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# Guitar Techniques

234 SEPTEMBER 2014

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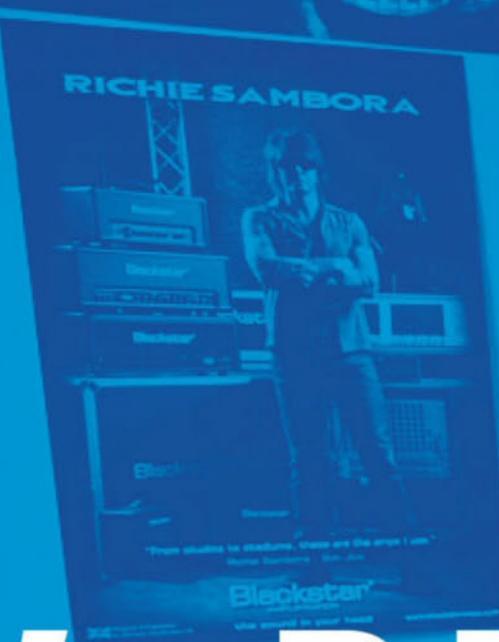
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### PAUL BIELATOWICZ

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.



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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*.



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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.

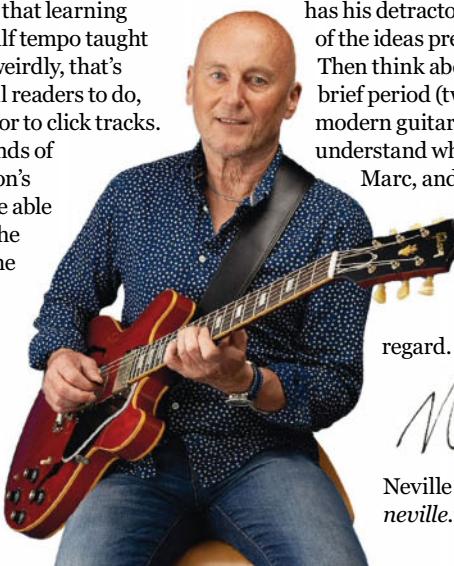
# Welcome

THE  
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ERIC CLAPTON TAUGHT me to play guitar! Not personally, you understand; but via my initially fruitless attempts to copy what he was doing on Cream records. Since I had no other distractions at the time (job, car, girlfriend), the hours of solid practice I put in, playing to those vinyl LPs, eventually began to pay off.

Our turntable had a 16rpm setting which meant I could slow 33rpm albums down so they played at half speed, pretty much in pitch but an octave down. It was brilliant! I heard all Eric's inflections; I could tell which notes were picked, which ones were hammered on, which ones were bent, and how that whole vibrato thing worked. I'm sure that learning everything he did at half tempo taught me how to play – and weirdly, that's often what we in GT tell readers to do, either to a metronome or to click tracks.

I was one of thousands of people struck by Clapton's style, and wanting to be able to do the kind of thing he did. Gary Moore told me the same story, and I know Van Halen and Eric Johnson were equally captivated by that EC era. You can hear it in the work of guitarists as different as Mick Ronson and Marc Bolan, too.



There was something 'perfect' about his whole thing – the phrasing, the tone, the timing; everything was dead right in Cream.

My choice of first Gibson guitar was as a direct result of Clapton, too. I bought a red mid-60s ES-335 in 1972, and it was my main instrument for many years. Like a fool I sold it, but recently 'replaced' it with the one you see below – a reissue '63, just like Eric's, and as hard to tell from an original as I've ever seen.

Jon Bishop is a genuine Clapton fan too, as you will hear from his rather superb examples in our main feature this month. If you're not that big on EC, for whatever reason (I know he

has his detractors), I'd ask you to try a few of the ideas presented in the feature.

Then think about the impact that this brief period (two-and-a-bit years) had on modern guitar playing. You might then understand why Jon, Gary, Eddie, Mick, Marc, and so many other players (including me), hold Clapton, and that period in his long and rather distinguished career, in such high regard. See you next month...

*Neville*

Neville Marten, Editor  
[neville.marten@futurenet.com](mailto:neville.marten@futurenet.com)

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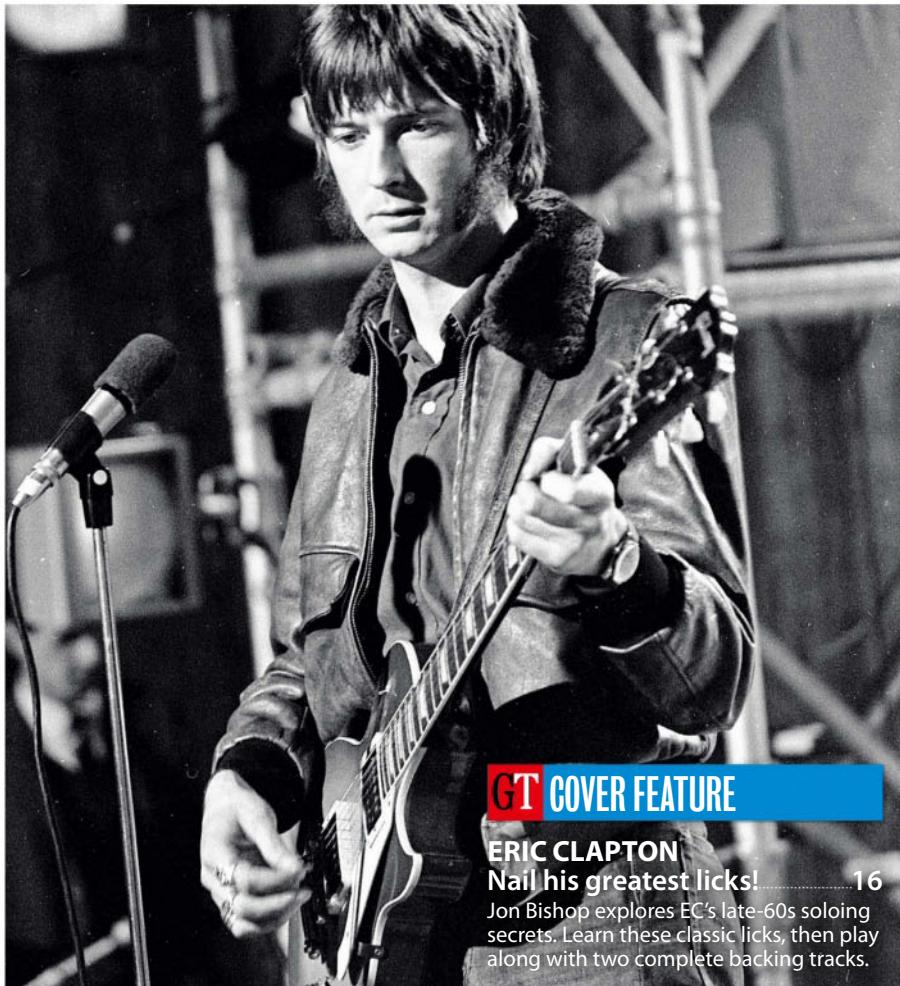
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# Guitar Techniques

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# Q&A

# Theory Godmother

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

## Shaping Up

**Dear Theory Godmother**

The open chords of A, C, D, E, F and G seem unique in their shape, but B is just an A shape only two frets up with the first finger on the 2nd fret, A string. So why isn't a B just an E shape but dropped down the strings e.g. E string, 2nd fret, A string 2nd fret and D string 1st fret? This would be easier to learn for beginners.

**Mark**

The simple answer is that the chord you describe is a B major (see Ex 1), but only a three-note version – as the minute you play the open G, you run into trouble because it turns the chord into B augmented. It's also rather low in pitch, too, which is probably why it's disregarded in many chord books.

You're absolutely right in saying that A, C, D, E, F and G are unique shapes – the only thing I'd say there is that F is merely an edited form of the E shape (see Ex 2), which leaves us with the other five, and gives us the basis for the infamous CAGED system. Most major chord shapes are based on those five shapes moved to various points on the fretboard either as barre versions or plain movable shapes, which makes memorising multiple shapes much easier. As an example, I've plotted some different shapes for a C chord in Ex 3, using the CAGED idea. If you study these you should find the issue of mapping chords on the fretboard becomes far more logical.

## Mute Point

**Dear Theory Godmother**

After years of trying, I'm still not able to mute strings very well. The thing I have the most problem with is rhythm parts where you play a chord, mute the strings with the picking hand and strike them again for a percussive attack. I've scoured the internet for lessons on muting and watched my fill of YouTube videos, but I still don't seem to be able to make the grade. All of my muted chords still seem to have notes – mainly open strings – in them, which ring on annoyingly when they should be silent.

**Martin**



## EXAMPLES 1 – 7

**Ex 1**

F# B D#

**Ex 2**

F C F A C F

**Ex 3**

**A shape**

C G C E G

**E shape**

C G C E G C

**D shape**

C G C E

**Ex 4**

Flat 5th... inside G7      G7 resolves to C ...      Flat 5th resolving ...

**Ex 5**

D7      D7 C      What you're hearing ...

**Ex 6**

Bm7b5      C

**Ex 7**

Ddim      C

It's a difficult problem to address without seeing what you're doing, Martin. But picking-hand muting is performed by laying the fleshy edge of the palm on the strings near the bridge, and the way in which the hand is positioned can greatly influence muting efficiency. For instance, do you make a fist with your picking hand when holding a pick? If so, try relaxing it and letting the fingers flex in an 'open palm' sort of configuration. This makes

that all-important fleshy palm edge more extended, as the fourth finger in particular is no longer curled into the palm, giving you a greater area with which to mute the strings.

Another thing worth noting is that muting is a job shared by both hands. While the picking hand mutes as above, the fretting hand helps by relaxing its grip on the strings just enough to produce 'dead' notes. So if the chord you're playing is a combination of



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open and fretted strings, both ends are covered by the hands collaborating. You will also find players using unoccupied digits of either hand to mute them.

Experiment with bringing the fretting hand into play, and also check your fretting hand position – I'm confident your muting will improve.

## Substitute Teacher

**Dear Theory Godmother**

Regarding chord substitution, one thing puzzles me, and that is finding an able substitute for the V chord. This is a chord that performs such a unique role that it's hard to find anything that will fit in its place. Could you tell me which chords I should be looking at, please?

**Alan**

The power of the V chord resides in the diminished 5th (flat 5th) interval buried (see Ex 4) between the chord's 3rd and 7th, and how this resolves into the I chord. Play through the example and you will hear how the resolution works. In theory, any chord that contains the same interval will perform a similar resolution, although it will sound different. As Ex 4 shows, in a G7 chord the two notes that form the b5th are B and F. Now look at the Db7 in Ex 5; it has the same two notes – B and F (despite the B being referred to as Cb because of the key signature!), so a resolution into C will still work: try it and compare the two – the G7 to C and Db7 to C – and you should hear the same resolution, despite its different surroundings.

Other chords that contain the b5th between B and F include C major's VII chord, Bm7b5 (Ex 6) and D diminished (Ex 7) – try both of them before C and you will hear a resolution. Whether these substitutions suit the music at hand is another question – it's the principle of resolution we are discussing here.

The standard V-I move that we find at the end of many progressions, will always be the strongest resolution, but there are plenty of alternatives that can be called upon to bring their own particular effect to a piece.

Try exploring other chord voicings that have the same resolution at their centre, and I'm sure you'll discover many more ways of substituting the V-I.

# TalkBack

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

## PLAYING REAL GOOD, FOR FREE

I love your magazine. I always buy it 'cos, even at 62 and still on the road (200+ gigs a year), there is always a new lick or approach to learn. This old dog can learn new tricks!

I want to comment on 'open mic' gigs. Like many of us, I have done them but the downside is – and this happened in LA – that bar owners rather like free entertainment and may eventually only book those acts that don't charge.

It's a problem, and I really hope that it does not turn out that way. But even here in Scandinavia where I live, I have noticed a lot of folk are doing gigs for free, and getting paid is becoming harder each year. Playing free can result in pro and semi-pro musicians not being able to make a living in the long run.

What do you think? Of course every muso wants to try out before an audience, but can I suggest they play free at school dances, family get-togethers and such?

**Steve Webb (Ex Jess Roden, Gary Farr's Lion)**

*Most of us didn't get into music to be paid for it at all – we got into it because learning the guitar was the greatest thing since, well, anything! Then, of course, we got good enough to play in bands, got semi-pro gigs (or lived in squats and 'went pro') and ended up earning from it. Some took it far enough to make it their living; perhaps in ways (like me!) we could never have imagined when we fumbled that first one-digit G7 chord. And yes, it's hard when you watch venues cashing in on all those players (of wildly varying quality) whose desire to perform in public means they'd happily do it for free.*

*I don't think it's the performers' fault; nor indeed should we simply castigate venue owners, as they do need to earn a living. But surely a halfway house would be that venues pay for regular acts but put on open-mic nights, too – maybe once a week. If they had any sense they'd see that the next raft of great players, singers and so on, is auditioning before their very eyes, and if the punters like them they'll happily pay a few pence extra on a pint when said new 'artist' (who would then not be allowed to play for free in the same venue) is booked back.*

*It's great that people want to play; but the closure of music pubs and clubs means there are fewer venues, which means less opportunity to play, to form*

## STAR LETTER WRITE ONE AND WIN A PRIZE!

### ROCKIN' GLASTO!

Well, it's post-Glastonbury time and everyone has their own opinions about who was great, who was rubbish, who can and can't play and who shouldn't still be allowed to. And whether or not you subscribe to the "Dolly was miming" conspiracy theories, no one can deny that her songs, her spirit and her personality had the vast crowd in the palm of her hand – like she was singing on her own front lawn (which, in truth, is probably as big as that field!). And her band was totally on it – great guitar playing from band leader Kent Wells, too, especially on Dolly's play-off where he wailed away not unlike a Michael Landau or perhaps a David Grissom.

However, what I really wanted to say was how great were Robert Plant and his cohorts? They took brilliant old tracks we know and love, and gave them a really new twist with extra 'world' instruments and a generally darker, bluesier feel. No wonder, then, that Robert doesn't feel the need to reform his old band, since he made such a great noise, and seemed to be having such fun, with this one. From wailing sex-God front man he's become a seemingly genuine 'artist' who's knowledgeable and

*bands, and to make music that people want to hear, in venues they want to attend. By bringing in stupid laws that prohibit places from putting on live music (which has always pulled in punters), we have created the self-fulfilling prophecy of hundreds of closed-down pubs up and down the country. It's very sad.*

*I was in a band with some amazing local players; we'd do pubs and they'd say, "You're the best band we've ever had in here; can we book you back? Is three months okay?" Well, no! Back in the 80s I played in pub bands and we had weekly residencies, as did others; that means we got fans that came every single week and we literally packed the places. If people know that 'so-and-so are on at the such-and-such every Tuesday', they can make it a regular haunt and music, and venues, might survive. I may not have answered your question, Steve, but I'm glad of the rant, so thank you!*

interested in all styles of ethnic music, and also very capable of standing head to head with modern artists – as he did so well with Alison Krauss on their album Raising Sand.

It's really good that musicians such as Plant can exist as artists in their own right, many decades after their initial, major success – and still cut it alongside superstars of today. Well done, Plantly!

**Nige, Hendon**

*Plant and his band were superb. Imagine having that repertoire to draw from, and the feel and experience of really great players – including Skin Tyson and Justin Adams on guitars – and yet not being constrained by the monolith that is Led Zeppelin. I, too, would love to see Led Zep get together once more, with Bonham's DNA in the shape of Bonzo's son Jason, but I was almost as happy to watch this joyous outfit perform.*



Robert Plant: with his band, one of Glastonbury 2014's big hits

### STAR LETTER PRIZE

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



A, B, C, D# (the D# is the 'colour' note that propels you to the scale's root – E). B Phrygian Dominant contains B, C, D#, E, F#, G, A (the D# provides the major 3rd for the mode, illuminating the sound of a B7 chord; the V chord of E minor). B Phrygian contains B, C, D, E, F#, G, A (D provides the minor 3rd, illuminating the sound of a Bm chord).

So progressions such as; Em-B7-Em, Em-Cmaj7-B7-Em, Em-Am-B7-Em and Em-F#m7b5-B7-Em, would be ideally suited to E Harmonic Minor (B Phrygian Dominant) for soloing over.

You may like to subdivide your scale choices so that the spicier sounding E Harmonic Minor or B Phrygian Dominant gets a reduced usage. In that case, a scale like E Natural Minor (E/F# G A/B/C/D) would work great (as indeed would B Phrygian) over the Em chord as it's easier on the ear. You could then shift to B Phrygian Dominant over the B7 to add tension before the resolution to the Em. All this though is perhaps beyond your question's parameters so I'll leave it there! But I hope this clarifies and endorses your thoughts.

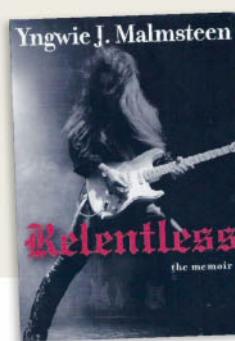
### IT'S AN 'YNG' THING!

I am just getting to grips with theory but something has come up that I don't understand. I have just started reading Relentless by Yngwie J Malmsteen, and on page 36 he states, "For example, B Phrygian is relative to E Harmonic Minor. They consist of exactly the same notes, but depending on which key you're in the scale has a different name". Yes, they share all the same notes except B Phrygian contains a D, and E Harmonic Minor contains a D#. Surely the great man can't be wrong? I look forward to your reply with interest.

**Alan Orgill (Oggi)**

#### Jason Sidwell:

Yngwie's really referring to B Phrygian Dominant, the 5th mode of E Harmonic Minor and not a straight B Phrygian. To clarify: E Harmonic Minor contains E, F#, G,



# Intro

• GUITAR TECHNIQUES • SEPTEMBER 2014 •

**"The late, and most definitely great, Texan guitarist John Dawson 'Johnny' Winter."**



## RIP Johnny Winter

THE LEGENDARY BLUESMAN Johnny Winter died on 16 July in his hotel room in Zurich, aged 70, at the end of a European tour. His death came just four days after playing what would prove to be his final performance, at the Lovely Days Festival in Austria.

Winter was born John Dawson Winter III in 1944, and grew up in Beaumont, Texas. He was born with albinism, a condition that left Winter with a lack of pigmentation in his hair, skin and eyes.

Winter said in a biography by Mary Lou Sullivan that his condition helped him identify with African-American musicians, as: "We both had a problem with our skin being the wrong colour."

He began playing at an early age, and fell in love with the blues after hearing it on the radio, quickly developing a fiery slide style using both open E and open A tunings. He became one of the key players associated with the Gibson Firebird, a guitar he once described as "the best of all worlds".

After seeing his 1968 performance with Michael Bloomfield and Al Kooper at Manhattan's Fillmore East, Columbia Records executives signed him for \$600,000 – which was then the biggest advance in record industry history. Winter released his debut and played Woodstock in 1969, and though he never reached the levels of super

stardom of contemporary blues-rock pioneers such as The Jimi Hendrix Experience and Cream, he remained true to his roots throughout a varied and rewarding career. He produced a trio of Grammy-winning albums for Muddy Waters, was nominated for Grammys in his own right and was inducted into the Blues Foundation Hall Of Fame in 2003.

Winter's final studio album, Step Back, is due on 1 September via Megaforce, featuring a cast of celebrity cameos from the likes of Eric Clapton, Billy Gibbons, Brian Setzer, Joe Perry, Joe Bonamassa, Leslie West, Dr John and more. Winter is survived by his wife, Susan, and brother Edgar.

### Jam tracks tips

Use these tips to navigate our bonus backing tracks.

#### 1. A Minor Epic Acoustic

The strummed acoustic riff uses the chords Am – C – Dadd4. You can rely on A Minor Pentatonic (A C D E G) throughout, adding the blue note (D#) for extra colour. For more variety and a jazzier flavouring, try A Dorian mode, with its natural 6th step (A B C D E F# G).

#### 2. Slow Minor Blues (Em)

As all the chords are minor, E Minor Pentatonic (E G A B D), E Blues scale (E G A A# B D) and E Natural Minor (E F# G A B C D) will all work well. Experiment with both B and A Minor Pentatonic scales – not just following the chords (Bm/Am). B Minor Pentatonic can add nice colour to the IIm chord (Em) as well.

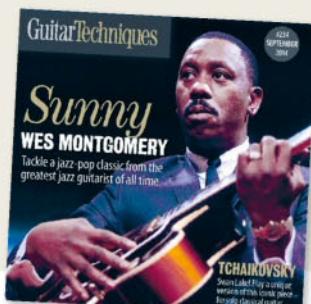
#### 3. B Dorian Mode Groove

This progression continuously moves between Bm7 and E. Use B Dorian (B C# D E F# G# A) to make it nice and jazzy and try emphasising the natural 6th (G#), especially on the E chords. G# is of course the major 3rd of E, so landing on a G# here will always hit the spot. Alternatively, keep it simple and get your blues chops out with the B Minor Pentatonic scale (B D E F# A).

#### 4. 7/4 Fusion Groove

This track is in E and revolves around an E7#9 chord (commonly referred to as the Hendrix chord!). The groove may be a little tricky at first, but try thinking of it as a bar of 4/4, followed by a bar of 3/4 – counting 1-2-3-4-1-2-3. You can use E Minor Pentatonic (E G A B D), but to get more fusion out of it, try the symmetric Diminished scale (E F G G# A# B C# D) and play around with moving your licks and patterns in minor 3rd (three-fret) intervals.

*Jam tracks by Jacob Quistgaard. For free scale maps and hundreds of tracks, visit [www.quistorama.com](http://www.quistorama.com). You can also subscribe to [www.youtube.com/QuistTV](http://www.youtube.com/QuistTV) to get all the latest free jam tracks and licks!*



# OFF THE RECORD

Each month, session ace and Supertramp guitarist **Carl Verheyen** offers well-chosen word of wisdom on life as a guitarist. This month: it's all about Strats.

I have a confession: I own 14 Strats. I'm not sure how it happened, but somewhere along the road I found a way to make three single-coils and the vibrato bridge really work for me. Then an old friend sold me a Sea Foam Green 1961 Fender Strat for \$500, way before the word 'vintage' became associated with electric guitars. I still own that instrument due to my policy: if it sounds good, don't sell it! But I insure it for considerably more these days.

It's amazing how many things Leo Fender got right, back in '54. The vibrato bridge is still one of the most musical around, even 60 years later. And with the addition of the five-way pickup selector in the early-70s, the guitar became a workhorse for many styles, way beyond its original country music intentions.

A good lightweight Strat is hard to beat for versatility. And the tonal spectrum is much broader than its little brother the Telecaster, or the classic Gibsons. After hefting a Strat and making sure it's not a heavy log, my attention turns to the sounds and marriage of wood and pickups. Here are some of the tones I look for:

**Neck Pickup.** A strong neck pickup should have the most 'sonic girth' of the entire guitar. Words I use to describe it are "fat" and "woody." The sound I have in my mind is Stevie Ray Vaughan's thick solo sound with a full bottom end. It gets a little more complicated when I add a saturated distortion pedal into the mix, because I never want the sound to 'mush out' below C# on the 4th fret of the fifth string. If you can dial in a clear 'beam' from C# downwards, and still have plenty of sustain and



**“Somewhere along the road I found a way to make the Strat’s three single-coils and vibrato bridge really work for me.”**

saturation, you've got a great neck pickup.

**Neck-Middle Split.** This is a great rhythm sound. It's the warmest place on the Strat, capable of hollowbody jazz tones with the tone knob rolled off and clean funky rhythm guitar that's not too biting or trebly.

**Middle Pickup.** The sound I look for here can best be described as "glassy". The clean, clear sparkle tones you get from the middle

pickup are a big part of Jimi Hendrix's studio recordings. Remember, back in his day the five-way switch hadn't been invented as a retrofit for the Strat, so without offsetting the three-way switch and hoping it would hold, the guitar had just three positions for the selector. The middle was a go-to pickup for funk players, too. I've used it on solo electric intros with delay and chorus for those shimmering tones that no other guitar can match.

**Middle-Bridge Split.** This can best be described as the classic Stratocaster 'cluck' tone. Rock guitarists and country players have used it so much over the years that it's almost become cliché, but nonetheless, a classic guitar sound everyone should own. I love the way it distorts; there's both warmth and bite to the sound that works with many types of music. I've used the middle-bridge split with massive distortion, playing a very high melody over a

75-piece string section. My tone was smooth and sweet, blending with the cellos and basses but cutting through the violins.

**Bridge Pickup.** Since the Strat's bridge pickup is not mounted on a metal plate like the Tele, you don't get that extreme 'ice-pick to the ears' tone that can spike you pretty hard. Instead, the Strat's back pickup is equally at home with country chicken pickin' and rock solos with heavy distortion. On all my Strats I rewire the rear tone knob so I am able to control and roll off the bridge pickup's treble. This also makes for some gorgeous, fat distorted tones for soaring solos.

When the Carl Verheyen Band goes on tour, I bring two or three Strats, plus a few other guitars. Even though I use many instruments on my records, nothing gets the music across like a Strat. Simple, elegant and, even at 60 years old, beautiful to hear and behold.

Visit [www.carlverheyen.com](http://www.carlverheyen.com) for more about Carl and his music.

## PHIL HILBORNE'S ONE-MINUTE LICK DESCENDING PENTATONIC DOMINANT LICK

Here's a nifty phrase that incorporates the 'Dominant Pentatonic' scale (aka the 'Indian Pentatonic'). This scale is simply a Minor Pentatonic that's had the minor 3rd replaced by the major 3rd. So in the key of D, the notes are D F# G A C. You could also see this set of notes as being a D7/11 arpeggio, or D Mixolydian with the 2nd and 6th intervals omitted. The lick starts off with a 10-note sequence played in 16ths, then imitated exactly on the next pair of strings. This repeating

odd-note grouping displaces the rhythm causes the sequences to end up at the last 16th note – beat 1 of bar 2. The section from beat 2, bar 2 involves rapidly playing 4th and 3rd intervals quickly across the fourth and third strings. Watch the timing, as it's easy to rush when you switch from linear to intervallic phrases or vice versa. Similar ideas to this can be heard from Jeff Beck, Jan Hammer and Dream Theater. After playing my lick, work on similar phrases of your own.





## MITCH DALTON'S SESSION SHENANIGANS

You may recall our hero had been booked to play a solo piece and also accompany the leading ladies in a 'folk' episode of *Midsomer Murders*. Here, the tension mounts, certain mysteries are solved, and Mitch gets a free lunch...

### Scene 2. May 31st. Woodstock Recording Studios, Shepherd's Bush. 10.30am

I'm booked for four hours. I arrive and am greeted by a welcoming committee comprising Jim (producer), Renny (director), the studio engineer, a TV production co-ordinator, a photographer and a 'behind the scenes' camera man. I'm offered a coffee. It never arrives. Relaxed and confident, I prepare to record – something.

Ah! It's going to be The Midsomer Ballad (written by folk legend Seth Lakeman). And there is Seth. Joy of joys! As far as I'm concerned, he is International Rescue made flesh. He plays me the song. On a bouzouki. The 'strange sounding guitar' demo mystery is solved (remember I couldn't work out how he'd played it?). He tells me he tunes his guitar to DADGAD with a capo at the 10th fret to replicate the sound. Obvious! I learn the tune and the tuning. Very fast. Lucie arrives (actress Lucie will be miming to my guitar playing). We record the song to click, having routined the arrangement for about 10 minutes. A couple of changes, then a clean take with me listening on cans to Lucie's pre-recorded voice and the click. Done!

"Great! See you on location. We'll record Rakie's songs and your rag on stage on Tuesday (Rakie is the other actress for whom I'll be providing backing;

the 'rag' is the tune I 'composed' on the spot last time). You'll be required on Friday, too, when we shoot Lucie's scene. We'll need you to act as a consultant to ensure that she mimes to your playing in a suitably authentic fashion."

At 12.30, I'm back in the car. It's taken two hours and I don't have a parking ticket. Result! Two minutes later, I can remember nothing of what has just occurred. Or what needs to happen next...

