The extreme version of this idea is the scalloped fretboard, where instead of raising the height of the fretwire, we remove the wood inbetween each fret – so, essentially, the finger never contacts the fretboard, which allows for an extremely effective grip on the string.

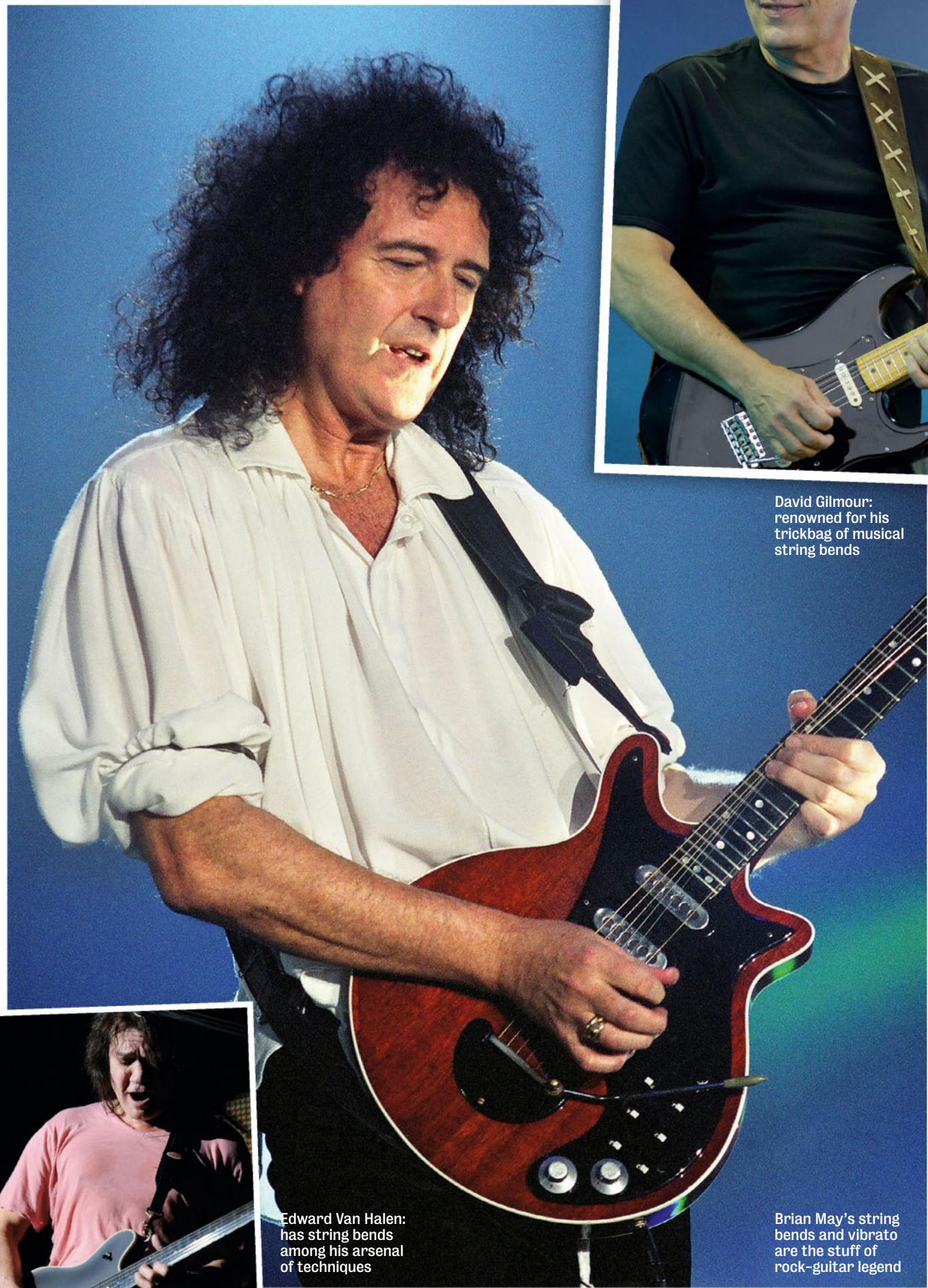
**SCALE LENGTH** Our choices here are historically divided between Fender (25.5 inches, 648mm) and Gibson (24.75 inches, 629mm), although PRS chooses to split the difference (25 inches, 635mm). The length of approximately one fret separates these two options, so a Gibson tuned to E feels like a Fender tuned to Eb: therefore, with both guitars in standard tuning and all other factors the same, you should discern that the Gibson is somewhat looser. It's possible to balance these two differing feels by using, say 0.010-gauge strings on a Fender and 0.011s on a Gibson. All of these factors inter-relate, and no two guitars are ever going to feel exactly the same, so you may be best advised to stick to one instrument while putting your bending accuracy in place. 

## GET THE TONE



A moderately overdriven tone assists with sustain and expression, especially when adding vibrato to bent notes. A splash of reverb helps smooth things out too, and makes the bends sound 'musical'. You may also find these ideas easier to execute on a guitar with a fixed bridge set-up, too, since bending strings on vibrato-equipped guitars can put unbent strings slightly out of tune. But many players have no problem with this – and anyway, it's all part of the learning process!

**FURTHER STUDY** There's no shortage of research material, as guitarists in almost every style are likely to have a number of choice bending ideas we can purloin. To align with our specific approaches, here are 10 suitably related guitarists to start the ball rolling: David Gilmour, Albert King, Larry Carlton, Stevie Ray Vaughan, Steve Lukather, Brent Mason, Jerry Donahue, Jimi Hendrix, Arlen Roth and Edward Van Halen.



**David Gilmour:**  
renowned for his  
trickbag of musical  
string bends

**Edward Van Halen:**  
has string bends  
among his arsenal  
of techniques

**Brian May's** string  
bends and vibrato  
are the stuff of  
rock-guitar legend

# JON BISHOP'S 10 BENDING EXAMPLES

## JB'S EXAMPLE 1 DAVID GILMOUR-STYLE COMPOUND BENDS

TRACK 5

Gilmour uses string bending to great effect, especially when combined with a neck pickup and compressor. David often bends up to a note and

then bends further to a higher note without re-picking. The two-tone (four-fret) bends in bars 2 and 6 will take some practice to get in tune.

Clean neck pickup with comp phaser and delay

Musical score for guitar, measures 13-17. The score includes a treble clef, a key signature of one sharp, and a time signature of common time. The melody consists of eighth and sixteenth-note patterns. The tablature below shows the E, B, G, D, A, and E strings. Measure 13 starts with a grace note followed by a sixteenth note. Measures 14-15 show a repeating pattern of eighth and sixteenth notes. Measure 16 begins with a grace note and ends with a fermata over a sixteenth note. Measure 17 concludes with a sixteenth note. The tablature indicates the following fingerings: measure 13 (15) - 1, 1; measure 13 (15) (17) - 1, 1, 1; measure 13 - 1, 1; measure 14-17 - 1, 1, 1, 1; measure 17 - 1, 1, 1.

## JB'S EXAMPLE 2 STEVE LUKATHER-STYLE COMPOUND BENDS

TRACK 7

Session ace Steve Lukather is not only a stunning lead guitarist, but he also has a few killer bends at his disposal. Here, he bends a string up, holds it and then frets one fret higher with his fourth finger. Bars 3 and 4

demonstrate this concept on the second and third strings. Another Luke favourite is to bend the string up to the next note in the minor pentatonic scale and back down again quickly – check out the run in bars 5 and 6.

Bridge pickup with distortion and delay

Bridge pickup with distortion and delay

**E5**

**D/F#**  $\frac{1}{4}$

**G5**

**Csus2**

**ff**

**Hold bend and fret at 11th fret**

**BU**   **BU**   **RP**   **BD**

E  
B  
G  
D  
A  
E

5   7/9   7-9   8-10   7

8   9-7   9   7-9   7   9   10 (12)

10 (12)   (13) (12)   (10)-8

1

D5

E5

Hold bend and fret at 10th fret  
BU RP BD

15 (17) 15 12 15 (17) (15) 12

E B G D A E

4

## JB'S EXAMPLE 2 STEVE LUKATHER-STYLE COMPOUND BENDS ...CONTINUED

TRACK 7

D/F# G5 Csus2 D5

BU BD BU BD

Hold bend and fret at 18th fret

BU RP

Fretboard diagram (E-B-G-D-A-E) with fingerings: 14-12, 15(17)(15)12, 14-12-14-(16)(14)-12, 14-12, 14-12, 10.

6

## JB'S EXAMPLE 3 BRIAN MAY-STYLE PRE-BENDS

TRACK 9

Pre-bending a string is quite tricky, as you need to know how much pressure is required for the note to be in tune. Brian May is a master of this, and he often pre-bends a note and then adds finger vibrato. Another

classic May trick is to bend the string back and forth and keep the pick still, so the string is picked as it is bent from side to side. This concept is demonstrated in bars 5 and 6.

Neck pickup with overdrive and delay

E 8va Esus4 E Esus4 Loco

ff PB 16 PB 14 PB 14 PB 17 BU BD BU BD

(17) 12-14 (16)-14-12-14-(16) (19) 17-16-17 16(17)-(16) 17 16-14-13(14)(13) 14

E-B-G-D-A-E

1

G 8va Gsus4 G Gsus4

PB 14 BU BU PB 18 (19)

(15) 14-(15)-14 (15)-14-(15)-14-(15) (19)

E-B-G-D-A-E

5

## JB'S EXAMPLE 4 EVH-STYLE TAPPING ON BENT STRINGS

TRACK 11

Finger tapping on a bent string sounds great and EVH is a master. Simply bend the string up to pitch and then use one of your fret-hand fingers to tap and pull off on the higher frets. Don't forget that the note names

will change once the string is bent up and they will raise in pitch by the increment of the chosen bend – so if you bend up a semitone then all the tapped notes will sound a semitone higher than where they are tapped.

Bridge pickup with distortion and delay

E5 ff Hold bend w/bar

BU BD BU (15)-(12)-(10)-(12) ((18))-(12)-(17)-(12) ((15))-(12) 8-10

E-B-G-D-A-E

1

# PLAY: STRING BENDING

**ON THE CD**  **TRACKS 5-48**

## JB'S EXAMPLE 4 **EVH-STYLE TAPPING ON BENT STRINGS** ...CONTINUED

TRACK 11

**A/C#**

**D5**

**E5**

Doop Doop Doop

E B G D A E

3

**A/C#**

**D5**

Bend string with fretting hand, hold tap  
BU

Bend string with fretting hand, hold tap  
BU

X

JB'S EXAMPLE 5 ERIC CLAPTON-STYLE BIG BENDS

TRACK 13

EC is a string-bending monster, and often uses large three- and even four-fret bends. This example showcases a couple of his favourite big

bends, in among some other Clapton-esque phrases. Remember to warm up before trying this, as these big bends require a fair bit of effort.

Neck pickup with overdrive and tone rolled down

Neck pickup with overdrive and tone rolled down

**D5**      **Cadd9**      **G/B**      **G5**      **D5 Loco**      **Cadd9**

*J = 110* 8va

**ff**

BU      BU      BU      BU

E      B      G      D      A      E  
B      G      D      A      E  
G      D      A      E  
D      A      E  
A      E

1

**G/B** (8va)      **G5**      **D5**      **Cadd9**

BU

E      B      G      D      A      E  
B      G      D      A      E  
G      D      A      E  
D      A      E  
A      E

17-18-15      17-18-15      17-18-15      17-18-15      17-17-(19)      15-15

## JB'S EXAMPLE 5 ERIC CLAPTON-STYLE BIG BENDS ...CONTINUED

TRACK 13

G/B (8va) - G5 D5 Cadd9 G/B G5

E B G D A E  
17(19) 15 15 18 (22) 15 17 15 17(20) 17 15 18 15

6

## JB'S EXAMPLE 6 JIMI HENDRIX-STYLE BENDING

TRACK 15

This example demonstrates Jimi's signature technique of catching the third string while bending the second string up. Take a look at bars 7 and 8 and, as you bend the second string, let the third string go under

your bending finger as it moves across the fretboard. If you pick the third string, a bluesy clash will sound out for a moment. With a little practice, it's easy to get some very Hendrix-like results.

Middle pickup with overdrive

$\text{D7}^{\#9}$   $\text{ff}$

E B G D A E  
13 (15) 13 (15) 13 13 (15) 13 (15) 13 10 12 12 10 12 10 14 (17) 12 (14) (12) 10 12 10 12 10

1

E B G D A E  
12 10 8 10 10 13 (15) 13 10 13 10 12 (14) 10 13 10 12 (14) 12 10 12 12 14 10 12 10 12 10 8

4

Catch 2nd string under bend  
BU BD BU BD BU BU BU

E B G D A E  
13 (15) (13) 12 10 13 (15) (13) 12 10 13 (15) 13 13 (15) 13 (15)

7

## JB'S EXAMPLE 7 SRV-STYLE DOUBLE-STOP BENDING

TRACK 17

This example demonstrates how Stevie Ray adapted Jimi's technique from the previous example. These double-stop bends are achieved by

bending both strings with one finger. The pitches are only a guide, as the results can be quite dissonant, but it's the effect that we're going for here.

Neck pickup with light overdrive

**C7**

**J = 110** **8va**

Staff 1:  
BU BU BU BU BU  
13(15) 11(13) 13(15) 11(13) 11 13  
13(15) 11(13) 13(15)

Staff 2:  
Loco  
BU BU BU BU BU BU  
11 8 10(12) 10 8 8-12(15) 10(12) 8-10 8 10(12)  
10 8 11(13) 8 8 11 8 8-11(13)

Staff 3:  
1/4  
BU BU BU BU BU  
8 11 8 11 8 10(12) 10 8 8-10 8 10 12(15) 10(12) 8-10 8  
10 8 10 8 10 8 10 12(15) 10(12) 8-10 8

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## JB'S EXAMPLE 8 JIMI HENDRIX-STYLE UNISON BENDS

TRACK 19

Unison bends were a favourite Jimi trick, and helped add variety and fullness to his lead playing. Bend the third string up and fret the same

pitch on the second string. If you add finger vibrato to the bent string, an eerie effect is produced – great for beefing up a lead melody.

Middle pickup with overdrive

$\downarrow = 110$  D7#9

**ff**

BU ~~~ BU ~~~ BU ~~~ BU ~~~ BU ~~~

E B G D A E

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

BU ~~~ BU ~~~

E B G D A E

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

## JB'S EXAMPLE 9 COUNTRY ROCK-STYLE BEHIND-THE-NUT BENDS

TRACK 21

You can also bend the strings by pushing down between the nut and tuners. This example demonstrates some of the effects possible with this

technique. You will need to practise picking the string and then rushing the picking hand down to the headstock to perform the bend.

Bridge pickup with light overdrive

$\downarrow = 110$  E5

**ff**

A/E E5

Bend string by pushing down on 2nd string behind nut  
BU BD BU BD

E B G D A E

7 (9) (7) (9) (7) 5 7 (9) (7) (9) (7) 5

A5 D/A A5

NH - - - - - Bend string by pushing down on 2nd string behind nut  
BU

(12) (12) (14) (12) (12) (14)

# PLAY: STRING BENDING

**ON THE CD**  **TRACKS 5-48**

JB'S EXAMPLE 10 BRENT MASON-STYLE COUNTRY-STEEL BENDS

For these country steel-style bends, a fixed bridge is advantageous, as a floating vibrato tends to go out of tune when a string is bent. The idea

**TRACK 23**

in bar 2 is to bend up the third and second strings together. By luck, the third string goes up a tone and the second string a semitone.

## JB'S BENDING JAM

This 40-bar jam stitches together some of the ideas from the previous 10 examples. Although not a particularly typical soloing scenario with

all these different bends, it's nonetheless a great way to train the muscle memory in your hands and so improve the accuracy of your pitching.

TRACK 25

Bridge pickup with distortion and delay

$\text{♩} = 110$

E B G D A E  
1

E B G D A E  
4

## JB'S BENDING JAM ...CONTINUED

TRACK 25

**D/F#**      **G5**      **Csus2**

8va - - - - -

**D5**

Hold bend and fret at 18th fret RP

BU 12 14 15 17 17 (19) (20) (19) ~~~

E B G D A E  
14 12 15 (17) (15) 12 14 12 14 (16) (14) 12 14 12 14 12 10

6

Bridge pickup with distortion and delay

**E5**

Hold bend - - - - - w/bar

BU BD BU

E B G D A E  
10 (12) (10) (12) (15) (12) (17) (12) (18) (12) (17) (12) (17) (12) 8 10

9

**A/C#**      **D5**      **E5**

Doop Doop Doop

E B G D A E  
10 8 10 10 8 10 8 10 7 8 10 7 9 7 7 9 7 5 3 5 3 0 7 3 5 3 0 8

11

Bend string with fretting hand, hold tap BU

Bend string with fretting hand, hold tap BU

E B G D A E  
3 5 3 0 10 5 3 0 12 5 3 0 15 5 3 0 14 (15) 19 5 19 (20) X

14

Neck pickup with overdrive and delay

**E**      **Esus4**      **E**      **Esus4**

8va - - - - -

PB 16 ~~~ 12 14 (16) 14 12 14 (16)

PB 14 ~~~ (19) 17 16 17 16 (17) (16)

PB 14 ~~~ 16 14 13 (14) (13) 14

BU BD

E B G D A E  
(17) 12 14 (16) 14 12 14 (16) (19) 17 16 17 16 (17) (16) 17 16 14

17

# PLAY: STRING BENDING

**ON THE CD**  **TRACKS 5-48**

## **JB'S BENDING JAM ...CONTINUED**

**TRACK 25**

Guitar tablature for the Gsus4 chord. The top staff shows a melody line with grace notes and a bass line. The bottom staff shows the guitar strings (E, B, G, D, A, E) with fingerings: (15), 14, (15), 14, (15), 14, (15), 14, (15), 14, (15). Chord labels include G, Gsus4, G, and Gsus4.

Neck pickup with overdrive and tone rolled down

8va -

D5      Cadd9      G/B      G5      D5 *Loco*      Cadd9

BU 17 (20) 17-15 18      BU 15 15-17 18 (20) 18 (20) 19      BU 17 (19) 15-18 15 17 18-15 17 18-15

E B G D A E

25

Fretboard diagram showing fingerings for chords G/B, G5, D5, and Cadd9. The diagram includes a treble clef, four staves for E, B, G, D, A, and E strings, and a tablature below with corresponding fingerings.

**G/B**

**G5**

**D5**

**Cadd9**

**BU**

E 17-18-15  
B 17-18-15  
G 17-18-15  
D 17-18-15  
A 17-18-15  
E 17-17-(19) 15-15

Middle pickup with overdrive

## **JB'S BENDING JAM ...CONTINUED**

**TRACK 25**

Musical score and tablature for guitar. The score shows a melodic line with grace notes and a harmonic section. The tablature below shows the fingerings for the chords and the placement of grace notes.

**BU**

E B G D A E  
 12-10-8 10 10 13(15) 10 13-10 10 12-(14) 10 13-10 12-(14) 12-10 12 12-14 10 12-10 10 12 12-10-8

36

# JOHN WHEATCROFT'S 10 BENDING EXAMPLES

## JW'S EXAMPLE 1 **STRAIGHT BENDS**

Our first example really tests your bending accuracy. Ideally, the first four bars should be executed without adding vibrato. This presents a real challenge to your judgement of intonation but, given time, this can

be developed just like any other skill. These licks are based on D minor pentatonic (D F G A C) and showcase bends ranging from a tone (two frets) up to a major 3rd (four frets).

TRACK 27

**N.C.**

*8va -*

**D m**

**E B G D A E**

10 6 10(11) 10 7 10(12) 10 8 10(13) 10 9 10(14) 12(13) 10-12(13) ~

8va - 1

BU BU ~~~ BU BU ~~~

E B G D A E  
12 (14) 10 13 (15) 14 (17) 13-15-15 (18) 15-18 18 (22) 15 17 (20) 15-17-13 15 \ 13 (15)

7

# PLAY: STRING BENDING

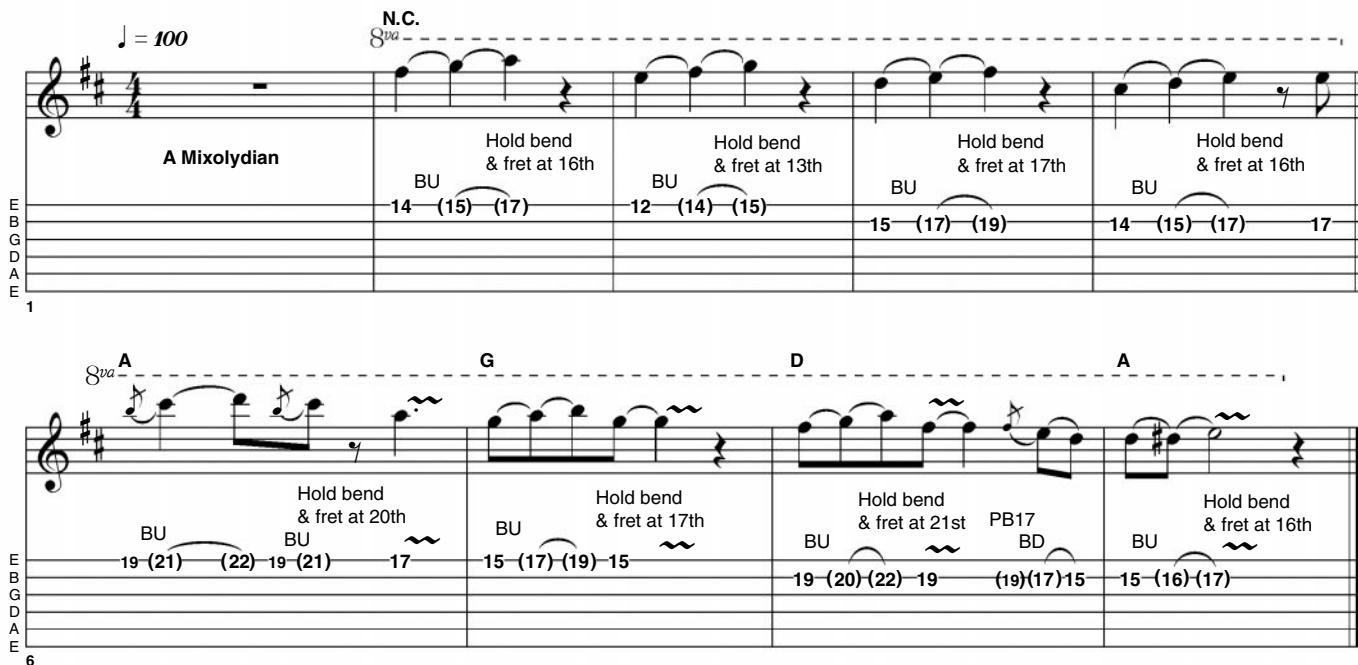
ON THE CD  TRACKS 5-48

## JW'S EXAMPLE 2 'LUKE' BEND-HAMMER

This example showcases Steve Lukather's trademark bend-hammer combination. Bend the string with either the third, second or first finger and then hammer (or fret and pick) a higher note onto this already bent string with another digit. If hammering, ensure the hammer motion is

TRACK 29

positive and bold. You should aim for the inside edge of the fretwire to achieve the greatest volume with the least effort. You might also need to adjust the bend slightly to keep things perfectly in tune, so make sure you're listening, adjusting, listening and adjusting.



