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SWEET HOME ALABAMA MONEY
DIXIE CHICKEN MAGIC MAN
WALK THIS WAY FREEWAY JAM
FLY LIKE AN EAGLE
WONDERFUL TONIGHT LE FREAK
COMFORTABLY NUMB
ELEPHANT TALK LENNY
OWNER OF A LONELY HEART
ONE THING LEADS TO ANOTHER
BLACK STAR
SHAKESPEARE'S SISTER
SLOW TURNING
SMOKING GUN TUFF ENUFF
CLIFFS OF DOVER
DAMN RIGHT I'VE GOT THE BLUES
BLUE ON BLACK
SCAR TISSUE
BULLET WITH BUTTERFLY WINGS
DAMMIT LAST NITE
DIVINATIONS ABEL
'TIL SUMMER COMES AROUND
FORGET YOU
WHO WOULDN'T FALL IN LOVE WITH YOU



THAT'LL BE THE DAY PEGGY SUE
LET'S GO TRIPPIN' TRICK BAG
I FOUGHT THE LAW SURFIN' U.S.A.
PURPLE HAZE FIRE
KICK OUT THE JAMS F.B.I.
THE NIGHT THEY DROVE OLD DIXIE DOWN
WHAT IS LIFE **LAYLA**
REELIN' IN THE YEARS
YOU AIN'T SEEN NOTHIN' YET
TOO ROLLING STONED
CARRY ON MY WAYWARD SON
BEAST OF BURDEN BAD PENNY
SULTANS OF SWING
MY SHARONA **LIMELIGHT**
RUN TO THE HILLS MANEATER
PRIDE (IN THE NAME OF LOVE)
CUTS LIKE A KNIFE
YOU GIVE LOVE A BAD NAME
PRIDE AND JOY
FINISH WHAT YA STARTED
SEE A LITTLE LIGHT
SOMETHING TO TALK ABOUT
ENDLESS, NAMELESS
WICKED GAME COMEDOWN
SWALLOWED
ALIVE NO RAIN
SHOW ME HOW TO LIVE
MAPS **GRAVITY**
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Just some of your regular GT technique experts...



SHAUN BAXTER

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.



TERRY LEWIS

Terry has toured the world in support of a host of big name acts. He currently teaches at BIMM Brighton, writes with canny insight and plays superb guitar.



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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YOU CAN BUY!

DO YOU EVER look at a great musician and marvel? Does everything seem to come from some spontaneous well? Perhaps naked genius is at work, or they are possessed of the spirit of Sparky's Magic Piano? I've certainly watched a few players and pondered the same thing.

But you know, while genius certainly does happen in music, the reality is often very different. In most cases a degree of learning has to take place before spontaneity can happen. It's no different to being taught A minor pentatonic - pretty basic in itself - and then playing a cool blues solo using it. The average listener won't suspect you have a secret code (that little scale and its five fretboard shapes); they'll assume music is bursting forth from your very soul. Of course, after a while it sort of does; but initially you're simply putting knowledge gained into practice.

Okay, that's licks: how about chords? Imagine beefing up the chords you already know, then being able to intuitively use them - even improvise with them - in real life. Does that seem like a holy grail? Well, if you've ever watched masters like Joe Pass, Herb Ellis or Ike Isaacs effortlessly moving through a stream of amazing chords that

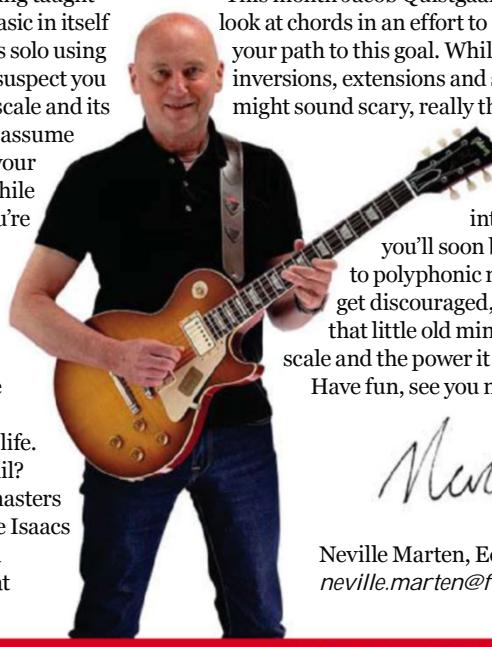
seemingly flow out of nowhere; that's not quite how it happens. These guys knew the building blocks to chords, the arithmetic behind progressions; they'd learnt the substitutions they could make and what rules to break in order to sound musically 'free'. A smattering of innate brilliance, a born ear and a healthy dose of dedication surely helped; but the truth is we can all get closer to that holy grail with good old knowledge and, yes, practice.

This month Jacob Quistgaard takes a new look at chords in an effort to start you on your path to this goal. While terms like inversions, extensions and substitutions might sound scary, really they're not. And

once you've got the bones of Quist's ideas into your head,

you'll soon be on the road to polyphonic nirvana. If you get discouraged, just think of that little old minor pentatonic scale and the power it can wield.

Have fun, see you next month!



Neville Marten, Editor
neville.marten@futurenet.com

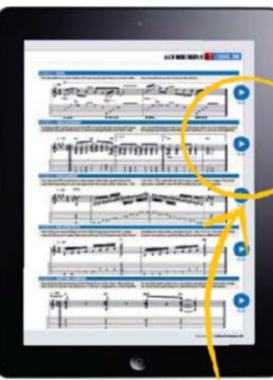
DON'T MISS OUR AMAZING DIGITAL EDITION

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● Tap the links

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



● Animated tab & audio

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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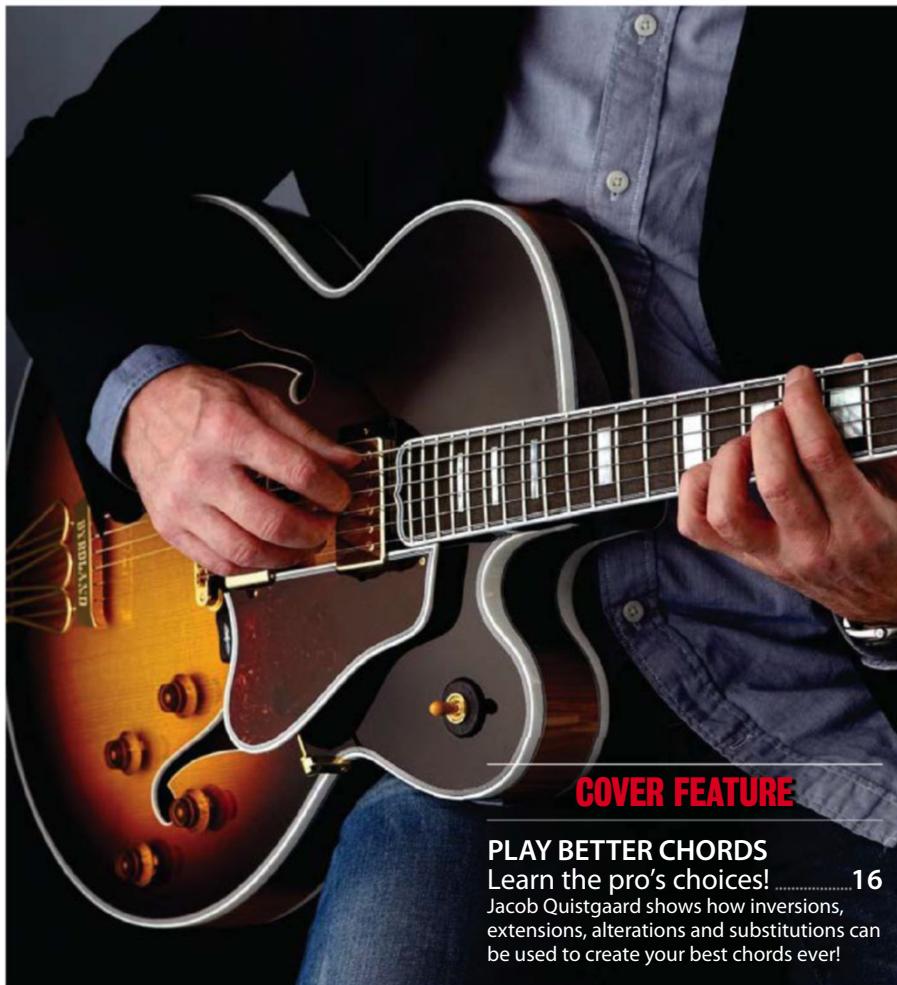
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Guitar Techniques

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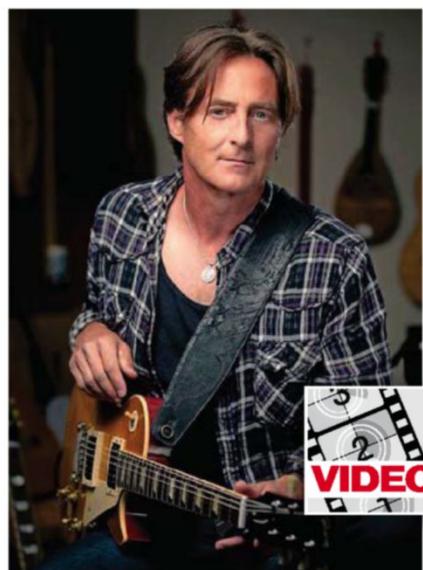
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Theory Godmother

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.blackstamps.co.uk and tell us which you'd like, should your letter be the lucky one.

Rhythm Blues



Dear Theory Godmother

Recently I've been trying my hand at learning to read music. I can identify the notes on the page, but the thing that trips me up is reading rhythm. I sometimes have to stop and work out even the simplest rhythm in my head. It occurred to me that I'm probably not alone so I wonder if you have any tips that could speed the process up.

Alan

To begin with, any work you undertake regarding rhythm means that owning a metronome is all but mandatory, as it's essential you have something ticking away, keeping the pulse of the music going while you tackle the divisions and subdivisions of the beat.

That said, I've found one thing helps more than anything else and that is finding transcriptions that you know well as a listener. Then, sit down with the score, the CD and a pencil. Listen to the music and try to follow it all the way through, tapping out the basic rhythm with the pencil. That's step one. The next thing to do is to go through the score looking for rhythmic notation that looks strange or scary and circle it with the pencil. Then, listen again, paying special attention to the parts you've marked. Hearing difficult looking rhythms played back to you in a familiar context is a great way of moving forward; doing this on a regular basis can provide an unbelievable amount of help. It helps if the music also has lyrics because it's easier to remember a rhythm if you can associate it with words - think of the nursery rhyme that contains the lyrics 'one-a-penny two-a-penny, hot cross buns'; you'd remember the words even if the written rhythm didn't make sense to you initially (Ex 1).

Another thing is to transcribe some simple rhythms yourself. Begin with nursery rhymes, folk tunes, anything that has a straightforward sounding rhythm to it. Ex 2 should give you the idea. Keep coming back to these and - think of them like learning your times tables at school because these small components of rhythm will occur elsewhere and when they do, you'll recognise them.

EXAMPLES 1 - 3

Ex 1

Ex 2 Half a pound of tuppenny rice

Sing a song a sixpence, a pocket full of rye

Old King Cole was a merry old soul

Polly put the kettle on

Ex 3

Meanwhile, if you find that you've got a few blind spots - that is rhythmic clusters that continuously trip you up - try to think of a tune where that particular rhythm occurs naturally. For instance, I found one student couldn't remember what simple dotted notes

sounded like and so I told him that one crops up in the second bar of our national anthem and wrote it out for him (Ex 3). From that point on, he remembered it without a problem.

The great thing about all these tips is that you can do all of them without

a guitar in your hands and entirely separate from the job of locating pitch. It's pure rhythm and when it's looked at in isolation like this, your progress is usually accelerated.

Memory Upgrade

Dear Theory Godmother

My problem is that I seem to spend ages learning a song or a fingerstyle piece and then, if I leave it for a little while in order to move on to something else, I either forget it completely or it's full of mistakes because I've forgotten entire sections. How pro players manage to learn a couple of hours of material and play it perfectly every time they do a gig, I'm at a loss to understand. At this rate I'll never be able to build up even a modest repertoire and I wondered if you had any tips on memorisation that will help me get over this awkward situation?

Russell

Everybody has memory problems to some degree, Russell. One name guitarist told me that the first couple of days of rehearsal before a tour, comprise everyone trying to recall material they'd played loads of times.

To begin with, do you keep the pieces you've learned in your daily routine? If not, that could be the root of the problem. We all have to keep our repertoire fresh, and constant revision is the only way as something you've just learnt, can't work its way into your memory without repetition. A wise teacher once told me that it can take only a week or so to learn the mechanics of a piece - chords, fingerings and so on - but a further three months to learn how to perform it. Part of that process is embedding it into the memory.

So take heart that this is a well-known syndrome; keep the pieces you're learning in your practice routine and that way, you'll end up with a repertoire of polished tunes!

Better still, get together with friends and actually play the songs you're learning. This is the fastest way of all, of committing them to memory. It's way more enjoyable, too!

TalkBack

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



The screenshot shows the homepage of the Registry of Guitar Tutors (RGT) website. It features a navigation bar with links for Home, Events, Find a Guitar Teacher, Members Area, and Contact. Below the navigation is a search bar. The main content area includes sections for 'Find a Teacher', 'Get Graded', and 'Registry of Guitar Tutors'. Each section has its own sub-links and descriptions.

SHOULD I GET A TEACHER?

I've loved GT for a while now. My only problem is that I don't really have friends that play. I'm not in a band either and so I don't really have the chance to bounce ideas off people, or get them to help me when I'm stuck. It's like with my kids – if they find something won't go in when doing their homework, I can look at it too and perhaps explain things in a way that makes sense. So I'd really like a sort of 'me' that helps out from time to time. I've been wondering about a guitar teacher for a while now, but I wonder if they'd think I'm wasting their time – for instance, I sort of get the 'How Music Works' article, but I'd love to sit down with someone that could go through it with me and plug the holes that I haven't quite managed to fill. Am I wasting my time or do you think a teacher would go along with it?

Dom, Wakefield

This ties nicely into James's question, Dom. I completely get your position on this, and I'm sure any guitar teacher worth his or her salt would too. Think of it as a bit like a manual for a multi-FX unit: if you're anything like me they are almost always incomprehensible; but get a mate to show you how his works, and it all falls into place quickly and easily. We know that a lot of guitar teachers use GT as a medium with which to supplement their lessons; many are happy to accept short-term students, and even people that just want assistance with one facet of technique or theory. I'd bet your local teacher (check out www.RGT.org) would be happy to work through any big GT feature with you until you've cracked it. Who knows, you might find the whole experience so fulfilling that you book up for a whole series!

WHAT ABOUT TONE?

Having read GT on and off for over 10 years it's interesting how it has changed through different musical

STAR LETTER WRITE ONE AND WIN A PRIZE!

THEORY OVERKILL

You've been getting pretty heavy with the theory stuff of late. I'm looking over some recent issues and your How Music Works cover, this month's Classical Theory lesson, various mode and chord articles – not to mention Shaun Baxter's ongoing Creative Rock column – have been pretty intense. I wonder if you shouldn't lighten things up a little, for those of us not at such a high standard as the people these features were clearly intended for. I know I could buy 'easier' guitar magazines, but I like the way Guitar Techniques is presented, plus I respect your tutors and the way they teach; so could you just go a little easier on those of us that love the mag but are easily scared?

James, Hertfordshire

My experience of editing guitar magazines tells me that people often misconstrue what's on the cover, as being what the entire magazine is all about. Yes, those articles don't pull any punches but, to be honest, theory is theory; all guitarists are going to need it at some point, and we try to present it in as easy-to-digest manner as possible. Even if How Music Works or Classical Harmony might have

seemed slightly intimidating, the truth is that they are both straightforward concepts. If you took a little time to read them, and play the pieces set down to illustrate each idea, your musical knowledge would expand, things you already do but don't understand the reasons why they work, and your ability solve all kinds of musical problems, will grow hugely. And remember, we always back up features like these with accessible 'sound alike' articles, easy-to-play licks and generally more basic concepts. So please don't dismiss an entire issue if one feature – even the cover feature – seems a bit daunting; look inside and there's always a wealth of brilliant stuff for intermediate players (Twist & Shout being a great example). And anyway, even if you don't completely get it now, put the articles aside and return to them when you feel ready to take such concepts onboard.



How Music Works and Twist & Shout – happy bedfellows?

STAR LETTER PRIZE

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



eras, different editors, music editors and so on. And while I do completely understand your oft-repeated response to certain questions – "Look at what it says on the cover – Guitar 'Techniques'" – I will risk your wrath with my own little suggestion, or request. I feel it's all well and good showing us the chords, the theory, where to put our fingers and so on, but it seems you leave us hanging there somewhat. Now I know you have the little 'Get

The Tone' box-out in most articles; but what we haven't ever had from GT is one big feature on the theory of good tone. That could be anything from how to set the controls on your amp – cool tone tips from professionals etc – to what pick to use, where to pick the string for best results; what gauge of string is best for this, that or the other; how to best use effects. And so on. What I'm asking is for one big cover feature that delves into it all.



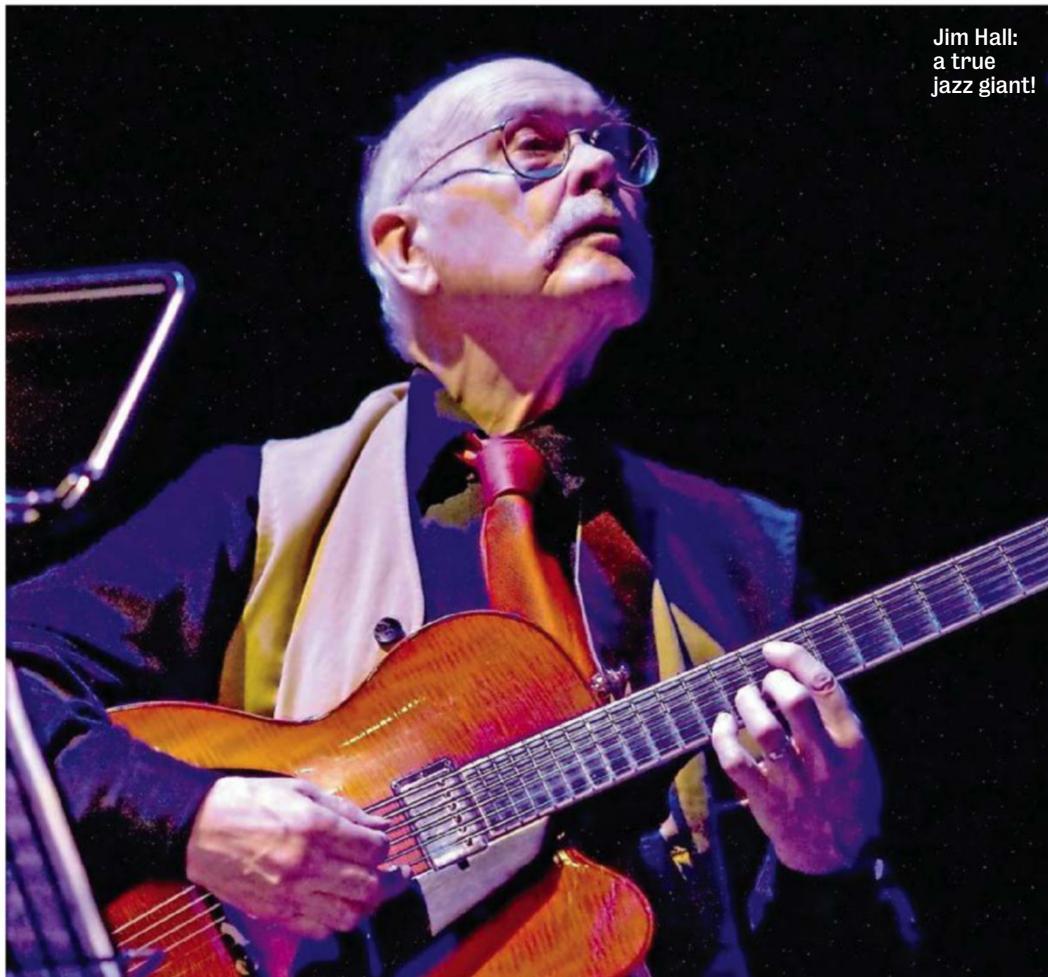
Something like your big theory lesson that's a mini bible in itself; something I can refer to for years, or look out every time I acquire a new bit of kit; or when I want to re-educate myself on the vagaries of great tone. Please don't say, "It's out of our remit": I don't think it is – it's actually the fruition of what GT teaches us; the pay-off after slogging through all those scales, modes and chords! So come on Nev, how about it?

Nigel, Newcastle

Believe it or not, Nigel, it's something we've discussed quite a bit recently. It's what obsesses all guitarists – us too, you'll be pleased to hear – and so I may well look at something along the lines you suggest. We have a fantastic roster of tutors and they all have opinions or suggestions about what makes great tone (we have the in-house team too) so perhaps something along the lines of 200 Tips feature (GT200), but a little smaller and concentrating on tone exclusively. I'm on the case!

Intro

• GUITAR TECHNIQUES • MARCH 2014 •



Jim Hall:
a true
jazz giant!

Jim Hall 1930-2013

WE'RE SAD TO REPORT that legendary jazz guitarist Jim Hall passed away in his sleep in his Manhattan, New York apartment on December 10, aged 83. Jim's restrained and subtle solo style was unique and a huge influence on Pat Metheny, John Scofield, Mick Goodrick, John Abercrombie, Mike Stern and Bill Frisell, who all went on to become prominent jazz and fusion players themselves.

Jim was born in Buffalo, New York, and began playing the guitar at age 10. As a teenager, he was fascinated by the solos of Charlie Christian and saxophonists Coleman Hawkins and Lester Young. He began transcribing them while also playing in local bands. Jim joined Chico Hamilton's quintet in 1955 and by the early 60s he had played with the likes of Jimmy Giuffre, Ella Fitzgerald, Bill Evans, Sonny Rollins, and a host of other jazz greats.

Jim developed into an outstanding improviser, with a style that was subtle, cerebral and nuanced. His collaborations with pianist Bill Evans are particularly celebrated; their albums, Interplay (1962), Undercurrent (1963), and especially Intermodulation (1966), are regarded by many as

some of the best jazz records of all time. Jim's solo albums, Jazz Guitar (1957) and Live! (1975) were a big influence on others; you can also hear him on Ella Fitzgerald's Ella In Berlin: Mack The Knife (1960) and The Bridge (1962) with Sonny Rollins.

Jim wasn't impressed by sheer technique, and once said that he'd rather hear BB King play three notes than listen to an hour of technical guitar wizardry, as "there's something about BB's

“ Jim's musical generosity was an exact reflection of his deep humanity ” Pat Metheny

intelligence". However he did admire several accomplished younger guitarists, especially Pat Metheny, with whom he recorded the duet album, Jim Hall & Pat Metheny (1999). Pat was one of the first to pay tribute to this fine guitarist: "Jim was one of the most important improvising guitarists in jazz history. His musical generosity was an exact reflection of his deep humanity".

Jam tracks tips

Use these tips to navigate our bonus backing tracks.

1. Bluesy shuffle in A

This is a repeating 12 bar quick change blues in A with a soft shuffle feel. Try A minor pentatonic (A C D E G) throughout, using some slight bends on the C to hint at a C# over the A chord (C# is A major's major 3rd interval).

2. Latin groove in D minor

This features two chord progressions; Dm7-Em7b5-A7 and Bbmaj7-Am7 with Bbmaj7-Bb/C to end. Use D minor pentatonic (D F G A C) for the first and Bb major pentatonic (Bb C D F G) over the second.

3. Rock and Roll in E

This has a repeating 20 bar progression; E (8 bars), A (4 bars), E (4 bars) then 4 bars containing G-A-C-B7. E minor pentatonic (E G A B D) will get you through it all but consider going to A major pentatonic (A B C# E F#) for the A chord that lasts for four bars. To raise your game, aim to include G# notes over the E chord (major third of chord) and some chord tones to acknowledge the climatic B7 chord (B, D#, F#, A).

4. Moody A minor blues

With only three chords featured (Am, Dm and Em) your task is to soak up the moody vibe and play melodic phrases using A blues scale (A C D Eb E G). For added sophistication, add a B note (stable pretty much over every chord) and an F note on the IV chord of D minor.





The ultimate chords app?

RealChords is a new guitar app that, we're told, unlocks a "treasure trove of chords and arrangements to turbo-charge guitar players' development". Conceived and developed by Australian guitarist Rob Grenville, it is designed for players of all levels and abilities. It uses an innovative 'slide rule' feature to explain chord structure.

Grenville hatched the basic idea for the app around 30 years ago: "I decided to play professionally," he said, "but I had a lot to learn and I needed to learn it fast. I made a slide-ruler for guitar chords out of cardboard and clear plastic sheets, with all

the notes marked in colour. It fast-tracked my playing and always struck a chord with my students. When I got my first iPad I realised it was the perfect platform for the concept".

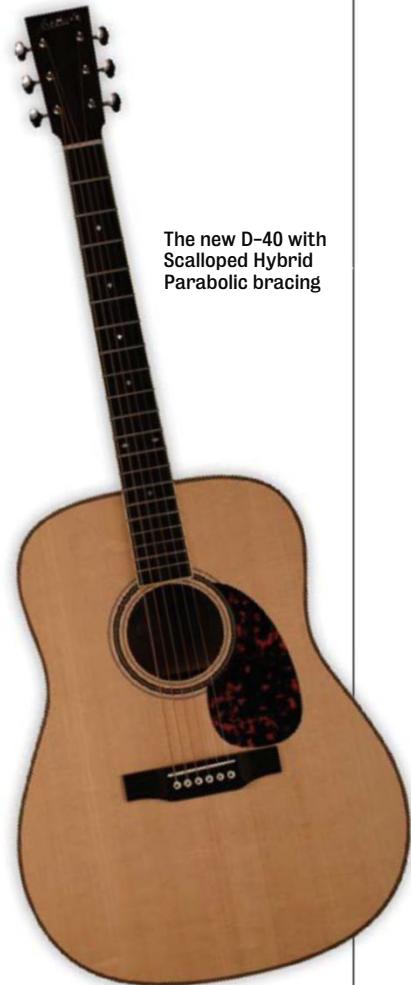
The App has many features including: a 'swipe to change key' function, linking all chords in all keys; a 'display all notes' feature providing context at a glance; 52 types of chords; the ability to see all chords in the context of the total scheme for each chord; the ability to save all possible chord shapes, and more.

RealChords is available for iPad (\$4.99) and iPhone (\$1.99). So check 'em out at the App Store!

Life begins at 40?

Larrivée Guitars and their distributor Sound Technology Ltd have announced UK shipping of their new 40 Legacy Series guitars (from £1249). The D-40 is a revolutionary new guitar. Born from years of research and testing, it features Jean Larrivée's first new bracing pattern in over 46 years: the new Scalloped Parabolic Hybrid bracing system "merges the strength, tonal balance, and clarity of Larrivée bracing, with the bass response, depth, and volume you'd expect from a vintage dreadnought".

The foundation for this new bracing system is a tried and true X brace. Each of these X braces is hand shaped and voiced for the individual instrument and provides maximum strength between the bridge and sound hole. The real secret to the system, we're told, is the new Non-Symmetrical Scalloped Lateral Cross Braces. They are engineered to provide maximum strength using the least possible material and with the smallest footprint possible, in order to allow free



vibration of the soundboard. Alongside the D-40 dreadnought model, a more fingerstyle orientated OM-40 is also available. Both instruments are built to L'Arrivée's superlative standards. Visit www.soundtech.co.uk/larrivee for further info.

PHIL HILBORNE'S ONE-MINUTE LICK INTERVALIC STRING SKIP LEGATO LICK



One of my favourite techniques has long been string skipping. It can add interesting melodic shape and interest to a phrase – plus, it is technically challenging too. This month's lick features two one-bar phrases that should illustrate how well legato techniques can be used with string skipping. The first bar contains all slides and the second all pull-offs. I recommend that you

closely follow the fretting-hand fingering that's shown in the music notation, as this is vital to being able to perform the lick up to speed. Similar ideas to this can be heard in the music of Carl Verheyen, Eric Johnson and other great electric guitar players. As always – after playing through the ideas shown here – work on other similar phrases of your own invention.

Moderate ♩ = 184

Am9

mf

E B G D A E

10/12 10/12 10\9 12\9 9/10 7/9 10\8 8\7 12 10 9 13 12 10 10 9 10 12 10\9 10 12

vib vib

60 Seconds with...

Before he jumped in his limo, we grabbed a minute and chucked a dozen questions at **Stephen Skinner**, guitarist with Orange Juice, Edwyn Collins and International Rescue...

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

SS: Mick Ronson. I saw Bowie live at Bridlington Spa on 28th June 1973. The sound that came from Ronson's Les Paul was otherworldly. Also, I felt I had an affinity with Mick because we both worked as Council gardeners.

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

SS: It's a close run thing - Dave Hill's Super Yob or a Johnson Gumby (Luthier Rick Johnson made Bowie's guitarist Earl Slick a guitar shaped like Gumby, the infamous green clay 'cartoon' character).

GT: What was the best gig you ever did?

SS: The most memorable was Orange Juice's final gig. It was at a benefit for the Miners at Brixton Academy. Edwyn decided he'd had enough and announced this was the last ever Orange Juice show. The entire front row of Postcarders (fans of Orange Juice and their label, Postcard Records) sobbed relentlessly.

GT: And your worst playing nightmare?

SS: I loved playing all Edwyn's songs live but I could never master the timing in If You Could Love Me. I used to do a James Kirk and turn my volume off for the riff.

GT: What's the most important musical lesson you ever learnt?

SS: Never argue with (Orange Juice producer) Dennis Bovell.

GT: Do you still practise?

SS: I don't practice scales but I play every day as I still use my old Yamaha acoustic to write.

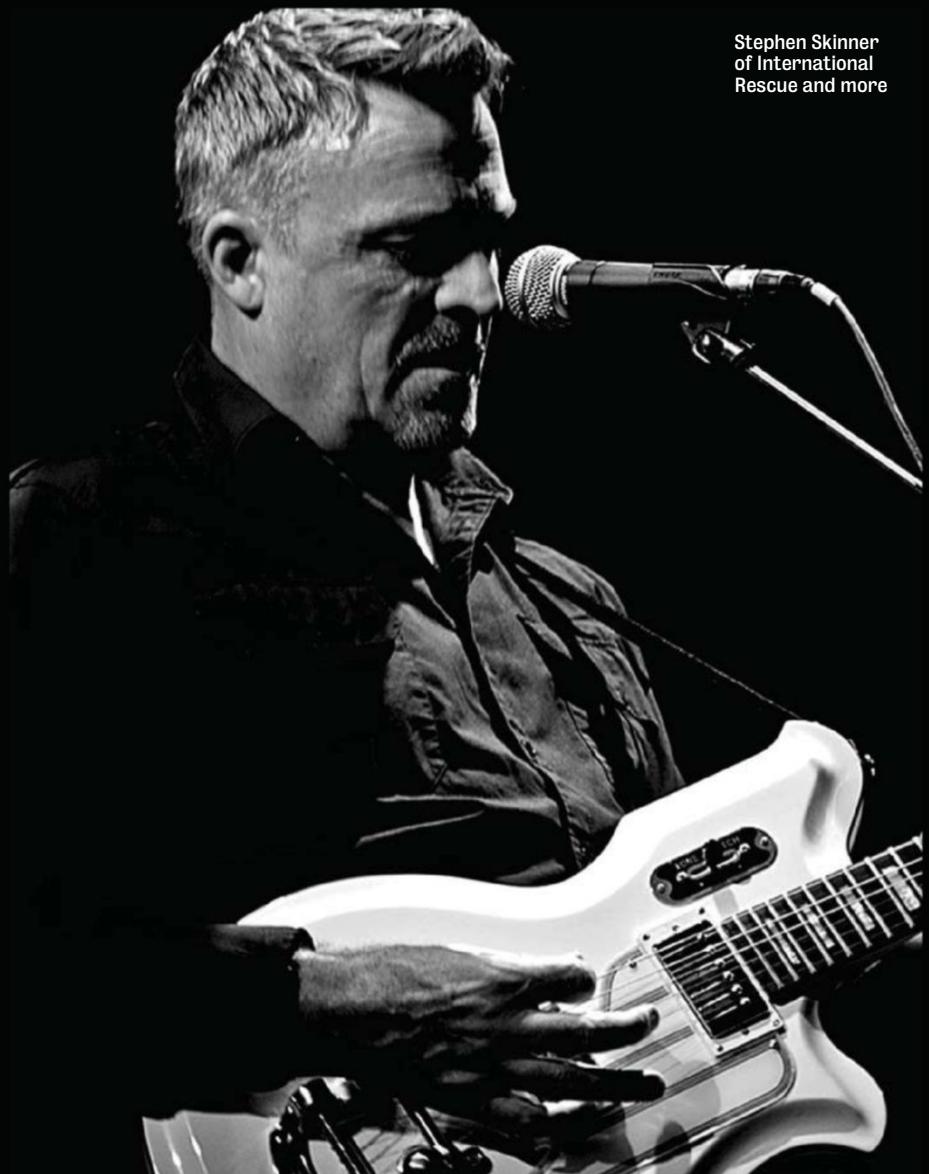
GT: Do you have a pre-gig warm-up routine?

