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SHAUN BAXTER

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



PAUL BIELATOWICZ

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



JON BISHOP

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



PHIL CAPONE

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



CHARLIE GRIFFITHS

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



PHIL HILBORNE

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



TERRY LEWIS

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



BRIDGET MERMIKIDES

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



JACOB QUISTGAARD

Music Tech's Jacob is a fantastic find. Not only is his writing great but he's a superb player who can turn his hand to anything. Welcome aboard, Jacob!



STUART RYAN

Stuart is Head Of Guitar at BIMM Bristol, teaches at Bath Spa University and is a top solo acoustic guitar virtuoso. His debut CD, The Coast Road, is out now.



ANDY SAPHIR

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



TRISTAN SEUME

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



JOHN WHEATCROFT

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

Welcome

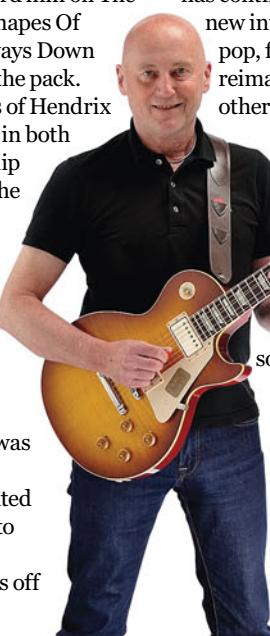
THE
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YOU CAN BUY!

LAST MONTH MY preamble to the issue mentioned certain guitarists that "bubble to the surface and create a special kind of stir". One player who truly personifies that description is Jeff Beck. It's hard to describe this man's contribution to modern guitar playing without sounding creepy, like Dickens' Uriah Heep: "Ever so 'umble Sir." Or simply trotting out the same old fawning plaudits you've heard a thousand times before.

But from the first time I heard him on The Yardbirds' Evil Hearted You, Shapes Of Things and Over, Under, Sideways Down I knew Jeff was not just one of the pack.

People talk about the genius of Hendrix - and yes, he certainly was that in both guitar playing and showmanship terms - but Beck was pushing the boundaries well before Jimi came on the scene. While others were regurgitating blues licks (albeit brilliantly), Jeff was innovating; inventing new sounds as he went. And remember in those days the wah-wah didn't exist, and the only distortion device was a tiny amp cranked to near destruction; or the newly invented fuzz box, which Jeff employed to breathtaking effect.

And Beck didn't just rip licks off



his heroes - Les Paul, Cliff Gallup, Hank Marvin, BB King, etc - he took what he liked and twisted it to suit his own taste and attitude. If you catalogue Beck's career you'll see he's never stood still, never sat on his laurels or followed the gravy train for its own sake. From Heart Full Of Soul in 1965, up to his most recent album, 2010's Emotion And Commotion - from which this month's main transcription, Over The Rainbow comes - Jeff has continually moved on. He assimilates each new influence - funk, Indian, rock, soul, pop, fusion, techno - and spits it out wholly reimagined. He's a one-off, and literally no other guitarist sounds like him. So I hope you enjoy our transcription.

I'd quickly like to add how superbly Jon Bishop has recreated Jeff's sublime reading of the Judy Garland classic. It's a great piece of work, so thanks Jon... and thanks Jeff! See you next month.

Neville

Neville Marten, Editor
neville.marten@futurenet.com

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Tap the links

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



Animated tab & audio

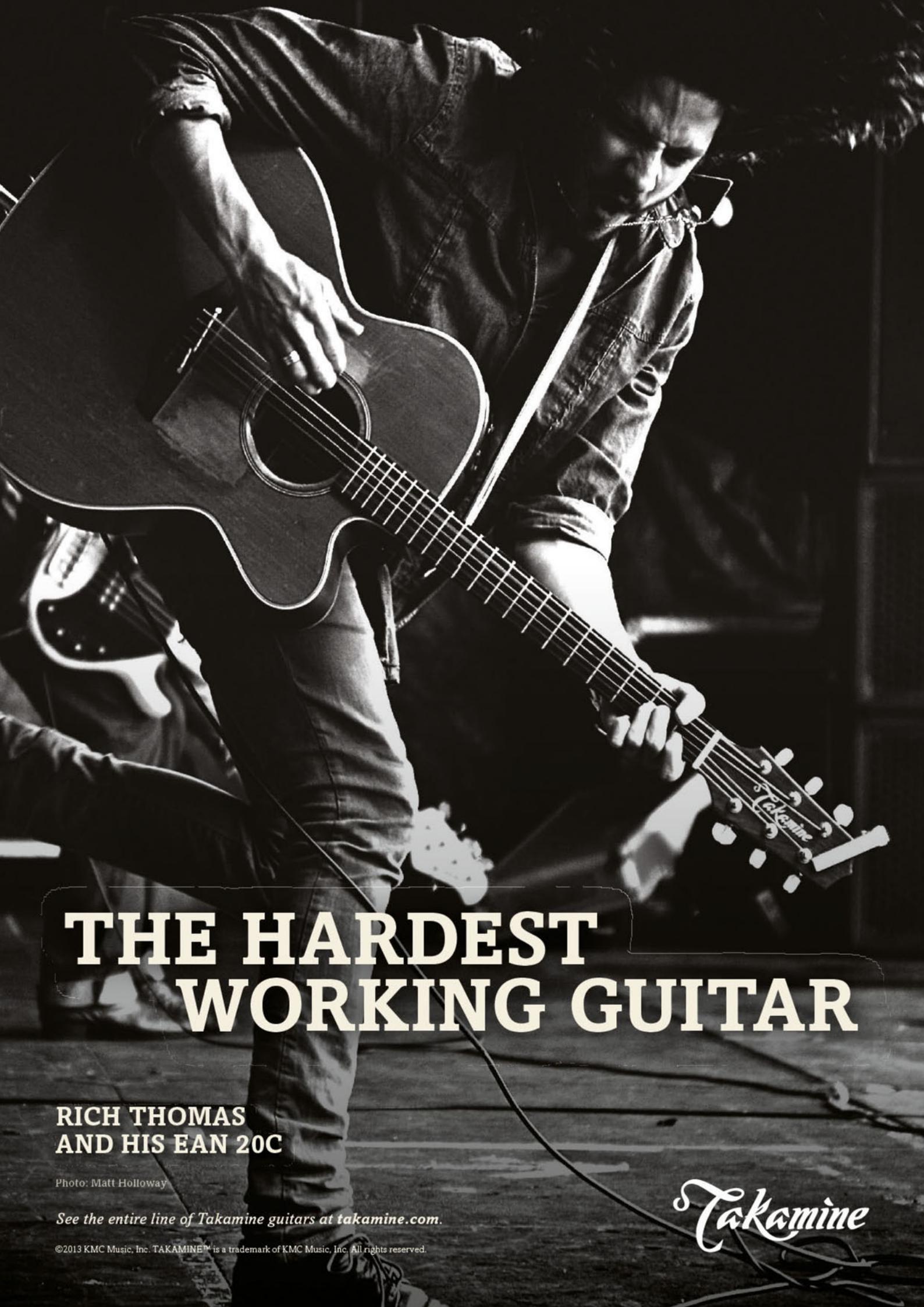
Most songs and lessons have the audio built in, with a moving cursor showing you exactly where you are in the music. Simply tap the 'play' button then you can fast-forward or scroll back at will.



Play the videos

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

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



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Guitar Techniques

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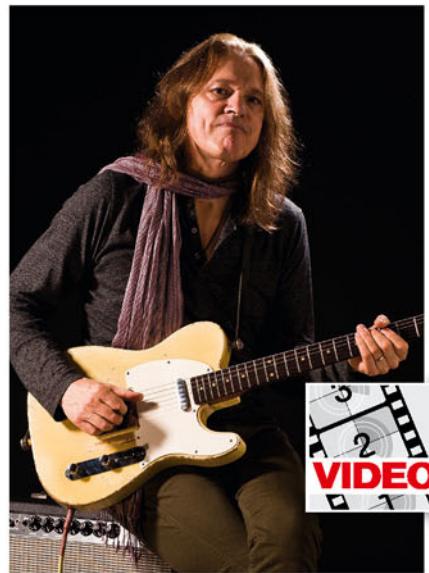
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Q&A

Theory Godmother

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



Star LETTER PRIZE

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

Kind Of Blues...



Dear Theory Godmother

I've been playing blues and rock for more years than I wish to think about and can cook up a reasonable solo as long as I'm well within my comfort zone. However, recently I sat in with a band and they suggested we try a jazz blues. Now, I just heard the word 'blues' and assumed I was home and dry but it totally floored me! Nothing I tried worked and we aborted after only a few choruses - I went home that night with severely wounded pride.

Can you sum up the difference between rock orientated blues and the jazz variant, in terms an ancient blues-rocker might understand?

Tony

Rock-blues calls for the superimposition of a minor scale on what is essentially a major chord progression, whereas jazz-blues is melodically inclined towards major from the start. Also, the harmony in jazz blues is richer - all of which spells trouble for the jazz-blues neophyte!

A standard 12-bar blues looks like this:

||G7///|C7///|G7///|G7///|C7///|C7///|G7///|G7///|D7///|C7///|G7///|G7/D7//|

To play a solo over this progression your first call would be the minor pentatonic with the b5 added and the microtonally sharp b3rd (the 'blue 3rd'), taken for granted (Ex1). This scale is remarkably durable and will often prove to be the only melodic vocabulary needed to navigate these changes. But look what happens when we take a jazz blues in even its simplest form:

||G7///|C7///|G7///|G7///|C7///|C7///|G7///|E7///|Am7///|D7///|G7/E7/|Am7/D7//|

Here, we start off in familiar territory but meet up with some newcomers around halfway through. This is where the problems begin. As an example, G minor pentatonic isn't an easy fit for the E7 - if we look at the chord tones you'll see that only the D (Ex 2) is present in the scale and so licks taken from it will not really work or, even worse, will sound terrible! And that's only one bar... Now look what happens when we insert a few passing chords into the standard jazz-blues framework:

EXAMPLES 1 - 6

Ex 1

Musical notation for Example 1 shows a blues scale (F# minor pentatonic with b5 and b3) over a 12-bar blues progression. The scale notes are marked with dots on the staff, and the corresponding fret numbers are shown below the strings: 3, 6, 3, 4, 5, 3, 5.

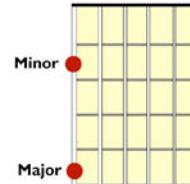
Ex 2

Musical notation for Example 2 shows a blues scale (F# minor pentatonic with b5 and b3) over a jazz-blues progression. The scale notes are marked with dots on the staff, and the corresponding fret numbers are shown below the strings: 0, 1, 0, 2, 0.

Ex 3

Musical notation for Example 3 shows a blues scale (F# minor pentatonic with b5 and b3) over a jazz-blues progression. The scale notes are marked with dots on the staff, and the corresponding fret numbers are shown below the strings: 3, 5, 2, 3, 5, 2, 3, 5.

Ex 4



Ex 5

Musical notation for Example 5 shows a blues scale (F# minor pentatonic with b5 and b3) over a jazz-blues progression. The scale notes are marked with dots on the staff, and the corresponding fret numbers are shown below the strings: 0, 1, 2, 3.

Ex 6

Musical notation for Example 6 shows a blues scale (F# minor pentatonic with b5 and b3) over a jazz-blues progression. The scale notes are marked with dots on the staff, and the corresponding fret numbers are shown below the strings: 9, 8.

||G7//|C#13|C9//|C#dim|G7/D7#9|
D7b9/G7//|G7#5||C9//|C#13|C9//|
C#dim|G7//|E7//|Am7//|D9/
D13//|G7/E7#9Bb13|Am7/D7#9D7b9||

As you see, there's no way that poor old G minor pentatonic can face these changes unaided - and jazz-blueses can pile on chord substitutions galore! On a blues like the one above, a jazzier jumping off point will likely be the G Mixolydian scale (Ex 3); any chromatic deviations in the chords would be reflected too. The theory to all this can be mind-boggling, but if you've developed a decent ear, try recording the first set of jazz-blues changes and practise over them. When you hit a snag, stop and try to find something that will fit - arpeggiating a troublesome chord will usually do in an emergency, and let you hear the chord tones that will then become your target notes. So in reality, jazz-blues isn't a different language, just a different dialect!

Theory Of Relativity?

Dear Theory Godmother

Can you tell me if there's a quick and easy formula for working out the relative minor from any given major

key? I know it's to do with counting up the scale tones, but that means you have to be sure of which notes are in each and every scale and, despite a lot of effort, I'm not quite there yet! Any shortcuts in this respect?

Damien

Indeed! imagine you're fretting a string, with one finger per fret; the note under your first finger is the relative minor of the note under your fourth finger. See Ex 4: if your first finger is at 2nd fret of the sixth string you're in position for the F# minor pentatonic scale, Shape 1. For A major pentatonic (the relative major of F#m), Shape 5, your fourth finger is on the A note.

Power Trio?

Dear Theory Godmother

I realise that sometimes chords have notes missing from their basic triad, to make room for extensions or just to produce 'mini versions' for accompaniment purposes. But which note is the best to leave out? Surely missing out notes from a triad would only weaken the harmony?

Lewis

A lot depends on the circumstances here, Lewis. If you're in the situation where the guitar is the only accompanying instrument, then it's your job to spell out the harmony as clearly as you can for the soloist or singer. So you would probably use as many chords with the roots present as possible. If you were playing with a bass player, you could safely play a few inversions that were root free, assuming that he would be taking care of that side of the business.

In general terms, the 3rd of any chord denotes its music gender (major or minor), so in most cases it's an important note to leave in. The 5th would be present in either major or minor, so it can be considered secondary and, in many cases, left out (have a look at the open position C7 in Ex 5). Indeed, a lot of 7th chords used in jazz feature only the root, 3rd and 7th (Ex 6). Naturally rules are rules, but the final judge in the matter would be your ears; if a chord sounds too ambiguous in context then it needs a rethink. Luckily, as any good chord book can prove, there are plenty to choose from!

TalkBack

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



DOWNLOADABLE TRACKS?

I love the publication - I'm a drummer really, but your magazine opens up a lot of secrets about guitar playing even to me! However, there is one serious limitation with the online backing tracks: they are only available if you have wireless. I live in Africa, and would dearly like to be able to use the backing tracks at home. I suspect you have licensing problems with this, but is there any chance of making the tracks available for download, so they can be accessed anywhere? **Andy Mold, Kigali, Rwanda**

Hi Andy! Thanks for buying GT – it's amazing that we can create it in little old Bath and you can get it in deepest Africa! And I hear your problem. Our trouble is less about licensing – we always make sure stuff is cleared. It's actually more about piracy and the fact that if stuff is downloadable, then it's easily redistributed. We don't want to be party to people doing that with music we've either licensed or indeed created (which is most of it these days).

Guitarist magazine has a 'vault' where you can download things, with a code and a password gleaned from the issue in question. They have that because they dispensed with their disk on printed copies but we intend to keep ours for the foreseeable future.

Were all the music to be embedded there would be too much space taken up – we have a gig or thereabouts of music on GT each month, so a 16gb iPad would fill up in no time. I know it's a compromise, but we are always looking at ways to improve things, so all I can say is I will see if there's a way that this can be done in the future. Meanwhile, enjoy sunny Rwanda while we get soaked and frozen over here in England!

STAR LETTER WRITE ONE AND WIN A PRIZE!



HOW MUSIC WORKS?

When I first saw the cover with that rather bold claim I thought, 'here we go again, magazines over-egging the pudding'; or at least promising the earth when in fact they were giving a barren square metre of the Gobi desert! Well, as it happens, I bought said issue and, having gone through it at length, have to concede that it was a first-rate article.

Whether or not it told us 'how music works' in its entirety is perhaps another day's debate; but it certainly put a lot of disparate things together, clarifying them in my mind and showing a clear link between chords, sequences of chords, scales and modes and the fact that, if we use the knowledge logically or creatively, we could improve our ability as musicians. I've even scanned the pages and put the feature in its own binder so I can refer to it at any time.