**N.C.**

**A Mixolydian**

**1**

**8va**

**Hold bend & fret at 16th**  
BU 14 (15) (17)

**Hold bend & fret at 13th**  
BU 12 (14) (15)

**Hold bend & fret at 17th**  
BU 15 (17) (19)

**Hold bend & fret at 16th**  
BU 14 (15) (17) 17

**8va**

**A**

**G**

**D**

**A**

**6**

**Hold bend & fret at 20th**  
BU 19 (21) (22) 19 (21) 17

**Hold bend & fret at 17th**  
BU 15 (17) (19) 15

**Hold bend & fret at 21st**  
BU 19 (20) (22) 19 PB17 BD

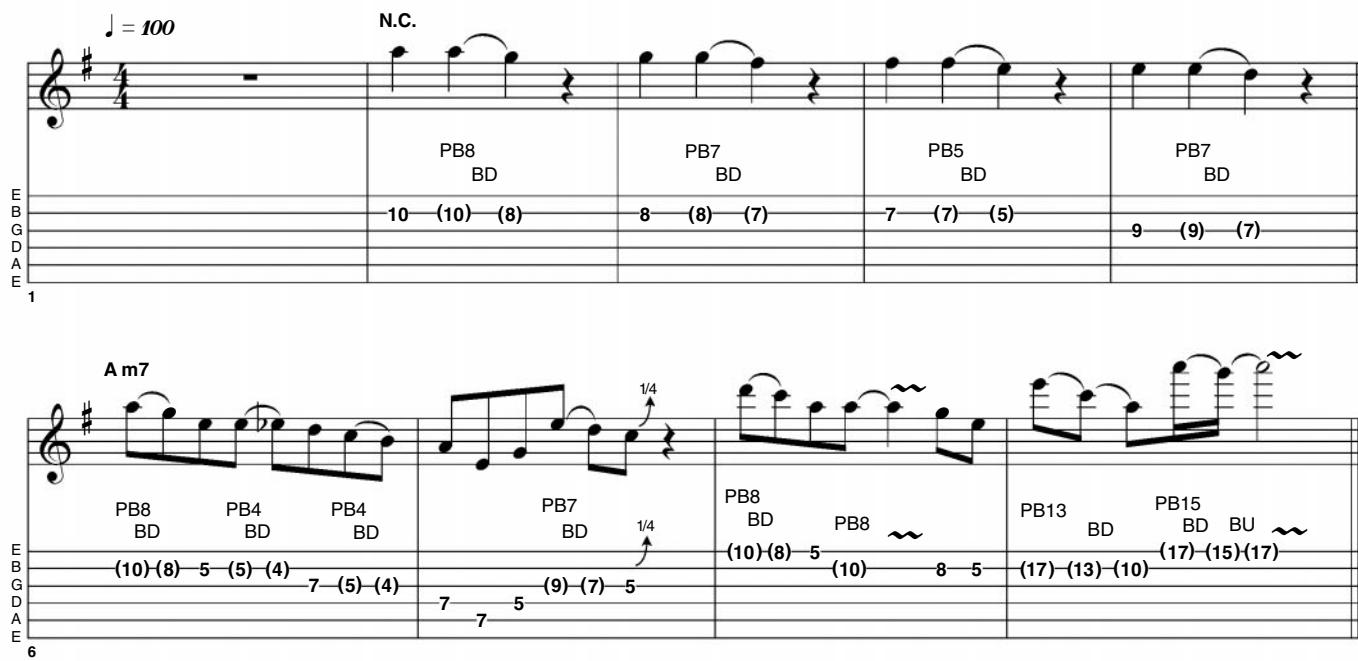
**Hold bend & fret at 16th**  
BU 15 (16) (17)

## JW'S EXAMPLE 3 PRE-BENDS

This idea showcases the remarkably simple but musically effective technique of silently bending the string first, before striking each note. Once you're in place, you play the note bent and then release the bend

TRACK 31

to create a bend that descends. The intonation is arguably less critical here, depending on how long you allow your initial target pitch to sound. These ideas are derived from A Dorian (A B C D E F# G).



**N.C.**

**100**

**PB8 BD**  
10 (10) (8)

**PB7 BD**  
8 (8) (7)

**PB5 BD**  
7 (7) (5)

**PB7 BD**  
9 (9) (7)

**A m7**

**PB8 BD**  
(10)-(8)-5-(4)

**PB4 BD**  
7-(5)-(4)

**PB4 BD**  
7 5

**PB7 BD**  
9-(7)-5

**PB8 BD**  
(10)-(8)-5

**PB8 BD**  
(10)

**PB13 BD**  
8-5

**PB15 BD BU**  
(17)-(15)-(17)

## JW'S EXAMPLE 4 TAP/BEND COMBINATION

TRACK 33

If you're familiar with Van Halen's debut album, then you'll recognise this idea. Here, we see the bend-hammer combo from example 2 raised a few notches, by separating the workload between bending hand (fretting) and hammering (picking). It's possible to bend either before or after

tapping, and both are reflected here. The most difficult aspect is keeping unwanted noise at bay, so mute idle bass strings with the palm of your hand – I tuck the pick into the first finger, and mute with the thumb; either approach works well, so go with what feels most natural.

## JW'S EXAMPLE 5 COMPOUND BENDS

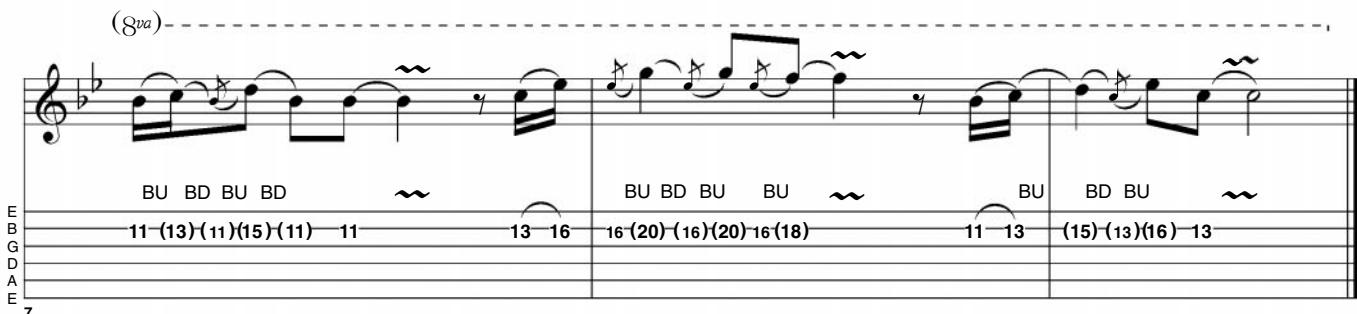
TRACK 35

What goes up must come down, and then back up again even further! That's the basic idea here, so you really need to ensure that your bending finger has a firm grip on the string. Remember to use the forearm and not

the fingers for the bulk of the work here. From a harmonic perspective, these ideas are derived from C Dorian (C D Eb F G A Bb), the second mode of the Bb major scale.

## JW'S EXAMPLE 5 COMPOUND BENDS ...CONTINUED

TRACK 35



(8<sup>va</sup>) - - -

BU BD BU BD      ~

BU BD BU BU      ~

BU BD BU      ~

E  
B  
G  
D  
A  
E

11-(13)(11)(15)(11) 11      13 16      16(20)-(16)(20)-16(18)      11 13      (15)-(13)(16)-13

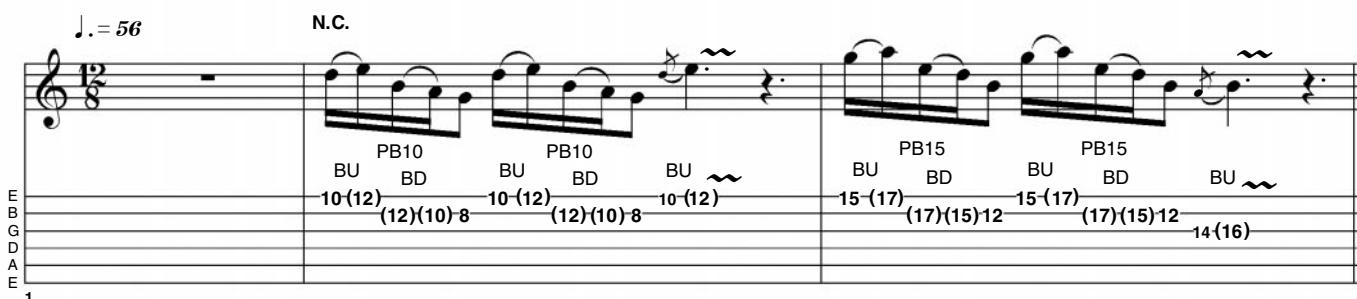
7

## JW'S EXAMPLE 6 'JIMI' EXCHANGE BENDS

TRACK 37

The trick here is to bend a high string up, usually by a tone. At the same time we push the adjacent string, in this case the second. Once the first note has sounded, we slide the pressure across to the already pre-bent second string. This should be a silent transition as the E is muted by the

trailing underside of the fretting finger and you can add extra security by double muting with the unused fingers of the picking hand. This pre-bent lower string is then released back to its initial unbent pitch and, hey presto! – a Jimi Hendrix exchange bend. Simple!



♩.=56

N.C.

BU PB10 BD      BU PB10 BD      BU ~

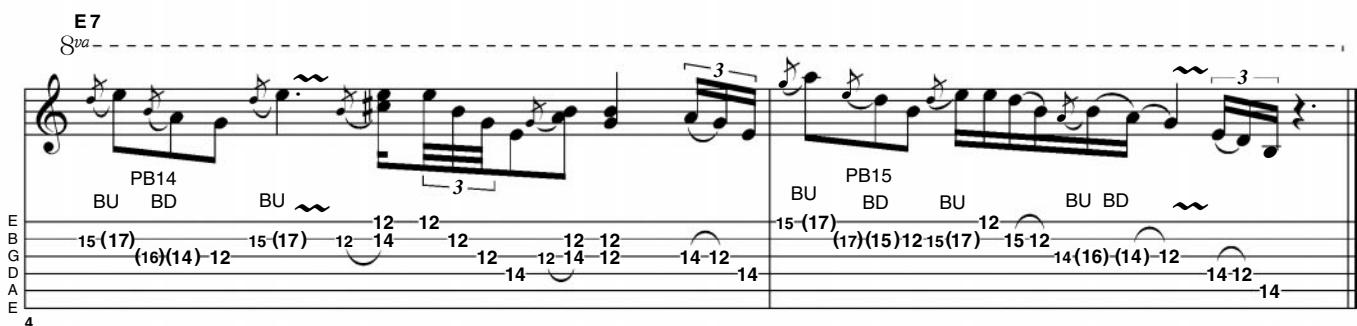
BU PB15 BD      BU PB15 BD      BU ~

E  
B  
G  
D  
A  
E

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

15(17)  
(17)(15) 12      15(17)  
(17)(15) 12      14(16)

1



E7

8<sup>va</sup> - - -

BU PB14 BD      BU ~

BU PB15 BD      BU BD ~

E  
B  
G  
D  
A  
E

15(17)  
(16)(14) 12      15(17) 12      12 12 12 12 12 12 14 12 14 12 14 12 14

15(17)  
(17)(15) 12 15(17) 12      15 12 14 16(14) 12 14 12 14

4

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## JW'S EXAMPLE 7 DOUBLE-STOP BENDS

TRACK 39

Double-stop bends mean bending two notes at once. However, the varying tensions of the strings means that bending equal distances can result in different intervals in pitch. We can use this to our advantage, as bending between the second and third string can produce a semitone

bend on the second, with a tone bend on the third. If you combine double-stop bends with a pre-bend/release, the initial pitch becomes less crucial, and gives the impression of greater intonation control and accuracy. These ideas are derived from C Mixolydian (C D E F G A Bb).

## JW'S EXAMPLE 8 JIMI HENDRIX-STYLE UNISON BENDS

TRACK 41

Unison bends are one of Jimi's most recognisable soloing techniques. We are aiming for two notes of identical pitch, played in unison, with the higher note fretted by the first finger on the first or second string, and the

lower one bent up a tone on the string below. Jimi would add vibrato on this bend to create an weird, oscillating effect. Pat Metheny does a similar thing, but bending only a semitone and with less emphasis on vibrato.

# PLAY: STRING BENDING

**ON THE CD**  **TRACKS 5-48**

## JW'S EXAMPLE 9 BEHIND-THE-NUT BENDS

While this is considered very 'country', check out Jimmy Page's harmonics in *Dazed And Confused*, or the wobbly pull-offs in the breakdown solo to *Heartbreaker*. Behind-the-nut bends are easiest to execute on guitars

with a Fender-style headstock; they're not impossible on Gibsons, but the move becomes more of a sideways drag than a downward push. We're looking at the move between A7 (A C# E G) and E7 (E G# B D).

TRACK 43

*N.C.*

Bend behind nut throughout

E B G D A E  
1

A

E B G D A E  
6

## JW'S EXAMPLE 10 OBLIQUE 'PEDAL STEEL' BENDS

We first saw this demonstrated by pickup genius Seymour Duncan (Adrian Legg astounds with it, too), and is one technique where most of the work falls to the finger, not the forearm, and the motion is like dragging the first finger back into the hand. It works best if you allow the

unused second finger to follow, so fret the lower notes with the third and fourth fingers. The following phrase is reminiscent of Mick Taylor's work with The Stones. The trick is to lock the bending finger temporarily, so that the pitch doesn't drop, while performing the higher melodic ideas.

TRACK 45

*J = 110*

**C/G**      **D7/F#**      **F6**      **G**

Let ring

BU BD      BU BD      BU BD      BU BD

E B G D A E  
10 10 10 9 10 9  
10 10 9 10 9 10  
10 8 10 8 10 9  
10 9 7-(9)-(7)

**C7**

BU      BU

BU RP PB15 BD

PB8 BD      PB7 BD

BU RB RB RB BD

E B G D A E  
15-(17) 15 15-(17) 13  
15-(17) 15 (17) 13  
(17)(15)-13  
(10)-(8) (9)-(7)  
5-7 7  
8 6  
8 6  
(9)-(9)  
(9)-(9)  
(9)-(9)-(7)-5

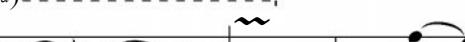
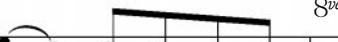
6

JW'S **COMPLETE SOLO**

TRACK 47

If you've not jumped straight to the end of this lesson, then you'll be familiar with all the approaches from bars 1-20, with our ten approaches neatly encapsulated in two-bar chunks. To conclude, we add a couple of extra ideas in the form of a 70s Jeff Beck-endorsed fret-bend move using the third finger to play each initial note with a rapid first-finger

downwards yank of the string to sound rather like rolling the pitch wheel on a Moog synth (think Jan Hammer); this is followed by a neat bend-slide-bend combination, creating the impression of super-human massive bends that sound like they originate from a single position. Make sure you follow the indications in the transcription and all should be well.

E m (8va) - A - B m - G - A - E m  



  
 BU BD BU BD ~~~  
 PB9 BD PB6 BD PB10 BD (12) (10) 7 PB10 BD (12) (10) 7  
 E (10) (12) (10) (14) (10) B (11) (9) 7 (7) (6) G 9 D 9 A 9 E 9

A (8<sup>va</sup>) - E m - B m - G - E m - A

Fret at 13th

BU 12-(14)-(15)-12      Let ring - - - - - BU 17-(19) 17-19

BU 14-16-16      Let ring - - - - - BU 16-(18)-15 (18)-(16)-14

PB16 BD

E B G D A E

11

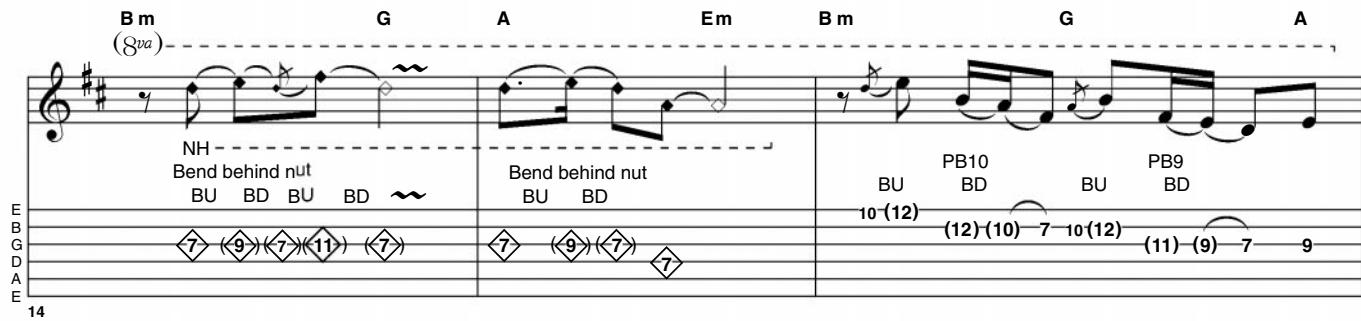
# PLAY: STRING BENDING

ON THE CD  TRACKS 5-48

JW'S COMPLETE SOLO ...CONTINUED

TRACK 47

B m (8va) - G A Em B m G A



NH  
Bend behind nut  
BU BD BU BD ~

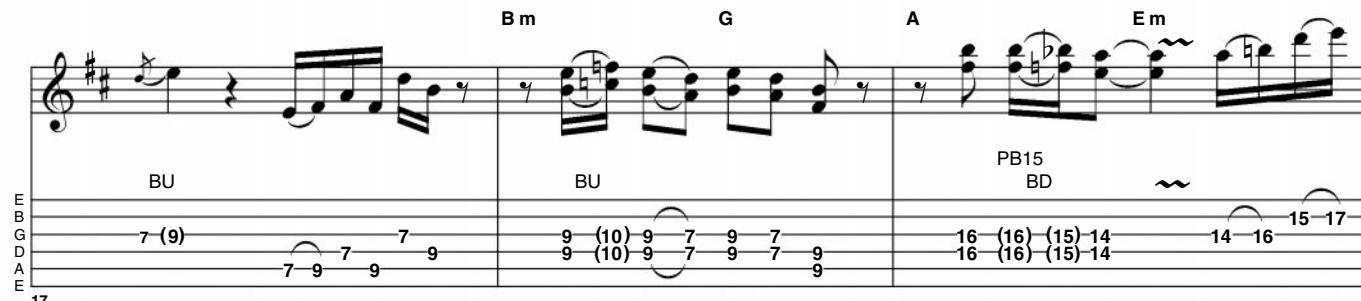
Bend behind nut  
BU BD

BU PB10 BD BU PB9 BD

10(12) (12)(10) 7 10(12) (11) (9) 7 9

14

B m G A Em



BU

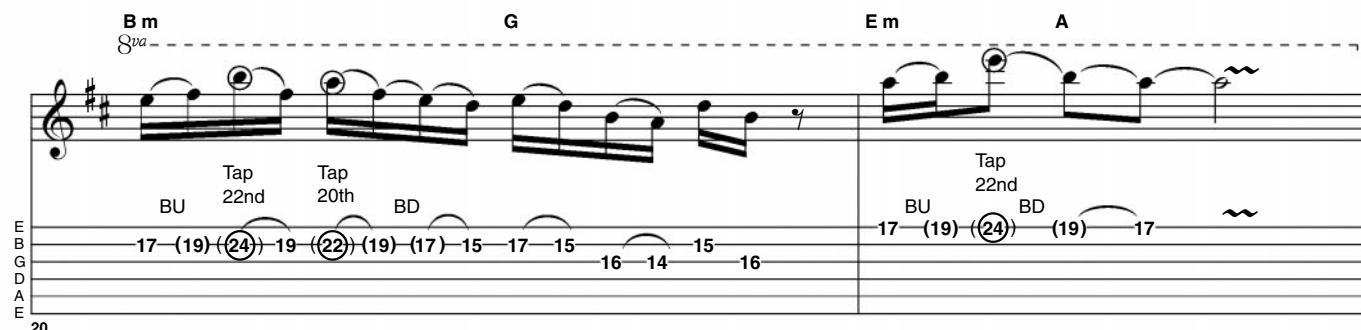
BU

BU PB15 BD ~

7 (9) 7 9 7 9 9 (10) 9 7 9 7 9 16 (16) (15) 14 14 16 15-17

17

B m 8va - G Em A



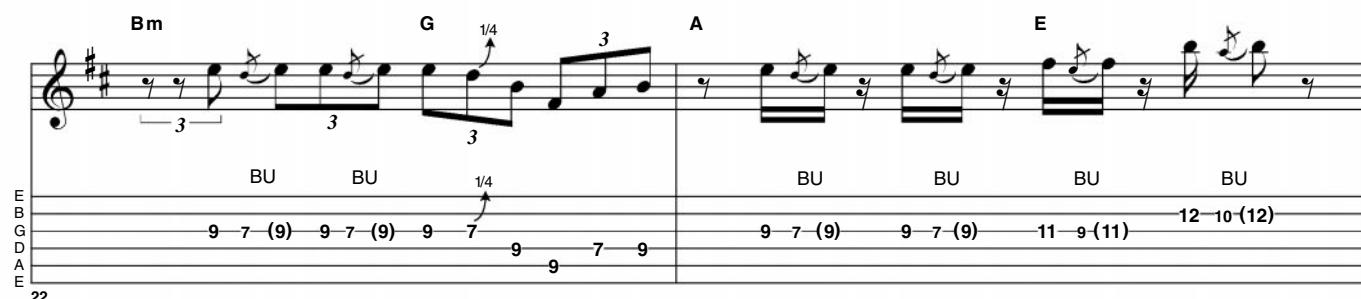
Tap 22nd BU Tap 20th BD

17 (19) (24) 19 (22) (19) (17) 15 17-15 16 14 15 16

17 (19) (24) BU Tap 22nd BD (19) 17 ~

20

B m G A E



3 3 3

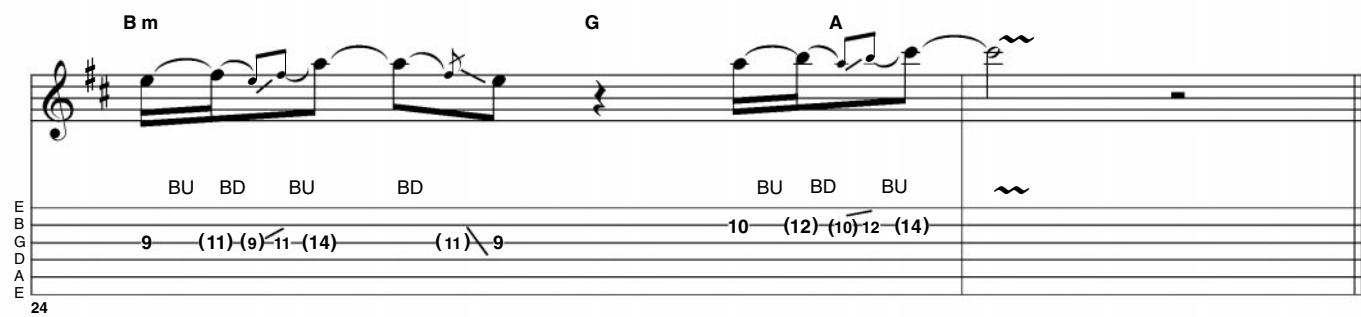
BU BU 1/4

9 7 (9) 9 7 (9) 9 7 9 9 7 9

9 7 (9) 9 7 (9) 11 9 (11) 12-10(12)

22

B m G A



BU BD BU BD

10-(12)-(10)-12-(14)

24

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# Isaac Albéniz

## Granada (Op.47, No.1)



**Bridget Mermikides** arranges and transcribes this piece from the Spanish composer's Suite Española from 1886, originally written for solo piano.

### ABILITY RATING



Advanced

| INFO                  | WILL IMPROVE YOUR                                             |
|-----------------------|---------------------------------------------------------------|
| <b>KEY:</b> E         | <input checked="" type="checkbox"/> Fretting-hand stamina     |
| <b>TEMPO:</b> 108 bpm | <input checked="" type="checkbox"/> Legato technique          |
| <b>CD:</b> TRACK 49   | <input checked="" type="checkbox"/> Melody plus accompaniment |

ISAAC ALBÉNIZ MAY not be a well-known composer, even though his Asturias is widely recognised. But among classical guitarists he is a hugely important figure, having composed works that are at once technically excellent, emotionally powerful and seem to capture the very essence of Spain and the guitar. It is therefore ironic that Albéniz never wrote for the guitar. He mainly wrote for the piano (he was a piano virtuoso of great acclaim, and studied under Liszt) and also completed four operas.

However, he was very much inspired by the sound of the guitar and its role in Spanish music, emulating its strummed chords, arpeggios, pedal tones, spread voicings and ornaments. It is therefore quite natural that guitarists such as Tárrega, Llobet and, most famously, Andrés Segovia transcribed his works from piano to the guitar. Albéniz was reportedly very pleased with the results, too.

Granada (Serenata) is the opening piece in Suite Española (Op.47), the very beautiful suite of eight works for solo piano, each inspired by a different region or city in Spain. I recommend you listen to them all.