SS: No. Dennis Bovell once reprimanded a drummer for using practice pads in the dressing room for about an hour before we went on stage. He said, "It's like masturbating before making love."

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

SS: Keith Moon, Sid Vicious, Frank Zappa and Elvis Presley.

“I couldn't master the timing in If You Could Love Me, so I'd turn my volume off.”



Stephen Skinner
of International
Rescue and more

GT: Who's the single greatest guitarist that's ever lived?

SS: Jeff Beck!

GT: Is there a solo you really wish you had played?

SS: Width Of A Circle from The Man Who Sold The World.

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

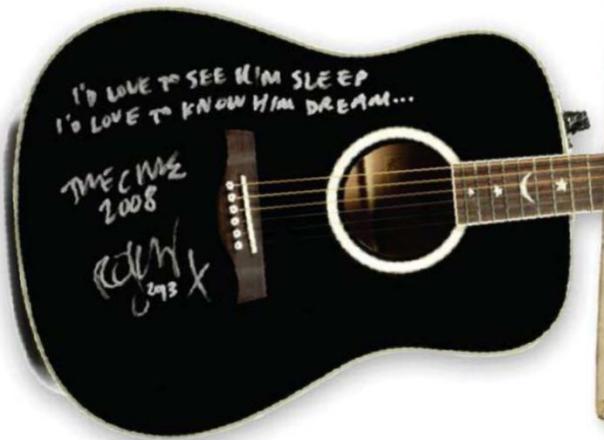
SS: I like all the songs and guitars on IRs new album No Country For Old Men

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

SS: Not being able to master the riff in If You Could Love Me.

GT: What are you up to at the moment (gigs, tours, albums, new gear)?

SS: International Rescue are planning some shows to promote our album No Country For Old Men. Ideally, we would like to alternate our gigs by doing some acoustic unplugged shows mixed with no-holds-barred electric shows with feedback in abundance.



Memorabilia success at Bonhams

Rock and pop memorabilia recently stole the show at the Entertainment Memorabilia sale at Bonhams, Knightsbridge in December. The top lot in the sale was an acoustic guitar owned and played by Robert Smith, lead singer of The Cure, which was offered with estimates of £3,000 to £5,000 but achieved £27,500 after a lengthy bidding battle on the telephones. A Schecter

signature RS-1000 acoustic guitar was personally donated to the Brighton based children's charity Amaze. The guitar was used throughout The Cure's 2008 World Tour and the body is signed and inscribed by Smith with the lyrics for That Boy I Never Knew, a song yet to be released.

Another sale highlight was With The Beatles, a rare copy of the 1963 album signed by each

member of the group, which sold for a staggering £18,750. Apparently the signatures were obtained by the assistant stage manager at the Liverpool Empire when The Beatles were performing there at the early height of their career. The dedication reads, "To Barbara" (the manager's girlfriend at the time). Visit www.bonhams.com for further information.



Europe is 30 years old!

No, not the continent – that's been around a bit longer! We're talking about one of Sweden's most successful rock groups. Europe celebrated their 30th anniversary with an exclusive auction of ten autographed and customised guitars based on ten of their albums. Proceeds from the sale of the Final Countdown guitar went to help charity in the Philippines. The guitars were airbrushed by Lazy Joe, and included exclusive adaptations of the artwork from Europe's albums: Europe (1983), Wings Of Tomorrow (1984), The

Final Countdown (1986), Out Of This World (1988), Prisoners In Paradise (1991), Start From The Dark (2004), Secret Society (2006), Almost Unplugged (2008), Last Look At Eden (2009), and Bag of Bones (2012).

"We wanted to create something really special to mark our 30th anniversary," says Europe's drummer, Ian Haugland.

In 2013, Europe toured extensively throughout Germany, Spain, Turkey, Japan and Mexico. They concluded their world tour on in Sandviken, Sweden.

Château de Fender?

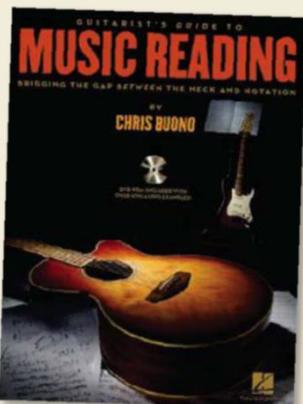
Do you fancy washing down your next meal with a Fender? Well, now's your chance, for the iconic guitar company has partnered with Armida Winery of Sonoma County, California, to develop a range of fine wines. Over the past few years, Fender has extended its iconic brands into products such as car audio systems with Fender Premium Audio. Fender wines is another lifestyle brand extension that allows musicians and music lovers to experience the passion and quality of the company. Like its musical instruments, we're told, "Fender wines embody the endless pursuit of perfection and classic California craftsmanship. Available in several select, robust and complex blends, Fender wines are sure to evoke, inspire and satisfy". Cheers! Visit www.fender.com for further details about the range of Fender products.



Learn to read music!

Hal Leonard has released a cool new book/DVD pack by Chris Buono entitled The Guitarist's Guide To Music Reading (ISBN 9781458411433, \$19.99). It features detailed step-by-step instructions, loads of sight-reading examples, invaluable tips and secrets from an industry pro, plus a DVD-ROM with more than 600 audio examples. This title will be of interest to all guitarists who want to read music.

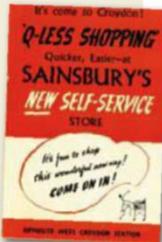
It has already drawn attention from the likes of the



great Dweezil Zappa, who enthuses: "If you are reading this book I am excited for you. What you have in front of you is a powerful tool to help you understand the language of music. Chris Buono's explanations are sharply focused and designed for guitarists who have had minimal exposure to the concepts behind music notation. This is consistent with his approach to teaching guitar fundamentals. He has a gift for breaking down sophisticated musical concepts and replacing them with the salient points that kickstart your learning process." Some recommendation! Why not visit www.halleonard.com for further info about this cool book.

That Was The Year... 1950 Esquire, Dan Dare and Sainsbury's

THE TOWN OF CROYDON HOSTS the first purpose-built Sainsbury's supermarket; the Minister of Town and Country Planning is asked to approve the Peak District as the first National Park; work is begun on the Sloy-Awe Hydro-Electric Power Scheme in Scotland; Kenwood produces the Kenwood Chef, their first food mixer; the Daily Express begins The Gambols comic strip; and The Eagle comic appears featuring Dan Dare and Captain Pugwash.



GRETsch GEARS UP FOR FULL-SCALE production of the Syncromatic 6030 (Sunburst) and the 6031 (Natural) archtop acoustics scheduled for next year. The prototypes offer a good looking singlecut jumbo with bound f-holes, a three-piece maple/rosewood neck, block inlays and a most distinguished rosewood stairstep bridge. The tailpiece is gold plated and features the stylised G cut-out. A couple of years later the Syncromatic name will be dropped in favour of Constellation.



WITH ITS ELECTRIC GUITAR business booming Gibson releases the GA-20 amplifier, the first to feature a top mounted, rear facing, control panel. It's a twin-channel design with individual volume controls and offers three instrument jack inputs on one and a separate microphone input on the other. There is only one tone control but the amplifier has a 12-inch Jensen speaker and delivers a cool 14 watts of output.

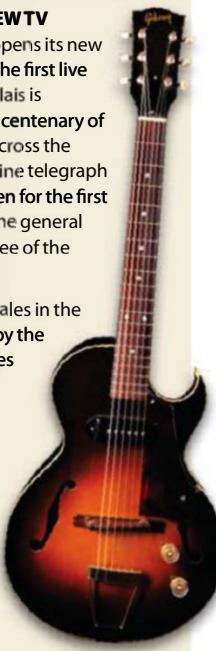
THE NORTHAMPTONSHIRE VILLAGE of Corby is designated to become the first New Town in central England; a tornado crosses from Bucks to Norfolk making it the longest tracking distance recorded; Horizon Holidays produces the first package holiday air charter flights; Harwell physicist Klaus Fuchs is convicted of supplying atomic bomb secrets to the Soviet Union; and after 36 years in service the RMS Aquitania is scrapped.



THE BBC ADOPTS A NEW TV aspect ratio of 4:3 and opens its new studios in Lime Grove. The first live TV programme from Calais is broadcast, marking the centenary of the first message sent across the channel via the submarine telegraph cable. Andy Pandy is seen for the first time on British TV and the general election results are televised with Clement Attlee of the Labour Party becoming Prime Minister.

THE UKULELE CRAZE is well under way with sales in the millions and so becomes officially recognised by the Musician's Union in New York; Fender introduces the Esquire solidbody guitar; BBC Radio's Light Programme debuts Listen With Mother, The Archers and Educating Archie.

GIBSON UNVEILS THE ES-140 three-quarter archtop with Florentine cutaway and f-holes. The body sports a raised tortoiseshell guard, adjustable rosewood bridge and a trapeze tailpiece. Mahogany neck, rosewood board pearl dots, plus a P-90 with volume and tone controls complete the picture.



E-MU launch their innovative online courses

UK's first online music degree!

Aspiring Arctic Monkeys and wannabe White Stripes across the UK are being given the opportunity to sign up to a new digital music degree. Developed by British company E-MU, the degree is the first fully online music degree in Europe and offers musicians the chance to study for a full Bachelor of Arts (BA) degree in music, for as little as £3,500 a year.

As well as paying around a third of a campus based degree, students will get one-on-one online tuition with pro musicians, songwriters and managers who have played, produced and toured with top artists. The degree can also be studied as a four-year, part-time

course. Run in partnership with Falmouth University, the degree is the latest venture from the founders of the Brighton Institute of Modern Music (BIMM) Group: Kevin Nixon, Bruce Dickinson and Sarah Clayman. Says Nixon: "If you look at today's top talent, many of them have found success following conventional music education. But the next generation is faced with academic choices they might not want, and prices they can't pay. E-MU provides an affordable degree gained through world class, online tuition. The future of music is digital and so is the future of music education". Visit www.emuedu.com for more info.

Create pro-quality tracks on an iPad

SessionBand is a dedicated chord-based audio loop app, available for £5.99 from the App Store. It looks well worth checking out. For example, SessionBand Rock Volume 1 lets you create your own pro-quality rock and metal tracks in minutes, wherever you are and whatever your ability. It contains over 16000 chord-based audio loops, recorded by three top session musicians: Ralph Salmins (drums with Gary Moore, Tori Amos, Jeff Beck, Paul McCartney), Adam Goldsmith (guitar with Brian May, Meat Loaf, Robbie Williams, Elton John), and Geoff Gascoyne



(bass with Sting, Georgie Fame, Van Morrison, Bill Bruford). It converts the chords that you choose into studio quality audio. It's been described as "the ultimate jamming tool for rock musicians and writers". Around 15 different styles are included - from Led Zep, Rolling Stones and Chili Peppers through Muse, Foo Fighters and Iron Maiden, all the way to Slipknot, Slayer and Megadeth!

HOT FOR TEACHER YOUR RGT TUTOR

WHO? Andy Palmer **TOWN:** Croydon
STYLES TAUGHT: Rock, pop, blues, metal, R&B
SPECIALITY: Classic rock **QUALIFICATION:** DipLCM, ALCM **LEVELS:** Beginners to more advanced; RGT grades taught
READING: Beginner only. **CHARGES:** £20 per 1hr lesson (beginners), £25 per 1hr lesson more advanced students **SPECIAL:** Personal 1-2-1 tuition in the student's home **TEL:** 07593 365914 **EMAIL:** apguitartuition@gmail.com **WEBSITE:** www.apguitartuition.co.uk



What Strings Do You Use?

JAKE E LEE

We ask a great guitarist all those little questions you really do want the answers to. This month: Jake E Lee, guitarist for Red Dragon Cartel and former guitarist on Ozzy Osbourne's Bark At The Moon and The Ultimate Sin albums.

GT: Do you have a type of pick that you can't live without? (Make/gauge and why?)

JEL: I use the Dunlop Gel Standard Heavy Red guitar pick, though to be honest I would find it harder to live without my right hand fingernails that I use to fingerpick.

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

JEL: My home built Octapussy Octave Fuzz because it took me over a week to solder together, my Pete Cornish Linear Boost pedal because it was once owned by Mick Ronson, and my Tychobrake Pedalflanger because it's so unique sounding.

GT: Do you play another instrument well enough to be in a band? (If so what, and have you ever done it?)

JEL: Bass is a completely different animal from the guitar and needs to be played with a different mindset than that of a guitarist. I did play a couple gigs on bass with Josh Bradford of Revolting Cocks and Karma Cheema of American Headcharge here in Vegas.

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

JEL: I could read it but it might take me a little time, as sight-reading was never my forte.

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

JEL: They do make a difference. Everything makes a difference. You have to pick the things you feel are worth the time and effort to mess around with. Cables at this point for me are not worth getting my panties in an uproar. Mogami would be my preference.

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

JEL: I have always been a little jealous of my friend Warren DeMartini's melodic sense in his beautifully phrased solos. Hi Warren, your turn!

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

JEL: Even though she's been in retirement for quite a while, my old white Charvel/Fender since I've known her the longest.

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

JEL: Right now my favourite amp for live gigs would be the new EVH three-channel head. The settings don't veer too far off from 12:00 on any of the channels.

GT: What kind of action do you have on your guitars?

JEL: I guess it would be considered a moderate action. Too low and I don't feel like I'm working with the guitar; too high and it's too much work!

GT: What strings do you use?

JEL: My strings of choice are Ernie Ball Pure Nickels. They're warmer than wound nickel, with a 10 on top. Live it's a skinny top

and heavy bottom gauging. In the studio I like the sound of lighter strings. A lot of people think the heavier the string the better the tone but I disagree. Billy Gibbons, Brian May, Tony Iommi, and Jimi Hendrix all used light gauge strings and have recorded some of the most sought after tones of all time. Nuff said!

Jake E Lee's new band, Red Dragon Cartel, release their eponymous debut album in the UK via Frontiers Records on January 27. Visit <http://reddragoncartel.com> for further information and updates.

Jake E Lee is back with his brand new band!



“I like quite a moderate action: too low and I don't feel I'm working; too high and it's too much work! ”

Play Better Chords!



Jacob Quistgaard explores a myriad of ways that you can add colour to your chords, play more interesting progressions and even create classier compositions.

ABILITY RATING



All ability levels

INFO	WILL IMPROVE YOUR
KEY: Various	<input checked="" type="checkbox"/> Chord vocabulary
TEMPO: Various	<input checked="" type="checkbox"/> Putting theory into practice
CD: TRACKS 4-15	<input checked="" type="checkbox"/> Compositional strength

THIS FEATURE WILL explore a string of useful concepts that you can apply to your chord playing. Whether you are looking to add more colour and versatility to your vocabulary, to come up with new chords, or even experiment with your own progressions, you should find some genuinely practical hints and tips over the next few pages.

First, we will look at inversions. Inverting your chords is a simple way to tweak any basic chord or progression. The idea is that you take a chord, let's say an E major triad containing the notes E, G# and B (1, 3, 5), and 'invert' the order of these three notes, so that the 3rd goes in the bass (3, 5, 1 - E/G#) or the 5th goes in the bass (5, 1, 3 - E/B). The common terminology to use here is 'E over B' or 'E with B in the bass'. Jon Bishop's excellent transcription of Tears In Heaven (p26) shows inversions in action, perfectly.

Secondly, we will look at extended chords. Here, rather than simply using triads (three-note chords) and the common four-note major 7th or dominant 7th, we continue up through other extensions and include 9ths, 11ths and 13ths as well. Even in a purely diatonic setting (all notes being drawn from the same scale or key), adding extensions can instantly create colour and interest.

Then we go even further into the land of extensions, looking at altered and more 'spicy' chords you don't necessarily see and hear everywhere. Common alterations include #5, #9, #11 and b9 intervals, but you can also make up your own chords from a scale like the symmetric diminished scale. This scale is particularly handy for creating cool chord sounds, because if you are using it on any functional dominant (V chord), you can move your chosen shape around the neck in minor

3rds and it will 'fit' anywhere!

Tricks like that are second nature to any seasoned jazz player, who will be able to play hundreds of chords even if the progression only has two chords in it! A good example of this is Miles Davis' famous modal tune, So What, which stays on Dm for 16 bars, goes to Ebm for eight and then back to Dm for another eight. No jazz guitarist worth his salt would just play Dm for ages: for a start, he'd be able to play every possible inversion of Dm, Dm7, Dm9 and so forth, which already provides a plethora of options. Furthermore, he would take chosen shapes and patterns from the scale (D Dorian mode in the case of So What) and move them around like chords, even taking them chromatically 'outside' the context of the scale. A common way of creating moveable chords like that, is by

“A useful tip for when coming up with your own chord progressions is to look out for what the top line is doing.”

stacking three or four 4th intervals on top of each other, thus creating a hip sounding 'chord' that will fit in the context of a musical situation that might only have one or two actual chords at its heart.

We will also look at changing a given chord type, in order to see what results we can conjure up that way. Take for example the V chord in G major - D7 - you could try changing it to Dm7 for an unexpected little harmonic twist.

Another fascinating topic, and one with which our jazz guitarist would be very familiar, is chord substitution. Tritone-substitution is popular in jazz - this is where one chord (commonly the V chord) is substituted for another chord a b5 (three tones) away. For instance, replace a G7 dominant V chord with C#7 and it will sound great. We will dig into this and also examine the harmonic phenomenon that is 'modal interchange' - using chords that are

'borrowed' from a parallel key.

Experimenting with your own slash chords should definitely be on your agenda if you are serious about coming up with some new chords for your vocabulary. Inverted chords are in fact slash chords - C/E for example - but slash chord don't have to be inverted; you can take any chord and stick any bass note underneath it (who hasn't done this when messing around on a piano?), so I highly recommend you spend time experimenting with doing it on guitar.

A canny tip when devising your own chord progressions and pursuing that extra bit of colour, is to look at what the top or bottom line is doing. In any progression you can take the top note from each chord and play that as a single line. If what you hear from singling out these notes sounds strong, you're onto something. If it makes little sense on its own, it could mean that your progression lacks cohesion or strength. Exactly the same goes for the bass line; isolate it and see if it makes musical sense; if not you could try inverting certain chords, substituting others and perhaps altering or extending some. It's not like we haven't given you enough alternatives!

And to show you all these ideas in action, Example 6 mixes all the aforementioned concepts together into one piece. I hope you enjoy it, and take your time to experiment with all these ideas on a daily basis - and remember the backing tracks are there for you to practice with. Have fun! ▀

GET THE TONE



We are dealing with a general concept here, so essentially you can go for any tone you like. Having said that, I would keep it quite clean so you can hear every note in every chord. On the recording, I used a Gibson 335 going through Wampler's Faux Spring Reverb and a Fender Hot Rod amp.



FURTHER READING Check out Ted Greene's classic book *Chord Chemistry*, which has been a great source of both reference and inspiration for generations of guitarists since its release in 1971. There's also a plethora of great material on Amazon - I recommend trying out some of Joseph Alexander's handy books on everything from chord extensions, alterations, substitution and drop 2 voicings.



SIPA PRESS / REX FEATURES

Rush's Alex Lifeson uses inversions, extensions and substitutions in the band's songs

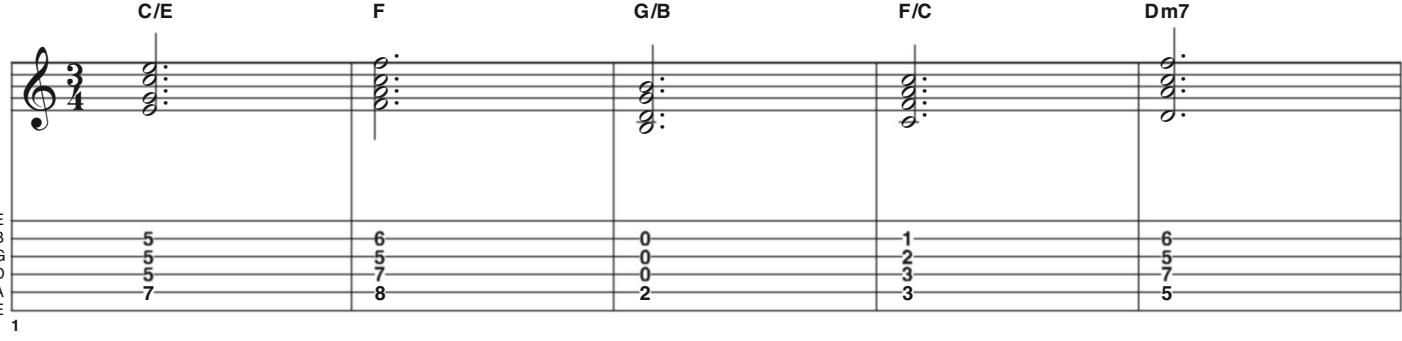
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EXAMPLE 1 INVERSIONS

TRACK 4

Our first example shows how inversions can create more colour when playing chords and progressions. The general idea here is that the first inversion of a triad (1, 3, 5) will have the 3rd in the bass, thus the order of the chord tones has been inverted to 3, 5, 1. We call that 'C over E' or 'C, with E in the bass'. A chord's second inversion will have the 5th in the bass and so forth if more notes are in the chord. Notice how the progression

itself is really simple (C F G F), with the first four bars being a basic I-IV-V-IV sequence in C major, followed by four bars that just move from the II to the V. But the added interest brought by that moving 'bass line' stems completely from using inversions. Use your first finger to barre the 12th fret in bar 9 (C/E) and the same finger to barre all of the following triads, which handily use three notes within the same fret.

J = 110 Shuffle 8s

C/E

F

G/B

F/C

Dm7

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

Dm7/F	Dm7/A	Dm7/C	G/B	C/E	G/D	C/E	G/D
6	10	13	15	15	12	12	12
5	7	10	14	16	13	13	12
7	10	12	15	17	12	12	12
5	8	12	15	14	12	14	12
E	6						

F/C	G/B	C/G F/A	C/G	G	F	C/E	G/D	C
10	8	5 6	5	3	1	1	0	1
10	7	5 5	5	4	2	0	0	0
10	9	5 7	5	5	3	2	0	2
E								
11								

TRACK 6

EXAMPLE 2 EXTENDED CHORDS

Here we extend our basic triads (1, 3, 5) to four-note chords (1, 3, 5, 7) and beyond – all the way to the 13th (1, 3, 5, 7, 9, 11, 13). Please note though, that for many extended chords it is common to omit several notes, especially on guitar, where there are only so many strings and fingers available. The least common chord tones to omit would be the 3rd and 7th as these tell you so much about the chord. The commonest note to lose is the 5th, as you see in the shapes from bar 1 and 3 of our example

(Gm11 and Bb13). Notice how the 11th is left out too for our Bb13th. This is also a common occurrence. The progression is in G minor, but has several notes ‘sticking out’, adding colours of G Dorian (C9) and G Phrygian (Bb13), in addition to the chromatic movements of the various chords in bars 8, 12 and 15. Experiment with moving some of these extended chord shapes around, chromatically or in any other pattern you see fit... there are lots of great sounds to be found!

J = 135

Guitar neck diagram for bar 1:

E	8	10	8	6	5	3
B	10	8	8	6	5	6
G	10	8	7	6	7	5
D	8	8	6	5	8	3
A	10	8	6	6	8	5
E		8			8	

1

Guitar neck diagram for bar 7:

E	3	8 8 9	10 10	8 10 8	8 8
B	3	8 8 9	10 10	7 7 9	7 7
G	3	8 8 9	10 10	9 9 9	8 8
D	2	7 7 8	8 8	9 9 9	8 8
A	3	8 8 9	10 10	7 7 7	6 6
E					

7

Guitar neck diagram for bar 12:

E	6	5	6 3	6 8	8 9 10	
B	5	4	4 3	6 8	8 9 10	11
G	5	4	3 3	6 8	8 9 10	14
D	7	6	5 3	6 8	8 9 10	12
A	5	4	3 3	6 8	8 9 10	10
E						

12

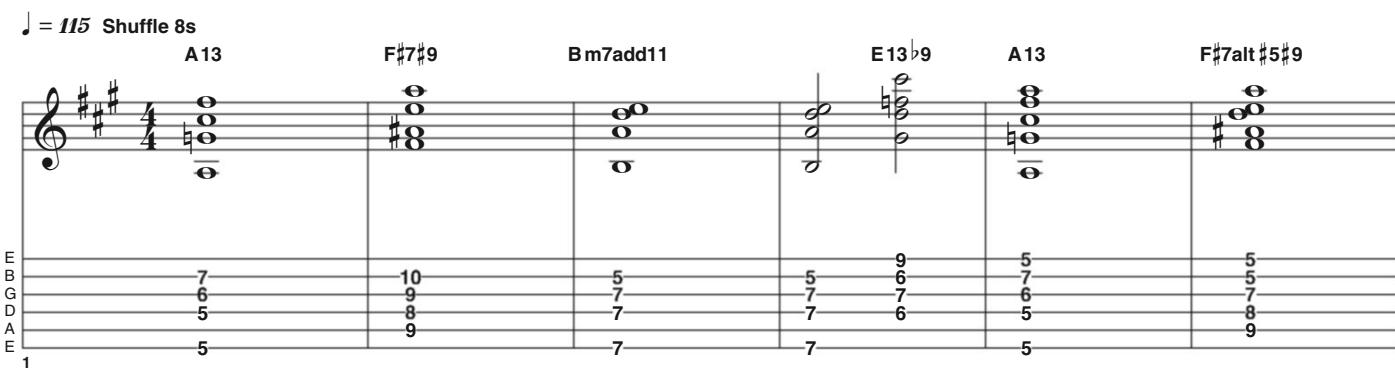
EXAMPLE 3 ALTERED CHORDS AND FURTHER EXTENSIONS

TRACK 8

Our third example is in A major and is based on the popular I-VI-II-V progression. Here, we are exploring some of the colours that you can create with altered chords, featuring altered extensions like the #9, #11 and b9. Notice how we continue altering the chords more and more, starting gently at the F#7(#9) – a chord type referred to as the 'Hendrix chord'. Also, note how the E13(b9) in bar 4 actually has a G# (the 3rd) as the lowest note in this instance. In jazz, this is a common way of playing this chord, simply leaving out the root (E), but still not seeing it as an inversion, since the bass guitar is playing the 'missing' root. The

two chords in bar 8 stem from the E symmetric diminished scale, which means those shapes can be moved around in minor 3rds and still sound great... try it out! Bar 10 features a classic jazz move, going from the #9 to the b9 of the VI chord, resolving on the II (m9). The final repetition of the sequence has the VI and V chords substituted, with chords that are a tritone (b5) away, so that F# becomes C and E becomes Bb. This is called tritone substitution because you are substituting the original chord with a chord that is found three (tri) whole steps (tones) away. More on this to come in example 5.

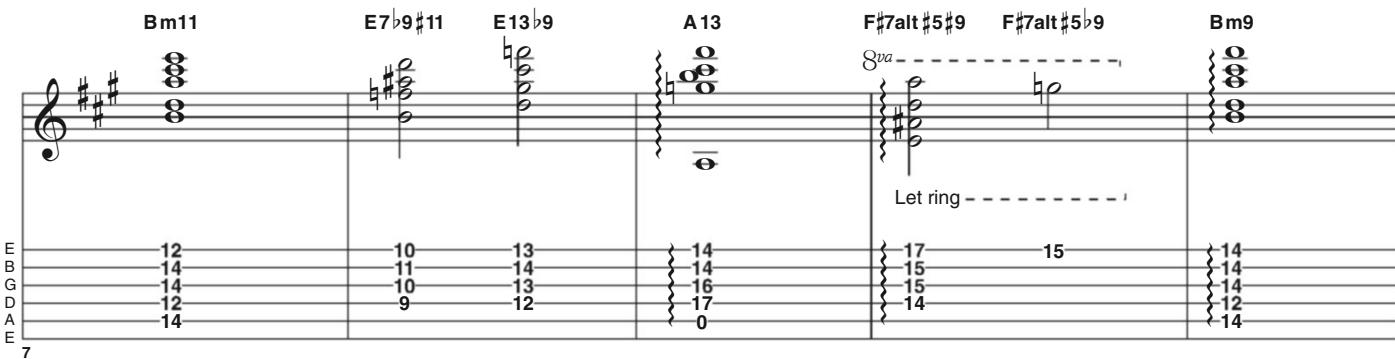
J = 115 Shuffle 8s



A13 F#7#9 Bm7add11 E13b9 A13 F#7alt#5#9

E
B
G
D
A
E

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

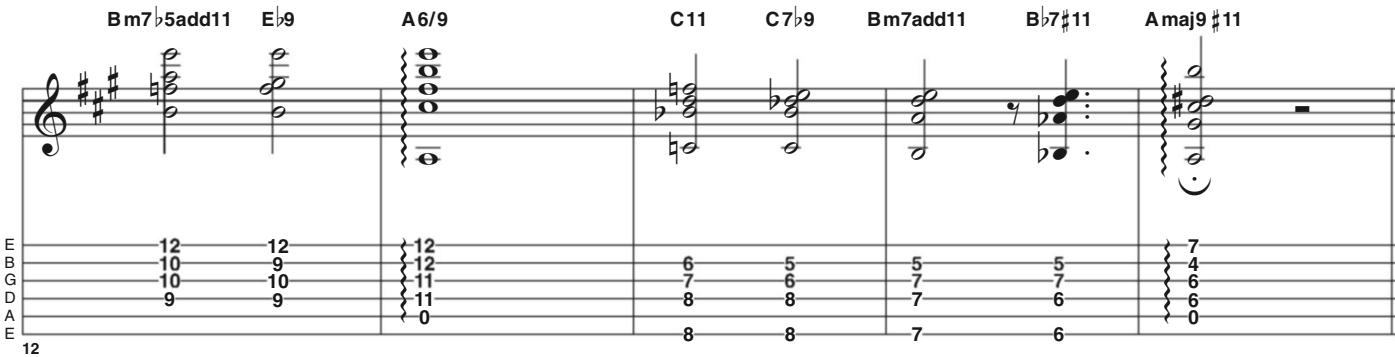


Bm11 E7b9#11 E13b9 A13 F#7alt#5#9 F#7alt#5#9 Bm9

E
B
G
D
A
E

12	10	13	14	17	15	14
14	11	14	14	15	15	14
14	10	13	16	15	15	14
12	9	12	17	14	14	12
14	9	12	0	17	14	14
7						

Let ring



Bm7b5add11 E|9 A6/9 C11 C7b9 Bm7add11 B7#11 Amaj9#11

E
B
G
D
A
E

12	12	12	6	5	5	7
10	9	12	7	6	5	4
10	10	11	8	8	7	6
9	9	11	8	8	6	6
9	9	0	8	8	6	0
12						

EXAMPLE 4 CHANGING CHORD TYPES

TRACK 10

In this example we experiment with changing chord types, so that where we might normally see a dominant chord (V7) for example, instead we insert a different chord type instead, like a Vm7. Notice the 'descending' progression starting from bar 5 (Gmaj7-G7-G6), where we go through different types of G chords. This is a classic move, and part of the reason it works so well is the underlying chromatically descending movement of the major 7th (F#), to the dominant 7th (F), to the 6th (E) - this is of course known as voice leading. For the C13 shape in bar 8, use your third finger on the sixth string, fourth finger on the fourth string, second on the third

and finally use the first finger to barre your two top strings. In bar 9-10 we have a clear example of a lovely ear-pleasing phenomenon called 'modal interchange'. This means that although we are in G major, we are playing chords (Cm7 and Cm9) - these are borrowed from a different mode - Aeolian mode - or in plain terms, from G minor. The final four bars start with two 6/9 chords (a major and a minor version). This chord type is common in Latin music, like bossa nova, and almost any Antonio Carlos Jobim song will contain it. The penultimate bar features another case of modal interchange, before resolving on the root (Gmaj7).