### Scene 3. June 3rd. Exterior: Sydenham, Oxon. 10.00am

I arrive at a picturesque village that has been transformed into 'Lower Crosby', the fictitious setting for the '10th Annual Folk Festival', complete with bunting, posters, a private house converted into a pub, a crowd of extras and a tiny stage on the village green. It's cold. I rapidly lose all feeling in my hands. We go straight into it. Jim, Rakie and I run through her song in about a minute and a half. Rakie (looking like a million dollars) sings and I (looking like the ultimate Shabby Failed Folkie) play her guitar part. Then she lip-syncs to a playback of her vocal while she mimes to my/her part on her cheap prop-style guitar. Considering she can't play, it looks pretty good. Renny doesn't hang about. Mime is money.

At this point I lose the ability to comprehend simple instructions, let alone execute them. I can no

longer separate fact from fiction, and the day takes on a dream-like quality. I lurch through the second tune, enact some business relevant to the plot and somehow re-invent Mitch's Midsomer Rag to the required minute-and-a-half length. We film it. A lot. The audience love it. Every time. Why wouldn't they? They've been paid to be there. "That's a wrap!" booms out from somewhere near fake Lower Crosby Village Hall.

### No such thing as a free lunch

A black BMW limo appears and transports me to lunch. Location catering. Very acceptable. I like this and the fact that I've finished for the day. Except that I haven't. "You're in shot during the next scene", explains Renny. "Barnaby interviews Rakie and you can be seen playing your rag."

And so the merry day wears on, punctuated by cries of "Cut!" as a succession of tractors, RAF jets and geese ruin 50 per cent of the scenes. The countryside is louder than Jeff Beck. Trust me.

Next time: the final scene. But things don't start well as I arrive at... the wrong village.

*Mitch's credits include Herbie Hancock and Melody Gardot, Robbie Williams, Monty Python and Van Morrison; James Bond movies, TV shows and commercials. Meet Mitch Dalton & The Studio Kings is out on Regius Records.*

## RGT Guitar Tutors Conference

The 2014 Registry Of Guitar Tutors' Annual Conference, sponsored by Fender, will be held on 21 September at the University Of West London. The conference will have an acoustic theme, with trade stands and a range of seminars covering technique and education topics. The programme is suitable for both experienced guitar teachers and those interested in starting to teach. Attendance is by advanced booking only. The cost for the entire event is £47 (or £39 for RGT members). Bookings can be made via [www.rgt.org](http://www.rgt.org) or call the RGT on 01424 222222.



## Play Guitar Now! – Lead Soloing

The latest title in Guitar Techniques' popular series of Play Guitar Now! book and DVD titles, *Guitar Soloing*, is out now. Aimed at improving beginners and lower intermediate guitarists, top tutor Milton Mermikides shows you all the techniques you need to get on quickly as a lead player. He also shows you licks in the styles of Clapton, Hendrix, Gilmour, Slash and many others – with full video lessons and tab in the magazine. *Play Guitar Now! Guitar Soloing* is £6.99, and available from [www.myfavouritemagazines.com](http://www.myfavouritemagazines.com) and good newsagents.



# 60 Seconds with...

A minute's enough to find out what makes a great guitarist tick. Before his limo left for the airport, we grabbed 60 seconds with... **PAUL GILBERT**

**GT: Who was your first influence to play the guitar?**

PG: It was The Beatles, The Partridge Family, The Osmond Brothers, and my uncle Jim. I heard Led Zeppelin and Jimi Hendrix soon after.

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

PG: Whatever was in the Sears 'Wishbook' catalogue in 1973. Knobs, switches, and pointy cutaways were important. And then I saw Jimmy Page in The Song Remains The Same, and I wanted a Les Paul.

**GT: What was the best gig you ever did?**

PG: It was at clinic years ago, in a city in the middle of Taiwan. I just played everything right. Not a single clam... lots of inspired bending... and merciless tear-your-face-off shred. I rocked those 229 people!

**GT: And your worst playing nightmare?**

PG: Every time that I play my hometown in Pennsylvania, something goes wrong with my gear. It's my fault. I imagine that all the people that I knew in high school must be in the audience, and I want to impress them, so I stomp on my pedalboard so hard that it pulls out the power cable.

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

PG: When I was 11, my uncle heard me play, and he said, "You should put your hand on the bridge, so all the strings don't ring out." He also said something about practising all the time. And he told me to that I had to buy an album called War Heroes, by Jimi Hendrix. Those three certainly got me headed in the right direction.

**GT: Do you still practise?**

PG: I don't run scales up and down with a metronome. I think I'd quit guitar if I had to listen to that again. But I love to practise new sounds that I find. The fretboard is



Paul Gilbert:  
inspired bending  
and tear-your-  
face-off shred!

still full of unsolved mysteries. I love to play and to listen, preferably both at the same time.

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

PG: If it's really cold, I'll try to find some way of warming up the room. I brought a space heater on my last European tour. I kept blowing fuses backstage! But my challenges are usually more mental than physical. My set often has new songs that I barely know, so I'm just trying to remember the lyrics, arrangement, and where the good notes are.

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

PG: Bon Scott on vocals. Angus and Malcolm Young on guitar. Cliff Williams on bass. And me on drums! I'd like to play drums with The Beatles as well, but I'm not good enough to handle the tricky stuff on I Feel Fine.

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

**"I imagine all the people I knew in high school must be in the audience, and I want to impress them."**

PG: When I saw Eddie Van Halen in 1979... I don't think I've ever been as inspired.

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

PG: Actually I have more envy for singers than guitarists – the guys that can hit those high notes. If I could go to a music store and buy a vintage McCartney, Mercury, Zander, or Dio... But guitar solos? I probably would have messed them up with widdly-widdly. I'm glad Neal Schon is Neal Schon. Nobody could have written and played those melodies better.

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

PG: I like Green-Tinted Sixties Mind. It's got a good intro, and the audience always responds well when I play it. In general, I don't pay much attention to my own music after I've played it. It's like a meal that I've already eaten. It's like, "On to the next! Where's the menu? I'm hungry!"

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

PG: I played drums with Cheap Trick! What else could I ask for?

**GT: And what are you up to at the moment – tours, gigs, albums, new gear etc?**

PG: I just finished a solo album called Stone Pushing Uphill Man. I think it's good... too many notes, probably, but many of them are bent, so it's all right. I also just finished a new Mr. Big album. It's good too! It has just the right amount of notes, since there is a producer involved. I'll be touring with Mr. Big later this year. I have an online guitar school with a company called Artistworks, so I'm teaching there daily. And new gear? Yes, my 25th Anniversary signature guitar is out from Ibanez. It's a maple flame Fireman. I love that guitar like a ripe nectarine in season.

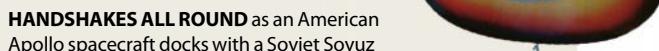
*More from [www.paulgilbert.com](http://www.paulgilbert.com)*

## That Was The Year... 1975

Margaret, Rembrandt & Gabriel

### FENDER DISCONTINUES ITS JAGUAR GUITAR!

Introduced in 1962, the Fender Jaguar is finally dropped from the production schedule in its unlucky 13th year, due to disappointing sales compared to the cheaper Stratocasters and Telecasters. With its twin single-coil pickups and offset body shape (as first used on the Jazzmaster) it's a sad loss, tempered by its inevitable rise thanks to a new wave of players.



**HANDSHAKES ALL ROUND** as an American Apollo spacecraft docks with a Soviet Soyuz spacecraft in orbit for the first time; NASA launches Viking 1 as part of its Mars Mission; Rembrandt's The Night Watch painting is slashed while on show in Amsterdam; and the Space Mountain attraction opens at Walt Disney World in Florida.

**GUILD INTRODUCES THE D-40C** Bluegrass Jubilee Cutaway adding a sharp Florentine cutaway to allow easy access to the upper frets on this popular model. This dreadnought sports a solid spruce top, mahogany back and sides, bound body and a solid one-piece Honduras mahogany neck. It has a rosewood fingerboard and the natural-finish body is bestowed with a tortoiseshell pickguard.

**NEW MUSICAL RECRUTS** include Jack White, KT Tunstall, Michael Bublé, Enrique Iglesias, Natalie Imbruglia, Jack Johnson, Tom Delonge and Spice Girl Mel B. Demobilised are T-Bone Walker, Tim Buckley and Pete Ham of Badfinger. Ronnie Wood

joins The Rolling Stones; bassist Steve Harris forms Iron Maiden; Led Zeppelin sell out three concerts at Madison Square Garden, New York in four hours; Ritchie Blackmore leaves Deep Purple and forms Rainbow; Peter Gabriel leaves Genesis and drummer Phil Collins takes on lead vocals.

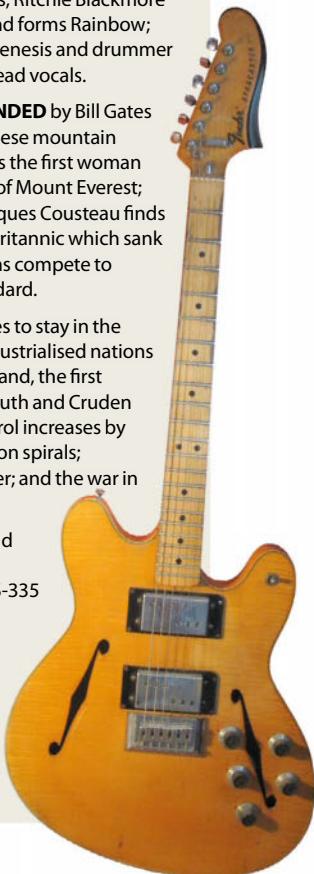
**MICROSOFT IS FOUNDED** by Bill Gates and Paul Allen; Japanese mountain climber Junko Tabei is the first woman to reach the summit of Mount Everest; oceanic explorer Jacques Cousteau finds the wreck of HMHS Britannic which sank

in 1916; and both VHS and Betamax systems compete to become the accepted video-recorder standard.

**FOLLOWING A REFERENDUM** the UK votes to stay in the European Community; the Group of six industrialised nations is formed under the heading of G6; in Scotland, the first petroleum pipeline connecting Grangemouth and Cruden Bay is opened for business; the price of petrol increases by nearly 70 per cent during the year as inflation spirals; Margaret Thatcher is the new Prime Minister; and the war in Vietnam finally comes to an end.

**A SMALL RUN OF STARCASTER** guitars and even the odd bass slips out of the Fender factory. It's the Big F's answer to Gibson's ES-335 with a bound semi-hollow asymmetrical double-cut maple body, arched top and f-holes attached to a bolt-on maple neck with a new headstock shape and a maple fingerboard. The electronics are OTT, with two volume and two tone controls plus a master volume and three-way selector, all for the twin humbucking pickups.

### SONY PRESENTS THE NEXT THING.



## Guitars On The Beach 2

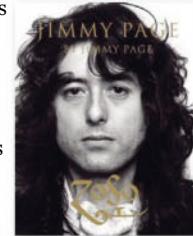
6 September sees the return of the Guitars On The Beach world-record bid in Lyme Regis, a repeat of the 2013 event which saw 2,267 guitarists of all stripes gather together on the town's beach to play Buddy Holly's Rave On, setting a record as Britain's Biggest Band in the process. This year, there will be a repeat performance of Rave On, and special guest Ian Gillan will lead the assembled six-stringers in a mass rendition of Smoke On The

Water. Status Quo's Rocking All Over The World completes the set.

The organisers of the Fender-sponsored event hope to surpass the world record for the greatest number of guitarists playing one song together – a record held since 2009 by a Polish event, which amassed 6,546 players. The Lyme Regis event will also have 20 live bands on the beach – to take part, see [www.guitarsonthedeach.co.uk](http://www.guitarsonthedeach.co.uk), where you can sign up for free.

## Jimmy's Pages

Jimmy Page has announced the October release of an eponymous autobiography, through Genesis Publications. The 512-page book is a photographic essay featuring 650 photos handpicked by Page from magazines, photographers including Ross Halfin, Kate Simon, Gered Mankowitz, Dominique Tarlé, Pennie Smith, Jim Marshall, and from Page's own archives. Each one is captioned by Jimmy, who oversaw the structure and design of the book.



Page has also added unseen photographs, memorabilia and reproductions of every one of his passports. Jimmy's passport stamps were used to verify all tour

dates, which are sprinkled throughout the book alongside other memorabilia, including visas, tour schedules and more. "I wanted to make it as thorough as possible," Page says of the book, which has been two years in the making. "So that meant trawling through all the thousands of files that

photographers had taken, and pulling from my personal collection as well. There's a photo of me playing the guitar by the fire at Bron-Yr-Aur cottage. It's the most complete document that there's ever going to be, because of the amount of time that I've put into every aspect." Jimmy Page will be available from bookstores from October; see [www.jimmypagebook.com](http://www.jimmypagebook.com) for more info.

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# Cream of Eric Clapton



**Jon Bishop** looks at the soloing style of blues-rock virtuoso Eric Clapton, one of the most influential and best-loved guitar players of his generation. This lesson is designed to unlock many of those 'early Eric' soloing secrets.

## ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
<b>KEY:</b> A	Lead feel and phrasing
<b>TEMPO:</b> 135bpm	Articulation & finger vibrato
<b>CD:</b> TRACKS 4-7	Stylistic awareness

ERIC CLAPTON'S BLUESBREAKERS debut is one of the most significant milestones in popular music. On this one album, he seemed to lay down the blueprint for a style of playing that influenced guitarists from Mick Ronson to Van Halen, from Brian May to Gary Moore, and from Marc Bolan to Eric Johnson.

Many, though, say his two-year stint with Cream cemented a playing style with superb

## TECHNIQUE FOCUS

### Finger vibrato and bending

Eric Clapton's finger vibrato and string-bending technique was very much at the heart of his late-60s style. His technique and approach is unusual, as when applying finger vibrato the only part of the fretting hand in touch with the guitar is the finger that is fretting the note. The rest of the fretting hand, including the thumb, is removed from the neck and waves in the air. Try this for yourself and you can see how challenging it is to get the vibrato consistent. However, the results do sound more authentic, so if it's the EC sound you're after, it's well worth persevering.

Eric is also a masterful string bender, and often includes large bends in his solos. He frequently bends all the minor 3rds in the scale slightly sharp. These quarter-tone bends help the notes to fit, and they also add a bluesy flavour. If you combine these finger vibrato and bending styles with shape one of the Minor Pentatonic, the results will immediately start to sound a lot more like Eric Clapton.

string bending and vibrato that was fluid, creative, technically impressive, and as sonically perfect as a guitar tone could be.

So it's this era we'll be looking at here. We'll identify many of Eric's key techniques and soloing innovations from that time, so you can incorporate these now-classic ideas into your everyday lick bag. And so that you can try out your new EC-flavoured soloing ideas, we have two backing tracks complete with tabbed-out solos. The first track features 10 examples that isolate a specific element of

**“Eric Clapton’s finger vibrato and string-bending technique was very much at the heart of his late-60s style.”**

the Clapton style. Each example is separated by a two-bar drum fill, so you can change your pickup and effects settings. The second track puts these ideas into context in an all-out, Cream-style blues-rock jam. Both tracks are in A, and the chord progression is a 12-bar Dominant blues, so there will be plenty of scope to try out a variety of new ideas. We're using the quick-change 12-bar format, so the progression looks like this:

A7 | D7 | A7 | A7 | D7 | D7 | A7 | A7 | E7 | D7 | A7 | E7

We can also refer to each of the three chords in the blues as a Roman numeral. A7 is the I chord, D7 the IV and E7 is the V chord. This system allows us to label the ideas that fit each of the three chords and then easily transfer them to other situations, such as playing in a different key. You'll notice from the examples that Clapton is a master of mixing the Major and the Minor Pentatonic scales in just the right places to fit the chords.

You can play a quite acceptable solo using just A Minor Pentatonic (A, C, D, E, G), but Eric often plays A Major Pentatonic (A, B, C#, E, F#) over the A7 (I chord). The 3rd of A7 (C#) is particularly descriptive, and describes the tonality of the A7 chord well. Sometimes, Clapton hints at this by bending the C in Am Pentatonic slightly sharp in a blues 'curl'.

The A Minor Pentatonic works nicely over the D7 and E7 chords. This switching between the two Pentatonic scales helps the lead phrases to fit in with the underlying chords, and adds an extra level of sophistication to the sound. After you've played through the examples, try playing your own EC-style solo using some of the techniques and concepts showcased. Many thanks to Pete Riley for performing and recording the drums. As ever, have fun, and see you next time.

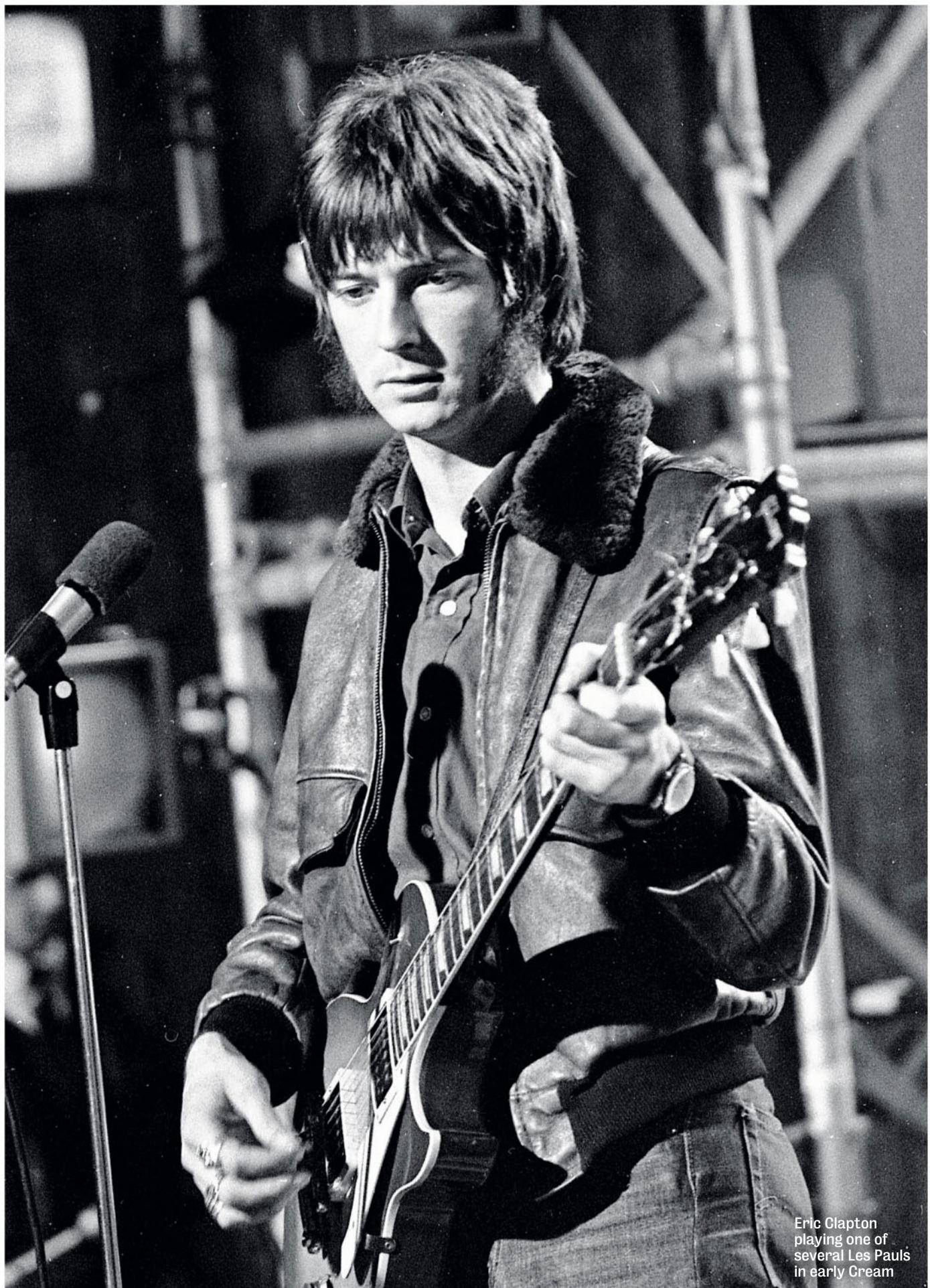
## GET THE TONE



Clapton's Cream recordings feature him using a variety of Gibson guitars. The Les Paul, SG, ES-335 and even the Firebird were used live and in the studio. Eric moved over to playing Fender Stratocasters in the 1970s, and to help replicate the 'Gibson feel', his signature-model Stratocaster features a built in mid-boost circuit, and a blocked off vibrato unit. The audio examples in this feature were recorded with a 1995 Gibson SG, plugged into a Marshall 6100 Anniversary amplifier, but the ideas can of course be played on any type of guitar. All of the pickup selections and effects are notated alongside the relevant examples. The only effects used were a Fulltone Clyde wah-wah for Examples 1 and 8.



**TRACK RECORD** They only had just over two years together, but Cream's four original albums are psychedelic gems packed with virtuosity and experimentation from all three players – check out the live Crossroads and Spoonful from Wheels Of Fire, and Sitting On Top Of The World from Goodbye to hear this in action. Then listen to 2005's reunion to see how Clapton's style has evolved.



Eric Clapton  
playing one of  
several Les Pauls  
in early Cream

»



**EXAMPLE 4 WOMAN TONE****CD TRACK 4**

The 'Woman Tone' in this example refers to the sound of a Gibson guitar with the tone control turned down low, on 1 or 0. This reduction of the tone control accentuates the middle frequencies and provides a musically

interesting lead tone. Experiment with the controls on your guitar. You may well find the best results come from a neck pickup selection with the tone control right down low, but every guitar is a little different.

**Neck P/Up with Overdrive and Tone on 1**

19

**EXAMPLE 5 ADDING FINGER VIBRATO****CD TRACK 4**

As mentioned in the Technique Focus section, Eric's finger-vibrato technique is unusual. As explained, the only part of the fretting hand in touch with the guitar when the vibrato is added is the finger that is fretting

the note, and the rest of the fretting hand, including the thumb, is removed. This reduces the overall friction and with some practice, can provide a fluid and expressive finger vibrato.

**Bridge Pick Up with Overdrive**

25

**EXAMPLE 6 USING DOUBLE-STOPS****CD TRACK 4**

Using double-stops (playing two notes together) is a classic rock 'n' roll soloing concept, and works particularly well for filling out the sound in a

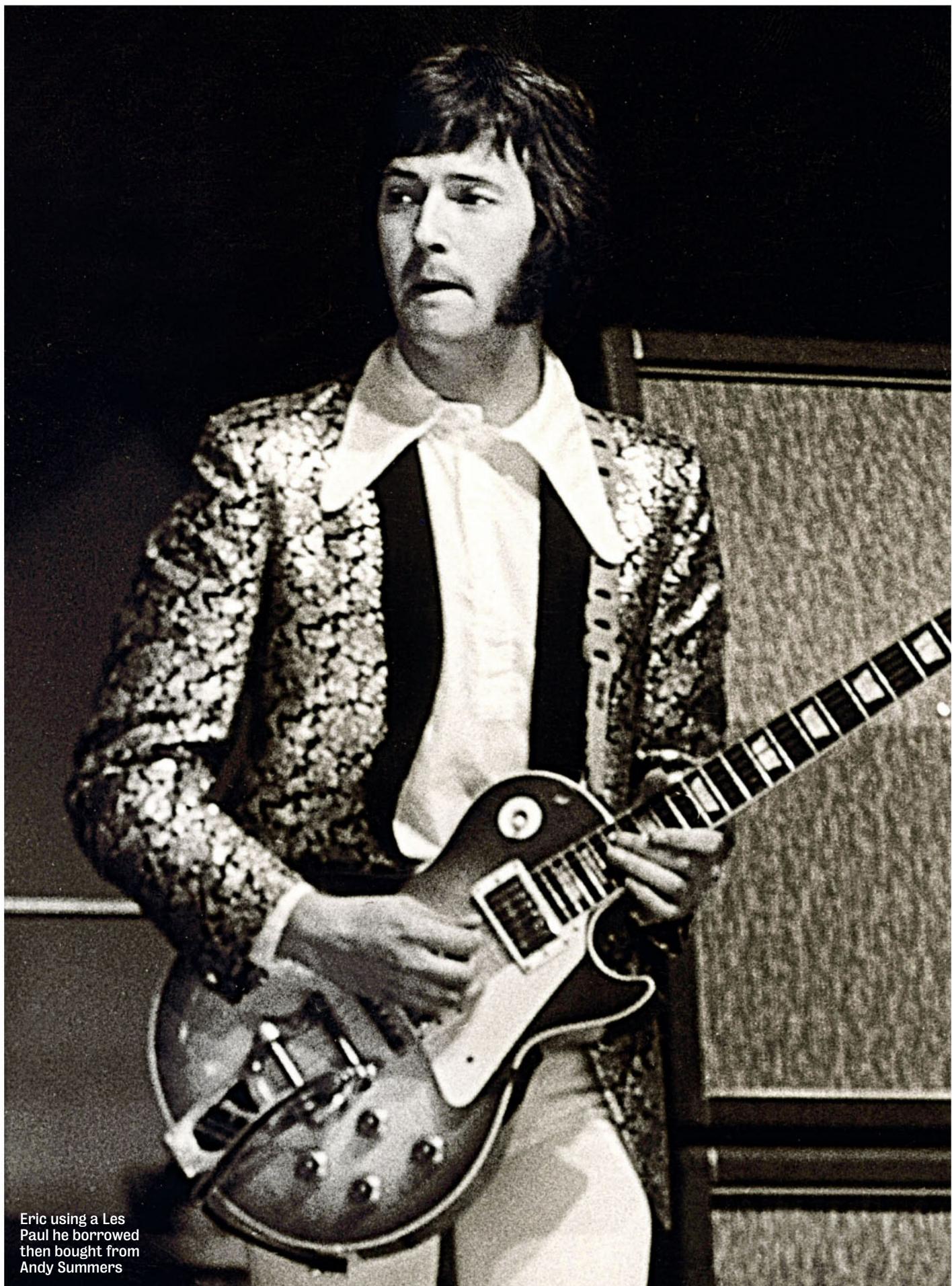
power trio like Cream. The trick here is to dig in with the pick and give it plenty of feeling.

**Bridge Pick Up with Overdrive**

31

**D7**

34



Eric using a Les Paul he borrowed then bought from Andy Summers

## EXAMPLE 7 LINKING PENTATONIC SCALE BOXES

This phrase links the A Minor Pentatonic shapes 1, 2 and 5. Linking the Pentatonic boxes into one big scale shape aids fluid transitions between

positions on the neck. Clapton often constructs runs this way, and this is a great help when improvising.

**CD TRACK 4**

**Bridge Pick Up with Overdrive**

**Drum Break**

E B G D A E

37

## EXAMPLE 8 **FAST UNISON BENDS**

Bending a note up and then playing a note of the same pitch on an adjacent string sounds great and helps to beef up the sound. This idea is not overly

tricky to play, but sounds impressive, especially when played high up the fretboard – check out Eric doing it in Crossroads, it sounds huge!

CD TRACK 4

*8va* D7

Bridge P/Up with Overdrive & Wah Wah

2

Drum Break

2

BU      BU      BU

20(22) 17-17-17-17 20(22) 17-17-17-17 20(22) 17-17-17-17

E B G D A E

17-17-17-17 20(22) 17-17-17-17 20-17 19-17

43

Musical score and tablature for guitar. The score shows a melodic line in the upper staff and a harmonic bass line in the lower staff. The key signature is A major (no sharps or flats). The time signature is  $\frac{4}{4}$ . The melody starts with a grace note followed by eighth-note pairs. The bass line consists of eighth-note chords. Fingerings and muting techniques are indicated.