Granada is named after the city of the same name in Andalusia, and home to the wonderful Alhambra palace (which, incidentally, inspired Tárrega's famous Recuerdos de la Alhambra tremolo work). Granada was the last of Spain's cities under Arab rule, and there is a distinct Moorish influence in the work, particularly in the minor section (bars 41-120) with its augmented 2nd leaps (from D# to F#) and its



Isaac Albéniz:  
helped develop  
classical guitar  
repertoire

### TECHNIQUE FOCUS

#### SITTING POSTURE

When playing classical guitar, posture is extremely important in order for both hands to work efficiently. The traditional method is to sit up straight on the front edge of an upright chair and raise the left knee (for right-handed players) by using a footstool. The guitar sits on the left thigh, and the head of the guitar tilts upwards. For long hours of playing, many people prefer to have both feet on the floor, keeping the pelvis level: good alternatives to the footstool include the Dynarette Guitar Cushion, the Gitano guitar rest and the ErgoPlay guitar support.

**“Albéniz was inspired by the guitar, and he emulated its strummed chords, pedal tones, arpeggios, spread voicings and ornaments.”**

ornamented melodic expression. Albeniz had a great affinity with Granada, and he intended to express the deep spirituality of Arab culture in the work, and the resulting sublime melody – with its contrasting sultry middle section – is utterly hypnotic.

I've transposed the original key of F major down to E major in standard tuning to make it more idiomatic for the guitar. However, don't be fooled by the relaxed atmosphere; this is a serious challenge to perform. The melody needs to be legato – like a vocal melody – and to achieve this while playing the accompanying chords requires both muscle memory and fretting-hand stamina.

So please take your time to learn this, break it up into sections and treat each one as an individual project, and be sure to use the tab captions to help navigate the considerable technical demands. Once you've developed some stamina and muscle memory, you can piece together sections, and work up to a full performance. But there's no need to rush... it will all be worth it in the end. ■

**NEXT MONTH:** Bridget arranges Tchaikovsky's *Swan Lake*



**TRACK RECORD** To get to know Albéniz well, it's helpful to listen to the original piano compositions, such as Claudio Colombo's expressive performance in *Spanish Piano Music* (2012), for reference. Granada has been recorded by many classical guitar greats including Julian Bream, Andrés Segovia, Carlos Bonell and the current classical superstar, Milos Karadaglic.

## PLAYING TIPS

CD TRACK 49

**[Bar 1]** The first beat of bar one is played like a spread chord, but ending with the thumb re-plucking the E note on the third string – picking-hand fingering is indicated. This gives the effect of making that first E melody note stand out from the chord and subsequent repeating upper chords, and draws the listener to the melody. The melody then continues in bar 2, and is played with the thumb, which keeps its tone and projection consistent.

**[Bar 3]** The triplet in bar 3 is, in most arrangements, played completely legato (hammer-on pull-off) but some people find this very awkward because of the second and third fingers holding down the B and G# on the top two strings. I have therefore offered the solution of only the hammer-on and not the pull-off. It is possible to still make the triplet sound legato, but is slightly easier technically. This is entirely optional, of course.

1 0 p i m a p a m a m p p p p a m i p

5 0 0 0 0

E B G D A E  
9 0

E B G D A E  
14 0 0

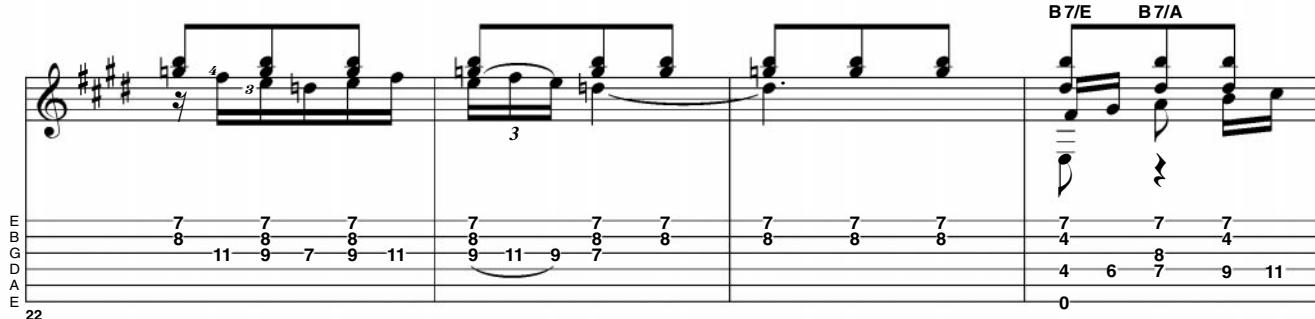
E B G D A E  
18 0

## PLAYING TIPS

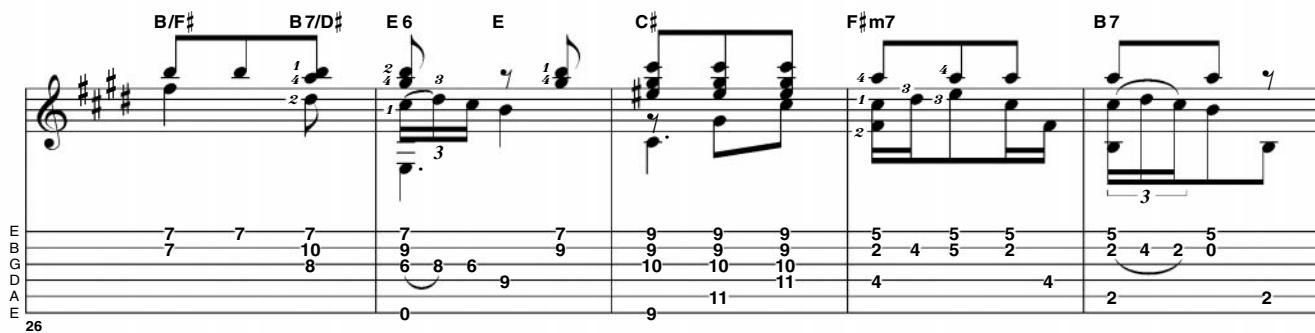
CD TRACK 49

**[Bar 9]** In bar 9, a four-string barre is needed for the first chord, and again for the second chord in the 7th position. But we lose the barre completely for bar 11. The melody throughout this section always sits underneath the

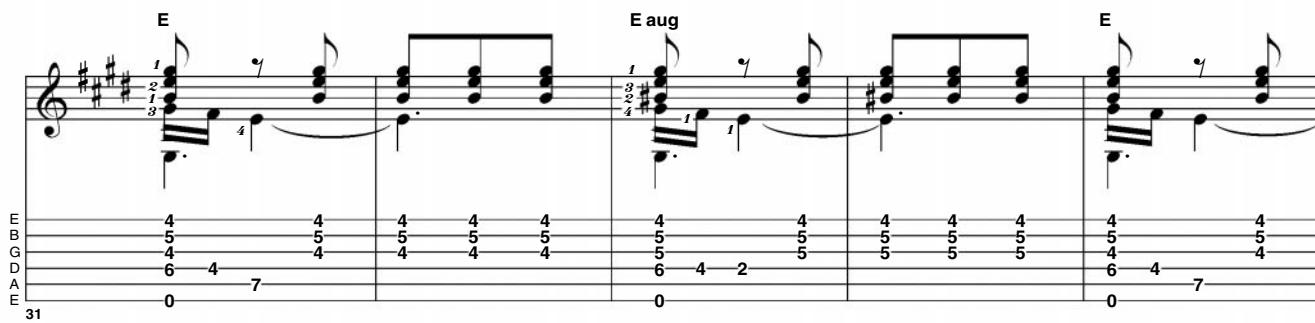
accompaniment, so try to project that melody and not allow the upper chords to overpower or distract from it. It should sound like it effortlessly sings through!



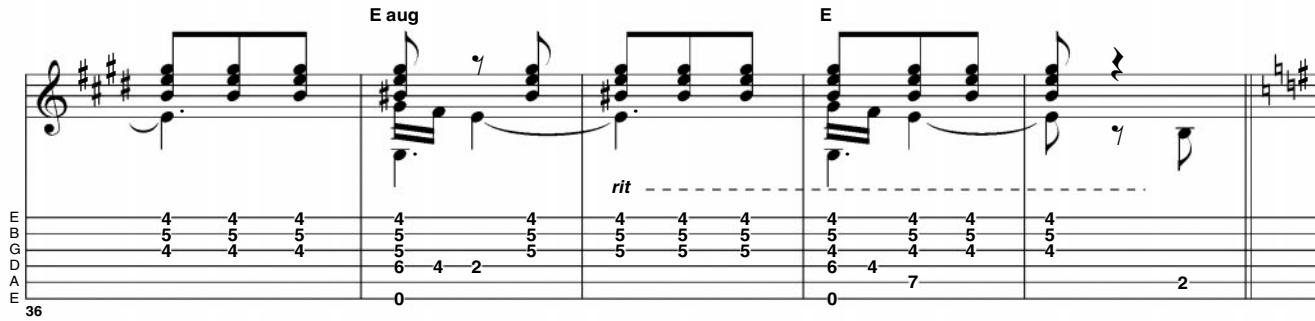
E B G D A E  
22



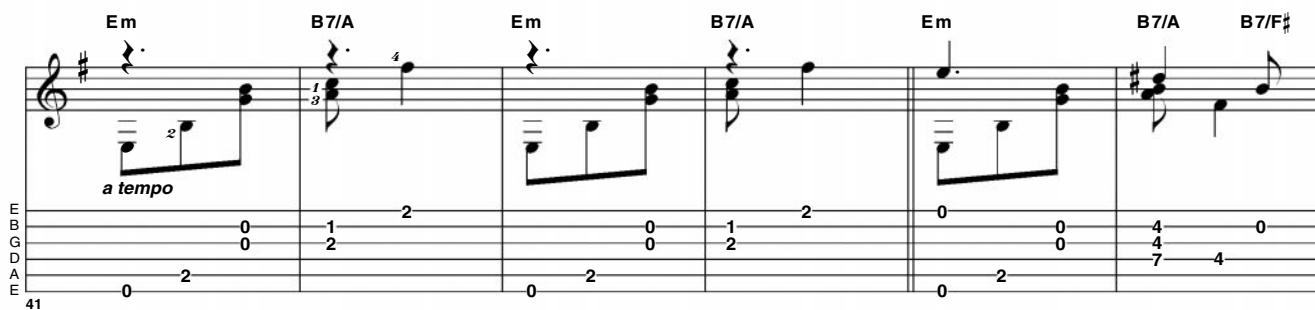
E B G D A E  
26



E B G D A E  
31



E B G D A E  
36



E B G D A E  
41

## PLAYING TIPS

## CD TRACK 49

[Bar 26] From here there is some extra fretting-hand fingering detail added in the tab/notation, to help out with slightly awkward chord changes.

[Bar 41] The piece switches from E major to E minor at bar 41, and the new

melody starts on the E note – bar 45. Wherever possible, play the melody rest stroke for a warm and full tone. Again, keep accompaniment notes and chords light so as not to interfere with the melody.

**47**

Em                      B7/A                      B7/D♯                      Em                      B7/A

E B G D A E

**51**

Em                      B7/D♯                      Em                      B7/A                      B7/F♯                      E

E B G D A E

**56**

B7/A                      B7/D♯                      E                      B7/A                      B7                      E

E B G D A E

**61**

C                      Fm6                      C                      Fm/C                      Fm                      C

E B G D A E

**66**

Fm/A♭                      Fm6                      C                      Fm/C                      Fm                      C                      Fm6

E B G D A E

# PLAY: CLASSICAL

**ON THE CD**  **TRACK 49**

## PLAYING TIPS

**CD TRACK 49**

**[Bar 73]** Some of you may find the legato grace notes at bar 73 particularly awkward to play. If this part of the transcription causes too much grief, just

drop the grace notes from the melody - no one will mind, so long as you play the main melody notes with feel and expression.

Guitar tablature for a solo section. The top staff shows a melodic line with grace notes and slurs. The bottom staff shows the corresponding fingerings and string names (E, B, G, D, A, E) for each note. The chords are indicated above the staff: C, Fm/C, Fm, C7, Fm/A♭, and Fm6. Measure numbers 71-76 are present.

71

**C**

Sheet music for guitar, Treble Clef, 4/4 time. The melody consists of eighth-note patterns. The tablature below shows the strings E, B, G, D, A, E. Measure 75: E (0), B (1), G (0), D (1). Measure 76: E (0), B (1), G (0), D (1). Measure 77: E (1), B (4), G (2), D (0), A (2), E (4). Measure 78: E (0), B (2), G (4), D (2), A (0). Measure 79: E (0), B (1), G (0), D (1).

75 p i m a p

79

|   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|
| E |   | 0 | 0 | 0 | 0 | 0 |
| B | 0 | 1 | 1 |   |   |   |
| G |   |   |   | 0 | 1 | 1 |
| D | 0 |   |   | 4 | 2 | 0 |
| A |   |   |   | 0 | 2 | 4 |
| E | 3 |   |   |   | 2 | 0 |

**A m6**

**B 7sus4**

**B 7**

The image shows the first five measures of a guitar solo tablature. The key signature is A major (no sharps or flats). The measures are labeled with chords: Em, B7/A, B7/F♯, Em, B7/A, and B7/D♯. The tablature uses a six-string guitar neck with fret numbers. Measure 1 starts at the 0th fret of the E string. Measure 2 starts at the 0th fret of the B string. Measure 3 starts at the 4th fret of the G string. Measure 4 starts at the 0th fret of the D string. Measure 5 starts at the 0th fret of the A string. Measure 6 starts at the 2nd fret of the E string. The B7/D♯ measure ends with a fermata over the D string.

## PLAYING TIPS

## CD TRACK 49

[Bar 87] The E minor section is repeated at bar 113. At bar 113, I've included a little rasgueado (a downwards strum with the backs of the fingernails) on

the B major chord, for a little added touch of Spanish flavour. Provided they are done well and with taste, such flourishes always add to a performance.

**Measure 91:** Em, Em/B, Em/G, B7/C, Em/B, B7/D#.

**Measure 95:** Em, B7/A, B7/F#, E, B7/A, B7/D#, E.

**Measure 100:** B7/A, B7, E, E aug, E.

**Measure 106:** E aug, E.

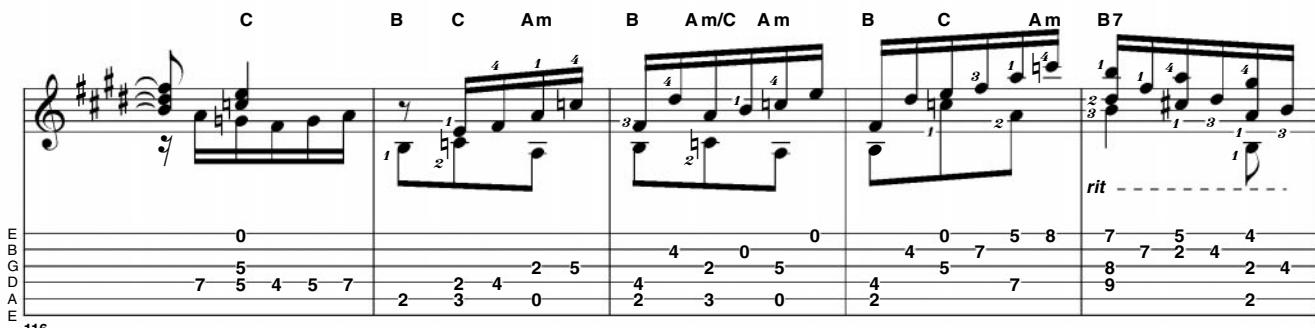
**Measure 111:** C, A m6, B, C, B.

## PLAYING TIPS

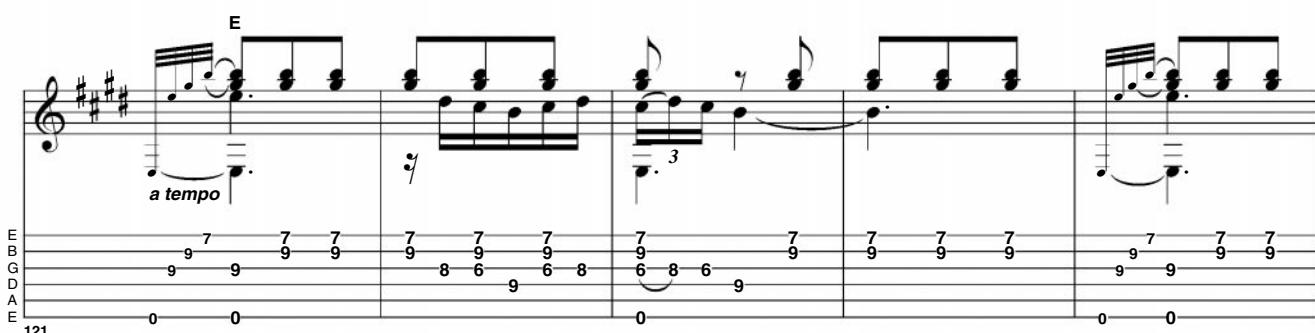
CD TRACK 49

[Bar 117] There follows some detailed fretting-hand fingering from bar 117 which leads us back to the main theme again at bar 121. Given that it sounds quite smooth and easy on the ear, achieving a fluent performance of this

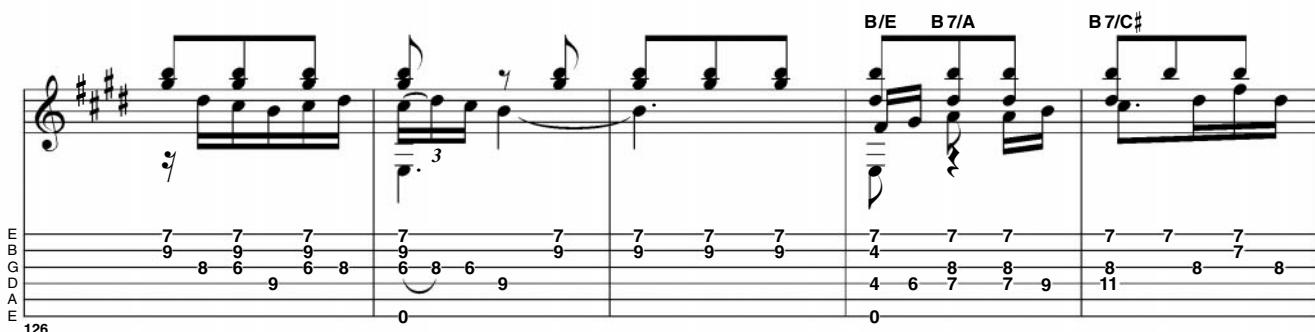
piece may take a considerable amount of practice. So be patient and work slowly; hopefully, with enough hard work you'll make it look and sound effortless - and if you can do that, give yourself a pat on the back!



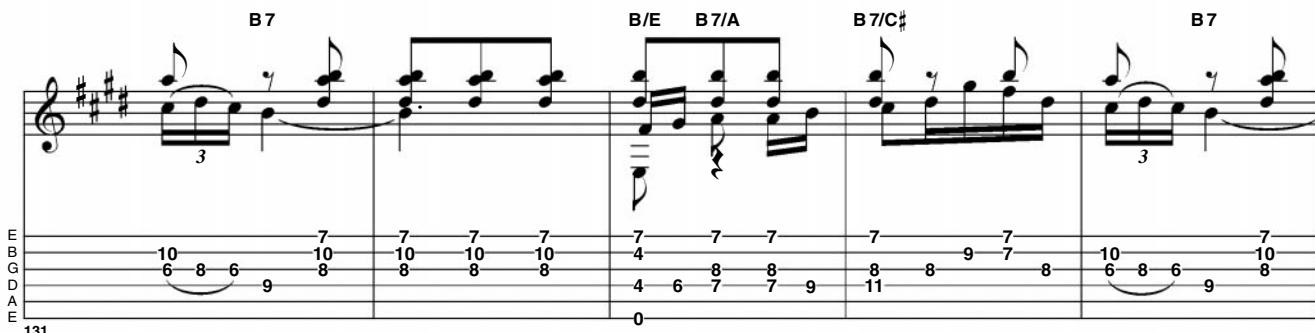
116



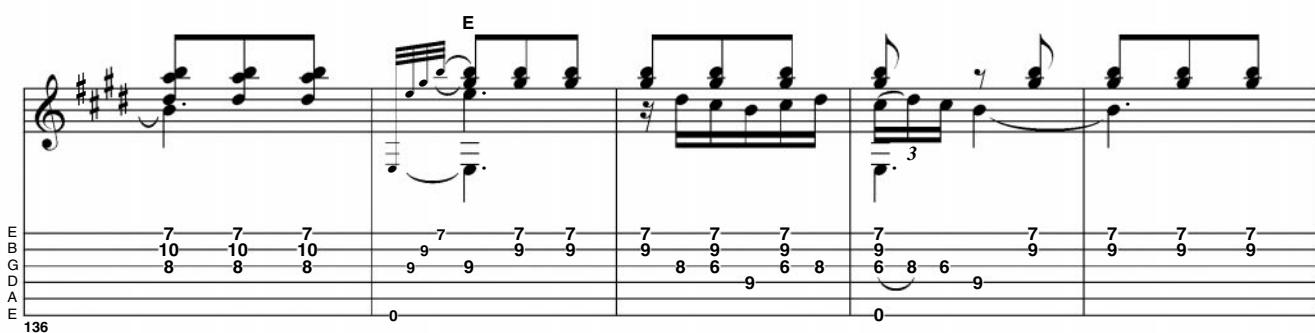
121



126



131



136

## PLAYING TIPS

CD TRACK 49

**G/D**

E B G D A E

141

B 7/E B 7/A B/F# B 7/D# E 6 E C# F#m7

E B G D A E

145

B 7 E E aug

E B G D A E

150

E E aug rit

E B G D A E

155

E E/G# E

E B G D A E

159



[www.igf.org.uk](http://www.igf.org.uk)

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King's Place



Martin Taylor



Mike Dawes



Dario Cortese



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Tolis Zavalariis



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# GT LEARNING ZONE



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READING MUSIC. DOES this topic strike you with dread, disinterest or with a degree of enthusiasm? It's certainly a widely discussed topic among guitarists, mirroring the fact that people come to play the guitar from a wider spread of backgrounds than pretty much any other instrument. Whatever your perspective, we felt it was time to address this aspect of music making with a series on how to become a strong music-reading guitarist. To do this, there are three main areas to get to grips with: fretboard knowledge; understanding music notation; and fluency when combining the two. Fretboard knowledge is covered in the opening article from Rockschool's Charlie Griffiths. In it, he talks of using a metronome for test purposes. This is popular for many guitarists (including Joe Satriani); you decide on a note, set a metronome going, then play one note per click. You can choose to make this easier (one note every two clicks) or harder (two notes for each click). Rather than aiming to play, say, all E notes on the fretboard as fast possible, we'd recommend you tackle a different note every practice session to maintain variety.

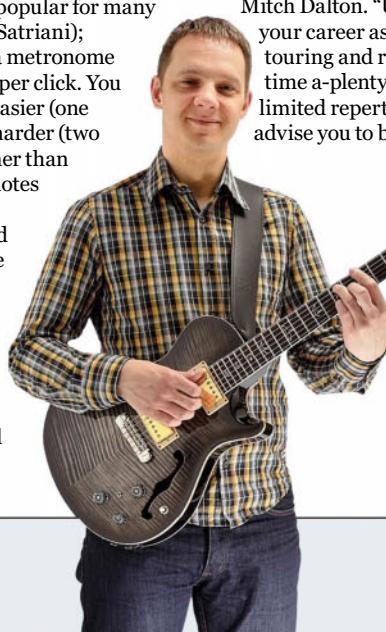
There are two popular ways to playing the same note all over the fretboard; 'positional', or 'each string'. Positional draws on your chord knowledge; for example,

an F barre chord at the 1st fret (E shape) will provide you with three F notes (sixth, fourth and first strings). Ascending to the next available F chord places you at the 3rd fret (D shape) where two F notes can be found (fourth and second strings), etc.

Alternatively, you may favour a regimented string-by-string approach. For example, there are two F notes on the sixth string (1st fret, 13th fret) and two F notes on the fifth string (8th fret, 20th fret). Here's a good tip: for the higher octave, add the original fret number to 12; for F,  $1 + 12 = 13$  providing F at the 1st fret and the 13th fret.

I'll leave you with some words from our new writer, the A-list UK session guitarist, Mitch Dalton. "Unless you intend to spend your career as a member of a permanent touring and recording band where there is time a-plenty to learn and practise a fairly limited repertoire by ear, then I strongly advise you to bite the bullet, get it together and learn to read. It is an absolutely essential tool of the trade for a professional (or aspiring pro) musician." Happy fretboarding!