Bar 1:

G7

C9

E7#5#9

Dm11

Gmaj7

G7

E B G D A E
3 3 4 3 5 3

B 3 3 3 2 3 3

G 4 3 5 6 7 3

D 3 5 6 7 5 5

A 5 3 5 7 5 5

E 1 1 1 1 1 1

Bar 5:

G6

C13

Cm7

Cm9

D13

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

B 5 5 7 8 8 8

G 7 8 8 8 8 8

D 5 8 8 8 8 8

A 7 8 8 8 8 8

E 1 1 1 1 1 1

Bar 9:

Dm9

G6/9

Gm6/9

Cm7

Gmaj7

E B G D A E
11 10 11 10 10 10

B 11 9 9 10 10 10

G 11 9 8 10 10 10

D 10 9 8 10 10 10

A 12 10 10 10 10 10

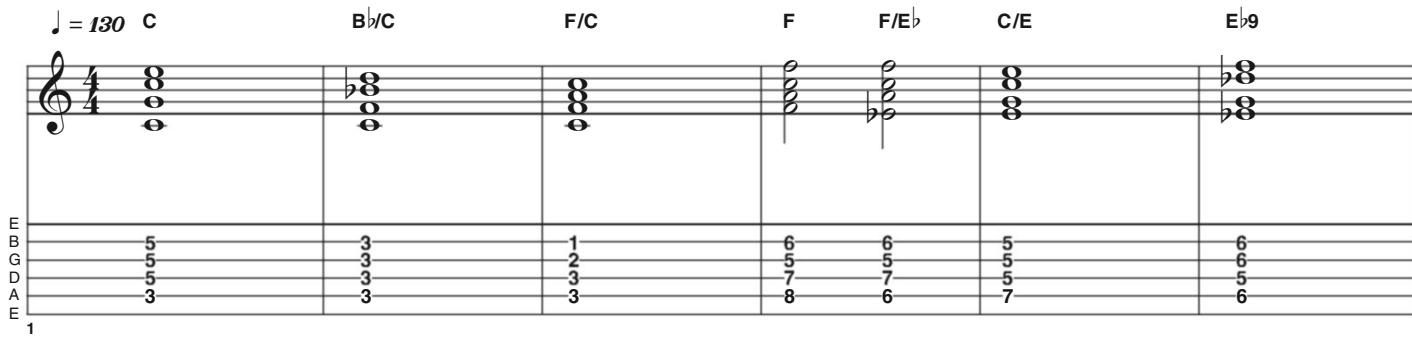
EXAMPLE 5 CHORD SUBSTITUTIONS AND SLASH CHORDS

TRACK 12

In this C major-based example, we are dealing with two concepts - substitution – which we've already touched upon – and slash chords. Slash chords are similar to the inverted chords of example 1, but slash chord is a more general term. Whilst the inversion must have a chord tone in the bass, a slash chord can use any note in the bass of any chord. So go ahead and experiment with putting various notes under every chord you can think of. I love the sound of a major chord with a minor 7th in the bass as it occurs in bar 2 and 4 (C/Bb and F/Eb). You can see bars 6 and 8 as tritone substitutions. If you imagine bars 5-8 being based on a standard I-VI-II-V progression, and the VI (A7) and V (G7) chords are altered dominant chords (#5, b9, #11), you will see that these contain

much the same notes as the chords they have been substituted with (Eb9 and Db9). In addition, notice how you always achieve a smooth chromatic bass movement when using tritone substitution in this fashion. Bar 10 is another cool move, where we turn the III chord, which would usually be minor, into a dominant; this leads nicely into the next chord (F7), giving it a bluesy feel in the process. You can hear a great example of this particular move in *(Sittin' On) The Dock Of The Bay*. Bar 12 has another textbook example of tritone substitution (Db13), before venturing into slash chord territory again - as you might hear it on a Joe Satriani track - before ending on the thoughtful G/C, which you could also see as a simplified version of a Cmaj9.

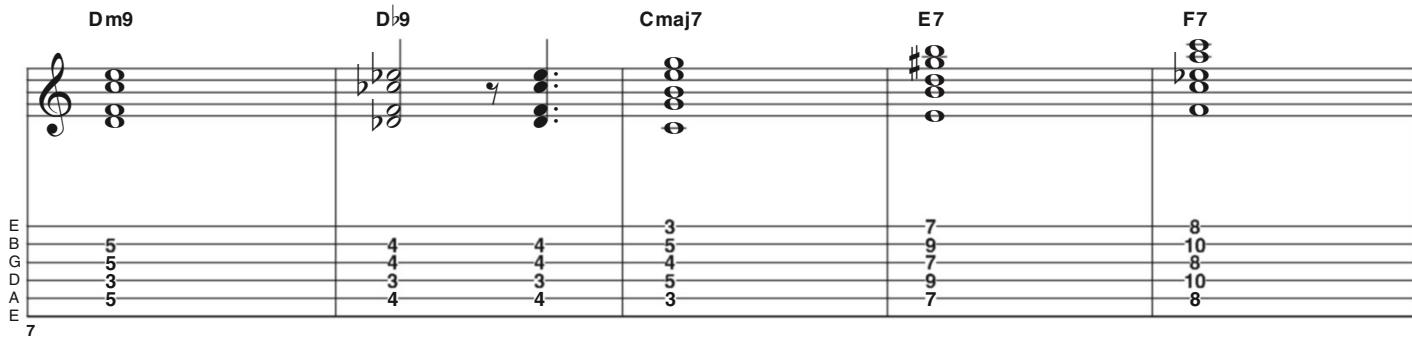
$\downarrow = 130$ C B \flat /C F/C F F/E \flat C/E Eb9



E
B
G
D
A
E

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

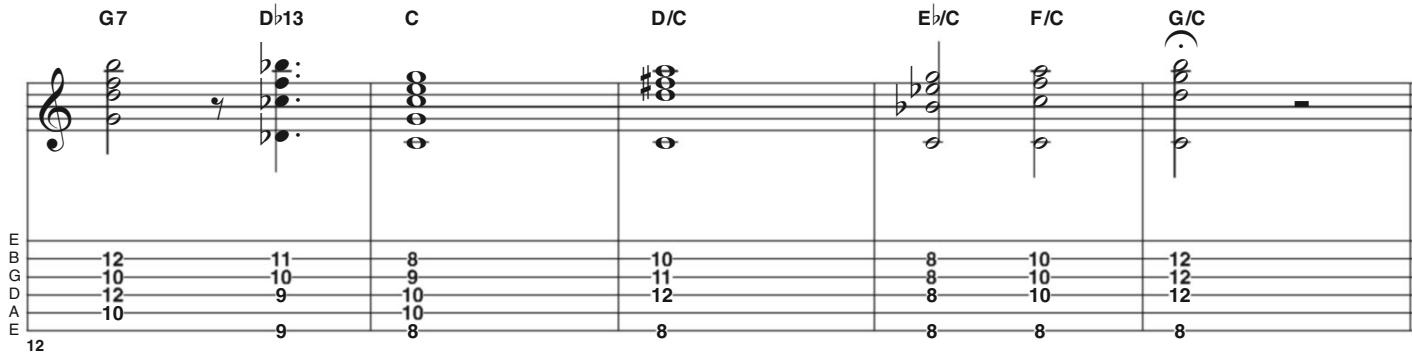
Dm9 D \flat 9 Cmaj7 E7 F7



E
B
G
D
A
E

5 4 3 7 9 8
5 4 4 5 7 10
3 3 5 9 7 10
5 4 3 7 7 8
7

G7 D \flat 13 C D/C E \flat /C F/C G/C



E
B
G
D
A
E

12 11 8 10 8 10 12
10 10 9 11 8 10 12
12 9 10 12 8 10 12
10 10 8 12 8 8 8
12

TRACK 14

EXAMPLE 6 MIXING IT ALL TOGETHER

This final example mixes all our concepts together, in the context of E minor. Notice how we are not sticking with the diatonic chords you would usually find in E minor, as in the first line alone we add chords you could see stemming from E Dorian (A13), E Locrian (C9), B altered scale, or Superlocrian (C melodic minor) - for the B7(#9) - and E altered scale for the Bb9(#11). Notice how the top line – on the upper string(s) moves around. Having a reasonably melodic top line can really help tie a progression together in a smooth way, especially if it contains lots of extended and altered chords. From bar 9, we suddenly skip to E major tonality with the Emaj7 chord, although we quickly move on to Mixolydian-based

territory with the E11 and A/E. Bar 12 heads us back to E natural minor (Aeolian mode), before venturing on to the last row of chords. Apart from the tritone substitution (bar 13, Bb7#11 and bar 15, F13), the two obvious elements that tie the chords together for the final five bars are the top line and bass line movement. You'll see that there's a static high E for the first five chords (from bar 13) and how it evolves naturally to end on the jazzy and classic sounding 9th interval (F#) on the Em6/9. And similarly, see how the bass line could be played on its own with no chords at all, and yet it would still make good musical sense. I hope you've found this delve into the world of chords as rewarding as I have writing it for you!

Bar 1: Em9, A13, C9, B7#9, Bb9#11, A9

Bar 6: C13, C#m7, D7, D7/A, B11, Emaj7

Bar 11: E11, A/E, Am, Am/C, Bm7add11, Bb7#11

Bar 14: A9, Gm13, F#7#5, B7#9, F13, Em6/9

Robin N., guitar department



PLAY IT.
FEEL IT.

thomann
MUSIC IS OUR PASSION

Eric Clapton Tears In Heaven



This emotive ballad from Old Slowhand is a real crowd pleaser! **Jon Bishop** transcribes it and says it's a perfect, fun-to-tackle and approachable acoustic party piece!

ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: A and G	<input checked="" type="checkbox"/> Fingerstyle picking
TEMPO: 77bpm	<input checked="" type="checkbox"/> Ballad time feel
CD: TRACKS 16-17	<input checked="" type="checkbox"/> Slash chord knowledge

ERIC CLAPTON WROTE Tears In Heaven about the loss of his son, Conor, who died tragically in 1993. It was recorded the same year and also featured in the movie Rush. Its combination of tasteful acoustic guitar work and emotive vocal made it a worldwide hit.

The track is mostly in the key of A but modulates into G for the bridge (starting on the IV chord, C). With a 77bpm tempo and a straight 4/4 time signature it's a typical slow rock ballad. Songs at this tempo can prove

TECHNIQUE FOCUS

Fingerstyle nylon string acoustic

Plucking the string with the nail provides a clear and sharp attack to the notes, much like a plectrum, and this sound is especially effective for notes played on the bottom three strings. Long nails also help with fingerstyle precision. When it comes to getting a good nylon-string guitar sound, the old cliché 'it's all in the fingers' has never been truer. Make sure your fingernails have smooth edges, with the aid of a nail file, emery board or buffer. You also need to decide where to pluck the string: nearer the sound hole will provide a mellow tone whereas picking near the bridge will sound brighter. Take your time working through the transcription. I have labelled the fretting hand fingerings (1 to 4) and the finger style patterns (pima) and referenced these fingerings to a video of EC playing the tune for authenticity. It is well worth examining Eric's fingerings and fingerstyle patterns as they offer many economic solutions.

deceptively hard to play accurately, simply because there's so much space in between the notes. Many guitarists become fixated with playing fast, but it is also important to devote time to being able to play slow tempos with a good feel and consistent groove.

A key component of EC's accompaniment is his thumb-plucked bass notes. These are played on beat 1 of the bar and on subsequent off-beats, giving both forward momentum to the track and providing interesting harmonic context for the chords. This is partly because Eric doesn't always play the obvious bass note, the root. He's being a bit cleverer...

If you harmonise the A major scale in 3rds you get the chords: A, Bm, C#m, D, E, F#m, G#dim. Any of these can be played with the

“Many guitarists become fixated with speed, but it's important to devote time to playing slow tempos with good feel and consistent groove.”

root note in the bass, but we can also supplant the root with one of the other notes from the chord. This creates 'inversions'. Placing the 3rd (C#) in the bass creates 'first inversion', while using the 5th (E) we get 'second inversion'. Inverting certain chords in a sequence can create smoother bass lines.

Try playing the Tears In Heaven intro chords (A, E, F#m, A, D, E7, A) keeping each one's root as the bass note. See how the bass line jumps around? Eric plays the sequence with some of the chords 'inverted' so the bass notes move altogether much more smoothly.

Inversions are written as 'slash' chords - A/E, A/G# etc - the chord name coming before the slash and the bass note after. With Eric's inversions the sequence becomes: A, root position; E, first inversion (E/G#);

F#m, root position; A, second inversion (A/E); D, first inversion, D/F#); D/E (E9sus4); E7, root position; A, root position. The bass line has become much smoother.

Inversions go hand in hand with another key component in Eric's guitar part - voice leading. Voice leading is when the notes within each chord move smoothly and logically into the next, in a way creating mini melodies - Stairway To Heaven is a classic example. It makes for a very musical sound and means that Eric's rhythm part would stand up as a respectable piece on its own.

The GT transcription combines the key guitar parts, including lead fills, into one piece. The backing has these parts removed so you can play along. It will also be easy to adapt, should you wish to perform the song as a solo piece, without backing. All the rhythm parts are notated at some point in the tab, so it's just a case of working out what goes where.

Many thanks to Jez Davies for recording and performing all the keyboard parts! ☺

GET THE TONE



EC recorded the main parts on a nylon-string acoustic. This instrument is featured in the song's video, in which Eric is seated among his fabulous guitar collection. The track is littered with other guitars including steel-string acoustic (played by Andy Fairweather-Low on the Unplugged video), electric slide and pedal steel. To get the sound with your own set-up, any acoustic will work. Nylon strings will sound most authentic but any good steel-string will work just as well if played with feel.



TRACK RECORD Tears In Heaven was recorded in 1993 and featured in the movie Rush. The track also appears on several Clapton compilations including The Clapton Chronicles. The live DVD and album entitled Eric Clapton Unplugged captures EC in acoustic mode and features great reworkings of classics like Layla and Old Love alongside great blues songs and, of course, Tears In Heaven.



Eric Clapton,
here playing
his gorgeous
Martin 000-42

»

PLAYING TIPS

CD TRACK 16

[Intro: Bars 1–4] It is well worth examining the fingering and picking pattern for the opening riff. This part is repeated many times throughout the track so start slow and develop an economic technique that you can play instinctively. The hammer-on and pull-off from C# to D and back again is a key feature and this needs to be crisp. Make sure you hammer your finger down to sound the

D and then pull off as opposed to simply lifting the finger up to sound the C#. **[Verse 1: Bars 5–12]** The lead line in bar 10 is originally played by guitar 2 but we've included in the transcription as it's a prominent feature and not too tricky to get in. If you'd like to play a solo acoustic version without lead lines then just substitute this for the part from bar 6.

INTRO
Ballad $\text{♩} = 77$

Nylon string acoustic guitar with fingers

VERSE 1 & 2

CHORUS 1 & 2

PLAYING TIPS

CD TRACK 16

[Chorus 1: Bars 13-18] This section uses effective voice leading to create smooth transitions between the chords. Follow the fingerings in the notation to ensure your own chord changes are smooth and fuss free.
[Link 1: Bars 19-22] This section links chorus 1 to verse 2 and is a repeat of the intro. Take the repeat markings back bar 5 for verse 2.

[Verse 2 & Chorus 2: Bars 23-36] These sections are repeats of verse 1 and chorus 1. Eric would invariably add personal twists on these when playing live, so feel free (once you've learnt it well) to add your own stamp. Take the second time bar, which uses a link with a lead line to take us to the bridge.
[Link 2: Bars 37-40] This section is similar to link 1 but a little busier.

LINK 1

LINK 2

BRIDGE

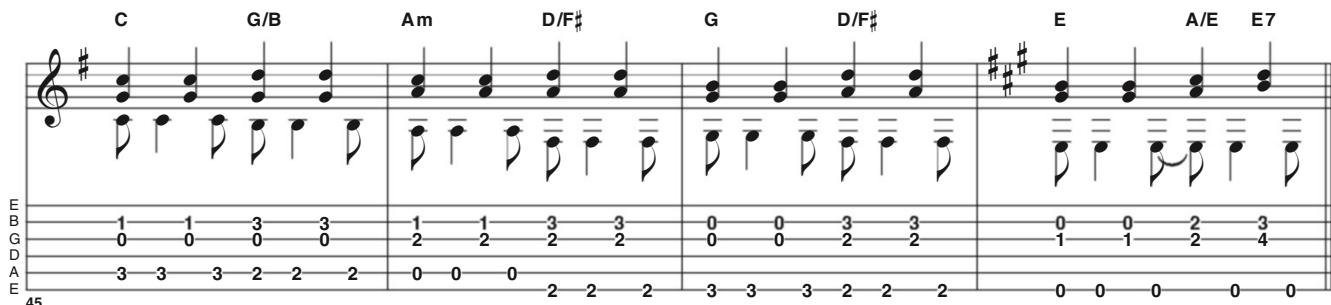
PLAYING TIPS

CD TRACK 16

[Bridge: Bars 41–48] The bridge section shifts into the key of G major, although the chord progression starts on the IV chord (C major). Aim for a consistent feel with the bass notes leading the chord pattern.

[Instrumental: Bar 49–56] A simple melody is played in unison between the acoustic and slide guitar. To help this come to life finger slides are used to approach notes and also to move between strong melody notes.

Chords: C, G/B, Am, D/F#, G, D/F#, E, A/E, E7



Tablature (String 6 at bottom):

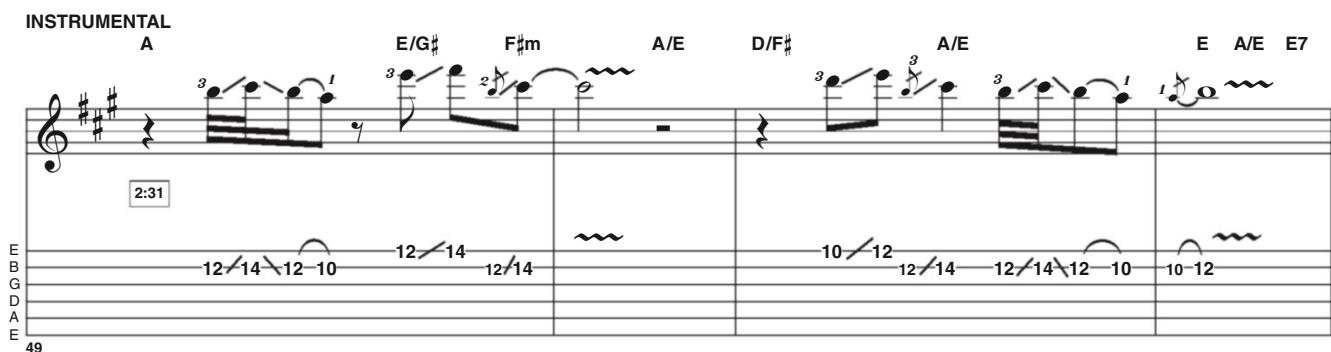
C	G/B	Am	D/F#	G	D/F#	E	A/E	E7
0 0 3 3	2 2 3 2	0 0 2 2	3 3 3 2 2	0 0 3 2	3 3 2 2	0 0 0 0	1 2 3 4	
1 0 3 0	1 2 3 2	0 0 0 0	2 2 2 2	0 0 3 2	3 3 2 2	0 0 0 0	0 2 3	
3 3 3 2 2	0 0 0 0	2 2 2 2	3 3 3 2 2	3 3 3 2 2	3 3 3 2 2	0 0 0 0	0 0 0 0	

45

INSTRUMENTAL

Chords: A, E/G#, F#m, A/E, D/F#, A/E, E, A/E, E7

Time signature: 2:31

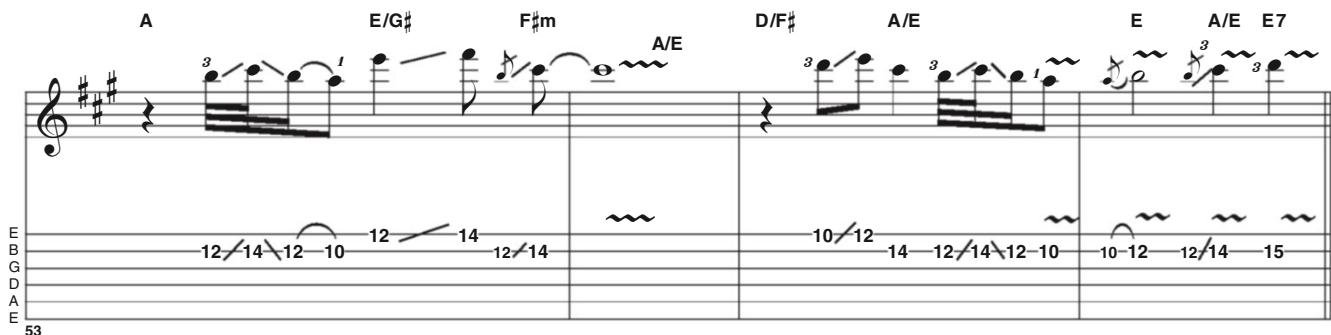


Tablature (String 6 at bottom):

12 14 12 10	12 14	12 14	-	10 12	12 14	12 14 12 10	10 12	10 12
-------------	-------	-------	---	-------	-------	-------------	-------	-------

49

Chords: A, E/G#, F#m, A/E, D/F#, A/E, E, A/E, E7



Tablature (String 6 at bottom):

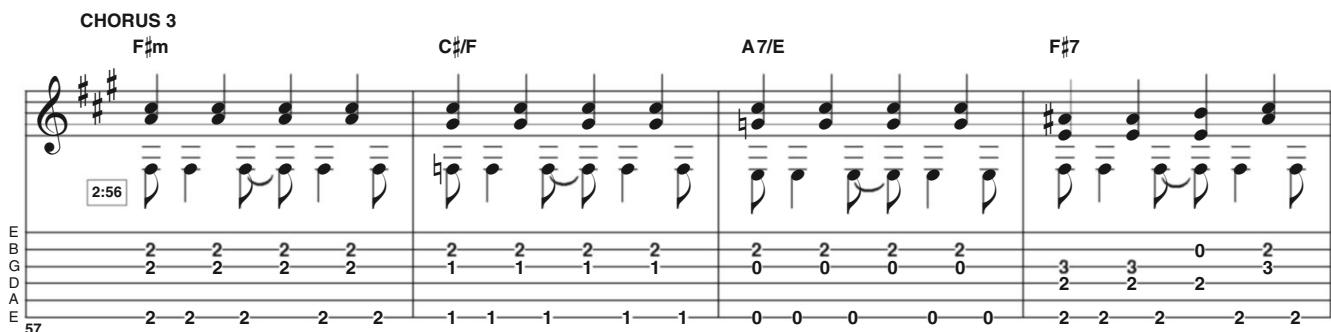
12 14 12 10	12 14	12 14	-	10 12	14 12 14 12 10	10 12	12 14 15	10 12
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53

CHORUS 3

Chords: F#m, C#/F, A7/E, F#7

Time signature: 2:56



Tablature (String 6 at bottom):

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

57



Play Guitar With... The Best Of Eric Clapton. (Guitar Tab and 2CDs, 96pp, £18.95 ref. AM993663).
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ERIC CLAPTON: TEARS IN HEAVEN

PLAYING TIPS

CD TRACK 16

[Chorus 3: Bar 57-62] This section is a repeat of chorus 2.
[Link 3: Bar 63-66] This link is a repeat of previous link sections with the addition of a simple lick played in bar 66.

[Verse 3: Bar 67-74] This verse is a repeat of verse 2. As mentioned previously, once you know the parts well you can always make appropriate ad libs here and there, just as Eric would in a live situation.

Bm7 D/E

LINK 3 A E/G# F#m A/E

rall [3:14]

E B G D A E

2 3 3 3 3 2 2 3 3 3 2 0 0 2 2 3 2 4 5 4 2 2 2 2 2 2 0 0 61

D/F# D/E E7 A

VERSE 3 A E/G# F#m A/E

[3:27]

E B G D A E

3 3 3 3 2 2 3 2 1 2 0 0 7 9 0 2 3 2 5 4 2 2 2 2 2 0 0 65

D/F# A/E E A/E E7 A E/G# F#m

E B G D A E

3 3 2 2 0 0 0 0 1 0 2 3 4 2 2 3 2 5 4 5 2 0 4 2 4 2 2 0 0 69

A/E D/F# A/E E A/E E7

E B G D A E

5 7 5 0 2 2 3 2 0 2 2 0 0 1 0 2 3 0 1 0 2 3 0 0 0 0 0 0 72

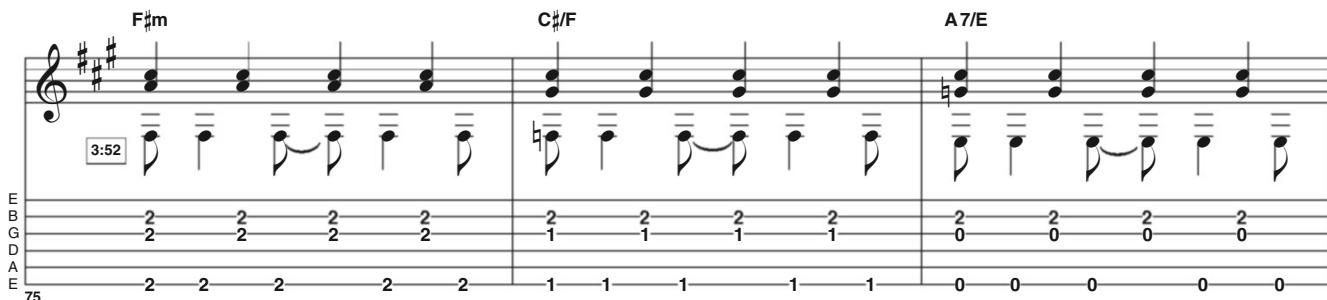
PLAYING TIPS

CD TRACK 16

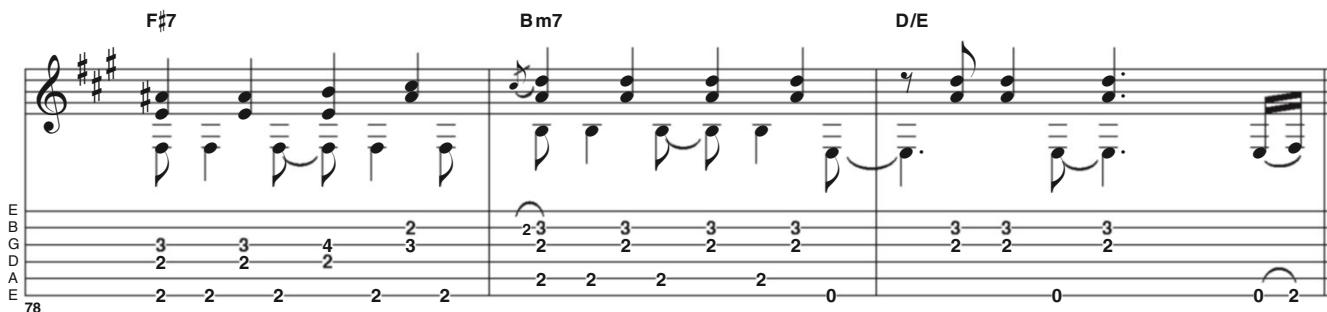
[Chorus 4: Bar 75–80] This final chorus is a repeat of chorus 3.
[Ending: Bar 81–85] The ending has some extra lead lines added into what would otherwise be a normal link section. The track slows down over

the last two bars (rallentando, or 'rall') so it's worth having a listen to the backing track for this. In a live situation, either with a band or perhaps a two-guitar duo, eye contact and feel are vital if you are to end together well.

CHORUS 4

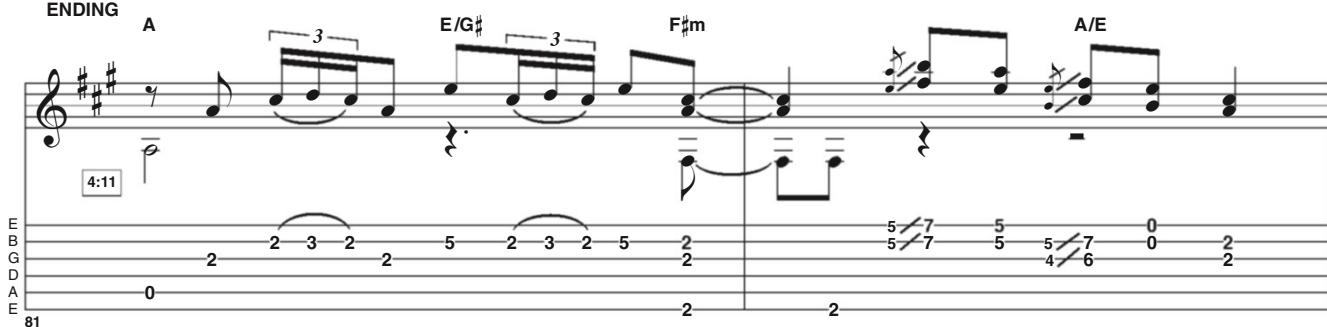


Sheet music and guitar tab for Chorus 4, bars 75-80. The key signature is F#m (two sharps). The chords shown are F#m, C#F, and A7/E. The time signature is 3:52. The tab shows fingerings for the E, B, G, D, A strings. The bass line is also indicated below the strings.

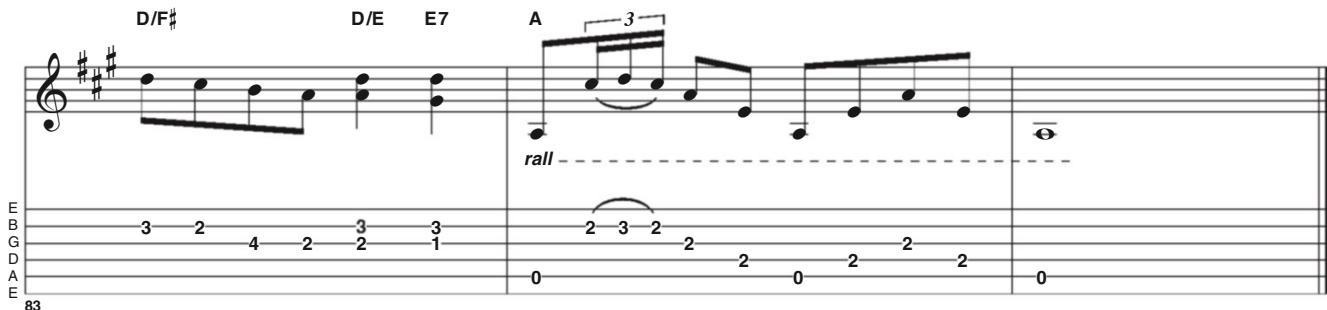


Sheet music and guitar tab for Chorus 4, bars 78-80. The key signature is F#7. The chords shown are F#7, Bm7, and D/E. The time signature is 3:52. The tab shows fingerings for the E, B, G, D, A strings. The bass line is also indicated below the strings.

ENDING



Sheet music and guitar tab for Ending A, bars 81-85. The key signature is A. The chords shown are A, E/G#, F#m, and A/E. The time signature is 4:11. The tab shows fingerings for the E, B, G, D, A strings. The bass line is also indicated below the strings.



Sheet music and guitar tab for Ending B, bars 83-85. The key signature is D/F#. The chords shown are D/F#, D/E, E7, and A. The tab shows fingerings for the E, B, G, D, A strings. The bass line is also indicated below the strings. The word "rall" is written under the tab for the last bar.

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Swing Comping



John Wheatcroft gives your swing, jazz and big band rhythm playing a shot in the arm as he shows you how to ac'comp'any like the masters with a ton of great ideas.

ABILITY RATING



Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: G	<input checked="" type="checkbox"/> Voicing vocabulary
TEMPO: 180bpm	<input checked="" type="checkbox"/> Harmonic sophistication
CD: TRACKS 18-19	<input checked="" type="checkbox"/> Time feel and rhythm

IN JAZZ-SPEAK THE term 'comping' is used an abbreviation for the all-encompassing topic of accompanying. For any aspiring jazz guitarist this is a crucial and absolutely essential area of study. The ability to comp with intelligence and sensitivity is one of the most effective skills any player can develop. Even though you might have the most incredible single-note chops, unbelievable lines and phenomenal speed and articulation, if you can't comp well you'll probably never get the opportunity to showcase these assets as, frankly, no one will want to play with you!

Anyway, with consideration and skill the rhythm part can be every bit as creative, challenging, sophisticated, hip and impressive as a lead solo, and you'll find your popularity among fellow musicians will increase exponentially as your comping skills develop.