(8va) A7

$\frac{4}{4}$

E B G D A E

19 19 19(21) 17-17-17-17

19(21) 17-17-17-17 19(21) 17-17-17-17 19(21)

## EXAMPLE 9 TURNAROUND PHRASES

The last few bars of a 12-bar blues are referred to as the turnaround – the point in the sequence that signals its end and prepares for the beginning of the next time around. The turnaround can be a bit tricky to navigate

effectively, so it is worth having a few 'turnaround licks' up your sleeve. EC's style was heavily influenced by blues guitarists like Freddie King, and many of his turnaround ideas stemmed from adapting Freddie's approach.

GD TRACK 4

Bridge Pick Up with Overdrive

Drum Break

E B G D A E  
8 10 10 10 10 8 8 8 8 8 9 7 5 7 (9) 7 (9) 5 7 7 (9) 7 5 8 5 7 (9) 7 5 7 7 7 7

49



## **EXAMPLE JAM PIECE ...CONTINUED**

**CD TRACK 6**

**[Chorus 2, bars 15-26]** The excitement starts to build, and the solo moves up to shape 4 of the A Minor Pentatonic at the 12th fret. The repeating phrase in bars 17 and 18 and the big bend in bar 19 are classic Clapton fare. The double-stops in bar 23 three will sound all the more exciting if you dig in really hard with the pick.

**[Chorus 3, bars 27-36]** The solo now moves up to the 'dusty end' of the fretboard. Playing with a nice feel and good intonation can be challenging up here, so practise these ideas slowly. Admittedly, the extra access that the Gibson SG offers is a great help, particularly over a Les Paul, but there's no reason why you can't play these ideas on any guitar.

## EXAMPLE JAM PIECE ...CONTINUED

**CD TRACK 6**

**[Ending, bars 37-end]** Here, we're using the ending phrase we worked on in Example 10. As mentioned before, you may need to take a couple of

listens to the backing track to get the timing bang on. In the live Cream situation, Clapton would rely on good eye contact with Jack and Ginger.

(8va) - A7

D7

E B G D A E

29

Sheet music for guitar, measures 37-38. The key signature is A major (no sharps or flats). The melody starts on A7 and ends on A5. The tablature shows the following notes:

String	Measure 37	Measure 38
E		
B	5	5
G	7	7
D	5-7	7
A	5	5-7
E	8-5	5

Below the tablature, the notes are labeled BU. The melody continues with a grace note (1/16 note) followed by a sixteenth-note run. The tablature shows:

String	Measure 38
E	
B	7
G	5
D	7
A	5
E	7 (9)

Below the tablature, the notes are labeled BU. The melody concludes with a sixteenth-note run. The tablature shows:

String	Measure 38
E	
B	5
G	7
D	5
A	7
E	5-3

Below the tablature, the notes are labeled BU. The measure ends with a sixteenth-note run. The tablature shows:

String	Measure 38
E	
B	5
G	3
D	5
A	(4)
E	5

The measure ends with a sixteenth-note run. The tablature shows:

String	Measure 38
E	
B	3
G	5
D	X
A	
E	0



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# Wes Montgomery

## SUNNY



**Jacob Quistgaard** transcribes this burning performance from an absolute master of jazz guitar – Wes Montgomery. Jam-packed with amazing octave playing, you can expect earning a sore thumb – as well as bags of killer jazz licks, motifs and ideas.

### ABILITY RATING



Moderate/Advanced

INFO	WILL IMPROVE YOUR
<b>KEY:</b> Various	<input checked="" type="checkbox"/> Octave playing
<b>TEMPO:</b> 146bpm	<input checked="" type="checkbox"/> Jazz licks
<b>CD:</b> TRACKS 8-9	<input checked="" type="checkbox"/> Thumb control

WES MONTGOMERY (1923-1968) left a massive mark – not just in the field of jazz guitar, but also on contemporary guitar playing in general. His unmistakable sound and technique is instantly recognisable, and it's safe to say his playing style can be heard in guitarists all over the world to this day. Look no further than in the playing of guitar greats like George Benson, Jimi Hendrix, Pat Martino, Eric Johnson and Mark Knopfler to find some of his profound influence.

You can find this performance on the great Talkin' Verve: Roots Of Acid Jazz album, a brilliant testament to his soulful genius as well as the foundation he helped to lay for the more groove-orientated side of jazz.

### TECHNIQUE FOCUS

The main thing you absolutely must get to grips with to play this tune is how to play octaves like Wes does it. Since you are not finger-picking the notes separately, but rather strumming them with your thumb, the essential part to master is muting unwanted strings with your remaining fretting-hand fingers. This can be achieved by practising each formation extremely carefully, meticulously working out a plan with regards to which of the fretting-hand fingers touches and deadens which string. Once you have taken the time to 'programme' solid string-muting habits into your fretting hand, you will be ready to take off as a fully-fledged octave-soloist.

Born in Indianapolis, Indiana, Wes Montgomery didn't actually begin playing seriously until he was 19. However, eight months after starting, he had already memorised all of Charlie Christian's solos from Benny Goodman's Solo Flight record, and was out there performing them. Although holding down a day job, Wes spent years practising at night, perfecting his style, with the fire and passion of a true legend in the making.

Perhaps the most famous trait of said style is his sole reliance on his thumb to pick every

**“Rather than remaining in one key, this performance goes up in semitones from C Minor; ending on a four-chord vamp in E Minor. The melody is fairly straight at first, then Wes bursts into soloing.”**

note he plays. Legend has it that Montgomery's incredible thumb technique evolved from him experimenting after receiving complaints from neighbours and family over the loud sound created by the pick as he was practising. The more subdued sound of his thumb put a stop to all objections and became, somewhat unintentionally, a vital part of his sound. Over time, Montgomery developed a considerable 'tip' of hard skin that could then also be used to strike the strings effectively with upstrokes.

This brilliant performance of the classic tune Sunny has a few of those moments, when 16th-note phrases will necessitate the use of both down and upstrokes, which may seem a little alien at first. As a general rule, I recommend playing and practising the tune in segments, especially if you haven't played that

much with your thumb before. If you build it up, you will allow for hard skin to form on your thumb, rather than just killing it in a single sitting and then not being able to use your thumb for days.

Rather than remaining in the one key, this performance keeps modulating, going up in semitones, starting from C Minor and ending on a four-chord vamp in Eb Minor. Much like his renditions of other famous tunes, his modus operandi has him playing the melody fairly straight at first, and then bursting into soloing.

Another crucial thing about the performance is that Wes plays not only the melody – or 'head', as jazzers prefer to call it – in octaves; he actually maintains the octave-based phrases into his solo and keeps it up the whole way through! So, if you hadn't mastered the art of playing in octaves before now, you definitely will after taking this tune onboard. Remember, as always, the backing track and recorded version are there for your reference and ease of practice. I wish you good luck getting the octaves up to speed and a fun time digesting and applying some of the pearls Wes delivers along the way. ▀

### GET THE TONE



Ideally, what you need here is a semi-acoustic archtop, preferably with a neck humbucker or P-90. If not, try stringing a spare guitar with heavy gauge flat-wound strings and select the neck pickup, keeping the tone warm but bright; a generous splash of reverb will add lushness to your sound.



**TRACK RECORD** Essential listening is the entire Riverside catalogue, from the Montgomery Brothers' Groove Yard, to The Incredible Jazz Guitar Of Wes Montgomery, on to Boss Guitar. Also check out his Verve recordings, including Movin' Wes, James And Wes (with Jimmy Smith), Smokin' At The Half Note and Goin' Out Of My Head, California Dreaming, Tequila and A Day In The Life.



Wes Montgomery  
thumbing his L-5's  
flatwound strings

## PLAYING TIPS

## CD TRACK 8

**[Bars 1-40]** The track starts out in the key of C Minor, with eight bars of vamp on the chord sequence, which sets the harmonic tone for the rest of the tune before the guitar enters with the main melody at the end of bar 8. In terms of the harmony, notice that the second chord (Bbm9) introduces a Db note, which is basically an unexpected minor 2nd interval, seen from the perspective of the tonic (at this point, C Minor). This is an essential colour,

which Wes brings out repeatedly during the course of the tune. Take your time finding a clean way to execute the octaves at first; remember it's all about keeping unwanted notes from ringing, by way of muting with your excess fretting-hand fingers. This is especially important when performing slides, as at the end of bar 11, for example. I recommend using your first and third fingers for sixth/fourth and fifth/third-string octaves; and first

The sheet music consists of four horizontal staves, each representing a string of a six-string guitar. The top staff shows the E string, the second from top shows the B string, the third shows the G string, and the bottom shows the D, A, and E strings. Chords indicated include Cm9, Bbm9, A♭13, G7aug, Cm7, Bbm9, E♭13, A♭7, Dm11, G7aug, Cm7, Bbm9, E♭13, A♭7, G7♯9, Cm7, E♭13, A♭7, G7♯9, D♭9, Dm11, G7aug, Cm7, and A♭7. Fingerings are shown below the strings, such as '5 4 . 8 8 8 8' for the B string in the first measure of the first staff. Measure numbers 11, 15, and 19 are marked at the beginning of the second, third, and fourth staves respectively.

**PLAYING TIPS**

» and fourth fingers for fourth/second and third/first-string octaves. Also, make sure you play around with varying degrees of staccato as you go along – I have noted some essential staccato additions, but would recommend taking the time to explore the possibilities of expression in that area as an exercise in itself. As you may notice, the melody is actually fairly simple from a harmonic point of view, as it is based solely on the Minor Pentatonic

**CD TRACK 8**

scale, with just a few added colours from the slides and the inclusion of the blue note (b5), as in bar 22. At bar 25, the melody is repeated with very few changes, before landing on a ‘home’-sounding C octave in bar 39. Straight after that, though, we modulate up a semitone to C# Minor in bar 40, instantly climbing up the C# Minor scale – adding a major 7th step to make a chromatic climb at the very end, resolving perfectly on the high C# octave.

The page contains four sets of guitar tabs, each with a musical staff above and a six-string guitar neck below. The tabs are labeled with bar numbers: 24, 29, 33, and 37. Each set includes a list of chords above the staff, such as A♭7, G7aug, Cm7, B♭m9, E♭13, A♭7, Dm11, G7aug (b9) in bar 24; Cm7, B♭m9, E♭13, A♭7, G7♯9 in bar 29; Cm7, E♭13, A♭7, G7♯9, D♭9 in bar 33; and Dm11, G7aug, Cm7, A♭11 in bar 37. Below each staff, the six strings are labeled E, B, G, D, A, E from top to bottom. Fingerings are indicated by numbers or small arrows on the strings. In bar 37, there is a small '»' symbol at the end of the page.



**D'Addario**

## PLAYING TIPS

## CD TRACK 8

**[Bars 41-56]** This is where the solo kicks off. Notice how the general frame of reference is the Minor Pentatonic and the Natural Minor scale. The main two added colours are the maj7th (B# or C), which – as the 3rd of the dominant chord (G#7) obviously is a strong note to use – as well as the D (b2 again), which functions as the b3rd of the second chord of the progression (Bm9). Wes also likes to mix in the Blues scale, which has such a strong character that it doesn't need to be theoretically 'correct' to sound great, and he is the kind of player who can make phrases sound amazing, even if they aren't theoretically perfect in the context of the chords. Notice how time and time

again, he uses riffs and motifs to great effect, often developing them in a call-and-response sort of way. Take, for example, the motif starting on the last beat of bar 48. Based around repeatedly hitting the top C# octave on the 9th and 12th frets (third and first string); this motif repeats in the following four bars, each time with a slight change, adding colour and excitement, while maintaining essential flow and sense of development. Notice how this culminates in a huge Minor Pentatonic run, before moving straight to D Minor in bar 56, using the D Harmonic Minor scale (D E F G A Bb C) and its maj7th again (C#) to travel towards the resolution on the high D octave.

41

45

49

53

## PLAYING TIPS

## CD TRACK 8

**[Bars 57-72]** Here, we start with a great rhythmic motif on the root (D) and the b3rd (F). Bar 61 sees a string of triplets, based on a descending Minor Pentatonic idea which develops into bar 62, when we see another of Wes's trademarks; on beat 2, the 16ths that make up the C Minor arpeggio are executed by flicking the strumming hand (thumb) to achieve a quick down/up/down stroke motion. This was especially effective for Wes, as he had played so much with his thumb that the protruding hard skin formed an almost pick-like tip, which came into play in this particular type of situation. However, even if you haven't got massively hard skin on your thumb you

can still achieve a similar effect. And also, notice how the note that is played with an upstroke (G) is actually being slid to (from the Bb), which creates part of that particular sound as well. Take your time playing that lick very slowly and you will eventually gain a really cool little technique you can apply in lots of other contexts, too. Notice how the upstrokes are required again for the 16ths in bars 69-70. Here, we are ascending on a A7 arpeggio and adding some flavour from the A Altered scale at the end (A Bb C C# Eb F G), resolving on the 3rd of D Minor (F) in bar 71, before making the final key change to Eb Minor in a similar fashion to the previous modulations.

»



# D'Addario

## PLAYING TIPS

**[Bars 72-86]** Here, we go straight into an 'enhanced' octave shape, adding the 5th (Bb) below both octave notes. This becomes a recurring shape in the remaining soloing and it's a great, powerful one with which to create riffs around which to solo. I recommend using first and fourth fingers to barre third/fourth and first/second strings respectively. In this passage, Wes whips out some speedy phrases with lots of position changes, so make sure

## CD TRACK 8

you take your time, allowing yourself to 'program' in some good fingerings and muting habits along the way. Bar 81 sees another great motif, which is repeated three times, as a call, and then mirrored on a different part of the scale, as a response, in bar 84. This section finishes with a classic blues phrase in bar 85, repeatedly sliding up to the 5th (Bb) and then continuing to bring the 'blue' note into play (b5, A) in a tasty sequential lick in bar 88.

E♭m7      D♭m9      G♭13      C♭7      Fm11      B♭7aug

E  
B  
G  
D  
A  
E

10/11 11 11 11 9  
7/8 8 8 8 6 10/11  
8 6 7/8 11 9 8 8 6 10 11 9  
9 7 6 6 7 11 6 11 3 8 7 11 6  
6 6 9 9 6 6 9 9 6 5 8

73

E♭m7      D♭m9      G♭13      C♭7      Fm11      B♭7♯9

E  
B  
G  
D  
A  
E

11 11 11 14-11-9  
8 8 8 11-9/10-7  
11 8 6 8-6/7-4 9  
7 6 6 6/7-4 6 6 6 6 11 9  
10/11 9 10 11 11 6

77

E♭m7      G♭13      C♭7      E9

E  
B  
G  
D  
A  
E

11 9 11 9  
8 6 8 / 11 6 8 6 8 11 9  
11 9 11 9 9/10 7 9 7 9  
6/7 4 6 4 6 4 6 4 6 8 7 9

81

Fm11      B♭7aug      E♭m7      D♭m9      C♭13      B♭7♯9

E  
B  
G  
D  
A  
E

10/11-10/11-10/11-10/11-10/11  
7/8-7/8-7/8-7/8-7/8  
9/10 9 7 9 7 8 7 8 6 7  
6/7 6 4 6 4 6 4 6 4 2 7 3 7 6  
4 4 4 4 4 4 4 4 2 1 5 3

85

## PLAYING TIPS

## CD TRACK 8

**[Bars 87-147]** Our now-familiar descending chord sequence allows for the colourful inclusion of 'non-Eb Minor' notes like the b3rd of Dbm9 (E) and the major 7th (D) of the Eb Harmonic Minor scale, which is a standard way of playing on the Dominant V chord in a minor key (in this case, Bb7). For many of these phrases, you may want to experiment with various positions and not just blindly follow the tab and assume that this is the only way to play it, because obviously, the possibilities are endless. For the final phrase in bars

96-97 for example, you may prefer a different combination of strings – say placing more of the octaves on the fifth and third strings, for example. So I highly recommend experimenting beyond the given tab. Bar 98 and onwards sees more 16th-notes appearing (some of them percussive, dead notes), which means more upstrokes to execute. Make sure you take your time with the extended staccato run from bar 109 onwards, perhaps cutting it into bars, half bars or even single beats at first.

89

93

98

103



# D'Addario

## PLAYING TIPS

**CD TRACK 8**

**[Bar 117]** From here onwards, it's a masterclass in call-and-response, and how to base your soloing around a recurring riff. The 'call' is of course the

block of notes on the first beat of bars 117/119/121 etc – whereas the phrases in between constitute the ‘response’.

108

Musical score for guitar showing chords E♭7, D♭m9, C♭13, B♭7♯9, E♭7, D♭m9, C♭13, and B♭7♯9. Below the score is a six-string guitar tablature with fingerings.

The image shows a musical score and a guitar tab for a blues progression. The score consists of two staves: a treble clef staff with eighth-note patterns and a bass clef staff with quarter-note patterns. Above the staves are chord labels: E♭7, D♭m9, C♯13, B♭7♯9, E♭7, D♭m9, C♯13, and B♭7♯9. The guitar tab below shows the strings E, B, G, D, A, and E, with various fingerings and muting techniques indicated by numbers and slashes.

String	E	B	G	D	A	E
14	10/11					
11	7/8	9	10/9	7		
					10/11	
6		7/8	6	4	7	
						7
5						
					7	
						8
						4
						6

E♭7 D♭m9 C♯13 B♭7♯9 E♭7 D♭m9

120



## PLAYING TIPS

## CD TRACK 8

[Bar 135] Here's another riff of sorts, based on the b3rd (Gb) and root (Eb) and this idea takes us on another call-and-response journey till the very end.

Many of you will not have tried this style before, but I heartily recommend you give it a go, as the rewards are potentially enormous.

123

126

129

132

»



# D'Addario

## PLAYING TIPS

CD TRACK 8

E♭7      D♭m9      C♯13      B♭7♯9      E♭7      D♭m9      C♯13      B♭7♯9

136

E♭7      D♭m9      C♯13      B♭7♯9      E♭7      D♭m9      C♯13      B♭7♯9

140

E♭7      D♭m9      C♯13      B♭7♯9      E♭7      D♭m9      N.C.

144

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# Four-Part Harmony



**Bridget Mermikides** explains the principles and practice of four-part harmony, and how understanding it can make you a more rounded musician and more knowledgeable guitarist.

## ABILITY RATING

	<b>Moderate</b>
<b>INFO</b>	<b>WILL IMPROVE YOUR</b>
<b>KEY:</b> Various	<input checked="" type="checkbox"/> Harmony and voice-leading
<b>TEMPO:</b> Various	<input checked="" type="checkbox"/> Melody and bass separation
<b>CD:</b> TRACKS 10-27	<input checked="" type="checkbox"/> Writing for four parts

THE HISTORY OF four-part harmony, based on the simple idea of four voices singing in harmony, is the cornerstone of Western music and its influence can be heard across the centuries, from Bach to The Beatles and far beyond. It can be found in countless chorales, piano pieces, brass, wind or string quartets, songs and even in the basic concept of chords themselves. A complete study of four-part harmony would take years to complete, but looking at its main principles is a fascinating and extremely worthwhile thing to do.

First of all, most courses on four-part harmony – aka four-part writing, SATB (Soprano, Alto, Tenor, Bass) etc – might seem like a series of rules to memorise and strictly follow, in order to avoid ‘doing it wrong’. The reality is that these ‘rules’ actually emerged from the pursuit of musical expression rather than the other way around. Once you understand the basic aims and principles of four-part harmony, it becomes easier to absorb and appreciate these ‘rules’ not as abstract ideas, but as evolving from core musical principles. These principles might be summarised as...

Singability: Every part must be singable by a human, and this has implications on the range and contour of each of the four voices. This means that the range of each voice is well defined and most melodies are confined to same-note, step-wise (scale) motion or well-considered leaps (chord tones).

Independence: Each voice should have its own independent melody. The wonderful effect of good four-part writing is that harmony emerges from multiple

simultaneous melodies rather than as basic block chords. When two or more voices move together with too much similarity, this jeopardises that effect.

Musical logic and balance: Inherent in the craft of four-part harmony is a beautiful musical logic, and a sense of tension and release that the listener can appreciate. This can be found ‘vertically’, in that the chords produced have a balanced use of dissonance and consonance. Tense chords will have a tendency to resolve to chords that sound more ‘seated’ – these generally start and end musical phrases. Each chord will be neither bland, nor too esoteric for the style. Each voice will also have a ‘horizontal’ logic (which

**“The reality is that the rules of harmony emerged from the pursuit of musical expression, rather than the other way around.”**

actually helps them be singable), in that certain tones will have a tendency to resolve in certain directions, and leaps are balanced, in that you won’t hear too many consecutive leaps up or down.

These three basic principles explain all the ‘rules’ or guidelines you might hear. You might, for example, have heard of the avoidance of parallel octaves in four-part writing. Why would this be a problem? Because two voices that move together in octaves sound like one musical line, thus jeopardising the independence of the voices in the musical passage.

You might also hear that you should never double the 7th note of the key (known as a leading tone). Why? Because a leading tone has a strong tendency to resolve up to the tonic, and so each voice singing a leading tone will either move together (making them no

longer independent) or if they don’t, then one of the voices is likely to not sound logical. And that’s why such things as parallel octaves and doubled leading tones are rare – because they are likely to jeopardise a musical principle (and not sound good), not because they violate some arbitrary ‘rule’. That said, there are examples – even from such masters of four-part harmony as J S Bach – of ‘forbidden’ parallel motion and the like. Why? Because, at that moment, other musical imperatives of melody and narrative were more important than the three principles. It’s music first, and the ‘rules’ should be understood for what they are – merely stylistic guidelines.

Now let’s focus on some techniques of four-part writing through a number of examples arranged for the guitar, which will help you understand, arrange and compose a wide range of music. We’ll encounter some ‘rules’ on the way, but they will all be in the service of ‘singability, independence and musical logic’. You’ll get the most from these if, for each example, you learn to sing along each part (if you can reach it) or, better still, do so with other people. ■

## TECHNIQUE FOCUS

The rules and logic of harmony sprang from people singing together, so singing harmonies in a pop band – perhaps doing Queen, Beach Boys, Four Seasons, Beatles or Bee Gees covers – is a great way to get to grips with it. Or perhaps you could become a member of a choir – they’re springing up everywhere since Gareth Malone’s TV series, and are a perfect way to meet others with similar musical interests. If you don’t like the idea of that, a barber-shop quartet would not only stretch your vocal prowess, but really embed the principles of four-part harmony into your brain, since they usually follow the Soprano, Alto, Tenor, Bass convention. Singing harmony will feed back to your guitar playing, too: knowledge of chords, transcribing etc. So go on... have a go!



**TRACK RECORD** If you have a few months (and a bit of cash) to spare, you could try The Monteverdi Choir's (under the direction of John Eliot Gardiner) recording of all of J S Bach's cantatas on no less than 56 CDs (SDG 2013) – but the two-CD Volume 1 is a great start. Or try Haydn: String Quartets, Op. 76 Nos. 1-6 (Decca 2004) by the Takács Quartet; plus, there are great examples of romantic four-part writing in Schumann's work, so try Schumann Piano Works (DG 2001) recorded by Wilhelm Kempff.



The Four Seasons' brand of harmony is still popular, with the musical and film *Jersey Boys*



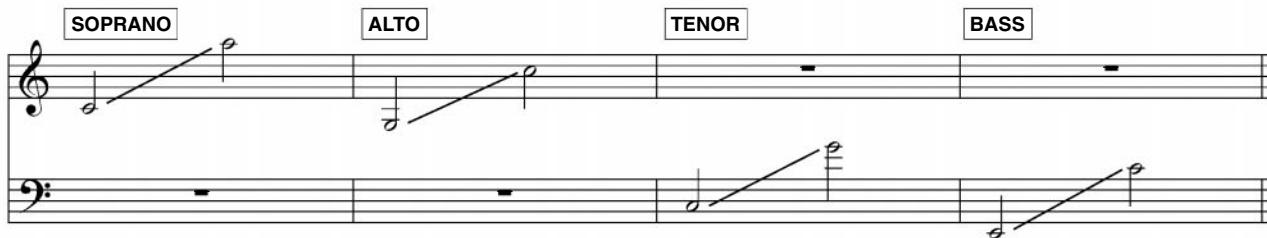
The Beach Boys brought sophisticated vocal harmony to pop music in the 1960s

## EXAMPLE 1A THE 4 VOICES OF SATB AND THEIR RANGES

TRACK 11

Here are the four voices from high to low: Soprano, Alto, Tenor and Bass (abbreviated as SATB), as they appear in standard notation. Four-part harmony is traditionally written on the two staves (treble and bass), with the treble

staff containing the Soprano and Alto voices (with their stems up and down respectively), and the bass clef taking Tenor and Bass (again with stems up and down respectively).

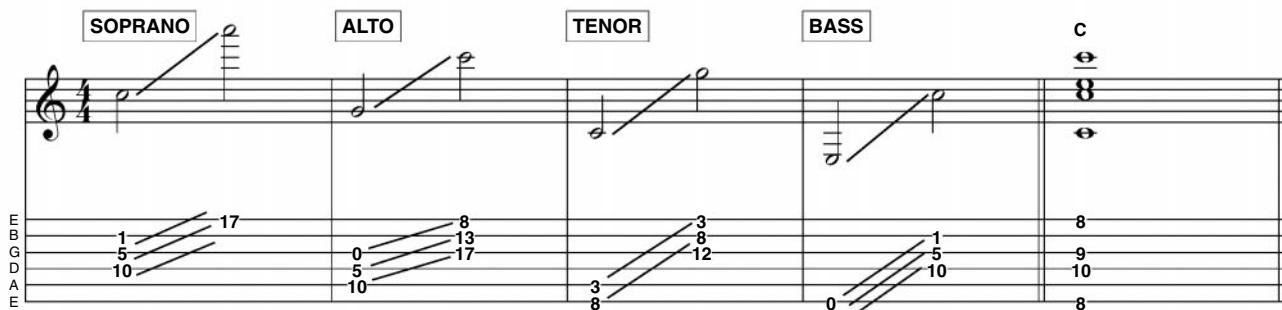


## EXAMPLE 1B THE 4 VOICES OF SATB AND THEIR RANGES ON THE GUITAR

TRACK 11

Example 1b shows how these four voices translate to the guitar. They fit surprisingly well, and could go some way to explaining why the guitar and voice go so well together. The lowest note of the Bass range is the lowest on

the guitar, and the very highest Soprano note is a top A on the guitar (17th fret on the first string). Note that the guitar actually sounds an octave higher than written, and that's why the top line of Example 1a and 1b differ.

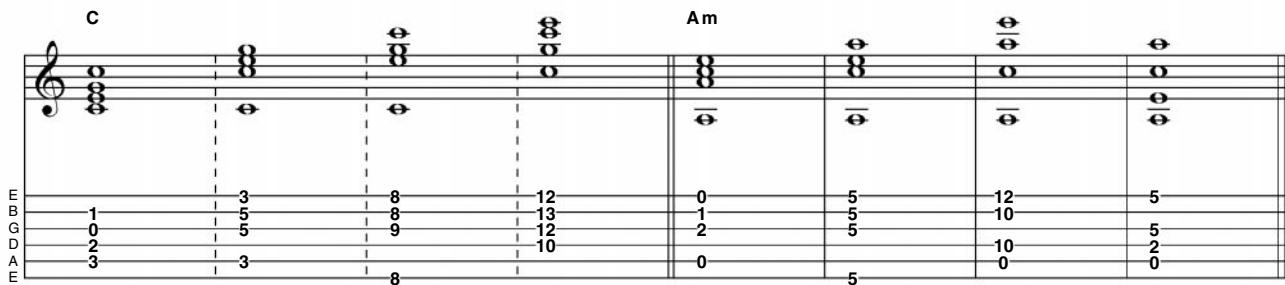


## EXAMPLE 2 ROOT POSITION TRIADS EXAMPLES

TRACK 12

Voicing and spacing. Although the ranges cross, it is rare for the voices themselves to actually cross within a passage of traditional four-part writing. Particularly, examples of Tenor dropping below Bass, or Alto exceeding Soprano, are extremely rare. They can double, however – that is to say, sing the same note. In terms of spacing, there should not be a gap of greater than an octave between Soprano and Alto, and between Alto and Tenor

(the exception is the gap between Bass and Tenor, where the gap can be considerably wider). Here are some representative voicings of C major and A minor. Note that as triads have three notes, and we are using four voices, a chord degree (the root, 3rd or 5th) will have to double. The most common solution is to double the root (although as we'll see later, the 5th is often doubled in a second inversion voicing) in the bass and then higher up.