Generally I prefer this kind of feature, where someone delves into a certain area of music, or looks at a musical subject from another angle, than a tab of a song I may or may not like, or may or may not already know. I struggled for years to understand modes, and whenever they were explained my eyes glazed over and my brain shut down – until Bridget Memikides' article on them, but related to pentatonic shapes (the scales we all take for granted), when it suddenly all slotted into place. A pal of mine didn't get that but did get Dave Kilminster's approach to teaching modes in another issue. So keep teaching us the same things in different ways and one day it will all go in (I hope) and make sense. Music is a



Our 'How Music Works' issue seemed to resonate with quite a few of you!

couple of lives' work for most mortals, so thanks GT, and please keep up our age of enlightenment!

Paul Potter, Herts

Thanks Paul. I'm so with you on the modes thing. I struggled for years when people were telling me "it's the same scale but starting on a different degree" and so on. I just didn't get it. Then, in 1994 I was standing backstage at the Royal Albert Hall waiting to go on to play in a rock and roll show, and I was chatting with British session legend, the late, great Big Jim Sullivan. Somehow the topic of modes came up and he said (something like) "Don't think of them like that; think of the major scale in whatever key you're playing in; flatten the 7th and that's Mixolydian; sharpen the 4th and that's Lydian; flatten the 3rd and 7th and that's Dorian, and so on. It's simple!" And it was – years later I watched Guthrie explaining modes in a similar way and saw the dawning in the eyes of his beholders too. That doesn't mean Jim and Guthrie's way is right and others are wrong; it just means that I 'got' that explanation

when I hadn't got previous ones. So we will indeed keep looking at things from a multitude of angles, and trust that we enlighten as many readers as we can along the way.

STAR LETTER PRIZE

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



DROP TUNING BONUS

In the last issue of GT you had the section about drop or alternative tuning, which I found quite useful. But not for the dexterity of different arrangements or aural pleasing possibilities but for the ease it has brought to my hand and wrist. I've noticed that while playing rhythm to some songs – say, Creep by Radiohead – that my hand or wrist hurts as I try to maintain the barre chord shape for so long. But now I've tuned my guitar to an open G I only need one finger for most bits. I have particularly small wrists, and there's nothing I can do about that, but your different tunings article has indeed taken the pressure off playing rhythm in more ways than one. Thanks!

Ralph Chiltern

As I'm sure you know, from as far back as the Everly Brothers people have been using drop tunings in pop and rock



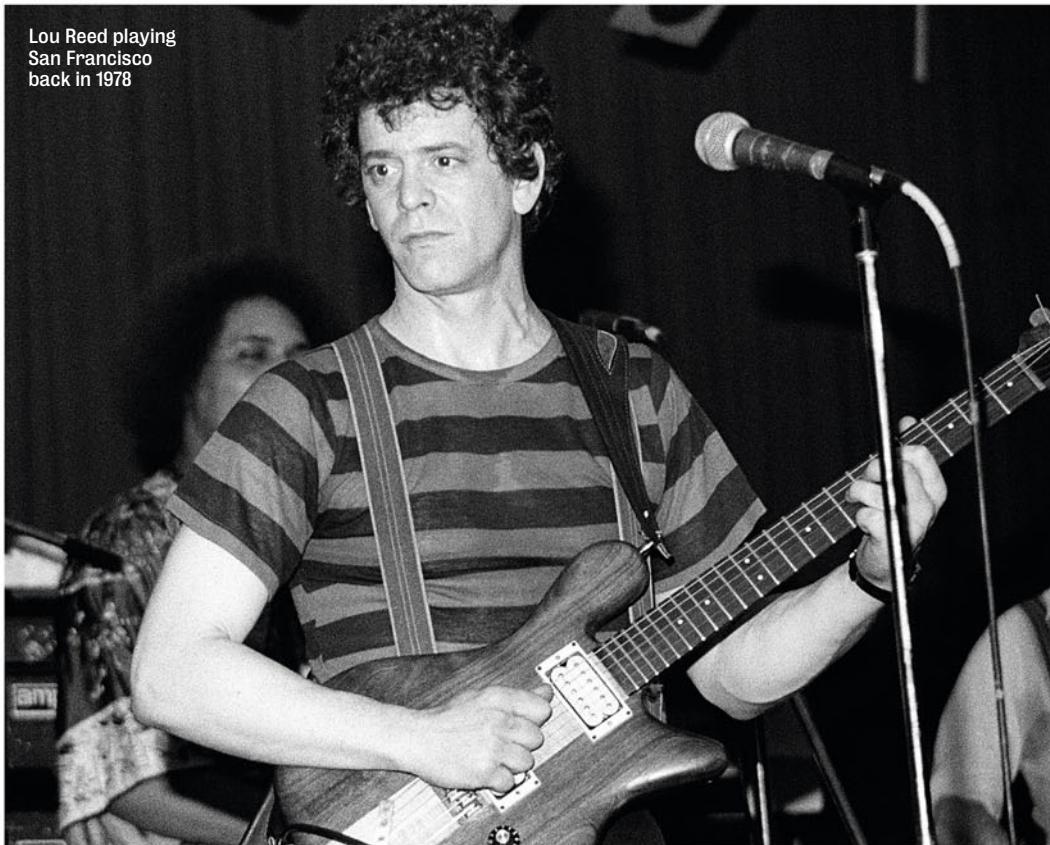
Billy Gibbons:
reputedly plays
on .007 gauge!

music. Obviously decades before that the blues musicians of the Delta were doing the same, not only to facilitate slide techniques but also to allow more complex self-accompaniment and – in many cases – to make chord fingerings easier. Other ways to make life more bearable for your fretting hand and wrists might include tuning down a semitone, as so many seem to do these days (retain your string gauge though, or you won't notice any reduction in tension); and indeed going to lighter gauge strings as a matter of course. There are slight tonal sacrifices with this latter course, but many famous players – Billy Gibbons, Yngwie Malmsteen and Brian May for example – ignore such advice and go as light as .009, .008 or even .007 gauge strings. And you wouldn't say any of those were lacking in the tone department!

Intro

• GUITAR TECHNIQUES • JANUARY 2014 •

Lou Reed playing
San Francisco
back in 1978



Lou Reed 1942-2013

TRIBUTES HAVE BEEN pouring in for Lou Reed, the hugely influential singer, songwriter and guitarist who died of liver disease in October 27, 2013. Lewis Allan Reed was born on March 2, 1942 in Brooklyn, New York. His parents were Jewish, although he later said "My God is rock and roll. The most important part of my religion is to play guitar."

As a teenager, Lou learned to play from the radio and he joined a doo-wop band called The Jades. By the early 60s he had become an in-house songwriter for Pickwick Records, and within a couple more years he formed The Velvet Underground with multi-instrumentalist John Cale and other musicians. Their debut album, The Velvet Underground & Nico (1967) featured cover artwork by their manager, legendary pop artist Andy Warhol. It was a commercial failure at the time, even though it is now regarded by many as one of the greatest and most influential albums of all time. Lou quit the band to pursue a solo career in 1970. His first solo album, Lou Reed (1972), did not sell well but Transformer (1972), was successful, boosted by the hit single Walk On The Wildside and great songs such as Perfect Day and Satellite Of Love. Lou continued to release albums throughout the next four decades, although it is widely accepted that his influence was

exceedingly disproportionate to his sales figures. His deadpan voice and poetic lyrics influenced countless other artists as diverse as R.E.M., Talking Heads, The Strokes and Sonic Youth.

A hard drinker and drug user for years, Reed had a liver transplant in May, 2013, and appeared to be recovering: "I am a triumph of modern medicine," he posted on his website on June 1. Unfortunately his health declined again and he died at home, aged 71.

"Lou was a very special poet," said Patti Smith. "One thing I got from Lou, that never went away, was the process of performing live over a beat, improvising poetry, how he moved over three chords for 14 minutes. That was a revelation to me."

David Byrne of Talking Heads said: "His work and that of the Velvets was a big reason I moved to NY and I don't think I'm alone there. We wanted to be in a city that nurtured and fed that kind of talent."

Tom Morello of Rage Against The Machine said: "My intro to Lou Reed and The Velvet Underground was Jane's Addiction cover of Rock'n'Roll. He was a singular, unique talent."

Other tributes have come from celebrities as diverse as Samuel L Jackson, Ricky Gervais, Mia Farrow, Whoopi Goldberg and author Salman Rushdie. RIP Lou!

“My God is rock and roll. The most important part of my religion is to play guitar.” Lou Reed

Jam tracks tips

Use these tips to navigate our bonus backing tracks.

1. Texas Shuffle in A

Try alternating between A major pentatonic (A B C# E F#) and A minor pentatonic (A C D E G) - see if you can evoke a bit of Freddie King question and answer vibe. Over this feel it's best to keep the note count low and the feel count high, Billy Gibbons style.

2. Slow blues in G minor

Peter Green and Gary Moore love this quick change minor feel - where the IV chord (Cm here) comes in after a bar, stays a bar then goes back to the I chord (Gm). Try a slow Greeny approach with Gm pentatonic (G Bb C D F); add the 9th (A) here and there then some faster G natural minor licks (G A Bb C D Eb F) like Gary.

3. Rocky shuffle with stops in C

Try C Mixolydian (C D E F G A Bb) as it contains major pentatonic and some extra tasty notes, like the major 3rd (E), 9th (D) and 6th (A). For the stops, see if you can keep playing through them but make the lick you play seem like it's pointing towards the next chord. Do this by landing on a strong chord tone, on the beat.

4. Lifting acoustic feel in E

Although this is straightforward, watch the change from E to E7 and from A to A7. Why not target the D and G in the respective chords. There's a C9 to B7#9 change in the turnaround. D is common to both so is a great one to target. Bending to this from a semitone below. Sounds great!





The Institute's new Tech Suite

Great new re-issue ukes!

Ohana Ukuleles have introduced two special new instruments to their range of ukes: the SK-28 (\$369, around £231) 'Dias' is a vintage re-issue of the Portuguese model that was first introduced to Hawaii in 1879 by cabinet-makers Manuel Nunes, Augusto Dias and Jose do Espirito Santos - the first ukulele luthiers! And the CK-28 (\$469, around £294); a concert-sized version of the SK-28.

On both models, the sound hole rosette, rope binding and inlay along the fingerboard and headstock are closest to the Dias model, although Dias' original had a figure eight-shaped headstock. During an intensive development process of the two models, Ohana aimed to closely mirror the original binding, inlay embellishments, as well as the size and shape of the original Dias, Nunes and Santos models.

Additionally, Ohana used premium all-solid mahogany wood to produce the instruments, as well as the vintage rub-on process on the finish to give the ukuleles both a special vintage look and sound. All these details, along with the models' unique body shape and chamber size, define the special, unique sound and voicing of the original Portuguese instrument.



Ohana's
concert
size CK-28
Ukulele

The 'new look' Institute!

During the summer the Institute of Contemporary Music Performance (ICMP) initiated a significant refurbishment project in preparation for the new academic year. The investment will provide students with more teaching space, improved facilities and new music and technical equipment. Some of the improvement plans are still being put into effect, but are all aimed at equipping the school with the space and technical provision required to continue delivering top quality courses to new and returning students.

The first floor the ICMP building has been reconfigured making rooms bigger, and with

improved sound systems. An additional lecture room has been created with a new speaker system and a Tech Suite, fully equipped with brand new iMacs. The current keyboard room has been re-orientated and built with a new layout and bespoke desking. Other improvements include new

TUTE servers and broadband provisions to make the use of computer and internet systems faster and increase students' ability to work and study on campus. All students, tutors and staff will now have access to superfast Wi-Fi in all areas of the Institute. Visit www.icmp.co.uk for details of all current courses.

Who could have known back in 1879 how popular the uke would be today? Visit www.ohana-music.com for further details.

PHIL HILBORNE'S ONE-MINUTE LICK MODERN HYBRID-PICKED IDEA



This month we tackle a lick that's played using a combination of pick and fingers. It's based mainly on E minor pentatonic – E G A B D (1 b3 4 5 b7). However, the Dorian-esque notes of F# (9th) and C# (6th) have been added in bar 3. To make things interesting there's some string skipping on the descending part and also some wider intervals (5th, 4ths and one b5) on the ascending section. The picking hand directions

are only suggested here – other effective ways, such as sweep-picking, can be used too, so experiment and use whatever you feel works best. Licks similar to these can be found all over the guitar neck and can be challenging, impressive, and great fun to play. Use them sparingly, though, otherwise their impact will be lost. Remember, as always, to compose similar phrases of your own.

60 Seconds with...

A minute's all it takes to find out what makes a great guitarist tick. This month: Scorpions, UFO, MSG and now Temple Of Rock's main man **Michael Schenker**

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

MS: The guitar!

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

MS: Gibson Les Paul.

GT: What was the best gig you ever played in?

MS: I only remember bad ones.

GT: And your worst playing nightmare?

MS: Manchester UFO, Tokyo UFO, Palo Alto MSG.

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

MS: I don't take lessons.

GT: Do you still practise?

MS: I play guitar and discover on a regular basis.

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

MS: I jog from the car straight on to the stage.

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

MS: Robert Plant, Jimmy Page, John Bonham, and John Paul Jones.

GT: Present company excepted, who's the greatest guitarist that's ever lived?

MS: There is no greatest. Maybe purest?

GT: Is there a solo by someone else that you really wish you had played?

MS: Solos belong to the person who played it.

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

MS: It happens in the moment. It's not possible to trace.

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

MS: A spirit on a mission, spreading the joy of music from a place of pure self-expression.

Michael Schenker's Temple Of Rock release their new album, Bridge The Gap on December 2nd. For further info: www.michaelschenkerhimself.com



“A solo belongs to the person who played it.”

What Strings Do You Use?

TOM SCHOLZ

We ask a great guitarist all those little questions you really DO want the answers to... This month: Boston's guitarist and Rockman inventor, Tom Scholz

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

TS: No, but I do have a type of pick that I can't play guitar without: standard Fender medium. For acoustic strumming: always Fender thin.

GT: If you had to give up all your pedals but three, which ones would you keep?

TS: I only have two - the 'space echo pedal' that I built 38 years ago (been through several motors and hundreds of tape cartridges) and a plain old Vox Crybaby wah. Of course I'm not counting all the Rockman gear built into the custom amp head that includes analogue choruses, echo delays, and programmable EQs - all of which I would be lost without.

GT: Do you play another instrument well enough to be in a band?

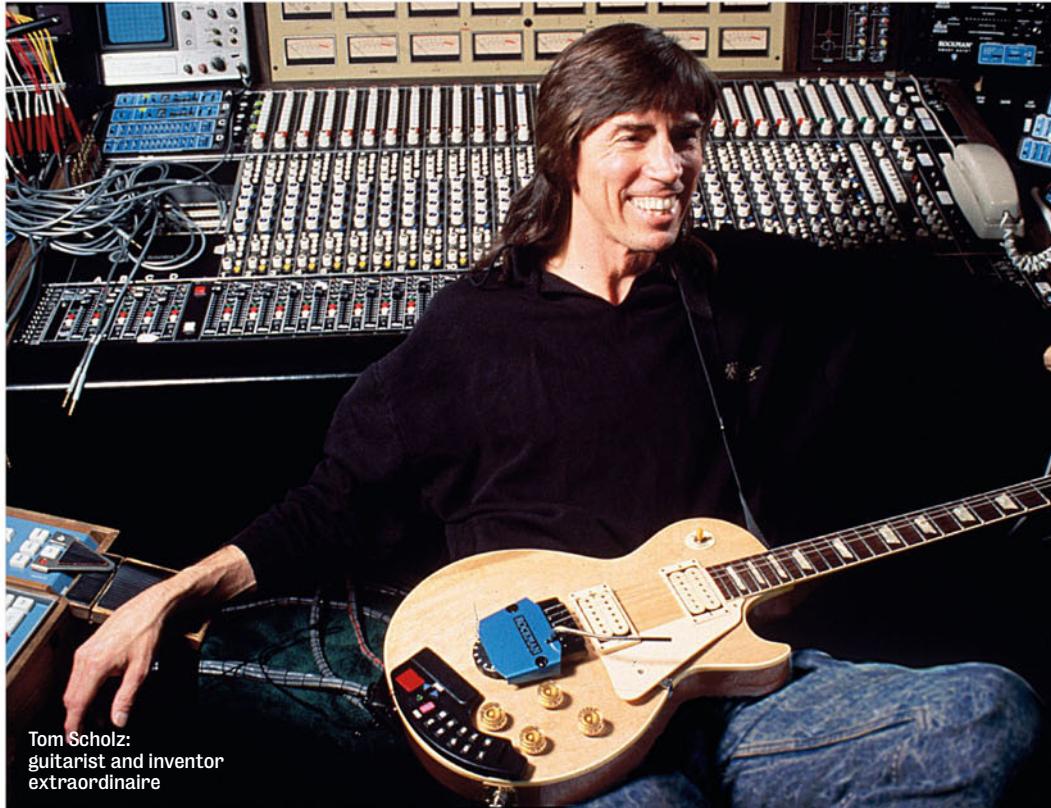
TS: This would depend on whom you ask. I play bass and keyboard instruments in a band, but only Boston. Well, I did also play the big pipe organ at Boston's Symphony Hall with the Boston Pops.