Jason



## LESSONS GT233

### 30-MINUTE LICKBAG

Pat Heath throws down the gauntlet with six licks at easy, intermediate and advanced levels.

### BLUES

Jim Clark meets the teenage prodigy who replaced Peter Green in The Bluesbreakers – the precociously talented Mick Taylor.

### ROCK

Martin Cooper examines the 'tight but loose' style of Ron Wood in the legendary Faces.

### CREATIVE ROCK

Shaun Baxter shows how to solo over secondary dominant chords, neo-classical style.

### SESSION SECRETS

Andy Saphir creates a bluesy-rocky-jazzy solo where Eric Clapton meets Robben Ford.

### NEW SERIES: BRITISH R&B

Phil Capone's second R&B lesson focuses on brothers Ray and Dave Davies of The Kinks.

### JAZZ

Pete Callard takes a second look at how to solo using the Diminished scale in jazz.

### ACOUSTIC

Stuart Ryan examines the diverse influences in Jimmy Page's acoustic-guitar style.

### NEW SERIES: READING MUSIC

Rockschool's Charlie Griffiths begins a superb new series designed to get you reading music!



ON  
VIDEO!

Stuart Ryan hosts video lesson number two with acoustic maestro Thomas Leeb.  
Page 66

# LESSON: 30-MINUTE LICKBAG

# 30-Minute Lickbag



**Pat Heath** of BIMM Brighton brings you varied selection of fresh licks to learn, at easy, intermediate and advanced levels. Can you negotiate the lot?



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## EASY LICKS EXAMPLE 1 METALLICA STYLE

CD TRACK 50

Picking around power chords is a great way of writing metal-ballad chord progressions and Metallica's James Hetfield is a master of it. Pick steadily in time

using a clean-toned bridge humbucker and a chorus pedal. A hint of reverb or light echo will add some nice ambience to proceedings.

$\text{J} = 100$  B5 b6

A 13 Emadd9 G5

## EASY LICKS EXAMPLE 2 JOE PASS I-IV-V

CD TRACK 51

After last issue's Herb Ellis example, this Joe Pass idea is based on A7, D9 and E7. You can play the rhythm, or solo in major and minor pentatonics over the changes.

$\text{J} = 110$

A7 D9 A7

Played with fingers

E7 A7 E7 A9

## INTERMEDIATE LICKS EXAMPLE 3 CLUTCH (IN DROP D)

CD TRACK 52

Dirty Southern rock needs the neck pickup! This is a drop D riff that features several power chords mixing between 'on' and 'off' beat rhythms.

$\text{J} = 110$

D5 G5 D7sus4 F5 G5 F5 G5

mf PM Let ring PM

Dropped D tuning

## INTERMEDIATE LICKS EXAMPLE 3 CLUTCH (IN DROP D) ...CONTINUED

CD TRACK 52

D5 G5 D5 G/B F5 G5 F5 G5 D

PM Let ring PM PM - - -

E B G D A D  
3 2 X 0 2 0 0 X 0 0 2 0 3 5 3 5 0  
V V V V V V V V V V V V V V V V V V

## INTERMEDIATE LICKS EXAMPLE 4 VAN HALEN

CD TRACK 53

Eddie pioneered the solo-effected rock guitar piece. This is a riff that encompasses an Asus4 to A major sound. To sound like Eddie, maintain a 'tight but loose' rock

feel and attack the piece using muted low strings and upstrokes on the high strings, sonically enhanced by a light phaser or chorus.

*J = 140*

Asus4 A F6 G6 Asus4 A Csus4 C Dsus4 D A

*mf* PM - - - PM - - - PM

E B G D A E  
1 2 2 3 2 2 2 3 2 3 4 3 0 3 2 3 2 6 5 5 8 7 2 0 0 0 5 0 0 0 7 2  
V V V V V V V V V V V V V V V V V V

## ADVANCED LICKS EXAMPLE 5 SCOTT HENDERSON

CD TRACK 54

Scott is an improviser by trade, and this Dolemite-esque loose lick ascends by moving up a semitone from Am to Bbm. Use Am pentatonic (A C D E G) with an

added b5th (Eb) as your gateway to Bb, and the Bb to A move as your way back 'home'. Rhythmic authority is key to making those 'outside' notes sound cool.

*J = 130* Am Bbm

*mf*

E B G D A E  
1 3 5 3 5 5 3 5 / 7 5 7 7 5 7 5 8 7 5 8 6 9 8 6 9 6 9 6 8 (10)  
V V V V V V V V V V V V V V V V V V

## ADVANCED LICKS EXAMPLE 6 MARTY FRIEDMAN

CD TRACK 55

This F# Phrygian lick is representative of Friedman's Cacophony/Megadeth work. Having contributed to the Jason Becker tribute album, Warmth In The Wilderness,

I have studied this guy intensely, and he's a staggeringly good player. Use bridge pickup and pick hard, right back at the bridge for best results.

*J = 160* F#m (throughout) Drone

*mf*

E B G D A E  
1 2 3 2 4 5 4 5 6 4 6 4 6 4 6 7 7 9 7 9 7 8 7 8 7 7 6 4 5 4 5 (6) (5) (6)  
(down-strums throughout) BU BD BU wide vib

# Mick Taylor



This issue, **Jim Clark** takes a look at the early playing career of Mick Taylor who, before joining The Rolling Stones, cut his teeth as a John Mayall 'Bluesbreaker'.



Mick Taylor with John Mayall's Bluesbreakers

## ABILITY RATING

Moderate/Advanced

| INFO                    | WILL IMPROVE YOUR                                                 |
|-------------------------|-------------------------------------------------------------------|
| <b>KEY:</b> C           | <input checked="" type="checkbox"/> Mixing major and minor        |
| <b>TEMPO:</b> 60bpm     | <input checked="" type="checkbox"/> Rhythmic phrasing             |
| <b>CD:</b> TRACKS 56-58 | <input checked="" type="checkbox"/> Cyclic licks and displacement |

was on the hunt for a new guitarist to fill Peter Green's vacancy. He contacted Taylor to offer him the gig, and Mick made his Bluesbreakers debut at Manor House, an old blues venue in North London. The gig created quite a buzz throughout the blues scene, with many wanting to attend purely to see this 17-year-old kid try and follow Eric and Peter.

THE GUITAR SPOT in John Mayall's Bluesbreakers has been something of a career springboard for some of the UK and America's blues guitar masters. US greats including Walter Trout (thankfully on the mend from major surgery), Coco Montoya and of course Buddy Whittington have held the chair since Mayall relocated to America. But it was Brit legends Eric Clapton and Peter Green who, having tasted fame in Mayall's band, went on to super-successful careers. Due to a lucky twist of fate – and a precocious talent – Mick Taylor, found himself following in their hallowed footsteps.

In 1965, at age 16, Taylor attended a Bluesbreakers gig in his hometown, expecting to witness Clapton in full flight. To his surprise, 'God' was a no-show. Seeing Clapton's gear set up onstage, Taylor approached Mayall during the interval to ask if he could pop up and play one of his guitars, as he knew a few of the band's tunes. Surprisingly, Mayall agreed – and Taylor ended up playing the second set with the band. After gaining Mayall's immediate respect, the two exchanged numbers.

This encounter would be crucial, as a year later, Mayall

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MUSIC SCHOOL

**“It was quite nerve-wracking to follow in the footsteps of Peter Green and Eric Clapton. But after about six months, I felt very confident and had developed my own sound.”** Mick Taylor

Taylor remained with Mayall between 1967 to 1969, before joining The Rolling Stones after the untimely death of Brian Jones. He would play with Mayall again between the years 1982 to '83, and again in 2004.

Taylor's style is a combination of blues with elements of jazz, Latin and even country guitar present. His rhythmic phrasing can be rather frantic and jagged, with a fiery delivery, as demonstrated in the two solo studies that follow. Both are in the key of C, and follow a standard 12-bar blues format, with a quick change to the IV chord in bar 2.

Due to the slow tempo and 12/8 time signature, the rhythms may be tricky to follow for readers who aren't overly comfortable with standard music notation, so be sure to listen closely to the audio.

**NEXT MONTH:** Jim looks at another Mayall legend, the awesome **Walter Trout**

## GET THE TONE



Mick has used a variety of guitars, but is mostly associated with a Gibson Les Paul. He favours heavy bottom strings (0.010–0.052). Go for a vintage blues tone – Mick uses either 50 watt Marshalls or Fender Deluxe combos. You really want the power amp (volume) to do the work to get sustain. Perhaps try boosting the signal with a fuzz or overdrive pedal, but maintain a dynamic sound.



**TRACK RECORD** The albums *Crusade* and *Bare Wires* are excellent, the latter showing a more aggressive side to Taylor. There are also tons of great live audio clips from this period on YouTube – dig around for some extra insight into Mick's playing. It's also worth checking out Mayall's 70th Birthday Concert DVD, where Taylor shares the stage with Eric Clapton and Buddy Whittington.

## SOLO 1 A COMBINATION OF SCALAR APPROACHES OVER A BLUES

CD TRACK 56

There is a certain Clapton-type sound here, which is namely the C minor pentatonic: R b3 4 5 b7 (C Eb F G Bb) and the major pentatonic: R 2 3 5 6 (C E G A) used in tandem. This can be super effective, and allows musical cadences to occur in your lines, such as minor resolving to major. Mick approaches this mixture in a way that sounds almost modal at times,

by utilising lots of semitone movements and bends. If we add the two pentatonic scales together, the result is a pool of eight notes: R 2 b3 3 4 5 6 b7 (C D Eb E F G A Bb) which could be thought of as a hybrid of C Mixolydian: R 2 3 4 5 6 b7 (C D E F G A Bb), which is a major-based sound, and C Dorian: R 2 b3 4 5 6 b7 (C D Eb F G A Bb), a minor sound.

1

2

3

4

5

6

7

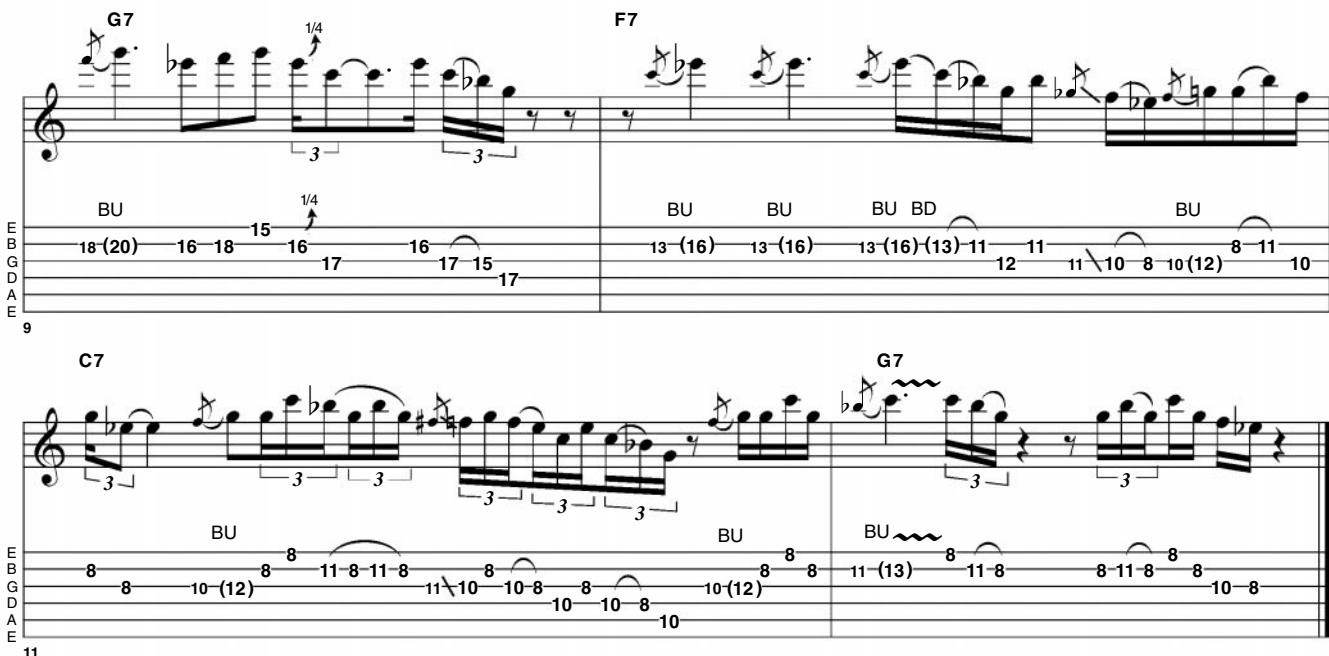
8

# LESSON: BLUES

ON THE CD  TRACKS 56-58

## SOLO 1 A COMBINATION OF SCALAR APPROACHES OVER A BLUES ...CONTINUED

CD TRACK 56

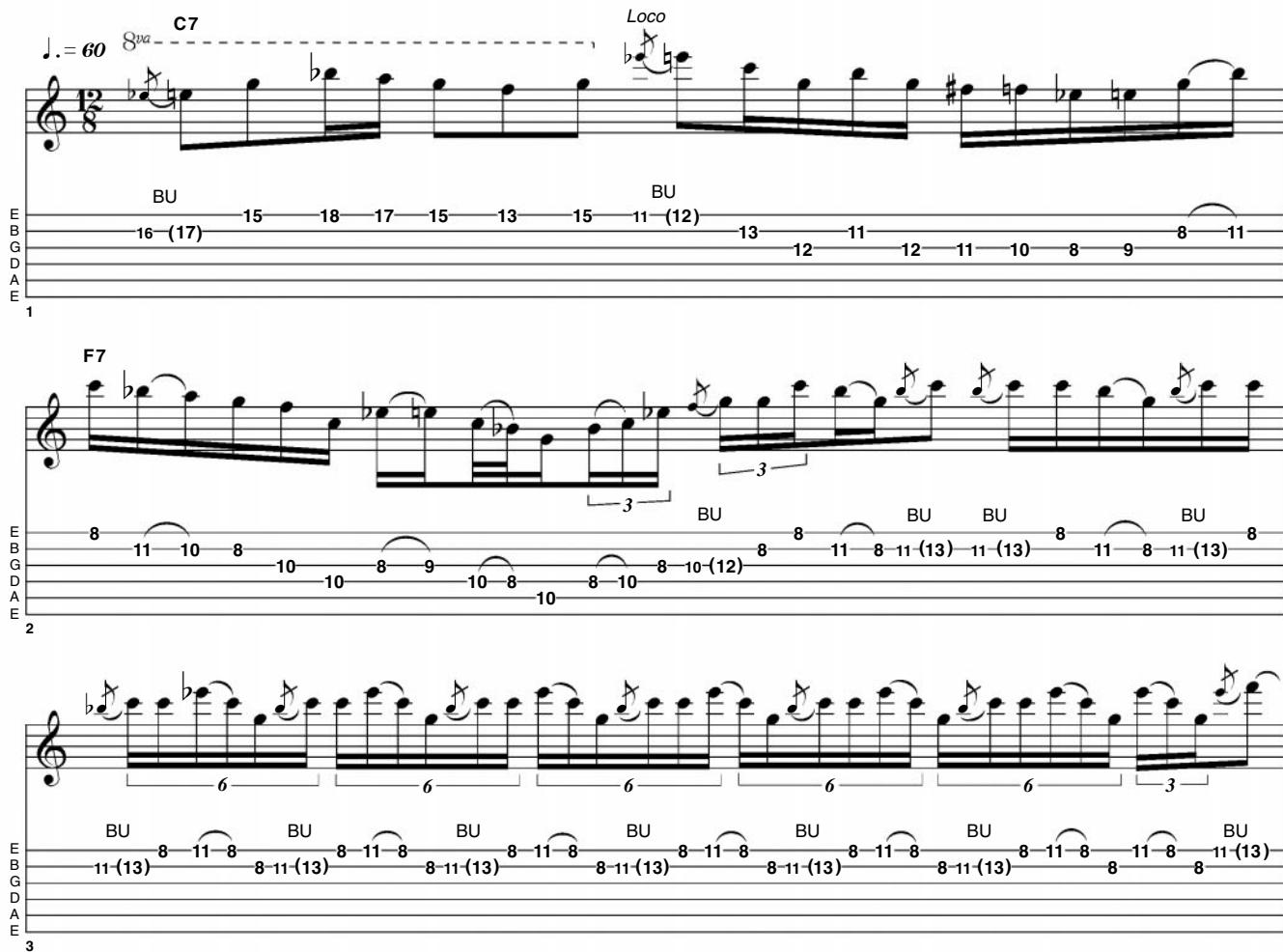


## SOLO 2 USAGE OF CYCLIC IDEAS AND DEVELOPING MELODIC MOTIFS

CD TRACK 57

We start with quite an involved line, using our mix of scales from the first solo, but also including the b5 blues note which results in a chromatic line on the third string that also makes an appearance in bar 7. Bar 3 features a cyclic five-note pattern repeated six times, played to a sextuplet (six-notes-per-beat) grouping, resulting in some effective and ear-catching rhythmic

displacement. You may wish to slow this down first to a click to internalise the feel before speeding it up. Bars 10-12 feature an unusual melodic figure that is further developed to fit the chord movement. This strikes me as an almost 'jazz' approach, featuring fragments of arpeggio and larger seven-note scalar figures. Very cool!



## SOLO 2 USAGE OF CYCLIC IDEAS AND DEVELOPING MELODIC MOTIFS ...CONTINUED

CD TRACK 57

**C7**

BU (11-13) 11-8  
11-13  
BU (10-12)(10-8)  
10-12  
BU BD (10-12) 8-11-8  
10-12  
BU (10-12) 8-10-10(12)-8  
10-12  
BU (10-12) 8-10-10  
10-12  
BU (10-12) 8-10-10  
10-12

4

**C7**

BU (8-10-12) 12-11-13 (16)-13-11  
12-11-10 8-9  
BU BD (10-12)(10-8) 10-12-15  
12-15  
BU (12-15) 12-10

6

**C7**

BU (8-10) 8-9  
8-11-8-11(13) 8-11-8  
BU (13-15) 11-13-13  
BU (13-15) 11-13-11

8

**F7**

BU (11-13-15) 11-13-15  
13-13-11-13 11-11  
BU (13-13-11-13) 11-10  
13-12-11-10 11-10  
BU (13-12-11-10) 8-10-9  
11-10-8

10

**G7**

BU (10-8) 8-10  
10-8  
BU (10-8) 8-7  
10-8  
BU (10-10) 8-10  
10-10  
BU (10-10) 8-10

12

# The Faces



Travelling back to the end of the swinging 60s, **Martin Cooper** checks out the raunchy, rocky stylings of Ronnie Wood's 'other' band, The Faces.



Ronnie Wood,  
Ronnie Lane  
and Rod  
Stewart

Wood, and singer Rod Stewart. Completed by keyboard player Ian McLagan, bassist Ronnie Lane and drummer Kenney Jones, the band had several hits including the often-covered *Stay With Me* (notably recorded by Def Leppard on their *Yeah!* album in 2006).

Stewart and Wood had been members of Jeff Beck's band in the mid-60s (with Wood as the bass player rather than guitarist), and they left Beck's line-up to become full-time members of The Faces in 1969.

Prior to Wood and Stewart joining, the band enjoyed chart success under the name The Small Faces with Steve Marriott, until he left to form Humble Pie. The Faces toured extensively around the world during the first half of the 70s, but tensions began to arise as Stewart's solo career began to take off and his success started to overshadow that of the band.

Bassist Lane left The Faces in 1973 partly due to his desire to sing more of the lead vocals, which he didn't get much chance to do with

Stewart in the band. Lane went on to play with Pete Townshend as well as having some moderate success as a solo artist, and drummer Kenney Jones played with The Who after Keith Moon's death. Of course, Ronnie Wood joined The Rolling Stones, so looking back now at the career of The Faces, it's clear they were actually more deserving of the status of a rock supergroup than most bands on which the label is bestowed: they directly influenced top American groups such as Guns N' Roses and The Black Crowes.

## ABILITY RATING

Easy/Moderate

### INFO

KEY: B

TEMPO: 124 bpm

CD: TRACKS 59-60

### WILL IMPROVE YOUR

Feel and timing

Rhythm and attitude

Melodic rock soloing

FORMED IN 1969, the Faces included two names known to pretty much every household in the music listening world: guitarist Ronnie

Brought to you by...



The last time the classic Faces line-up played in public was in 1986, for the encore of a Rod Stewart gig at Wembley Stadium. By that time, Ronnie Lane was suffering from Multiple Sclerosis and could sing vocals but not play bass, so four-string duties were handled by Bill Wyman. The band toured from 2010 with Simply Red frontman Mick Hucknall on vocals, and with Wyman again playing bass in place of Lane, who died in 1997. Rod Stewart has recently announced plans to reform the band for gigs in 2015.

The track this month is pure British classic rock in the key of B major, albeit with a lot of non-diatomic chords such as the A major and D major thrown in. The opening eight bars also begin with a classic power chord-to-added-6th figure, similar to that made famous by Status Quo. The solo is more focused on being a melodic passage as opposed to a showcase for guitar theatrics, and the emphasis for this track isn't on technique or speed in any way at all – it's more to do with timing, tone and a general air of cool rock attitude – so *Stay With Me* and enjoy! ■

**“American bands such as Guns N’ Roses and The Black Crowes have been influenced directly by the Faces.”**

NEXT MONTH: Martin Cooper looks at the bombastic 80s style of *Simple Minds*

## GET THE TONE



Ronnie Wood played a collection of well-known guitars during his time with The Faces, including Gibson SGs and Fender Stratocasters. He has also used several Zemaitis guitars throughout his career. Effects are fairly minimal, but include a Uni-Vibe and phaser. For amps, it's classic territory – with Fender being one of Ronnie's main choices.



**TRACK RECORD** The Faces' debut album from 1970 features the single *Flying*, and the follow-up album in 1971 includes the Paul McCartney-penned song *Maybe I'm Amazed*. However, it's the band's third album, *A Nod Is As Good As A Wink... To A Blind Horse* that's often seen as their strongest offering, and features Rod and Ron's *Stay With Me* and the Chuck Berry classic, *Memphis, Tennessee*.

## EXAMPLE RHYTHM

CD TRACK 59

There's a lot of space in the rhythm-guitar track, and the chords all need to be played with a good deal of attitude, but with more of a '60s cool' than an '80s rock' approach. Think more laid-back and chilled out than

aggressive for this part. Make sure all the timing on the syncopated, offbeat phrases isn't rushed as well. This whole track needs to have a sense of ease about it, not urgency.

## RHYTHM GUITAR

**1 = 124**

**B5 B6 B5 A5 A6 A5 E5 E6 E5 E6 E5**

**RHYTHM GUITAR TABLATURE**

1, 5

**B** **D** **A** **E**

9, 13

**B** **A** **E**

17, 21

**N.C.** **E5**

25

**N.C.** **B**

29

The tablature shows the guitar strings (E, B, G, D, A, E) and fret positions for each chord. Chords include B5, B6, A5, A6, E5, E6, E, B, D, A, and E. Fingerings are indicated below the strings, such as 9, 11, 7, 7 for B5. Syncopation and offbeats are marked with arrows and dots above the notes. Measures are numbered 1 through 29.

# LESSON: ROCK

**ON THE CD**  **TRACKS 59-60**

## EXAMPLE RHYTHM CONTINUED

**CD TRACK 59**

Musical score and tablature for guitar. The score shows four measures of music in G major (one sharp) with a common time signature. The first measure starts with a B5 chord (B, D, F#, G). The second measure starts with an A5 chord (A, C#, E, G). The third measure starts with an E5 chord (E, G, B, C#). The fourth measure starts with a B5 chord (B, D, F#, G). The tablature below shows the corresponding fingerings: 7-7-7 for the first measure, 5-5-5 for the second, 7-7-7 for the third, and 7-7-7 for the fourth.

B5      A5      E5      B5

E  
B  
G  
D  
A  
E

. 9 9 9      7 7 7      9 9 9      9 9 9

9 9 9      7 7 7      9 9 9      9 9 9

7 7 7      5 5 5      7 7 7      7 7 7

33.37      41

## EXAMPLE LEAD PART

CD TRACK 59

When you get to the melodic solo section, make sure the part is confidently played and that the bends are aggressive, but in tune. Don't overdo any

aspect of the playing – we don't want a violent rock vibrato or bags of gain; this is all about letting the melody do the work.