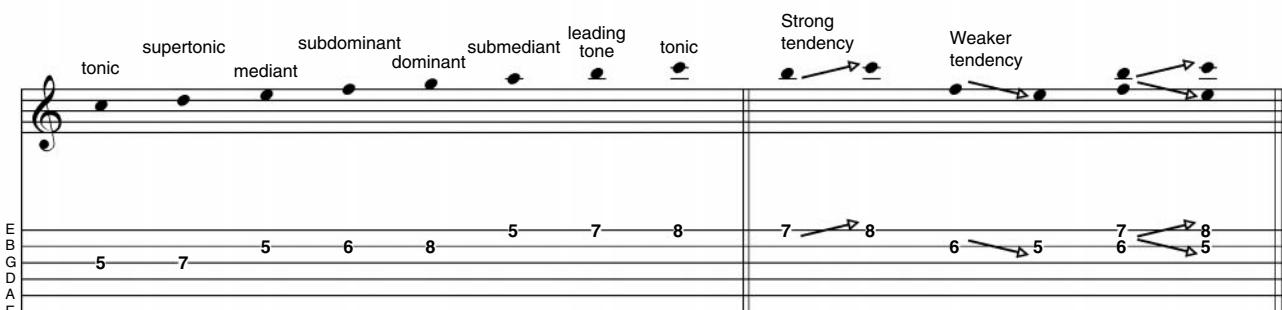


## EXAMPLE 3 MAJOR SCALE DEGREE NAMES AND TENDENCY TONES

TRACK 13

Now we've seen the basics of how four-part harmony works vertically, let's look at how each voice moves in time. The general principle is minimal motion with not too many leaps in one direction (the Soprano, and particularly the Bass have more freedom of motion than the middle two voices). Most importantly, two of the notes in the scale have a tendency to resolve in a particular direction:

the leading tone (7th note in the scale) has a very strong tendency to resolve up to the root (the tonic), and it's rare to see it not do so in traditional four-part writing. The 4th degree (the Subdominant) has a tendency to resolve to the 3rd degree (the Mediant). In particular, when the leading tone and Subdominant appear together, the tendencies are even stronger.



## EXAMPLE 4 MELODIC MINOR SCALE AND TENDENCY TONES

TRACK 14

The Minor scale is more complicated than the Major, as in traditional 'tonal' writing its 6th and 7th degrees may be altered. This is because classical harmony relies on the leading tone resolution, so the 'natural' 7th (Subtonic) is sharpened to create a leading tone when the music resolves. However, the resulting leap

from the 6th (Submediant) to the raised 7th can be awkward melodically (not especially 'singable'), so it can also be raised. There's a strong tendency for the leading tone to resolve to the tonic, and a slight tendency for the 4th to resolve to the 3rd (Subdominant to Mediant), particularly when they occur together.

#### EXAMPLE 5 IDIOMATIC HARMONISATION IN FOUR PARTS I IV V7 I PROGRESSION

TRACK 15

Let's see how a C-F-G7-C (I IV V7 I) sequence might look on the guitar. The first example shows the bottom four notes of a barre-chord. However, this violates several of our principles: the top two voices drop below their acceptable limit (so they're unsingable), the leaps are large, and in the same direction for the last three chords. Plus two voices move in the same direction in octaves (and 5ths), which sabotages their independence. The leading tone in the third chord is not

resolved by the same voice, and the subdominant resolves to the mediant in a different voice and octave, making it musically illogical. Bar 2 shows the same sequence, but rendered more classically. Each voice is in its range, with a larger interval from Bass to Tenor than between other voices. Voices move minimally and sound independent. Tendency tones resolve as expected. Sing each one and you can see how the sequence comprises four simple and singable lines.

The figure shows two musical staves side-by-side. The left staff, labeled 'Unidiomatic I IV V7 I progression', features a soprano line with notes at C, F, G7, and C. The alto line has notes at E, B, G, D, A, and E. Annotations below the staff indicate 'parallel octaves/5ths' between soprano and alto at the first three chords, and 'parallel 5ths' between soprano and alto at the G7 chord. The soprano's G7 note is marked with an asterisk (\*). The right staff, labeled 'Idiomatic I IV V7 I progression', shows a soprano line with notes at C, F, G7, and C, and an alto line with notes at E, B, G, D, A, and E. The soprano's G7 note is marked with a plus sign (+). The soprano's C note at the end is marked with a double bar line.

## EXAMPLE 6 FOUR-PART HARMONY WITH INVERSIONS AND SUSPENSIONS

TRACK 16

In this minor sequence, the Bass has greater freedom than Alto or Tenor, which have a smooth, balanced motion with no parallel 5ths or octaves. Tendency tones are nicely resolved: the D on the third string resolves to C (Subdominant to Mediant) and the leading tone (G#) resolves to the tonic (A) via the 5th of the E7 in bar 3. Finally, we have a suspension. The D (Tenor) is due to resolve to C (3rd of A minor) but delays resolution to sound momentarily suspended. The C# in the

second chord in bar 1 and the D# in the second chord of bar 2 resolve up by a semitone. Notes that are not in the key (as these aren't) and a semitone sharper than the diatonic note tend to resolve up. Non-diatonic notes that are flatter than the diatonic note tend to resolve down by semitone (Bb resolves down to A in the Soprano voice in bar 1). This is because a flattened note moving upwards would have an unidiomatic leap. It does happen, but generally, it is avoided.

### **EXAMPLE 7 ADAPTATION OF THE OPENING OF BACH'S AIR ON A G-STRING IN FOUR-PART HARMONY**

TRACK 17

This ‘real-word’ example takes an adaptation of the opening of Bach’s Air On A G String (GT188). Again, motion is smooth and the Bass and Soprano have more melodic freedom than the inner two voices. Also notice that the roots are always doubled in the root position and first inversion triads (C, Am, G and D/F#), and

the 5th is doubled in the second inversion triad (C/G). Every chord degree is represented in the four-note chords (C/B, Am/G and D7/F#). Note how the non-diatonic F# in the bass voice of bar 2 resolves up a semitone to G. This is not the case in every harmonic context, but is a tendency of non-diatonic notes.

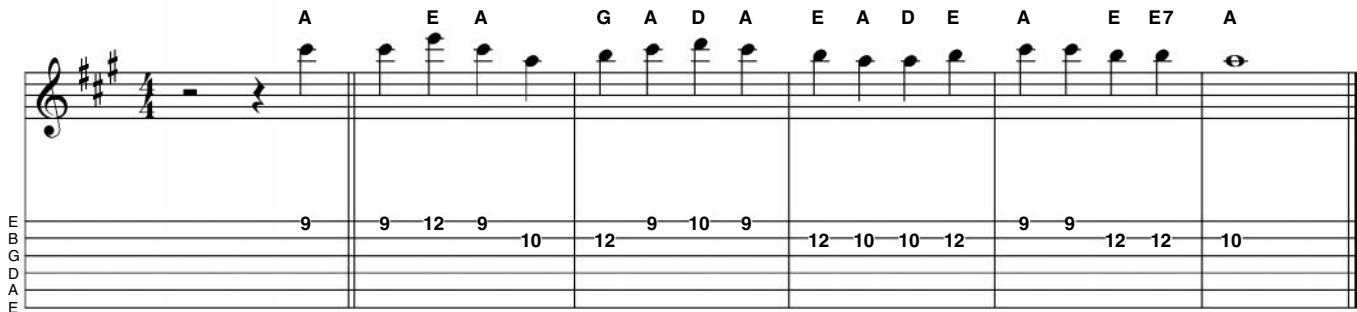
C C/B A m A m/G Fmaj7 D/F♯ D 7/F♯ C/G G tr~~~~~ C  
  
 E 0 0 0 0 0 5 1  
 B 1 1 1 1 1 3 1 0 1  
 G 0 0 2 2 2 0 0 1 0 1  
 D 1 1 1 1 1 0 0 1 0 1  
 A 0 0 0 0 0 2 0 0 2 0  
 E 3 3 2 2 0 0 3 3 1 2  
 B 3 3 2 2 0 0 3 3 1 2  
 G 1 1 1 1 1 0 0 1 0 1  
 D 2 2 2 2 2 0 0 2 0 2  
 A 0 0 0 0 0 2 0 0 2 3

## EXAMPLE 8 SIMPLE MELODIC OUTLINE OF SOPRANO PART IN A MAJOR

TRACK 18

Let's turn our attention to four-part harmony in the Baroque style by examining an extract from a work by the master of the style, J S Bach. The opening to

BWV253 is based around a simple melody in A Major. Notice how all the melody notes are chord tones of the underlying harmony.

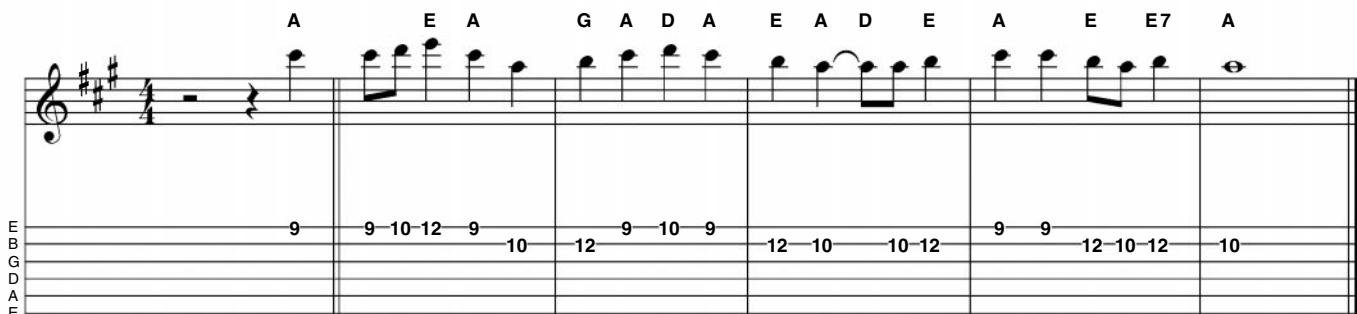


## EXAMPLE 9 RHYTHMIC AND MELODIC ELABORATION OF THE MELODY

TRACK 19

The part below is an elaboration of the melody as in the opening of Bach's Chorale BWV 253. The simple skeletal melody outlined in Example 8 is now

elaborated with some rhythmic variation and with the addition of some simple melodic variations.

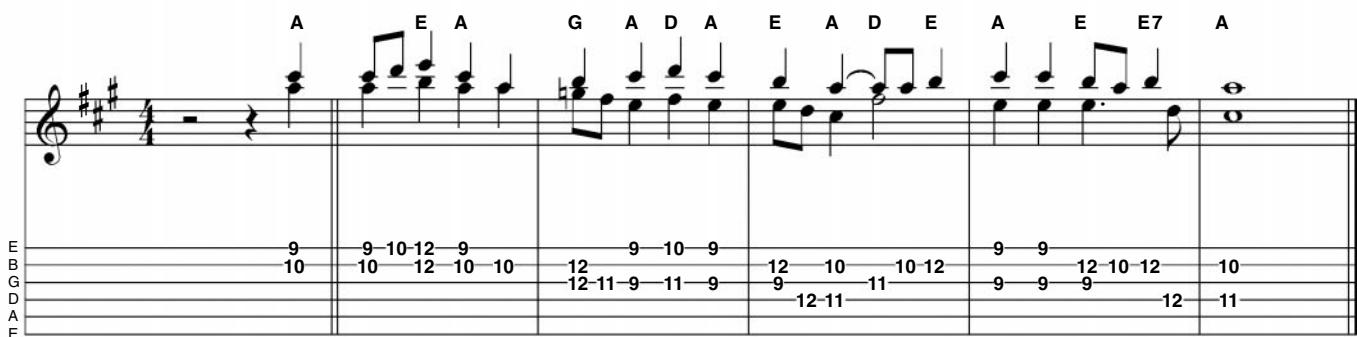


## EXAMPLE 10 ADDITION OF ALTO TO SOPRANO PART GIVEN SIMPLE HARMONIC PROGRESSION

TRACK 20

Now, given the chords and Soprano part, we can add the Alto. We can introduce some simple rhythmic independence from the Soprano part, and also ensure

there is no unwanted parallel motion. Notice how the non-diatomic G in bar 2 (which is flatter than the diatomic G#) resolves down a semitone to F#.

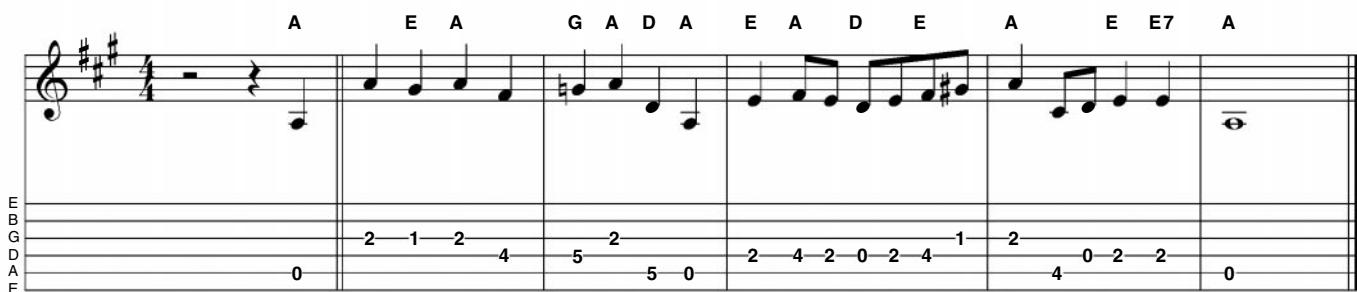


## EXAMPLE 11 ADDITION OF BASS TO COMPLEMENT SOPRANO AND ALTO PART

TRACK 21

It gets impractical to perform real-world chorale works on the solo guitar, so we'll use another guitar part to handle the Bass and Tenor voices. Using the chord

sequence and Soprano and Alto voices written above, we can create a simple bass part. We'll hear it once alone, and then with the Soprano and Alto parts.



## EXAMPLE 12 ADDITION OF TENOR TO BASS PART

TRACK 22

Now we add the Tenor voice, following the established principles. We'll hear it once (with the Bass), then with the other two voices (in the other guitar part).

A E A G A D A E A D E A E E7 A

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

## EXAMPLE 13 HAYDN MELODY SOPRANO PART

TRACK 23

Now we'll take a famous melody by Haydn (which you might recognise as the German national anthem). The main melody is given to the Soprano part.

1

E B G D A E  
8 10 . 7 10 8 7 10 7 8 12 10 8 7 10 7 8 10 8 10 .  
1, 5

2

E B G D A E  
10 10 12 10 7 8 7 10 7 10 8 7 7 9 9 10 10 15 14  
8

1 2

E B G D A E  
12 10 12 10 10 8 7 10 7 8 10 12 8 10 8 12 10 8 8 15 14 . 8  
13, 17

## EXAMPLE 14 HAYDN MELODY SOPRANO WITH ALTO HARMONY

TRACK 24

Again, let's add an Alto part to Example 13, ensuring the general principles of singability, independence and balance are followed.



**Measure 1:**

- Soprano: G major chord (B, D, G) followed by a G major chord (B, D, G).
- Alto: Notes 8, 10, 7, 8, 10, 8, 12, 10, 8, 7, 8, 10, 3, 5.
- Bass: Notes 9, 10, 9, 10, 9, 10, 9, 7, 4, 7.

**Measure 2:**

- Soprano: Notes 10, 5, 7, 8, 7, 7, 8, 7, 8, 5, 10, 8, 7, 9, 9, 10, 10, 15, 14.
- Alto: Notes 7, 7, 8, 7, 7, 7, 12, 10, 7, 8, 7, 8, 7, 12, 12, 12.
- Bass: Notes 8, 12, 10, 12, 13, 12, 11, 13, 12, 7, 5, 7, 8, 10, 12, 9, 10, 8, 12, 12, 12, 12.

## EXAMPLE 15 HAYDN MELODY BASS PART ADDITION

TRACK 25

This example takes a more classical approach than the 'block-style' chords of the Baroque choral style. Here, the Bass part has a structural 'interjection' approach.

Again, we'll put the Bass voice on a different guitar part.



**Measure 1:**

- Soprano: G major chord (B, D, G) followed by a G major chord (B, D, G).
- Bass: Notes 8, 10, 7, 8, 10, 8, 12, 10, 8, 7, 8, 10, 7, 8, 10, 9, 8, 7.

**Measure 2:**

- Soprano: Notes 5, 4, 5, 0, 3, 4, 5.
- Bass: Notes 3, 0, 5, 3, 4, 5.

## EXAMPLE 15 HAYDN MELODY BASS PART ADDITION ...CONTINUED

TRACK 25

**Staff 2:**

E	10	5	7	8	5	8	7	5	10	8	7	9	9	10	10	15	14
B	7				7	7	7	7	12	10	7	8	8	7	7	12	12
G																	
D																	
A																	
E																	

**Staff 3:**

E	5	5	5	5	5	5	5	2	3	5	2	0	0	5	4	4
B																
G																
D																
A																
E	8															

**Staff 4:**

E	12	10	12	10	10	13	12	5	7	8	10	12	8	10	8	12	10	8	15	14
B	12	10	12	13	12	11	12	7	8	10	12	9	10	8	11	12	12	12	12	12
G																				
D																				
A																				
E																				

**Staff 5:**

E	5	5	3	5	5	5	3	2	3	0	0	3	4	4	3	3	3	3	3
B																			
G																			
D																			
A																			
E	13, 17																		

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## EXAMPLES 16 & 17 HAYDN MELODY TENOR ADDED TO BASS PART

TRACKS 26-27

Finally, we'll add a Tenor voice to the Bass voice in the second guitar, ensuring that all the principles of singability, independence and musical balance and logic are maintained. Example 16 plays the Bass and Tenor once on their own,

and Example 17 plays it with the Soprano and Alto parts from Example 14 (which can be used as a backing track for this example). You can hear how all the voices work together to excellent musical effect.



The musical score consists of four staves. The top staff is a treble clef staff with a key signature of one sharp. The bottom staves are for a six-string guitar, with the strings labeled E, B, G, D, A, E from bottom to top. The first section (measures 1-5) shows the bass and tenor parts separately. The bass part is mostly eighth-note patterns, while the tenor part is mostly sixteenth-note patterns. Chords shown include G, D7, G, D7, G, D7, G, Am/C, A7/C#, D, G. The second section (measures 6-10) shows the bass and tenor parts together. The bass part is mostly eighth-note patterns, while the tenor part is mostly sixteenth-note patterns. Chords shown include D, G/D, D, D7, G/D, D, G/B, Am/C, Em7, A, A7, D, G. The third section (measures 11-15) shows the bass and tenor parts together again. The bass part is mostly eighth-note patterns, while the tenor part is mostly sixteenth-note patterns. Chords shown include C, G, C, G, D7, G, D7/C, G/B, C, G/D, D7, G, G. Measure 13 is a repeat sign, and measure 14 ends with a double bar line.

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# Pyotr Tchaikovsky

## Scène from Swan Lake (Op.20, No.10)



**Bridget Mermikides** returns to the work of the Russian great, Tchaikovsky, to arrange and transcribe this famous theme from the equally famous ballet, Swan Lake.

### ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
<b>KEY:</b> Em	<input checked="" type="checkbox"/> Melodic phrasing
<b>TEMPO:</b> Various	<input checked="" type="checkbox"/> Romantic repertoire
<b>CD:</b> TRACK 28-29	<input checked="" type="checkbox"/> Melody with chords

THIS ISSUE MARKS a return to the music of the phenomenal Russian composer Pyotr Tchaikovsky (1840-1893), whose Dance Of The Sugar Plum Fairy I arranged back in GT192. Tchaikovsky had an incredible talent for composing widely accessible, technically astonishing and perfectly judged evocative themes for orchestral works and the ballet. In fact, his ballet works have a life beyond their functional origins, and include among them the most loved and recognisable melodies in 'classical' music.

In this article, I've arranged the stunning theme Act 2 No.10 from the ballet Swan Lake composed from 1875-76. The ballet – adapted from Russian folk tales – enacts the story of Princess Odette (who takes the lead ballerina role) who has been transformed to a swan by a sorcerer, with a deeply tragic romantic conclusion. The opening of Act 2 depicts the other protagonist, Siegfried, hunting for swan in a moonlit forest clearing, and finding Odette – whose true identity as a beautiful young girl trapped in the vision of a swan is revealed to him. Tchaikovsky's accompanying music (Act 2, No.10 Scène – Lake in the Moonlight (Moderato), also known simply as Scène) is both romantic and

dramatic, perfectly capturing a swan-like elegance, a dark sorcery and a deep love doomed to tragedy.

This theme is an evergreen favourite for classical music lovers and the general public, and is often played as an orchestral work in its own right. You have also doubtless heard it in numerous films and TV shows, such as the moving last scene of *Billy Elliot* (although the performance starts with Act II, for reasons of artistic licence!) As always, reducing an orchestral work down to six strings and two

### USING YOUR NAILS

Classical guitarists pluck the strings using the fingernails. These need to be kept shortish -1-2mm above the fingertip - 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 and buffers – a big favourite is very fine wet and 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!

hands is a challenge, but Tchaikovsky's melodic writing is so powerful that it translates very well.

I've transposed the original key of B Minor down a 5th to E Minor, to utilise the range and open strings of the guitar more idiomatically, and captured the orchestral gestures as best as possible with arpeggios (and from bar 48, the use of the tremolo technique) to mimic the tremolando used by the orchestral bowed strings.

As ever, take your time to get the various techniques under your fingers, referring to the tab captions for the trickier sections.

You'll want to have a technical fluency when coming to perform this, as the piece requires a fluid and expressive control of tempo for it to sound its best. ■

**“I've transposed the original key of Bm down a 5th to Em to utilise the range and open strings of the guitar.”**

**NEXT MONTH:** Bridget arranges a section from *Bizet's Carmen*



Tchaikovsky:  
one of the  
all-time great  
composers



**TRACK RECORD** There are many powerful recordings of *Swan Lake*, but you can do far worse than the 2004 remastered EMI Classics two-CD set of Sawallisch and the Philadelphia Orchestra. For a more contemporary recording of Scène, among other stunning ballet favourites, check out a collection such as *Tchaikovsky: Ballet Suites* (Berliner Philharmoniker 1996 Deutsche Grammophon).

## PLAYING TIPS

CD TRACK 29

**[Bar 2]** After the first chord, the famous melody begins right away in bar 2. I've had to simplify the orchestral harp arpeggio accompaniment a lot to make it playable on the guitar. However, the harmony is still intact, and the main focus needs to be on the tune, so bring out that top line with rest strokes where possible. There is some indicated fingering for both hands for the first couple of bars to get you started; after that, the same kind of

technique should be used throughout. On beat 3 of bar 2, hold the C chord as long as physically possible so it sustains under melody. The same applies on beat 3 of bar 4 with the C7 chord – this same principle should be used throughout the piece wherever there is a minim (two-beat note or chord) in the accompaniment.

**[Bar 13]** A full barre is needed for the F# chord, and again at 17 for the F chord.

♩ = 75      Em

E B G D A E  
1 0 0 2 3 5 0 0 1 2 3 5 0 8 7 0 8 7 0 3 0 1 3 0 5 3 2  
p a p i m a i m i m p m i m p m i p

Em      C      Em      C7      B7 13 9      Em

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

D      Am/C      Bm      Am      C/G      F#      Em/B      D      Am/C

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

10

Bm      Am      C7/G      F      F7/E      F#/C#      B

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

15

# PLAY: CLASSICAL

**ON THE CD**  **TRACKS 28-29**

## PLAYING TIPS

**CD TRACK 29**

**[Bar 19]** Here the famous main theme is repeated – in the original version it's much more fully orchestrated at this point, so can be played more

dramatically than at the start. While the guitar can't recreate an orchestra's size and power, it has its own dynamics and we must capitalise on these.

Guitar tablature for the first four measures of a solo. The key signature is G major (one sharp). The first measure starts with a D note. The second measure begins with a C chord (C, E, G) followed by eighth-note patterns. The third measure begins with an Em chord (E, G, B) followed by eighth-note patterns. The fourth measure begins with a C7 chord (C, E, G, B) followed by a B7b13b9 chord (B, E, G, B, D, F#) and ends with an Em chord.

Guitar tablature for the first 12 measures of the song 'I'm Gonna Be (5-4-3-2-1)'. The top staff shows the melody with chords D, Am/C, Bm, Am, C/G, F#, Em/B, D, and Am/C. The bottom staff shows the guitar chords E, B, G, D, A, and E. The tablature uses a six-string guitar neck with fret numbers 0-5.

Musical score and tablature for guitar. The score shows a melody line above a bass line, with chords indicated above the staff. The tablature below shows the fingerings for each chord across six strings (E, B, G, D, A, E) from bottom to top.

Chords: Bm, Am, C7/G, F, Am, B, Am, F, Am

String Fingerings:

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

## PLAYING TIPS

CD TRACK 29

**[Bar 34]** The piece changes gear into crotchet triplets and begins to build in intensity until it hits the tremolo at bar 48. There is a gradual accelerando through this section, and a faster tempo is maintained until around bar 60, where it calms and slows down until the end. There is plenty of room for expressive rubato in this piece, so do listen to the recommended orchestral recordings for inspiration!

37

42

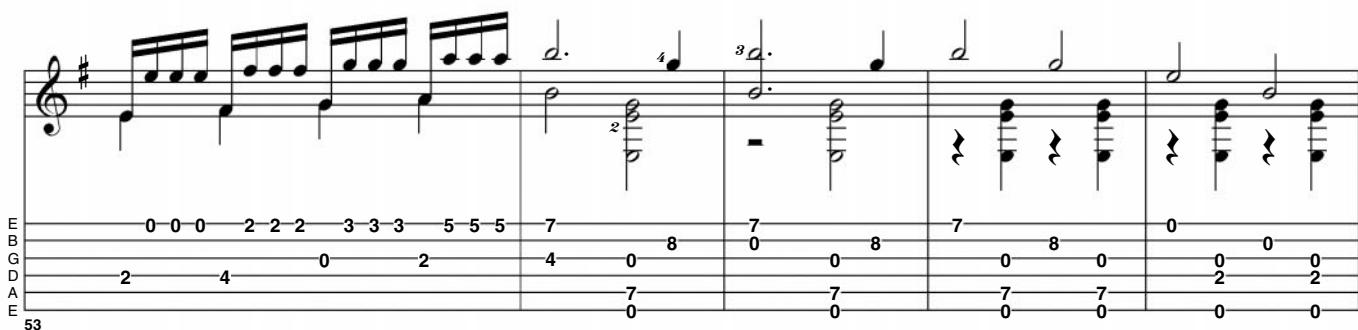
46

p a m i p a m i p a m i p a m i

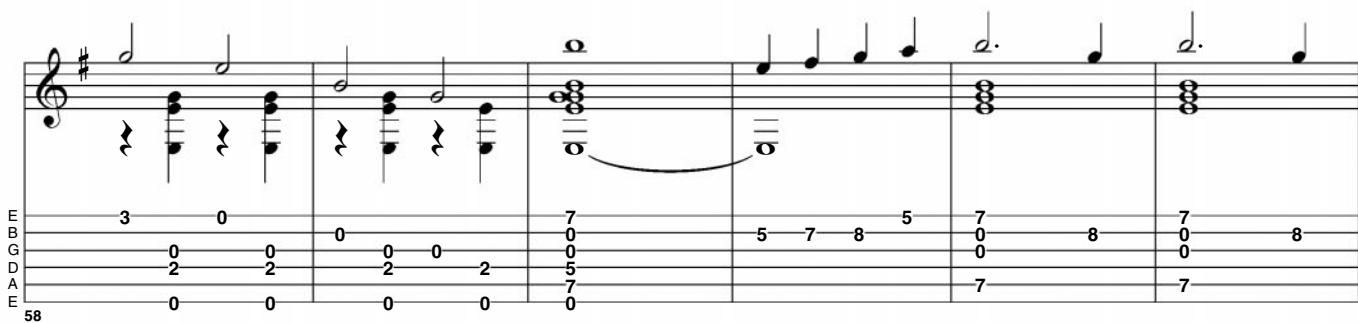
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## PLAYING TIPS

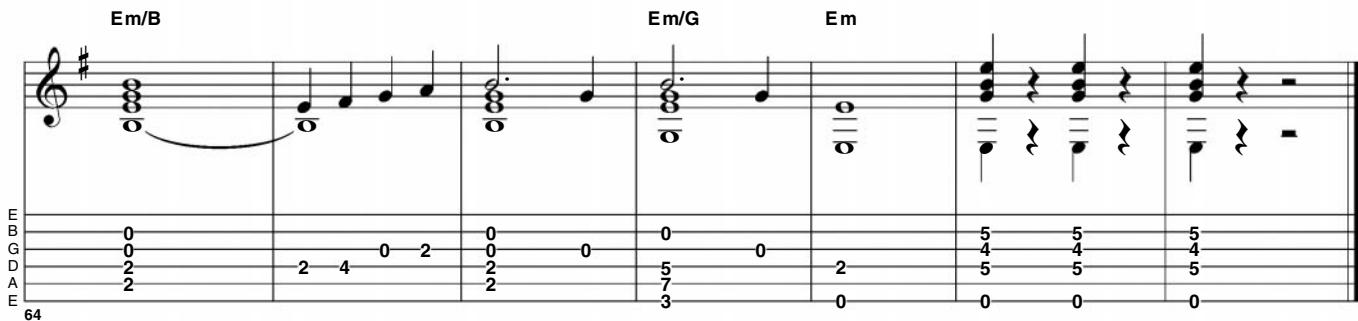
CD TRACK 29



Sheet music and tablature for guitar part 1, measures 53-57. The music consists of six measures of classical guitar notation with a treble clef and a key signature of one sharp. The tablature below shows the strings E, B, G, D, A, E. Measure 53 starts with a sixteenth-note pattern. Measure 54 begins with a bass note (B) followed by eighth-note pairs. Measures 55-56 show a rhythmic pattern of eighth notes and sixteenth notes. Measure 57 concludes with a sustained note. The tablature includes fingerings and string indications.