To be a good rhythm player you need to be a good team player. Familiarise yourself with the roles of each respective instrument in the 'rhythm section', usually the drums and bass but often in jazz you'll need to share comping duties with a piano player, which presents its own challenges. To quote from Joe Pass, "They have 88 keys and they're louder than you, so at times you need to defer to them!" Regardless, you should be aware of your rhythm section mates' respective parts for every piece that you play.

We have nine specific musical themes this issue, each an exploration of the 12-bar jazz blues sequence in G major. Rather than divide each variation into a collection of separate studies, I've combined them together to create one long cohesive whole.

Of course, you should always practise each approach in isolation, but once you feel you are

on top of each idea there is real merit in connecting material in this way. For one, it's a test of concentration. But there's the added challenge of negotiating the transition from section to section, the ultimate goal being to transfer these ideas into other repertoire, either standards from the American songbook,

Important Areas To Develop

● DETAIL

Jazz pianist Bill Evans once stated that the difference between a truly great player and an average one was that the less accomplished musician was prepared to accept an 'approximation'. Students too often fall into the trap of moving away from a topic before they are really finished and fully au fait with it, so more attention to detail and patience reaps rewards.

● LISTENING CRITICALLY

My role as a teacher is very often reflective, giving critical feedback on a student's playing and performance. I'm often surprised by some, although not all, of my students in what they can't hear in their own playing. Sloppy timekeeping, poor intonation and just outright mistakes can often go completely unnoticed.

● BEING TOO 'GUITAR-CENTRIC'

Again, this is a generalisation but an unfortunate trait displayed by some guitar students is a complete lack of awareness of what the other musicians are contributing to the sound they are collectively making as a group. I'll often ask a guitar player after a performance to sing the bass line back to me, or ask about what they thought of the hi-hat pattern. "Er..."

● READING THE DOTS

This is the universal Achilles heel for our kind. To quote my good friend and colleague Les Davidson, reading equals money! You don't need to be amazing; merely being perfunctory is more than often enough to make a major difference to your employability and you'll encounter a more varied and informed group of fellow musicians as a result.

● RHYTHM AND DYNAMICS

We're often so preoccupied with what we're playing, which scale to use, what notes, what chord voicings etc, that we give little thought to when and how we might say what we'd like to say (musically speaking). Giving some thought to dynamics and 'time feel' can be just about the most productive thing a player can do to sound more polished, focused and professional; although for many students these aspects can sadly be overlooked (in favour of looking flash, etc) which, in my humble opinion, is a monumental mistake.

or arrangements of your own invention.

Remember that in a real life scenario your primary role as a good jazz, swing or big-band comper is to support soloists or singers until it's your turn, so you'll need to imagine an overriding solo here. In reality these examples are busier than you'd want to be, since they condense lots of ideas in a relatively short space. Your function is to fan the flames for the soloist, to provide rhythmic contrast and harmonic support when necessary. It's also your responsibility to keep out of the way when you're not required. It's not uncommon for a sensitive accompanist to stay tacet (play nothing) for the first few choruses of a solo, only joining in when it's appropriate to do so. Like so many aspects of music, this is much easier to experience by keeping your eyes and ears open, and by taking in as much music as you possibly can, both recorded and in the flesh, rather than from the printed page only. Learning a musical style can be compared to an actor analysing the intricacies of a regional dialect. They're never going to get the full picture from reading about it; they need to hear real people using it and then experience it first-hand by giving it a go themselves. ■

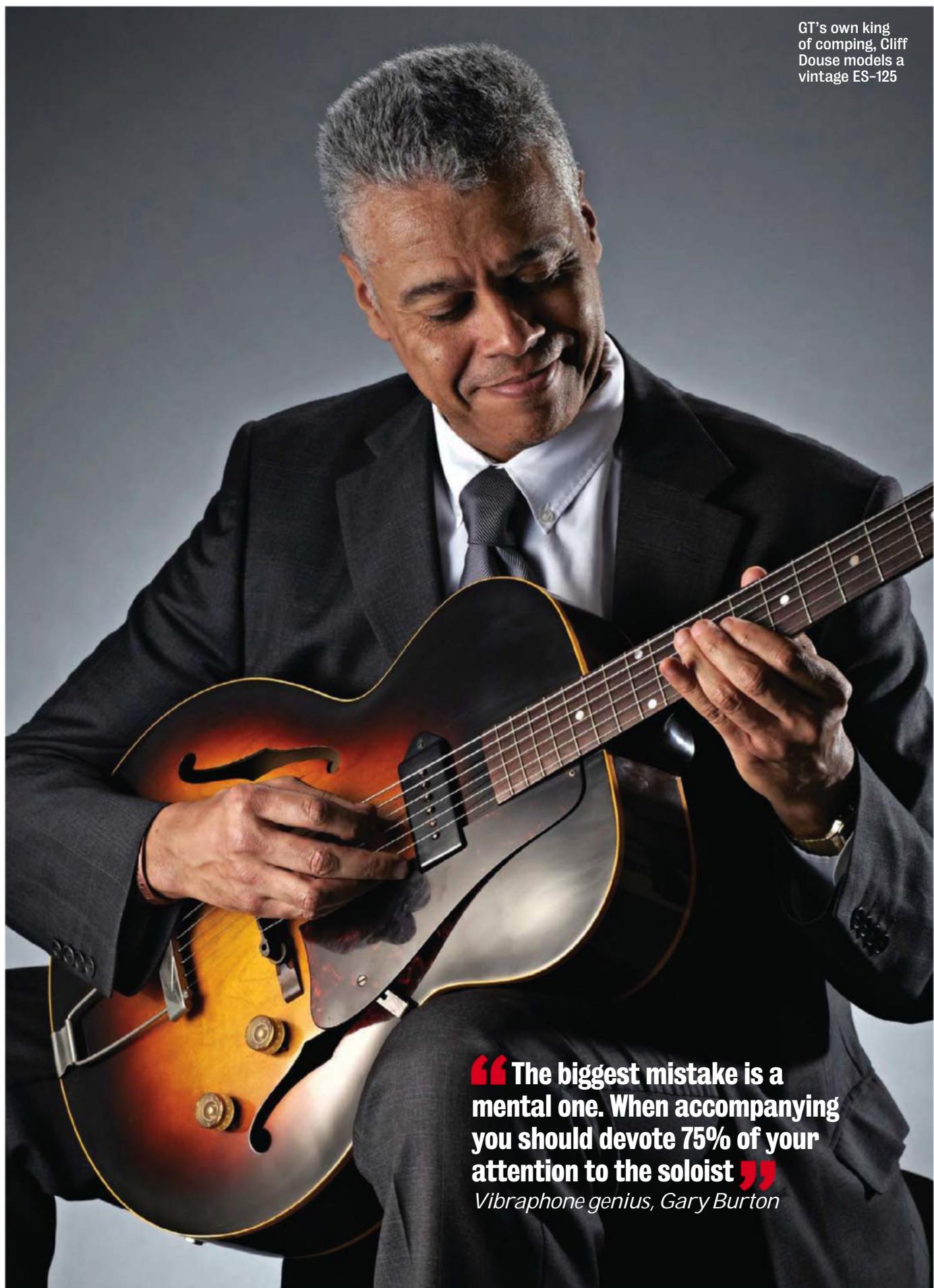
GET THE TONE



Traditionally a hollow bodied archtop guitar with f-holes is the chosen instrument for jazz rhythm, the principle advantage being that you can turn the volume down and blend the amp sound with the acoustic tone of the instrument itself. Your primary effect should be your volume control, and strings can be either flatwound or roundwound (or indeed a nice middle way, 'ground wound'). A wound third string is common although by no means essential, and you can also get great results from a solidbody. We're after a natural clean and warm amp tone so go easy on the treble and reverb and you're ready to comp.



FURTHER STUDY Freddie Green was the undisputed champion of rhythm guitar. A phenomenal player and huge contributor to the Count Basie sound his solo album, the appropriately titled *Mr Rhythm* (Bluebird 1955) comes highly recommended. Bucky Pizzarelli's *Five For Freddie* (Arbors 2009), a wonderful tribute from his acknowledged successor is equally worthwhile. Modern players who know a thing or two about great rhythm playing include Kirk Fletcher and Lage Lund; but check out John Scofield and Mike Stern comping behind each other on *Play*, from the album of the same name (Warner 1999). Danny Gatton's instructional video, *Strictly Rhythm Guitar* (Hotlicks 1994), is essential for any serious student of the guitar.



GT's own king
of comping, Cliff
Douse models a
vintage ES-125

“The biggest mistake is a mental one. When accompanying you should devote 75% of your attention to the soloist”

Vibraphone genius, Gary Burton

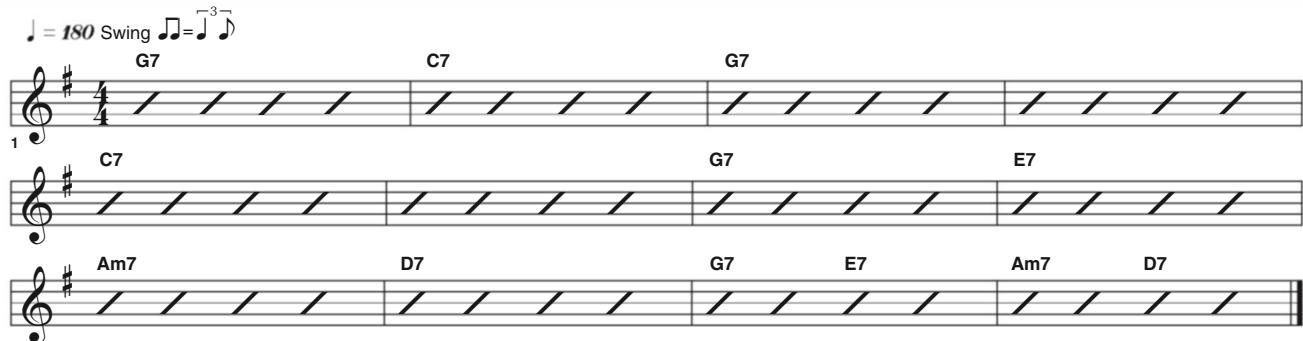
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BASIC CHORD SEQUENCE

The following variations are all based on the classic jazz-blues sequence in the key of G. Although there are numerous substitutions throughout each variation, the principle core of the sequence remains intact. Notice how this basic structure is similar to the conventional 12-bar blues form, although it varies with regard to the E7 (VI) in bar 8 and the choice of IIIm V (Am7 D7)

TRACK 18

followed by I VI IIIm V (G7 E7 Am7 D7) in the final eight bars, as opposed to the traditional V IV I V changes found in classic blues styles. The lines are blurred with certain artists, such as Robben Ford, BB King and T-Bone Walker, who regularly employ these jazz changes, even though their CDs are usually to be found under the 'blues' section in your record shop.



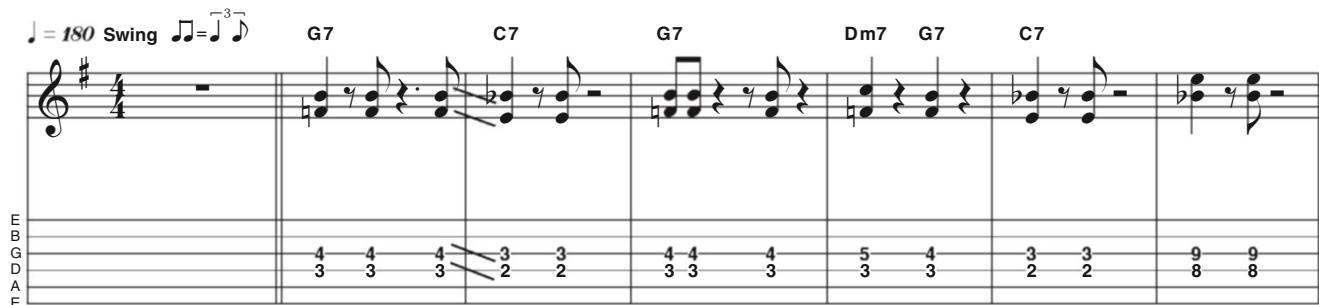
Musical notation for the basic chord sequence. It consists of three staves. The top staff shows a G7 chord. The middle staff shows a C7 chord. The bottom staff shows chords Am7, D7, G7, E7, Am7, and D7. The tempo is indicated as 180 BPM with a swing feel.

VARIATION 1 3RD/7TH 'MAGIC' VOICINGS

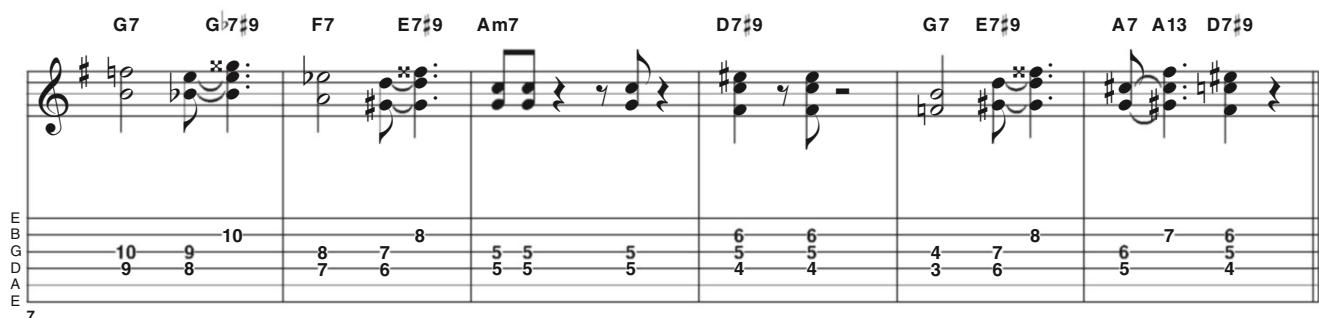
We begin with an exploration of what Danny Gatton refers to as the 'magic' 3rd and 7th voicings, literally defining each event in the sequence principally with these two notes alone. The intriguing connection is that the I7 connects to the IV7 by dropping just a semitone, with the b7th of I (F) moving to the 3rd of IV7 (E) and vice versa with the 3rd (B) connecting to b7th (Bb). The

TRACK 18

same movement is echoed upwards from I7 to V7, along with other sneaky IIIm V movements such as the added Dm7 to G7 in bar 4. As we progress, these voicing take on additional interest as we add a third note into the mix, although the same connection applies. Don't just gloss over this: see if you can learn it well enough to take a 12-bar solo using this concept!



Musical notation for Variation 1. It shows a sequence of chords: G7, C7, G7, Dm7, G7, C7. Below the staff is a guitar neck diagram with fingerings: E B G D A E. The first four bars show 3rd/7th voicings, while the fifth bar adds a third note (5th) to the Dm7 chord.



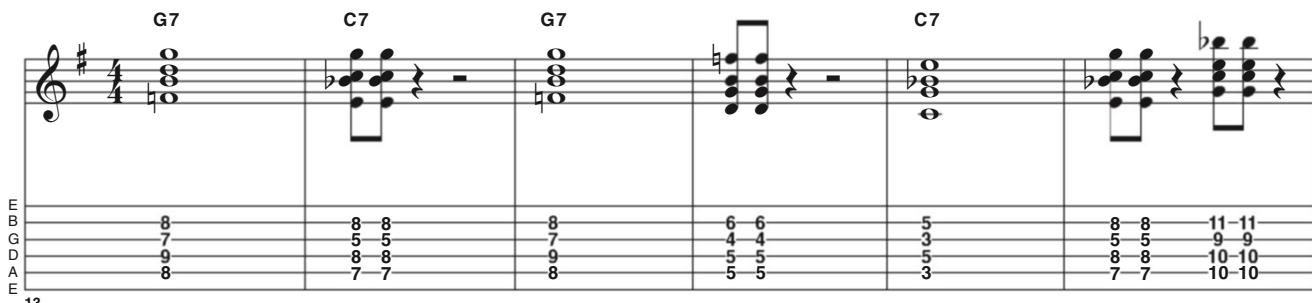
Musical notation for Variation 1, continuing the sequence. It shows chords G7, G7#9, F7, E7#9, Am7, D7#9, G7, E7#9, A7, A13, D7#9. Below the staff is a guitar neck diagram with fingerings: E B G D A E. The chords transition through various voicings, including drop 2 voicings.

VARIATION 2 DROP-2 VOICINGS (STRINGS 4-2)

Drop-2 refers to a concept of ordering the stack of notes, in this case a four-note chord voicing, to allow for greater spread and range between the component notes. Coincidentally they conveniently make things much easier to finger on the guitar and sound more balanced and broader, so it's win-win all round. The basic principle is to stack a chord and its inversions in the conventional manner, so a root position G7 begins its transformation journey

TRACK 18

as G B D F (R 3 5 b7). Next we take the second highest voice and lower this note by an octave, dropping the 2 to create the following intervals (5 R 3 b7). This chorus illustrates how these voicings can be connected through the 12-bar sequence using voice leading in the treble to create a series of chord shapes that sounds both logical and smooth from transition to transition (Jon Bishop describes this in his Tears In Heaven text).



Musical notation for Variation 2. It shows a sequence of chords: G7, C7, G7, C7. Below the staff is a guitar neck diagram with fingerings: E B G D A E. The chords are played using drop 2 voicings, where the second highest note is dropped an octave lower than normal.

VARIATION 2 DROP-2 VOICINGS (STRINGS 4-2) ...CONTINUED

TRACK 18

G7 E7 Am7 D7 G7 E7 Am7 D7

E
B
G
D
A
E

12 12 12 10 10 10 12 12 13 13
9 9 12 12 12 10 7 10 12 12 12 11
12 12 12 10 10 9 12 12 14 12
10 11 11 12 9 9 10 11 12 12

19

VARIATION 3 10TH 'BASIE' VOICINGS

TRACK 18

Our next 12-bar variation showcases a four-in-the-bar rhythm style similar to Count Basie guitarist Freddie Green. To create motion, Green would frequently switch between inversions of the same chord, or connect using various passing chords usually ranging a major or minor 10th from bass to treble (between sixth and third strings on a guitar). You can also hear similar ideas in the rhythm playing of the mighty Django Reinhardt. The old arranger's trick of connecting chromatic bass notes by using the diminished 7th chords

is exploited heavily in this study. As we've seen, a defining feature of the lesser spotted 'jazz' 12-bar sequence, as opposed to its more commonly found 'blues' cousin, is the use of the IIIm V I throughout bars 9-12. Instead of the usual blues D7, moving down to C7, we see a highly decorated IIIm VI I sequence. Don't be put off by the complex chord names in the final two bars, the 'turnaround'. If you look closely, the fingerings are cleverly arranged, extremely logical and perfectly playable, even at breakneck speeds.

G/D G7/D C6 Cm6 G/B D7/A D7/b9 G/B G7/D

E
B
G
D
A
E

12 12 10 10 9 9 8 8 7 7 5 5 5 8 7 5 10 10
9 9 9 9 7 7 7 7 5 5 4 7 7 9 10 9
10 10 10 10 8 8 8 8 7 7 5 8 7 7 10 10

25

C7 G7/D Eb dim C/E G7/D F#7/C# F7/C E7/G# B7

E
B
G
D
A
E

9 9 10 10 11 11 12 12 10 10 9 9 8 8 7 8
8 8 9 9 10 10 10 10 9 9 8 8 7 7 6 6
8 8 10 10 11 11 12 12 10 10 9 9 8 8 7 6

29

Am7 Eb7/Bb D7/A A7 G7 F7/C E7/B B7 A7 Eb7/Bb D7/A

E
B
G
D
A
E

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

33

PLAY: BIG BAND, JAZZ & SWING

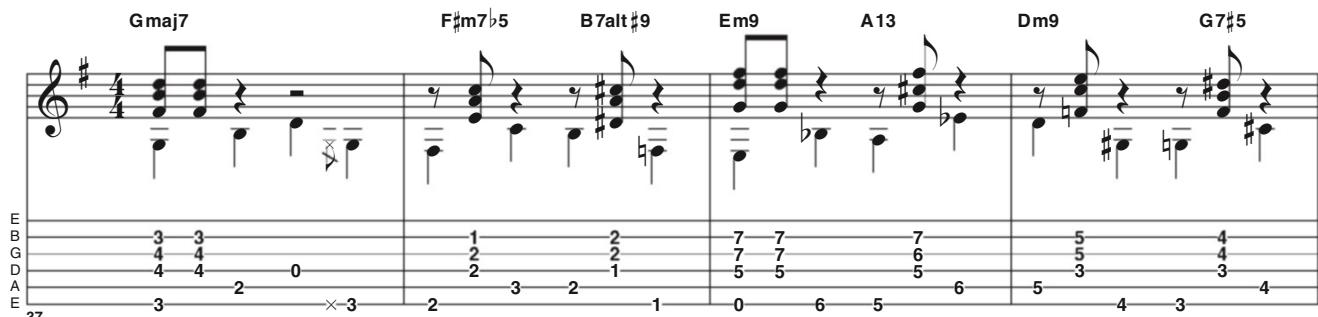
ON THE CD  TRACKS 18-19

VARIATION 4 WALKING BASS

As Joe Pass simply states, the most important feature in a walking bass arrangement is, you've guessed it, the bass! For this variation we're choosing a rather more involved bebop variant of the jazz blues, resplendent with IIIm V I moves in near enough every bar, although the basic framework of key events remains largely intact. From a technical perspective here I'd favour switching to a thumb and fingers technique to produce a warmer tone, so you'll need

TRACK 18

to do some swift pick palming in the preceding bar. I personally push the pick between my first and second fingers between the knuckle joint and the hand. From a sonic perspective its good to consider the best approaches to each independent part, so the bass ideally needs to be smooth and legato, like a bass player, whilst the punctuating small chord fragments in the treble need to be much more staccato, or clipped, to pop out clearly.



Gmaj7

F#m7b5

B7alt#9

Em9

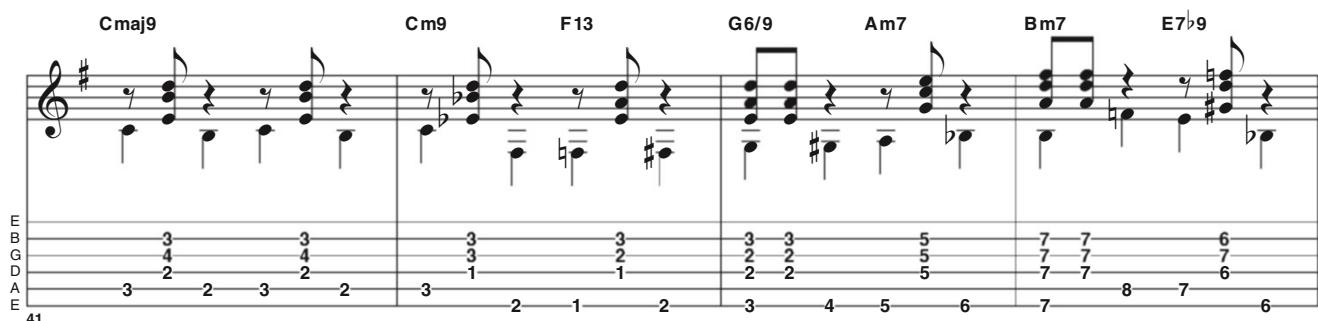
A13

Dm9

G7#5

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

37



Cmaj9

Cm9

F13

G6/9

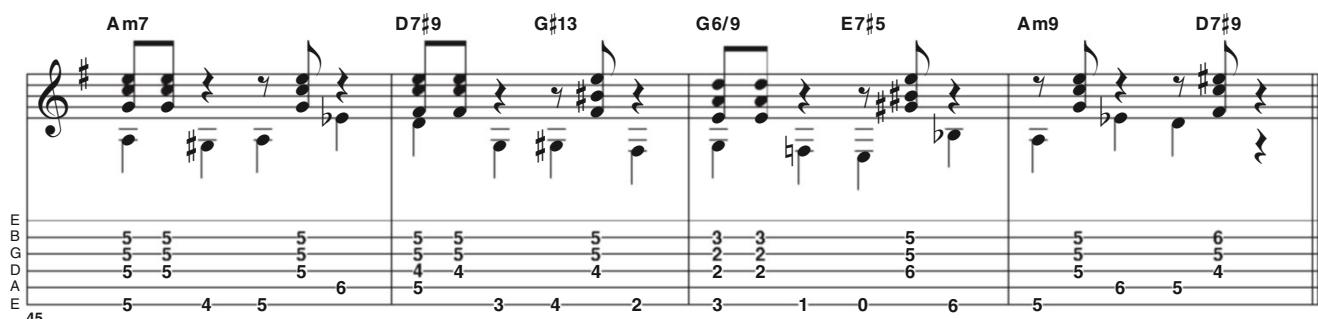
Am7

Bm7

E7b9

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

41



Am7

D7#9

G#13

G6/9

E7#5

Am9

D7#9

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

45

VARIATION 5 PARALLEL INTERVALS

TRACK 18

While scales and modes are undoubtedly extremely useful for creating single-note lines, they can also be effectively employed to create a wonderfully useful series of ascending or descending chord voicings. Here we see a combination of G Mixolydian and C Mixolydian modes harmonised in 4th and 3rd intervals to create an ascending line that both supports the harmony and

creates a logical and cohesive theme that builds beautifully as the sequence unfolds. We switch to some quartal harmony in bar 55 - chords based entirely on 4th intervals - while the final four bars in this variation introduce the concept of an ostinato pedal-tone in the treble (holding onto a single high D while the voicings beneath shift to outline the harmony).



G7

G7#5

C7

G Mixolydian

C Mixolydian

E B G D A E
3 5 6 10 8 6
4 5 7 10 9 7
3 5 7 10 9 7
5 4 3 5 3 5
6 5 7 3 6 5

49

VARIATION 5 PARALLEL INTERVALS ...CONTINUED

TRACK 18

55

VARIATION 6 13TH/9TH STABS

TRACK 18

If the pumping four-to-the-bar feel of our Count Basie style 10th voicing variation (#3) could be described as reminiscent of a pianist's left hand, then the variation we see here, based around middle and high extended chord stabs, could be seen as the guitarist's answer to what our ivory tickler's other hand might do. In many ways this chorus can also be perceived as the logical extension to our introductory section based on 3rd and 7th intervals, as these form the foundation for many of the chords used here. The concept of

voice leading is continued onto the upper extensions of each chord. It would be a great idea to follow the melodic journey of the notes along each single string to see this in action, and get the beautiful logic of it firmly ingrained. Also, ensure that you can justify and rationalise each extension against each chord symbol throughout the sequence. Analysis of this kind will benefit your knowledge of intervals and tremendously strengthen your connection between harmony and melody.

61

65

69

PLAY: BIG BAND, JAZZ & SWING

ON THE CD  TRACKS 18-19

VARIATION 7 'BIG BAND' BLOCK CHORDS

Block chords - usually thought of as voicings that move by specific distances, and generally in parallel - are a feature found frequently in big band horn section writing. The polyphonic nature of the guitar allows us to imitate this remarkably simple but equally effective device by moving specific chord shapes around the fretboard, wholesale, to outline a high melodic figure,

TRACK 18

in this instance harmonised in four parts. We're utilising 13th (bars 73-76, 83-84) and diminished 7th (bars 77-78) voicings, predominantly outlining a melody pulled straight out of the G blues scale (G Bb C Db D F), although our turnaround phrase in bars 83-85 moves chromatically while the bass notes imply I7 VI7 II7 V7.

VARIATION 8 II minor - Vs & 'WYBLE' DOUBLE-STOP CHORDS

TRACK 18

Jimmy Wyble was a guitarist equally at home with both country and jazz styles. He pioneered a method of comping that involved switching between different fragments of a single chord shape to create the impression of moving harmony. He's a major influence on current heavyweights such as Lage Lund, Howard Alden and Sid Jacobs, so his style is worthy of our attention here. In this simplified variation we're approaching our jazz blues

with the bebop IIIm V method we initially looked at in variation #4, although here we're breaking each chord down into two-note double-stops on non-adjacent strings (fourth and second, and third and first). In bar 94 we spot a 'tritone' IIIm V substitution move (Eb9 Ab13), a IIIm V sequence three tones away from the regular IIIm V in the home key (Am7 D7) that you might usually expect to find lurking around this area of a 12-bar sequence.



Freddie Green:
legendary Count
Basie guitarist
and rhythm
guitar giant



Bucky Pizzarelli:
another comping
monster, he backed
Benny Goodman.
7-stringer too!

DAVID REIFEN / ANDREW LEELEY / GETTY IMAGES

VARIATION 8 IIM-VS & 'WYBLE' DOUBLE-STOP CHORDS ...CONTINUED

TRACK 18

C6/9 Cm11 F13 Gmaj7 Am7 Bm7 B♭m7

89

Am11 E♭m9 A♭13 Gmaj7 B♭maj7 #4 E♭maj9 A♭maj 6/7

93

PLAY: BIG BAND, JAZZ & SWING

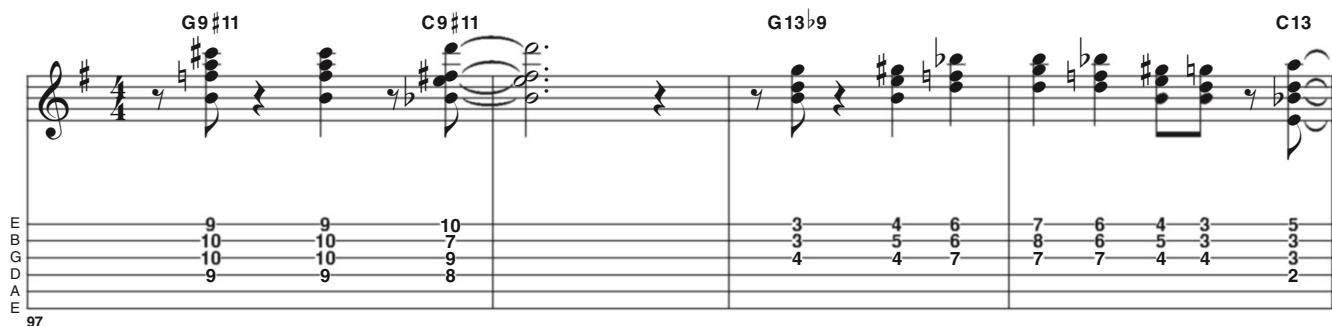
ON THE CD  TRACKS 18-19

VARIATION 9 ANGULAR, CLUSTER & 'WES' VOICINGS

There are three main devices employed in our final 12-bar chorus. We kick off with a selection of slightly more dissonant and, dare I say, modern sounding voicings containing #4s galore and plenty of semitone action that'll send conservative compers running for the hills. We move onto a short section of

TRACK 18

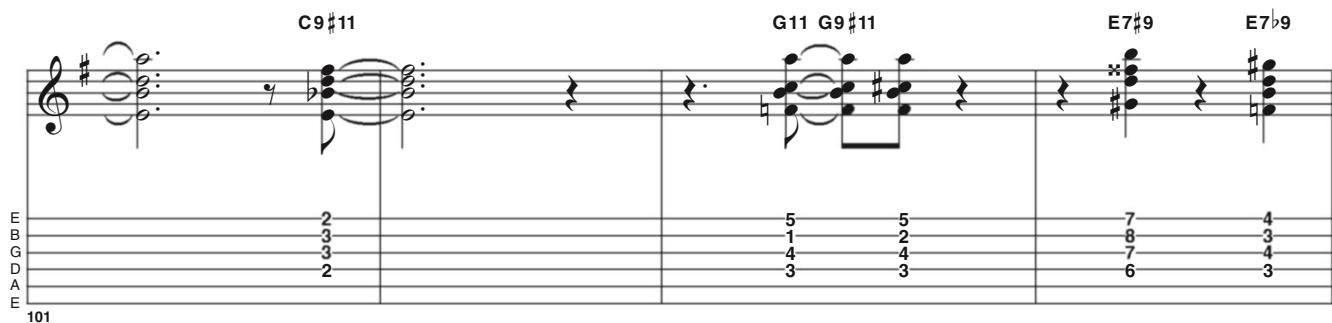
Wes Montgomery endorsed diminished 7th to Am6/D9 action in bars 106-106 before rounding proceedings up nicely with a cheeky contrary motion idea in bars 107-108, straight from the Kirk Fletcher (Fabulous Thunderbirds) school of jazzy-bluesy rhythm guitar. Nice!