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

TS: Yes, the same way I read Spanish - slowly and badly.

GT: Do guitar cables really make a difference? What make are yours?

TS: Mine are the kind with phone jacks at the ends and bendy cable in between.



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

TS: Jeff Beck and Joe Bonamassa, because they play things I would never think of.

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

TS: The closest one.

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

TS: Between my old 100W Marshall, my Mesa Triple Rectifier, and my Rockman - all of

which I love and use regularly - I would have to choose the Rockman because it is the most versatile, both in the studio and especially on stage. It would be very difficult to reproduce all the guitar sounds on Boston songs live without it.

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

TS: Very light strings with action height compromised slightly to avoid buzz or interfere with sustain. This set-up requires an extremely light touch for chording,

but allows me to tune slightly flat and bend up to the desired pitch with string pressure or apply vibrato without going overly sharp.

GT: What strings do you use?

TS: Plain old Fender strings: skinny high E at .008" up to fat low E at .044".

Boston's new album, Life Love & Hope is released by Frontiers Records in the UK on December 9. For further information visit: www.facebook.com/bandboston

TOM BOARD



Finger Burners are here!

Lace Music Products has formally released Finger Burners, a new edition of metal-inspired humbuckers, available with unique burnt chrome or traditional matt black finishes. Loud, and full of old school grit, there's tons of punch and a clean top end with both the neck ($9.5\ \Omega$) and bridge position ($11.3\ \Omega$) pickups. We're told Finger Burners run the sonic gauntlet, from metal, hard rock, classic rock and punk in either full dual-coil, or ultra quiet single-coil mode. Unique to the Finger Burners is Lace's new 'burnt chrome' finished covers.

After plating chrome over heavy brass covers, a flame torched process completes the finish. The result is the look of burnt chrome as seen on a motorcycle exhaust pipe. As each burnt chrome cover is unique and individual, this new finish process adds attitude and distinction to the Finger Burners goal of setting the pace of tone in any situation. The prices for neck and bridge Finger Burners pickups is £139 each, or a two-pack set can be bought for £249.99. Visit www.lacemusic.com for information about all Lace Music products.

That Was The Year... **1984** *Guitarist, Destroyers, Strikes & Bans*



THE FIRST ISSUE OF GUITARIST is published, edited by Tim Oakes and Geoff Twigg and with George Benson and Ted Nugent on the cover. It includes a feature on the SynthAxe, an amazing MIDI triggering and controlling device that connects to

synthesiser.s via MIDI. With the neck set at an angle and with two sets of strings (one for right hand and one for left) it has guitar characteristics but is really a brand new instrument. Allan Holdsworth champions the beast and does incredible things with it, but the learning curve (and the price) is extreme.

THE FTSE 100 INDEX STARTS; hurricane force winds sweep over Britain and six people die; Wolverhampton riots see gangs of youths looting shops; and a year-long miner's strike begins in the UK. The Provisional IRA attempts to assassinate Prime Minister Margaret Thatcher during the Conservative's Party Conference in Brighton; Iran accuses Iraq of using chemical weapons, spurring US President Ronald Reagan to call for an international ban; and Nissan is allowed to build a car factory in Britain.

IBANEZ UNLEASHES the Destroyer II DT-555 with reverse body design and three humbucking pickups, and is used by Phil Collen of Def Leppard. With gold-plated hardware it features a multi-adjustable vibrato bridge, carbon graphite nut and block inlays on an ebony fingerboard. Although destined to become a heavy metal delight it proves to be an extremely versatile and delightful guitar to play.



THE FIRST NOW THAT'S WHAT I CALL MUSIC ALBUM is released; the BBC bans Frankie Goes To Hollywood's Relax but it rockets to number one and spends 42 weeks in the Top 40; Band Aid releases Do They Know It's Christmas with all proceeds going towards the

Ethiopian famine relief fund; George Harrison joins the newly reformed Deep Purple on stage in Sydney for their encore of Lucille; The Smiths release their eponymous debut album and all members of Bucks Fizz are injured when their tour bus crashes.

NEW TADPOLES IN THE POND include Duffy, Olly Murs, Katie Melua, Katy Perry, Dizzee Rascal, Avril Lavigne, Kelly Osbourne, Gareth Gates, Delta Goodrem and Prince Harry of Wales, while sadly sinking to the bottom are Alexis Korner, Count Basie, Luke Kelly (The Dubliners), Jackie Wilson and Marvin Gaye.

ARIA ADDS THE RS (Rev Sound)

CLASSIC to their PRO II range, featuring a solid body with exaggerated cutaways, three high-output single-coil pickups and an ultra sensitive vibrate system. The headstock is a new slimmer version that gives the guitar added curb appeal. All metalwork is gold coloured including the pickup pole pieces. Controls are master volume and two tones (both with pull bright facility) and a dominating 5-way pickup select switch.



Orange turned pink for breast cancer charity

To raise money for Breast Cancer Campaign, Orange Amplification offered musicians a chance to

own a one of a kind, bright pink Crush 20LDX. The international auction for the electric pink Crush 20LDX started on Friday, 25th October 2013 at 9.00am GMT, on eBay. The auction lasted seven days, and on the day, £410 was raised which will go to Breast Cancer Research.

Cliff Cooper, Orange Amplification founder and CEO, said: "Breast Cancer Campaign is a cause close to many people's hearts, as we all know someone who has been touched by this terrible disease. We want to support the fight against this disease and raise funds for this worthwhile organisation."

Visit www.orangeamps.com for further details about and prices for all Orange amps.

Live Music Act celebrated

The Musicians' Union and UK Music recently celebrated the first anniversary of the Live Music Act coming into effect by publishing a report on its impact at a round table in the Cornerhouse in Manchester.

This event marked the culmination of a series of round tables across the country over the past year. These events were a chance for the MU and UK Music to discuss the Act with venue owners, promoters, musicians and others involved in live music at a local level.

The discussions showed that most welcomed the Live Music Act, which allows performances of live music in England and Wales to take place without local authority permission if they are to audiences of fewer than 200 people. The Live Music Act was introduced by Lib Dem Peer Tim Clement-Jones and promoted in the Commons by MP Don Foster. The MU and UK

Music will now focus on spreading the word further, and on urging the Government to commit to extending the exemption to cover venues with fewer than 500 people in attendance.

Horace Trubridge, MU Assistant General Secretary for the Music Industry said: "The Live Music Act was a fantastic achievement and really opened up opportunities for small venues to

put on live music. The work that we've been doing over the past year, going out and talking to promoters, musicians, venue owners and councillors, has been aimed at maximising the impact of the Act – and I think we've made great progress.

"It's an exciting time for both venues and musicians, who can use the opportunity to work together to create a growing audience and profile, and long-term success." Visit www.musiciansunion.org.uk for more.



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Part 1

Play Legato with Allen Hinds



This month we begin a special three-part feature with revered jazz-rock guitarist Allen Hinds, delving into his enviably smooth and fluid legato style. **Jamie Humphries** is your guide.

ABILITY RATING



Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: Various	<input checked="" type="checkbox"/> Legato technique
TEMPO: Various	<input checked="" type="checkbox"/> Fretting hand stamina
CD: VIDEO/TRACK 4	<input checked="" type="checkbox"/> Smooth, melodic phrasing

HAILING FROM ALABAMA in America's deep south, Allen Hinds grew up to the sounds of traditional blues, rock and R&B. But as his musical palette developed he began to look more towards jazz. To refine his chops and musical understanding further, Hinds headed off to Berklee College before moving to Los Angeles, where he enrolled with the prestigious Musician's Institute, staying on as a tutor and continuing to teach there today.

Hinds has an impressive recording and performing CV, including work with such artists as Randy Crawford, Roberta Flack, James Ingram and Gino Vannelli. He also composes and records his own music, and has released a number of successful albums. Hinds has also written music for Larry Carlton and Patti Austin, and composed for a number of TV shows. He fronts his own popular gigging outfit, the Allen Hinds Band.

Allen's influences are eclectic, incorporating guitarists as diverse as Duane Allman, Larry Carlton and Allan Holdsworth, and saxophonists like Wayne Shorter. He has a rich and smooth valve tone with a playing style that mixes bluesy bends with fusion-style legato runs – in fact he's the perfect blend of American blues, rock and fusion.

This issue we feature a segment from a solo that Allen played on a gig at LA's iconic club, The Baked Potato. Allen himself then goes through several fundamental legato examples that focus on note clarity and

timing. Allen then puts each example into musical context with a short improvisation over a backing track.

Hinds is noted for his incredible legato style. This smooth technique, which uses primarily hammer-ons and pull-offs, with less emphasis on picking, requires great fretting-hand strength. The positioning of the fretting hand is vital too; placing your thumb in the middle of the back of the neck will enable you to achieve wide stretches – as opposed to the 'thumb over' approach preferred by blues players. Also make sure you fret with the fingertips for a positive contact with the string and a full-sounding note.

Many guitarists struggle with consistency when they first approach the legato technique,

“Hinds’ smooth legato technique, which uses primarily hammer-ons and pull-offs, with less emphasis on picking, requires great fretting-hand strength.”

with pull-offs sounding more prominent than hammer-ons, and picked notes noticeably louder than both. In the video you will see that Allen's picking is very light – so light in fact that there's little noticeable picking sound at all; this results in even volume and tone and the smoothest overall result. As well as being able to start a phrase conventionally with a picked note, you should also practise doing so with the fretting hand. This will take a fair amount of work, but will result in beautifully smooth, extended lines.

It goes without saying that fretboard knowledge is paramount when it comes to playing legato. In order to be able to cover the

neck with long, fluid lines you will need to have learnt your scales in all of the positions. Watch Allen play and see how working on three-notes-per-string scales enables him to link large portions of the fretboard.

Practise the examples slowly at first, as this will ultimately result in superior accuracy and fretting-hand timing. The worst thing you can do is try to rush ahead, as it's slower in the long run, plus you run the risk of picking up bad habits that are hard to break.

In the video, check out how Allen mixes up rhythmic combinations to add interest. A supreme legato player, he can mix smooth, in-time phrases with fast cascading lines that cross over the beats for a lovely horn-like sound. Thus we come full circle with Allen's guitar and sax influences, melded superbly to his own unique approach to phrasing and tone. I hope you enjoy our first lesson with this generous and gifted player. 

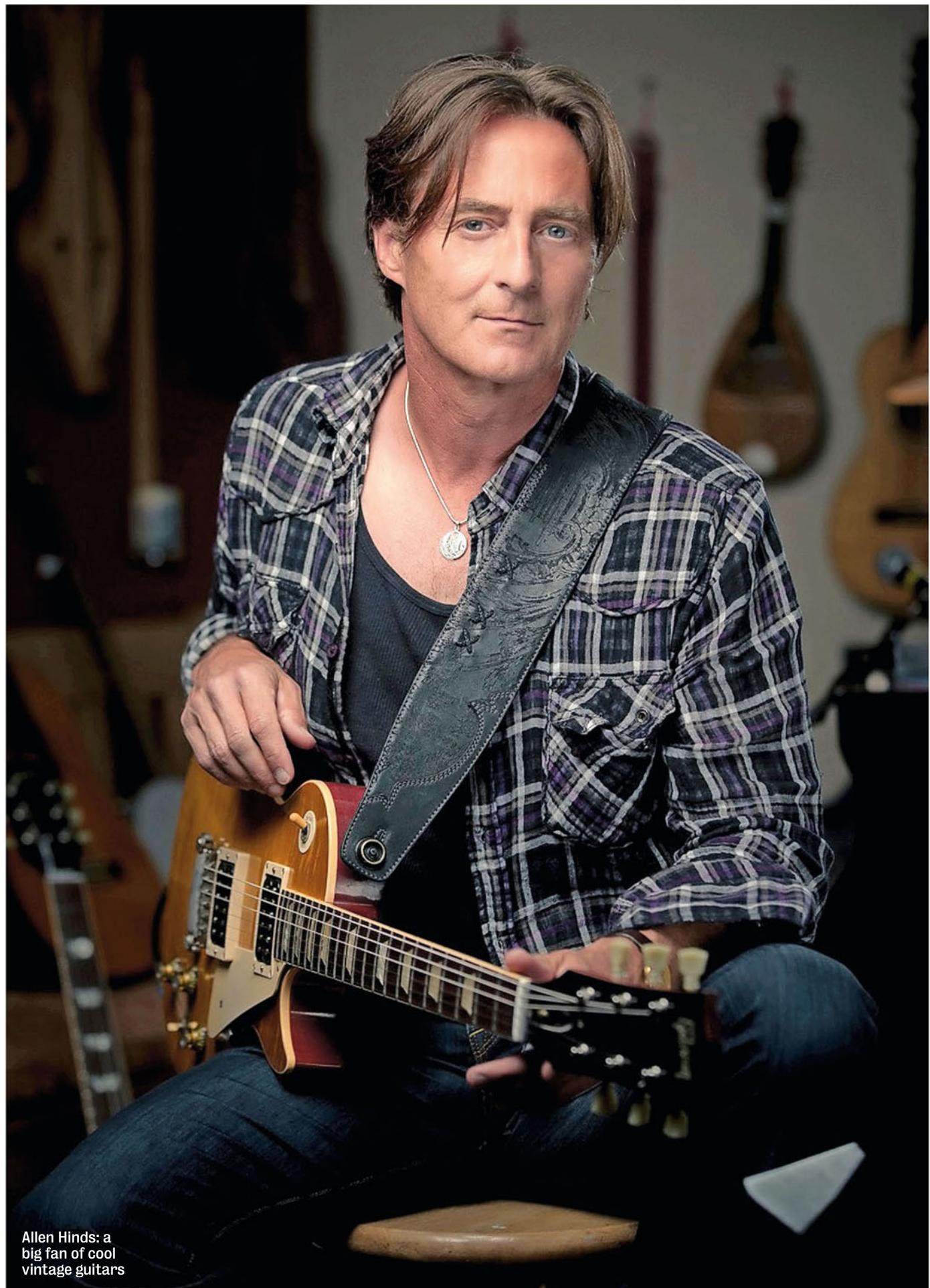
GET THE TONE



Many people make the mistake of using too much gain when playing legato. This can make the sound messy and encourage legato's great enemy – unwanted noise. Try a slightly warmer, less gainy tone, and rely on your finger strength to produce a stronger note. The end result will be more musical and your lines will come out clearer. Allen used his 54 Goldtop (converted to 57 spec) into a Divided By 13 head. Emulate his tone by backing off that gain and pushing the lows and mids for a thick, warm sound. Try the above settings to get you started.



TRACK RECORD Allen Hinds's most recent studio album, *Monkeys & Slides* (2011), is packed full of examples of his wonderful playing style. *Touch* (2010), *Falling Up* (2008) and *Beyond It All* (2006) also reveal great composition plus superb phrasing and tone. There are also many great videos of Allen on YouTube, and these are a must see!



Allen Hinds: a
big fan of cool
vintage guitars

»

LIVE SOLO EXCERPT

CD-ROM VIDEO

[Bars 1-5] Here's a repeating figure based around D Lydian Dominant (D E F# G A B C). This kicks off with a fast slide using the fourth finger, and will require some economy picking when crossing the strings. Allen gradually builds on this idea, developing the theme of the lick each time he plays it.

[Bars 6-8] Hinds plays some speedy legato phrases based around D Mixolydian (D E F# G A B C), shifting positions across the top three strings.

[Bars 9-12] Here he shows how to develop a musical idea before

introducing tension with some 'outside' notes.

[Bars 13-14] More fast outside lines with D whole-half scale (D E F G Ab Bb B C#) and an A augmented triad (A C# F) used to add further tension.

[Bars 15-16] Hinds ends this speedy section with a descending run based on D Mixolydian, with a few F notes (minor 3rd of D minor) to add colour.