LEAD GUITAR

*J = 124*

**32** B5 A

E B G D A E

33

**E5** B5

BU BU BD BU BU BD BU BU BU

E B G D A E

12-(14) 12-12 12-(14)-(12)-12 12-12-(14) 12-12 12-(14)-(12)-12 9-(11) 9-(11) 9-(11) 9 7 6

35

A E B5

E B G D A E

7-6 7 19-(21) 19-19-19 19-(21)-(19)-17-17

38

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ACOUSTIC SERIES

# Thomas Leeb PART 2



In this second part of our video masterclass special with Thomas Leeb, the Austrian acoustic virtuoso shows **Stuart Ryan** his fingerpicking approach.



Thomas Leeb:  
with his Lowden  
signature model

**“Leeb is well known for his sense of groove and swing, and those elements are essential to this performance – the piece has a strong swing feel throughout.”**

balance between the note sounding briefly as an embellishment, and sounding for too long and becoming a feature of the piece. Learning how to deal with grace notes is an excellent discipline for both fretting and picking hands, and is an essential technique to master if you're learning pieces in this style.

Another element to be aware of is the self-accompaniment provided by the bass notes throughout the piece; typically, these are the open sixth and fifth strings, though Thomas does use the fourth string for this purpose as well. These bass notes are usually played on beat one, but there are a few places where Thomas can trip you up. Try bar 16, for example, where he plays the low 'D' bass note on both beat one and the 'and' of beat one – you'll need a precise picking-hand thumb here!

These two lessons have only provided a snapshot of Thomas's style, but hopefully, you'll have seen that he is a well-rounded player who's not only leading the modern fingerstyle movement, but also keeping the traditional flag flying as well. □

**NEXT MONTH:** Jon Bishop hosts an electric blues video lesson with **Bernie Marsden**

## ABILITY RATING



Moderate

| INFO                 | WILL IMPROVE YOUR                                             |
|----------------------|---------------------------------------------------------------|
| <b>KEY:</b> E        | <input checked="" type="checkbox"/> Traditional ornamentation |
| <b>TEMPO:</b> 180bpm | <input checked="" type="checkbox"/> Hammer-on technique       |
| <b>CD:</b> CD-ROM    | <input checked="" type="checkbox"/> Fingerstyle accompaniment |

IN LAST ISSUE'S Star Video lesson, acoustic wizard Thomas Leeb showed us how he incorporates modern techniques into his playing – tapping, on-body percussion and advanced use of harmonics are just some of the facets of his style that make his playing unique. In this second part of the video lesson, Thomas takes us to the opposite end of the spectrum with a traditional piece in DADGAD tuning, where he demonstrates his mastery of conventional fingerpicking approaches.

However, in keeping with his modern acoustic style, there are still plenty of inherent

challenges here. Leeb is well known for his sense of groove and swing, and those elements permeate this performance – the piece has a strong swing feel throughout, and it's essential to capture this in order to retain the spirit of the performance. In addition, you'll also notice the use of more modern approaches with such techniques as the hammer-on from nowhere. The idea here is to hammer on to a note without picking the string first – this requires a great deal of strength and accuracy on the fretting hand and is a technique well worth perfecting in isolation, before attempting it in a piece like this one.

There are more challenges associated with this style: when playing traditional pieces, it's common to 'ornament' or embellish the melody. In practice, this means very briefly adding notes that aren't part of the melody – what we refer to as 'grace notes.' You'll see these from the first bar onwards, and they are very difficult to execute, as there's a fine

## GET THE TONE



Any good acoustic will be fine for this, but don't scrimp on the capo – Thomas is using a G7th here, a quality capo that's a piece of engineering magic. Thomas endorses Lowden guitars and has a signature model, which he uses in this lesson.



**TRACK RECORD** Thomas Leeb has released seven solo fingerstyle CDs which can be purchased from [www.thomasleeb.com](http://www.thomasleeb.com). All are fantastic, although we particularly like 2007's *Desert Pirate* (2007) and *No Alibis* (2011). There are also beautifully shot videos of him performing such numbers as the aforementioned *Comfortably Numb*, up on YouTube.

## EXERCISE THOMAS LEEB DADGAD FINGERSTYLE

CD-ROM

**[Bar 1]** Don't forget we're in DADGAD tuning – it will make all the difference! You'll see the first example of ornamentation here, as Thomas quickly sounds the G# (virtual 4th fret, due to 2nd fret capo, fourth string) before he plays the F# on beat three. It's very brief, which makes it difficult to execute.

**[Bar 2]** And here is a hammer-on from nowhere onto the G# (virtual 4th fret, fourth string). Remember, you'll need a strong fretting hand to make this note sound as dynamically even as the picked notes.

**[Bar 15]** There are some rhythmic shenanigans to watch out for here; in this case, the 'hammer-on from nowhere' bass note on the 'and' of beat one onto the G# (virtual 4th fret, sixth string).

**[Bar 16]** And more rhythmic trickery to negotiate here, as you must pluck the bass note (open sixth string) twice, both on and off beat one. As if that wasn't enough, there is a triplet on the melody at the end of this bar – break these sections down and learn each one before putting them together.

**A** ♩ = 180 ♩=♩<sup>3</sup>

E

Capo at 2nd fret *mf*

D  
A  
G  
D  
A  
D

1

DADGAD tuning

D  
A  
G  
D  
A  
D

5

D  
A  
G  
D  
A  
D

9

D  
A  
G  
D  
A  
D

13

## EXERCISE THOMAS LEEB DADGAD FINGERSTYLE

CD-ROM

[Bar 19] We are into the B section of the tune here: look out for some of the chords like this one. I'd suggest using 'pima' approach to pluck these strings.  
 [Bar 23] There is a bit more going on in this bar than may initially appear.

Watch out for the rest on the 'and' of beat three – this momentary silence is an important feature, and may test your quick muting skills on both picking and fretting hands.

17

21

25

29



**WANT  
THE DIGITAL  
EDITION? GO  
TO PAGE 87**

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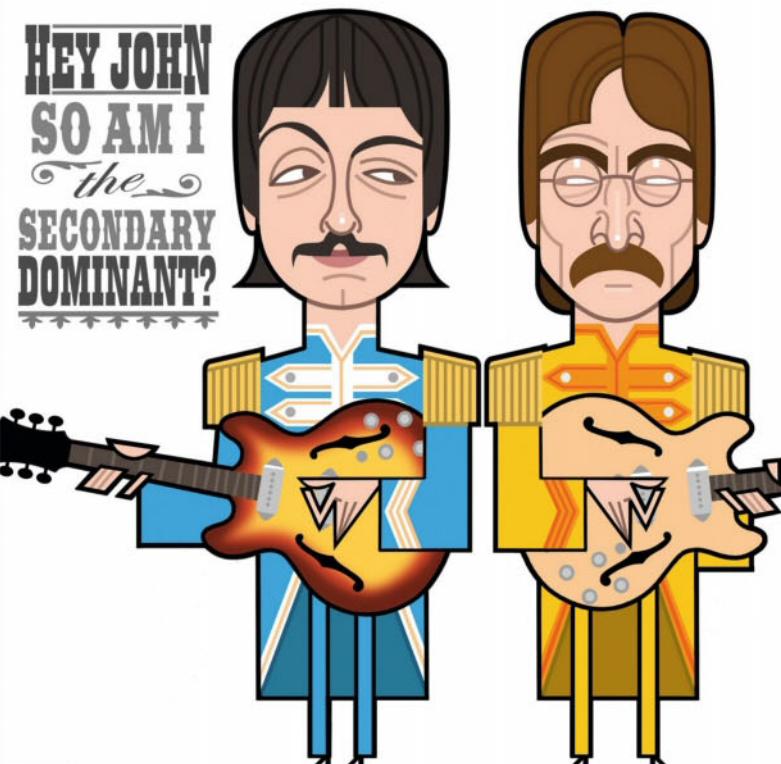
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# Neo-Classical Elements



**Shaun Baxter** analyses the nuts and bolts of neo-classical rock, here focusing on secondary dominant chords, and the 'V' as a passing chord.



## ABILITY RATING

● ● ● ● **Moderate/Advanced**

| INFO                    | WILL IMPROVE YOUR                                                 |
|-------------------------|-------------------------------------------------------------------|
| <b>KEY:</b> C (Am)      | <input checked="" type="checkbox"/> Use of tension and release    |
| <b>TEMPO:</b> 120bpm    | <input checked="" type="checkbox"/> Creation of powerful cadences |
| <b>CD:</b> TRACKS 61-62 | <input checked="" type="checkbox"/> Secondary dominant soloing    |

LAST MONTH, WE looked at the role of the V chord in the Phrygian Dominant scale. A 'V' chord is a dominant chord whose root note is a 4th lower (or 5th higher) than the following chord (G7 to C, etc). G7 is called 'V', because its root is based on the 5th degree of the following chord ('I'), and embodies the basic principles of tension and resolution in Western music: G7 (V) [tension] to C(I) [resolution].

In music theory, this motion is known as a perfect cadence, and the G7 is referred to as a secondary dominant chord: a term that can be given to any dominant chord functioning as a V

chord in this way. We can exploit secondary dominant motion to lead the listener from chord to chord by setting up a specific type of tension between each one.

We began with a two-chord progression, (Am to G), then moved up to a three-chord progression (Am, G, F); and now we are going to use secondary dominant motion to lead to each of these chords:

(V of G) (V of Am) (V of F)  
F / D7 / G / E7 / Am / C7 /  
Here, the Am, G and F chords act as static events that sound settled when compared to the tense-sounding dominant 7th leading to each one.

It is customary in jazz and classical styles to heighten the tension on the V chord to create greater contrast between V and I (using alterations such as #9, b5 etc), thus increasing the power or sense of tension to resolution. In Baroque and Romantic music (some of the

main influences behind neo-classical rock), this is often achieved by using the Phrygian Dominant scale with its b2 and b6 intervals.

20th-century classical music expanded to encompass incredible levels of harmonic dissonance and rhythmic complexity; but the Baroque and Romantic periods are relatively basic in both note choice and rhythm.

Diagram 1 shows some parental scales that we are going to assign to each chord in our progression; from these, we are going to derive a list of triads and arpeggios that, harmonically, represent primary colours when compared to other styles like jazz and rock fusion.

Note the use of the Phrygian Dominant scale from the root of each V chord (C7, D7 and E7), and the inclusion of the tense-sounding b2 (b9) in some of the arpeggios. This month's study is based around our new chord progression, and features many of the stylistic traits that we have studied so far, including:

**Rhythmic denominations:** The solo builds in stages: eighth-notes (with some 16ths), eighth-note triplets; then 16th-notes, then 16-note triplets.

**Using chord tones to create melody:** If there were a longer time on each chord we could explore the scale designated to it, but as there are only two beats, or even one, for each chord, the emphasis is on chord tones. This is more articulate, and allows you to convey the 'sound' of the progression, even without the backing track. You may also find the melodies more 'vertical' on the guitar, as notes are often arranged one-note-per-string.

**Pedal motion:** Where a note (or notes) is repeated during a passage while other notes move around it (or them).

**Approach notes:** This technique can be achieved via one or several notes, but when an isolated chromatic approach note is used, it is always a semitone away from the target note. □

**NEXT MONTH:** Shaun continues his exploration of **neo-classical rock**

## DIAGRAM 1 SCALES, ARPEGGIOS & TRIADS (READ FROM BOTTOM UP)

| CHORD            | F                                           | D7(V of G)                                                                                  | G                                               | E7 (V of Am)                                                                               | Am                                             | C7 (V of F)                                                                                |
|------------------|---------------------------------------------|---------------------------------------------------------------------------------------------|-------------------------------------------------|--------------------------------------------------------------------------------------------|------------------------------------------------|--------------------------------------------------------------------------------------------|
| <b>Triad</b>     | 1 3 5<br>F - F A C                          | 1 3 5<br>D - D F# A                                                                         | 1 3 5<br>G - G B D                              | 1 3 5<br>E - E G# B                                                                        | 1 b3 5<br>Am - A C E                           | 1 3 5<br>C - C E G                                                                         |
| <b>Arpeggios</b> | 1 2 3 5<br>Fadd2 - F G A C<br>(Fadd9)       | 1 3 5 b7<br>D7 - D F# A C                                                                   | 1 2 3 5<br>Gadd2 - G A B D<br>(Gadd9)           | 1 3 5 b7<br>E7 - E G# B D                                                                  | 1 2 b3 5<br>Amadd2 - A C E B<br>(Amadd9)       | 1 3 5 b7<br>C7 - C E G Bb                                                                  |
|                  |                                             | 3 5 b7 b9<br>D7b9 - F# A C Eb<br>(Note that D7b9 with no root has the same notes as F#dim7) |                                                 | 3 5 b7 b9<br>E7b9 - G# B D F<br>(Note that E7b9 with no root has the same notes as G#dim7) |                                                | 3 5 b7 b9<br>C7b9 - E G Bb Db<br>(Note that C7b9 with no root has the same notes as Edim7) |
| <b>Scale</b>     | F Lydian<br>1 2 3 #4 5 6 7<br>F G A B C D E | D Phrygian Dominant<br>1 b2 3 4 5 b6 b7<br>D Eb F# G Ab Bb C                                | G Mixolydian<br>1 2 3 4 5 6 b7<br>G A B C D E F | E Phrygian Dominant<br>1 b2 3 4 5 b6 b7<br>E F G# A B C D                                  | A Aeolian<br>1 2 b3 4 5 b6 b7<br>F G A B C D E | C Phrygian Dominant<br>1 b2 3 4 5 b6 b7<br>C Db E F G Ab Bb                                |



**TRACK RECORD** The Beatles used secondary dominant motion in many of their compositions (*Hey Jude*, *In My Life* etc); also check out The Monkees' *Daydream Believer* and Billy Joel's *Piano Man*. However, jazz is full of this type of motion, and as a study you would get a lot of mileage from working through a Real Book (a compilation of standards), starting with Gershwin's *I Got Rhythm*.

## EXAMPLE SOLO STUDY

CD TRACK 61

**[General]** Be aware of the scale (non-chord tones) and non-scale (chromatic) notes that are used as a means of approaching (targeting) various chord tones; these are also indicated (square brackets) within the transcription.

**[Bar 3]** When using a note to target a chord tone, it will often appear on an 'up' or 'off' beat. This re-enforces its role as leading to something more important – a chord tone, that will occur on a strong beat. In this bar, the D note is used as a means of passing, on a weak beat, between the previous C note (b3rd of Am – on a strong beat), to the following E note (5th of Am – also on a strong beat).

**[Bar 9]** Although the prevailing rhythmic denomination in this bar is half as fast as in bar 3 (eighth-notes instead of 16ths), the G# passing note (in brackets) still leads from a weak beat to a chord tone (A, the root of Am) on a strong beat. Remember, 'chroma' is the Greek term for colour, and that's what this type of note adds to your melody. The musical tension created is tolerable, because it appears on a weak beat, leads to a stronger note, and doesn't last too long.

**[Bar 13]** The main function of the E note (in brackets) is to pass, again from a weak beat, to a chord tone on a strong one (F, the root of the underlying F chord).

[Non-chord tones are shown in brackets for labelling purposes only, and should be played as normal]

1

Am      C7      F      D7      G      E7

Amadd9      C7      F      D7      G      E7

Am      Amadd9      C7      F      D7      G Loco      E7

Amadd9      C7      Fadd9      D      Gadd9      E

(8va) Am      C7      F      D7      G      E7

(8va) Amadd9      C7      F      D7      G      E

(8va) Am      C7      F      D7      G      E7

(8va) Am      Loco      C7      F      D7      G      E7

(8va) Am      C7      Fadd9      D7      G      E7

(8va) Am      C7      Fadd9      D7      G      E7

12

# LESSON: CREATIVE ROCK

**ON THE CD**  **TRACKS 61-62**

#### **EXAMPLE SOLO STUDY ... CONTINUED**

CD TRACK 61

**[Bar 14]** Placing a non-chord tone on a strong beat toys with the sense of tension and relief in your melody, but often the results depend on note duration. The quicker you leave a chromatic note, the less tension it creates. In this bar, there is a momentary sidestep to a D# note, which appears on a strong beat and clashes with the underlying E7 chord; but the tension is released quickly to the root, E.

**[Bar 16]** This bar features several examples of targeting. The Ab in beat 2 is used as a chromatic bridge between A and G; here, a scale-note is being targeted. The second instance involves the G notes shown in brackets (17th fret, fourth string)

in the middle of the D7 chord. Again, whether viewed as chromatic or as the 4th degree of the D Phrygian Dominant scale, it is basically a non-chord tone; it always appears on a weak beat, and is used as a means of passing towards a chord tone on a stronger beat: F# (3rd of D7), then A (5th of D7). Finally, Bb is used to pass towards the B note at the start of the following bar.

**[Bar 17]** In relation to the underlying E7 chord, the two A notes (in brackets) function like the two G notes from the previous bar did against the D7. Note how the final note (C) anticipates the Am chord at the start of the following bar.

This figure displays a multi-page musical score for electric guitar, consisting of six staves of music. The score includes tablature for the six strings (E, B, G, D, A, E), standard musical notation with stems and rests, and various performance instructions such as dynamics, articulations, and specific techniques like slurs and grace notes.

**Chords and Progressions:**

- Page 1: G, E7, Am, C7
- Page 2: G, E7b9, Amadd9, C7
- Page 3: F, D7 Loco, G, E7 Loco
- Page 4: F, D, G, E
- Page 5: Am, C7, F, D7
- Page 6: Amadd9, C7, F, D
- Page 7: G, E7, Am, C7
- Page 8: G, E
- Page 9: Am Loco, C7
- Page 10: C7
- Page 11: F, D7, G, C7
- Page 12: F, D, G, C7
- Page 13: G, E
- Page 14: Am, C7, F, D7
- Page 15: G, E
- Page 16: Am, C7, F, D
- Page 17: G, E
- Page 18: Am, C7, F, D7
- Page 19: G, E
- Page 20: Am, C7, F, D7
- Page 21: G, E
- Page 22: F, D7, G, E

**Performance Instructions:**

- Slurs: Used throughout the score to group notes together.
- Articulations: Includes hammer-ons (e.g., 15-10, 12-15), pull-offs (e.g., 12-10, 9-12), and grace notes (e.g., 10-9).
- Dynamic markings: Such as **V** (volume) and **8va** (octave up).
- Technique markings: **Loco** (locomotive style) is used in several sections.
- String numbers: Numerical values above the tablature indicate specific string positions or notes.
- Page numbers: Indicated at the bottom of each page.

## EXAMPLE SOLO STUDY ...CONTINUED

CD TRACK 61

**[Bar 18]** The melody sidesteps each note of the underlying Am; from C (b3rd of Am) down to B and back; then E (5th of Am) down to Eb and back; then A (root of Am) down to G# and back, all bringing tension and release against the Am chord.

**[Bar 24]** A similar sidestep motion occurs here, from A (root of Am, on a strong beat) down to G# (weak beat) and back to A again (strong beat).

**[Bars 25-26]** Sometimes it's good to place chromatic notes on strong beats; here we have several. The tension is bearable because each chromatic note is followed by a chord tone; and, because we are playing 16th-notes, any tension is fleeting.

**[Bar 27]** As in bar 3, we're back to using a D scale-note as a passing tone leading to both an E (5th of Am) and a C (b3rd of Am). Also, notice how the D note is always on a weak beat, and each of the chord tones it leads to are on strong beats.

**[Bar 30]** Finally, note how in this penultimate bar, the chord progression has been changed in order to bring everything to a happy conclusion: here, an E7 (V of Am) is played instead of C7 (V of F) in order to set us up (in other words prime the listener's ear) to conclude on an Am chord (which sounds resolved), instead of the chord of F (which would sound unresolved).

24

26

28

29

30

# Bluesy Fusion Style



A bluesy solo with a difference! So put on your thinking caps and turn on your distortion pedal, as **Andy Saphir** goes beyond the pentatonic.



Mike Landau:  
takes soloing  
beyond blues

## ABILITY RATING



Moderate

| INFO                    | WILL IMPROVE YOUR                                        |
|-------------------------|----------------------------------------------------------|
| <b>KEY:</b> Various     | <input checked="" type="checkbox"/> Stylistic vocabulary |
| <b>TEMPO:</b> 120 bpm   | <input checked="" type="checkbox"/> Modal understanding  |
| <b>CD:</b> TRACKS 63-64 | <input checked="" type="checkbox"/> Jazz-chord knowledge |

THE WELL-TRODDEN PATH of the five little notes known as the minor pentatonic scale is one that most electric guitarists are familiar with. What is it about the root, minor 3rd, perfect 4th, perfect 5th and minor 7th that sounds so good? Well, familiarity is perhaps one answer; that selection of notes has been

found in the major pentatonic scale (root, major 2nd, major 3rd, perfect 5th, and major 6th), we can create a more varied tonal palette by incorporating 'major' sounds as well as just 'minor', but what do you do when the chord progression isn't standard, and uses a chord progression that sounds bluesy, but goes somewhere unfamiliar; or when you want to retain the bluesy feel of your solo, but want to add a different, non-pentatonic sound?

**“I've decided to use a small number of modal ideas in the solos in order to give a jazzy, fusion-type feel.”**

Well, a knowledge of harmony, theory, and chord-scale relationships are great skills to have in order to know what the possibilities may be. Investigating some of these, and the great players who incorporate them into their playing, can breathe new life into your playing. This isn't to say there's anything wrong with just pentatonic, but using different musical approaches can add a jazzy twist, or just different tonal colours.

This is the idea we're looking at in this piece. We're playing an eight-bar blues with some non-standard chord changes (neither the I, IV and V chords, but not a more complex, jazz-blues either). It starts in the key of G, and uses the I chord (G7), the IV chord (C7) and the well-used method of approaching the V chord (D7#9) from a semitone above (Eb9). What makes the progression different is the use of the bIII dominant chord (Bb7), which lends a less predictable flavour to the progression. In addition to the unusual harmony, I've used a few modal ideas in the solos to give a fusion-type feel in contrast with the mainly pentatonic blues vibe.

The double-stop-based intro is followed by a verse that substitutes some jazz-style chord voicings to the harmony, establishing that 'jazz-fusion' feel. There are two eight-bar solos, the first of which uses a crunchy, overdriven sound; the second uses a higher gain sound. There's a key change, too, where the first solo is followed by a second a tone higher, in A – following the same relative harmonic form. Read the performance notes carefully; they'll help you to understand the approaches used over the chords.

If you've enjoyed this or any of Andy's earlier lessons, please visit his website at [www.andysaphir.com](http://www.andysaphir.com).

**NEXT MONTH:** Andy is asked to come up with something even jazzier!

## GET THE TONE



No rules really, here! If you want a rockier approach to your blues, a mildly overdriven sound for rhythm will enable the chords to be heard clearly, but without sounding muddy and messy, with a higher gain for solos. Try getting a nice crunchy overdrive on your amp or pedal, and back off your guitar volume to clean up the sound for your rhythm or 'lighter' solo, then roll it back up for your 'heavier' solo (you can use pedals for this instead if you wish). A humbucker-equipped guitar will give a thicker, heavier rock sound, where the single-coil pickup will be thinner. It's all about what you prefer!



**TRACK RECORD** There are just so many amazing blues players, both past and present, but Robben Ford's sublime playing incorporates great pentatonic blues licks and amazing jazzy lines for a fusion of blues and jazz. Talk To Your Daughter is a great album, with the song Help The Poor providing a great example of how jazz-style lines can be fitted into a minor blues. Check out Michael Landau, too.

## EXAMPLE BLUESY FUSION SOLO

CD TRACK 63

**[Intro: bars 1-8]** As well as using G minor pentatonic (G Bb C D F), this double-stop based intro borrows the major 6th note (E) from G major pentatonic (G A B D E). This still keeps the minor-pentatonic vibe, but adds another melodic colour. Try approaching this with strict alternate picking, so the muted notes sound in-time, and 'in the pocket'.

**[Bars 9-16]** This is the 'verse' section of the piece, so you could imagine

a vocal singing over this part. As such, you could try a different technical approach, by either fingerpicking this section or using hybrid picking (pick and fingers) lightly, to create a softer dynamic. There are some nice jazz chords here, and bars 14 and 15 demonstrate the unusual harmony, with bar 16 using jazzy altered dominant chords to create greater tension. See if you can come up with a few tasty chord embellishments, too.