97

E B G D A E

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



101

E B G D A E

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



105

E B G D A E

5 7 8 10 11 12 11 10 9 8 5
5 6 7 9 10 10 11 11 10 9 5
5 7 9 10 10 11 11 10 9 7 4
4 6 7 9 10 10 9 7 4
4 5 6 7
8 7 6 5 4 5 3

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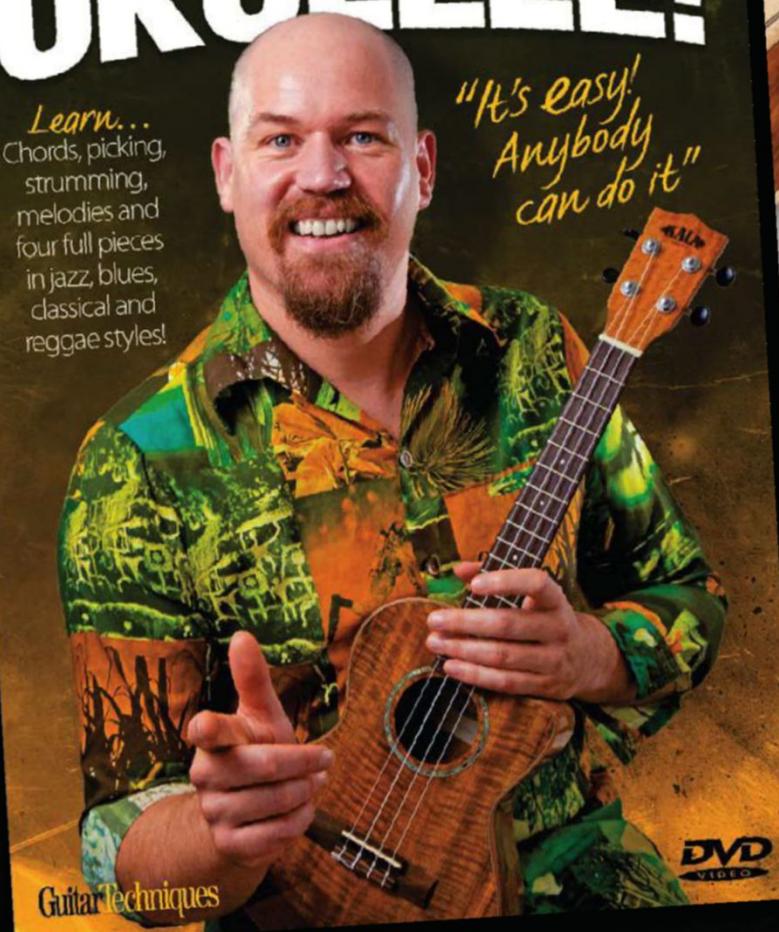
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Johann Strauss II

Viennese Blood Waltz



This month **Bridget Mermikides** reckons we should look at a piece in three-quarter time. And where better to start than with The Waltz King himself, the venerable Johann Strauss II.

ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: Drop D	<input checked="" type="checkbox"/> Playing in 3/4
TEMPO: 138 bpm	<input checked="" type="checkbox"/> Part separation
CD: TRACK 20-21	<input checked="" type="checkbox"/> Playing in 6ths and 3rds

THE AUSTRIAN COMPOSER wrote so many engaging and popular waltzes (as well as other dance forms) in the late 19th Century that he became known as The Waltz King. Growing up in a family of composers, Strauss had a hugely busy, occasionally very stressful and fabulously successful musical career. He was essentially the premiere pop songwriter of the day, contributing significantly to the huge popularity of the Viennese waltz. There is an unfussy elegance to his writing that seems accessible to all, which might explain why his music has been used in several films and TV shows every year since 1930, including *Titanic*, *Amélie* and most famously his Blue Danube Waltz in Stanley Kubrick's 2001: A Space Odyssey.

Here I've arranged his famous Wiener Blut which translated as Viennese Spirit, or Viennese Blood, and popularly known as the Viennese Blood Waltz. First performed by the Vienna Philharmonic Orchestra in 1873, it is in the light 3/4 waltz feel popular at the time, and actually includes a number of themes, from which I've selected and arranged the famous Waltz I which has an extremely simple yet stunningly effective melody.

Originally written in C major (with a

middle section in the key of G major), I've transposed it up a tone to D (with a middle section in A) and used drop D tuning so a wider range of the guitar may be used.

Technically this arrangement requires the ability to play a bass and chordal accompaniment using fretting hand thumb and fingers. This should have a light waltz feel underneath the melody, which is occasionally voiced in 3rds and 6ths. The challenge is to keep an effortless lilting rhythm while

“I have ‘cheated’ by allowing the first bass note of each bar to sustain more than just one beat. This makes it easier but still retains the character.”

retaining the lyrical simplicity of the melody. Those of you who caught our recent Classical Harmony article (GT226) should recognise a wealth of diatonic harmony and secondary function chords in this work. I firmly believe that a theoretical understanding of the basic progression can really help memorisation.

This arrangement is a good example of playing in three parts: melody, bass notes and middle accompaniment notes. When playing a solo guitar arrangement we have the technical challenge of playing all parts where an orchestral player only ever has one part to cope with. If you follow the score along with my recording, you may notice that I have ‘cheated’ by allowing the first bass note of each bar to sustain longer than just the one

beat as written. This is deliberate; it makes it much easier to play without worrying about excessive bass note muting; the best thing about it is that it manages to retain the character of the music.

I do hope you enjoy playing this splendid piece. Why not practise it to Strictly... with the sound turned down of course? ☺



TECHNIQUE FOCUS

Use your nails

All professional classical guitarists pluck the strings using the fingernails. These need to be kept at the right length and shaped correctly so that they create a good plucking action and the best possible tone. Every serious player keeps a variety of nail files, buffers and a big favourite is very fine wet-or-dry sanding paper. This is used to smooth off the edges of the nails and keep them buffed to a fine polish! The better the nails, the better the tone - trust me!



TRACK RECORD To hear Wiener Blut alongside other Strauss waltzes including Blue Danube, you can't do better than Decca's classic – and now remastered – recording with the Vienna Philharmonic: Johann Strauss Waltzes (Decca 2000). To dig deeper into Strauss's orchestral catalogue then Johann Strauss II: The Complete Orchestral Edition 52-CD collection (Naxos 2011) should keep you busy.



Portrait Of Johann
Strauss by August
Eisenmenger in 1888

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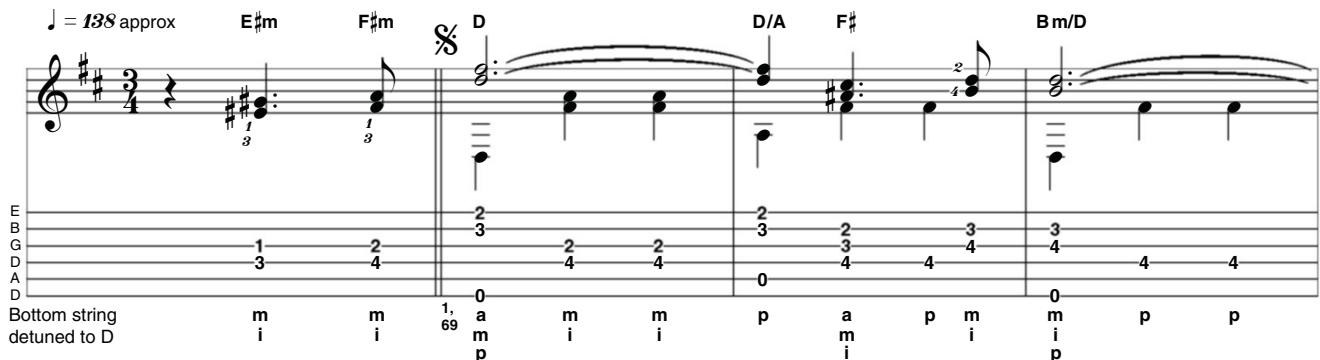
PLAYING TIPS

CD TRACK 21

A good tip for clearly separating the accompaniment from the melody and also for emphasising the waltz character is to lightly staccato the second

beat underneath the melody wherever the melody has a sustained note (or notes). Listening to the track will hopefully make this clear.

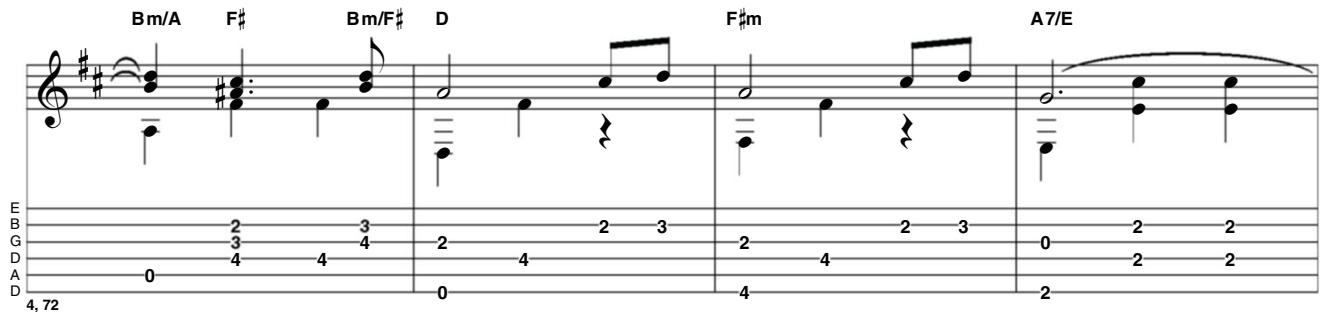
$J = 138$ approx



E B G D A D
Bottom string detuned to D

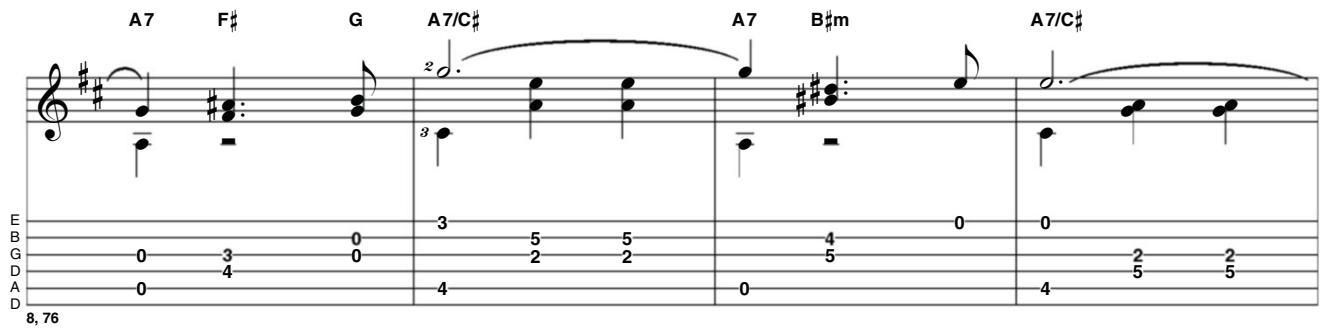
1 2 3 4 2 4 4 4 3 4 4 4 0 0 4 4

m i m i 1, 69 a m p m i p m i p m i p p



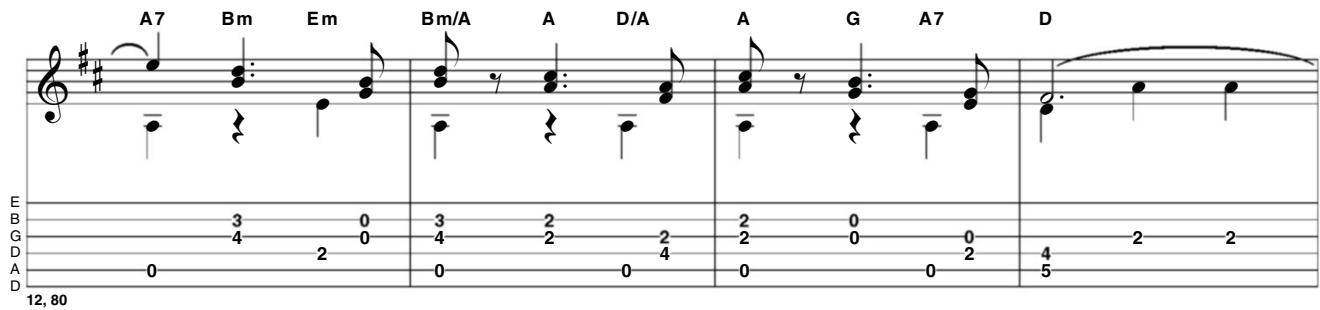
E B G D A D
4, 72

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



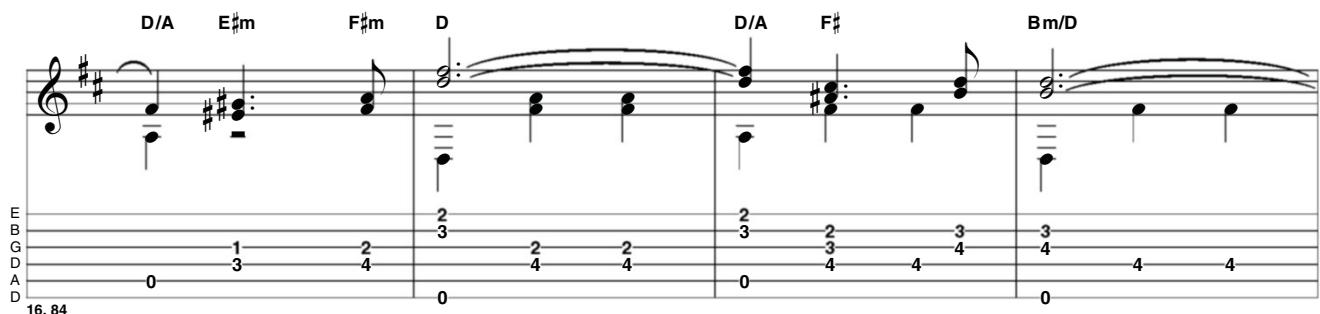
E B G D A D
8, 76

0 3 0 0 5 5 4 0 0 2 5 2



E B G D A D
12, 80

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



E B G D A D
16, 84

2 3 2 4 2 4 3 4 4 4 4 4

PLAYING TIPS

CD TRACK 21

At the start, picking hand fingering is indicated to give a suggestion of how to organise the fingers. There are varying solutions of how to pluck this

but this is a sensible start. Where possible I use a rest stroke on the melody (free stroke thumb) – an example being the melody note G in bar 9.

1. Bm/A, F#, D, F#m, A7/E

2. G, F#, A7/E, G, Gaug, A7

3. G, Bm/A, A, Em, G/A, A/C# A, D

4. E9, A/E, E7, A, F#m/C# A

5. E/B, E, E7, F#m, D/F# F#m

6. Fine

Technical Details:

- 1. Bm/A, F#, D, F#m, A7/E:** Chords indicated above the staff. Fingerings below the staff: 2, 3; 2, 4; 2, 3; 2, 4; 0, 0.
- 2. G, F#, A7/E, G, Gaug, A7:** Chords indicated above the staff. Fingerings below the staff: 3, 0; 0, 0; 5, 2; 4, 5; 4, 5; 0, 0.
- 3. G, Bm/A, A, Em, G/A, A/C# A, D:** Chords indicated above the staff. Fingerings below the staff: 3, 0; 3, 2; 3, 5; 7, 5; 7, 6; 7, 6; 3, 3, 3, 3; 3, 4, 4, 4; 4, 5, 5, 4; 0, 0.
- 4. E9, A/E, E7, A, F#m/C# A:** Chords indicated above the staff. Fingerings below the staff: 1, 1, 3; 1, 1, 2; 0, 1, 3; 2, 2, 2, 2; 2, 2, 2, 2; 2, 2, 2, 2.
- 5. E/B, E, E7, F#m, D/F# F#m:** Chords indicated above the staff. Fingerings below the staff: 1, 1, 2, 1; 0, 1, 3, 2; 2, 2, 4, 4; 3, 2, 2, 4.

Performance Notes:

- 1. Bm/A, F#, D, F#m, A7/E:** Measures 1-5. Key signature: B major (two sharps). Time signature: Common time (indicated by 'C'). Measure 1 starts with a rest stroke on the melody note G.
- 2. G, F#, A7/E, G, Gaug, A7:** Measures 6-10. Key signature: B major (two sharps). Time signature: Common time (indicated by 'C').
- 3. G, Bm/A, A, Em, G/A, A/C# A, D:** Measures 11-15. Key signature: B major (two sharps). Time signature: Common time (indicated by 'C').
- 4. E9, A/E, E7, A, F#m/C# A:** Measures 16-20. Key signature: B major (two sharps). Time signature: Common time (indicated by 'C').
- 5. E/B, E, E7, F#m, D/F# F#m:** Measures 21-25. Key signature: B major (two sharps). Time signature: Common time (indicated by 'C').

PLAYING TIPS

If you listen to any orchestral recording of this you will hear that the tempo often changes quite dramatically from one section to the next. I have kept it at a fairly even tempo throughout – with a slight speeding up at bar 65

CD TRACK 21

followed by a rit (ritardando or 'slow down') in bar 68 to ease you back to the main waltz theme. As a relatively simple piece to play, the key is in your expression, so concentrate on your feel and dynamics throughout.

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GT LEARNING ZONE



FRESH INTO 2014, we've many great tutorials in this issue to get your fingers - and your brain - working! Terry Lewis kicks things off with six great examples in his 30-Minute Lickbag, focusing this time on string bends, pull-offs and alternate picking (watch Lick 6 doesn't throw you!).

John Wheatcroft's blues column features a big name guitarist not usually tagged a blueser but who nonetheless has a wonderfully bluesy feel - Mark Knopfler. Try out John's choice examples and see how your blues playing could be enhanced (Lick 4 is very colourful).

Martin Cooper's rock takes a look at the late Lou Reed, specifically the dual guitars of Steve Hunter and Dick Wagner. What they played on Reed's Rock & Roll Animal was most vibrant, so get some of their rousing style under your fingers.

Talking of vibrant, Allen Hinds concludes his much lauded legato video tutorial with scalic patterns that develop from short ideas through to longer lines you can use for soloing. With Mr Hinds' super-refined technique and smooth-as-silk tone, there's much to enjoy here for the bluesy fusion lover.

Speedy tapping lines never fail to impress, so check out those used by Shaun Baxter in his Creative Rock this month. With seven examples joined together in one exercise, it's

a bootcamp workout for sure (Example 4 is particularly finger knotting!).

Our country rock virtuso Andy Saphir begins a new series on session soloing this month, with a look at the approaches Larry Carlton took while working with Steely Dan. If you're after intriguing progressions and chord tone soloing, you'll have a great time with this.

Paul Bielatowicz's Prog series profiles the Tubular Bells creator, Mike Oldfield, whose guitar style is both unique and (as we see here) often speedily virtuosic.

If you're a groovy jazz fan you'll love Pete Callard's special tutorial on Grant Green. Famed for his feel and tasty note choice, you could do worse than find some of Green's examples appearing in your own playing over time (Example 2 is a great minor II-V-I).

To close we have Stuart Ryan's profile on Bon Iver's strumming style (ideally, grab your acoustic for this), then Charlie Griffith's popular A to Z Of Music Theory:

Stacatto, String Skipping and Sweep picking awaits you. Enjoy your New Year noodling, and I'll see you next month!

Jason



LESSONS GT227

30-MINUTE LICKBAG 51

BIMM's Terry Lewis has six more licks for you at beginner, intermediate and advanced levels.

BLUES 54

John Wheatcroft unveils the bluesier side of Dire Straits' axe hero Mark Knopfler.

ROCK 58

Martin Cooper on the guitar styles of Lou Reed guitarists Steve Hunter and Dick Wagner!

CREATIVE ROCK 68

Shaun Baxter continues his tapping series with a look at some advanced two hand concepts.

SESSION 72

Andy Saphir switches from Country to Session Guitar this month, focusing on Larry Carlton!

PROG 76

Paul Bielatowicz looks at the progressive style of Tubular Bells maestro Mike Oldfield.

JAZZ 80

Pete Callard has some cool licks in the style of legendary jazz guitarist-composer Grant Green.

ACOUSTIC 86

Stuart Ryan continues his series on modern acoustic minstrels by examining the American indie stylists Bon Iver.

A-Z OF MUSIC THEORY 90

Charlie Griffiths Sublimely Slides, Sweeps, Staccatos and String Skips his way around the Superlocrian mode. Superb!



ON VIDEO!

The third masterclass from LA tutor and studio ace Allen Hinds, on legato... and more.
Page 62



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bimm brighton


BIMM Brighton tutor **Terry Lewis** has six more licks for you at easy, intermediate and advanced levels. Have you got enough Edge for the full Tremonti?

EASY LICKS EXAMPLE 1 THE EDGE STYLE**CD TRACK 22**

The Edge often likes to pick out a couple of chord tones and treat them with delay and other effects, rather than hammering out full six-string versions. If you have a delay pedal with tap tempo the interval for this lick should be set to a dotted 8th note.

$\text{♩} = 120$

EASY LICKS EXAMPLE 2 JACK WHITE STYLE**CD TRACK 23**

Here's a gnarly blues riff in the style of the White Stripes and Raconteurs guitarist. There's a subtle shift in the rhythmic feel the second time through

when the previously swung riff is played straighter. White's sound is more distorted than a traditional blues man so dial in as much grit as you like.

$\text{♩} = 70$

LESSON: 30-MINUTE LICKBAG

INTERMEDIATE LICKS EXAMPLE 3 PAUL KOSOFF STYLE

The Free guitarist's style is all about 'vocal' phrasing. This phrase in A mixes minor and major pentatonics for a gritty but sweet sound. The icing on the

CD TRACK 24

cake is Kossoff's impeccable tone and vibrato. Set the gain a little lower than you might normally for a rock solo and squeeze the notes to create sustain.

INTERMEDIATE LICKS EXAMPLE 4 ERNIE ISLEY STYLE

Get your fuzz and phase on and get ready for some psychedelic soul! Ernie's playing was influenced a lot by Hendrix and mostly draws from the minor

CD TRACK 25

pentatonic scale. Here we have a sequence reminiscent of how he likes to build up to a climax in his solos by climbing up in pitch with each phrase.

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ADVANCED LICKS EXAMPLE 5 JAN AKKERMANN STYLE

CD TRACK 26

Jan is an incredibly interesting and adaptable player. This phrase references his prog-rock playing with Focus in the early 70s and mixes A Dorian with

plenty of chromatic notes. Dial in a warm but biting tone on the bridge pickup - think Les Paul Custom and maxed-out Fender Twin.



Am7

Bu

(8va)

E7#9

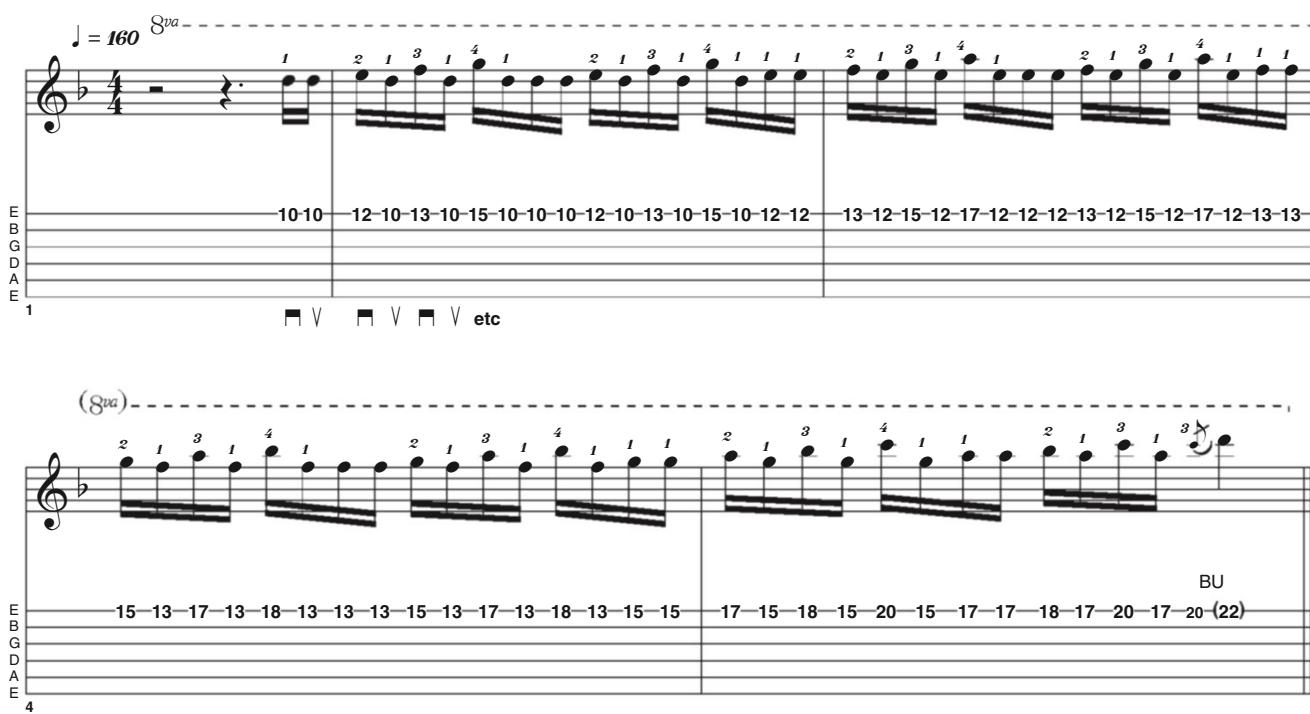
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ADVANCED LICKS EXAMPLE 6 MARK TREMONTI STYLE

CD TRACK 27

The Creed and Alter Bridge guitarist shows he's no technical slouch in his live guitar solos. This lick is a great exercise in alternate picking and position shifts through D Aeolian (D E F G A Bb C) along a single string. Make sure

you use a firm pick and make as small movements as possible to aid speed and accuracy and if you want to get closer to his nasal tone try having a wah-wah switched on in a 'half-cocked' fixed position.



8va

etc

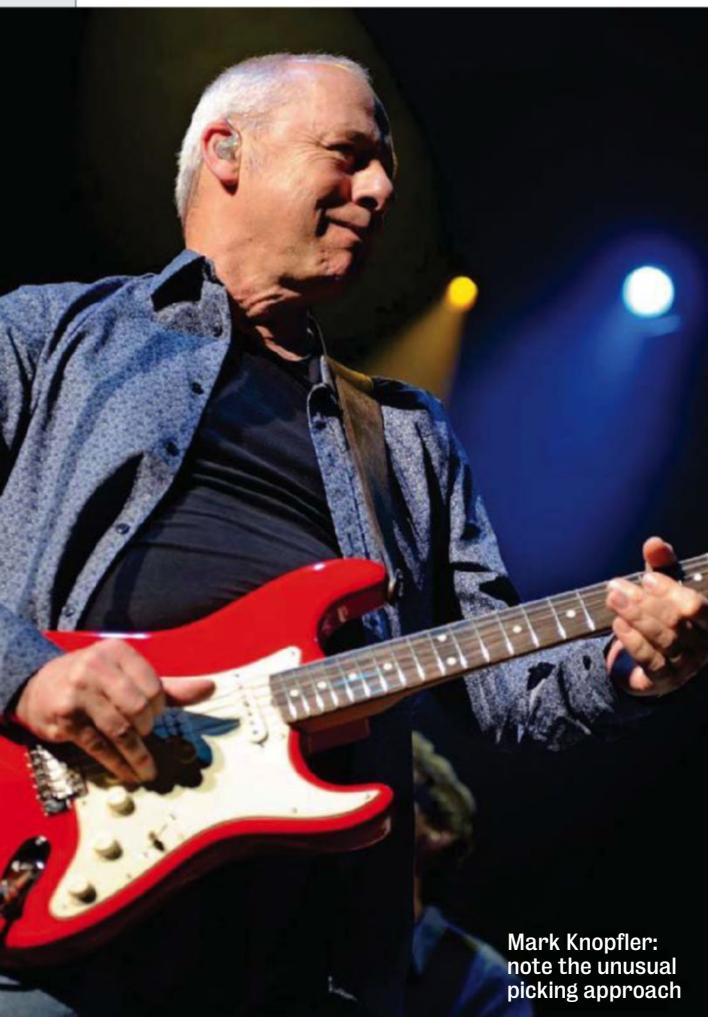
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BU

Mark Knopfler



In this issue **John Wheatcroft** turns his attention towards the bluesier side of a true Local Hero, the finger-picking good Mark Knopfler.



Mark Knopfler:
note the unusual
picking approach

ABILITY RATING

Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: Various	<input checked="" type="checkbox"/> Melodic phrasing
TEMPO: Various	<input checked="" type="checkbox"/> Electric fingerstyle technique
CD: TRACKS 28-38	<input checked="" type="checkbox"/> Expression and delivery

FOR PEOPLE OF a certain age Mark Knopfler will forever be associated with Dire Straits and the mid 80s era of excess. At that time the Straits were literally the biggest band in the

world; Brothers In Arms sold over 3,000,000 copies in the UK alone and their American No.1 single Money For Nothing was the first video to be aired on MTV Europe.

However, since dissolving the band in 1995, Knopfler's career has continued to go from strength to strength, with a slew of successful solo releases and soundtrack scores, awards for songwriting and composition, and a long list of fruitful collaborations with artists such as Bob Dylan, Chet Atkins, Eric Clapton, Van Morrison, Sting and, most importantly, French & Saunders (take a look on YouTube right now).

Mark is a left-hander who plays guitar right-handed.

This gives him extra strength for executing multiple string bends, a Knopfler trademark.

Inspired by the intricate lead technique of Lonnie Johnson and the subtle skills of country blues players, Mark has evolved his own unique fingerpicking style. He uses this quirky approach for single notes, double-stops and intricate chordal passages; mixing blues,

country, folk and jazz influences to create a style that is at times raw and direct and at others hip, sophisticated and beautiful.

While raised in Blyth, Northumberland, Mark was actually born in Glasgow to Hungarian and English parents. From a compositional perspective there is a noticeable Celtic influence in much of his writing style, although both Americana and classic country influences are also clearly evident. Mark's most recent release, Privateering, mixes these styles with a liberal dose of rootsy blues and the net result suits his

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storyteller songwriting style, his natural almost spoken vocal delivery along with his organic guitar playing style down to the ground. Much of his appeal lies in his warm, melodic approach to guitar playing, a direct result of his early love of Hank Marvin. While more than capable of displaying considerable technical command of his instrument when required, Knopfler always places the melody and the song first, making his guitar style accessible and inviting to everybody.

In typical Blues Dues style there are five short musical examples to learn this month. Mark is definitely a guitarist who plays for the song, so to get the full effect you need to listen to the guitar playing intently, along with the song in which it is placed. It helps when composing or improvising solos to know a little about the context in which your ideas are placed. So next time you play a solo, think about the subject of the song. What is the mood of the piece and how might the lyrics affect what you are going to play? Creating cohesive solos is much more about playing sympathetically to your surroundings than just selecting the correct scale to go with the chords.

If you're playing an instrumental piece, perhaps ruminate over the title and consider how this might influence your approach. I'm sure that Knopfler would echo these sentiments, but for now learn each example along with the associated backing and then perhaps try to compose some similar short examples that either compliment the mood we've created; or perhaps even devise a contrasting idea that changes things around entirely.

“It struck me that I knew sod all about music, so I just sat down and made myself stick at it.” *Mark Knopfler*

GET THE TONE



The crucial element in creating the Knopfler tone is the picking hand. For single notes he combines alternate strokes between the thumb and first finger in a circular motion with hammer-ons. Unlike a classical player his wrist is collapsed, allowing him to palm mute the strings near the bridge. Mark's guitar collection is as beautiful as it is varied, so any good quality electric guitar would get the Knopfler nod of approval.



TRACK RECORD Mark's recent CD, Privateering is full of great playing and songs; likewise 2000's Sailing To Philadelphia. For an evening in front of the box try A Night In London (Universal 2003), although you can find the same concert on the BBC iPlayer, titled Later Presents Mark Knopfler. Also look for Mark Knopfler's Guitar Stories, a fascinating documentary originally aired on Sky Arts.

LICK 1 CLASSIC MK LICK**CD TRACK 29**

Our first example could be no more Knopfler-esque, fully resplendent with double-stops, bends, slides and vibrato action. While the harmony suggests B Dorian (R 2 b3 4 5 6 b7), the melodic action is derived predominantly from

the B blues scale (B D E F F# A) with an additional 9th (C#) in bars 3 and 4. From a technical perspective fingerstyle is the way to go; rest the palm on the bass strings and use a combination of thumb, first and second fingers.