[Bars 17-23] Our first solo concludes with some blues and unison bends, climaxing with some tasty D minor pentatonic phrasing.

$\text{♩} = 165 \quad \text{D7}$

Sheet music for guitar with tablature. The music consists of two staves: a standard staff with a treble clef and a staff with six horizontal lines representing the guitar strings (E, B, G, D, A, E). The tablature below shows fingerings for each note. Measure 13 starts with a descending eighth-note scale on the top string (E), followed by a series of eighth-note chords and single notes.

Tablature for Measure 13:

E	17	16	15	15	
B	18	17	19	18	15
G	15	17	15	18	
D			17	14	
A			14	15	14
E			15	14	16

13

Sheet music for guitar with tablature. The music consists of two staves: a standard staff with a treble clef and a staff with six horizontal lines representing the guitar strings (E, B, G, D, A, E). The tablature below shows fingerings for each note. Measure 15 continues the melodic line established in measure 13, featuring eighth-note chords and single notes.

Tablature for Measure 15:

E	15	13	15	17	13
B	17	18	17	15	13
G	16	15	13	16	14
D			17	14	16
A			16	14	16
E			17	14	17

15

Sheet music for guitar with tablature. The music consists of two staves: a standard staff with a treble clef and a staff with six horizontal lines representing the guitar strings (E, B, G, D, A, E). The tablature below shows fingerings for each note. Measure 17 features a rhythmic pattern of eighth-note chords and single notes, with specific fingerings indicated for the first and second beats.

Tablature for Measure 17:

E	15	17	X	
B			13	
G			12	14
D			10	12
A			10	11
E			13	

17

Sheet music for guitar with tablature. The music consists of two staves: a standard staff with a treble clef and a staff with six horizontal lines representing the guitar strings (E, B, G, D, A, E). The tablature below shows fingerings for each note. Measure 21 concludes the piece with a rhythmic pattern of eighth-note chords and single notes, including a measure of 1/4 time.

Tablature for Measure 21:

E	13	12		
B	14	12	10	
G			12	0
D				
A				
E				

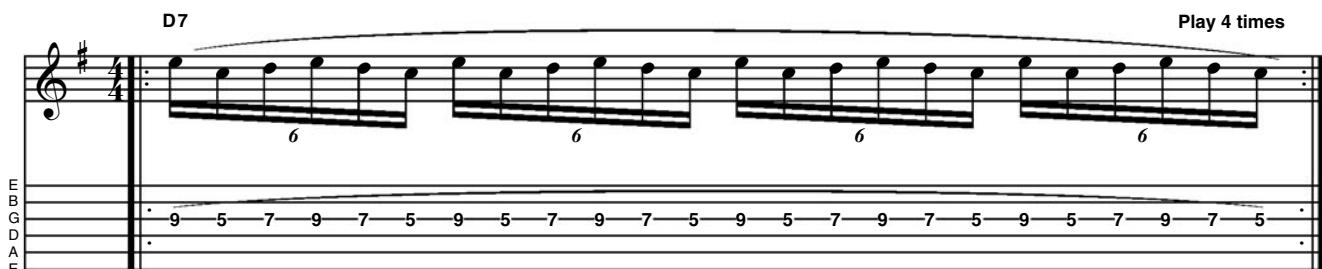
21

EXERCISE 1A

This figure, performed on the third string, is based around D Mixolydian. Using your first, second and fourth fingers will enable you to achieve this

CD-ROM VIDEO

wide stretch. Practise at a slow tempo to start with, aiming for consistency before gradually building up the speed.



D7

Play 4 times

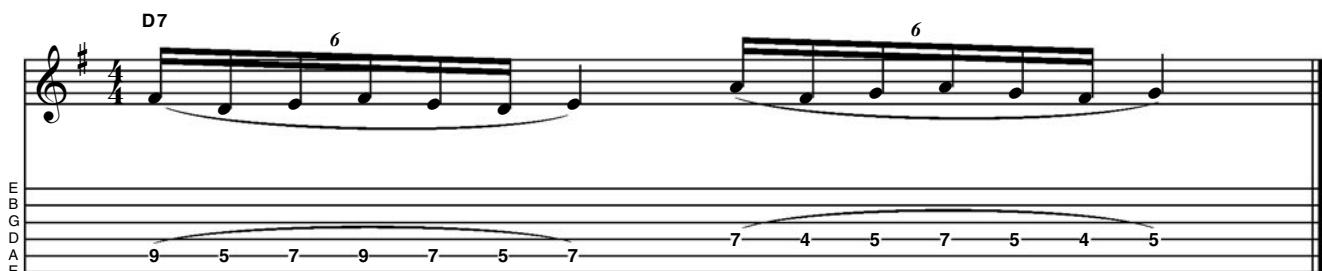
E
B
G
D
A
E

EXERCISE 1B

This variation of our first exercise shows the pattern being performed on different pairs of strings and shifting positions. This is a great example to

CD-ROM VIDEO

use as an exercise in helping to build up finger strength. Can you change a note here and there to create a new lick of your own?



D7

6

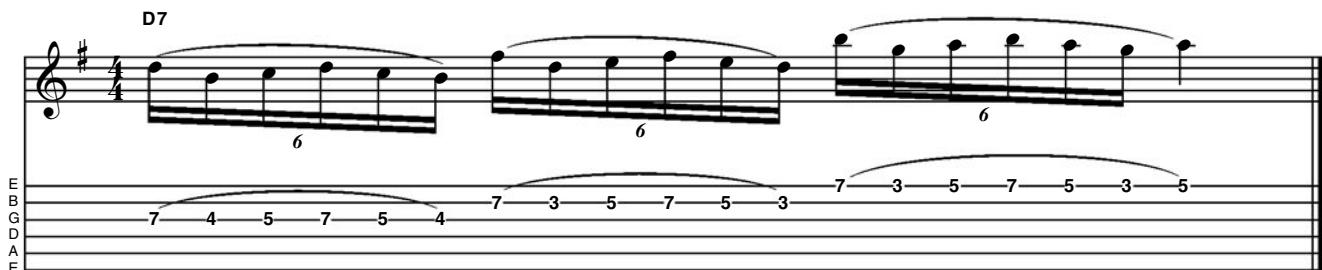
6

E
B
G
D
A
E

EXERCISE 1C

Here's a further variation; this time it crosses the top three strings so take care with your fretting accuracy here.

CD-ROM VIDEO



D7

6

6

6

E
B
G
D
A
E

EXERCISE 1D

CD-ROM VIDEO

A very cool lick that demonstrates our figure in a musical context, including various strings and position shifts – note the use of slides, too.

EXERCISE 1E

CD-ROM VIDEO

Here's a technique you'll need to perfect if you are to become proficient in legato playing - using legato to sound the first note. When crossing strings

this is particularly tricky, as your aim is to make the first note match the volume and tone of the others in the phrase.

EXERCISE 1F: EXAMPLE SOLO

CD-ROM VIDEO

This jam over a funky D Mixolydian groove uses a swung 16th-note feel to test your timing. Notice how Allen moves around the fretboard, making use

of several positions; to break things up he adds some cool bluesy ideas, so you can hear how legato works in a real musical environment.

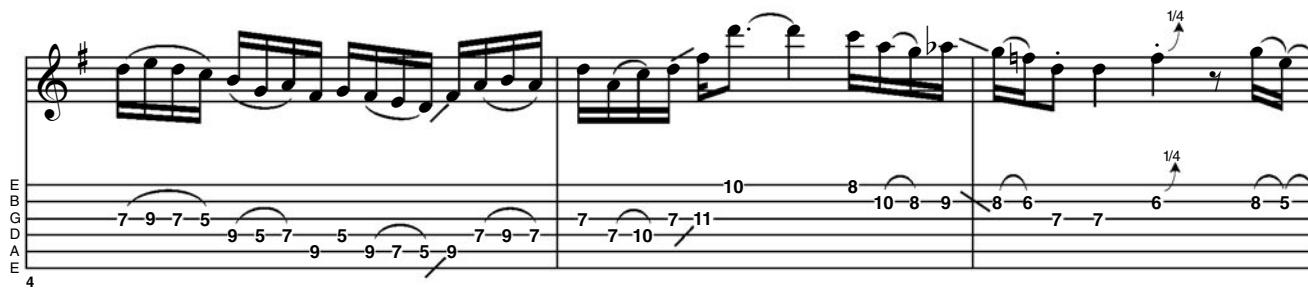
$\text{♩} = 100$ Shuffle sixteenth feel

D7

BU

PLAY: FUSION

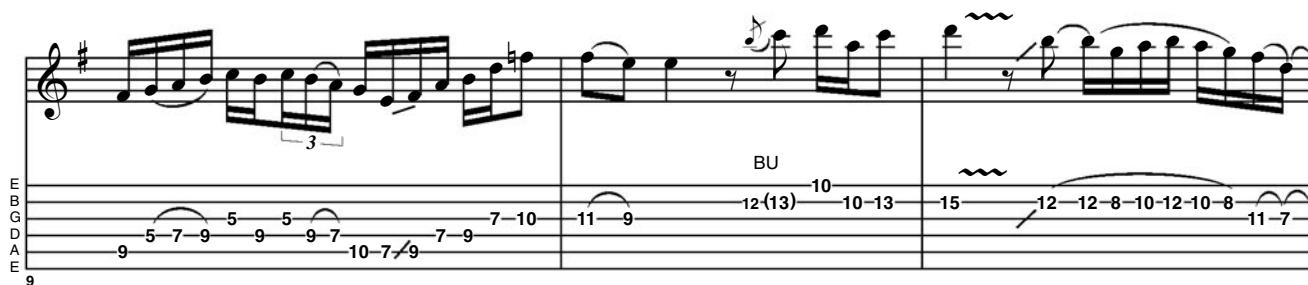
ON THE CD  VIDEO/TRACK 4



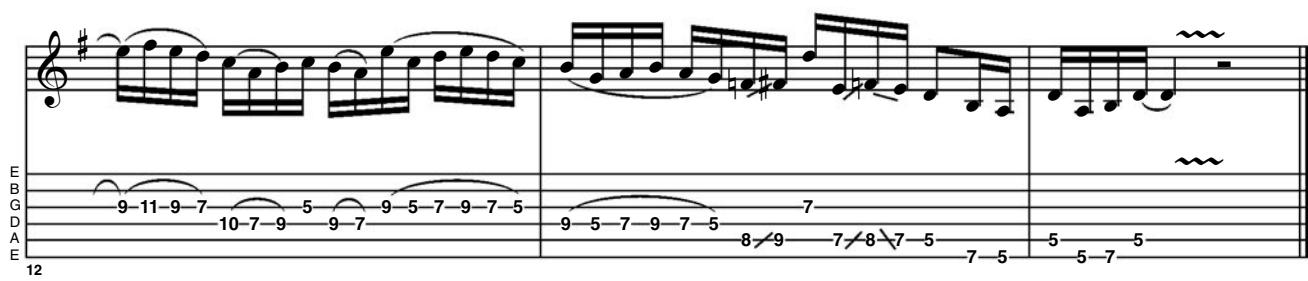
Musical score and tablature for guitar part 1. The score shows a treble clef, a key signature of one sharp, and a time signature of $\frac{1}{4}$. The tablature below shows the E, B, G, D, A, and E strings. Fingerings are indicated above the strings, such as 7-9-7-5, 9-5-7, 9-5, 9-7-5-9, 7-9-7, 7-7-10, 10-8-9, 8-6, 7-7, 6, and 8-5. Measures 4 and 5 are shown.



Musical score and tablature for guitar part 2. The score shows a treble clef, a key signature of one sharp, and a time signature of $\frac{1}{4}$. The tablature below shows the E, B, G, D, A, and E strings. Fingerings are indicated above the strings, such as 7-8-7-5, 7-7, 5-7-5-4, 7-0, 9, 5-7-9-7-5, 9-0-7-9-7-5, and 9-7-5-7. Measures 6 and 7 are shown.



Musical score and tablature for guitar part 3. The score shows a treble clef, a key signature of one sharp, and a time signature of $\frac{1}{4}$. The tablature below shows the E, B, G, D, A, and E strings. Fingerings are indicated above the strings, such as 5-7-9, 5-9, 9-7, 10-7-9, 7-9, 11-9, 12(13)-10-13, 15, 12-12-8-10-12-10-8, and 11-7. Measures 8 and 9 are shown. The label "BU" is placed above the tablature in measure 10.



Musical score and tablature for guitar part 4. The score shows a treble clef, a key signature of one sharp, and a time signature of $\frac{1}{4}$. The tablature below shows the E, B, G, D, A, and E strings. Fingerings are indicated above the strings, such as 9-11-9-7, 10-7-9, 5-9-7-9-7-5, 9-5-7-9-7-5, 8-9, 7-8-7-5, 7-5, and 5-5-7. Measures 10 and 11 are shown.

EXERCISE 2A

CD-ROM VIDEO

Allen's next practise figure is a 16th-note idea that's quite a lot more difficult. This example is great for ensuring that all of your fingers are in

time; don't rush to speed this one up - make sure you can play it smoothly and in time before ramping up the tempo.

D7

The musical notation shows two measures of 16th-note patterns. The first measure starts with a 16th note on the E string (5th fret), followed by a 16th note on the B string (9th fret), a 16th note on the G string (7th fret), another 16th note on the B string (9th fret), and so on. The second measure follows a similar pattern. Below the staff, a six-string guitar neck diagram shows the fingerings: 5-9-7-9-5-9-7-9-5-9-7-9-5-9-7-9-5-9-7-9-5-9-7-9.

EXERCISE 2B

CD-ROM VIDEO

This variation of our new figure incorporates some string skipping and may prove tricky - pay attention to timing and the muting of unwanted string noise.

D7

The musical notation shows two measures of string skipping patterns. The first measure starts with a 16th note on the E string (5th fret), followed by a 16th note on the B string (9th fret), a 16th note on the G string (7th fret), another 16th note on the B string (9th fret), and so on. The second measure follows a similar pattern. Below the staff, a six-string guitar neck diagram shows the fingerings: 5-9-7-9-5-9-7-9-5-9-7-8-5-8-7-8.

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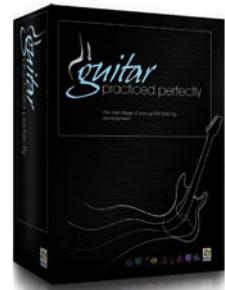
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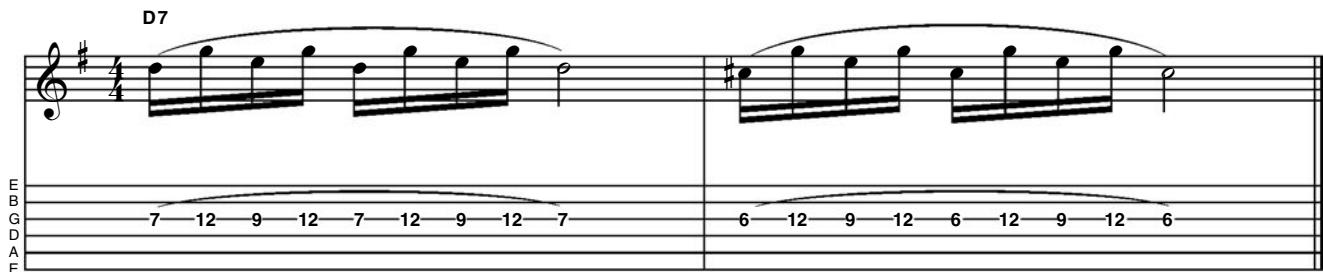
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EXERCISE 2C

Here Allen uses challenging fretting-hand stretches to achieve wide intervals. Concentrate on your fretting-hand positioning and accuracy if you

CD-ROM VIDEO

want to play these wider stretches convincingly - keeping your fretting hand thumb in the middle of the back of the neck will help here.