Sheet music and tablature for guitar part 1, measures 58-61. The music consists of four measures of classical guitar notation. The tablature shows the strings E, B, G, D, A, E. Measure 58 features a sustained note (G) followed by eighth-note pairs. Measure 59 begins with a bass note (D) followed by eighth-note pairs. Measures 60-61 show a rhythmic pattern of eighth notes and sixteenth notes. The tablature includes fingerings and string indications.



Sheet music and tablature for guitar part 1, measures 62-64. The music consists of three measures of classical guitar notation. The tablature shows the strings E, B, G, D, A, E. Measure 62 starts with a sustained note (E) followed by eighth-note pairs. Measure 63 begins with a bass note (B) followed by eighth-note pairs. Measure 64 concludes with a sustained note (E). The tablature includes fingerings and string indications.

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WE'VE TWO ARTICLES on harmony this month, making it almost a themed issue! You've already read the first one on page 38 which concerns the classical approach to four-part harmony arranging. The second is Creative Rock which focuses on traditional lead guitar harmonising. While chords and harmony can sometimes seem 'background stuff' for lead-orientated guitarists, we hope these two articles will prove educational and inspiring to read and play.

In many respects, the four-part harmony article is a unique and important article for GT; it's the first of its kind for this, and quite possibly any, guitar magazine. Reason being, it contains the foundations of music composition and arranging that only comes from a solid understanding of classical music. While several of us at GT have classical music degrees, it seemed apt for our popular classical tutor, Bridget to pen this article. The hope is, your introduction to the rules and approaches to composing four-part harmony will inspire and inform your own music. This is especially true if you're a steel string acoustic player looking to get more sophisticated and 'knowing' with your approach. Regardless of your guitar style though, we hope you get lots from it.

Turning to lead guitarists, we get a lot of enquiries

about creating harmony parts for two or more distorted guitars. While we've run various articles in the past about this (check out GT215's harmony guitars article), Shaun is at the helm this issue to tackle the topic. His introduction to playing ear-catching harmony lines is perfect, as it covers chord tones, rhythmic counterpoint and various approaches to line movement. It should prove really useful for your own lead lines if you like The Eagles, Thin Lizzy, Iron Maiden, Cacophony (insert own fave harmony band), and allow you to talk about things like 'oblique motion' with a new understanding.

What both articles also provide is a fresh perspective on how to develop your playing chops. Bridget will have you focusing on areas such as how to sustain one note while other notes occur above or below (sometimes tougher than it may first appear). Conversely, Shaun will have you sweep picking arpeggios all over the fretboard in pursuit of generating appealing harmonised lead lines. Never let it be said we don't like to provide variety and stimulation for all guitarists!

Jason



## LESSONS GT234

### 30-MINUTE LICKBAG

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

### BLUES

John Wheatcroft offers insight into the tasty, fiery blues technique of Walter Trout.

### ROCK

Martin Cooper examines the style of Simple Minds' much-underrated Charlie Burchill.

### VIDEO

Bernie Marsden tackles a minor blues in the first instalment of a two-part video lesson.

### CREATIVE ROCK

Shaun Baxter brings you the first part of his lesson on creating harmony-guitar parts.

### SESSION

Andy Saphir signs off the Session series with a cool 70s-style jazz movie theme-inspired piece.

### R&B

Phil Capone looks at the influential Brit R&B guitar styles of The Rolling Stones.

### ACOUSTIC

Stuart Ryan checks out the sophisticated solo fingerstyle acoustic technique of Paul Simon.

### READING MUSIC

Rockschool's Charlie Griffiths teaches you to read music. This issue: Notes On The Stave.



# LESSON: 30-MINUTE LICKBAG



Brought to you by...



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

## EASY LICKS EXAMPLE 1 REM PICKING

CD TRACK 30

This chord progression is typical of an REM-style ballad. Although the example is for beginners, don't be fooled – to play the rhythm to the bass

line may test you! Follow the picking of three up, and three down, accenting on the '1' note of each triplet to keep in time.

Sheet music and guitar tab for a melodic line in D major. The music includes chords D, Em, G, D, Em, and G. The tempo is quarter note = 80. The guitar tab shows a melodic line with various fingerings (e.g., 3, 2, 3) and a 'mf' dynamic marking. The bass line consists of eighth-note patterns.

EASY LICKS EXAMPLE 2 JOHN DENVER FINGERSTYLE

CD TRACK 31

A typical American-folk-style C – C/G fingerstyle turnaround. Play the open C chord with a ‘walking’ bassline, moving around the C Major scale to create

a pleasant guitar part with a defined beginning, middle and end. You can easily vary the bass notes to create your own traditional acoustic piece.

## INTERMEDIATE LICKS EXAMPLE 3 DEF LEPPARD

**CD TRACK 32**

Steve Clark was a massively influential writer; he could create timeless rock songs from simple chord changes. Replicating their classic 1987 album

Hysteria, this is a riff doubled with clean and distorted sounds on two channels – with lots of 80s-style Leppard delay.

*D = 100 B5 B5/A Gmaj7 A5 B5 B5/A Gmaj7 A5*

*mf*  
Let ring

E  
B  
G  
D  
A  
E

2 4 4 4 0 4      4 4 4 0 2 2 0      2 4 4 0 4 4      4 4 2 9 7 9

1      3      3

## INTERMEDIATE LICKS EXAMPLE 4 CHUCK BERRY

Here's an intro that could apply to any classic Chuck Berry style tune. To sound authentic, the execution of this can be relaxed, to the point of being loose – and will of course sound best on a Gibson semi – but the core of this

begins and ends around an A major triad: then switch to A Minor Pentatonic for the groovy blues feel. When you've learnt the lick, try playing it while duck-walking across the room.

$\text{J} = 150$  A



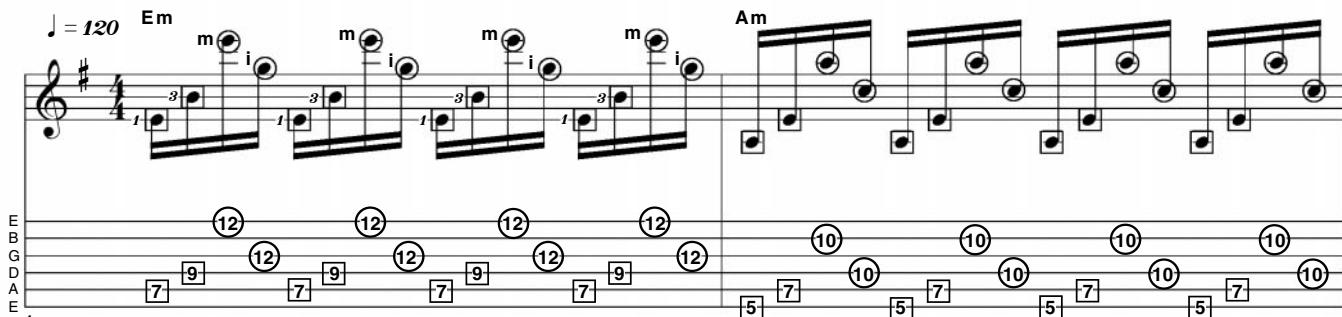
mf

## ADVANCED LICKS EXAMPLE 5 JOE SATRIANI TAPPED

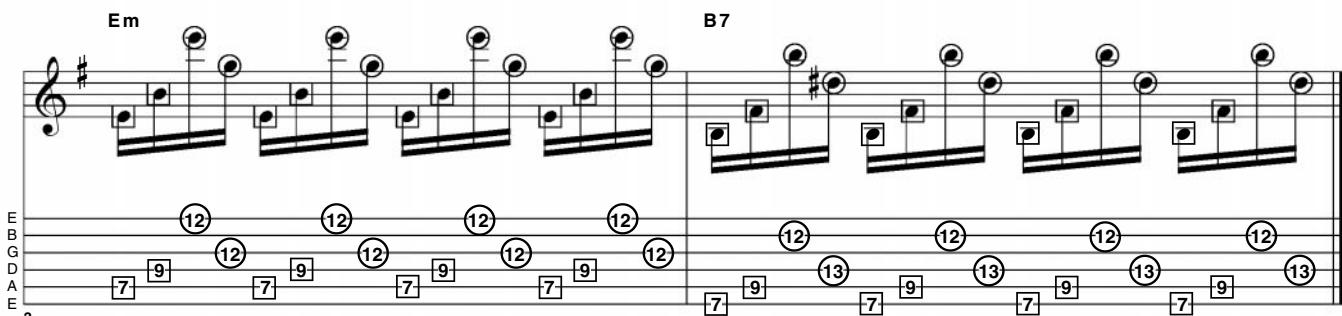
This is a difficult four-finger tapping technique to master; but strong, confident hammering with both hands is key. I recommend playing the chords first to get

the harmony in your mind, and then look at the rhythm – B7 is very tricky, but this chord creates a beautiful Harmonic Minor sound.

$\text{J} = 120$  Em m i m i m i Am



Em B7



## ADVANCED LICKS EXAMPLE 6 JOHN PETRUCCI DORIAN BLUES

Before attempting this rather tricky Dream Theater-style lick, I recommend learning the 'E shape' Db Dorian scale (Db Eb E Gb Ab A B) before attempting this. Then think about groove, and how the major 6th – which is prominent

within this line – works around the minor 13 chord beneath. Try the picking pattern suggested, but feel free to deviate from it if you prefer. However, always keep your picking hand loose and relaxed, but confident.

$\text{J} = 142$  C#m7



# Walter Trout



**John Wheatcroft** takes a look at the incendiary style of American blues giant Walter Trout, who is thankfully on the mend after a serious illness.



Walter Trout,  
playing his  
favourite  
colour cream  
Fender Strat

25th year in music, a new album, book and film, turned into a nightmare, as Walter found himself waiting for a life-saving liver transplant. His fans raised \$232,000 to fund his medical bills; the transplant went well and Walter is slowly regaining his strength. Let's hope he can soon strap on that old Strat and get playing again.

Born in New Jersey in 1951, Walter first wanted to be a jazz trumpeter. He studied fastidiously and even met legend Duke Ellington when only ten years old. But a year on he heard Bob Dylan and persuaded his parents to buy him an acoustic guitar. He was then swept away by Beatlemania and a teenage obsession with Paul Butterfield's guitarist, Mike Bloomfield. This provided the inspiration to turn from acoustic to electric, leave the trumpet behind and dedicate himself to the blues.

Thousands of hours of practice plus years on the road, have led to Trout becoming a huge name on today's electric blues scene.

The 70s saw Trout performing with many notable American blues men, including

John Lee Hooker and Lowell Fulson. In 1981, Walter got his first real taste of life on the road, with Canned Heat. He stayed with them for three years before getting the call to live out a dream as a member of John Mayall's Bluesbreakers. Like predecessors Eric Clapton and Peter Green, it wasn't long before Walter launched a solo career. From the late-80s to the present day, Trout and his band have released numerous CDs to critical acclaim. Arguably, playing live is what Walt and the boys do best, with a legacy of touring providing them with a hugely loyal fanbase.

## ABILITY RATING

● ● ● ● Moderate/Advanced

### INFO

**KEY:** E 'Blues'  
**TEMPO:** 115bpm  
**CD:** TRACKS 36-38

### WILL IMPROVE YOUR

Speed and stamina  
Blues vocabulary  
Energy and intensity

ALL AT GUITAR Techniques were recently shocked to hear that American blues guitarist Walter Trout was critically ill in hospital. What should have been a celebration of his

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Trout's style takes the Bloomfield template and raises the intensity. This has led to several writers referring to him as the 'American Gary Moore', echoing a similar sentiment expressed years before about Bloomfield and Clapton, Moore's own primary influence. Walter's playing has energy, excitement, articulation and intent. It's an experience to witness Trout at full throttle; he delivers an emotion-laden style with complete conviction and authority. But so much is often said of his guitar style that it's easy to forget that he's a wonderful singer and songwriter, too.

This month, we have two 12-bar choruses around a shuffle in E. I've crammed in as much of Water's vocabulary as possible, and you'll notice there are a lot of notes and almost

**“My family and my music is my lifeline. These days, it means more to me than ever before.”**

Walter Trout

no rests! While it's ambitious and worthwhile to learn this solo in full, you can also gain a great deal by taking licks, breaking them down and analysing the relationship between notes and the underlying changes, and cherry-picking the ideas that you like the most. Feel free to push and pull the rhythms as you see fit; Walter's playing switches between phrasing that is both on and off the rhythmic 'grid', at times outlining the time with specific subdivisions, and at others drifting across the beat and bar-line – as his hero Bloomfield did.

Like so many things in music and art in general, a combination of approaches is usually the best way. So have fun, and don't forget to explore mixing your own ideas with Walter's, over the backing track... ■

**NEXT MONTH:** John celebrates the regal licks of the one and only BB King

## GET THE TONE



Walter retired his trusty '73 Strat some years ago, and now takes a guitar assembled from an old Fender neck and Seymour Duncan pickups on the road. Strings are Rotosound 9-42 gauge. Amp duties are handled by a Mesa-Boogie Mark IV set to Boogie's suggested Death Metal settings! We're after a single-coil-loaded solidbody into a high-gain amp with extra-wide rock vibrato, attitude and attack. Exploit all pickup options and control the level of drive with your guitar's volume control.



**TRACK RECORD** Walter's new album, *The Blues Came Callin'* (Provogue 2014) is possibly his best to date. Recorded during his illness, Trout plays his heart out throughout. His live DVD, *Relentless* (Ruf 2003) recorded at The Paradiso in Amsterdam, is awesome. There's also a new biography, co-written by Walter and Henry Yates, *Rescued From Reality: The Life And Times Of Walter Trout* (MLG 2014).

## EXAMPLE WALTER TROUT

CD TRACK 37

**[Bars 1-4]** We begin with some Dominant 7th phrases in E that could be considered to be a combination of Minor Pentatonic (R b3 4 5 b7), plus major 3rd (G#) and then Minor 6th Pentatonic (R b3 4 5 6). The repetitious hammer-on and pull-off phrase in bar 3 is a particular Trout speciality, and you can hear similar ideas in the playing of the late blues-rock ace, Gary Moore.

**[Bars 5-8]** We transition to A7 here by selecting notes that outline an A9 arpeggio (A C# E G B), before moving to some E Minor Pentatonic ideas over A. The open-string Blues scale ideas in bars 7-8 (R b3 4 b5 b7) are reminiscent of Hendrix, Stevie Ray Vaughan or brother Jimmie.

**[Bars 9-12]** You'd be wrong to think that it is only jazz players that outline the changes with their melodic choices, as these Walter-style turnaround bars ably illustrate. We're framing in both B7 (B D# F# A) and A7 (A C# E G) chords with their appropriate chord tones and some choice embellishments typical of Trout. Even the D in bar 12 could be considered as the enharmonic equivalent of B7's #9 (officially a Cx, where x = ##). The low E (which is of course the root of the Dominant or V chord) that ends this chorus is no doubt an indication that we've not yet finished and we're going around the block, back to the I chord at least one more time.

# LESSON: BLUES

ON THE CD  TRACKS 36-38

## EXAMPLE WALTER TROUT

CD TRACK 37

**[Bars 13-16]** Walter's broom gets a bit of dusting here as he gives us 'the' Elmore James lick, although this time in standard tuning and with no slide. The second answering half of this phrase sounds rather Chuck Berry-like, with a combination of double-stops and bends. A characteristic of Walter's E-form box-position Pentatonic phrasing is his fondness for incorporating a high double-stop on both first and second strings while adding legato embellishments such as in bar 16 and...

**[Bars 17-20]** ...exactly like we see here in bar 18. Make sure you approach your vibrato with intensity and width during this solo. Walter's is very wide for a blues player, and is a fair bit slower than many imagine, giving gravitas and authority to his long, held notes, whereas the shallow and speedy variety can sound nervous and a little weak. Walter's playing often bridges this gap between blues and rock, to create a style of hybrid music he jokingly refers to as 'Fred'.

11

14

17

18

19

## EXAMPLE WALTER TROUT

CD TRACK 37

**[Bars 21-24]** Walter uses double-stops to outline the move from B7 to A7 here, with a brief chromatic descent at the end of bar 21 before spelling out A7 with E Minor 6/A9 Pentatonic (E G A B C#) and we return to a variation on

our hammer-on, pull-off pattern in bar 23 that we encountered back in bar 3. Some of this is pretty speedy so, if you're struggling, break the licks down into much smaller chunks and learn them slowly. Speed will come naturally.



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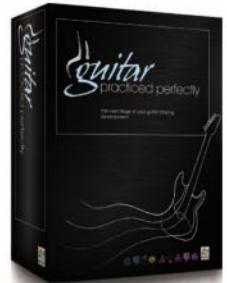
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# Simple Minds



**Martin Cooper** goes all 80s with some stadium rock from the arena-shaking chime and pomp of Simple Minds, and guitarist Charlie Burchill.

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Charlie Burchill playing a Bigsby equipped LP Std

## ABILITY RATING



Moderate

### INFO

KEY: G

TEMPO: 120 bpm

CD: TRACKS 39-41

### WILL IMPROVE YOUR

Guitar-part writing

Playing 'for the song'

Arrangement knowledge

SIMPLE MINDS ARE one of the bands that hail from the classic era of stadium rock, alongside the likes of U2, The Police and Peter

late 70s, the band went on to become one of the biggest acts of the following decade, and even though Jim Kerr has never been one to attract too much attention to himself, he has had 'rock star' marriages to both Chrissie Hynde of The Pretenders and Patsy Kensit. Musically speaking, they have also moved among production royalty, with the likes of U2 producer Steve Lillywhite and U2/Tom Petty studio (and now business) legend Jimmy Iovine both producing some of Simple Minds' albums in the 1980s.

With a changing music scene and various line-up changes occurring in the 90s, the band's star began to fade. By the mid-90s it was only Kerr and Burchill left, with a revolving door of studio and past members frequenting studio and live dates with the band. However, they continue to record and tour, and have recently been playing live on a Greatest Hits + tour. They have also announced a new studio album, *Big Music*, for release in October of this year.

To some extent, Charlie Burchill's playing was always overshadowed by compatriots such as The Edge, particularly as Burchill's playing incorporates some similar delayed

**“Charlie Burchill's playing is the epitome of taste and restraint, and always serves the song.”**

guitar parts and atmospheric, soundscape style writing. However, his playing is the epitome of taste and restraint, and always serves the song; particularly impressive when we consider that the band's heyday was in perhaps the decade that included the most over-the-top, self-gratifying music of the past 50 years!

The track this month incorporates many of the small chords, single notes and delay-effected lines that Burchill has made use of over the past 30 plus years. It's in the key of G major (G A B C D E F#), although the track sounds like it resolves on the V chord which is D. So, harmonically speaking, you could say it pulls more towards D major (D E F# G A B C#) as a tonal centre than it does G.

It's all to do with 'playing for the song' this month, so while it's not overly difficult to play, you'll need to think about the tone and timing all the way through. See the Playing Tips and Get The Tone boxes for further info. ■

**NEXT MONTH:** Martin uncovers the raucous but amazing style of Neil Young

## GET THE TONE



Charlie Burchill has used a lot of high-end equipment over the years, such as Gretsch guitars, Matchless amps and TC Electronic and Fulltone effects. The ballpark to aim for is a clean-meets-dirty guitar tone – so not too much gain, but still retain some grit, plus quite a bit of reverb, delay and chorus. A lot of the lines are single notes, or just two notes at a time, so make sure the definition is clear throughout.



**TRACK RECORD** 1985's *Once Upon A Time* includes the hits *Alive And Kicking*, *Sanctify Yourself* and *All The Things She Said*. The band recorded *Live In The City Of Light* on the subsequent tour (1987), and the next album, *Street Fighting Years*, included *Mandela Day* and *Belfast Child*. You can find *Don't You (Forget About Me)* on any of the 'hits' albums, including the most recent collection, *Celebrate*.

## EXAMPLE RHYTHM PART

CD TRACK 40

There's a delay set to quarter notes all the way through, so in the first eight bars you're only playing four notes per bar, and letting the delay repeat them to create the effect. Let all the notes ring into each other in the next 12 bars, with a quarter-note triplet feel, and then play tightly with some aggression

for the rest of the rhythm part. Make sure you mute any unwanted strings, as you'll probably be strumming the part even though there's quite a bit of space around the notes you actually play; and pay attention to the muted strings from bar 21 onwards.

## RHYTHM GUITAR

$\text{♩} = 120$  G/D

E B G D A E  
1, 5            8 8 8 8            7 7 7 7            7 7 7 7

G/D

E B G D A E  
9, 13          8 10 8            8 10 8            7 10 7            7 10 7

Asus4

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

D

E B G D A E  
8 8 X 8 8 X    8 8 X 8 8 X    7 7 X 7 7 X    7 7 X 7 7 X

21, 25

1

E B G D A E  
7 7 X 7 7 X    10 10 X 8 8 7

24

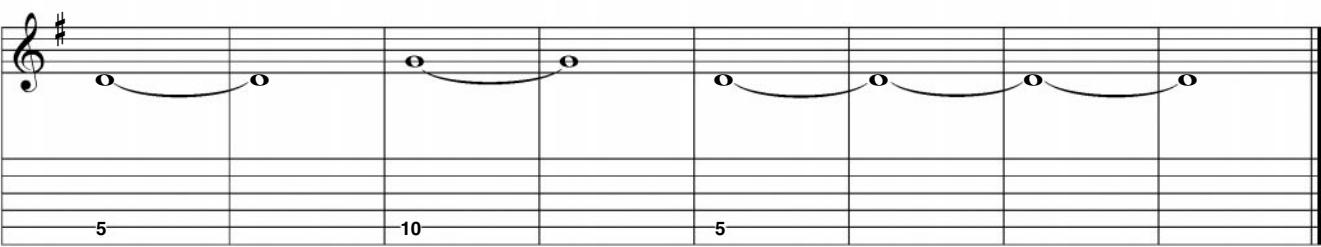
28

10

## EXAMPLE RHYTHM PART ...CONTINUED

CD TRACK 40

D                    G                    D



E  
B  
G  
D  
A  
E

5                    10                    5

31

## EXAMPLE LEAD PART

CD TRACK 40

Although the solo is slow, it's also deliberately tasteful. So look and listen out for the expression that's put into the phrases, such slides into some of

the notes, which are given extra emphasis by the delay. It's worth reiterating that we are playing for the song here, and not the soloist!

## LEAD GUITAR

$\text{♩} = 120$

28                    28

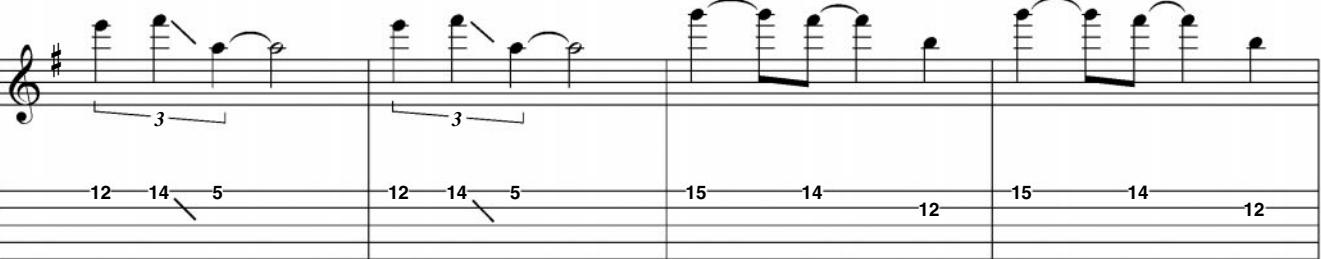


E  
B  
G  
D  
A  
E

15                    14                    12                    15                    14                    12

29

D                    G

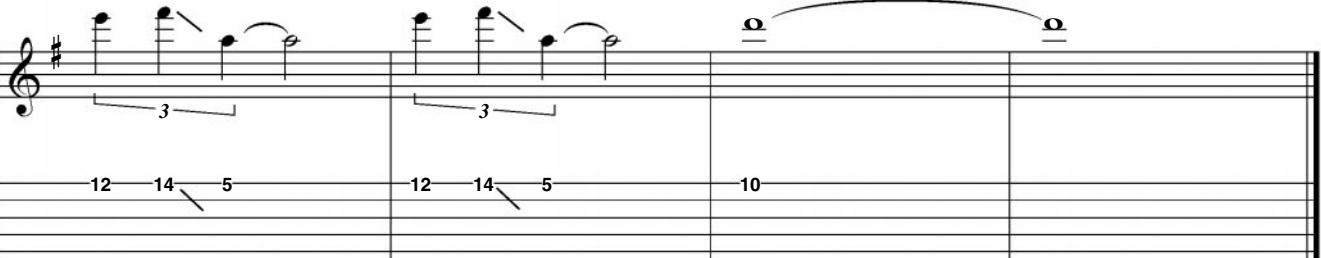


E  
B  
G  
D  
A  
E

12                    14                    5                    12                    14                    5                    15                    14                    12                    15                    14                    12

31

D



E  
B  
G  
D  
A  
E

12                    14                    5                    12                    14                    5                    10

35

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# Bernie Marsden PART 1



Bernie Marsden demonstrates his style by soloing over two blues backing tracks. For part one, he's in 'slow minor' mode and **Jon Bishop** is your guide.



Bernie playing his Signature PRS SE model

## ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
<b>KEY:</b> A minor	<input checked="" type="checkbox"/> String-bending
<b>TEMPO:</b> 40bpm	<input checked="" type="checkbox"/> Slow-blues lick bag
<b>CD:</b> CD-ROM	<input checked="" type="checkbox"/> Fretboard knowledge

WE WERE LUCKY to have a few minutes with guitar legend Bernie Marsden recently. Bernie is probably best known for his work with Whitesnake, and his rich, blues-orientated style has won favour with many guitar fans around the world. When we caught up with Bernie, he was kind enough to play two solos for us: one over a minor blues backing track, and the other in a major key.