J = 96

B Dorian

E B G D A E
12 11 10 9 7 9 7 9 7
9 9 7 8 7 5

Bm7 Bm6 Bm7 Bm6 Bm7 Bm6 Bm7 Bm6

BU BU PB 9 BD

E B G D A E
10-(12) 10-7 7 9 7 10-(12) 7 10-(12) 7 10-(12) 7 10-(12) 7 9

LICK 2 DELIVERY AND NOTE SELECTION**CD TRACK 31**

This bluesy example outlines the V7 IV7 I7 sequence in C (G7 F7 C7). From a melodic perspective we're balancing chord tones with some C minor pentatonic action. The F9 line in bar 3 is a particularly clear example of

matching the melodic figure with the underlying harmony. Like so much of Knopfler's playing, the delivery and note selection are much more important than sheer physical technique.

J = 94 Swing

G7

E B G D A E
X 7 9 8 10 10-(11) 10 8 8 10 8 [8] 10 X

F7 C7 G7

Let ring -----

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

LESSON: BLUES

ON THE CD  TRACKS 28-38

LIK 3 ROCK'N'ROLL TRIPLETS

CD TRACK 33

The rock'n'roll influence is never too far from the surface as this example perfectly illustrates. The triplet pull-offs are straight from the Cliff Gallup school of edgy phrasing and can be viewed as a kind of 'filled in' minor

pentatonic line (R b3 4 5 b7), fleshing out the basic scale form with additional 9th (F#) and 6th (C#) intervals to form a pattern that both falls under the fingers and sounds great into the bargain.

LIK 4 SPEEDIER PHRASING

CD TRACK 35

When he really wants to, Mark can really move about the fretboard. This is the speedier end of the Knopfler phrasing vocabulary and comes from D minor pentatonic (D F G A C). The tricky aspects here are coordinating the nifty string crossing in bar 1 - a technique that's easier with fingerstyle than

when wielding a plectrum - and the rapid triplet rakes in bar 5. I personally find the note leading into the final bend in this example easier to execute with a hammer-on from nowhere, literally driving the third finger onto the fretboard with no picking whatsoever.

LIK 5 HALF OF A 12-BAR

CD TRACK 37

This time the melodic ideas are derived from a combination of E minor pentatonic (E G A B D) with an additional 6th (C#) heralding the move towards A7. Here it turns into the harmonically appropriate major 3rd,

and rather nicely occurs just before this transition. Make sure your muting technique is up to par as this example will sound rather scrappy if you don't keep on top of errant open strings throughout.



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Lou Reed's axemen



To mark his sad loss **Martin Cooper** checks out Lou Reed's rockier 'post Transformer' era through his guitarists, Steve Hunter and Dick Wagner.



Lou Reed with Dick Wagner back in 1973

ABILITY RATING

Moderate

INFO

KEY:D
TEMPO:117 bpm
CD:TRACKS 39-41

WILL IMPROVE YOUR

Rhythm guitar playing
 Timing
 Lead guitar Phrasing

THIS MONTH WE pay our respects to Lou Reed who died last October at the age of 71. Reed has long been described as one of the most influential musicians of the 20th

writing the often-covered classic Cooper song Only Women Bleed. He also played with Kiss, so it is easy to see how Reed gained a rockier edge with these two players in his band.

Steve Hunter has also played for artists as diverse as Peter Gabriel and David Lee Roth. More recently he released an album that features contributions from Joe Satriani, Johnny Depp and Tony Levin.

Hunter and Wagner's playing for Reed is well documented on the live album Rock & Roll Animal, with their parts being split left and right in the stereo mix, so it's easy to hear

century, and enjoyed a dedicated following during his time in the Velvet Underground, as well as from his solo ventures. The Velvet Underground didn't have a great deal of commercial success, but they influenced a whole generation of punk and new wave bands in the 1970s and 1980s after the release of their debut album in 1967.

Reed also went on to have a successful solo career, releasing the classic album Transformer (1972); and his song Satellite Of Love was used by U2 as a 'virtual duet' between Reed (on a video screen) and Bono throughout the Zoo TV tour in support of their Zooropa album in the early 90s. However, this is GT's rock column, so we're looking at Lou's mid-1970s harder-edged period, which included Steve Hunter and Dick Wagner on guitar duties. Both guitarists went on to play in Alice Cooper's band, with Wagner also

which of them is playing what. The way that the two players leave each other enough space to deliver their respective parts, and how they each compose their lines and phrases throughout the album, is a joy to behold; at no time does the listener feel like they are competing with each other or getting in each other's way - or in the way of the song.

This month's piece aims to take into account both guitarists' playing, although it is arranged for one guitarist to play along to.

We are in the key of D major (D E F# G A B C#) but the track generally has a Mixolydian tonality (D E F# G A B C). It features some choppy staccato rhythm guitar and chords, plus some bluesy-rock lead playing, based around the pentatonic scale.

One tell-tale method of telling the players apart is Hunter's slightly more abrasive tone, which the second half of the solo and the left channel of the rhythm part here highlights. The name of the game is space and touch, in terms of how the parts are played. Your timing needs to be relaxed throughout, too, but not so relaxed as to be behind the beat. ▀

“Hunter and Wagner have played for artists as diverse as Peter Gabriel, David Lee Roth and Kiss.”

GET THE TONE



Our tone is vintage territory all the way, with Fender and Marshall style amp tones, Gibson Les Paul and Fender Strat guitars, and vintage pedals such as Pete Cornish's G2 overdrive. So you should aim for a classic broken up amp sound if possible without too much gain, whether it's from amp, pedals or computer plug-ins. There is also some chorus added to the left channel rhythm guitar here, using a vintage uni-vibe type sound.



TRACK RECORD Rock & Roll Animal (1974) is a great rocker featuring Hunter and Wagner; it includes Sweet Jane, Rock & Roll and White Light/White Heat. Berlin (1973) also features the pair in full cry. But perhaps the best Reed albums are Transformer (1972), Perfect Day, Walk On The Wild Side, Satellite Of Love, and New York (1989), which marks a fantastic return to form from a more mature Reed.

EXAMPLE RHYTHM PART

CD TRACK 40

[General] The rhythm part needs to be played with a stamp of authority, but without too much aggression. Watch your timing throughout, as there is a lot of space in the recorded track, and this is just as important as the actual notes and chords.

RHYTHM GUITAR

Measure 1: D (x4), C, G, C, D (x4)

Measure 2: D (x4), C, D, C (x4)

Measure 11: G (x4)

Measure 12: D (x4), A5, C5, D5, G5, A5 (x4)

Measure 17: F5, G5, D, C, G, D (x4)

Measure 22: F5, G5, D, C, G, D (x4), **Play 4 times**

EXAMPLE LEAD PART

CD TRACK 40

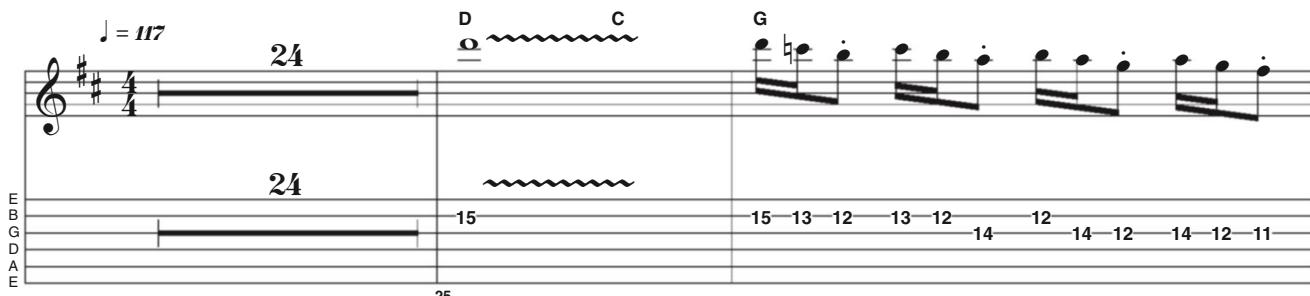
[Solo] The solo begins on the middle pickup for the first four bars and then switches to the bridge pickup for Hunter's more trebly tone. It isn't a

tricky part to play, but make sure that the intonation on the string bends is accurate and the vibrato is confident and in tune.

LEAD GUITAR

$\text{♩} = 117$

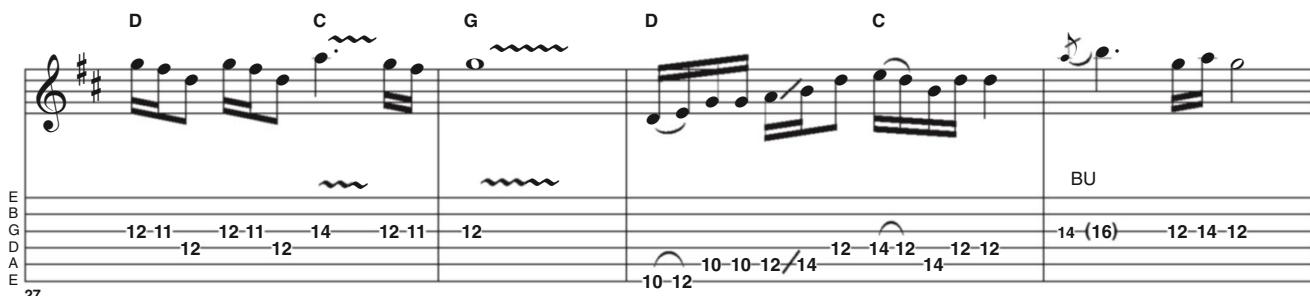
24



E B G D A E

15 15 13 12 13 12 14 12 14 12 11

25

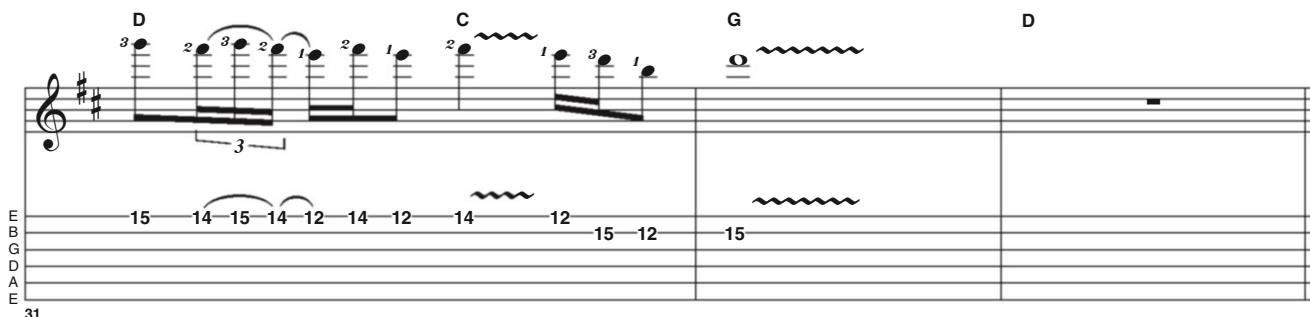


E B G D A E

12-11 12-11 14 12-11 12 10-12

12-14-12 12-12 14-(16) 12-14-12

27



E B G D A E

15 14 15 14 12 14 12 14 12 15 12 15

31

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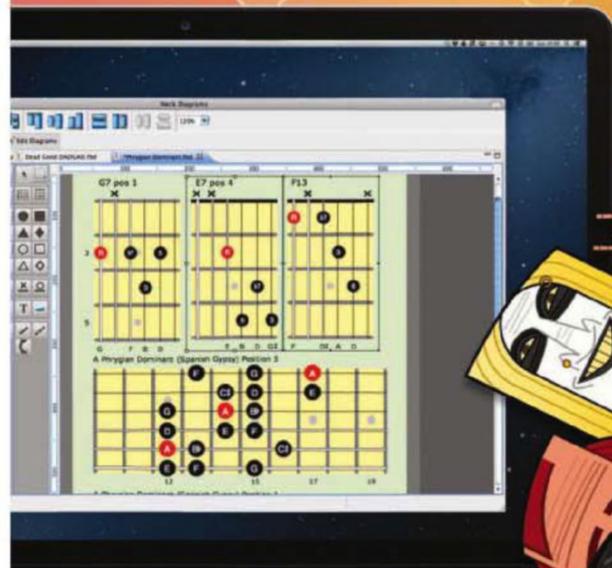
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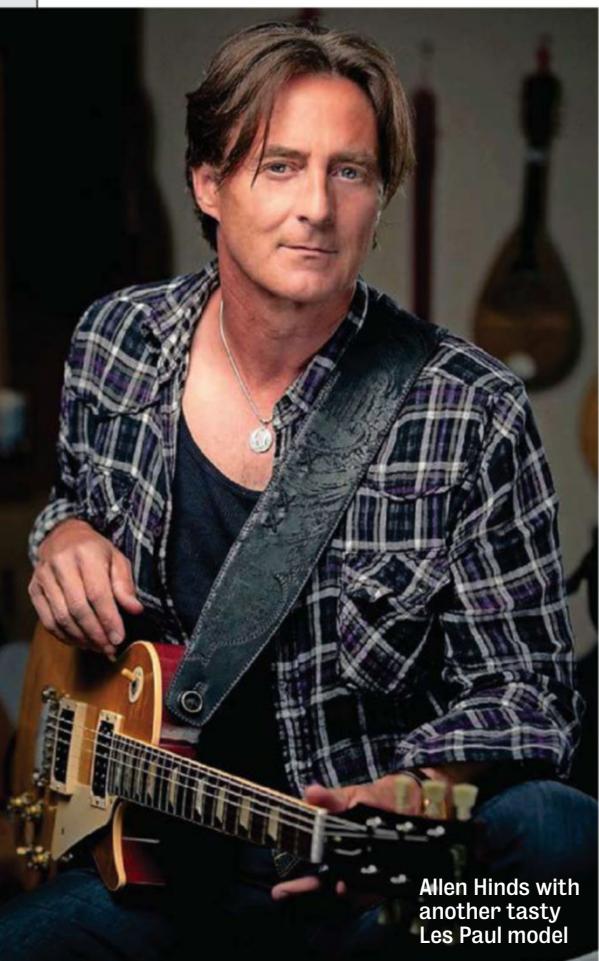
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Allen Hinds: Legato Part 3



For his third instalment, Allen shows how slide and pull-off combinations can be developed and transferred between positions, scales and shapes on the fretboard. **Jacob Quistgaard** guides us through the details.



Allen Hinds with another tasty Les Paul model

ABILITY RATING

Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: D Mixolydian	<input checked="" type="checkbox"/> Legato technique
TEMPO: 90bpm	<input checked="" type="checkbox"/> Note fluidity
CD: CD-ROM	<input checked="" type="checkbox"/> Overall tone

FOCUSING ON DEVELOPING a strong legato technique automatically puts you in line for a great list of benefits. Improved tone, more facility for gaining speed and general phrasing fluidity are just a few of these. Since

it's mainly down to the strength and control of your fretting hand, let's continue exploring various ways of improving our legato technique.

Allen Hinds: "Years ago when I attended music school in Los Angeles, I had the good fortune to sit and play every day with Scott Henderson. This was back before Scott was brandishing a wang bar to the extent that he does now. I noticed he would generate a vibrato like a violinist might. That is, squeezing the note and pulling the string sharp and flat between the frets - towards the bridge and then the headstock, thus creating a vibrato that moves above and below the fundamental pitch (one thing that drives me nuts is hearing a fast vibrato that only pulls the pitch sharp). Anyway, I have found that this approach to vibrato is a great basic exercise and can itself develop strength in your fretting hand."

Apart from taking your time with this vibrato exercise – making sure your vibrato is suitably slow and Zen-like to start with – another great way to strengthen your fretting hand is to simply give up picking any notes. Just letting your fretting hand sound the notes, trying to always make them come out nice and clear, constitutes a powerful exercise in itself. Again, I must stress that this is best done very slowly and accurately. I would recommend playing through some familiar scales and patterns in this fashion at first, preferably in time at a nice, slow tempo, so you can 'code in' great technique from the start – we don't want to learn bad habits.

The examples we will explore this month are extended legato-based patterns, from which we will get the maximum amount of mileage by transferring them to different positions and points in the scale, and by moving the same geometric shape between positions on the fretboard.

All the examples are based on D Mixolydian mode (D E F# G A B C).

However, even though we are using just one scale, it's important to understand that you can move the licks and patterns between any scale shapes, not necessarily even note for note – or step for step – by simply transferring the general idea and sequence of notes. You might well hear these same ideas played in Dorian mode, using the melodic minor scale or Superlocrian mode. You can get a lot of mileage out of one single lick if you take your time to get creative with it.

It's also important to bear in mind – as Allen is at pains to point out – that these patterns are just exercises. It's your job to take the ideas further and develop them through your own practice and effort, thus making them your own in the process.

The licks feel very different depending on which position you play them in, so explore moving them around the fretboard and through lots of different scales. You are bound to find some entirely new angles that could add a whole new dimension to your playing. □

“Use your imagination. These are only exercises – it’s up to you to use that right side of your brain and get creative.” Allen Hinds

GET THE TONE



On the video you will see and hear Allen's great sounding Gibson 335. However, as we are dealing with a general concept, don't worry too much about which type of guitar you are playing. You should have a well set up guitar, though: a lowish action (eg 2mm at 12th fret) makes legato much easier than a high action setup (eg 4mm)!



TRACK RECORD There are some tasty Allen Hinds video materials well worth watching on YouTube, provided by Musicians Institute, www.GuitarBreakdown.com and others. Also, do check out Allen's solo albums *Beyond It All* (2006), *Falling Up* (2008), *Touch* (2010) and *Monkeys And Slides* (2011), as they brim with beautiful compositions, gloriously phrased lines, and exquisite solos.

EXAMPLE 6 (SEE GT225/6 FOR EXAMPLES 1-5) BASIC LICK

CD-ROM

This example is based on D Mixolydian (D E F# G A B C) and all the following playing stays within this tonality as well. The licks begin with a fragment of a fairly common descending sequence. Make sure you choose a fingering that works for you and stick with it (if you're stuck, watch Allen's fingers for ideas). Notice that a slight change of position is built into this lick, just before the

jump from the third string to the first. Make sure the timing of the quavers (8th notes) is even throughout, even when there's further space between two notes, as is the case when skipping strings. So, once you have the basic lick down, try expanding on it, playing it in different parts of the scale and 'echoing' it in various ways around the neck.

D7 throughout

no time

E B G D A E
8 5 7 7 5 4 5 5 3 7 5 3 5 4 2 3 8 5 7 7 5 4 5 5 3 7 5 3 5 4 2

1

no time

E B G D A E
7 7 4 5 5 3 5 4 2 5 2 4 3 1 4 2 5 4 2 5 3 2 2 5

6

E B G D A E
8 5 7 7 5 4 5 5 10 7 8 9 7 9 5 7 12 8 10 11 8 11 7 9

10

E B G D A E
8 13 10 12 12 10 12 9 11 10 8 12 10 8 11 9 7 10 7 8 9 7 9 5 7

14

E B G D A E
7 5 8 7 5 7 5 4 8 5 7 7 4 5 5 3 7 5 3 5 4 2 5 4 2 5 2 4

18

Let ring --

EXAMPLE 6 IMPROVISATION ON AN IDEA

CD-ROM

In this improvisation, we start by demonstrating the basic form of the lick, played in time – as quavers (8th notes). Then we mirror it, just one scale step higher, keeping it perfectly diatonic to D Mixolydian but achieving a different set of fingering positions, still ending on D to make sure the key's tonality

comes across clearly. We then play the same lick another scale step higher, again ending on D. Finally, the same lick gets played as semi-quavers (16th notes), again moving up one scale step at the end. See how moving up through the scale gives you different sets of intervals and therefore fingerings.

$\text{J} = 90 \text{ D7}$

E
B
G
D
A
E

1

E
B
G
D
A
E

5

E
B
G
D
A
E

10

X2 speed

E
B
G
D
A
E

17

E
B
G
D
A
E

20

EXAMPLE 7 SLIDES AND PULL-OFFS**CD-ROM**

This slightly more advanced idea includes a handy slide and pull-off combination. If practised well, this idea can result in smooth and fast legato runs, so take your time exploring it. Also, notice how you can use economy picking to great effect when going from the 8th fret of the first string to the 12th fret of the second string. The second half of the lick gets a little bluesy,

adding the F natural for some chromatic blues colour. From there it continues up D major pentatonic scale (D E F# A B), ending on the 3rd (F#) on the 14th fret, first string. Again, since this lick is so legato based, keep each note as even as possible and resist the temptation to just fire out the easy parts at full speed, leaving the harder sections sounding inconsistent and weak.

no time

E B G D A E
12 8 10 12 8 12 13 12 10 12 10 12 11 10 12 10 12 14

1

EXAMPLE 7 BLUESY IMPROVISATION WITH SPEED BURSTS**CD-ROM**

Allen starts by setting the tone with a neat blues lick, after which the same phrase is played slowly in quavers (8th notes). We then repeat the lick twice using semiquavers (16th notes), adding a twist at the end – Allen pulls off from 14th fret of the first string, down to the 12th, then 10th, and ends on the root (D). He then plays a slightly modified and much speedier version, showing

how this type of lick can be used as an exciting 'burst' of notes. Finally, we develop the pattern using various parts of the same scale, sometimes only retaining fragments of the original idea. Don't forget to experiment with other combinations as the permutations are endless. What starts out as a bunch of exercises can, with a little work, become a whole new lick bag.

Let ring - -

E B G D A E
8 10 10 9 8 10 7 12 8 10 12 8 12 13 12 10 12 10 12 11 10 12 10 12 14 10 12

1

X2 speed

E B G D A E
14 12 8 10 12 12 13 12 10 12 10 11 10 12 14 12 10

4

3

6

E B G D A E
12 8 10 12 12 13 12 10 12 10 11 10 12 14 12 10

10

EXAMPLE 7 BLUESY IMPROVISATION WITH SPEED BURSTS ...CONTINUED

CD-ROM

13

17

20

22

25-28

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Two-handed tapping



In the second part of his new series **Shaun Baxter** demonstrates how you can produce spectacular effects by tapping the fretboard with both hands.



ABILITY RATING

Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: C (Am)	<input checked="" type="checkbox"/> General legato approach
TEMPO: 94bpm	<input checked="" type="checkbox"/> Two-hand tapping technique
CD: TRACKS 42-44	<input checked="" type="checkbox"/> Creative use of tapping

LAST MONTH WE looked at picking-hand tapping; here we add fretting-hand tapping to the mix. This is the practice of starting a new string with a fretting-hand hammer-on, and when used in conjunction with picking-hand tapping, can produce ultra-fast arpeggio and scale sequences. Many rock players combine

picking with tapping, so it's important to keep the pick held between your thumb and first finger. For this reason I recommend you tap with the picking hand's second finger; it's the longest, and conveniently situated in the middle.

If you generally rest the side of your picking hand on the idle bass strings, when tapping, try tilting the hand so that the palm is turned upwards. This will cause you to make contact with the string with the inside edge of the tapping finger. I also recommend you tap upwards, since downward motion involves full hand motion, which makes it difficult to eradicate handling noise.

Also, try to avoid sudden shifts along the neck; this will produce noise as the side of the tapping hand scrapes along the strings. And don't leave it until the very last minute to shift position; leave enough time to make each position shift with one continuous, unhurried movement.

Finally, I recommend that you place the tips of the third and fourth fingers of the picking hand on the underside of the neck when tapping; they act as a physical reference and will help you anchor the hand in a stable position. The underside of these fingers can then be draped across the idle treble strings when tapping the bass strings, to eradicate open string noise.

Fretting-hand taps are difficult to apply using the first finger because the natural posture of the hand involves using it as a pivot. This poses a problem when playing an ascending scale sequence, because the first note of each new string is usually played using the first finger; however, picking-hand taps allows us to surmount this problem. When a picking-hand tap is held down, the fretting hand can leave the fretboard, allowing it to come down onto the neck with sufficient strength to create a note.

Practice attaining sufficient strength from

a fretting-hand tap by focusing on the fourth note in bar 3 of Ex 1 (8th fret, fifth string). On the third note of bar 3, the fretting hand should spring away from the strings when the picking-hand tap is placed down. This allows the fretting hand to come down on the following note (a fretting-hand tap) from sufficient height to generate a strong note. On the fourth note of bar 3, release the pressure exerted on the previous string by the right-hand tapping finger so the note is no longer held down; the picking hand should not leave the string completely, because it will cause the open string to ring out. Practise this slowly, so that when you increase the tempo, you simply speed up a specific chain of events.

I divide my practice into three categories: Vertical - shifting up and down the same scale shape within one area of the neck; Two-string lateral - shifting up and down the neck on two adjacent strings (although this approach can be expanded to encompass string skips); and Single-string lateral - shifting up and down the neck on the same string.

See how many configurations you can think of in the above three categories. Once you have started to build an arsenal of different combinations, there are lots of ways in which each can be expanded, such as adding slides or pick-scrapes with the picking hand; or slides, bends and vibrato with the fretting hand. Have fun!

“When used with picking hand tapping, the fretting hand can be used to produce ultra-smooth arpeggio and scale sequences.”

GET THE TONE



While more 'gain' makes tapping easier, it also increases handling noise. So you need a compromise between working harder with less gain, but not making things too difficult. I used a Fender Strat for the recording, and as its pickups are weaker than humbuckers I added a distortion pedal to boost the signal. With single-coils, try 25% of your distortion from the pedal and 75% from the amp. You'll find the results are sweeter and more compressed than when getting it all from the amp. A touch of reverb and delay (in time with the track) will add smoothness to the overall performance.



TRACK RECORD This month's examples involve fretting-hand taps along with picking-hand taps, using just one picking-hand finger. If you think that this sounds as though it may be a restriction, then listen to Scott Mishoe. Scott gets some spectacular effects, although generally he only uses one finger when tapping with his picking hand. Try his *Omnidirectional* album (Legato Records).

EXAMPLE 1

We start off with some A blues scale activity in shape #1, before moving through a three-notes-per-string A Aeolian scale shape that straddles shapes 2 and 3 of A minor pentatonic. It's important to get in the habit of contextualising things if you are to avoid getting lost; it might slow things down at first, but eventually the process will be instantaneous. Think of the tapping combination in Bar 3 as a '3 up, 2 down' sequence, which

CD TRACK 43

involves inching up through the same shape by ascending three strings and descending two. Try applying the '3 up, 2 down' sequence to travel from bottom to top of all the three-notes-per-string scale shapes that you know, then apply the opposite principle to descend ('3 down, 2 up'). This example finishes off in bar 4 with an arpeggio-based line that starts off in shape 2 of A minor pentatonic, drifts up through shape 3, and ends in shape 4.

EXAMPLE 2

This example is almost exclusively in shape 3. In bar 6, we ascend through A Aeolian in the same area of the neck, rolling back and forth through the

CD TRACK 43

notes on each string, alternating between three and four notes per string. The vibrato to the bent note at the end is added with the fretting hand.

Ex 1

Sheet music for Example 1. The tempo is 94 BPM. The music is in 4/4 time. The guitar neck diagram shows the E, B, G, D, A, and E strings. The music consists of two measures of a blues scale followed by a measure of a three-note-per-string Aeolian scale. Fingerings are indicated above the notes: 1/4, 1/4, 1/4, 1/4. The strings are labeled E, B, G, D, A, E. Measure 1 starts on the 7th fret of the E string. Measure 2 starts on the 7th fret of the B string. Measure 3 starts on the 7th fret of the G string.

Sheet music for Example 2. The tempo is 94 BPM. The music is in 4/4 time. The guitar neck diagram shows the E, B, G, D, A, and E strings. The music consists of a single measure of an arpeggiated line. Fingerings are indicated above the notes: 1/4, 1/4, 1/4, 1/4. The strings are labeled E, B, G, D, A, E. The measure starts on the 7th fret of the E string.

Ex 2

Sheet music for Example 2. The tempo is 94 BPM. The music is in 4/4 time. The guitar neck diagram shows the E, B, G, D, A, and E strings. The music consists of two measures of an arpeggiated line with bends and slides. Fingerings are indicated above the notes: BU, BU BD. The strings are labeled E, B, G, D, A, E. The measure starts on the 7th fret of the E string.

Sheet music for Example 2. The tempo is 94 BPM. The music is in 4/4 time. The guitar neck diagram shows the E, B, G, D, A, and E strings. The music consists of a single measure of an arpeggiated line with bends and slides. Fingerings are indicated above the notes: BU. The strings are labeled E, B, G, D, A, E. The measure starts on the 9th fret of the E string.

Ex 3

Sheet music for Example 3. The tempo is 94 BPM. The music is in 4/4 time. The guitar neck diagram shows the E, B, G, D, A, and E strings. The music consists of two measures of a complex tapping and bending pattern. Fingerings are indicated above the notes: 3, 3, 3, 3, 3, 3, 6. The strings are labeled E, B, G, D, A, E. The measure starts on the 10th fret of the E string.

LESSON: CREATIVE ROCK

ON THE CD  TRACKS 42-44

EXAMPLE 3

We drift from shape 3 through shapes 2, 1 and 5. Bar 9 has a Greg Howe-style

CD TRACK 43

triplet sequence that descends a three-notes-per-string A Aeolian pattern.

EXAMPLE 4

Here we start in shape 4 before straddling shapes 3 and 4. Bar 15 features a four-note scale sequence that ascends through the same three-notes-per-

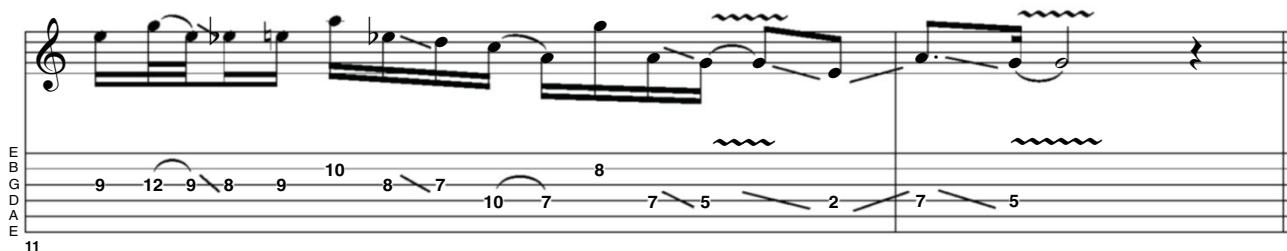
CD TRACK 43

string A Aeolian pattern and employs a tight interplay between fretting and picking-hand tapping so that no strings are picked throughout.

EXAMPLE 5

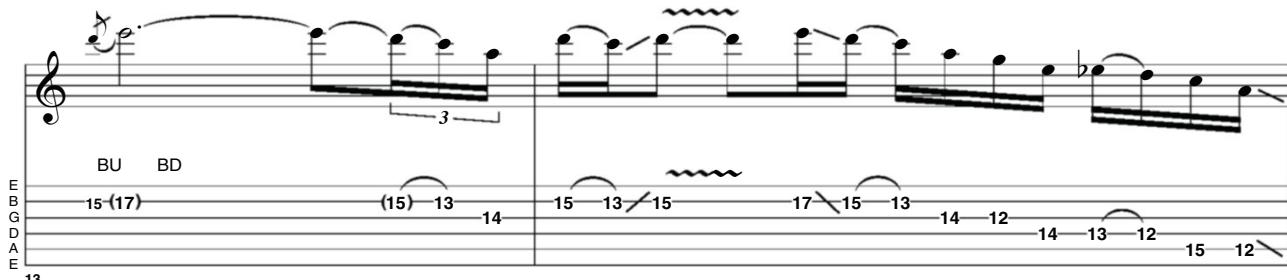
Examples 5-7 involve two-string lateral motion on the top two strings. Ex 5 starts in shape 2, before shifting up to shape 3; then descends through shapes 2 and 1. The two-hand tapped combination in bar 18 shifts from the second string to the first then back to the second, before sliding on the first finger up to the next position and repeating the same principle. Visually, if continued up the length of the neck, this motion traces out a shape similar to

the teeth in a comb. By sliding down the neck with the first finger each time, this 'comb-teeth' combination can also be used as a means of descending. As usual, all basic movements can be embellished in various ways. Here, each 17-note motif comprises a basic nine-note motif (notes 1-8 and notes 15-17) that has been expanded by a six-note 'insert' (notes 9-14). Try seeing how many other ways you can expand the basic movement with your own inserts.