D7

E B G D A E

7-12-9-12-7-12-9-12-7 6-12-9-12-6-12-9-12-6

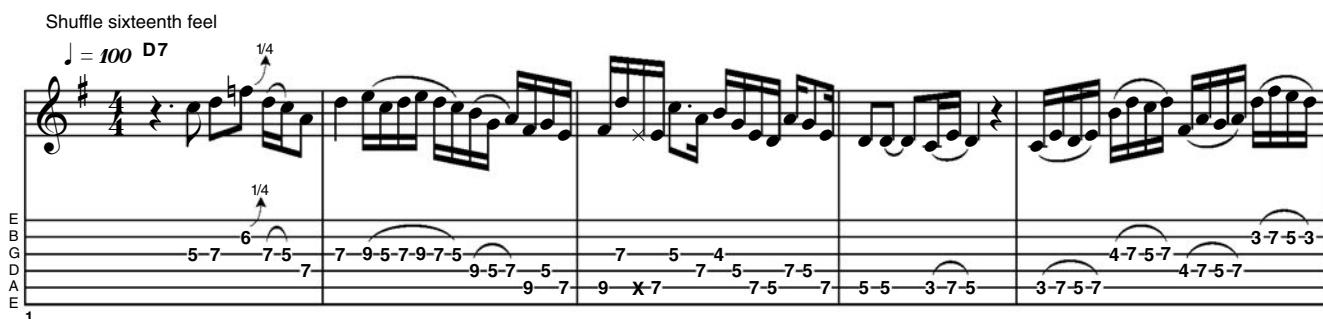
EXERCISE 2D: EXAMPLE SOLO

CD-ROM VIDEO

This D Mixolydian jam's bluesy phrasing makes for a very musical sound and shows how these cool legato lines can be incorporated into regular playing.

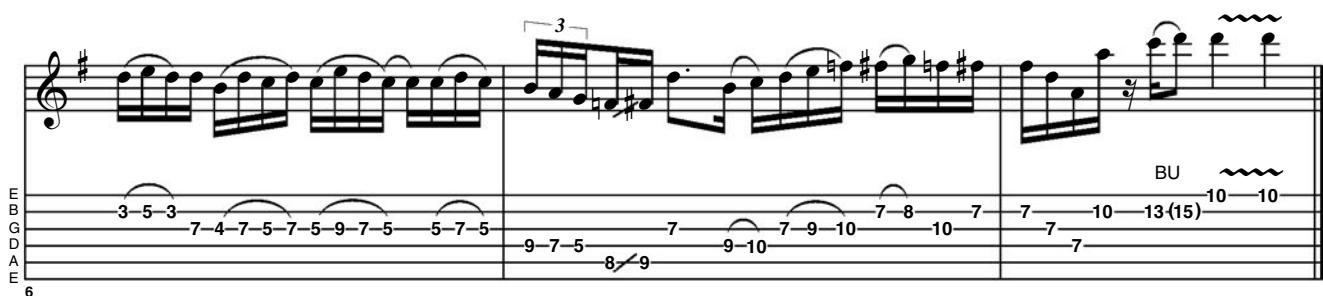
Allen mixes up major and minor 3rds to introduce tension and release, and some extended lines using string skipping.

Shuffle sixteenth feel
♩ = 100 D7



E B G D A E

5-7 6-7-5 7-9-5-7-9-7-5 9-5-7-5 7-5-4 7-5-7-5 4-7-5-7 3-7-5-3
9-7 9-x-7 7-5-7 5-5 3-7-5 3-7-5-7 4-7-5-7



E B G D A E

3-5-3 7-4-7-5-7-5-9-7-5 5-7-5 9-7-5 7-9-10 7-8 10-7 7-10 13(15) 10-10
8-9

BU

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Jeff Beck Over The Rainbow



Grab your pushbike, put Toto in the basket and get ready to fly somewhere Over The Rainbow. **Jon Bishop** transcribes Jeff Beck's emotive rendition of this classic for you to enjoy.

ABILITY RATING



INFO	WILL IMPROVE YOUR
KEY: F and D	<input checked="" type="checkbox"/> Whammy bar control
TEMPO: Freetime	<input checked="" type="checkbox"/> Fingers and thumb picking
CD: TRACKS 5-6	<input checked="" type="checkbox"/> Playing freely with emotion

THIS INSTRUMENTAL GUITAR version of Over The Rainbow was recorded in 2010 by iconic innovator Jeff Beck. It is a cover of Judy Garland's song from the 1939 movie, The Wizard Of Oz. Many artists have recorded it (including Eva Cassidy, GT December 08) and the track has become a popular 'standard'.

Over The Rainbow uses a classic 32-bar AABA structure, in which each of the four sections is eight bars long. The first section is the main melody, often referred to as a chorus

or 'A' section. The second section is a repeat of this. The third section is the bridge or 'B' section, which moves away from the main melody ideas and harmony. The final fourth section is a repeat of the chorus or 'A' section and a restatement of the main melody. There are many classic songs that use this format, including Autumn Leaves, Satin Doll and Lady Is A Tramp.

Jeff's version of Over The Rainbow starts in the key of F, with him playing fretted notes combined with whammy bar scoops and doops, and volume swells. The feel for the whole piece is free time, so the pulse speeds up and slows down from phrase to phrase. This movement adds emotion and a conductor would certainly have been present

“All of the volume settings have been notated in the tab and are essential for creating the correct tone and sustain for each phrase.”

to keep all the musicians together.

For the second eight bars the piece changes key to D and the tune is played with natural harmonics. The melody lines are augmented by a combination of whammy arm vibrato and volume control swells, which are incredibly tricky to do with this much finesse!

The bridge section modulates back into the earlier key of F and features some of Jeff's signature 'faux slide' slide guitar imitation, again using the whammy bar.

The piece is very slow so there's only time to play the 32-bar form once through - with an extra four bars tagged on as an ending. To cultivate a convincing Jeff Beck style rendition of this tune, a floating vibrato

unit is essential, set to at least a minor 3rd bend up on the third string. If your guitar is not equipped with one try using some of Jeff's ideas as jumping off points to create your own version. The track is fun to play and a challenge, so take it slow at first and check out the performance notes for extra guidance.

For the GT recorded version we have recreated the free time feel of all the sections. This means that you may need to have a listen and play along with the main track a few times before attempting to perform the piece with the backing track. The backing track flows nicely and makes aural sense, but remember that Jeff and the string ensemble would have relied on a conductor for the timing - a luxury that we unfortunately don't have here.

Many thanks to Jez Davies for recording and performing the strings. Have fun and see you next time.

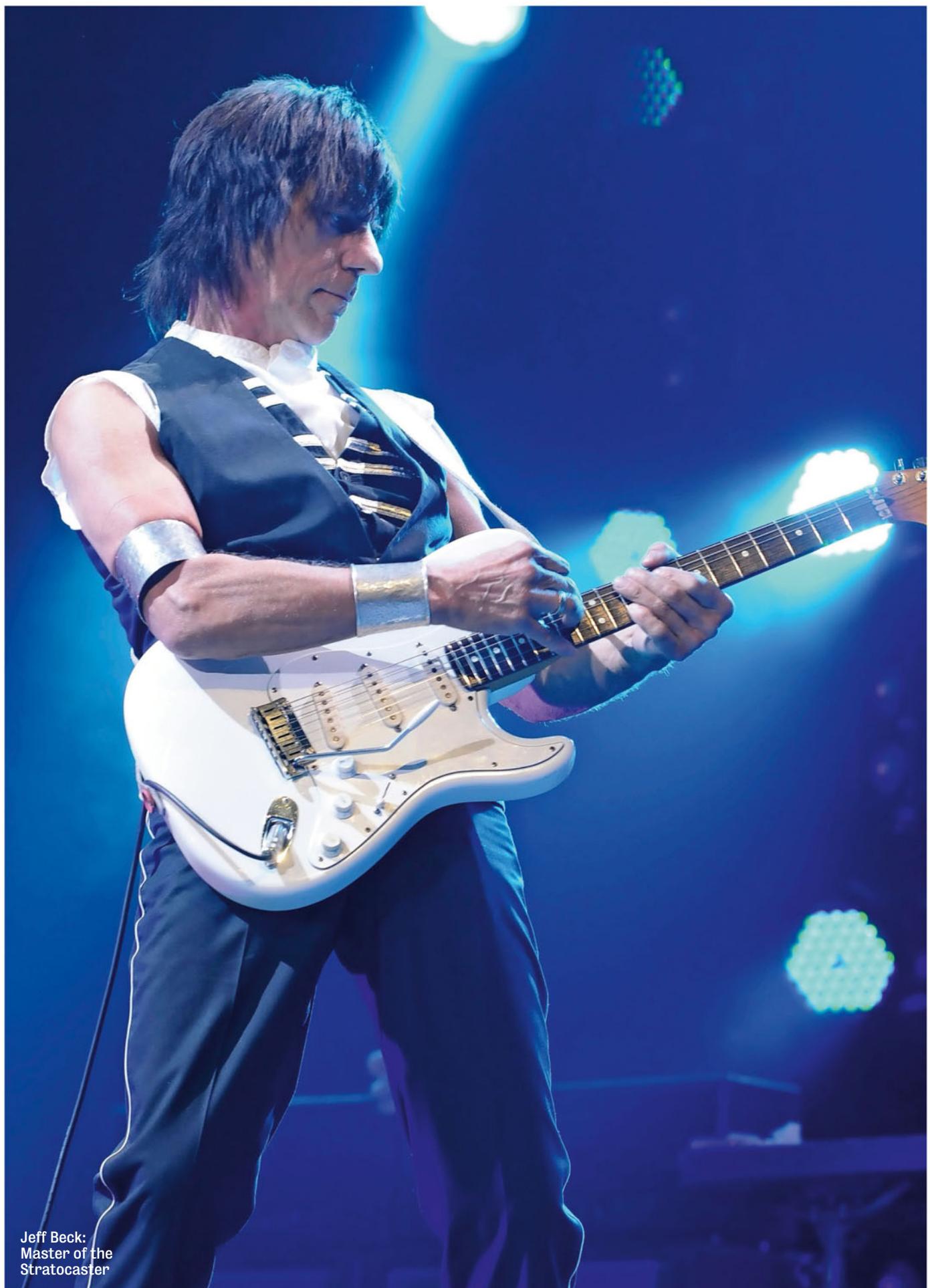
GET THE TONE



For the recording (and on Later With Jools) Jeff's rig was his Strat into two Fender Pro Juniors (to facilitate the reverb and delay effects to be heard in stereo). To get the sound with your own set-up, select the bridge pickup and dial up a crunchy overdrive that starts sustaining when the guitar's volume is at around 5. When the volume is below 3 it will be clean and at around 7 and 8 it will start to sing. Adding lots of ambience (reverb and delay) is essential in your quest for an authentic Jeff Beck style tone. I used my Tyler SE into a Pro Junior amp, with effects added at the mix.



TRACK RECORD Jeff's version of Over The Rainbow appears on the album Emotion & Commotion (2010) which was a worldwide hit. If you want to see him in action, check out the BBC archive recording of Over The Rainbow on Later With Jools Holland. This performance is both entertaining and revealing in equal measure, and shows what a master of control this man is.



Jeff Beck:
Master of the
Stratocaster

»

PLAYING TIPS

CD TRACK 5

[Section 1: Bars 1-8] Get the melody under the fingers before adding volume swells and whammy bar work. Master the volume swells then add the whammy bar on top. The phrase in bar 7 is will require practice if you are not used to playing melodies with the bar, as all the pitches need to

be in tune. You will need to learn by feel and ear where the pitches are, as a trombone player does. Take it one note at a time and only when you can consistently swoop a pitch, move on to the next. Over time it will cease to sound like a swanny whistle and the melody will ring out clearly.

CHORUS 1

Freetime – With movement

Pluck w/thumb F5
Bridge pickup with overdrive,
reverb & delay

CHORUS 2

Gmaj7 Em7b5 D Cdim7 Dbm7b5 Dbdim7 Dm C/E

PLAYING TIPS

CD TRACK 5

[Section 2: Bars 9–16] Moving into the key of D we switch to natural harmonics as the main melody ingredient. Harmonics sustain well and work superbly with the whammy bar. These harmonics are easy to find, with the exception of the high E in bar 15. Lightly place your finger on the fifth string.

just in front of the 3rd fret. Pluck the string with your thumb and experiment with the position of your finger until you find the high E. You have to be super precise but it's in there somewhere! Again the whammy bar pitches are very hard to play accurately so patience and practice are the key.

BRIDGE F

1:22 Scoop w/bar

B♭

w/bar

Fmaj7

Scoop

Gm7 C9

mf

Scoop w/bar

Slows w/bar

f

Scoop 5 < 8 vol Doop Doop

w/bar vol 6

E B G D A E

14 13 14 13 14 13 15 15 15 13 15 15 15 15 13

17

CHORUS 3

8va

Bm7 5 E7 b9 Am7 Bb maj7/D E7 b9 Am7 D7 b9

1:52

Scoop w/bar Scoop w/bar Doop Scoop w/bar w/bar

f vol 7 Scoop w/bar Scoop w/bar Doop Scoop w/bar w/bar

18 18 17 13-15-17 (18) NH w/bar 0 < 5 vol 0 < 7 vol w/bar

E B G D A E

25

PLAYING TIPS

CD TRACK 5

[Bridge: Bars 17–24] You can get your breath now as this section feels relatively easy compared to what has gone before! Use the thumb and first finger to pluck the notes on the third and second strings. The whammy bar phrase in bar 24 requires a lot more dive (push down) than you'd imagine, to get the pitches in tune. This phrase is the hardest to get right consistently.

[Section 3: Bars 25–32] This section is pretty much a repeat of chorus 1,

only played at a greater dynamic. There are a few little changes, but nothing that requires any extra technique. Again the phrase in bar 31 is very tricky, but it is exactly the same as the one we worked on in chorus 1.

[Ending: Bars 33–36] The ending uses the opening part of the bridge and three ascending notes with pauses in between. Again you will need to memorise the timing of these. Good luck – you're going to need it!

29

B♭/D Gm7♭5 Am7 D7♭9 D♭7♭5 C9 Fmaj7

w/bar w/bar w/bar w/bar w/bar w/bar w/bar

mp 0<5 vol 0<5 vol vol 4 Scoop vol 8 w/bar NH rall 0<7 vol w/bar vol 9 w/bar p vol 6

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

D 17

A

E

ENDING

2:36

Gm11 B♭/D F♯7♯9 F/C

w/bar w/bar w/bar > w/bar // > w/bar w/bar

mp mf NH 0<5 vol mp NH 0<5 vol w/bar 0<8 vol w/bar

E B G D A E 13 13 13 13 13 15 15 13 12 18

D 14 14 14 14 15

A

E

33

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Play with Delay!



Jon Bishop provides an overview of how to create classic delay sounds ranging from subtle slapback to multi-dimensional ambience, using some famous players as his inspiration.

ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: E minor	<input checked="" type="checkbox"/> Use of the delay pedal
TEMPO: 138 bpm	<input checked="" type="checkbox"/> Various delay concepts
CD: TRACKS 7-8	<input checked="" type="checkbox"/> Sonic creativity

ECHO IS A naturally occurring phenomenon that, if either captured in its natural state or created artificially using mechanical, electronic or digital means, can add a pleasing effect to many sound sources.

Echo became more readily available to guitar players with the advent of the tape recorder and electric guitar in the 1950s. Multiple tape heads allowed the sound to be recorded and then played back moments later, thus creating an echo or delay effect. Dedicated tape echo machines like the Binson Echorec in the States and the Watkins Copycat in the UK (as well as Italian brands including those built by Meazzi) allowed more control over the timing and the amount of repeats. An old, well-used tape would affect the sound of the repeats thus changing the tone and adding modulation sounds referred to as 'flutter'. The repeats would also degrade in quality as they died away.

The 70s and 80s saw the advent of smaller analogue and digital delay pedals. These stompbox sized pedals helped to make using delay more convenient, more controllable and relatively a lot more affordable.

A typical delay pedal will have at least three knobs. The 'delay time' knob controls how fast or slow the repeats are. The 'feedback' control sets the amount of repeats that are heard, and the 'mix' knob takes care of the delay level. It is desirable to also have the option of adding modulation to the repeats - several pedals

feature this as standard, as it can provide effects similar to that of old tape. Common on modern delay pedals is also a 'tap tempo' button and this can be really handy for getting the repeats in time. Simply tap your foot on the tap tempo button in time with the track and, hey presto!

Another handy feature is to be able to set the repeats to various rhythmic subdivisions. Popular subdivisions include crochet (quarter note), quaver (8th note), dotted quaver and triplets. The crochet triplet setting can be particularly useful for dub and reggae effects.