Both of these performances have been transcribed and then analysed from a technique and music-theory point view. In part one, we're going to look at the minor blues. The chord progression used in Bernie's minor blues is constructed from chords I<sub>m</sub>,

IV<sub>m</sub> and V<sub>m</sub> of the harmonised A Natural Minor scale. The Natural Minor has the following intervallic structure: Root, 2nd, b3rd, 4th, 5th, b6th, b7th. If we harmonise the scale in 3rds we get the following chords: Am<sub>7</sub>, Bm<sub>7b5</sub>, Cmaj<sub>7</sub>, Dm<sub>7</sub>, Em<sub>7</sub>, Fmaj<sub>7</sub>, G<sub>7</sub>.

As you see, the chords are Am<sub>7</sub>, Dm<sub>7</sub> and Em<sub>7</sub>, giving us the classic minor-blues chords in every guitarist's favourite key, A minor.

**“Bernie’s rich, blues-orientated style has won favour with many guitar fans around the world.”**

From a soloing point of view, the A Minor Pentatonic scale (A C D E G) is a solid 'home base'. Many of Bernie's phrases have this scale at their core. The other 'flavour' tones come from A Natural Minor scale (A B C D E F G) which can be viewed as A Minor Pentatonic with an added 2nd/9th (B) and b6th (F). The b6th (F) is particularly useful over the IV<sub>m</sub>

chord (Dm<sub>7</sub>), as the F note is the b3rd of Dm<sub>7</sub>. This b3rd interval is very descriptive of the chord's tonality, and a nice thing to include.

Bernie uses a few core techniques and articulations to help the phrases come to life. The piece starts with some volume swells often referred to as 'violining'. Bernie also adds string bending, hammer-ons, pull-offs, finger slides and finger vibrato, which are all used to taste and are standard blues fare. String bending is a great way to add feel to lead guitar playing. Once the string is bent to pitch, Bernie often adds finger vibrato to help with the intonation, and this adds further interest and expression.

One of the key aspects of this solo is the use of space and pacing. Bernie never gets carried away with long phrases or lots of notes. Everything is placed in a considered fashion, and the emphasis is always on the melody.

It's well worth refreshing yourself with the five A Minor Pentatonic shapes (Examples 1-5). These patterns are the foundation of this solo and knowing them well, will help you to unlock the neck and appreciate the nuts and bolts of the phrases, and help you work out when and where Bernie is adding extra flavour tones in. For this solo, they are either major 2nd (B) or the minor 6th (F).

The notation contains all of the fingerings, articulations and phrasing from the video. Don't be intimidated by the look of the notation – it seems complicated due to the tempo and time signature, but the ideas are all straightforward.

Hopefully, there will be a new lick or phrase in here for you. If you find one you like, memorise it and use it in future solos. Once you've mastered some of the concepts in Bernie's solo, try creating a solo of your own over the same backing track as Bernie used. ■

**NEXT MONTH:** Bernie treats us to his personal take on a cool major blues

## GET THE TONE



Bernie used his PRS SE signature guitar plugged into a small vintage Vox amp. Bridge or neck humbucker selection and the tone and volume controls were set to taste on the fly. Many blues and rock guitarists change the controls from phrase to phrase and this adds variety and promotes natural pauses in the phrases. Any electric guitar will work well for this month's performance; just dial up a creamy, light overdrive and be prepared to experiment with the controls to achieve the desired settings. A bit of reverb or delay can be added for that 'pro' touch.



**TRACK RECORD** The 2004 compilation album *Whitesnake – The Early Years* is well worth a listen, and contains the classic Marsden/Coverdale compositions *Here I Go Again* and *Fool For Your Lovin'*. Bernie's most recent solo release, *Shine*, has some great guitar playing and tones, and features guest appearances from Joe Bonamassa, Ian Paice, Don Airey and many other fantastic musicians.

## BERNIE MARSDEN'S MINOR BLUES

CD-ROM

## Ex 1 The A Minor Pentatonic Scale — Shape One

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

## Ex 2 The A Minor Pentatonic Scale — Shape Two

E B G D A E  
10 8 10 8 9 7 10 7 10 7 10 8

## Ex 3 The A Minor Pentatonic Scale — Shape Three

E B G D A E  
12 10 13 10 12 9 12 10 12 10 12 10

## Ex 4 The A Minor Pentatonic Scale — Shape Four

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

## Ex 5 The A Minor Pentatonic Scale — Shape Five

E B G D A E  
17 15 17 15 17 14 17 14 17 15 17 15

## BERNIE MARSDEN'S MINOR BLUES

CD-ROM

**[Bars 1-4]** Bernie's solo starts out with some phrases that use volume control swells. To achieve this effect, first hammer/tap the note with the fretting hand, then swell the volume control simultaneously with the picking hand. Bernie adds judicious finger vibrato and string bending to selected notes, and this helps to bring the melody to life and provide a 'vocal' quality.

**[Bars 5-12]** These phrases are constructed from shape 1 of the A Minor Pentatonic

scale, as noted in Ex 1. These bars contain classic blues-rock vocabulary and are well worth memorising. In bar 10, the ideas come from shape 4 of the same scale, with some added notes. The turnaround lick in bar 12 has a slight hint of a picking harmonic added. This sound can come from striking the string with the pick at an angle and then allowing some of the flesh of the thumb to brush the string on the way through – of course, Billy Gibbons made this a trademark.

**J. = 40 Am7**

Neck pickup with light overdrive **mf**

Fingerings: E (7), B (5); D (4), G (5), B (4); A (5), D (7), G (7)

**Dm7**

Fingerings: E (10), B (12); D (10); G (10), B (12); A (8)

**Am7**

Fingerings: E (10), B (12); D (10); G (10), B (12); A (8)

**Dm7**

Neck pickup with light overdrive **mf**

Fingerings: E (7), B (5), G (4), D (5); D (5), G (7)

**BU**

Fingerings: E (7), B (9), G (5), D (8), A (5), E (8)

**Am7**

Neck pickup with light overdrive **mf**

Fingerings: E (5), B (8), G (8), D (10); D (7), G (9), B (5), A (5); E (5), B (8), G (5), D (7), A (9); D (5), G (5), B (5), A (7)

**BU**

Fingerings: E (5), B (8), G (8), D (10); D (7), G (9), B (5), A (5); E (5), B (8), G (5), D (7), A (9); D (5), G (5), B (5), A (7)

**BU**

Fingerings: E (5), B (8), G (5), D (7), A (9); D (5), G (5), B (5), A (7)

**rake**

Fingerings: E (5), B (8), G (5), D (7), A (9); D (5), G (5), B (5), A (7)

**Change to bridge pickup**

Fingerings: E (7), B (5), G (5), D (7), A (5), E (5)

**E7**

Neck pickup with light overdrive **mf**

Fingerings: E (5), B (3), G (3); D (5), A (5); E (5), B (3), G (3); D (5), A (5)

**BU**

Fingerings: E (5), B (7), G (5), D (7), A (5); E (5), B (7), G (5), D (7), A (5)

**BU**

Fingerings: E (5), B (7), G (5), D (7), A (5); E (5), B (7), G (5), D (7), A (5)

**rake**

Fingerings: E (5), B (7), G (5), D (7), A (5); E (5), B (7), G (5), D (7), A (5)

**Change to bridge pickup**

Fingerings: E (7), B (5), G (5), D (7), A (5), E (5)

**Dm7**

Neck pickup with light overdrive **mf**

Fingerings: E (13), B (12), G (15), D (13), A (12); E (12), B (13), G (12), D (13), A (12); E (14), B (12), G (14), D (12), A (14)

**Am7**

Neck pickup with light overdrive **mf**

Fingerings: E (12), B (14), G (13), D (14), A (12); E (13), B (14), G (13), D (14), A (12)

**Dm7**

Neck pickup with light overdrive **mf**

Fingerings: E (13), B (12), G (15), D (13), A (12); E (12), B (13), G (12), D (13), A (12); E (14), B (12), G (14), D (12), A (14)

## BERNIE MARSDEN'S MINOR BLUES

[Bars 13-24] The melody used at the end of bar 13 is a cracker, and well worth examining. Bar 14 and 15 feature some unison bends. These are created by fretting the note indicated in the tab on the second string, and then bending the note on the third string to the same pitch. Bar 16 features the use of great dynamics. Blues-guitar players often vary how soft or hard they play each phrase

to add feeling and variety. The middle of the phrase in bar 16 is played with a very light picking-hand touch. Bar 20 features some ideas played in shape 1 of A Minor Pentatonic, only this time they are played up one octave from our original position rooted at the 5th fret – here, we're 12 frets higher, at the 17th. Even with a simple minor blues like this, see how much variety Bernie is bringing to the solo.

**Am7**

**Em7**

PH... BU BD

E B G D A E  
14 (9) (7) 5 7 5 7 10

12

**Dm7**

**Am7**

BU BD BU ~ BU ~

E B G D A E  
7 5 7 10-(12)-10-(12) 12-(14) 8 5 7 5 7 5 7 5 3

14

Played lightly

**Dm7**

BU BD

E B G D A E  
5 8 5 8 5 8 5 7 5 5 7 7 (9) (7) 5 8 8 7 8 5 8 5 7 5 7 5

16

**Am7**

8va

BU BD BU BD

E B G D A E  
9 8 10 10-(11)-(10)-8 10 10 8 10 10-(11)-(10)-8 10/12 15-12 15-13 14

18

(8va)

**Em7**

1/4

E B G D A E  
12-14-12 20-17-20-17-20-17-19-17 19-19 17-17 20-17-17 19-19 17-17

20

# LESSON: VIDEO



# VIDEO

**ON THE CD**  **CD-ROM**

CD

**CD-ROM**

## BERNIE MARSDEN'S MINOR BLUES

CD-ROM

**[Bars 25-37]** This final chorus starts out with some double-stops. Bernie uses double-stops to great effect in songs like Ain't No Love In The Heart Of The City. The phrase in bar 27 is a fast flourish, and you may need to have a couple of listens to get this one down. Bars 33 and 34 feature some ideas 'right up there'

in position 17, so be careful to keep the notes in tune. Good intonation can be achieved by ensuring you don't press too hard, or over-bend the notes (good vibrato can help too, and Bernie's is among the best). The solo finishes with a super-cool sounding string bend, which goes from the root A to the 9th (B).

Dm7

Am7

Dm7

BU BD

BU

BU

E B G D A E

7 (9) (7) 5 10-8 10-8-10 10 8 (10)-8 10-8 7 5 7 8 (10)-8 5 8-5 7 (9)-7 5 5 7 5/7

22

Musical score for guitar and bass. The top staff shows a guitar part with chords Am7, Em7, Am7, and Dm7. The bottom staff shows a bass line with notes corresponding to the chords. The bass line consists of eighth-note patterns: 5-7, 5-7-7 (9)-5-5, 5-7, 5; 5, 7, 5; 10-8, 8-5, 7, 5; 5-7, 5-7, 3-5.

**A m7**

E B G D A E

5 6 5 5/7 5 7 5 7 5 7 (9) 5 8/10 10/12 10 10 8 10 8 10 8

27

BU

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

28

Dm7

BU ~~~ 5 3 BU BD BU BD BU BD (9) BU (10)

E B G D A E

8 (10) 8 5 7 (9) (7) 5 7 5 7 (9) (7) 5 8 (10) (9) 8 (10)

29

## BERNIE MARSDEN'S MINOR BLUES

CD-ROM

**BU** 8 (10) 8 ~ 5 BU 8 5 8 (10) 8 ~ 5 5 8 5 ~ BU BD ~

E B G D A E  
30

**Am7**

**8va**

**BU** BU **BU** **BU**

E B G D A E  
5 7 12-14-12 14 13-15-15-(16)-15-13 15 15(17)-13 15(17)-15-13 14-12-14-12 20(22) 17  
31

(8va) **Em7**

**BU** **BU** **BU**

E B G D A E  
20(22) 20(22) 17 20 17 19 17 19 17 19 19(21) 19 17 19 17 19 17 19  
33

(8va) **Dm7**

**Am7**

**Dm7**

**BU** **BU** ~

E B G D A E  
20 19 17 20 17 19 17 19 17 19 7(9) 5 8 (10) 5 8 5 7 5  
34

**Am7**

**Em7**

**Am7**

**BU** **BD** **BU** ~

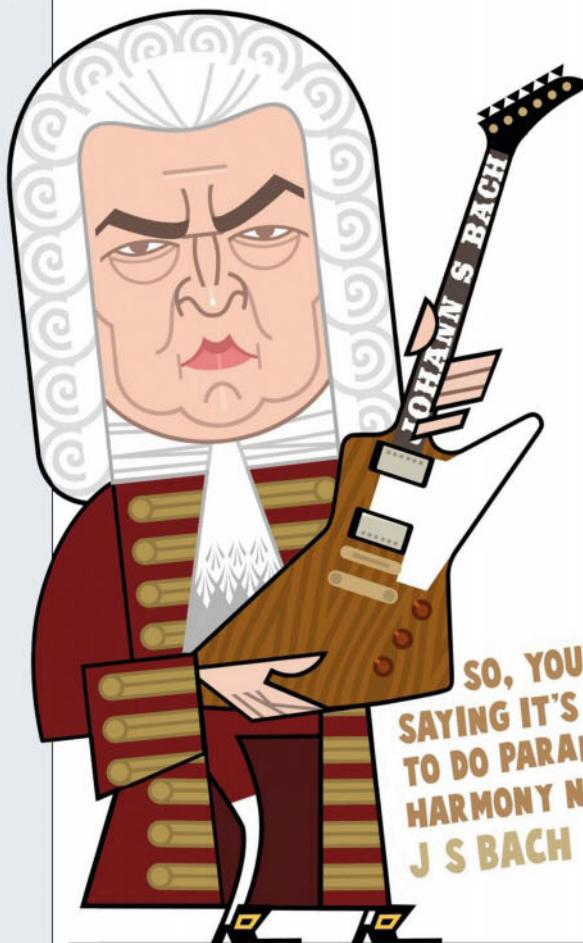
E B G D A E  
7 5 7 7 5-7-9 8 10 10-(12)-(10)-(12) 8 10 9  
36

# Creating harmony parts

PART 1



As an adjunct to Bridget's feature on four-part harmony, **Shaun Baxter** looks at how harmony is approached in the world of modern rock guitar.



## ABILITY RATING

Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: C (Am)	<input checked="" type="checkbox"/> General rock harmony
TEMPO: various	<input checked="" type="checkbox"/> Voice motion knowledge
CD: TRACKS 43-53	<input checked="" type="checkbox"/> Chord tone understanding

AS IT IS based mainly on simple chord forms and straightforward rhythms, our current series on neo-classical rock gives us a good opportunity to look at the various principles and protocols behind creating harmony parts to a given melody. When harmonising a

melody, two voices (pitches) may move in three ways in relation to each other.

- 1) Contrary motion: moving in opposite directions
- 2) Similar motion: moving in the same direction
- 3) Oblique motion: one remains stationary while the other moves

Similar motion is the one that is most commonly used in rock music. I'm sure you're aware that there are signal processors called harmonisers (into which instruments can be fed on their way to the amplifier) that simultaneously generate another note (or notes) a specific distance from the original note (above and/or below it).

Basic (non-intelligent) harmonisers work by generating a second note in response to the first. The time lag between the first and second note is so small that the listener perceives both as being played simultaneously, thus creating a harmony. The user programmes the harmoniser so that the second (harmony) note is a pre-set distance away. For example, if you programme the harmoniser to generate Minor 3rds above the original, the second (harmony) note will always be three semi-tones higher than each note played.

This form of similar motion – where two intervals remain the same distance apart – is known as parallel motion. Octaves, 5ths and 4ths tend to work best with non-intelligent harmonisers; however, unless you are using octaves (the identical note 12 semitones higher or lower), the second note won't always be in the right key.

Intelligent harmonisers allow the user to pre-programme a particular scale (G Lydian, for example) and, rather than always generate a note that is a consistent distance away from the original, it will compensate.

For example, if we program the harmoniser to correspond to the C Major scale, and ask it to generate 3rds, it will produce a D note each time one plays a B note (an interval of a minor 3rd), but then produce an E note when a C note is played (a distance of a major 3rd). The harmoniser will compensate in a similar manner for any other chosen interval/harmony with any particular scale of your choosing; however, the motion created by an intelligent harmoniser is still considered to be parallel (in other words, a minor 6th followed by a major 6th is still considered to be parallel 6ths, even though the 6ths are of unequal size).

Although used heavily in rock and pop, certain modes of parallel motion (such as unisons, 5ths and octaves) were systematically avoided in the 18th and 19th century; so Beethoven would probably be spinning in his grave to know that there are machines that exist in order to produce such musical 'monstrosities'.

Thankfully, we don't continue to live in such pedantic times; however, the traditional objections to certain forms of parallel harmony do have a practical basis, and are not just rooted in some pompous aesthetic.

Melodically, the limitations of parallel motion are quite easy to observe. For example, if one were to create a parallel harmony for a two-note melody comprising G to B by simultaneously playing B to D, although harmonious and correct within the key of C, we would get two consecutive B notes. This form of repetition can start to sound particularly tedious when played in succession (such as when harmonising arpeggios in parallel 3rds).

To counteract this, one could: Increase the distance (register) between the various

**NEXT MONTH:** Shaun delves deeper into the topic of rock guitar harmony

## GET THE TONE



Successful harmonies rely on blend. Backing vocalists are aware of this, and adjust their tone, technique and vibrato accordingly. You should too, as a guitarist. Our examples were recorded using a distorted tone, but ensure an optimum blend by paying attention to the amount of distortion required, your pickup selection, your dynamic range, the techniques that you are using (so that they complement or mirror the other parts) and temper your vibrato so that it matches the other parts.



**TRACK RECORD** One can't really talk about this subject without mentioning JS Bach. Bach composed an enormous amount of material, all of it brimming with voice motion employed in a systematic but extremely creative way. Furthermore, you can supplement and inform your listening with some essential reading, such as *Harmony* by Walter Piston (W W Norton & Company Incorporated, 1987).

parts (such as moving one or more parts up or down an octave) so that none of the following notes duplicate any of the previous pitches. Avoid parallel motion by applying either contrary motion or oblique motion. Omit certain notes, so that the harmony is implied. Or create rhythmic counterpoint, so that the listener gets a sense of harmony from notes as they are played consecutively, rather than simultaneously.

Regarding a method for establishing harmony parts, you could try any of the following: Playing all of the voicings simultaneous on one instrument (depending on the difficulty of the line). Programming each part via MIDI in a DAW (Digital Audio Workstation) such as Pro Tools, Logic or

**“Although used heavily in rock and pop music today, certain modes of parallel motion were systematically avoided altogether in the 18th and 19th century.”**

Cubase, so that you can hear them all played back together. Write the parts out using music-notation software such as Sibelius, Finale or Notion (initially, this will be quicker and easier to see if you can put all of the parts in one stave). Again, each of these types of program will allow you to hear the

results as it ‘plays’ the score, generating the results via MIDI. You could, of course, get together with other musicians!

In the following musical examples, we are going to discuss some of the pros and cons of parallel motion. We will touch on some alternative forms (contrary and oblique motion), but will concentrate mainly on ways of applying parallel and similar motion in an appropriate and effective manner.

So far, we have discussed how parallel motion often results in repeated notes when the melody moves in the same interval as the accompanying harmony line(s). Another inherent disadvantage is that parallel motion doesn’t always articulate (relate to) the underlying harmony (chords).

### EXAMPLE 1 NON-CHORD TONES

NO AUDIO

Let’s take the three notes of a simple melody like Three Blind Mice (here, played in the key of C).

Scale notes are indicated by (\*), and should be played as normal

### EXAMPLES 2, 3, 4 PARALLEL MOTION

CD TRACK 44-46

[Ex 2] Next, let’s do what most guitar players would do: that is, play an equivalent melody or motion three scale-notes higher (C major scale). Fortunately, in this instance, the technique works, because each note makes sense against the underlying chord.

[Ex 3] However, if we do the same thing three scale-notes lower (as shown here), the resultant harmony doesn’t fit the underlying chords so well.

[Ex 4] Whereas, this example – still a form of similar motion – works better, because the final note is a chord tone (G, the 5th of C).

#### Ex 2 (parallel motion 3 scale-notes above)

#### Ex 3 (parallel motion 3 scale-notes below - unsuitable)

#### Ex 4 (similar motion - more suitable)

## EXAMPLES 5, 6, 7 MAKING THREE-PART HARMONY WORK

CD TRACK 47-49

**[Ex 5]** Here, we have continued the process of applying similar motion, but choosing harmony notes that relate to the underlying chord in order to produce a three-part harmony of the same basic melody. If you take each note of the original melody within this three-part harmony, you will see that it is now underpinned with all of the other notes from the underlying chord, with no duplications (the same note played in different parts). For example, the first note (E, the 3rd of underlying C chord) is now underpinned by C (root of C) and G (the 5th of C). Make sure that you take time to note how this same principle is applied throughout all of the following examples.

**[Ex 6]** This next example shows how the original melody can be harmonised

using a combination of voice motions, producing a more sophisticated affect. **[Ex 7]** As well as harmonic counterpoint (combination of different voice motions) it is also possible to create interest and balance through rhythmic counterpoint (via a mixture of different rhythms).

Note how the various chord tones in the original melody (Guitar 3) have been mirrored by a complementary chord in the other two parts. The chord tones in these other two parts have been embellished using scale notes. The melodic embellishments from the two harmony parts are played in rhythmic counterpoint to Guitar 3 (in other words, they occupy holes left by the rhythm of the original melody line).

Ex 5 (parallel, similar & oblique motion)

Gtr 1 (3rd) (5th) (Root)  
12 10 8

Ex 6 (mixture of motions)

Gtr 1 (3rd) (5th) (Root)  
12 10 8

Ex 7 (mixed motions & rhythmic counterpoint)

Gtr 1 (3rd) (5th) (Root)  
12 10 8

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**EXAMPLE 8 TWO-PART HARMONY – MORE FREEDOM IN SECOND PART**

CD TRACK 50

Interestingly, establishing a two-part harmony for a melodic line underpinned by three-note chords presents more options in terms of choice of motion. In this example, the second part (Guitar 2) is able to dart around

between the various chord tones not covered by the original melody (Guitar 1), without the fear of crossing over or duplicating any notes from a third part second harmony.

**Gtr 1**  
(3rd) (5th) (Root)

**Gtr 2**  
(Root) (5th) (Root) (3rd) (Root) (3rd) (5th) (Root)

**EXAMPLE 9 CHORD TONES ONLY – PARALLEL HARMONY A 3RD AND 6TH ABOVE**

CD TRACK 51

The approach in Examples 7 and 8, although okay for, say, a ballad, would be too fiddly when attempting to harmonise powerful rock lines: basically, we need something more direct. This example shows an arpeggio passage

played as a three-part harmony. Here, Guitars 2 and 1 are a 3rd and 6th higher respectively, than Guitar 3 (the most commonly-used intervals when applying parallel harmony are 3rds, 6ths and octaves).

**Gtr 1**

**Gtr 2**

**Gtr 3**

# LESSON: CREATIVE ROCK

ON THE CD  TRACKS 43-53

## EXAMPLE 9 CHORD TONES ONLY – PARALLEL HARMONY A 3RD AND 6TH ABOVE ...CONTINUED

CD TRACK 52

If you have followed this series on neo-classical rock, you will see that we are merely playing different inversions of the same arpeggios simultaneously: one inversion higher is the same as a 3rd higher, and two inversions higher is the same as a 6th higher. It is for this reason that 3rds and 6ths are also inversions of each other. Playing a 3rd higher will produce the same notes as when playing a 6th lower (only an octave apart). Conversely, playing a 6th

higher will generate the same notes as a 3rd lower (although, again, they will be in a different octave). Finally, note that the repetition problem inherent with parallel motion is increased with each added voice. For example, the first note of Guitar 1 (F) is repeated by the second note of Guitar 2, and again in the third note of Guitar 3. This triple iteration applies to most of the notes of Guitar 1 throughout this entire example.



The tablature shows three staves representing three guitars (Guitar 1, Guitar 2, and Guitar 3) playing parallel harmony chords. The chords are G, E7, and Am. The tablature includes fingerings (e.g., 1, 2, 3, 4) and picking patterns (e.g., downstrokes, upstrokes). The bottom staff shows the guitar strings (E, B, G, D, A, E) with corresponding fret numbers. The tablature is divided into measures by vertical bar lines.

## EXAMPLE 10 CHORD AND SCALE TONES – PARALLEL HARMONY A 3RD AND 6TH ABOVE

Here, we see how parallel motion can be applied to a melody (Guitar 3) composed from chord tones linked by scale notes. It's important to start off by identifying the chord tones from within the original line (the strongest notes), and making sure that each of these is underpinned by other chord tones in the other two parts. Then the object is to link the chord tones from each harmony part using scale notes (which act as passing notes between

the chord tones) in an equivalent manner to the original (so that any motion is mirrored as closely as possible). If you visually scroll up and down through the three guitar parts, you will see that: 1) Each chord tone is mirrored by two other complementary chord tones (in the other parts), with no duplications (no two notes are the same pitch). 2) Each scale note is mirrored by two other complementary scale notes (again, in the other parts with no duplications).

**CD TRACK 53**

**Gtr 1**

**Gtr 2**

**Gtr 3**

**Bass**

# Cool Jazz Movie Theme



Grab some popcorn, a fizzy drink and a tub of ice cream! **Andy Saphir** is going to the movies to bring you a jazzy tune inspired by the 70s silver screen.



Vic Flick played 'Bond' on this Clifford Essex Paragon guitar

## ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
<b>KEY:</b> G minor	<input checked="" type="checkbox"/> Stylistic approach
<b>TEMPO:</b> 123 bpm	<input checked="" type="checkbox"/> Phrasing and melody
<b>CD:</b> TRACKS 54-55	<input checked="" type="checkbox"/> Jazz-chord vocabulary

I DON'T KNOW about you, but I'm a huge fan of film and TV soundtracks, regardless of whether there's a guitar element to them or not. Growing up in a household where the

the composer's or the producer's vision (fortunately in this case, the composer, producer and guitarist are one and the same!).

What I've come up with is a mini retro-style track which I've attempted to write to fit the movie or TV show for which I've fictitiously been commissioned; in this case, I'm pretending it's a 70s-style LA-based cop show or movie. The tune is in C minor, and has a cool jazz feel with a funky bass and drum groove. It has an eight-bar intro, a 16-bar main theme (A section), a 10-bar secondary theme (B section) and then a 16-bar solo over

music that was listened to was predominantly classical (my brother is a classical pianist), I was always hearing different types of solo piano pieces, concertos and the like. And although I might not be greatly knowledgeable about the vastly varied amount of music under the umbrella of 'classical', and indeed, I'm not classically trained myself, I feel confident in my belief that some of these amazing movie soundtracks must be placed 'up there' alongside some of the great classical pieces, with all due credit going to the composers and musicians whose incredible talent brings them into being.

Now the purpose of this month's lesson isn't to teach you how to be a classical or movie-soundtrack composer (though it might hopefully inspire you!). I'm not a composer or arranger, but it's a slightly different angle to the predominantly stylistic approach of previous lessons in this series, in that I've contrived an imaginary session situation where a TV or movie theme has been written, and a versatile guitarist is needed to realise

the main theme (C section). The 70s vibe is helped along by a consistent wah-wah 'scratch' guitar part that continues throughout, with the chordal element of the piece being played by the rhythm guitar using some nice jazz voicings.

After a 70s-style, funky single-note 'popping' intro, the melody (A section) is simple and singable (as a melody should be in a track such as this), and I've interpreted it by going for an 'octaves' approach to give it depth, and played it with my thumb, Wes Montgomery-style, to help give it a more authentic 'jazzy' feel. It's interesting that we have Wes' song *Sunny* in this issue, too, so perhaps one will help you with the other.