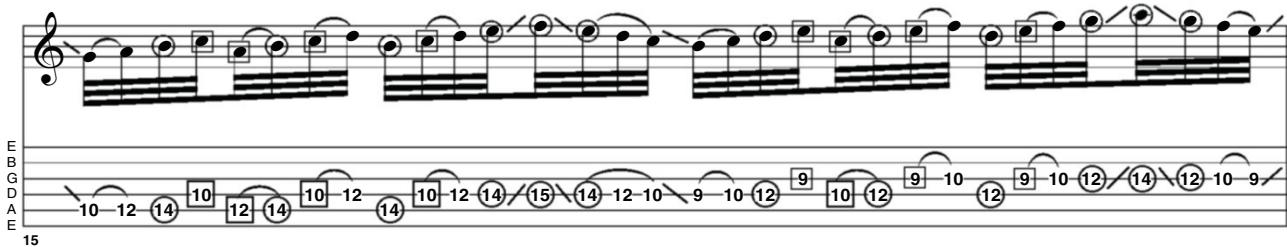


Musical notation for Example 3. It shows a treble clef staff above a guitar neck diagram. The neck has six strings (E, B, G, D, A, E) with fret numbers 11, 12, 13, 14, 15, 16 indicated. The notation consists of a series of eighth-note triplets on the A string (6th string), starting at fret 9 and descending to fret 5. The first triplet is a descending sequence: 9, 12, 9. The second triplet is 8, 10, 8. The third triplet is 7, 10, 7. The fourth triplet is 5, 7, 5. The fifth triplet is 2, 7, 5. The sixth triplet is 7, 5. Wavy lines above the staff indicate the triplet grouping.

Ex 4

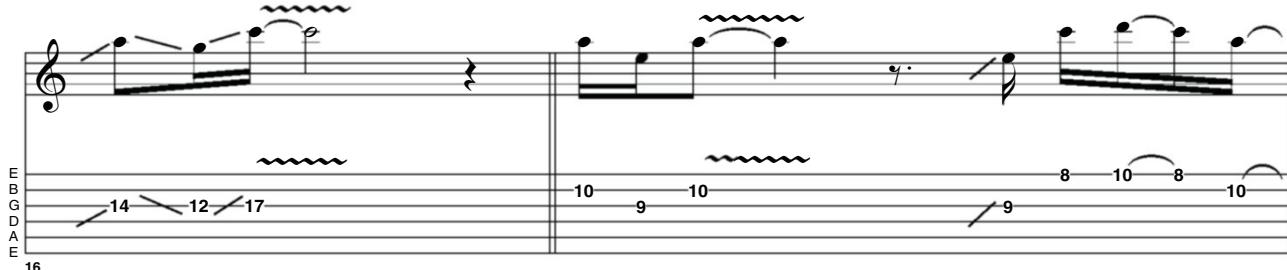


Musical notation for Example 4. It shows a treble clef staff above a guitar neck diagram. The neck has six strings (E, B, G, D, A, E) with fret numbers 13, 14, 15, 16, 17, 18 indicated. The notation shows a sequence of eighth-note pairs on the B and D strings. The first pair is BU (B7, D5) and BD (B6, D5). The second pair is (15)-13, 14. The third pair is 15, 13, 15. The fourth pair is 17, 15, 13. The fifth pair is 14, 12. The sixth pair is 14, 13, 12. The seventh pair is 15, 12. The notation includes a bracket labeled '3' under the first pair and labels 'BU' and 'BD' under the first two pairs.

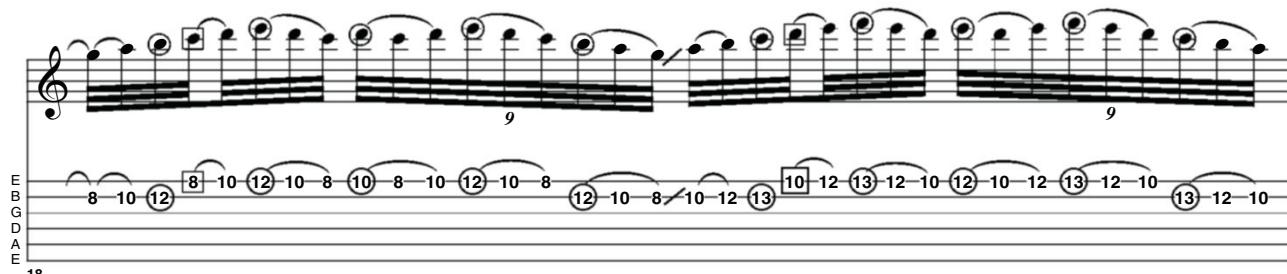


Musical notation for Example 5. It shows a treble clef staff above a guitar neck diagram. The neck has six strings (E, B, G, D, A, E) with fret numbers 10, 12, 14, 15, 16, 17 indicated. The notation shows a sequence of eighth-note pairs on the B and D strings. The first pair is 10, 12, 14. The second pair is 12, 14. The third pair is 10, 12, 14. The fourth pair is 10, 12, 14, 15. The fifth pair is 14, 12, 10, 9. The sixth pair is 9, 10, 12. The seventh pair is 10, 12. The eighth pair is 9, 10, 12, 14. The ninth pair is 12, 10, 9. The notation includes circled numbers indicating specific notes: 10, 12, 14, 15, 16, 17.

Ex 5



Musical notation for Example 5. It shows a treble clef staff above a guitar neck diagram. The neck has six strings (E, B, G, D, A, E) with fret numbers 14, 12, 17, 10, 9, 8 indicated. The notation shows a sequence of eighth-note pairs on the B and D strings. The first pair is 14, 12, 17. The second pair is 10, 9. The third pair is 10, 9. The fourth pair is 8, 10, 8, 10. The notation includes circled numbers indicating specific notes: 14, 12, 17, 10, 9, 8.



Musical notation for Example 5. It shows a treble clef staff above a guitar neck diagram. The neck has six strings (E, B, G, D, A, E) with fret numbers 8, 10, 12, 10, 8, 10, 12, 10, 8, 10, 12, 10, 13, 10, 12, 10, 13, 12, 10, 13, 12, 10 indicated. The notation shows a sequence of eighth-note pairs on the B and D strings. The first pair is 8, 10, 12. The second pair is 10, 8, 10, 12. The third pair is 10, 8, 10, 12, 13. The fourth pair is 10, 12, 13, 12, 10, 12, 10, 13, 12, 10. The fifth pair is 10, 12, 13, 12, 10, 12, 10, 13, 12, 10. The sixth pair is 13, 12, 10. The notation includes circled numbers indicating specific notes: 8, 10, 12, 10, 8, 10, 12, 10, 8, 10, 12, 10, 13, 10, 12, 10, 13, 12, 10.

EXAMPLE 6

As it shifts up and down the length of the neck, this example can be viewed in relation to all five underlying A minor pentatonic shapes. Make sure that you are aware of each as you progress. Aim to view the contents of bar 22 as a 16-note motif that has been shifted down the neck via a descending slide

CD TRACK 43

on the second string using the first finger. Visually, if continued down the length of the neck, this configuration traces out a shape similar to the top of a castle wall. Note that, by using ascending slides throughout, this same castle-wall movement can also be used to travel up the neck.

EXAMPLE 7

Our final example starts between shapes 2 and 3 of the underlying A minor scale(s). The fretting and picking-hand combination in bar 26 is an expansion of the 'castle-wall' motion; here a double tap has been inserted on the first

string each time (via the third and fourth notes: expanding the original 16-note motif to an 18-note one). Try experimenting with other ways in which you can expand the basic 'castle-wall' movement using your own inserts.

CD TRACK 43

Ex 6

BU 10-12 12-13 12-10 12-9 10-8
BU BD 9-(9)-7 5-7

BU BD 12-13 15-(17)-(15) 15-(17)-(15) 13-15 14-14

Ex 7

BU BD 10-12 5 3 5-4-(5)-(4)-2 5-2-2-5

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

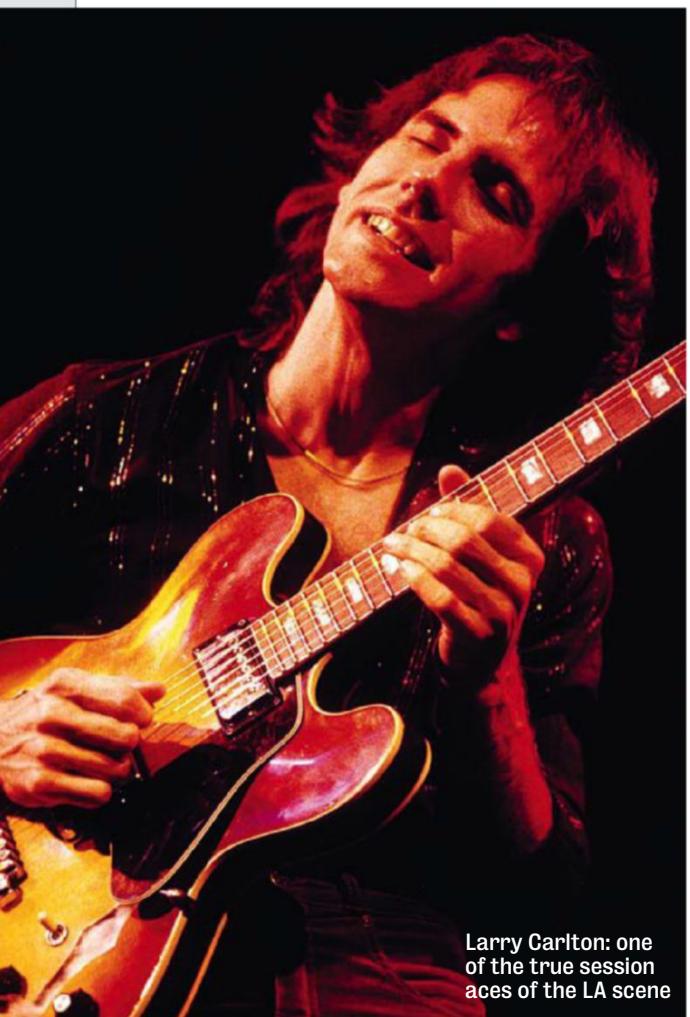
BU BD 13-12-13-12-10 13-12-10-8 10-12 8-10-8-7 10-8-6-5-6-8 5-7-8-7-5-3-5

BU (decay) 7-8-7-5-3 5-8-5-(8)

Larry Carlton style



Andy Saphir begins his new Session Secrets series by examining how Larry Carlton might approach a sophisticated piece in the style of Steely Dan.



Larry Carlton: one of the true session aces of the LA scene

ABILITY RATING



Moderate

INFO

KEY: G minor

TEMPO: 123 bpm

CD: TRACKS 45-46

WILL IMPROVE YOUR

Playing 'for the song'

Chord/scale awareness

Stylistic vocabulary

WHAT MAKES A great session guitarist? Well, I think there are a few answers to that question! First, the definition of a session guitarist is perhaps more than just a guitar

vehicle for the guitarist to show off, or be flash for the sake of it, but to give the impression of playing 'the right thing for the job'.

In this month's tune, we're going for a fusion style vibe that's reminiscent of the great Steely Dan. This awesome band who debuted in the early 1970s feature writers and musicians Donald Fagan and Walter Becker. Their music blends jazz, pop, rock and soul and uses sophisticated harmonies and great arrangements. Over the years, they have had commercial hits with songs like Reeling In The Years, Do It Again and Rikki Don't Lose

That Number. They have employed the talents of many great musicians, including legendary session guitarist, Larry Carlton.

This month's piece is structured as a condensed form of a typical jazz-fusion instrumental, which has an intro, a 'head' (the main theme or melody), intro again, then a 'solo' section (played over pretty much the same chord progression as the head), and an outro. The tune is in the key of Gm, but features several non diatonic chords.

As with any jazzy tune, the idea is to play lead lines that move with the chord changes. The difficulty here is that because the chord progression of the head and solo have non-diatonic sections (ie chords not technically 'in key'), it's a challenge invent a catchy melody then follow it with a solo that delivers the jazzy sophistication and bluesy coolness at which great session players like Larry are so amazing.

Our track is not too technically demanding, and it's melodic enough to be learned 'parrot fashion'. However, a reasonable knowledge of harmony would help immensely, so as to understand how and why the licks and phrases work over the different chords and progressions. This type of knowledge is vital, as it helps you to read what approach will work over any given situation. Crucial too is experimentation, as this in itself can lead to the creation of new licks and lines, help develop a more developed ear, a larger tonal palette from which to choose your notes, and a more sophisticated improvisational ability. Ultimately, of course, it can get you hired! 

“If a player has the ability to play authentically in various styles, then he can confidently deal with a variety of musical situations”

GET THE TONE



A smooth distortion sound is good for soloing in this style. Not too heavy and not the mid scoop 'modern metal' sound. The tone can be achieved from using amp distortion and/or pedals. A humbucker equipped guitar is ideal (Larry Carlton famously uses a Gibson 335) though a single coil pickup is okay too. A medium/short delay and reverb added to the sound will create ambience and thickness and maybe some compression (especially if using a single coil pickup).



TRACK RECORD Steely Dan's song Kid Charlemagne from their album The Royal Scam (1976) features some great soloing from Larry Carlton, as does their later offering, Gaucho (1980). Larry's own tune Room 335, from his solo album, Larry Carlton (1978) is a classic - see YouTube for some great footage! Also check out Christopher Cross's self-titled debut, and the theme tune to Hill Street Blues.

EXAMPLE LARRY CARLTON STYLE SOLO

CD TRACK 45

[Bars 1-4] The chord progression of Gm7 to C9 can be seen as a II V in F major. As the intro to the tune, a simple but effective Gm blues scale lick (G Bb C Db D F) is played to whet the listener's appetite.

[Bars 5-10] This is the first part of the main theme, or 'head'. The tune is simple, but it closely follows the chord progression. Over the Gm7, the opening phrase uses the notes of a Gm arpeggio (G Bb D) but incorporates the major 2nd (A note) to make for a sweet line. The phrase tails off with the notes C to Bb from Gm pentatonic (G Bb C D F). The second phrase starts like the first, but marks the Am7 by playing a C major triad (C E G). This implies

the sound of the Am7 because C is the b3rd of A, E is the and G is the b7th. The last note of the phrase is an Eb. Play it on its own and it's weird! Listen to it over the Bb11 and you hear that it's the 11th of that chord. The same Gm based motif as before, played over the next Gm7, leads into a Bb7 arpeggio over the Bb13 chord. This acts as the V chord of the Ebmaj7 that follows.

[Bars 11-14] This unusual progression can be seen as three lots of IV-I progressions in Bb, Ab, and Gb, followed by a minor II V (Am7b5 to D7#9) in Gm. The melody implies Bb major scale (Bb C D Eb F G A), Ab major (Ab Bb C Db Eb F G) and Gb major (Gb Ab Bb Cb Db Eb F).

INTRO

$\text{J} = 123$

Gm7 C9

PM - - - -
3 5 3

Gm7

BU BD
5 (6) (5) 3 5 5 3

C9 D7#9
5 (6) (5) 3

HEAD

Gm7 Am7 D7#9 Gm7 Am7 Bb11

6 5 3
3 5 3

6 5 3
3 3

3 5 5 2

Gm7

Am7 Bb13 Ebmaj7 Bbsus2/D

6 5 3
3 5 3

6 3 3 6
3 3 5 3

5 6

Dmaj7 Absus2/C

Cmaj7

Gsus2/B

Am7b5 D7#9

Dmaj7 Absus2/C Cmaj7 Gsus2/B Am7b5 D7#9

5 8 6 6 8
6 6 8

9 8 6 4
4 4 6 8

7 7

EXAMPLE LARRY CARLTON STYLE SOLO

CD TRACK 45

[Bars 15-18] This is the intro again, which uses a couple of phrases taking notes from Gm pentatonic. Note the blues curl on the b3rd of the scale (Bb) and ensure an accurate bend on the third string from C to D.

[Bars 19-24] Here we enter the solo. The chord progression is almost the same as in the head, except that there's no Bb11 chord on the fourth bar of this section; it's just the first two bars repeated. The first three bars play a phrase which is clearly very bluesy, using notes from Gm pentatonic. Again, make sure the timing and bends are accurate. The fourth bar is a jazzy flurry of notes played over the D7#9 chord, which uses a D7 arpeggio (D F# A C) as its basis but introduces the bluesy b3rd (F), the b9 (Eb), and the maj 6th (B) to give that 'outside' feel. Bar 23 sees another Gm

pentatonic bluesy lick over the Gm7 and Am7 chords. There's a tough b3rd (one and a half tones) bend on the second string there, so go easy! The lick over Bb13 chord that follows, is based on a Bb13 arpeggio (Bb D F Ab) but supplies bluesiness with the use of the b3rd (Db), and extra jazzy tension courtesy of the b9th (Cb).

[Bars 25-28] These four bars play over the same chords as in bars 11 to 14. Although the licks here are different, the note choice is derived from the same concepts. A good exercise here would be to compare the licks to the parent scales to hear their derivation. When playing the set licks here, ensure correct timing, as the phrasing is a bit unusual. This helps to add greatly to the feel though and is something Larry loves to do.

15

19

22

25

EXAMPLE LARRY CARLTON STYLE SOLO

CD TRACK 45

[Bars 29-33] This is a typical blues-rock Gm pentatonic lick to finish. Make sure the bends are accurate and the triplet timing is played correctly. Note how the penultimate two notes add a hint of jazziness to things by using

the maj 6th of C (the A note) over the C9b5 chord (this has the momentary overall effect of turning that chord into a C13#11) followed by the b5 (Gb) before resolving on the Bb note (b3rd) over the final Gm chord.

Am7b5 D7#9 Gm7 C9
 E B G D A E 28
 6 3/4 13 11 15 17-(19) 15 18-(20) 15 15 18 15 17
 (8va)- Gm7 C9b5 Gmadd9
 E B G D A E 31
 15 18 15 18 15 18 17 15 17 15 14 16 8

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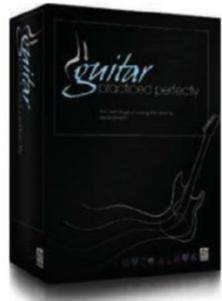
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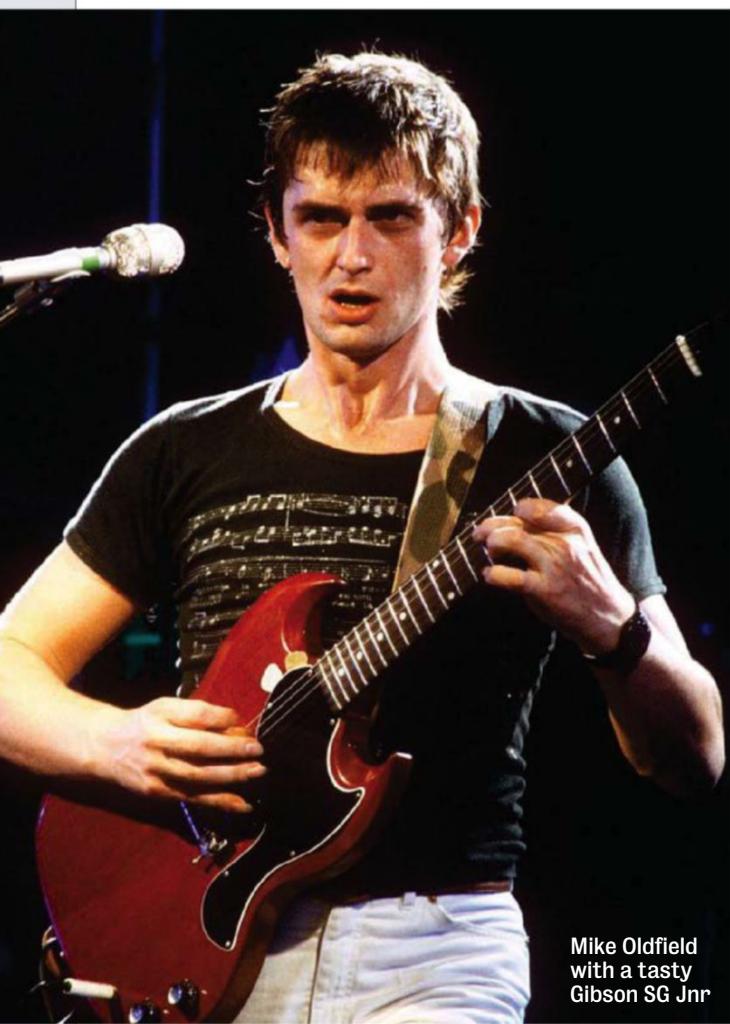
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Mike Oldfield



Following his quest for odd time signatures, classical and fantastical influences, **Paul Bielatowicz** meets the instrumental genius composer, Mike Oldfield.



Mike Oldfield with a tasty Gibson SG Jnr

ABILITY RATING



Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: F# minor	<input checked="" type="checkbox"/> Legato playing
TEMPO: 110bpm	<input checked="" type="checkbox"/> Electric fingerstyle
CD: TRACKS 47-49	<input checked="" type="checkbox"/> Position shifting

MICHAEL GORDON OLDFIELD was born on May 15, 1953 in Reading, the son of a doctor and a nurse. Oldfield's music career began while he was still at school, playing solo

acoustic guitar pieces at local folk clubs, and then later with a band playing Shadows-style music (Hank Marvin was a big influence). And by the time he left school, Mike was already focusing on a career in music. In 1967 he formed a folk duo called The Sallyangie with his sister Sally, and they managed to secure a record deal. They released the album Children Of The Sun (1968), before disbanding and Mike turned more towards rock music. He joined Kevin Ayers' band in 1970, playing bass and various guitars on the albums Shooting At The Moon (1970) and Whatevershebringswesing (1971).

Mike became friends with Ayers' keyboardist, David Bedford, who encouraged him to develop his composition, which eventually led to Tubular Bells. Mike recorded a number of demos and tried to secure a record deal, without success. In 1971 he was hired to record bass guitar for a record being made at Manor Studios – a studio owned by a young entrepreneur called Richard Branson. Branson already had a number of business ventures and was about to start his own record label, Virgin Records. Oldfield played the studio engineers his Tubular Bells demos; they were impressed and passed them on to Branson. The demos secured Oldfield a week in Manor Studios, during which time he recorded the legendary Part 1 (or side 1) of Tubular Bells. Part 2 was completed over the following few months. Tubular Bells was the inaugural release of

Richard Branson's Virgin Records, and it proved to be a massive success. The album was groundbreaking in many ways, seeing Oldfield playing more than 20 instruments and moving through different and diverse musical styles.

Tubular Bells' success was boosted when its opening theme was used to great effect in William Friedkin's blockbuster horror movie, The Exorcist. Oldfield followed Tubular Bells with a string of other successful instrumental albums released on Virgin, including Ommadawn, Hergest Ridge and various Tubular Bells sequels, as well as hit singles such as Moonlight Shadow with Maggie Riley on vocals and his trademark fingerpicked 'bagpipe-like' guitar tone.

In 1979 Mike recorded a new version of the theme tune to the children's TV show Blue Peter, which was used for the next 10 years. In 1981 he was also commissioned to write music for the Royal Wedding of Prince Charles and Princess Diana, resulting in his Royal Wedding Anthem. Towards the end of the 1980s friction arose between Oldfield and Virgin. His rebellious response came in the form of Amarok, an hour-long work consisting of rapidly changing themes, supposedly in an attempt to make cutting a single from the album impossible. The conflict inevitably led to Mike's departure in 1991, since which time he has continued to release albums on various labels.

Although never comfortable with the fame aspect of success, Oldfield's name as a world-renowned multi-instrumentalist and composer is nevertheless assured. ■

“His demos secured a week in Richard Branson's Manor Studios, during which time he recorded the legendary Part 1 (or Side 1) of Tubular Bells.”

GET THE TONE



Since the late-80s Oldfield has played a PRS Custom 24, so you're looking for a guitar equipped with humbuckers. A decent overdrive pedal will also come in handy this month. However, putting gear aside, the real key to achieving the Oldfield tone is his use of classical style fingerpicking in favour of a pick, and 'along the string' vibrato instead of the conventional rock approach.



TRACK RECORD For people checking out Oldfield's music for the first time, there's really only one place to start: *Tubular Bells* (1973) has rightfully earned its name as a classic album, and an essential one in the collection of anyone who likes their music with a twist of prog. Also well worth checking out are *Ommadawn* (1975), *Incantations* (1978) and the utterly bonkers *Amarok* (1990).

EXAMPLE 1 PEDAL TONE MELODY**CD TRACK 48**

This example is reminiscent of Oldfield's most famous melody. It's based on a pedal tone idea, played here using the open first string.

$\text{J} = 110$

EXAMPLE 2 ORNAMENTATION**CD TRACK 48**

Oldfield often takes a theme and moves it up and down a scale. Here we have a typical example using ornamentation – this classically inspired legato

is a signature of his playing. You can play this 'pick only' or indeed using hybrid (pick and fingers) but it will sound most authentic with fingers.

8va

EXAMPLE 3 PENTATONICS AND MIXOLYDIAN**CD TRACK 48**

Aside from his classical influences, Oldfield is very at home with a more conventional pentatonic approach. This example starts with a descending

F# minor pentatonic scale, before ascending E Mixolydian (E F# G# A B C# D) when the backing changes to the E7 chord.

8va

EXAMPLE 4 DESCENDING LEGATO**CD TRACK 48**

Another common feature of Oldfield's playing is his use of legato runs descending a single string.

8va

EXAMPLE 4 DESCENDING LEGATO ...CONTINUED

CD TRACK 48

8va E7

EXAMPLE 5 RHYTHMIC DISPLACEMENT

CD TRACK 48

This example demonstrates Mike's use of rhythmic displacement. Notice that this six-note descending pattern is played in 8th notes, meaning that

the first note finds itself on a different beat each time it's repeated. You can use this device in any number of styles.

8va F#m

EXAMPLE 6 ARPEGGIO PLAYING

CD TRACK 48

Oldfield uses his unique fingerpicking style to play arpeggio patterns in much the same a sweep picker would - each string is played separately; you

can play these ideas damped, or let the notes ring into each other. Mike picks each string of these descending arpeggios with a separate finger.

8va E7

(8va) F#m

EXAMPLE 7 MIXING LEGATO AND ARPEGGIOS**CD TRACK 48**

This example starts with a long ascending and descending legato run, followed by more fingerpicked arpeggios. Watch your timing and accuracy here.

E7

F#m

(8va)

BU

24

25

EXAMPLE 8 LEGATO AND REPETITION**CD TRACK 48**

Oldfield uses legato to great effect. Combined with his fingerpicking technique, he achieves long fluid runs and repeated licks.

E7

F#m

8va

BU

28

29

EXAMPLE 9 PLAYING RUNS IN 4THS**CD TRACK 48**

Our final example contains more of Oldfield's fingerpicking, this time used to play a run in 4ths. Again, sweep picking would provide an alternative approach.

E7

F#m

32

Grant Green



Continuing his exploration of the giants of jazz guitar **Pete Callard** focuses on a surprisingly underrated master of the genre: Grant Green.



Grant Green
with Epiphone
Emperor model

ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: Various	<input checked="" type="checkbox"/> Jazz soloing
TEMPO: Various	<input checked="" type="checkbox"/> Phrasing
CD: TRACKS 50-67	<input checked="" type="checkbox"/> Swing feel

GRANT GREEN WAS born on June 6, 1935 in St. Louis, Missouri. Influenced by saxophonists Charlie Parker (GT161 & 162) and Lester Young, and guitarists Charlie Christian (GT216) and Jimmy Raney (GT217) he began playing professionally at the age of 12 although, as he recalls, jazz wasn't his starting point: "The first thing I learned to play was boogie-woogie. Then I had to do a lot of rock'n'roll. It's all blues, anyhow." Green toured with Lou Donaldson after he was

spotted by the alto saxophonist playing in a St. Louis bar, and it was Donaldson who persuaded him to relocate to New York around 1959-1960.

Signing to legendary jazz label Blue Note records - again on Lou Donaldson's recommendation - Green released his first album, *Grant's First Stand*, in 1961, followed by *Green Street* and *Grantstand* the same year. Green stayed with the label for much of the 60s, and between 1961 and 1965 played on more Blue Note releases than anyone else; in his career he ultimately featured on 93 albums as leader or side-man.

Personal problems and heroin addiction led to a period of inactivity but Green returned to Blue Note in 1969 with *Carryin' On*. A groove based mix of jazz-funk and R&B, *Carryin' On* marked a major change of direction and became the template for much

of his subsequent work. It also made him a posthumous hero to the acid jazz movement and a source for breakbeat samples, leading to Green being an unwitting contributor to the foundation of hip-hop (Blue Note even released a Grant Green compilation, *Blue Breakbeats*, containing some of his most widely sampled tracks). Health problems led to him spending much of 1978 in hospital but he returned to the road to make some money, against the advice of his doctors. Booked to perform at George Benson's *Breezin'* Lounge in New York on January 31, 1979, Green collapsed in his car of a heart attack. Survived by six children, he was buried in Greenwood Cemetery in St. Louis.

This month we'll examine examples of Green's playing from different stages of his career, and discuss key elements of his style. There's a directness to Green's soloing that's refreshing – he's less concerned with technique or complexity than with musicality and engaging with the listener. The blues plays an important part in his vocabulary, but his love of horn players like Charlie Parker and Miles Davis also inform his single-note approach. In fact, Green was very much a single-note player, rarely using double-stops in his soloing and only using chords when accompanying someone else.

The nine examples hopefully give something of an overview of Grant Green's soloing approach, taking in pentatonic ideas, syncopation, motivic playing, swept arpeggios, bluesy phrasing, ideas on a minor vamp, major and minor II-V-Is, III-VI-II-V-Is and turnarounds. ▀

“The guitar is a very personal instrument. Nothing is really wrong until you make it wrong.” *Grant Green*

GET THE TONE



Grant Green primarily used a Gibson ES330, a Gibson L7, an Epiphone Emperor and a D'Aquisto New Yorker Deluxe. For amps he favoured a late-'50s tweed Fender Twin, a Gibson LP12, and various Ampegs at various times. He got his signature tone by pushing the midrange and turning the treble and bass right down on his amp. To emulate his sound, use a hollowbody guitar (ideally) with flatwound strings (and a wound third), roll the tone off to around 6 or 7 and use a clean valve amp which is just hinting at breaking up.



TRACK RECORD Grant Green's 'classic' era is considered to be his initial period with Blue Note from 1961 to 1966. Key recordings include *Green Street* (1961), *Idle Moments* (1963) and *Solid* (1964). For his later funkier direction, *Alive* (1970) is a good starting point; and if you want to gauge Green's influence on hip-hop, check out *Blue Backbeats*, also released on Blue Note.

EXAMPLE 1 LONG II-V-I IN Bb**CD TRACK 50**

For this long II-V-I in Bb Green starts around Cm7, anticipating the change to F7 then outlining F7 altered. Again anticipating the finishing resolution to

Bb he lands on the 3rd (D) and root. Green always thought about the music, over and above any considerations of technique or sounding 'flash'.

EXAMPLE 1 LONG II-V-I IN Bb

CD TRACK 50

For this long II-V-I in Bb Green starts around Cm7, anticipating the change to F7 then outlining F7 altered. Again anticipating the finishing resolution to Bb he lands on the 3rd (D) and root. Green always thought about the music, over and above any considerations of technique or sounding 'flash'.

EXAMPLE 2 MINOR II-V-I IN Bb MINOR**CD TRACK 52**

Over the Cm7b5 he implies Cm7 and F7, then Cm7b5 and F7b9 on the F7, resolving to Bb Dorian and ending on a b5 descent from the b3 (Db) to the 6th (G).

EXAMPLE 2 MINOR II-V-I IN Bb MINOR

CD TRACK 52

Over the Cm7b5 he implies Cm7 and F7, then Cm7b5 and F7b9 on the F7, resolving to Bb Dorian and ending on a b5 descent from the b3 (Db) to the 6th (G).

EXAMPLE 3 MINOR II-V-I IN Eb MINOR**CD TRACK 54**

Over the Fm7b5 chord Green descends in F Locrian mode, then on beat 4 moves chromatically up to land on the 3rd (D) on the Bb7, before moving

into a Bb7 arpeggio and Bb altered, then finally resolving to the b3 (Gb) and root on the Ebm7.

EXAMPLE 3 MINOR II-V-I IN Eb MINOR

CD TRACK 54

Over the Fm7b5 chord Green descends in F Locrian mode, then on beat 4 moves chromatically up to land on the 3rd (D) on the Bb7, before moving into a Bb7 arpeggio and Bb altered, then finally resolving to the b3 (Gb) and root on the Ebm7.

EXAMPLE 4 DOMINANT 7TH IDEA**CD TRACK 56**

Over the Gb7 Green stays in Gb Mixolydian with a maj7 chromatic passing note, then anticipates the change to Db7, moving down Db Mixolydian with another maj7 chromatic passing note (C) then coming back up around an

implied Cbmaj7 before ending on the 5th (Ab). He closes the phrase with a couple of swept arpeggios, moving up a Cb triad and sliding down to the 3rd (F) of the Db7 chord, then sweeping up an Ebm7.