**INTRO N.C.**

**VERSE**

**CHORDS:**

- G
- C9
- D9
- G
- E9
- D7#9
- G
- C13sus4
- C7
- Bb13sus4
- Bb7
- Eb9#11
- D7#9#5

# LESSON: SESSION

ON THE CD  TRACKS 63-64

## EXAMPLE BLUESY FUSION SOLO

CD TRACK 63

**[Solo 1: Bars 17-20]** These are standard G minor pentatonic-based phrases. Make sure the bend from the b7 note (F) to the root (G) is accurately pitched, and note the quarter-tone bends (known as blues 'curls'), as these are the kind of idiosyncratic techniques that make the 'blues' sound.

**[Bars 21-24]** The first bar of this section is another typical bluesy lick, but moves into a C Mixolydian (C D E F G A Bb) mode-based line over the C7 chord in bar 22. This is the first of our modal, non-pentatonic approaches, and works because the notes of the C7 chord live in that scale (C E G Bb). In bar 23, the same Mixolydian idea is used over the Bb7 chord, but this time, Bb Mixolydian is used (Bb C D Eb F G Ab). This little lick can be technically challenging to pick, as it ascends the scale in 3rds, so check that your alternate picking is accurate. Bar 24 uses a rhythmical A minor pentatonic (A C D E G) lick over the Bm7b5 and E7#9 chords. This chord progression is known as a 'minor II V', and works as our modulation to our new key of A.

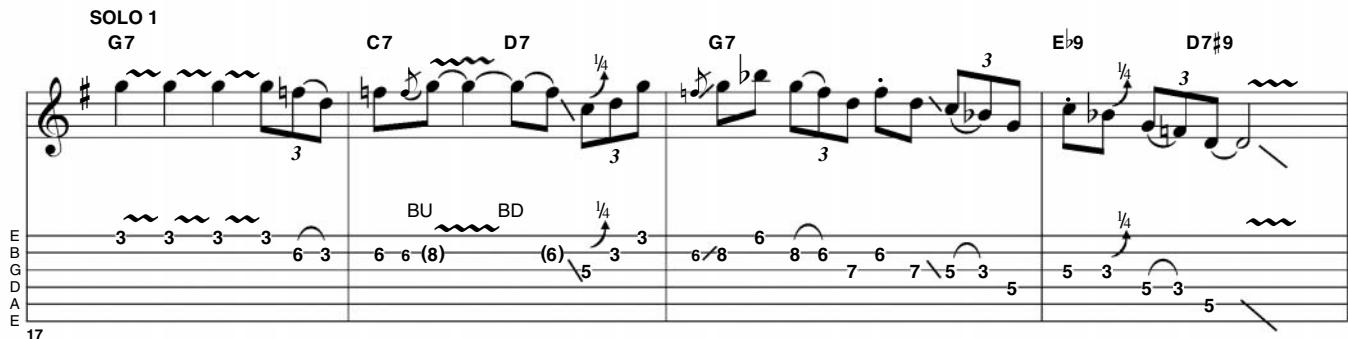
**[Solo 2: Bars 25 and 26]** Now in A, our first lick is based in the A minor blues

scale (A C D Eb E G), and uses a couple of tricky, rapid fretting-hand slides that might take time to master. Practise slowly to make sure you get these in time.

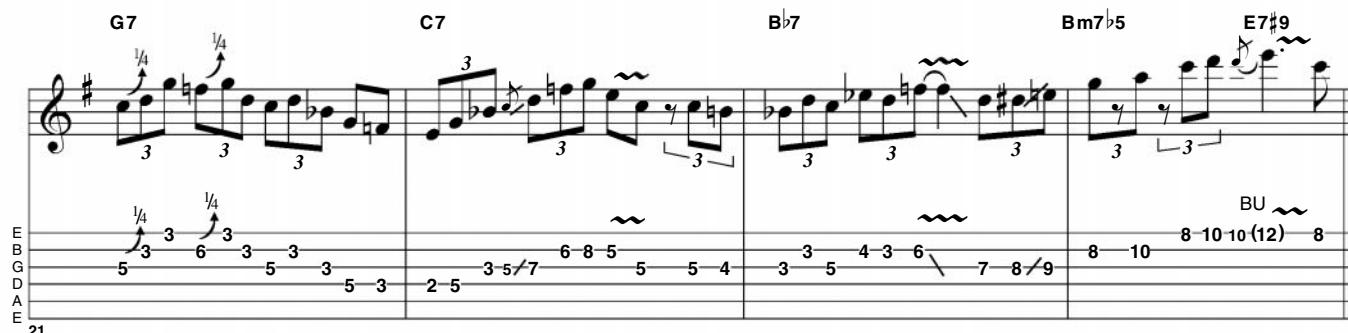
**[Bars 27 and 28]** Starting with an A minor pentatonic-based lick over the A7 chord, the following chords of Bm7b5 and E7#9 in bar 28 (our minor II V in Am) give us a jazz-style progression to play over. Starting with a B Locrian-based phrase over the Bm7b5 (the notes of that chord, B D F A, live in the B Locrian mode: B C D E F G A), the jazzy mode of E Phrygian dominant (E F G# A B C D) is the basis of the lick played over the E7#9 (the notes of the E7 chord, E G# B D, live in that scale). Note how the lick ends by chromatically descending from the b7 (D) to the #5/b13 (C), creating a very jazzy 'altered', tense sound.

**[Bars 29-32]** Although the first two bars here are quite simple, the note choices and their placement show how notes that can fit in the major or minor pentatonic can be played in a perhaps non-bluesy way. The lick in bar 31, over the C7 chord, has a sweep-picked F major triad (F A C) at the »

**SOLO 1**

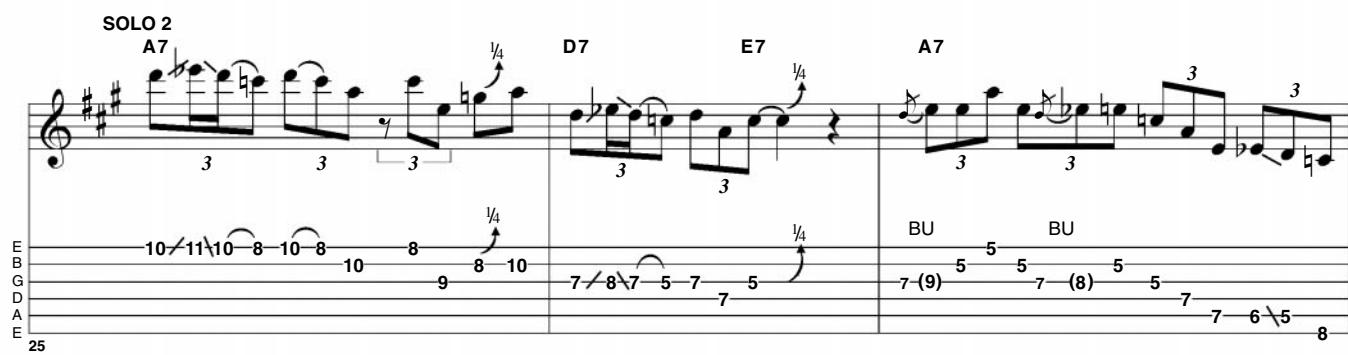


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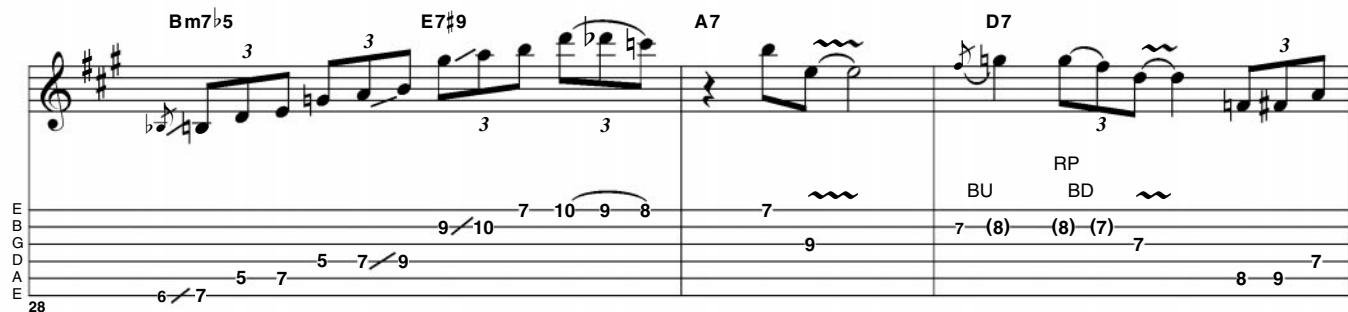


21

**SOLO 2**



25



28

## EXAMPLE BLUESY FUSION SOLO

CD TRACK 63

» start (implying a C13sus4 chord) followed by a jazz-style descending chromatic line into the commonly used minor 3rd (Eb) to major 3rd (E) idea heard so often in blues and jazz. The lick moves into the Bm7b5 chord in bar 32 with a chromatic approach note idea and makes use of the b5 note (F), before using Am pentatonic at the end to bend up to the E root note of the

E7#9 chord. There are quite a few things to consider in this lick, like timing, technique, and rhythmic awareness, so take your time here.

[Bars 33 and 34] This final lick is really just a very short outro to round off the piece, and uses Am pentatonic (with the major 3rd borrowed from A major pentatonic) to return us to that familiar bluesy sound.



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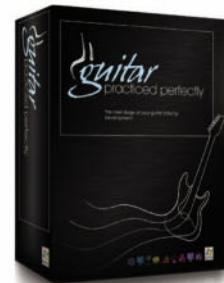
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# The Kinks



**Phil Capone** salutes the guitar style of a hugely influential and pioneering group that continues to inspire musicians and songwriters 50 years on.



Brothers Dave and Ray Davies, quite probably miming to *Lola*

## ABILITY RATING



Moderate

### INFO

**KEY:** Various

**TEMPO:** Various

**CD:** TRACKS 65-76

### WILL IMPROVE YOUR

- Phrasing over a shuffle
- Hendrix-esque double-stops
- Major arpeggio licks

FORMED BY BROTHERS Ray Davies (lead vocals, rhythm guitar, songwriter) and Dave Davies (lead guitar, vocals) in 1963, The Kinks

rock guitar. Dave Davies achieved his distorted sound not by using a fuzz box as Keith Richards would for Satisfaction the following year, but by slashing the speaker cone of his tiny Elpico amplifier! As Dave explained in the late 90s: "I was getting really bored with this guitar sound – or lack of an interesting sound – and there was this radio-spares shop up the road, and they had a little green amplifier in there next to the radios... it was an Elpico. I twiddled around with it and didn't know what to do, so I started

were one of the most important bands of the 60s. However, ascent to fame was not a given; their first two singles, Long Tall Sally (a Little Richard cover) and You Still Want Me (an early Ray Davies composition) were, to put it bluntly, complete flops that failed to chart. The band's career could easily have ended there; they desperately needed chart success to avoid being dropped by their unimpressed record company, Pye Records. In August 1964, the band released their critical third single, a song that would change their fortunes overnight. You Really Got Me achieved the coveted Number 1 spot in the UK, plus a top ten hit in the all-important USA charts. This established them as a force to be reckoned with, not just in the UK, but also as one of the principal British Invasion groups, second only to The Beatles.

You Really Got Me is widely recognised as being one of the first songs to be based on a power chord riff, so it was an important milestone in the evolution of

to get really frustrated and I said, "I know! I'll fix you!" I got a single-sided Gillette razorblade and cut round the cone so it was all shredded but still on there, still intact. I played and I thought it was amazing, really freaky. I felt like an inventor!"

Despite his accomplished soloing style and pioneering riff work, Dave Davies has never been recognised as one of the British 'heavyweights' of guitar like his peers Clapton, Beck or Page. This was partly due to the incredible success of his elder brother's songwriting talents, but also because The Kinks were, and still are, perceived as being a

**"The Kinks' back catalogue is testament to Dave Davies' rare talent as a guitar player to transform a great song into a pop masterpiece."**

'pop' group. Unlike The Beatles and The Stones, who had both managed to shift their product focus (and fan base) from singles to albums by the late 60s, The Kinks' biggest successes were always in the singles charts.

However, there's no denying that Dave's guitar style defined the quintessential 60s guitar sound. Could you imagine You Really Got Me or All Day And All Of The Night without their iconic riffs, or Waterloo Sunset without those wistful guitar lines woven indelibly into the song's fabric? Dave was constantly striving for the perfect guitar sound, and there's no denying that The Kinks' back catalogue is testament to his rare talent as a guitar player who could transform a great song into a pop masterpiece. ■

**NEXT MONTH:** We turn our focus to the R&B licks of *The Rolling Stones*

## GET THE TONE



When copying early examples of Dave's 50s-influenced soloing style on tracks such as Till The End Of The Day and All Day And All Of The Night, you'll need plenty of top-end bite in your tone. Choose your bridge pickup and crank up the treble setting on your amp. In later material, such as Waterloo Sunset and Lola, his tone mellowed and his phrasing incorporated double-stop hammer-on/pull-off licks influenced by American soul and R&B (and of course Jimi Hendrix). Select your neck pickup to warm up your tone for this style.



**TRACK RECORD** Revisit The Kinks' hot streak of singles – You Really Got Me (1964), All Day And All Of The Night (1964), Tired Of Waiting For You (1965), Till The End Of The Day (1965), Sunny Afternoon (1966), Waterloo Sunset (1967) and Lola (1970) – to see how Ray's writing and Dave's guitar approach progressed. Several greatest hits packages are available, and include all the group's best songs.

**EXAMPLE 1 POWER CHORD RIFF****CD TRACK 65**

Use downstrokes throughout to create an authentic driving groove. To shift the power chord along the neck quickly and efficiently, simply release the

pressure of your fretting hand then slide the shape along the strings. Be sure your hand is back quickly in place to continue playing the riff in time.

*J = 136*

**EXAMPLE 2 DOUBLE-STOP ROCK 'N' ROLL BENDS****CD TRACK 67**

You'll find it's much easier to bend the double-stops if you fret them using partial barres with the first finger (3rd fret) and third finger (5th fret). You

can also add your first and second fingers behind the third finger to increase bending strength and accuracy.

*J = 136*

**EXAMPLE 3 ARPEGGIATED RIFF****CD TRACK 69**

The Kinks' guitar style isn't all about Dave Davies. Ray also contributed cool rhythm parts, like this 'soundalike' example recorded with a resonator

acoustic. Hold down the full chord shapes and pick notes indicated using whatever pick strokes suit (up, up, down for top three strings, etc).

*J = 75*

# LESSON: BRITISH R&B

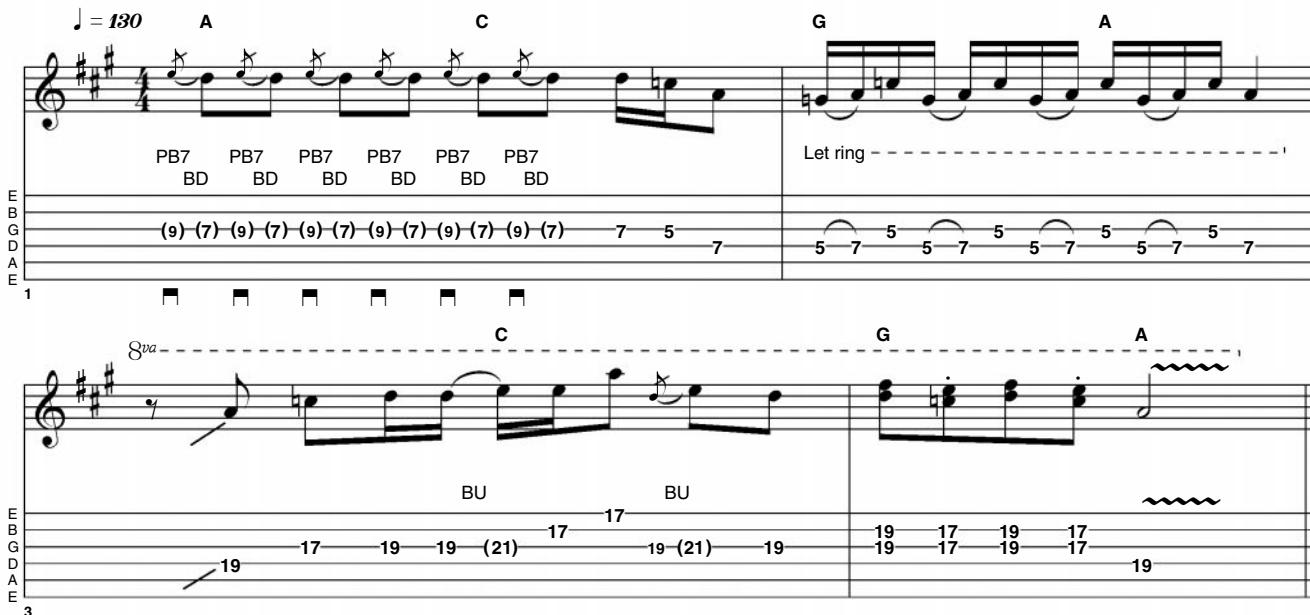
ON THE CD  TRACKS 65-76

## EXAMPLE 4 OCTAVE POSITION SHIFT

CD TRACK 71

This 50s-influenced solo example is played using shape one of A minor pentatonic. By shifting the shape up an octave to the 17th fret, a climactic

conclusion is achieved in bars 3 and 4. Notice how the slide on the fourth string facilitates a seamless position shift.



**NOTES:**

- Staff 1:** Notes A and C. Fretting: PB7 (BD), PB7 (BD), PB7 (BD), PB7 (BD), PB7 (BD), PB7 (BD).
- Staff 2:** Notes G and A. Fretting: Let ring.
- Staff 3:** Notes C, G, and A. Fretting: BU (BU), BU (BU), BU (BU).

## EXAMPLE 5 ARPEGGIO-BASED LICKS

CD TRACK 73

Two-string linear arpeggio patterns are perfect for recreating that iconic 60s Kinks guitar sound. Notice how the major 3rd is always approached by a slide

from the major 2nd (two frets lower); use your first and third fretting hand fingers throughout, always sliding with your third.



**NOTES:**

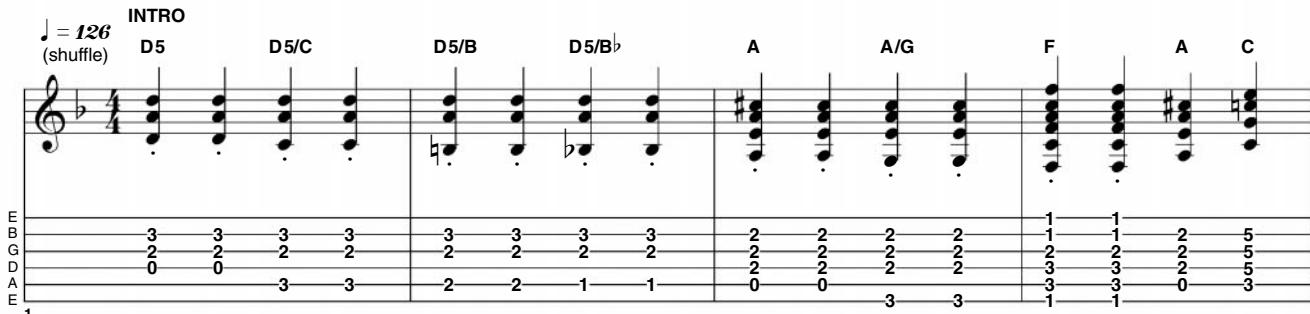
- Staff 1:** Notes E and A. Fretting: 4, 4/6, 4, 6, 4.
- Staff 2:** Notes E and A. Fretting: 2, 4/6, 4, 2, 4.
- Staff 3:** Notes E and A. Fretting: 0, 2/4, 2, 4, 2.

## EXAMPLE 6 FINAL KINKS JAM

CD TRACK 75

Use your neck pickup setting to play the first solo (bars 5 to 13) that incorporates R&B-style double-stop hammer-ons. Ensure both notes are

fretted before playing the hammer-ons in bars 5, 8 and 9. Although the underlying groove is shuffle based, play straight eighth notes throughout.



**NOTES:**

- Staff 1:** Intro (shuffle) in D5, D5/C, D5/B, D5/B.
- Staff 2:** Notes A, A/G, F, A, C.

## EXAMPLE 6 FINAL KINKS JAM ...CONTINUED

CD TRACK 75

In the second solo (bar 14 onwards), a tempo and groove change are preceded by a one-bar drum fill. Switch to your bridge pickup to achieve

an authentic biting tone. Since vibrato is not a prominent feature of Dave's soloing style, avoid adding your 'default' vibrato on bends and long notes.

## SOLO 1

D5      D5/C      D5/B      A      A/G      F      A      C

Let ring -  
(play straight 8s throughout)

Fretboard diagram:

|   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|
| E |   |   |   |   |   |   |   |   |
| B |   |   |   |   |   |   |   |   |
| G |   |   |   |   |   |   |   |   |
| D | 5 | 7 | 5 | 3 | 5 | 3 | 5 | 3 |
| A | 5 | 7 | 5 | 3 | 5 | 3 | 5 | 3 |
| E | 5 |   |   |   |   |   |   |   |

D5      D5/C      D5/B      A      A/G      F      A      C      D5

Let ring - -  
Drum fill - - - -

Fretboard diagram:

|   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|
| E |   |   |   |   |   |   |   |   |
| B |   |   |   |   |   |   |   |   |
| G |   |   |   |   |   |   |   |   |
| D | 5 | 7 | 8 | 5 | 7 | 5 | 7 | 5 |
| A | 5 | 7 | 8 | 5 | 7 | 5 | 7 | 5 |
| E | 9 |   |   |   |   |   |   |   |

## SOLO 2

$\text{j} = 140$   
(straight)

F      C      G      Dm      N.C.      F      C      G      Dm      N.C.      F      B $\flat$

BU      BU      PB13      BU

Fretboard diagram:

|   |         |                |      |             |       |          |       |       |                 |       |       |
|---|---------|----------------|------|-------------|-------|----------|-------|-------|-----------------|-------|-------|
| E | 13-(15) | 10-10-13(15)10 | (15) | 10-13-10-10 | 13-10 | 10-12-10 | 12-10 | 12-10 | 12-(14)10-12-10 | 12-10 | 10-12 |
| B |         |                |      |             |       |          |       |       |                 |       |       |
| G |         |                |      |             |       |          |       |       |                 |       |       |
| D |         |                |      |             |       |          |       |       |                 |       |       |
| A |         |                |      |             |       |          |       |       |                 |       |       |
| E | 14      |                |      |             |       |          |       |       |                 |       |       |

A $\flat$       A      s.p.a.      F      C      G      Dm      N.C.      F      C      G      Dm

BU      PB13      BD      BU      BU      BU

Fretboard diagram:

|   |    |       |         |           |       |            |    |         |         |         |
|---|----|-------|---------|-----------|-------|------------|----|---------|---------|---------|
| E | 10 | 11-12 | 15-(17) | (15)-(13) | 10-13 | 12-(14)-10 | 12 | 12-(14) | 13-(15) | 12-(14) |
| B |    |       |         |           |       |            |    |         |         |         |
| G |    |       |         |           |       |            |    |         |         |         |
| D |    |       |         |           |       |            |    |         |         |         |
| A |    |       |         |           |       |            |    |         |         |         |
| E | 19 |       |         |           |       |            |    |         |         |         |

N.C.      F      B $\flat$       A $\flat$       A      Dm

BU

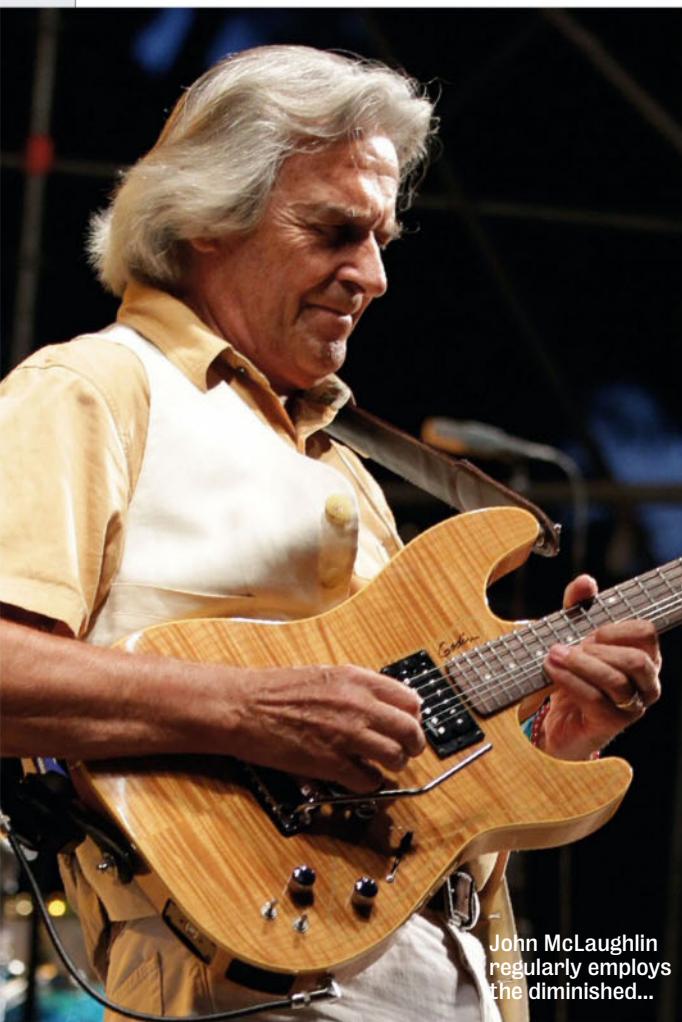
Fretboard diagram:

|   |    |                |       |    |          |          |         |       |          |       |
|---|----|----------------|-------|----|----------|----------|---------|-------|----------|-------|
| E | 10 | 13-12-10-12-10 | 10-12 | 10 | 10-12-10 | 10-12-10 | 12-(14) | 13-10 | 13-12-10 | 10-12 |
| B |    |                |       |    |          |          |         |       |          |       |
| G |    |                |       |    |          |          |         |       |          |       |
| D |    |                |       |    |          |          |         |       |          |       |
| A |    |                |       |    |          |          |         |       |          |       |
| E | 24 |                |       |    |          |          |         |       |          |       |

# The Diminished Scale PT 2



Join **Pete Callard** as he continues to unlock the musical secrets of a scale that's a favourite among all kinds of jazz musicians – the diminished.