Although the double-stop-style B section

**“I've contrived an imaginary situation where a TV or movie theme has been written, and a guitarist is needed to realise the composer's vision.”**

theme can be seen as a melody in its own right, I've arranged it as a complementary, counter-melody part to the longer-note melody that you can hear the trumpet playing during this section. Again, I've used fingerstyle/thumb for this. Finally, the solo (C section) isn't designed to be flash. I've deliberately gone with the vibe of the tune, purposely keeping most of the phrases straightforward C Minor Pentatonic-based in order to make it catchy and familiar. This is mainly an improvised solo, as I wanted a spontaneous, uncontrived feel, but above all, simple, musical, and hopefully, cool.

If you'd like to contact me, go to [www.andysaphir.com](http://www.andysaphir.com) where you can also check out a video of me playing my country guitar extravaganza, *What The Cluck!* ▶

**NEXT MONTH:** Andy begins a new technique series called *Chops Shop!*

## GET THE TONE



Choice of guitar tone is purely dependent on the style and feel you're going for. In this case, as a retro, 'cool jazz' or funky feel tune, a clean tone with perhaps the merest hint of early amp drive will sound great. Some added wah-wah will help if you want to give it that real 70s treatment – and maybe a bit of phaser, too!



**TRACK RECORD** How could we talk about movie themes without mentioning the iconic 60s James Bond riff played by legendary UK session man Vic Flick, with its brilliantly evocative theme? Other fabulous cinema and TV guitar moments include the spooky Twilight Zone double-stop riff played by US session titan Tommy Tedesco, and the original Batman TV show theme, again played by Tedesco.

## EXAMPLE COOL JAZZ 70s MOVIE THEME

CD TRACK 54

**[Intro bars 1-4]** Palm-mute this funky ‘popping’ line and play with a pick using 1/16th note ‘down-up-down-up’ for each beat, which will help to ensure that the notes are played rhythmically.

**[Bars 5-7]** Strictly, the rhythm guitar plays these chords on the recording, but feel free to play them with a gentle approach, maybe with the thumb.

**[Bar 8]** This is a ‘pick up’ lick into the main theme. Thumb or fingerstyle approach would work here, but watch for correct timing.

**[A section (main theme) bars 9-15]** This is the main theme played in octaves. Again, try using your thumb, as this is a common jazz approach. Accurate timing is essential here, as this is the main melody.

**[Bar 16]** This a little ‘answer’ style fill. Be aware of the style as you play – it’s a jazz vibe, so no crazy vibrato!

**[Bars 17-33]** The octave melody again. Note how there are subtle changes to the previous time round.

The image shows a musical score for guitar, specifically measures 5 through 11 of the 'MAIN THEME'. The score is in F/C time signature, with a key signature of one flat. The guitar part is shown with standard notation (notes and rests) and tablature below it. The tablature uses a six-string guitar neck with note heads indicating pitch and vertical stems indicating rhythm. Measure 5 starts with a G note. Measures 6 and 7 continue the melodic line. Measure 8 begins with a C note. Measures 9 and 10 continue the pattern. Measure 11 concludes the section. The score includes labels for the time signature changes and the key signature.

Musical score for electric guitar with a harmonic progression and a solo line.

Chords: Fmaj9/C, A13, G75, Cm11, Fm/C, Fmaj9/C, A13, G75

Solo notes (approximate positions):

Fret	String 6	String 5	String 4	String 3	String 2	String 1
11						
10						
11	5	8	5	6/8	6	10-11
11	8	6	3	3/5	8-7	8-10
11	3	6	3	3	5	8
11						

**Cm11**      **Fm/C**      **Fmaj9/C**      **A♭13**      **G7♯5**      **Cm11**

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

17

# LESSON: SESSION

**ON THE CD**  **TRACKS 54-55**

## EXAMPLE COOL JAZZ 70s MOVIE THEME

**CD TRACK 54**

**[Bar 24]** Another ‘answer’ fill, this time more jazzy and using the Ab whole tone scale (Ab Bb C D E Gb) start to the lick, with the B note on the ‘2 and’ marking the major 3rd of the G7 chord; it then moves into a descending C Aeolian (C D Eb F G Ab Bb) line.

**[B section (secondary melody) bars 25-33]** These predominantly '3rds' double-stops act as a little harmonised melody to the chords over which

they're played. Ensure these are played accurately – good timing is vital, so that the phrases sit 'in the pocket'. Bear in mind that the rhythmic 16th-note octave phrase from bars 31-33 is played with the thumb, and requires the correct 16th-note based 'down-up-down-up' approach to sound right.

**[Bar 34]** This is the pick-up lick into the solo. Played over the G chord, it uses notes from the G Superlocrian mode (G Ab Bb Cb (B) Db Eb F).

Musical score for guitar showing chords Fm/C, Fmaj9/C, A13, and G7#5 with corresponding fingerings and fretboard diagram.

**Fm/C**

**Fmaj9/C**

**A13**

**G7#5**

E B G D A E

6 11 11 11/13  
3 8 8 8/10

13 13 11 11 13 12 11 13 12 10 13 12

22

**B** SECONDARY THEME

The image shows a musical score for guitar. The top staff is a treble clef staff with three flats, indicating the key signature. It features three chords: Fm7, Bb7, and Ebmaj7. Below the staff is a fretboard diagram for an E-tuning (E-B-G-D-A-E) guitar. The diagram shows the fingerings for each chord: Fm7 (11, 8), Bb7 (13, 9, 10), and Ebmaj7 (8, 10, 8). The Bb7 fingering includes a circled 9 and an 8. The Ebmaj7 fingering includes a circled 10 and an 8. The bottom staff is a bass clef staff with one flat, indicating the key signature. It shows a single note with a bass clef and a '1' above it.

D♭maj7      Dm7♭5      A♭7♭5

E      8      4  
B      9      6  
G      6      5  
D      4      7 / 8  
A      6      8 / 9  
E      8      6  
B      9      5  
G      6      4  
D      6      9  
A      15      15  
E      12      12

The image shows a musical score for a six-string guitar. The top staff is a treble clef staff with grace notes and a harmonic section indicated by a '3' under a bracket. The bottom staff is a standard six-string guitar tablature (E-B-G-D-A-E) showing a 12-bar blues progression with specific fingerings (15) and a harmonic section with a 12-bar blues progression.

Guitar tablature (bottom staff):

E	15	15	15	15-15-15-15-15-15	15	15	15
B	12	12	12	12-12-12-12-12-12	12	12	12
G							
D							
A							
E							

Harmonic section (top staff):

32

## EXAMPLE COOL JAZZ 70s MOVIE THEME

**CD TRACK 54**

**[C section (solo) Bars 35-51]** I played this solo with the pick, though feel free to continue with the fingerstyle approach if you wish. With a few brief exceptions, the notes used are from C Minor Pentatonic scale (C Eb F G Bb), with the licks being quite straightforward and uncomplicated. The important

thing here is the phrasing. This solo was practically all improvised, so although I wouldn't play exactly the same thing if I did it again, the general feel of the note placement would be similar. Experimenting with phrasing and note placement can really add a new dimension to your playing.

## C SOLO OVER MAIN THEME

Cm11

Fm/C

## Fmaj9/C

A<sup>b</sup>13

Cm11

A $\flat$ 13      G7 $\sharp$ 5 Cm11      Fm/C

E B G D A E

11/12 11-13 11-13-11 13-13/15 11 13 11 13 11 7/8 8 8 10 8 8 10-8 10-12 11 8\6

Fmaj9/C

A 13

G7#5

Cm11

The image shows a musical score for a six-string guitar. The top half displays a treble clef staff with various notes and rests, including a prominent eighth-note cluster at the beginning and a sixteenth-note pattern towards the end. The bottom half shows a standard six-string guitar neck with fret markings. The strings are labeled E, B, G, D, A, E from top to bottom. Fret numbers are indicated above the strings: 8, 10, 8, 10, 8; 11, 10, 8, 0; 8, 9; 9, 8, 10, 8; 10, 8, 10; 10, 8, 10; 10, 8, 10; 8. A wavy line above the 11th fret indicates a bend or vibrato technique.

Em/C<sub>s</sub>

Email/C

A<sub>b</sub>13

G7#5

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, a key signature of two flats, and a time signature of common time. It features a melodic line with various note heads, stems, and grace notes. The bottom part is a tablature for a six-string guitar, showing the fingerings and string crossings for the corresponding melody. The tablature is aligned with the staff above it.

E  
B  
G  
D  
A

10-8-10 8      10-8-10 8      11-8 8      11 11-8 10 8      10-8 10-8-10 10 10

Cm11

Em/C

Email/C

A<sub>b</sub>13

6 m9

10

rall

# The Rolling Stones



This month, **Phil Capone** looks at the twin-guitar stylings of Brian Jones and Keith Richards, from the most infamous rock 'n' roll band of all time.

Brian with his Gretsch Double Anniversary; Keith is playing an Epiphone Casino



## ABILITY RATING

Easy/Moderate

INFO	WILL IMPROVE YOUR
<b>KEY:</b> Various	<input checked="" type="checkbox"/> Authentic R&B grooves
<b>TEMPO:</b> Various	<input checked="" type="checkbox"/> Slide licks in standard tuning
<b>CD:</b> TRACKS 56-67	<input checked="" type="checkbox"/> Transposing riffs in a 12-bar

FAMED FOR THEIR longevity, incredible back catalogue, and Keith Richards' ability to confound medical science, The Rolling Stones' roots go back over half a century, to the birth of British R&B. Formed in 1962, the original line-up featured Mick Jagger (vocals, harmonica), Keith Richards (guitar), Brian Jones (guitar, harmonica), Bill Wyman (bass), Charlie Watts (drums), and Ian Stewart (piano). Stewart was soon 'sacked' by manager Andrew Loog Oldham because he didn't fit the band's young, bohemian image, but he remained as the group's road manager

and continued performing and recording with The Stones until his death in 1985.

Until Jones' own untimely demise in 1969, he and Richards were the guitar dream team; the cutting edge of the new and exciting R&B sound. Keith has often cited that this was the period when 'the ancient art of weaving' (ie two interlocking rhythm guitar parts) began.

Richards' primary soloing influence was Chuck Berry, and that double-stop style remains part of his sound to this day. Keith was also enamoured by Chicago bluesmen such as Muddy Waters, Howlin' Wolf, Willie Dixon and Bo Diddley, and from these he

**“Until Brian Jones’ untimely demise in 1969, he and Keith were the guitar dream team; the cutting edge of the new and exciting R&B sound.”**

learnt the importance of riffs and groove. During the early years, Keith played in standard tuning; his experiments with open tunings did not begin until 1967. His raw and bluesy style was pivotal in defining British R&B; in the decades that followed, he ignored changing musical fashions, refining his style into what would ultimately become one of the most instantly recognisable in rock 'n' roll.

Jones was a gifted multi-instrumentalist who could pick up anything and play it. This is evident by the wealth of instruments he used on Stones records, including sitar, harmonica, recorder, marimba, harpsichord, saxophone, trumpet, mellotron, and autoharp. Brian played six- and 12-string electric, acoustic, and, most importantly, slide guitar (often in open tunings). He is reputed to have been the first on the British scene to play slide. Back in 62, most people didn't even have TV. So when Brian first appeared in London clubs wielding his bottleneck, audiences must've gaped in awe! Brian's influences, too, were drawn from American R&B. His hard-riffing style was authoritative and grooving, always complementing whatever Keith played.

During their early years, The Stones performed and recorded covers of their favourite R&B artists, such as Come On (Chuck Berry), Little Red Rooster (Willie Dixon), and Route 66 (an R&B standard). In the mid-60s, they experimented with other styles including Motown (listen to Keith playing backbeat 'chips' on Out Of Time) and psychedelic rock (2000 Light Years From Home). But only when they returned to their R&B roots at the end of the decade, with songs like Honky Tonk Women and Street Fighting Man, was the 'Stones sound' fully realised. By this time, Richards was using open-G tuning almost exclusively, and the British R&B legends' evolution was complete. □

**NEXT MONTH:** Phil looks at Denny Laine of *The Moody Blues*

## GET THE TONE



In the early years, Brian and Keith used Vox AC30 amps. By the mid-60s they'd switched to Fender Twins and Dual Showmans with more power and volume to cope with bigger venues. None of these amps had master-volume controls; they were simply cranked up loud with lots of top end. When the power-amp tubes are driven hard in this way a big, three-dimensional sound can be achieved. So select your bridge pickup (or both together) and turn your amp's treble up all the way.



**TRACK RECORD** The early Stones were steeped in sounds from across the Atlantic, and forged their telepathic, interweaving skills jamming along to them. Their early milestone singles wear their influences on their sleeve: listen to I Wanna Be Your Man (1963), Not Fade Away (1964), It's All Over Now (1964), Little Red Rooster (1964), Route 66 (1965) and, of course, (I Can't Get No) Satisfaction (1965).

## EXAMPLE 1 KEITH RICHARDS: BO DIDDLEY RHYTHM

CD TRACK 56

Because this riff is based on open chord shapes, it's important to palm-mute with your picking hand throughout. Don't apply too much pressure when

you do this, or you will inhibit the movement of your strumming hand. Use alternate 16th-note picking as indicated.

$\text{J} = 110$

## EXAMPLE 2 KEITH RICHARDS: CHUCK BERRY STYLE DOUBLE-STOPS

CD TRACK 58

In the third bar, you'll need to move from a minor 3rd shape (beats 1 and 2) to a major 3rd shape (beats 3 and 4). Use your first finger on the first string throughout; changing from your third finger to your second finger on the

second string, the remaining double-stops are played by barring with your first or third fingers. Sliding into double-stops like these can give a lovely 'sleazy' feel to things – of which Keef would heartily approve.

$\text{J} = 165$

## EXAMPLE 4 BRIAN JONES R&amp;B GROOVE

CD TRACK 60

This example was recorded on a Rickenbacker 12-string for authenticity, but sounds great on six-string, too. To achieve the pulsating rhythm, relax the

pressure of your palm on every offbeat. Only the staccato notes should be fully damped. Use downstrokes throughout to achieve a strong, driving groove.

$\text{J} = 90$   
Double time feel A5

# LESSON: BRITISH R&B

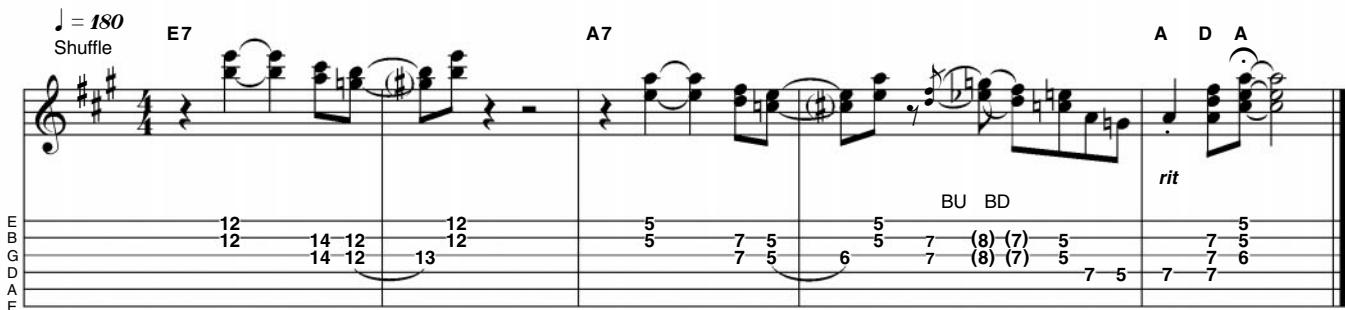
ON THE CD  TRACKS 56-67

## EXAMPLE 4 KEITH RICHARDS: ROCK 'N' ROLL RIFF THROUGH CHANGES

CD TRACK 62

Keith often transposed riffs and licks by simply moving them along the fretboard, as this example illustrates. Fret the double-stops by barring with

your first or third finger. The 'hammered 3rd' (last note in bars 1 and 3) is played with your second finger (keeping the first finger barre in position).



**Shuffle**

**E7**

**A7**

**A D A**

**rit**

**BU BD**

## EXAMPLE 5 BRIAN JONES: SLIDE (NORMAL TUNING)

CD TRACK 64

Brian frequently played slide in open tuning, but for simplicity, we've kept this example in regular tuning. Always position your bottleneck directly above the frets, not behind them as you would when fretting with fingers, to

avoid sounding flat. Keep unwanted strings muted by resting your unused picking hand fingers on them. Many slide players mute using the first finger of their slide hand, resting it gently across all six strings.



**B7**

**F#7**

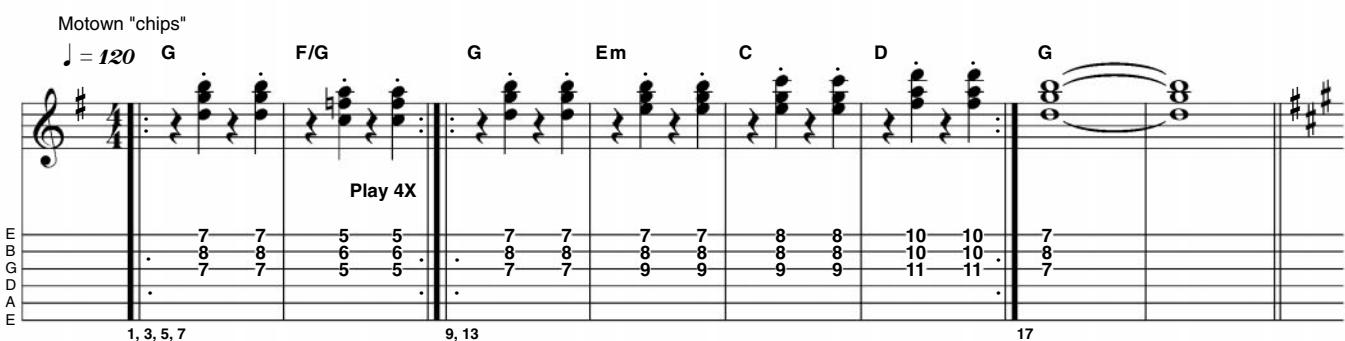
**B**

## EXAMPLE 6 STONES JAM

CD TRACK 66

Although the tempo changes are quite dramatic, each section is preceded by a count or fill to make the transition easier. When playing the 'chips' in the first section, aim your pick onto the first and second strings only. This produces a tighter sound and also avoids hitting unwanted open strings. In the second section (bar 9 onwards), play the double-stop licks by barring

the strings with one finger. Vibrato has only been featured in bars 31 and 42; however, as this has never been a big feature of Keith's playing style, use it sparingly. To achieve an authentic sound in the final riff, you'll find a dedicated fuzz pedal achieves the best results (we used Dunlop's excellent Blue Mini Fuzz Face).



**Motown "chips"**

**G**

**F/G**

**G**

**Em**

**C**

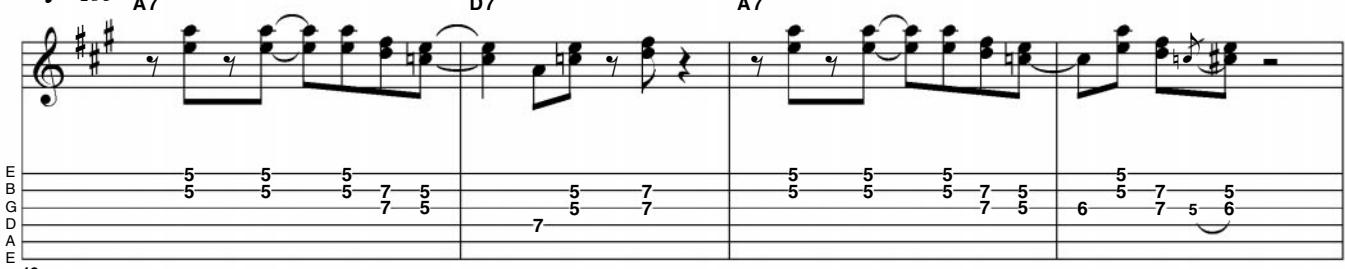
**D**

**G**

**Play 4X**

## Chuck Berry style soloing

**J = 160**



**A7**

**D7**

**A7**

## EXAMPLE 6 STONES JAM

CD TRACK 66

D7 A7

E B G D A E  
10 10 10 12 10 11  
10 10 10 12 10 11  
12 11 12  
5 5 5 7 5 6  
5 5 5 7 5 6  
23

E7 D7 A7

E B G D A E  
7 (8) 7 (8) 7 (8) 7 (8)  
7 (8) 7 (8) 7 (8) 7 (8)  
7 5 7 5 7 5 7 5  
2 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5  
27

D7 A7 D7

E B G D A E  
7 7 5 7 5 7 5 7 5  
7 7 5 7 5 7 5 7 5  
1/4 BU BU 5 5  
7 (9) 7 (9) 7 (9) 7 (9)  
7 5 7 5 7 5 7 5  
5 5 8 7 5 7 5 7 5  
5 5 7 7 7 5 7 5 7 5  
5 5 7 7 5 7 5 7 5  
32