EXAMPLE 4 DOMINANT 7TH IDEA

CD TRACK 56

Over the Gb7 Green stays in Gb Mixolydian with a maj7 chromatic passing note, then anticipates the change to Db7, moving down Db Mixolydian with another maj7 chromatic passing note (C) then coming back up around an implied Cbmaj7 before ending on the 5th (Ab). He closes the phrase with a couple of swept arpeggios, moving up a Cb triad and sliding down to the 3rd (F) of the Db7 chord, then sweeping up an Ebm7.

EXAMPLE 4 DOMINANT 7THS IDEA ...CONTINUED

CD TRACK 56

D_{b7}

E B G D A E
7 6 9 7 6 8 6 8 6 8 7 9 9 8 7 6 8 7 6 9

4

EXAMPLE 5 Gm7 LINE

CD TRACK 58

Over a Gm7 vamp Green moves up a Gm9 arpeggio and then down chromatically to the b3 (Bb) and back up Gm9. He then ascends G melodic minor followed by a couple of descending interval skips. Over the last five

bars he moves between melodic minor and Dorian, hanging on the 9th (A) and ending on the b7 (F) in the penultimate bar. This idea closes with a Gm9 answering phrase.

J = 208

Gm7

E B G D A E
5 7 8 5 7 6 5 8 7 6 5 7 6 5 7 8 5 6 8 10 5 8 6 7

1

E B G D A E
6 5 7 8 5 6 8 10 13 10 11 10 10 11 12 10-11-13 10 13 10 11-10

6

EXAMPLE 6 LONG II-V-I INTO TURNAROUND IN Bb

CD TRACK 60

For the initial short minor II-V-I Green ignores the Dm7b5, instead playing around G7b9, then resolves to Cm7 over the Cm7 chord, briefly implying G7 on beat 2. He stays around Cm7 for the first two beats over F7 before landing on the root on beat 3, then anticipates the resolution to Bb landing

on the maj 3rd (D) on beat 4. Over the turnaround he uses a great idea, starting with root notes on the Bb, outlining G major, then playing the same idea up a whole step - roots on the Cm7 and an A triad over the F7 before resolving to the maj 3rd (D) on the final Bb chord.

J = 170

D m75**** **G7** **Cm7** **F7**

E B G D A E
5 4 3 6 4 3 6 4 5 3 4 5 3 4 6 3 4 3 5 6 2/3

1

EXAMPLE 6 LONG II-V-I INTO TURNAROUND IN Bb ...CONTINUED

CD TRACK 60

Bb G7 Cm7 F7 Bb

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

5

EXAMPLE 7 LONG III-VI-II-V-I INTO TURNAROUND IN Bb

CD TRACK 62

Over this long III-VI-II-V-I, for the G7 Green plays around G7#5 and G7, resolving to C minor. Over the F7 he moves up chromatically into F Mixolydian then comes back down, with a Gb chromatic passing note

leading to the 5th (F) on the Bb. He plays around Bbmaj7 over the first two chords of the turnaround, then closes with a simple figure around a Bb note suggesting the C7, F7 and Bb chords.

$\text{J} = 210$

D m7b5 G7 Cm7

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

1

F7 Bb G7 C7 F7 Bb

E B G D A E
5-6-7-8 5-6-5 8-7 6 7-8 8-7 8 7-8-6-8 8

EXAMPLE 8 MAJOR AND MINOR II-V-I IN Bb AND G MINOR

CD TRACK 64

Example 8 features minor and major II-V-Is in Bb and G minor, and highlights the rhythmic sophistication in Green's playing, moving between 8th notes, 8th-note triplets, 16th notes, 16th-note triplets and featuring some great syncopated ideas. The trills are a particular feature of Green's style, as he plays around C Dorian with G7 implied and chromatic movement in bar 1,

altered over the F7 in bar 2 and Bb major over Bbmaj7. Bars 3 and 4 see Green highlighting each rhythmic anticipation by landing on the note above each Bb chord tone, before 'resolving' down to the chord tone. He moves down A Locrian over the Am7b5, outlines D7b9 on the D7 and closes in G Dorian over the Gm7. Sophisticated stuff!

$\text{J} = 110$

Cm7 F7

E B G D A E
10-9-8-7-10 8-9-8 11-10-8 9-8-7-X 6-7-6 8-5-6

1

EXAMPLE 8 MAJOR AND MINOR II-V-IS ...CONTINUED

CD TRACK 64

B_bmaj7

A m7b5

D7

Gm7

EXAMPLE 9 II-V-IS IN Db

CD TRACK 66

Green starts around an Ebm7 arpeggio, suggesting Ab7b9 over the Ab7 and anticipating the resolution to Dbmaj7. He then moves down F Locrian and Bb7b9 over the Fm7b5 and Bb7. He then suggests Eb Mixolydian and Bb

over the Ebm7 and Eb minor over the Ab7, moving into Db major over the Dbmaj7 and outlines Cm7 and F7b9 over the Cm7b5 and F7, closing on a b5 (E) moving to the 4th (Eb) on the Bbm7.

$\downarrow = 210$

Ebm7

A \flat 7

D_bmaj7

Fm7b5

B \flat 7

Ebm7

A \flat 7

D_bmaj7

Cm7b5

F7

Bbm7

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Bon Iver



Stuart Ryan looks at the style of Grammy award winning American indie folk superstars Bon Iver, fronted by singer-songwriter Justin Vernon.



Bon Iver's Justin Vernon with his 'catalog' guitar!

ABILITY RATING



Moderate

INFO

KEY: A minor
TEMPO: 124bpm
CD: TRACKS 68-69

WILL IMPROVE YOUR

- Awareness of 'common tones'
- Use of suspended chords
- Swung acoustic strumming.

sensation and the album was given a proper release. Over the ensuing years the Bon Iver sound grew, particularly live, to the point where it has included such esteemed musicians as pedal steel player Greg Leisz, in addition to violin and a horn section. However, as with Mumford and Sons, Vernon recently announced that the band would be

BON IVER'S DEBUT album, 2007's *For Emma, Forever Ago*, was famously written by Justin Vernon while holed up in a cabin in Wisconsin for three months while recovering from an illness. There must be something about singer-songwriters and cabins as another forthcoming subject for this column, Ray LaMontagne, also wrote a cracking debut from a cabin out in the woods.

Although Vernon didn't intend to create an album's worth of material during that three months in Wisconsin, he left with a record that would go on to garner rave reviews and introduce him to the world's stage. Like James Vincent McMorrow, he played all the instruments himself with a surprisingly simple set-up – mic duties were handled by a trusty Shure SM57 while guitar parts were played on a Silvertone 'catalog' acoustic – an old budget model that could be bought mail order from the Sears catalogue in the USA.

What became the debut album was only meant to be a set of demos to send out to labels. But after a few initial pressings were sent to radio stations and internet review sites, Bon Iver became a

taking an indefinite hiatus from recording and performing, so who knows what the future holds for this great unit.

Justin Vernon uses the guitar as a songwriting tool so we aren't in the realm of acoustic virtuosity here. However, you can learn a lot from studying these players; from the rhythms that they incorporate to their chord voicings and 'textural' approach to fitting a guitar within a track - most important if you aim to produce releasable material.

This month's study is designed to illustrate how otherwise simple open position playing can yield a variety of different chord types, using only small movements of the fingers and subtle adjustments to standard chord shapes. Indeed, while the classic chord progressions still prevail (and probably always will!) more and more songwriters are using an assortment of subtle embellishments and adjustments to come up with variations within these classic parameters.

Bon Iver is a great band, well worth checking out if you are into fantastic songwriting, soaring vocals and interesting, sometimes 'lo-fi' acoustic guitar tones. Enjoy this one and I'll see you next month!

"We are not in the realms of acoustic virtuosity here. But you can learn a lot from the rhythms, chord voicings and 'textural' approaches."

GET THE TONE



The Bon Iver guitar sound can actually be quite hard to get right, as he is using an old Silvertone which has a very distinctive, earthy sound. While you can obviously play this piece on any acoustic guitar you are looking for something with a bit more 'cut' to it, and fewer of the rich, deep frequencies that we normally hanker after in an acoustic. So for this month's recording I elected to leave my Froggy Bottom in the case and used the wonderful Taylor GS mini - it's actually my wife's guitar, but don't tell her!



TRACK RECORD You can't go wrong with any Bon Iver album and they are all massive critical successes. However, if you are new to this band I'd suggest starting off with the first release, 2007's *For Emma, Forever Ago* and take it from there.

EXAMPLE BON IVER STYLE

CD TRACK 68

[Bar 1] We start with an open A minor 7 chord shape. Pay particular attention to the 'G' on the 3rd fret of the first string. This is going to feature in every chord all the way through and is what's known as a 'common-tone', a great tool to act as a consistent sounding hinge between many different chords. Listen out for the slight swing feel used as well.

[Bar 3] Here is one of those chord 'adjustments'. Instead of playing G major I've used a Gsus4; it's softer sounding, with neither major nor minor tonality. Raise the 3rd in any major chord by a semitone and there you have it!

[Bar 12] Watch out for the triplet hammer-on figure at the end of this bar. These are common in Vernon's style - and also feature in the playing of singer-songwriter James Taylor - so make sure you can execute this embellishment without losing your timing.

[Bar 15] Space is also a useful device. You don't want to use just one rhythm all the way through as it can become predictable. Chords without major or minor thirds - suspended chords - are great for space for, as their name suggests, they just hang there!

Am7

Gsus4

Am7

Gsus4

Am7

C

C/B

G

Csus4

Em7

Am7

Am7

1

5

9

13

17

LESSON: ACOUSTIC

ON THE CD  TRACKS 68-69

EXAMPLE BON IVER STYLE

[Bar 20] Here the bar is extended to accommodate the fills. It's not too tricky but you'll need to keep an eye on where you are so you can come back in on the '1' in the following bar.

[Bar 31] The grace note hammer-on just before the C/E chord can be a

CD TRACK 68

hard device to master. The open fourth string D should only sound for the briefest time possible before you hammer on to the 2nd fret and simultaneously strum the chord. Grace notes can be tricky to get sounding intuitive, and are a common feature to many a singer-songwriter's playing.

Em|6

Csus4



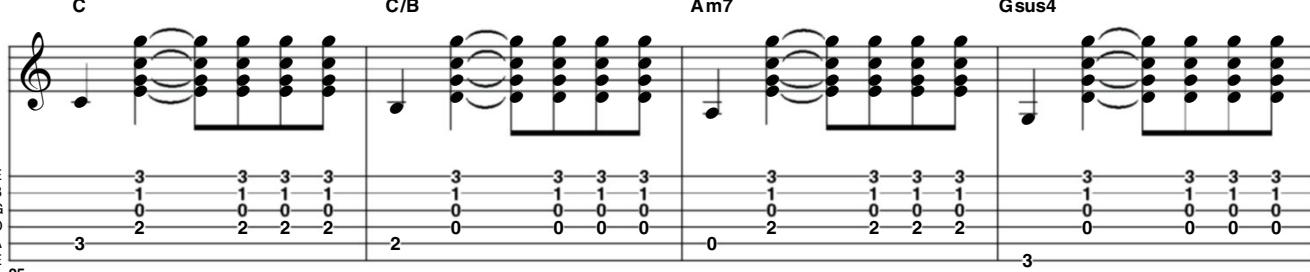
21

C

C/B

Am7

Gsus4



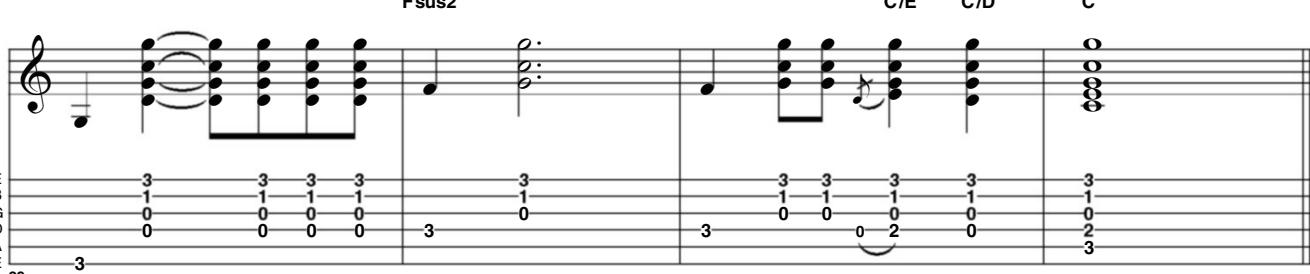
25

Fsus2

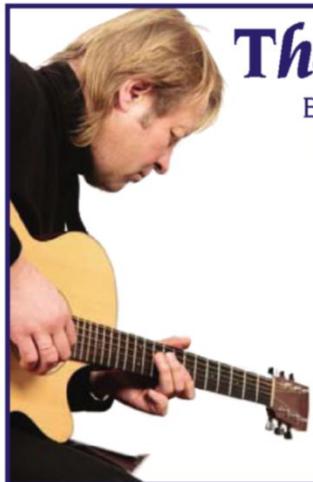
C/E

C/D

C



29



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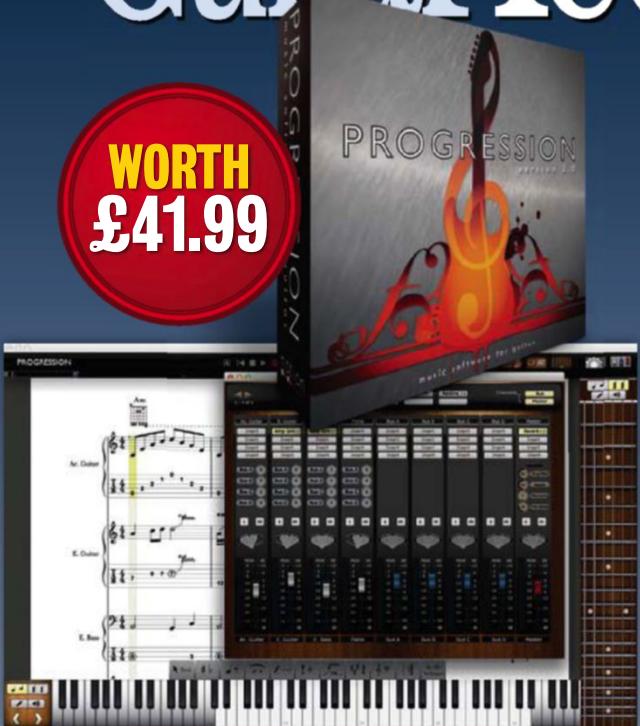
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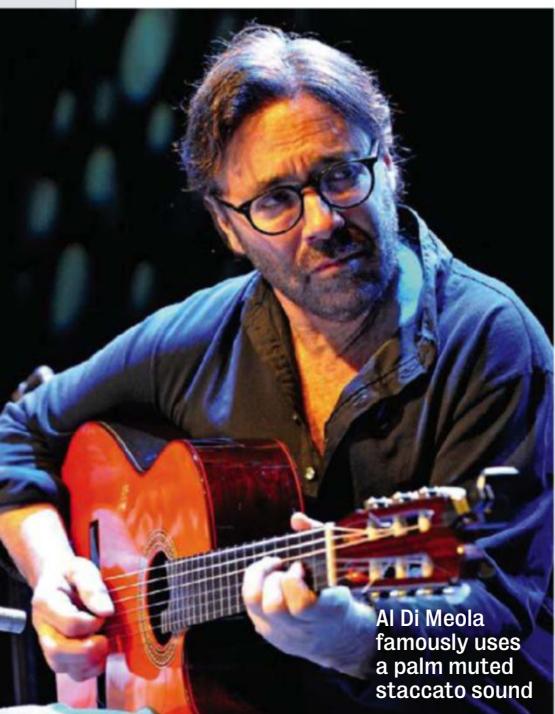
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A-Z of music theory: S



This month **Charlie Griffiths** Salivates over Slides, Staccato, String Skipping, the Superlocrian Scale and Sweep picking. So don't just Sit there!



Al Di Meola famously uses a palm muted staccato sound

Slide

Slide guitar is a predominantly blues based technique whereby a metal or glass tube is applied to the strings to alter their pitch, rather than fretting the notes with the fingers. The technique as we know it originated in the Mississippi Delta when players like Blind Willie Johnson and Robert Johnson used glass bottle necks placed on a fretting hand finger to essentially act as a movable fret, to create the smooth 'portamento' transitions between notes previously only possible on fretless stringed instruments such as the

violin. The slide can be placed on any digit, but most common choices are the 3rd and 4th. Most slide players prefer a guitar with a high action to avoid accidentally fretting the note in the conventional manner. Slide playing has continued to evolve through players like Duane Allman, Sonny Landreth, David Lindley, Brett Garsed and Derek Trucks.

Staccato

Staccato is an Italian musical direction meaning 'detached' and signifies that each note of a melody or riff be played as short as possible, leaving silence in between each one. This is shown on the notation as small full-stop sized dots placed above or below the written pitch. To make staccato notes on the guitar, the most effective technique is to palm mute the strings at the bridge. Rest the soft fleshy part of the side of your hand on the strings near the bridge and pick the string to make a short, percussive note. The tone varies a lot depending on a couple of factors. First is pressure; if you press firmly on the string you may find this deadens the note too much and could even bend the string sharp. Secondly is proximity to the bridge; if your hand is too far towards the bridge, this might leave the strings open; but too far the other way, towards the pickups, might sound too percussive. Experiment with these factors until you find the staccato sound you like.

String Skipping

When playing single-note melodies or riffs it is natural for most guitarists to move to the adjacent string to access other notes of the scale or arpeggio you happen to be playing. String skipping is an approach whereby the adjacent string is avoided (skipped). This is

usually done for two reasons, the first being in order to produce wider interval spacing. Players like Eric Johnson and Carl Verheyen often skip strings to create amazing melodies that jump around in ear-catching 6th and 7th intervals; this sounds radically different from closer scale tone playing that adjacent string shapes tend to encourage. The second reason is a technical one employed by players such as Paul Gilbert and John Petrucci as a means of avoiding two notes being played on the same fret - for example, when playing arpeggios in an alternate-picked fashion rather than using sweep picking or fingerstyle.

Super Locrian

This scale is also known as 'altered scale', 'diminished - whole tone' and the 'Pomeroy scale' (after jazz trumpeter Herb Pomeroy). It's the seventh mode of the melodic minor scale and contains the intervals R b2 b3 b4 b5 b6 b7. When this scale is harmonised in 3rds we can see that the natural chord type produced is a m7b5. In the jazz world Superlocrian is hardly ever used in this context, but is greatly favoured over a dominant chord (7th, 9th, 11th, 13th). This works because the b4 interval can also be thought of as the major 3rd, providing us with the core dominant 7th notes (R 3 b7). The remaining notes can be given different names and seen as the extensions: b5, #5, b9, #9. When played against a 'functioning dominant' chord, jazz players refer to these four intervals as 'alterations', hence the term 'altered scale'.

Sweep Picking

The term sweep picking refers to the 'sweeping' motion of the pick over the strings. Arpeggios are perfect for sweep picking as the notes can be easily arranged 'one note per string'. When sweeping from string to string the pick moves in one continuous motion, rather than lots of down or up strokes. The fretting hand is of equal importance as it is responsible for separating the notes. To achieve the 'one note at a time' sound it is necessary to press each consecutive string down while muting the other five. The technique relies on synchronisation of the hands if one is to emulate the likes of Jason Becker, Frank Gambale or YJ Malmsteen. □

EXAMPLE 1 SLIDE

Keep your slide parallel to the frets as you move around. When targeting notes, aim to stop the slide directly over the fretwire as playing either side

of the fret will either sound sharp or flat. Vibrato (sliding back and forth along the string) is a great way to add feel and to finely tune the target note.

CD TRACK 70

EXAMPLE 2 STACCATO

Place the side of your picking hand over all six strings near the bridge and apply light pressure to keep them muted. Pick the strings with confidence

but keep your forearm as loose and relaxed as possible. Then experiment with moving the hand along the strings to achieve different levels of effect.

CD TRACK 71

EXAMPLE 3 STRING SKIPPING

Play these C major and minor triads with hammer-ons and pull-offs and only pick whenever you start a fresh string. Focus on keeping the picked and

legato notes at a similar volume. (Check out Allen Hinds's excellent legato video lessons where he explores legato and string skipping.)

CD TRACK 72

The image shows a musical score for a guitar. The top staff is in common time (indicated by '4/4') and has a tempo of 120 BPM (indicated by '♩ = 120'). The first measure is in the key of C major ('C' above the staff), featuring a repeating eighth-note pattern. The second measure is in the key of C minor ('Cm' above the staff), also featuring a similar eighth-note pattern. The bottom staff is a guitar neck diagram with six strings labeled E, B, G, D, A, E from bottom to top. Fret numbers are indicated below the strings: 12-8, 12-9, 10, 9-12, 12-9, 10, 9-12 for the first measure, and 11-8, 12-8, 10, 8-12, 12-8, 10, 8-12 for the second measure. The bottom of the staff shows a series of vertical tick marks under each string, corresponding to the eighth-note patterns in the top staff.

EXAMPLE 4 SUPERLOCRIAN

Play the initial chord and listen intently to give the scale context. Play up and down the scale at different speeds and sing along with the notes to

help internalise the sound. Try the scale out over jazz or jazzy-blues backing tracks to see how it works in a real life situation.

CD TRACK 73

J = 120 A7#5#9

EXAMPLE 5 SWEEP PICKING

Move your picking hand in smooth continuous down and up motions across all six strings. With your fretting hand endeavour to only press one

string down at a time, while using your remaining fingers to mute the other strings. All the notes should sound separate - ie not like a chord.

CD TRACK 74

The image shows a musical score for guitar. The key signature is G major (one sharp). Measure C starts with a single note followed by a sixteenth-note pattern. Measures A/C# and D follow, each containing a sixteenth-note pattern with specific fingerings (6) and slurs. The tablature below the staff shows the corresponding fret positions and strumming patterns. The strings are labeled E, B, G, D, A, E from bottom to top.

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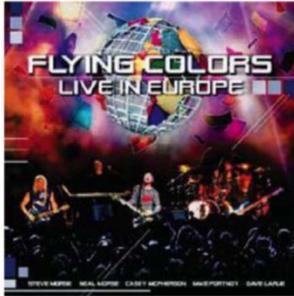
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A selection of new and reissued guitar releases, including Album Of The Month...

ALBUM OF THE MONTH

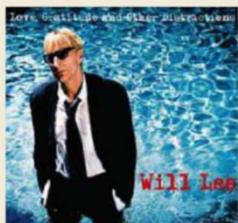


FLYING COLORS

LIVE IN EUROPE

Mascot ★★★★

Were the term supergroup still in use there'd be no better way to describe this band. Yet, unlike similar projects, this was not the brainchild of the musicians involved. That accolade goes to executive producer Bill Evans who conceived the idea of putting together a 'pop' singer with a bunch of seasoned and top quality players and Flying Colors was the result. With Casey McPherson vocals/rhythm guitar, Steve Morse lead guitar/vocals, Neal Morse keyboards/vocals, Dave LaRue bass and Mike Portnoy drums/vocals, their eponymous debut album was released last year. A tour followed and this concert was recorded in Tilburg, Holland. It's quite simply superb! With only one album's worth of material to draw from the set features a couple of songs from each other's day jobs, and all are beautifully executed. We've reviewed this from the DVD which is expertly filmed and possesses stunning sound quality with an excellent mix. The visuals, however, are not the HD quality we've become used to. That said, this band is so good that it's pure joy from start to finish. It's also offered on BluRay, CD or vinyl and come highly recommended.



WILL LEE

LOVE, GRATITUDE AND OTHER DISTRACTIONS

Moosicus ★★★★

Being a bass playing vocalist it's fair to say that this album from Will Lee is far from being guitar heavy. That said, the quality of guitar that does sneak in is sensational. In fact it's almost worth getting for Will and Billy Gibbons' rendition of Get Out Of My Life Woman alone, where both sing lead and Billy plays some of his dirtiest guitar ever. Hugh McCracken plays fine acoustic on Miss Understanding and there's a great pedal steel solo from Larry Campbell. Steve Lukather throws trem flips, speed runs and slides into his solo on Natives and Chuck Loeb weaves his six-string magic on Smile and almost steals Fooled Him. But make no mistake this is very much

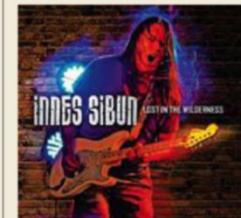
Lee's album and it's wonderfully musical with first rate songs and fantastic production. It crosses musical genres yet retains a cohesive and lush quality throughout. This is one of those rare albums that makes you smile from start to finish and gets better with every play.

INNES SIBUN

LOST IN THE WILDERNESS

Blues Boulevard ★★★★

In spite of the album title it's impossible to ever think of Innes as lost. Far from it, he knows exactly how to present his personal slant on the blues. Here we are offered a cool dozen tracks with ten originals, a great version of Otis Rush's Double Trouble and the traditional song, Going Home, neatly reworked. Ably assisted by Steve Hall on bass, Jon Buckett on keyboards and Kevin O'Rourke on drums Sibun sings and plays his heart



out. Good contrasts too from the beautifully flamboyant guitar opening of the title track, through several speedy solos, the harder rock approach on There Will Always Be and on to the beautiful Where Are You which splendidly demonstrates his expertise on acoustic guitar. Well known and loved for all his live work, Innes is a devoted exponent of the blues, constantly touring up and down the UK and across the world. If you've missed seeing him then make sure you do. Meanwhile this album is a great place to get to know the man.

MICHAEL SCHENKER'S TEMPLE OF ROCK

BRIDGE THE GAP

Inakustik ★★★★

Back with a brand new studio album Schenker's rockin' Temple includes ex-Scorpions Francis Buchholz and Herman Rarebell on bass and drums, and this is the first album the three have shared since Lovedrive in 1979. Add Doogie White on vocals and Wayne Findlay on keys and 7-string guitar and you're in for a treat. The idea for this album was formed while touring in 2012, and in January this year Schenker sent White seven songs to add lyrics and melodies. "There was a lot of energy flying about during the



recording," says Michael; "It felt like bridging the gap from my Lovedrive years to what I'm doing now." It's a great selection of songs; we particularly like Lord Of The Lost And Lonely, just one of the tracks where Doogie's Rainbow influence sneaks in. This is classic 80s rock: fast, furious and packed with great riffs and solos; a triumph for all concerned and a most welcome release.

JOHN LEES' BARCLAY JAMES HARVEST NORTH (2013)

Esoteric Antenna ★★★

When Barclay James Harvest downsized to become a trio then finally split in 1998 due to 'musical differences', that seemed to be the end of the story. However, as with so many good bands the public wanted more. The differences clearly couldn't be resolved so for the last few years there have been two versions of the band: Les Holroyd's and this one headed by guitarist John Lees. The overall sound of North is all it should



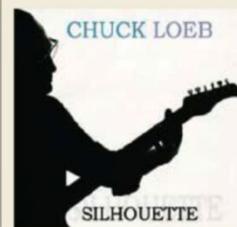
be, the emphasis being on integrated instrumentation; John's deceptively simple guitar work underpinning each track, then becoming a feature. This is particularly evident on songs like On Leave, which dramatically builds towards its end, and the creamy tones of the solo on The Real Deal. The title track is a worthy choice and here Lees really gets to shine. This is good melodic rock, focused on the softer side of the genre with lush harmonies and soundscapes. It's a very well executed album indeed. In keeping with current trends it's released in CD, double digipack and heavyweight vinyl LP. Fans will love it but give it a try and you may too.

CHUCK LOEB

SILHOUETTE

Moosicus ★★★★

Chuck Loeb is one of the finest jazz guitarists the world has ever known. In this latest album he explores the many aspects of his musical expertise, taking inspiration from Wes Montgomery for the title track, which proves to be the perfect introduction for what's to follow. The album is presented in four sections using the same musicians. The bulk are attributed to The Appreciation Band which includes Nathan East on bass and a founding member of Fourplay, the band Chuck joined in 2010. Having guested on Will Lee's album, here Lee returns the favour on Lockdown, along with Steve Gadd on drums. To say this is smooth is a huge understatement; you can almost skate over it, but it's cool and sophisticated too with many unexpected twists in the arrangements. Two of the last three tracks take on a Latin stance, adding vocals to make a positive contrast to what is otherwise all instrumental. Daughter Christina joins Chuck for Las Eras on which she plays ukulele beautifully. If you like your guitar work jazzy then this is the place to listen to a real master, obviously enjoying the playing experience.

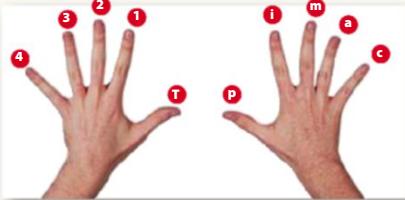


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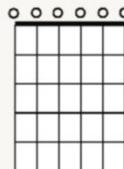
You can get more from GT by understanding our easy-to-follow musical terms and signs...

RELATING TAB TO YOUR FRETBOARD



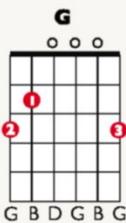
HAND LABELLING

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)



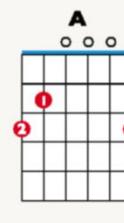
NUT & FRETBOARD

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.



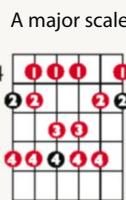
CHORD EXAMPLE

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..



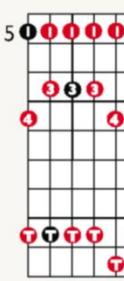
CHORD EXAMPLE (WITH CAPO)

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.

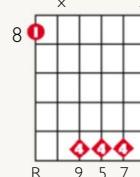


SCALE EXAMPLE

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.



● = scale root/tonic



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.

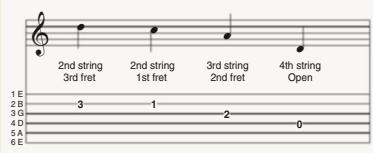
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READ MUSIC

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.

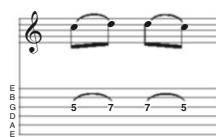
Appoggiante chord



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

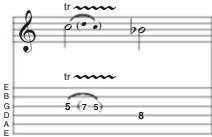
FRETTING HAND

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)



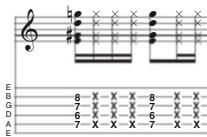
■ Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping



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

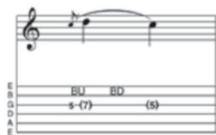
Fret-Hand Muting



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

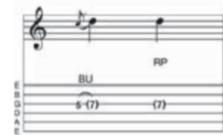
BENDING AND VIBRATO

Bend up/down



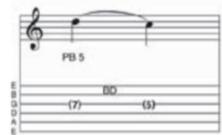
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

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.

Quater-tone bend



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

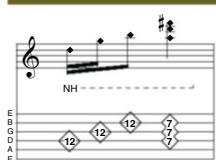
Vibrato



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

HARMONICS

Natural harmonics



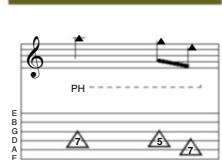
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

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



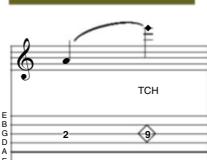
■ Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

Tapped harmonics



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

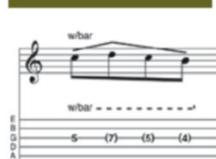
Touch harmonics



■ 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



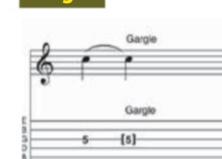
■ Scoop - depress the bar just before striking the note and release. Doop - lower the bar slightly after picking note.

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

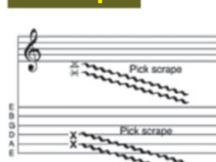
Capo Notation



■ 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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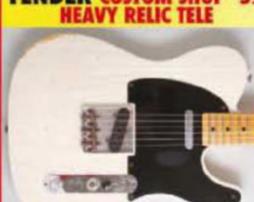
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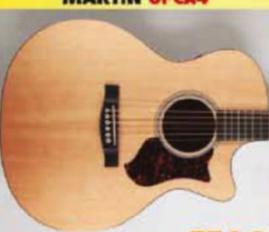


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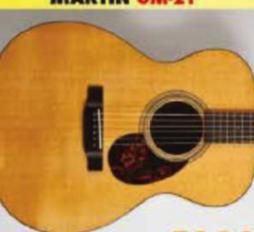
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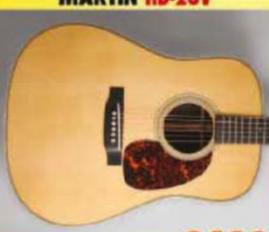


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