It is also worth experimenting with where in the effects chain the delay pedal is placed. Many guitarists prefer the delay pedal to come after the overdrive - so, either in the effects

“Our track showcases some of the most innovative delay tricks of the past 60 years, and tips its hat to the players that pioneered them.”

loop or after an overdrive pedal; this is so the repeats are pristine and are not 'confused' by the distortion. That said, some interesting effects can be made using the delay pedal before the overdrive section - as always, try it for yourself and see what you come up with.

One of the most common uses of delay is to add depth and ambience to soloing and melody playing. Simply set up a fairly long delay setting with three or four repeats and use the mix knob to taste.

Players like Steve Lukather have recorded many a great solo with delay, and Steve often refers to this added ambience as 'the grease'. It is possible to generate reverb style effects by combining many fast repeats and reducing

the delay pedal's high frequencies.

Our audio track showcases some of the most innovative delay tricks of the past 60 years and tips its hat to the players who pioneered them. The entire track was created with an electric guitar and some delay pedals. The delay effect can sound very colourful and it's worth noting there are no synthesisers or keyboards being used here - Queen used to say something similar on their early albums, and of course Brian May is no echo slouch!

The demonstration guitar part has been tabbed out for you to learn and this stitches together our ten easy-to-play examples into a functioning performance piece. Why not challenge yourself to experiment with some of your favourite sounding concepts from this month's audio track during a practice session. We guarantee there will be something in here that will help you get more out of your delay pedal - and put more into your music! ■

GET THE TONE



The examples on this month's CD were recorded using a TC Electronic Flashback X4, a Damage Control Timeline and a Vesta Fire Digital Delay With Modulation. These were plugged into two amps so as to preserve the stereo sound and functionality of the delay units. Most modern delay pedals are capable of a wide range of delay types and details of all of the delay settings that were used are noted at the start of each example. Any electric guitar will work just fine and a volume pedal and overdrive unit will be the icing on the cake.



TRACK RECORD U2's The Edge has created some breathtaking soundscapes using delay and this defines his signature sound. Many examples can be found on their classic 80s albums *The Unforgettable Fire* (1984) and *The Joshua Tree* (1987). Hank Marvin and Les Paul were early tape echo pioneers and are well worth checking out if you have somehow managed to miss them.

The Edge:
master of all
things echo!



DELAY UNITS



Line 6's DL4 delay modeller provides all kinds of delays. Other serious units include the Strymon Timeline and TC Electronic's Flashback X 4. But great results can be obtained using much simpler pedals, such as Boss's ubiquitous and excellent DL-3.

EXAMPLE 1 RHYTHMIC DELAY

CD TRACK 7

[Bars 1-31] This first example combines easy-to-play, open voiced triads (three-note chords) with a spacious rhythmic delay and sounds very effective. The trick here is to set the delay to crotchet (quarter note) repeats with the mix and feedback set high. The delay then provides a rhythmic

element against which to play. If you have the facility to add modulation (chorus, flange etc) to the repeats then this will also help to create an atmospheric sound. The only thing to concentrate on is fretting the chords cleanly and plucking them in time with the delay.

Ex 1

Clean with bridge pickup

Set delay to 1/4 note modulated repeats and high feedback

$\text{J} = 138$ Em

E B G D A E
1, 16

Am D G C

E B G D A E
6, 21

Am D G C

E B G D A E
11, 26

EXAMPLE 2 EDITORS (JUSTIN LOCKEY): SINGLE-NOTE MELODY DELAY

CD TRACK 7

[Bars 32-47] Here we add a melody to Example 1. Set the delay to a short setting and turn the feedback up so there are lots of repeats. The tremolo

picking can vary in speed and velocity to add emotion to the melody. All the notes are on the second string and can be played with any finger you like.

Ex 2

Clean with bridge pickup

Set delay to fast repeats and high feedback

Em G C

E B G D A E
32

EXAMPLE 2 EDITORS (JUSTIN LOCKEY): SINGLE-NOTE MELODY DELAY CONTINUED

CD TRACK 7

37

42

EXAMPLE 3 THE EDGE: DOTTED QUAVER DELAY

CD TRACK 7

[Bars 48-62] U2's The Edge is a master of creating great guitar parts for the band's songs and the delay pedal is often an integral part of that sound. The optimum setting for this one is to have one delay with the repeats set to a dotted semiquaver (16th note) and another to a crotchet setting (quarter

note). Some delay units like the TC Electronic Flashback X4 have this feature built in, which makes life nice and easy. The use of a dimpled grip pick like the 'Herdim' sharpens the attack and accentuates the repeats, as does a light picking hand palm mute.

Ex 3

Clean with bridge and middle pickup and herdim pick
Set delay to dotted quaver repeats and crotchet repeats and a high max

4, 51, 56, 59 □ V □ V □ V

Play 5 times

EXAMPLE 4 ALBERT LEE: DOTTED QUAVER SINGLE REPEAT

CD TRACK 7

[Bars 63-78] This example sounds very impressive but is in fact relatively easy to do. The trick is to set the delay to a single repeat that is the same volume as the original note and a dotted quaver (8th note) in length. If you now play a passage of quaver notes the repeats fill in the gaps (these

repeats are in brackets in the notation) providing a steady stream of semiquavers (16th notes). The effect is reliant on your note choice and timing, but with some practice you'll find that playing fast-improvised passages of notes becomes effortless.

Ex 4

Clean with bridge pickup
Set delay to a dotted quaver repeat at same volume as the original

Notes in brackets are repeats

15 17 19 15 17 15 15 17 15 17 15 17 15

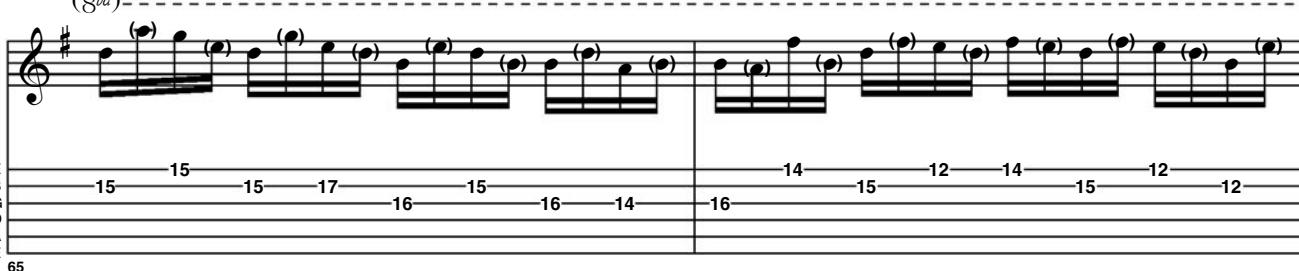
PLAY: EFFECTS

ON THE CD  TRACKS 7-8

EXAMPLE 4 ALBERT LEE: DOTTED QUAVER SINGLE REPEAT ...CONTINUED

CD TRACK 7

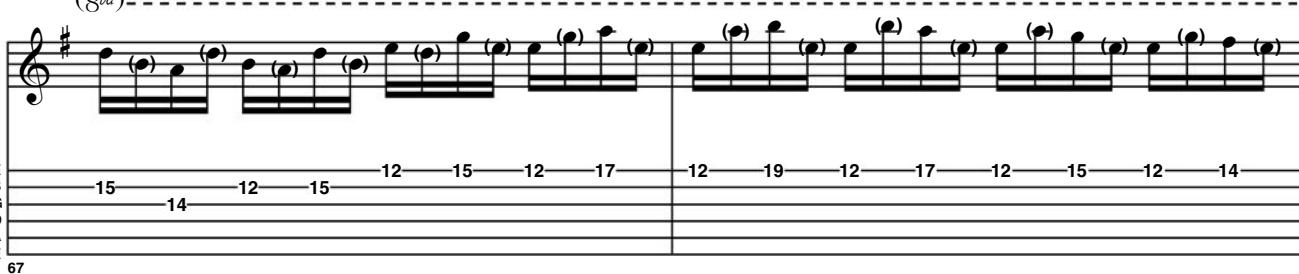
G (8^{va}) - - - **C**



E 15 15 17 15 16 14 16
B 15 15 17 16 16 14 16
G 15 16 16 15 15 12 12
D 15 16 16 15 15 12 12
A 15 16 16 15 15 12 12
E 15 16 16 15 15 12 12

65

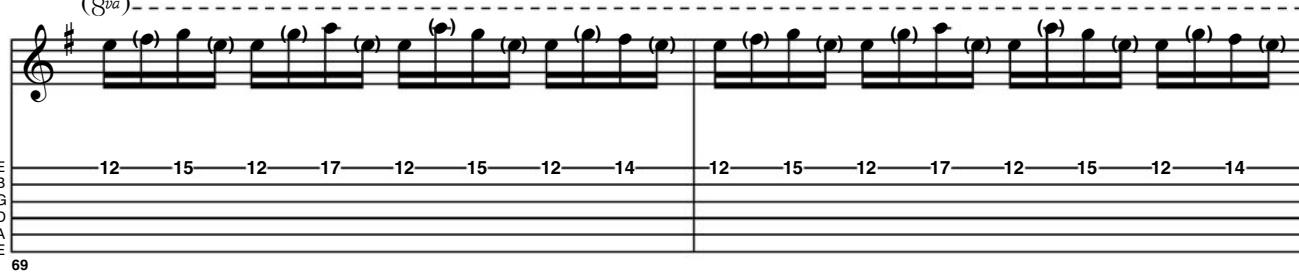
(8^{va}) - - - **Am** - - - **D**



E 15 14 12 15 12 15 12 17 12 19 12 17 12 15 12 14
B 15 14 12 15 12 15 12 17 12 19 12 17 12 15 12 14
G 15 14 12 15 12 15 12 17 12 19 12 17 12 15 12 14
D 15 14 12 15 12 15 12 17 12 19 12 17 12 15 12 14
A 15 14 12 15 12 15 12 17 12 19 12 17 12 15 12 14
E 15 14 12 15 12 15 12 17 12 19 12 17 12 15 12 14

67

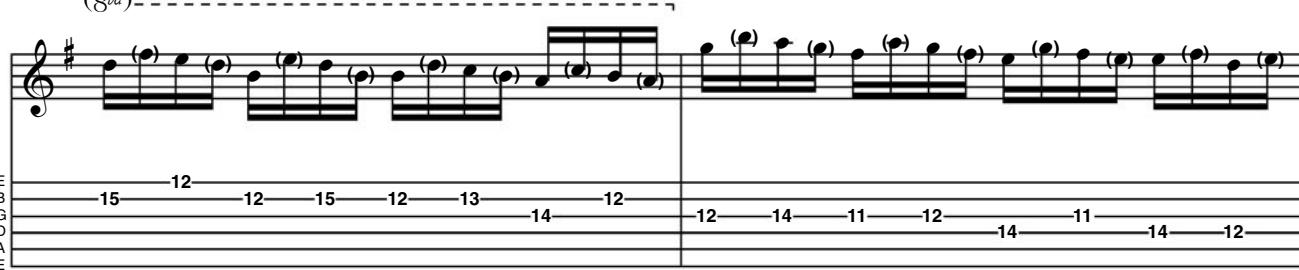
(8^{va}) - - - **G** - - - **C**



E 12 15 12 17 12 15 12 14 12 15 12 17 12 15 12 14
B 12 15 12 17 12 15 12 14 12 15 12 17 12 15 12 14
G 12 15 12 17 12 15 12 14 12 15 12 17 12 15 12 14
D 12 15 12 17 12 15 12 14 12 15 12 17 12 15 12 14
A 12 15 12 17 12 15 12 14 12 15 12 17 12 15 12 14
E 12 15 12 17 12 15 12 14 12 15 12 17 12 15 12 14

69

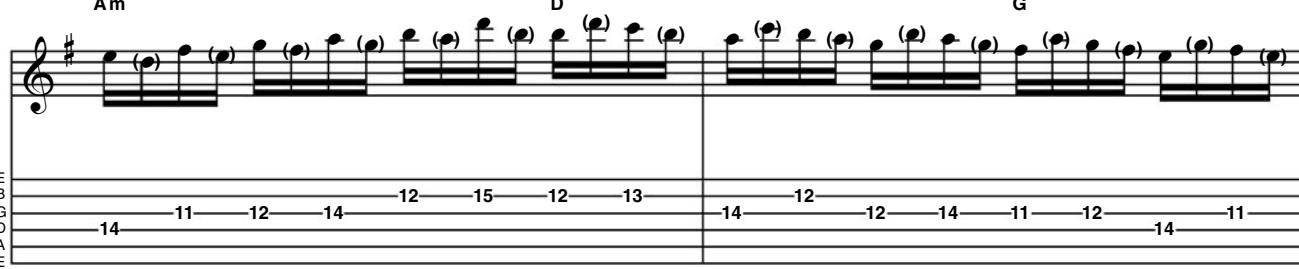
(8^{va}) - - -



E 15 12 12 15 12 13 14 12 12 14 11 12 14 11 14 12
B 15 12 12 15 12 13 14 12 12 14 11 12 14 11 14 12
G 15 12 12 15 12 13 14 12 12 14 11 12 14 11 14 12
D 15 12 12 15 12 13 14 12 12 14 11 12 14 11 14 12
A 15 12 12 15 12 13 14 12 12 14 11 12 14 11 14 12
E 15 12 12 15 12 13 14 12 12 14 11 12 14 11 14 12

71

Am - - - **D** - - - **G**



E 14 11 12 14 12 15 12 13 14 12 14 12 14 11 12 11
B 14 11 12 14 12 15 12 13 14 12 14 12 14 11 12 11
G 14 11 12 14 12 15 12 13 14 12 14 12 14 11 12 11
D 14 11 12 14 12 15 12 13 14 12 14 12 14 11 12 11
A 14 11 12 14 12 15 12 13 14 12 14 12 14 11 12 11
E 14 11 12 14 12 15 12 13 14 12 14 12 14 11 12 11

73

EXAMPLE 4 ALBERT LEE: DOTTED QUAVER SINGLE REPEAT ...CONTINUED

CD TRACK 7

The image shows a musical score and a guitar tablature for the letter 'C'. The score consists of two staves: a treble clef staff with a sharp sign indicating G major, and a bass clef staff. The tablature below shows the strings E, B, G, D, A, and E. The first measure of the score shows eighth-note patterns on both staves. The second measure begins with a vertical bar line, followed by sixteenth-note patterns on both staves. The tablature below shows the following note positions: 12-14-9-7-9-7-9-7-9-7-5-7-5-4-5-4. The page number 75 is at the bottom left.

Guitar tablature for measures 11-12. The first measure shows a descending eighth-note scale from B down to E. The second measure is a rest. The third measure starts with a 2/4 time signature, indicated by a vertical bar line and the number '2' above the staff. The guitar strings are labeled on the left: E, B, G, D, A, E. Fret numbers '2' are shown above the D and A strings.

EXAMPLE 5 ANDY SUMMERS: SLAP-BACK

CD TRACK 7

[Bars 79-88] The slap-back delay is popular in styles like country and rockabilly but here we see it go to work in a pop setting. The Police's Andy

Summers created many great guitar moments with chords like these and again the palm mute helps to get more definition from the repeats.

Ex 5

Clean with chorus and bridge pickup

Set delay to a semi quaver single repeat at same volume

Emadd9

Guitar tablature for 'Cadd9' chord. The top staff shows a G major chord (B, D, G) followed by a Cadd9 chord (C, E, G, B). The bottom staff shows the guitar's neck with fingerings: E (10), B (12), G (12), D (12), A (8), and E (10). The tab includes a dashed line and a measure repeat sign.

EXAMPLE 6 BRIAN MAY: TWO-REPEAT HARMONY DELAY

CD TRACK 7

[Bars 89-98] Here's another extremely effective delay idea courtesy of Queen's guitar maestro, Brian May. Set one delay to a minim (half note) in duration with the same volume as the original note. Now set a second delay to a semibreve (whole note) and again set the volume to the same as the

original note. With good note choices and some prior planning the original melody is repeated twice by the delays and a harmony guitar sound can be created on the fly. Arpeggios and pentatonic scales generally seem to work best here, but it's easy to lose a few hours experimenting with this one!

Ex 6

Overdrive with bridge pickup

1st repeat set to a minim and 2nd repeat to a semibreve

E madd9

Cadd9
(8va)-

E madd9

(8va)-

Cadd9

EXAMPLE 7 BRENT MASON: COUNTRY SLAP-BACK

CD TRACK 7

[Bars 99-106] This country rock style lick jumps into life with a little slap-back delay added. Check out the hybrid picking technique (pick and fingers)

in the notation. A light palm mute on the sixth string will help with the delayed notes' definition.