John McLaughlin regularly employs the diminished...

## ABILITY RATING

Moderate/Advanced

### INFO

**KEY:** Various  
**TEMPO:** Various  
**CD:** TRACKS 77-90

### WILL IMPROVE YOUR

Jazz soloing  
 Harmony knowledge  
 Scale vocabulary

LAST ISSUE, WE looked at the two shapes of the diminished scale, diminished 7th arpeggios and chord voicings, and checked out some diminished lines. Here, we delve into the

We already know that any of the notes in a diminished 7th can be seen as the root, which means that Ab dim7, B dim7 and D dim7 also give you E7b9 over an E root (Ex 2). This is why diminished arpeggios feature so much in neo-classical rock; they're basically being used as V7b9 chords resolving back to I minor. A rule for that style is that, if the root chord is minor, we can move down a semitone and play diminished 7th arpeggios. Thus, the Malmsteen-style ascending A dim7 arpeggio in Ex 9 last month is actually moving towards a resolution to Bbm (or Dbm, Em or Gm). Ex 3 shows dim 7th arpeggios over a V-I sequence resolving to the Im chord (E7b9-Am).

This V-I relationship is also central to jazz,

but whereas rock players tend not to venture beyond diminished arpeggios, in jazz, we have a bit more freedom. As a 7b9 chord can be seen as a dim 7th, and the diminished scale works well over dim 7th chords, the next step is obvious. Ex 4 applies the diminished scale to the same sequence; as we're playing diminished arpeggios up a semitone over the E7b9 chord, we do the same thing with the scale. This gives us F diminished, but we can also think of it as E half-whole diminished. So, over a resolving dominant 7th chord we can play mode 2 of diminished, the half-whole diminished scale. Incidentally, this works equally well resolving to a major I chord.

Finally, we can also use the diminished

**“In rock music, players tend not to venture beyond using diminished arpeggios, but in jazz, we have a bit more freedom.”**

scale over altered 13th chords. Although not as common as a 7b9, 13b9 chords do crop up in jazz, particularly in II-V-I sequences where the top of the chord moves chromatically down (Ex 5 and 6). The 13b9 is often written as a slash chord, so A13b9 could also be seen as F#/A. For soloing over a 13b9 or 13#9, one scale that contains all the notes in the chord is the half-whole diminished (1, b2, b3, 3, #4, 5, 6, b7 – ie a dom 7th plus b9, #9, b5 and 13th), making it the perfect choice (Example 7).

The remaining examples demonstrate all of this in action, featuring major and minor II-V-I lines utilising the diminished scale from Pat Metheny, Grant Green, Barney Kessel, Mike Stern, George Benson and John McLaughlin. Have fun!

**NEXT MONTH:** Pete takes a month off but will be back with more Jazz in issue 235

## GET THE TONE



Literally any guitar tone is fine for these examples, as they range between different players and approaches. But even if you intend to play overdriven fusion lines, it's usually best to begin learning any new technique with a cleaner tone, so as not to obscure flaws in your execution – which can easily become embedded in your style if you're not careful. So I would recommend a natural tone to begin with – using the jazz-toned settings above for starters. Anyway, all this month's examples will sound great either clean or slightly overdriven.



**TRACK RECORD** The diminished scale is fundamental to jazz, so our listening recommendations could encompass just about anything. But for players who sometimes make it a feature of their playing, check out Scott Henderson's Tribal Tech albums – *Tribal Tech*, *Dr Hee and Nomad*, John Scofield's *Meant To Be*, Django Reinhardt's *Peche à la Mouche*, and Al Di Meola's *Splendido Hotel*.

## EXAMPLE 1 HARMONIC MINOR MODE 7 IN A

**CD TRACK 77**

When harmonised, the 7th mode of harmonic minor – also known as Ultra Locrian (1, b2, b3, b4, b5, b6, bb7) – produces a diminished 7th chord, and is

another soloing option on diminished 7th chords. Example 1 features mode 7 of the harmonic minor scale in A over an Adim7 chord.

The image shows a musical score for a guitar solo. The tempo is indicated as  $\text{♩} = 140$ . The key signature is A dim7, which corresponds to the notes A, C-sharp, E, G-sharp, B, and D. The time signature is common time (4/4). The first measure consists of a single note followed by a rest. The second measure begins with a sixteenth-note scale run: A-C-sharp-E-G-sharp-B-D. This is followed by a series of eighth-note patterns: B-C-sharp-E-G-sharp-B-D, A-C-sharp-E-G-sharp-B-D, and A-C-sharp-E-G-sharp-B-D. The third measure features a descending eighth-note pattern: B-A-G-sharp-F-E-D-C-sharp-B. The fourth measure contains a sixteenth-note scale run: A-C-sharp-E-G-sharp-B-D. The fifth measure concludes with a descending eighth-note pattern: B-A-G-sharp-F-E-D-C-sharp-B. The bottom half of the page displays the guitar's six strings (E, B, G, D, A, E) with corresponding fret numbers below them. The first measure has a rest. The second measure starts with a sixteenth-note chord (A, C-sharp, E, G-sharp, B, D) at the 5th, 6th, and 8th frets. The third measure shows a sequence of chords: 4-7 (4th fret), 8 (8th fret), 5 (5th fret), 6 (6th fret), 8 (8th fret), 6 (6th fret), 7 (7th fret), 5 (5th fret). The fourth measure shows a sequence of chords: 5 (5th fret), 7 (7th fret), 6 (6th fret), 4 (4th fret). The fifth measure shows a sequence of chords: 6 (6th fret), 5 (5th fret), 8-7 (8th and 7th frets), 4 (4th fret). The sixth measure shows a sequence of chords: 8 (8th fret), 6 (6th fret), 4 (4th fret). The seventh measure shows a sequence of chords: 8 (8th fret), 6 (6th fret), 5 (5th fret).

#### EXAMPLE 2 DIMINISHED 7TH CHORDS SUBBING FOR E7b9 IN V-I PROGRESSION

CD TRACK 78

A dominant 7b9 chord is, if you miss out the root, in essence a diminished 7th chord. Example 2 demonstrates applying this with Edim7, Abdim, Bdim7 and

Ddim7 substituting for E7b9 – each played over an E bass note, and resolving V-I to A minor.

**Free tempo**

**Chords:**

- Fdim7/E
- A<sup>0</sup>dim7/E
- Am7
- A<sup>0</sup>dim7/E
- B<sup>0</sup>dim7/E
- Am7
- B<sup>0</sup>dim7/E
- D<sup>0</sup>dim7/E
- Am7
- D<sup>0</sup>dim7/E
- Fdim7/E
- Am7

**Fretboard Diagram:**

The fretboard diagram shows a 6-string guitar neck with a 12th-fret capo. The strings are labeled E, B, G, D, A, E from bottom to top. Fingerings are indicated above the strings, and the 12th-fret capo is shown as a horizontal line across the strings.

**String Fingering:**

| String | 1 | 2 | 3 | 4 | 5 | 6 |    |    |   |
|--------|---|---|---|---|---|---|----|----|---|
| E      | 1 |   |   | 4 | 7 | 5 | 7  | 10 | 8 |
| B      |   |   | 3 | 6 | 5 | 6 | 9  |    | 8 |
| G      |   |   | 4 | 7 | 5 | 7 | 10 |    | 9 |
| D      |   |   | 3 | 6 | 5 | 6 | 9  |    | 9 |
| A      |   |   |   |   | 0 | 0 |    | 10 |   |
| E      |   |   |   |   |   | 0 |    | 0  |   |

### EXAMPLE 3 Abdim7 ABPEGGIOS RESOLVING TO A MINOR

CD TRACK 79

**Example 3** demonstrates Abdim7 arpeggios (substituting for F#b9) resolving to Am arpeggios over a V-I sequence.

# LESSON: JAZZ

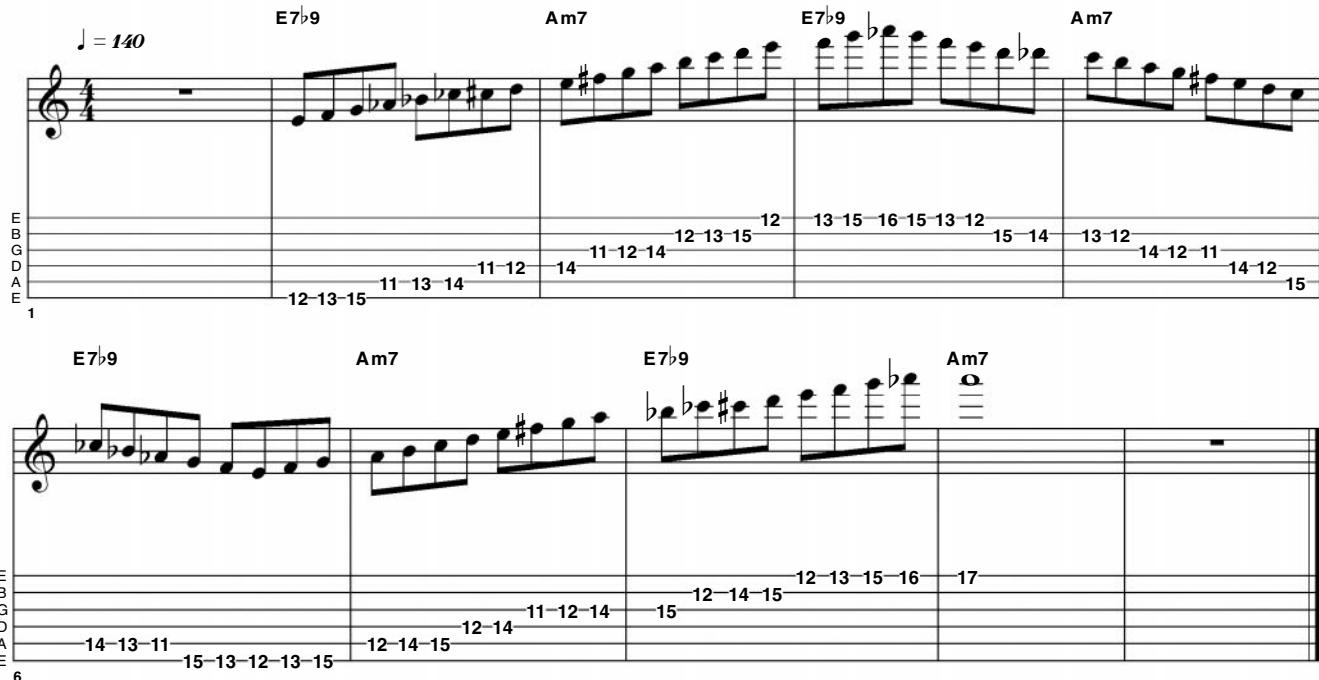
ON THE CD  TRACKS 77-90

## EXAMPLE 4 E HALF-WHOLE DIMINISHED OVER E7b9 RESOLVING TO A DORIAN

CD TRACK 81

Example 4 demonstrates playing E half-whole diminished scale over an E7b9 chord, resolving to A Dorian over the Am7 chord, playing straight up

and down each scale and changing to the closest note in each scale with the chord change.



**Top Staff:**

- E7<sup>b</sup>9 Chord:** 12-13-15
- Am7 Chord:** 11-13-14

**Bottom Staff:**

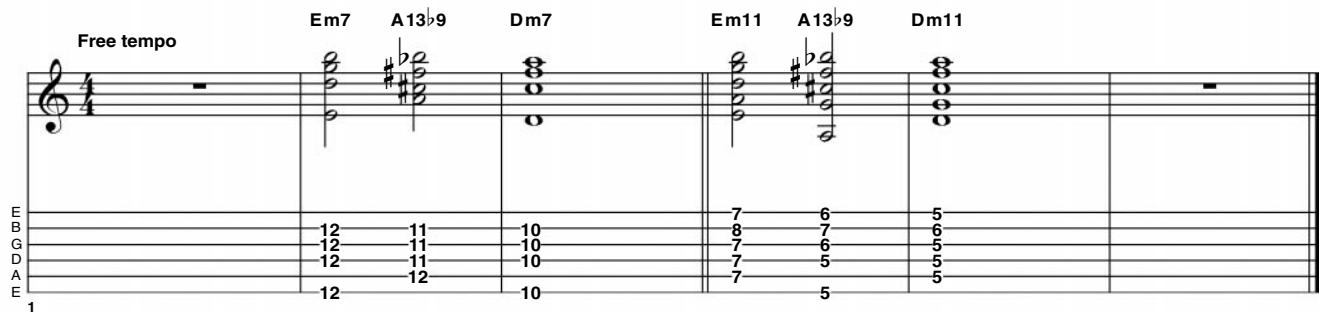
- E7<sup>b</sup>9 Chord:** 14-13-11
- Am7 Chord:** 12-14-15

## EXAMPLE 5 MINOR II-V-I INCORPORATING 13b9 CHORDS

CD TRACK 83

This example demonstrates voicings in a couple of places on the neck for a D minor II-V-I sequence using a 13b9 for the V chord. You'll notice that the

top three notes move down chromatically through each voicing and makes this particular diminished scale the perfect choice.



**Top Staff:**

- Em7 Chord:** 12
- A13<sup>b</sup>9 Chord:** 11
- Dm7 Chord:** 10

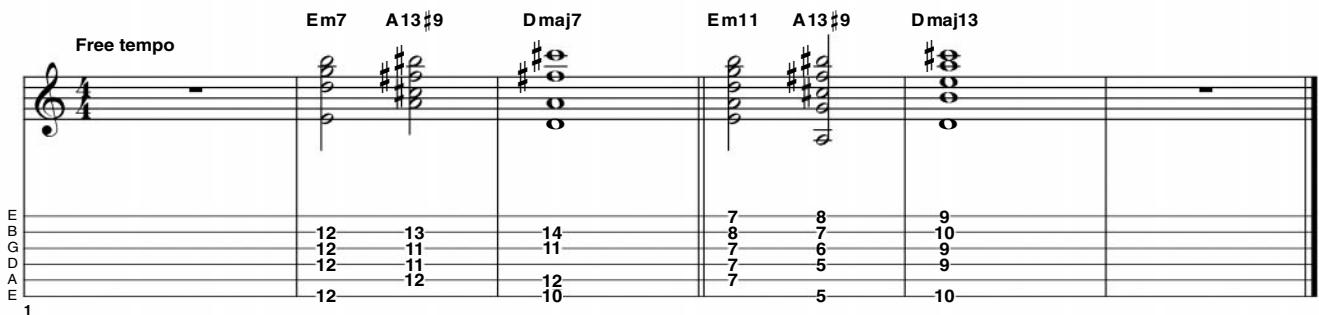
**Bottom Staff:**

- Em11 Chord:** 7
- A13<sup>b</sup>9 Chord:** 6
- Dm11 Chord:** 5

## EXAMPLE 6 MINOR II-V-I INCORPORATING 13#9 CHORDS

CD TRACK 83

This example demonstrates voicings in a couple of places on the neck for a D major II-V-I sequence using a 13#9 for the V chord.



**Top Staff:**

- Em7 Chord:** 12
- A13<sup>#</sup>9 Chord:** 13
- Dmaj7 Chord:** 14

**Bottom Staff:**

- Em11 Chord:** 7
- A13<sup>#</sup>9 Chord:** 8
- Dmaj13 Chord:** 9

## EXAMPLE 7 A WHOLE-HALF DIMINISHED SCALE OVER A13b9

CD TRACK 84

Check out the sound of A half-whole diminished scale played over an A13b9 chord.

$\text{J} = 140$

**A13b9**

E B G D A E  
1 5 6 8 4 6 7 4 5 7 3 5 6 4 5 7 3 5 6 5 3 7 5 4 6

E B G D A E  
5 3 7 5 4 7 6 4 8 6 5

## EXAMPLE 8 PAT METHENY II-V-I LINE

CD TRACK 85

Pat Metheny starts around Dm7 / D Dorian, then anticipates the change to G7, moving initially up G half-whole diminished, then an Ab dim arpeggio,

and resolving to the root and 5th (C and G) on Cmaj7.

$\text{J} = 180$

**Dm7**      **G7**      **Cmaj7**

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

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

E B G D A E  
13 15

## EXAMPLE 9 GRANT GREEN II-V-I LINE

CD TRACK 85

For this II-V-I in C, Green takes the initial Dm7 idea and moves it up a minor third over the G7 (the Dm – A7#5 idea over the Dm7 becomes G half/whole

diminished over the G7) before resolving to C.

**Dm7**      **G7**      **C**

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

E B G D A E  
8 9 8 9 10 8 9 11 8 10

E B G D A E  
8 9 10 10 10 10

## EXAMPLE 10 BARNEY KESSEL II-V-I LINE

CD TRACK 85

Kessel starts around Dm7 and A7, then moves into an Ab dim7/G half-whole diminished pattern over the G7b9, resolving to C major pentatonic over the Cmaj7.

**Dm7**      **G7b9**      **Cmaj7**

E B G D A E  
10 12 9 11 12 10 12

E B G D A E  
9 12 11 8 10 11 8 10

E B G D A E  
7 10 7 10 7 10

## EXAMPLE 11 MIKE STERN II-V-I LINE

CD TRACK 85

Mike Stern anticipates the G7 over the Dm7 chord, playing around an Abdim7 arpeggio. Over the G7, he moves into a chromatic idea, then comes

down G altered / half-whole diminished, resolving to the 5th (G) of the Cmaj7.

## EXAMPLE 12 GEORGE BENSON MINOR II-V-I IN C MINOR

CD TRACK 87

Over the Dm7b5 chord, Benson superimposes an Fm(maj9) arpeggio, moving to an Ab diminished 7 arpeggio over the G7, and resolving to C

minor scale over the Cm7 chord. In the final bar, he implies G7b9 over beats 1 and 2, before returning to C minor.

## EXAMPLE 13 JOHN MCLAUGHLIN MINOR II-V-I LINE

CD TRACK 89

McLaughlin starts in D Locrian#2 over the Dm7b5, moving to G half-whole diminished scale to anticipate the G13b9 chord, over which he plays a

four-note diminished motif ascending in minor 3rds, and finishes with a substituted Bbmaj7 idea over the Cm7.

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(NB: Zinio editions do not yet have interactive tab or audio).

# Jimmy Page



With reissues of Led Zeppelin's first three albums just released, **Stuart Ryan** delves into the all-too-often underrated acoustic playing of Jimmy Page.



Jimmy Page fingerpicking his Martin D-28

## ABILITY RATING



### INFO

**KEY:**D  
**TEMPO:**82bpm  
**CD:**TRACKS 91-92

### WILL IMPROVE YOUR

- Knowledge of DADGAD
- Controlling open strings
- Fingerpicked odd-time parts

ALTHOUGH RIGHTFULLY REVERED as the grandfather of the bone-crunching heavy-rock riff, Led Zeppelin's Jimmy Page is

more towards the Celtic side. So, you'll find an array of alternative tunings, unusual chord voicings and drone strings – the latter being a technique he most probably developed after

**“An adept fingerpicker, Page placed the acoustic guitar to the fore in many Led Zeppelin tracks, as well as featuring it as a solo instrument.”**



**TRACK RECORD** There's no shortage of examples of Jimmy Page's inventive acoustic work with Led Zeppelin, but favourites have to include: *Babe I'm Gonna Leave You* (Led Zeppelin), *Friends*, *Bron Yr Aur Stomp*, *Gallows Pole* and *Tangerine* (Led Zeppelin III), *Going To California* (Untitled), and of course *The Rain Song* and *Over The Hills And Far Away* (both from *Houses Of The Holy*).

also one of the most creative and technically proficient acoustic guitarists to emerge from the world of 70s rock.

A mainstay of London's 60s session scene, he was exposed to the leading acoustic players of the time, who could be seen regularly performing all over the capital. The folk stylings and altered tunings of game-changing players including John Renbourn, Roy Harper, Bert Jansch and Davey Graham would have been a huge influence on the young guitarist.

An adept fingerpicker, Page placed the acoustic guitar to the fore in many Led Zeppelin tracks, while also featuring it as a solo instrument in pieces like the Celtic-tinged *Bron-Yr-Aur*. Indeed, the sensitivity of his acoustic playing is in such stark contrast to his work on the Gibson Les Paul and Fender Telecaster for which he is famous, that at times it can seem like an entirely different player.

While Jimmy's electric guitar playing was rooted in the heavier side of blues, rhythm and blues and rock, his acoustic voice often leans

hearing Davey Graham, who was employing DADGAD tuning in order to emulate the droning characteristics of Middle Eastern instruments like the oud.

I've written this issue's piece in DADGAD so you can really get a sense of some of the Page-esque chords and licks to be discovered within this tuning. In addition to the unusual-sounding chord voicings, the open strings are great for adding resonance and depth to a piece; especially in the key of D, DADGAD's natural home. There are several sections to this exercise, so you can really focus on each key element of Jimmy's acoustic style – the strummed chords need to be played very cleanly, so you can keep the all-important open strings sounding, while the Celtic-inspired licks will really test your fretting-hand legato while also providing a good workout for the picking hand.

Overall, Jimmy Page is a multi-faceted player, and it's fascinating to consider how well his acoustic parts would work as standalone tracks, and also how melodic and technically challenging his solo acoustic pieces are, from *Babe I'm Gonna Leave You* on the debut album, up to *Over The Hills And Far Away* on *Houses Of The Holy*.

Had it not been for his meeting Messrs Plant, Bonham and Jones, who knows which musical direction this versatile and vitally important musician would have taken? ■

**NEXT MONTH:** Stuart dissects the playing of acoustic legend **Paul Simon**

## GET THE TONE



I recorded this on a Froggy Bottom Model M. Any good acoustic will do for this style, although a larger body will generally give more depth and also be suitable for strumming. Jimmy Page often used a Martin D-28, Gibson J-200 and a Harmony Sovereign. Use the above settings as a starting point when playing through an acoustic amp, then adjust to taste.

## EXAMPLE JIMMY PAGE STYLE

CD TRACK 91

**[Bar 1]** This is a classic Jimmy Page-style chord progression with some inner movement in the chords. You can strum with a pick, or brush down the strings with the picking-hand fingers. Make sure the top strings ring out.