A7 E7 D7

E B G D A E  
5 5 7 5 7 5 7 5  
5 5 7 5 7 5 7 5  
~~~  
5 5 7 5 7 5 7 5  
5 5 7 5 7 5 7 5  
5 5 7 5 7 5 7 5  
37

Fuzz pedal riff

$\text{J} = 140$

E D A

E B G D A E  
7 0 5 5 7 5  
7 5 7 5 7 7 7  
- - - -  
0 0 4 2 4 5 5 5 4 4 2  
(rpt to fade)

# Paul Simon



In his ongoing appreciation of the world's superstar acoustic guitarists, **Stuart Ryan** explores the refined and tasteful style of multiple-Grammy-winning fingerpicker, Paul Simon.



Paul Simon: here playing his Martin signature model

## ABILITY RATING



Moderate

| INFO             | WILL IMPROVE YOUR                                        |
|------------------|----------------------------------------------------------|
| KEY: G           | <input checked="" type="checkbox"/> Picking-hand timing  |
| TEMPO: 95bpm     | <input checked="" type="checkbox"/> Open-position chords |
| CD: TRACKS 68-69 | <input checked="" type="checkbox"/> Picking-hand speed   |

ALTHOUGH REVERED AS a legendary singer and songwriter thanks to his many hits with Art Garfunkel, Paul Simon is also a highly skilled acoustic fingerpicker.

Tracks like The Boxer display Simon's controlled, uptempo approach to fingerstyle playing, while Mrs Robinson showcases his strumming rhythm work in action.

Incredibly though, Simon & Garfunkel's first album release, 1964's Wednesday Morning, 3am, was not a success – with the result that Simon moved to the UK, where he became a fixture on the folk club and coffee-shop circuit. This not only broadened his musical horizons, but gave him the taste for solo performance that would become a hallmark of his career. Success in the US

Transcribing and recording his fingerstyle arrangement of Davey Graham's Anji for GT made me realise how adept a picker he actually is. Simon is a product of the American folk style of fingerpicking that counts such luminaries as Woody Guthrie and Dave Van Ronk as its founding fathers. His guitar style is very much in the classic arpeggiated chord and alternating bass fingerpicking style, but his highly developed sound also features elements of jazz, blues and gospel thanks to his ear for unique chord voicings and unexpected progressions.

A recipient of no less than 12 Grammy Awards, Simon met Art Garfunkel in 1952 when they were just 11. They were writing songs together just over a year later and, astonishingly, in their mid-teens scored their first chart hit, Hey Schoolgirl, as Tom And Jerry. It was as Simon & Garfunkel that they found mainstream fame, though, and from 1964 until they split up in 1970, they crafted a string of hits that have become iconic classics.

beckoned, though, as The Sound Of Silence from their debut album began to get radio play and, re-united with Art Garfunkel, the duo went on to garner the rave reviews for which we know them now.

Simon's sound has evolved over the years, from the darker approach of his solo albums like Still Crazy After All These Years to the upbeat African-inspired joy of Graceland. Although he has worked with a host of well-known sidemen

**“Paul Simon is a product of the American folk style that counts Woody Guthrie and Dave Van Ronk among its founding fathers.”**

and his albums always feature beautifully layered guitar work, underpinning it all is that bedrock of solo guitar accompaniment that defined his early days.

Simon's style is in many ways a cleaner, more refined version of the folk fingerpickers who preceded him. He makes great study material for this reason, because you need to perfect your picking-hand technique to emulate him properly. Much of the time his fretting hand lives in the open position, but you'll still find him using plenty of unusual and interesting chords down there to sustain your interest. ■

NEXT ISSUE: Stuart looks at the timeless playing of James Taylor

## GET THE TONE



Paul Simon has been seen with dreadnought and OM style guitars in addition to a plethora of electrics. Although you'll often see him with Martin guitars, he has also been a long time Yamaha user. Any good acoustic large or small will be fine for this type of work – I used a Froggy Bottom model M for this month's recording.

**TRACK RECORD** Short of recommending The Best Of Simon & Garfunkel, you can't go wrong with any of their releases from Wednesday Morning 3am to Bridge Over Troubled Water. The interesting chord stuff is on albums like Still Crazy After All These Years, and no record collection should be without a copy of Graceland! His most recent album, So Beautiful Or So What, is also great.



## EXAMPLE PAUL SIMON STYLE

CD TRACK 68

**[Bar 1]** This picking-hand pattern will form the basis of this study, so make sure you are comfortable with getting it to speed and keeping it well timed before progressing. Looping this first four-bar sequence will be great practice if you are new to fingerstyle playing, or if your picking needs work. **[Bar 5]** You can try two different picking-hand sequences at the start of this bar – either use the thumb (p) followed by the thumb, first and second fingers to pluck the chord, or start with the thumb then use the first, second

and third fingers to pluck the chord. Either's fine: it's more a question of preference and what feels comfortable.

**[Bar 13]** Harmonic twists and turns are one of the really fun aspects of Paul Simon's guitar playing, and an aspect that makes him so interesting to listen to. Check out 50 Ways To Leave Your Lover for a really clever and sophisticated progression. This next sequence features some chords that we wouldn't normally expect in this type of track.

Sheet music for Paul Simon style, featuring six staves of guitar tablature and musical notation. The music is in 4/4 time and includes various chords and harmonic twists. The staves are numbered 1 through 6. Each staff includes a musical staff with note heads and a corresponding fretboard diagram below it showing finger positions (0, 1, 2, 3). The chords and progressions are as follows:

- Staff 1:** G major, 4/4 time, tempo 95. Chords: G, G, G, G.
- Staff 2:** C/G, G, D6/F#, D7/F#.
- Staff 3:** C, C/G, C, C/G, Csus2/B, Am, Am/E, G.
- Staff 4:** C/G, G, C/G, G, C.
- Staff 5:** Cmaj7, Cm(maj7), Em.
- Staff 6:** Cmaj7, Cm(maj7), Em.

# LESSON: ACOUSTIC

ON THE CD  TRACKS 68-69

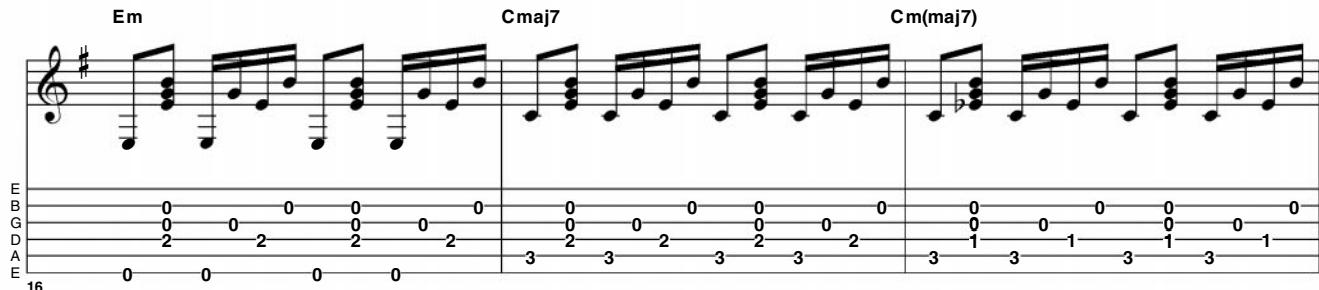
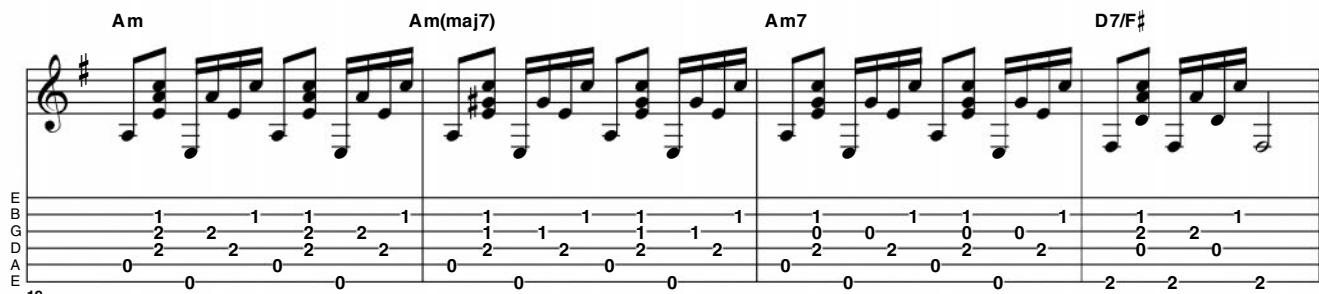
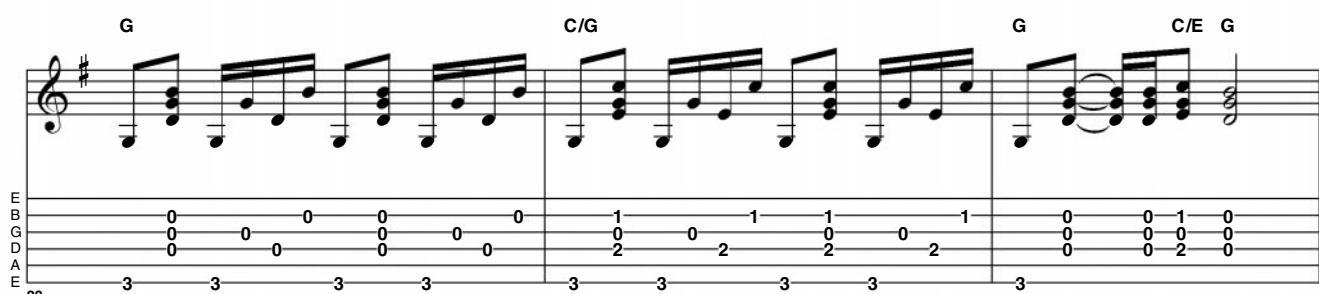
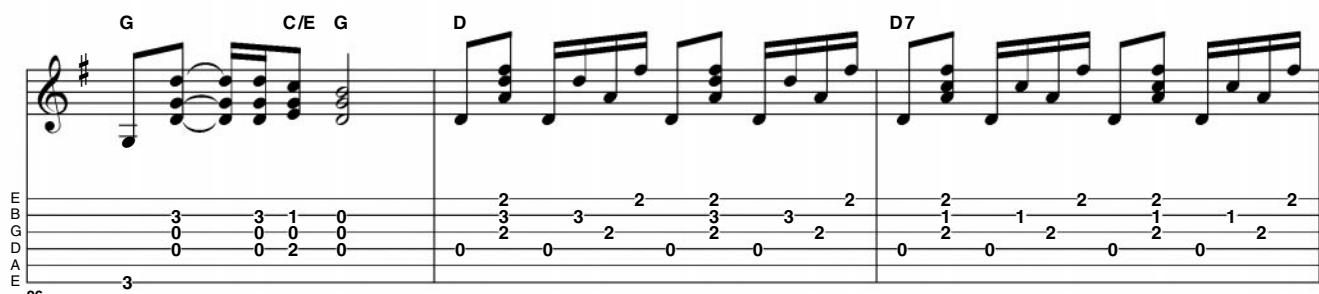
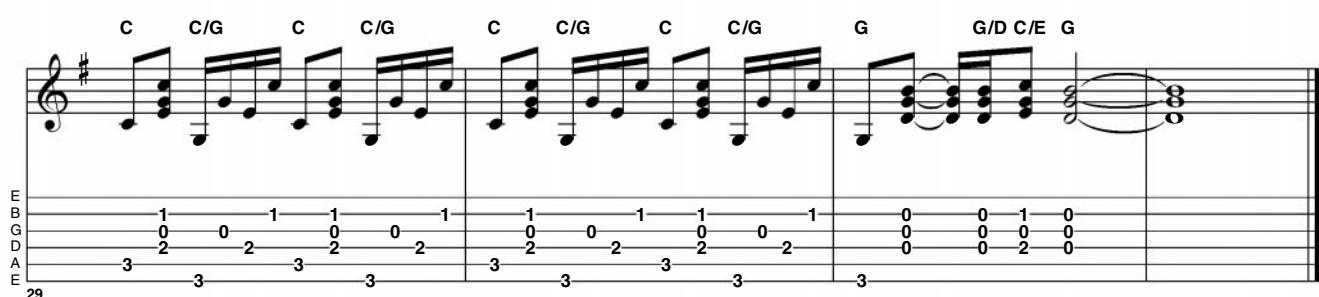
## EXAMPLE PAUL SIMON STYLE

CD TRACK 68

**[Bar 19]** The inner-voice movement on this A minor chord is another example of how the great songwriters get more mileage out of one chord. This type of sound also reflects the jazz influence within Simon's playing. **[Bar 25]** There are several different picking-hand approaches you can take to sound the chords on beat two – you could pluck both with the thumb, first and second fingers; or conversely you could lightly brush down then up

the strings with the picking hand first fingernail, Paul McCartney style.

**[Bar 27]** And again, there are several methods to pluck the D chords here – either use a traditional 'pima' approach where the thumb takes care of the fourth string, the first finger plucks the third string and so on; or use the thumb to pick the fourth string, and the thumb, first and second fingers to pick the third, second and first strings.

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

## READING MUSIC PART 2

## Notes on the stave



Follow this comprehensive 14-part series from **Charlie Griffiths** to demystify the art of reading music, and seriously improve your employability.



Imagine being able to look at a page of music and read the notes by sight!

## ABILITY RATING

**Easy**

| INFO                    | WILL IMPROVE YOUR                                       |
|-------------------------|---------------------------------------------------------|
| <b>KEY:</b> Various     | <input checked="" type="checkbox"/> Notation reading    |
| <b>TEMPO:</b> 60 bpm    | <input checked="" type="checkbox"/> Fretboard knowledge |
| <b>CD:</b> TRACKS 70-79 | <input checked="" type="checkbox"/> Employability!      |

LAST MONTH, WE set out the three steps of reading music: Step one is to use your eyes to recognise the notes on the stave; step two is to process that information in your mind; and step three is to translate the information to the guitar. We focused on the latter two and learnt how to find specific notes on the guitar. This month, we'll learn how notes are written on the stave, and start with some exercises in translating the information and playing those notes on the guitar.

Music is written with dots, which are placed from left to right on five horizontal lines called a stave, which is also sometimes called a staff. There are different types of dots that each represent different note lengths – we'll look at this in more depth in a later lesson. For now, we will use the 'crotchet', or quarter-note, symbol, which is a black dot with a vertical stem attached to one side. The stem can either be placed to the right and pointing up, or to the left and pointing down, just like the letters d and p. The quarter-note is the most basic measurement of time and means: 'play one note per beat'.

The pitch of the note is determined by the vertical placement of the dot (or 'note head') on the stave. The note-head can be positioned either directly on top of the line, or in the spaces between the lines; the lower

the position, the lower the pitch and vice versa. Guitar music is usually written on a treble clef, which you can recognise by the ornate squiggle at the beginning of the staff. On the treble clef, the five lines represent the notes E-G-B-D-F, from low to high.

Mnemonics are usually an effective way of quickly remembering seemingly unrelated information, so *Every Guitarist Buffs Dirty Frets* might help jog your memory!

In fact, those five letters are not as unrelated as they seem when you place the four 'space' letters in between. The spaces on the stave spell F A C E from low to high, which is a helpfully obvious word.

**“Mnemonics are effective for quickly memorising information. ‘Every Guitarist Buffs Dirty Frets’ might help jog your memory.”**

Amalgamating all these letters, produces the sequence: E F G A B C D E F (low to high).

The following exercises are designed to help you learn the notes on the stave in manageable chunks. The first three examples use three consecutive letters at a time: 'A-B-C', 'D-E-F' and 'E-F-G'. We have provided tab for these so you can make sure you're applying the notes to the guitar correctly, although you could cover the tab up if you're feeling brave. Examples 4 and 5 are split into 'spaces' and 'lines', and there's no tab – so you can test out your newly acquired skills.

Even if the thought of reading music has previously seemed scary, learning it like this, in chunks, will soon have you breaking down those walls and enjoying it! And even if you never become a fluent sight reader, think how much easier learning the parts to new songs will be; how much more employable you will become – say, in shows or when depping for other guitarists (potentially very lucrative); and how much more rounded and developed a musician you will be. ■

**NEXT MONTH:** Charlie introduces sharps and flats, or 'accidentals' to the mix.

**EXAMPLE 1 THIRD STRING NOTES 'A B C'****CD TRACK 70**

This exercise focuses in on the centre of the stave; the middle line is B, and the spaces below and above it are A and C. You can play the three notes A B and C

all on the third string on the 2nd, 4th and 5th frets; allocate your first, third and fourth fingers to those respective frets to minimise hand movement.

$\text{♩} = 60$

**EXAMPLE 2 SECOND STRING NOTES 'D E F'****CD TRACK 72**

These three notes are found in the top third of the stave, in a 'line-space-line' configuration. D, E and F can be played on the second string on the 3rd, 5th and 6th frets with the same fingering as used in Ex.1. Using specific

fingerings when reading is a big help, as it means you can 'feel' where you are on the guitar and find the notes without having to take your eye away from the page and look at the fretboard.

$\text{♩} = 60$

**EXAMPLE 3 FOURTH STRING NOTES 'E F G'****CD TRACK 74**

This trio of notes is found in the bottom third of the stave, and can be played on the fourth string on the 2nd, 3rd and 5th frets with first, second and third

fingers. The tab for this example, the first two, is only a suggestion; you can also try them one string lower, with your first finger at the 7th fret.

$\text{♩} = 60$

**EXAMPLE 4 SPACES F A C E****CD TRACK 76**

This example only uses the notes in the spaces: 'FACE'. If you have practised the first three examples enough, you should be able to find these four notes

on the guitar. Saying the names of the letters out loud as you encounter them is a very effective way of imprinting the stave in your mind.

$\text{♩} = 60$

**EXAMPLE 5 LINES E G B D F****CD TRACK 78**

This example uses only the notes on the lines 'EGBDF', and requires you to jump from string to string. Use whatever fingering feels the most

comfortable, and as you play each note, practise looking ahead to the next one as soon as possible to minimise any hesitation.

$\text{♩} = 60$

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# New Albums

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

## ALBUM OF THE MONTH



### BERNIE MARSDEN

SHINE

Mascot Label Group ★★★★

Although he's been involved in a wide variety of musical projects over the years, it's Bernie's blues-rock roots for which he's best known. And he's undoubtedly one of the UK's tastiest players in this field. Bernie still gigs extensively and every now and again, finds the time to release an album. This is the latest, and it's a corker! He has always written quality songs and this is packed with them. We love Walk Away, with its strong melody, great arrangement and a soaring solo that's unmistakably Marsden. Dragonfly is beautifully played and lovingly produced; likewise, the moody Ladyfriend really draws you in; good vocal here, too, and somehow Bernie resists a solo. For variety, a few guests were enlisted and his teaming with vocalist David Coverdale on Trouble works brilliantly, showing what a great team they still make. The fast-paced title track features Joe Bonamassa, and it's a real guitar fest. There's fantastic variety and great songs throughout this album – it's Bernie at his best, and comes highly recommended.

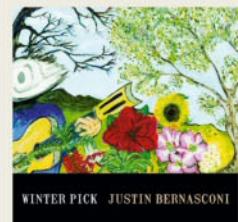
from the eves during The Tower That Ate People. The DVD and Blu-Ray packages are short on extras – just a brief film outlining the stage show's creation. We gather the bells and whistles in this respect have been reserved for the deluxe packages which contain an extra DVD and 60-page booklet. Stunning, all the same!

### JUSTIN BERNASCONI

WINTER PICK

Fuse Group ★★★★

There's something appealing when music is stripped back to its barest essentials, and particularly when it's as well executed as this. British-born Justin is a talented singer, songwriter and acoustic guitarist who now resides in Australia. Winter Pick shows an honest and personal approach to his songs, all expertly recorded and produced by Jeff Lang in Melbourne. The album offers a good mixture of



### PETER GABRIEL

BACK TO FRONT – LIVE IN LONDON

Eagle Rock ★★★★

Filmed over two nights in autumn 2013 at London's O2 Arena, this video sees Gabriel revisit his So album in its entirety in order to mark its 25th anniversary. In keeping with Gabriel's cutting-edge sensibilities, the performances were shot in super high definition, and the resulting footage is sharp as a pin, even when viewed in ordinary DVD format. The concert begins with an acoustic set with the houselights up and the stage bathed in white light before the dramatic transformation to computer-driven lighting effects midway through the song Family Snapshot. From there on, it's a visual and sonic treat, right through to the climactic encore which sees Gabriel enveloped in a tower that descends



instrumentals and vocals and occasionally calls on additional players. We particularly like Bernie's Breakdown which involves Ben Franz on double bass, Jeff Lang on harmonium, and excellent Dobro and mandolin work from Pete Fidler. Good variety of styles here, too: there's great slide work from Justin on Gatekeeper while the country-flavoured Ram's Eye is uptempo and brings a smile to the face. The songs are great, but it's the instrumentals that allow Justin to shine; his style oozes atmosphere; just check out Sirmione, which shows just what a tasty player he is. The sleeve notes include explanations behind some of the songs, helping you to focus on the 'message' within the lyrics. All in all, a really lovely album.

### YES

HEAVEN & EARTH

Frontiers Records ★★★★

This all-new album from Yes is the first to include vocalist Jon Davison (who has had a hand in the writing as well) and it provides a good cross-section of classy material and ideas. Initially, the standout tracks include To Ascend, Light Of The Ages and Subway Walls which takes us through a musical journey like earlier Yes material. On the downside, as expertly executed as



it all is, the Roy Thomas Baker production is definitely American and consequently sounds a little safe. Howe's guitar work seems a little cautious, too, and Squire's bass only starts getting raunchy on the final track; however, there is a hidden depth here that is only fully revealed on subsequent plays, so in that respect, it's more like prog albums of the past. Davison's vocals are uncannily like Jon Anderson's at times, but his own style also emerges and his delivery is excellent throughout. Geoff Downes sounds more like Wakeman than ever on some tracks. This is a fine album that improves as you listen, thus making it a comfortable addition to the vast catalogue of Yes material. But it does lack danger.

### LED ZEPPELIN

LED ZEPPELIN 1, 2 & 3

Atlantic ★★★★

In line with the trend of remastering analogue recordings, the first three Led Zeppelin albums have been given the once-over, and expanded with an



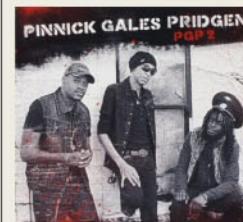
additional second disc. This includes live versions from the right eras, outtakes and backing tracks plus alternative mixes and versions as selected by Jimmy Page, many of which have not been heard before. We're all familiar with the material, but with greater instrument separation, there's new life and energy here that will appeal to everyone. Technology continues to improve, so we naturally expected these to be better than the earlier digital attempts, and happily they are. It's a fantastic achievement! Various formats are available, single CD, double CD and vinyl plus a deluxe box set – and this is only the start, so expect their other studio albums to receive similar treatment before long. And although the additional material will appeal far more to the hardened fan than to a new recruit, it's still a very worthwhile project. Hats off to Page!

### PINNICK GALES PRIDGEN

PGP 2

Magna Carta ★★★★

What do you do when you put three giants of prog, blues and rock together and produce a fantastic album? Obviously, you return to the studio and make another one, and here it is! Far from a 'difficult' second album, this is a magical masterpiece that delights the ears from the first bars of the opening track. As you would expect from the track records of bassist Dug Pinnick, guitarist Eric Gales and drummer Thomas Pridgen, this is a musical assault that focuses the ears and the mind, so for the duration of the album nothing else in the world seems to matter. They draw inspiration from many great rock and blues acts over the years, so there's a comfortable element here. But the sound they produce is unmistakably their own. The sheer instrumental power is almost frightening, yet the vocals still soar out over the mayhem. This is not for the faint-hearted, but it definitely is a remarkably musical and finely conceived album.

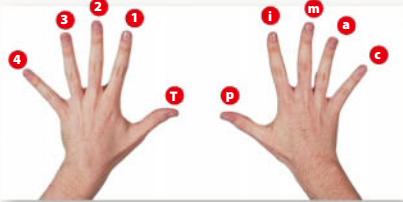


# GT USER GUIDE



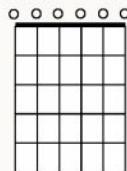
You can get more from GT by understanding our easy-to-follow musical terms and signs...

## RELATING TAB TO YOUR FRETBOARD



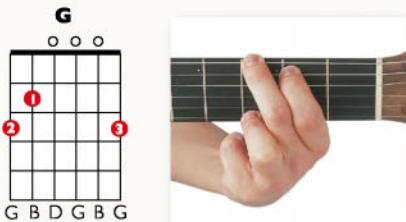
### HAND LABELLING

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



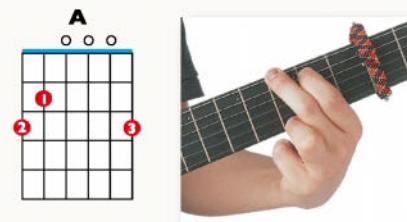
### NUT & FRETBOARD

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



### CHORD EXAMPLE

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

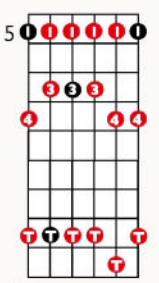


### CHORD EXAMPLE (WITH CAPO)

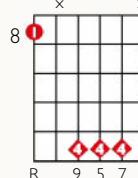
The blue line represents a capo – for this A chord, place it at fret 2. Capos change the fret number ordering – here, the original fret 5 now becomes fret 3, fret 7 now fret 5, etc.

### SCALE EXAMPLE

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



**T = 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.

## OUR RATING SYSTEM

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

Advanced

Moderate-Advanced

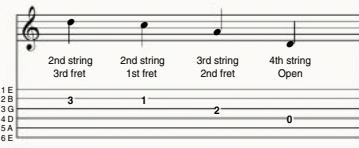
Moderate

Easy-Moderate

Easy

## READ MUSIC

Each transcription is broken down into two parts...



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



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

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

### PICKING VARIATIONS AND ALTERNATIVES

#### Up and down picking



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

#### Tremolo picking



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

#### Palm muting



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

#### Pick rake



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

#### Appoggiante chord



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

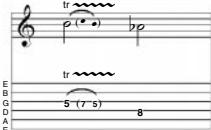
## FRETTING HAND

### Hammer-on & Pull-off



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

### Note Trills



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

### Slides (Glissando)



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

### Left Hand Tapping



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

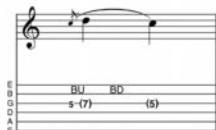
### Fret-Hand Muting



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

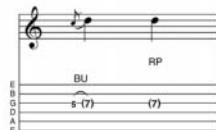
## BENDING AND VIBRATO

### Bend up/down



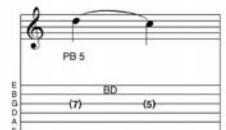
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

### Re-pick bend



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

### Pre bend



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

### Quarter-tone bend



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

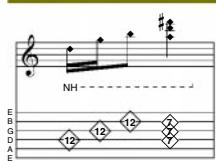
### Vibrato



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

## HARMONICS

### Natural harmonics



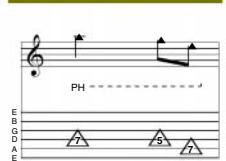
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

### Artificial harmonics



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

### Pinched harmonics



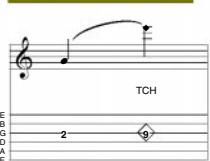
■ Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

### Tapped harmonics



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

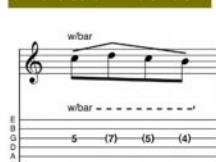
### Touch harmonics



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

## VIBRATO ARM (AKA WHAMMY BAR)

### Vibrato arm bends



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

### Scoop & doop



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

### Dive bomb



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

### Gargle



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

## CAPO

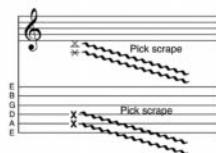
### Capo Notation



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

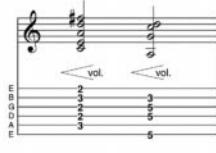
## OTHER TECHNIQUES

### Pick scrape



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

### Violining



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

### Finger numbering



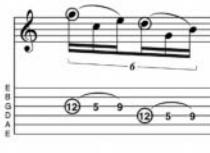
■ The numbers after the notes are the fingers required to play the fret numbers in the tab below.

### Pima directions



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

### Right-hand tapping



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

# NEXT MONTH

## THE WORLD'S BEST GUITAR LESSONS...

### TRANSCRIPTION #1

#### GARY MOORE

##### *Cold Day In Hell*

Steve Allsworth warms up his amp and turns up to 11 for this full transcript of Gary Moore's blistering blues-rocker.

### TRANSCRIPTION #2

#### ERIC SATIE

##### *Grossienne No.2*

Bridget Mermikides returns to the atmospheric, enigmatic work of the influential French pianist and composer.

### FEATURE #2

#### PLAY LIKE THE GREATS

Learn the contrasting licks and styles of Neil Young, BB King, James Taylor and many more classy players in an issue brimming with great lessons!

### VIDEO LESSON

#### BERNIE MARSDEN

##### *Masterclass Pt 2*

The ex-Whitesnake guitar slinger demonstrates the pro's way to solo over a major-blues progression.

60 YEARS, 60 PLAYERS, 60 LICKS...

## STRAT CELEBRATION!

Leo Fender's masterpiece is blowing out 60 candles this year. Join us as we celebrate with a huge feature covering 60 of the all-time greatest Strat licks – featuring Marvin, Gilmour, Clapton, Beck, SRV, Zappa, Landau and many more!

### OTHER GREAT LESSONS

#### Music Reading

This issue, our in-depth course on learning to read music covers Accidentals

#### British R&B

Phil Capone looks at the classical and psychedelic infusions in the guitar playing of The Moody Blues

#### Chops Shop

Andy Saphir's new video lesson and regular column shows you how to hone your technique: part one looks at Legato Pentatonic ideas

### PLUS ALL THIS...

Theory Godmother, Creative Rock, 30-Minute Lickbag, One-Minute Lick and more... So make sure you don't miss GT235, October 2014 issue!

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Please note: content is subject to change...

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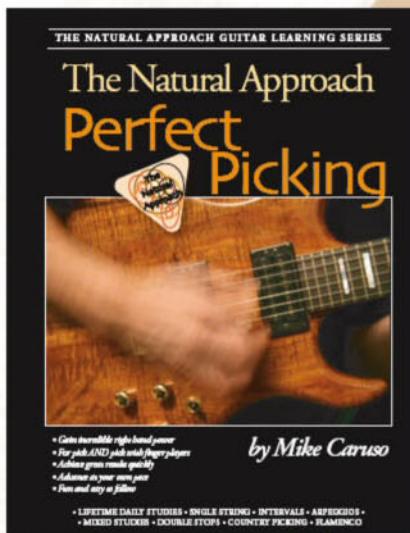
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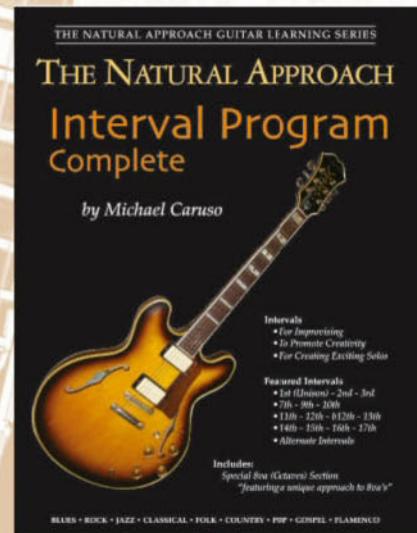
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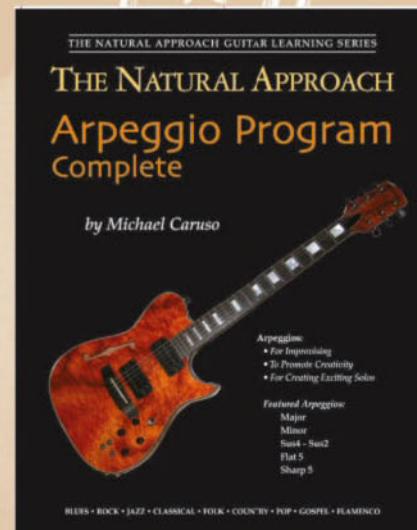
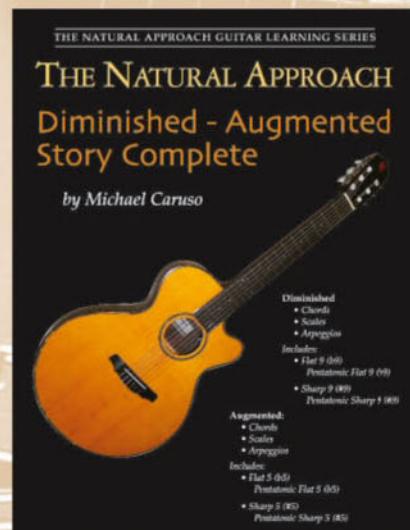
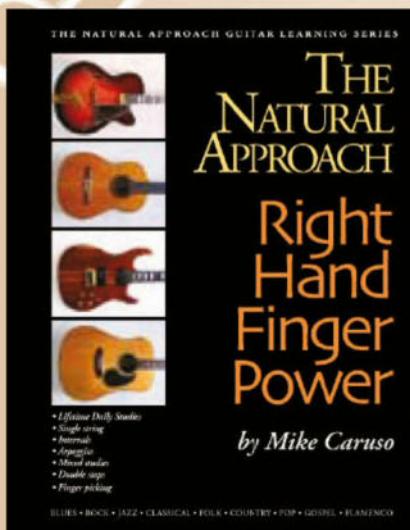
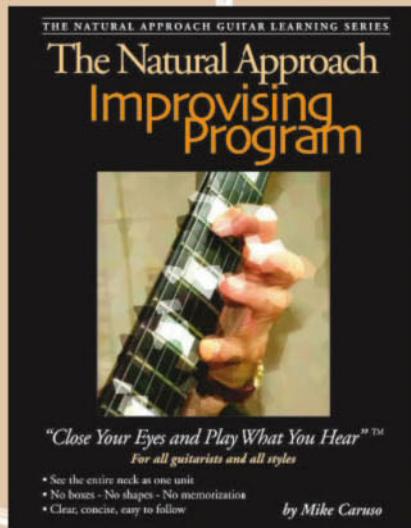
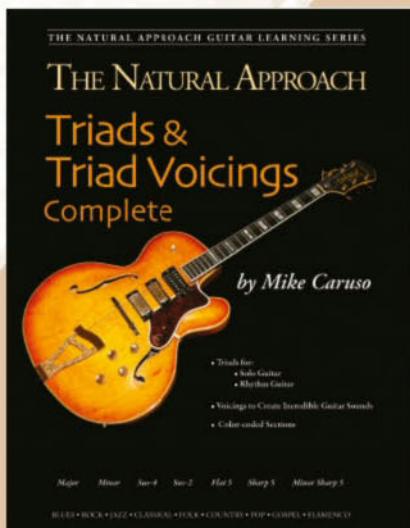


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