Ex 7

Clean with bridge pickup

Set delay to a short single repeat at same volume

Em

EXAMPLE 8 JIMI HENDRIX: REVERSE DELAY

CD TRACK 7

[Bars 107-114] This example uses a reverse type delay to conjure up those wonderful Jimi Hendrix-style, 'back wound' tape sounds. The results are often a little random and the notated phrase is only a guide, as it will come

out a little different each time - which is actually part of the fun with ideas like this. The trick is to turn the mix knob right up so the original notes are not heard; only the reversed repeats.

Ex 8

Overdrive with bridge pickup
Set delay to reverse setting with max mix

E madd9

107, 112

1 Cadd9

110

EXAMPLE 9 JONNY GREENWOOD: TIME WARP

CD TRACK 7

[Bars 115-123] This next trick only seems to work with certain delay units. I used an old (and relatively cheap!) Vesta Fire delay pedal from the late '80s to emulate the Radiohead guitarist. First, set the delay pedal's feedback knob to infinity. Now swell in the chord as notated and then turn the volume control back down. You can discard the guitar now if you wish as

this sound will ring out and sustain for as long as the pedal is on. Altering the delay time knob controls the pitch of the delay. Twisting the time knob to a faster setting will make the notes higher in pitch and visa versa. With some practice it is possible to play melody tones and glide from one pitch to another by manipulating the knob alone. Exceptionally cool!

Ex 9

Clean with bridge pickup
Set delay to infinite feedback and twist the time knob

2 Cadd9

115

Cadd9

120

EXAMPLE 10 ALLAN HOLDSWORTH: VOLUME SWELLS

CD TRACK 7

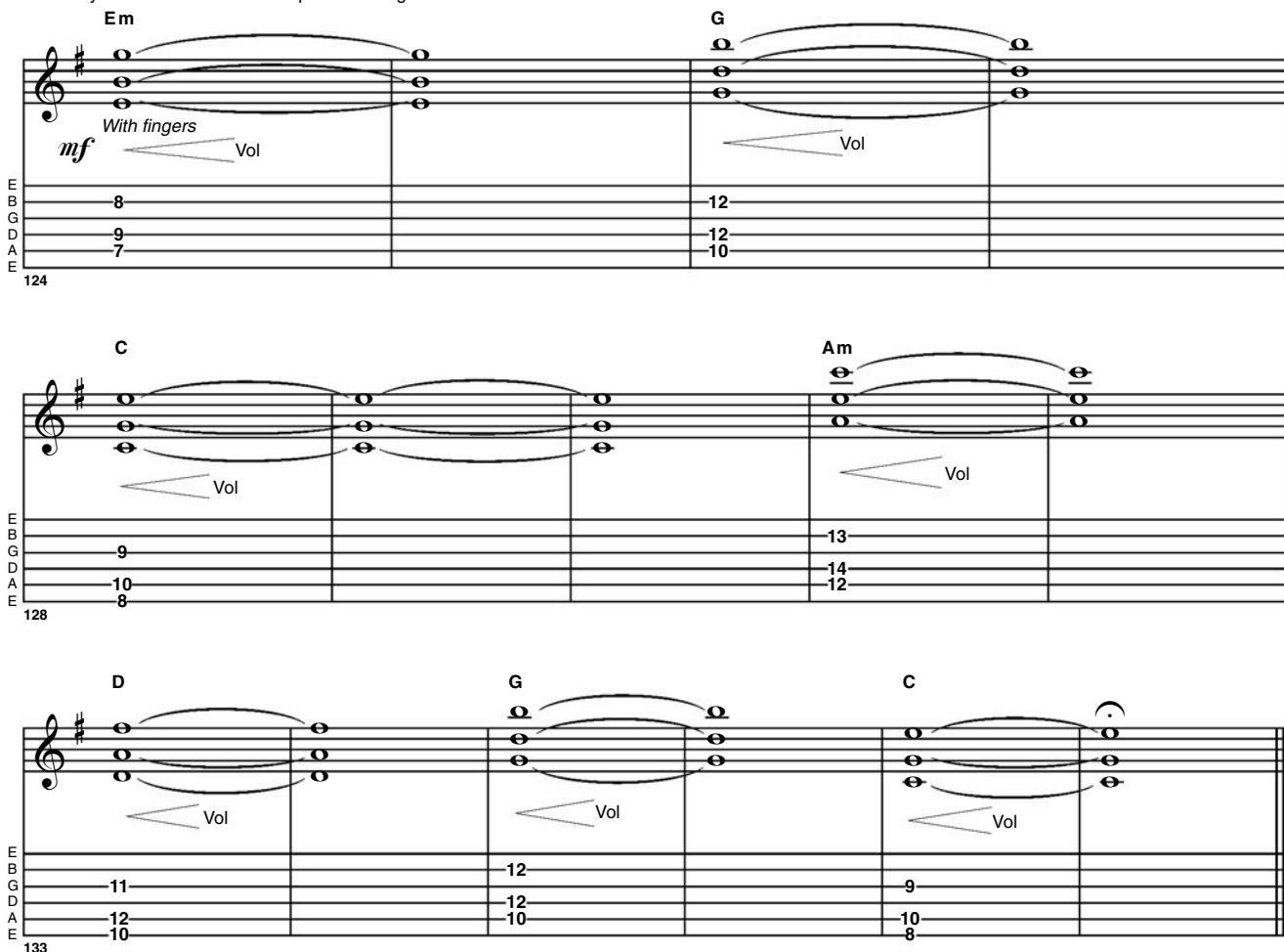
[Bars 124-End] This final idea uses the chords we looked at in example 1. This time a volume pedal is used to swell the chords in. This volume swell removes the characteristic attack from chords and a dreamy synth-like

effect can be created. The trick here to have the delay pedal placed after the volume pedal. This way the delay repeats can still be heard trailing away even when the volume pedal is off.

Ex 10

Clean with bridge pickup

Set delay to 1/4 note modulated repeats and high feedback



Em

mf With fingers Vol

E B G D A E
8 9 12 12 10

124

G

Vol

E B G D A E
12 10

C

Vol

E B G D A E
9 13 14 12

128

Am

Vol

E B G D A E
13 14 12

D

Vol

E B G D A E
11 12 10

133

G

Vol

E B G D A E
12 10

C

Vol

E B G D A E
9 10 8

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A dramatic, low-key photograph of a man in a white t-shirt and blue jeans sitting on a large, textured tire. He is holding a dark bottle in his right hand, looking off to the side with a thoughtful expression. The lighting is moody, with strong highlights and shadows against a dark background.

PLAY IT.
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MUSIC IS OUR PASSION

Edward Elgar

Nimrod



This month **Bridget Mermikides** arranges and transcribes an English masterpiece, the sublime Nimrod from Edward Elgar's Enigma Variations, composed at the end of the 19th century.

ABILITY RATING



Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: Drop D	<input checked="" type="checkbox"/> Chordal technique
TEMPO: 40 bpm	<input checked="" type="checkbox"/> Romantic repertoire
CD: TRACKS 9-10	<input checked="" type="checkbox"/> Spread and block chords

THIS MONTH I'VE arranged a piece by one of England's most celebrated composers, Edward Elgar (1857-1934). Although his music is now considered quintessentially English and is deeply woven into the culture, Elgar in fact drew much of his inspiration from continental composers (most notably Brahms, Schumann and Wagner).

Furthermore his Catholicism in the overwhelmingly Protestant society of the time, coupled with issues of his humble class origins, made his passage to mainstream acceptance (let alone celebrity) challenging. In fact it was not until his forties that he gained significant success. Despite the impression one might get from a rousing Proms performance of his Pomp and

Circumstance marches, Elgar in fact remained a deeply sensitive, humble and melancholic character and this is reflected in many of his works. These include pieces for orchestra, choir, chamber ensemble and solo keyboard.

Of all of Elgar's works, perhaps his most famous is the Enigma Variations. Written at the very end of the 19th century this was a seminal work cementing his international reputation as a significant composer. It remains one of the most popular orchestral works of all time, with a century of repeated performances and recordings occurring since its composition.

The concept of the Enigma Variations is unique and inspired. In a traditional theme and variations, a composer takes a short

“Each of the variations is dedicated to one of Elgar’s friends, mimicking their characters – the cadence of one friend’s laughter; and even the stutter of another.”

melodic idea (either an original or borrowed one) and writes a series of short movements based on this theme (Paganini's Caprice No. 24 (for violin), and Sor's Variations on a Theme of Mozart (for classical guitar) are just a couple of many examples). In the Enigma Variations however, Elgar never plays the theme upon which the other variations are based. In fact although there has been much speculation on what the theme was, Elgar never revealed the ‘enigma’, or whether the theme was literary rather than musical, or if indeed there was even a theme at all.

Another beautiful idea of Elgar's is that each of the variations is dedicated to one of his

friends, mimicking their individual characters (even the cadence of one friend's laughter and another's stutter). In this way Elgar immortalised the people that mattered most to him; people who would have been otherwise been long forgotten.

After the death of his wife Alice, Elgar found it hard to concentrate on composing, and anyway by this time his style of music was out of fashion. So he concentrated on his hobbies - horse racing and his football team Wolverhampton Wanderers (for whom he even composed a theme tune, He Banged The Leather For Goal). He also enjoyed being driven around the countryside by his chauffeur and even took a trip up the Amazon. Like his beloved wife, Elgar died of inoperable cancer in 1934. He was 76.

Here I've arranged Variation IX – the ever popular Nimrod – which was dedicated to Elgar's editor and friend, Augustus Jaeger. It is in fact a demonstration of gratitude to Jaeger for rescuing Elgar from a period of depression and disillusionment with his composing, and the sense of rising hope in the piece is appreciated universally.

I had the significant challenge of reducing the orchestral force in Nimrod down to a solo guitar work while maintaining its emotional impact. To do so I transposed the original key of E-flat major down a semitone to D major and used drop D tuning to emulate the orchestral warmth and depth.

Much of the piece is written with large chords and the technical challenge for both the fretting and plucking hands is to play all these chords clearly and musically, while maintaining an audible melody at the top.

Nimrod may take some practice but I hope you enjoy learning this amazing piece, and I'll see you next time with another masterpiece arranged for guitar. 

TECHNIQUE FOCUS

Great warm-up idea

It's always a very good idea to warm up before practising. Just 10-15 minutes of preparation can set you up for a really beneficial practice session, and protect you against injury. One (of many) possible approaches to warming up is to take a very small section of a piece you are working on and play it extremely slowly, focusing on relaxed precision, clarity of tone and efficiency of motion. In this way you can not only improve your technique, warm up optimally and imprint a secure muscle memory in your repertoire. Try it!



TRACK RECORD The recently unearthed 1947 Barbirolli recording of the Enigma is historically significant, but for higher audio quality, the London Symphony Orchestra's (under Sir Adrian Boult) 1970 (EMI 1991) passionate performance is a classic. For an introduction to Elgar's works (including Jacqueline Du Pré's performance of the Cello Concerto) I recommend Elgar: Great Performances (Sony 2006).



An intriguing
'portrait' of
Edward Elgar

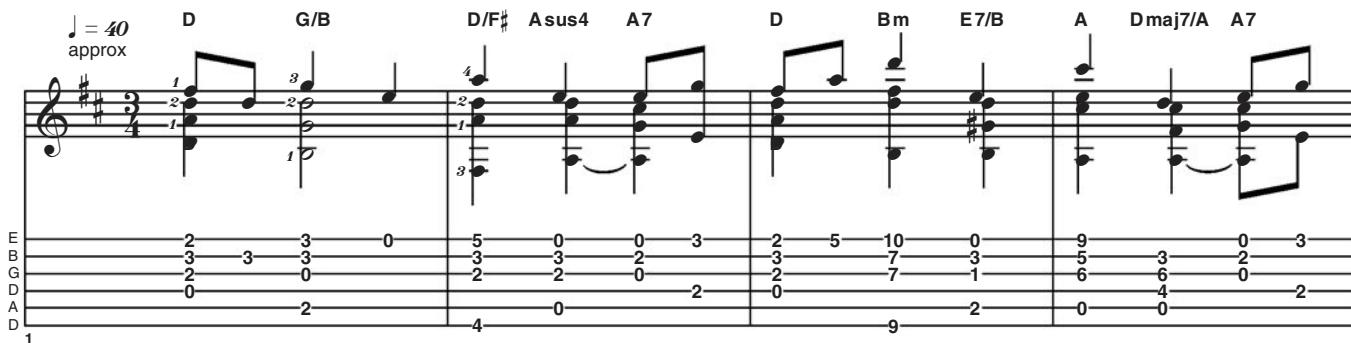
»

PLAYING TIPS

This piece is lush, smooth and legato in its original orchestral form, something hard to emulate on the classical guitar because once we have plucked our strings the notes die quite quickly. Try therefore to make the chords sustain by hanging on to them as long as possible. Of course, doing this means that efficient chord changes will also need to be mastered.

CD TRACK 10

To make the chords sound 'bigger' I have played quite a number of them 'spread': this means rolling the chords from low to high, the bass note thumb first, then the fingers following. This spreading of the chords should not be overdone as it's possible to start to lose the pulse. So keep some of the chords straight but always aim to keep the melody line intact.



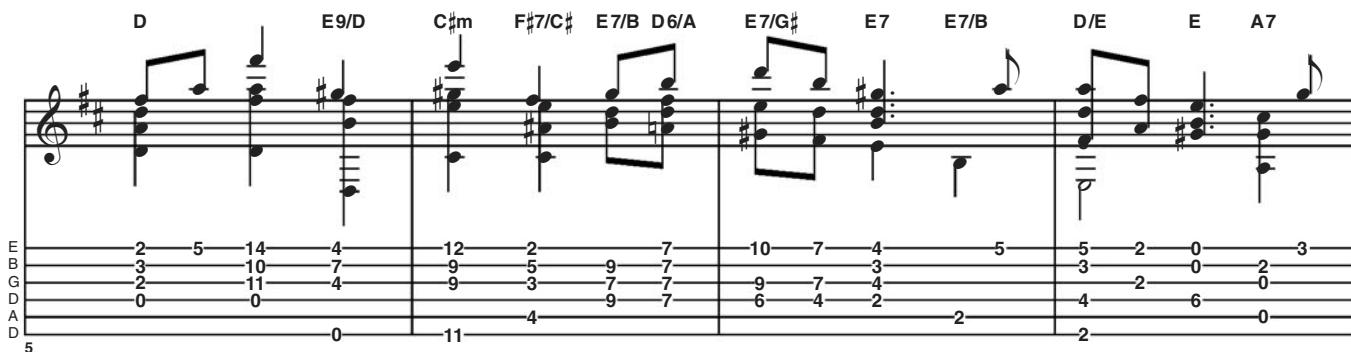
$\text{♩} = 40$
approx

D G/B D/F# Asus4 A7 D Bm E7/B A Dmaj7/A A7

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

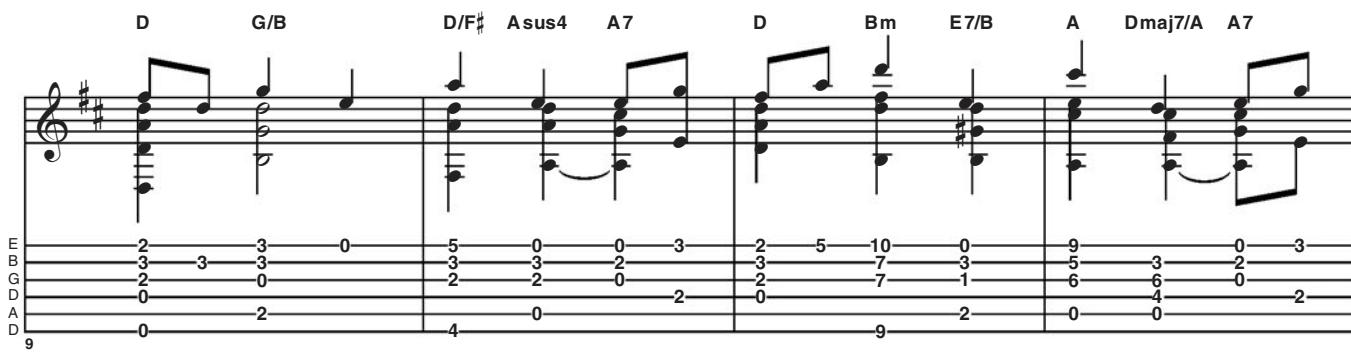
1

Low string tuned to D



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

5



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

9

PLAYING TIPS

CD TRACK 10

In bars 9, 28 and 40 the D chord is played spread with the thumb plucking twice in quick succession on the two lowest D notes. Listening to the audio

will underline the sound and get it into your head - the tab and notation will then help you to articulate the piece.