**[Bar 4]** Here are some unusual chord flavours that can be obtained from DADGAD. It's a great composer's tool, and you can hear many of Jimmy's

signature acoustic sounds in chords such as these.

**[Bar 7]** Another classic Jimmy-style chord sequence, the descending inner voice on the third string is what makes it work. Songs such as Stairway To Heaven and Kashmir are great examples of stepwise motion, but it's also a common feature of Jimmy's acoustic playing elsewhere.

**D = 82 Dmaj7**

DADGAD tuning

Guitar tablature for bar 1:

|   |   |   |   |   |   |
|---|---|---|---|---|---|
| D | A | G | D | A | D |
| 0 | 0 | 0 | 0 | 0 | 0 |
| 6 | 6 | 6 | 6 | 6 | 7 |
| 7 | 7 | 7 | 7 | 7 | 7 |
| 5 | 5 | 5 | 5 | 5 | 5 |
| 0 | 0 | 0 | 0 | 0 | 0 |

**D**

Guitar tablature for bar 3:

|    |    |    |    |    |    |
|----|----|----|----|----|----|
| D  | A  | G  | D  | A  | D  |
| 0  | 0  | 0  | 0  | 0  | 0  |
| 11 | 11 | 11 | 11 | 11 | 11 |
| 12 | 12 | 12 | 12 | 12 | 12 |
| 12 | 12 | 12 | 12 | 12 | 10 |
| 0  | 0  | 0  | 0  | 0  | 10 |

**B♭maj13**

Guitar tablature for bar 5:

|    |    |    |    |    |    |
|----|----|----|----|----|----|
| D  | A  | G  | D  | A  | D  |
| 0  | 0  | 0  | 0  | 0  | 0  |
| 0  | 0  | 0  | 0  | 0  | 0  |
| 0  | 0  | 0  | 0  | 0  | 0  |
| 10 | 10 | 10 | 10 | 10 | 10 |
| 8  | 8  | 8  | 8  | 8  | 8  |

**Dmaj7**

Guitar tablature for bar 7:

|   |   |   |   |   |   |
|---|---|---|---|---|---|
| D | A | G | D | A | D |
| 0 | 0 | 0 | 0 | 0 | 0 |
| 6 | 6 | 6 | 6 | 6 | 6 |
| 4 | 4 | 4 | 4 | 4 | 4 |
| 0 | 0 | 0 | 0 | 0 | 0 |
| 0 | 0 | 0 | 0 | 0 | 0 |

**D6/9**

Guitar tablature for bar 9:

|   |   |   |   |   |   |
|---|---|---|---|---|---|
| D | A | G | D | A | D |
| 0 | 0 | 0 | 0 | 0 | 0 |
| 4 | 4 | 4 | 4 | 4 | 4 |
| 2 | 2 | 2 | 2 | 2 | 2 |
| 0 | 0 | 0 | 0 | 0 | 0 |
| 0 | 0 | 0 | 0 | 0 | 0 |

# LESSON: ACOUSTIC

ON THE CD  TRACKS 91-92

## EXAMPLE JIMMY PAGE STYLE

CD TRACK 91

[Bar 11] Here, the concept of the moving inner chord voice shifts onto the fourth string, and this time it ascends.

[Bar 14] These fluid, Celtic-inspired runs can be challenging to execute

cleanly, particularly when you factor in the odd time signature found here. To hear more of this style of playing, check out Led Zeppelin classics like Over The Hills And Far Away.



The sheet music consists of five staves of guitar tablature and musical notation. Each staff includes a treble clef, a key signature of two sharps, and a time signature. The first staff (bar 11) shows chords D and Dsus4. The second staff (bar 14) shows chords D7sus2 and Dm6. The third staff (bar 15) shows chords C6sus2 and Gadd9/B. The fourth staff (bar 17) shows chords D13, Dsus4, and C6sus2. The fifth staff (bar 19) shows chords Gadd9/B and Bmaj13/D. The tablature below each staff shows the fingerings for each note or chord. Measure numbers 11, 13, 15, and 17 are indicated at the beginning of their respective staves.

## EXAMPLE JIMMY PAGE STYLE

CD TRACK 91

**[Bar 25]** These power chords gain even more weight when played in DADGAD tuning, thanks to the role of the open second and first strings that

serve to thicken the sound. This can be great as a stand alone piece, or for doubling or augmenting an electric guitar part.

Dmaj7

D5

Guitar tablature for D5 chord:

|   |    |
|---|----|
| D | 0  |
| A | 0  |
| G | 6  |
| D | 7  |
| A | 5  |
| D | 21 |

C6sus2

F<sup>6/9</sup>

Gsus2

Guitar tablature for C6sus2, F6/9, and Gsus2 chords:

|   |    |
|---|----|
| D | 0  |
| A | 0  |
| G | 7  |
| D | 7  |
| A | 5  |
| D | 23 |

D5

C6sus2

F<sup>6/9</sup>

Gsus2

Guitar tablature for D5, C6sus2, F6/9, and Gsus2 chords:

|   |    |
|---|----|
| D | 0  |
| A | 0  |
| G | 7  |
| D | 7  |
| A | 5  |
| D | 25 |

D5

C6sus2

B<sup>flat</sup>maj7

C6sus2

Guitar tablature for D5, C6sus2, B-flat maj7, and C6sus2 chords:

|   |    |
|---|----|
| D | 0  |
| A | 0  |
| G | 7  |
| D | 7  |
| A | 5  |
| D | 27 |

D5

Dmaj7

D7

D6

D5

Guitar tablature for D5, Dmaj7, D7, D6, and D5 chords:

|   |    |
|---|----|
| D | 0  |
| A | 0  |
| G | 7  |
| D | 7  |
| A | 5  |
| D | 29 |

## READING MUSIC PART 1

## Fretboard Knowledge



Follow this exclusive and comprehensive 14-part series from Rockschool tutor **Charlie Griffiths** to demystify the art of reading music for the guitar.



Good fretboard knowledge will greatly improve your music reading

## ABILITY RATING

Easy to Advanced

| INFO             | WILL IMPROVE YOUR                                       |
|------------------|---------------------------------------------------------|
| KEY: Various     | <input checked="" type="checkbox"/> Notation reading    |
| TEMPO: Various   | <input checked="" type="checkbox"/> Fretboard knowledge |
| CD: TRACKS 93-97 | <input checked="" type="checkbox"/> Employability!      |

READING MUSIC IS a highly useful and enriching activity, which will help you practise mental focus, improve concentration and engage more deeply with your guitar. It also neatly ties together the worlds of technique, music theory and musicality, while also being an extremely valuable professional skill to have, as it will allow you to efficiently share and procure ideas with other musicians. Perhaps just as important these days is the fact that it will make you an altogether better

prospect for employment – playing shows, doing dep gigs with other bands, etc. Of course it can also take hours – sometimes literally days or weeks – off the learning process for new tunes or entire set lists.

So how do you learn it? Well, reading music is essentially a three-step process. Step one is to use your eyes to recognise notes and rhythms on the stave; step two is to process that information in your mind, and step three is to translate the information to the guitar. We'll get into the business of recognising the dots on the stave in the next instalment. In this session, we'll start with step three.

Step three? This is not as counter-intuitive as you might think, as finding notes on the guitar is something that is almost certainly a familiar concept to you. But what if we were to ask you to play an E on your guitar? As there are many different places on



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the fretboard that we can play an E, this question isn't as simple as it at first seems. You probably found yourself asking: which register do I play in? Which string do I use? Which fret do I use? This is both a blessing and curse when it comes to reading, as it's not always clear which part of the fretboard to use to produce the note. The positive side of this is that reading music is not as prescriptive as, say, reading tab. As a musician, you can use your experience and artistic freedom to decide which E to play and how it should sound.

The first two exercises are designed to help you see the fretboard as a whole, and you'll see

**“Music has its own set of symbols which you will need to become familiar with, but for now, we'll use ones you already understand.”**

there are often three places to find the same pitch. It's also useful to group notes together into 'scales', and use specific fingerings so that you can feel where the notes are without having to look at the guitar – keeping your eye fixed on the page. As you can imagine, this process not only helps when reading the dots; it's also invaluable when improvising, since it frees your hands and brain from constantly checking your position on the neck.

Finally, we will deal with step two, which is processing the information. In fact, GT knows you're already very good at doing this, because you're doing it right at this moment. You can recognise the letter 'A' immediately, seemingly without thinking about it. You see the symbol 'A' and you hear the sound of that letter in your mind. Of course, music has its own symbols which you will need to become equally as familiar with, but for now, we'll use symbols you already know and understand. When reading music you have to be able to expect the unexpected, so it's a good exercise to get used to reading nonsense; exercises 3-5 are designed with that in mind. ■

**NEXT MONTH:** Charlie introduces the treble clef and puts **notes on the stave**

**EXAMPLE 1 SAME NOTE ON EACH STRING****CD TRACK 93**

This exercise will help you map out the locations of the same note on each string. In this case, we're ascending and descending the six strings, starting with a different note each time. Notice that the three lowest strings are all

the same pitch, and the three highest strings are all an octave higher. Use a metronome to practise at your own speed, and increase the tempo when you feel like more of a challenge.

Note names: E F G A

E B G D A E  
12 7 2 9 5 0 1 6 10 3 8 13 15 10 5 12 8 3 5 10 14 7 12 17

**EXAMPLE 2 SAME SCALE ON EACH STRING****CD TRACK 94**

Here there are three different positions each containing the same notes. The seven notes are essentially a scale, but you don't need to think of them as such; it's more useful at this stage to learn the note names of the frets you

are playing. It is also very important that you use the same fingering every time; we recommend you play each string as follows: 1 2 4, 1 3 4, 1 3 4. This way, you should be able to find the notes without looking at your guitar.

Note names: E F G A B C D E F E F G A B C D E F E F G A B C D E F E F G A B C D E F

E B G D A E  
2 3 5 2 4 5 3 5 6 7 8 10 7 9 10 12 13 15 12 14 15 7 8 10 7 9 10 7 9 10

**EXAMPLE 3 NOTE-FINDING EXERCISE 1 – EFG****CD TRACK 95**

For this exercise, use a metronome to help you keep in time and play one note per beat. If 60bpm is too fast, then by all means play it slower (one note every two beats) until you can do it infallibly every time. This example

uses only three notes, which should be found on either the fourth, fifth or sixth strings; in theory, therefore, you could select any one of these strings, although the fourth string is arguably the logical place to start.

**EXAMPLE 4 NOTE-FINDING EXERCISE 2 – ABC****CD TRACK 96**

Here's the same concept, but this time using the notes A, B and C. Start with the 3rd fret position and use first, third and fourth fingers. Keep your first

finger anchored to the 2nd fret and you should be able to feel where frets 4 and 5 are without looking at the guitar, allowing you to focus on the page.

**EXAMPLE 5 NOTE-FINDING EXERCISE 3 – DEF****CD TRACK 97**

In this third and final note-finding exercise, the notes are D, E and F, which should be found on the second string, but feel free to play them on the third or fourth strings, too. Be aware that these exercises are not supposed to

sound like pleasant melodies; moreover, their very randomness makes them harder to remember. So each time you practise you're reading them afresh, learning what you see rather than playing what you already recognise.

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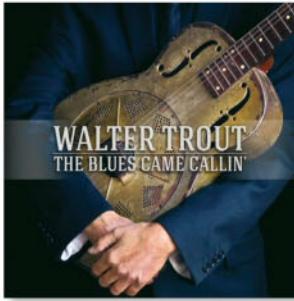
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# New Albums

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

## ALBUM OF THE MONTH



### WALTER TROUT

#### THE BLUES CAME CALLIN'

*Provogue* ★★★★

Walter should be fully celebrating his 25 years as a solo performer but, sadly, serious health issues are currently taking priority. However, in a typically 'Walter' fashion, he's found energy and determination enough to put out what is his

anniversary album. And it's a cracker; yet another great release from this true ambassador of the genre, showcasing his distinctive take on the blues. The way he's kept up the quality of the material (in spite of everything) is nothing short of remarkable. There's not one under-par track here. Ten Walter originals are joined by JB Lenoir's The Whale, while Mayall's Piano Boogie was written for the occasion by his old boss. A good cross section of feels; check out Tight Shoes, the great solo on The World Is Goin' Crazy, and the title track. Walter has always said his music is therapeutic, so long may he deliver this kind of medicine to us all. Get well, Walter, and take this brilliant album out on the road where you and your music truly belong.



### STEVE HACKETT

#### GENESIS REVISITED: LIVE AT THE ROYAL ALBERT HALL

*InsideOut* ★★★★

Hackett is certainly getting some mileage out of his reworking of the Genesis back catalogue. And hardly surprising, as not only is the material so good in the first place, Steve has added new life and energy into the mix, bringing it into the musical world of today. If you're in any doubt whatsoever, then check out this DVD and be amazed. As with all of Steve's performances, the sound and video quality is fantastic and, in this particular setting, it couldn't be better. Nad Sylvan takes on many of the Peter Gabriel vocal parts, but the inclusion of guest vocalists Ray Wilson, John Wetton, Roine Stolt and Amanda Lehmann helps to provide subtle contrast. Using large

screens at the back of the stage also creates atmosphere for some of the more intricate story numbers, such as The Fountain Of Salmacis and Ripples. As always, Hackett is surrounded by top-quality musicians, yet his guitar soars over proceedings with the same authority that you'd expect from his solo work. The film is available in different formats, including a limited edition with several extras, and there's a CD version, too. We also understand that there'll be more touring later this year, too, with Genesis Extended.

### THE GOLDEN GRASS

#### THE GOLDEN GRASS

*SVART Records* ★★★

As albums go these days, this eponymous release from The Golden Grass is pretty short at only five tracks, but boy, does it leave a great impression. Formed early last year, the band hails from Brooklyn, and term



themselves a power trio. That's a fair enough description, but they're immensely melodic, too – they must be doing something right, as they even had a recording contract in their pocket before their first gig! There's something very nostalgic about this album, a sort of 70s vibe that's a bit like early Mick Abrahams and Blodwyn Pig. It's all up-tempo, the music is full of hooks, tough and riffy (particularly One More Time), but the feelgood factor is exceptionally high throughout. Michael Rafalowich is the guitarist, and he shares lead vocal duties with drummer Adam Kriney, while Joseph Noval is the bass player. Although the individual tracks are a decent length, sadly, it's all over far too quickly. You'll have to hit the repeat button to get more, but you'll most certainly want to.

### HANK MARVIN

#### HANK

*DMG TV* ★★★★

In the 60th Anniversary year of the Fender Stratocaster, what could be more appropriate than a brand-new album from Britain's first Strat player? This all-instrumental delight showcases all aspects of Hank's playing as it's developed over the years, so expect soaring electric guitar



plus plenty of acoustic mastery and some jazz, too. The arrangements are extraordinary in places, and it's a constant game of guess-the-song, as very few of the intros give you a clue. A Taste Of Honey is beautifully executed; Sealed With A Kiss is classic Marvin; and the self-penned Summer Guitar is a good combination of Strat and Gypsy jazz acoustic. In fact, Hank tells us that the album was originally going to be titled Summer Guitar, but let's face it, there's nothing wrong with 'Hank'! There's nothing wrong with this album, either – it has great tunes, great arrangements and brilliant playing, and finishes nicely with a riffy and forceful interpretation of Waterloo Sunset. Pick this up and add some sunshine to your life.

### WISHBONE ASH

#### BLUE HORIZON

*Solid Rock House Records* ★★★★

Three years on from Elegant Stealth, Wishbone Ash are back with the same personnel, and a real return to form. Guitarist/vocalist Andy Powell may be



the last remaining member from the original band, but his playing has always been a huge part of the definitive sound. Muddy Manninen has been the second lead guitarist since 2004, so is also well established. More of a Laurie Wisefield than a Ted Turner, he gets a good outing on Deep Blues. Take It Back is pure Ash with vocal and guitar harmonies pitched exactly where they should be. Strange (How Things Come Back Around) has a more contemporary feel, and lyrically seems to be telling the story of the band – a fine song and very nicely constructed. The mixture of classic Ash-style material and today's band is what this album is clearly all about, so while the title track is more representative of recent material, the opening of All There Is To Say is reminiscent of Throw Down The Sword. It's probably the best way for the band to go, and there's so much that's new here, it really is a fine release for Ash's army of fans.

### WELL HUNG HEART

#### GO FORTH AND MULTIPLY

*Own Label* ★★★

Although British guitarist Robin Davey has his roots firmly planted in the blues, since he's been in the States, his playing has taken on a punk-rock slant, and it's bringing Well Hung Heart a lot of success. In a White Stripes manner, the group is stripped to the barest of essentials, with Davey supplying both guitar and bass riffs, Phil Wilson handling drums and the mega-dynamic Greta Valenti taking care of vocals and keys. This is an album you simply can't ignore: and while the structure is simplistic, the overall effect is melodic, forceful and eminently entertaining. Check out I Don't Get Enough with its many musical facets; the driving quality of Wasted; a little lighter relief on Made For Leaving, and the big production, Sweet. The best way to enjoy the band is undoubtedly live, but this will get your pulse racing – give it a try!

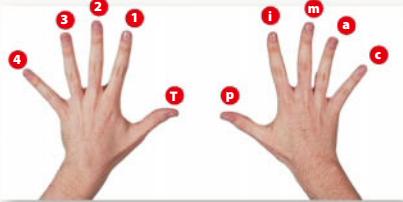


# GT USER GUIDE



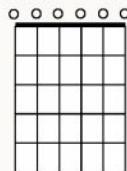
You can get more from GT by understanding our easy-to-follow musical terms and signs...

## RELATING TAB TO YOUR FRETBOARD



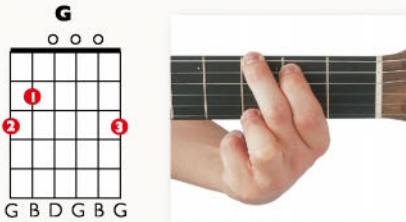
### HAND LABELLING

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



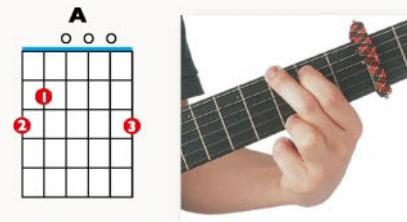
### NUT & FRETBOARD

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



### CHORD EXAMPLE

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

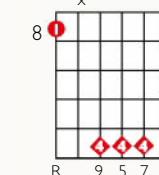
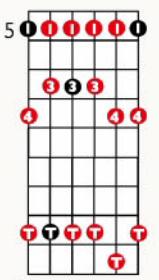


### CHORD EXAMPLE (WITH CAPO)

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

### SCALE EXAMPLE

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



### TAPPING & HARMONICS

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

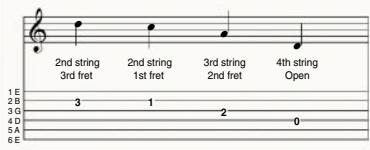
## OUR RATING SYSTEM

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

|  |                   |
|--|-------------------|
|  | Advanced          |
|  | Moderate-Advanced |
|  | Moderate          |
|  | Easy-Moderate     |
|  | Easy              |

## READ MUSIC

Each transcription is broken down into two parts...



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



**TABBING** Under the musical stave, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are fret numbers. The two stave and tab examples show 4 notes and 4 chords; C (C major), Em (E minor), D7 (D dominant 7) and Am7 (A minor 7).

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

### PICKING VARIATIONS AND ALTERNATIVES

#### Up and down picking



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

#### Tremolo picking



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

#### Palm muting



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

#### Pick rake



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

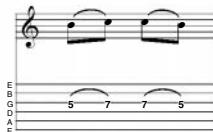
#### Appoggiante chord



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

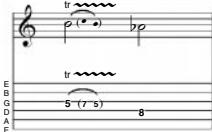
## FRETTING HAND

### Hammer-on & Pull-off



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

### Note Trills



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

### Slides (Glissando)



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

### Left Hand Tapping



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

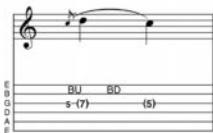
### Fret-Hand Muting



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

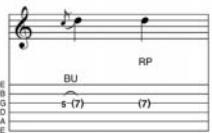
## BENDING AND VIBRATO

### Bend up/down



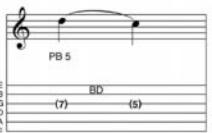
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

### Re-pick bend



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

### Pre bend



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

### Quarter-tone bend



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

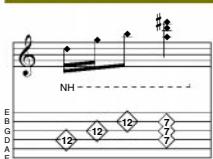
### Vibrato



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

## HARMONICS

### Natural harmonics



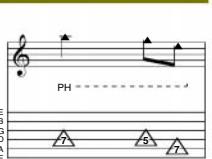
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

### Artificial harmonics



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

### Pinched harmonics



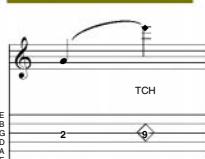
■ Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

### Tapped harmonics



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

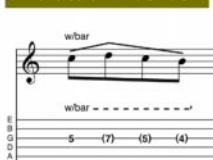
### Touch harmonics



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

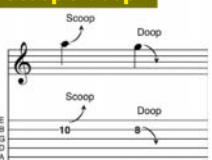
## VIBRATO ARM (AKA WHAMMY BAR)

### Vibrato arm bends



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

### Scoop & doop



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

### Dive bomb



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

### Gargle



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

## CAPO

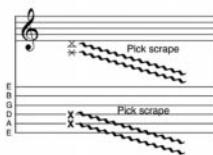
### Capo Notation



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

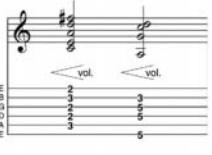
## OTHER TECHNIQUES

### Pick scrape



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

### Violining



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

### Finger numbering



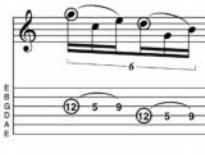
■ The numbers after the notes are the fingers required to play the fret numbers in the tab below.

### Pima directions



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

### Right-hand tapping



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

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### EDITORIAL

**Editor:** Neville Marten, neville.marten@futurenet.com

**Art Editor:** David Dyas, david.dyas@futurenet.com

**Production Editor:** Cliff Douse, clifford.douse@futurenet.com

**Senior Music Editor:** Jason Sidwell, jason.sidwell@futurenet.com

**Music engraving:** Chris Francis

**CD mastering:** Adam Crute

### CONTRIBUTORS

Shaun Baxter, Owen Bailey, Paul Bielatowicz, Jon Bishop, Pete Callard, Phil Capone, Martin Cooper, Adam Crute, Charlie Griffiths, Pat Heath, Phil Hiborne, Martin Holmes, David Lyttleton, David Mead, Bridget Mermikides, Roger Newell, Jacob Quistgaard, Stuart Ryan, Andy Saphir, Tristan Seume, John Wheatcroft

**Senior Art Editor:** Mark Thomas

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### ADVERTISING

**Advertising Sales Director:** Clare Coleman-Straw, clare.coleman-straw@futurenet.com

**Advertising Sales Manager:** Richard Hemmings, richard.hemmings@futurenet.com

**Account Sales Managers:** James L'Esteve, james.l'esteve@futurenet.com, Alison Watson, alison.watson@futurenet.com

**Sales Executive:** Simon Rawle, simon.rawle@futurenet.com

### MARKETING

**Group Marketing Manager:** Laura Driffeld, laura.driffeld@futurenet.com

**Marketing Executive:** Richard Stephens, richard.stephens@futurenet.com

### CIRCULATION

**Head of Trade Marketing:** James Whittaker

**Trade Marketing Manager:** Daniel Foley, daniel.foley@futurenet.com

**Direct Marketing Executive:** Ryan Lewis

### PRINT & PRODUCTION

**Production Co-ordinator:** Marie Quilter, marie.quilter@futurenet.com

### LICENSING

**Licensing & Syndication Director:** Regina Erak, regina.erak@futurenet.com

### FUTURE PUBLISHING LIMITED

**Managing Director:** Nial Ferguson

**Group Information Officer:** Stuart Anderton

**Head Of Music:** Rob Last

**Chief Executive:** Zillah Byng-Maddick

Future Publishing Ltd, 30 Monmouth St, Bath, BA1 2BW.

Tel: +44 (0) 1225 442244 Fax: 01225 732275

Email: [guitartechniques@futurenet.com](mailto:guitartechniques@futurenet.com)

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