D Gmaj7/D A7/C♯ D/C♯ G/B A A9/G A/G D/F♯ Dm6/F A7/E

E 2 5 14
B 3 10 8
G 2 11 11
D 0 9
A 11 12
D 13

E m/D A7/C♯ D6 F♯/C♯ Emadd9/B A/C♯ G6/B D/A A7 D/A Bm/D

E 3 0 0 2
B 2 7
G 5 4 2 2 2
D 4 5 4 2 4 2
A 0 5 0 0 0 5
D 17

A9/C♯ A9/E A A9/G D/A A/E D/A G

E 7 5 2 3 2 0
B 5 6 4 2 0 3
G 6 5 7 5 4 2 4 0
D 5 7 5 5 0 4 2 0
A 7 5 5 5 4 2 0
D 21

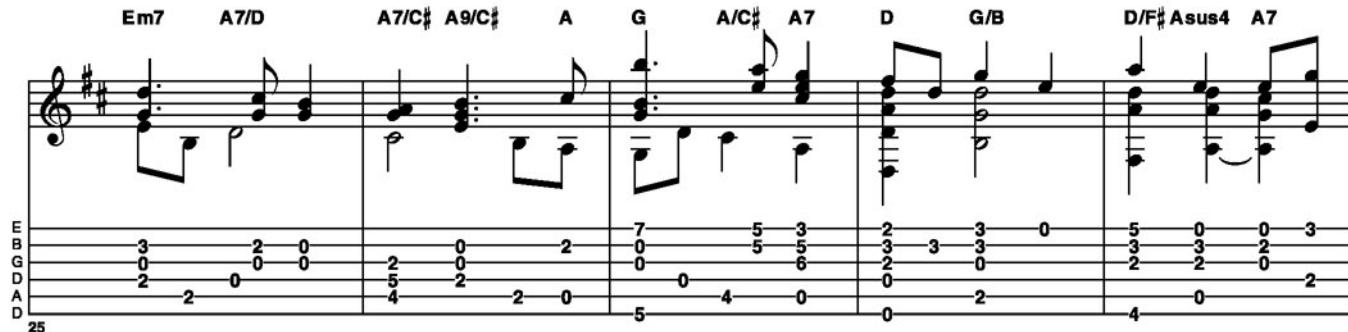
PLAYING TIPS

To get a piece like this sounding as good as possible, cleanly articulated chord changes are vital. Once you've learnt the music and can play it

CD TRACK 10

without mistakes, take some time to add in something of your own - playing pieces like this convincingly, is all about expression and feel.

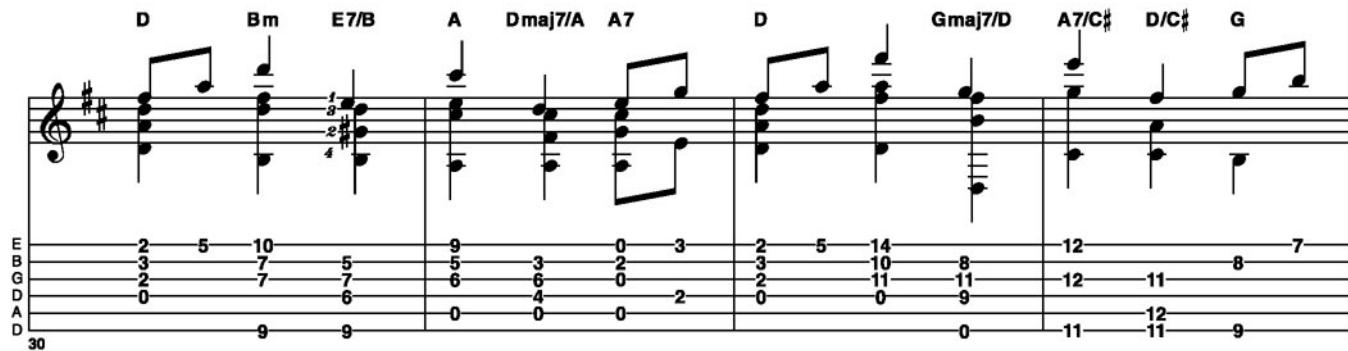
25



Em7 A7/D A7/C# A9/C# A G A/C# A7 D G/B D/F# Asus4 A7

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

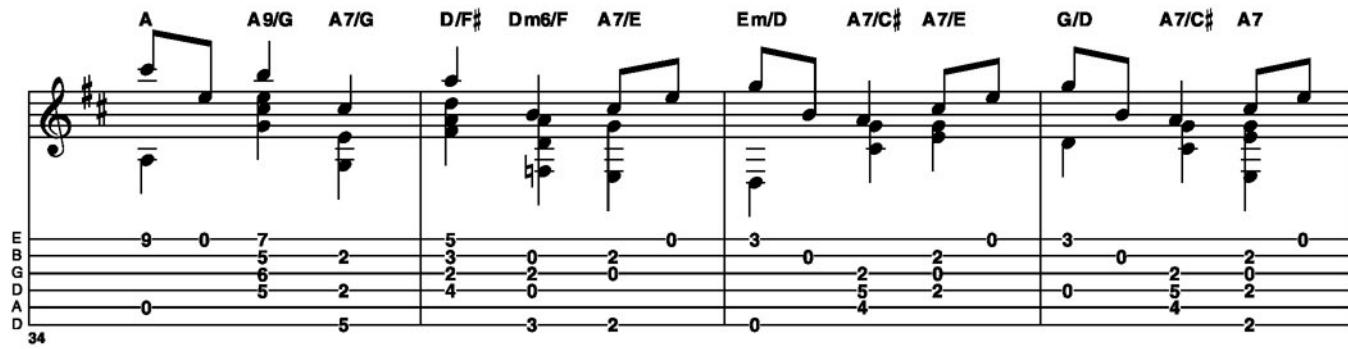
30



D Bm E7/B A Dmaj7/A A7 D Gmaj7/D A7/C# D/C# G

E: 2 3 5 7 10
B: 3 2 7 5 0
G: 2 6 6 0 0
D: 0 6 4 2 0
A: 0 0 0 0 0
D: 9 9 9 0 0

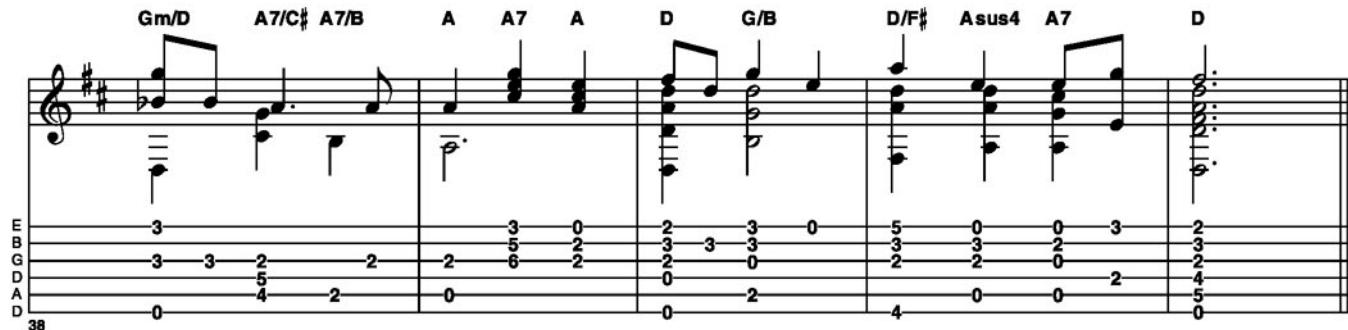
34



A A9/G A7/G D/F# Dm6/F A7/E Em/D A7/C# A7/E G/D A7/C# A7

E: 9 5 0 7 2
B: 6 2 5 2 0
G: 0 4 0 0 0
D: 0 5 2 0 0
A: 0 0 0 0 0
D: 5 3 2 0 0

38



Gm/D A7/C# A7/B A A7 A D G/B D/F# Asus4 A7 D

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

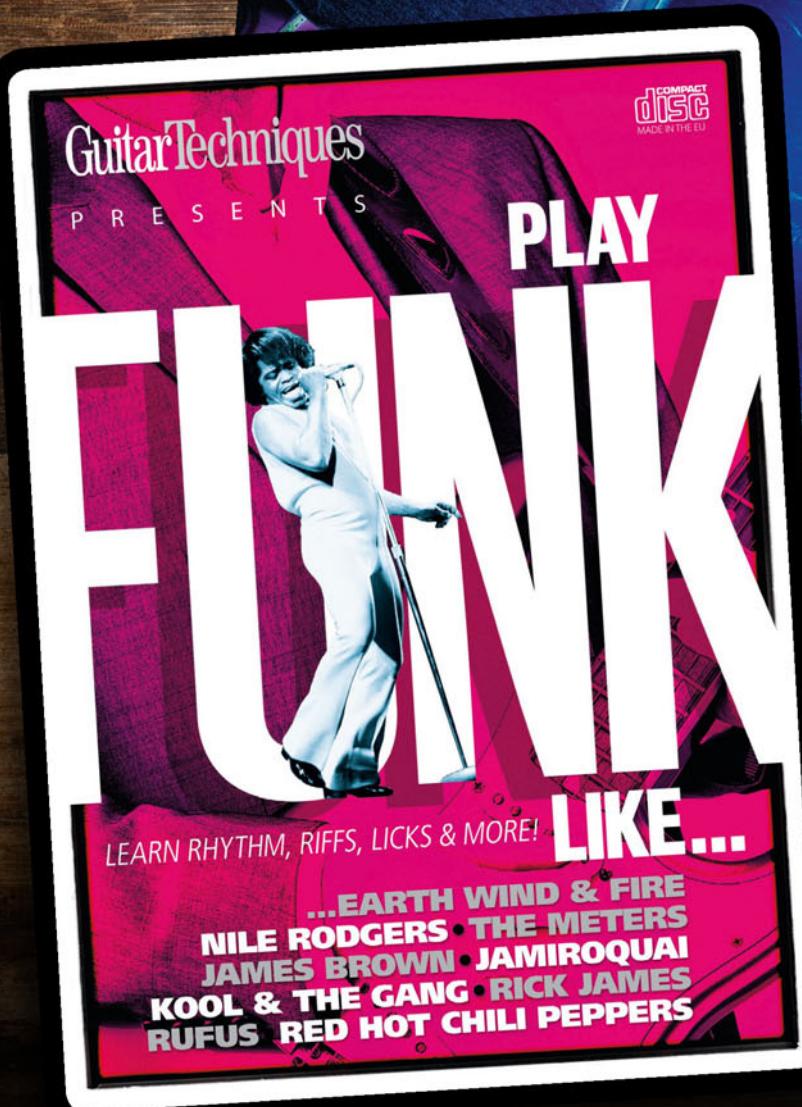
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WHEN SOMEONE IS so revered as a lead guitarist, it's easy to overlook their rhythmic skills. Over the years, numerous great guitarists have 'suffered' (yeah, right!) for lack of rhythmic creditation. Joe Satriani remarked years ago that he made a conscious effort to create more evolved rhythm parts for his 1992 album *The Extremist*. Yet still interviewers and fans focused on his soloing approaches and technique – thwarted! Same with Eddie Van Halen before Satch – and what rhythm chops he had on killer tracks like Jamie's Crying and Mean Streets.

Go back further, and it's a similar story with Jimi Hendrix. This towering icon of electric guitar had so much going on, it's hard to know where to begin with praise. While that maybe the case, we've decided this issue to focus a spotlight on Jimi's bluesy rhythm style. Certainly, it was ripe with syncopated inventions, tasty call and response phrasing and small chord shards that all added up to a style a million miles away from stodgy rock riffing or barre chord bashing. Of course, he knew how to tonally present his guitar vocabulary too; a crisp single coil tone rarely can be bettered when you want to go from whispering chord strums to powerful ascending octave runs. Turn to page 54 and spend some time absorbing John

Wheatcroft's excellent reappraisal of the great man's ability to rock, groove and swing like few others before or since.

Talking of great tone, turn to page 62 and check out the last Robben Ford video tutorial. With a Fender based guitar and amp combination, we asked him to play a jazzy blues improvisation. Picking up the guitar, what you see is what he played on his first and only take. We've transcribed and analysed this unique musical moment especially for you and added a gospel comping example to put a little of what he played into a 'real world' scenario. This tutorial is pure gold and a source of much colourful sophistication that, in truth, should have you revisiting often for new ideas to fuel your own playing. Indeed, if I was to state

there was potential for a year's worth of study in this one article, would you agree? Query; are you able to, say, incorporate those tasty thirds in bar 5 or freely draw on his spicy altered chords (for example bar 8's

Fmaj7#5#11)

when

comping? If

not, there's

no better time

than now to get started – enjoy expanding your rhythmic horizons!

Jason



LESSONS GT225

30-MINUTE LICKBAG

51

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

BLUES

54

John Wheatcroft admires the much overlooked rhythm guitar style of Jimi Hendrix.

ROCK

58

Martin Cooper travels to Germany to unveil the stinging style of the mighty Scorpions.

CREATIVE ROCK

68

Shaun Baxter finishes his series on intervallic soloing with a look at the octave.

COUNTRY

72

Andy Saphir waxes lyrical about the impressive vocal abilities of Carrie Underwood.

PROG

76

Paul Bielatowicz evokes the lead guitar style of Rush's fabulous axe man, Alex Lifeson.

JAZZ

80

Pete Callard has more tasty licks for you based on the playing of unsung hero Barry Galbraith.

ACOUSTIC

86

Stuart Ryan continues his series on modern acoustic minstrels with a look at the infectious style of Mumford & Sons.

A-Z OF MUSIC THEORY

90

Charlie Griffiths questions the quarrelsome quandaries of quartal harmony, quarter tones, quindicesima and quintuplets.





30-Minute Lickbag



BIMM Brighton tutor **Terry Lewis** has six more licks for you to play at easy, intermediate and advanced levels. See if you can nail the whole half dozen!

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EASY LICKS EXAMPLE 1 ANDY SUMMERS

CD TRACK 11

Summers' expansive chord shapes that came to the fore in his days with The Police can be daunting at first, but if you look carefully you'll see some

similarities between all of these. Play it clean with a shimmer chorus and analogue style delay for full effect.

$\text{J} = 110$

C \sharp m7add11 Ama7add \sharp 11 F \sharp m7add11 G \sharp m7add11

Chorus & delay Let ring - - - - -

The sheet music shows four chords: C \sharp m7add11, Ama7add \sharp 11, F \sharp m7add11, and G \sharp m7add11. The guitar tab below shows the fretting and strumming for each chord. The tab includes a 'Chorus & delay' section where the strings are muted.

EASY LICKS EXAMPLE 2 AC/DC

CD TRACK 12

The Young brothers' way of playing open chords generally involves leaving notes out, often the 3rd, for a punchier sound. While this does make some chords less of a stretch for smaller hands, it means you have to have your

fretting hand muting properly sorted if you want to be sure of a clean delivery. Try this with a medium gain setting rather than full-on and you'll be rewarded with a much better tone.

$\text{J} = 110$

A5 E5 G5 D/F \sharp G5 D/F \sharp G5 D/F \sharp

etc

The sheet music shows a sequence of chords: A5, E5, G5, D/F \sharp , G5, D/F \sharp , G5, D/F \sharp . The guitar tab below shows the fretting and muting for each chord. The tab includes a 'etc' section where the strings are muted.

A5 E5 G5 D5 G5

The sheet music shows a continuation of the sequence: A5, E5, G5, D5, G5. The guitar tab below shows the fretting and muting for each chord.

LESSON: 30-MINUTE LICKBAG

INTERMEDIATE LICKS EXAMPLE 3 **FREDDIE KING**

CD TRACK 13

Positive attack and expressive control of bends is what's needed for this blues lick in C. It's designed to fit over the V and IV chords (G and F), so see if

you can spot the chord tones lurking in the phrase which are outside of the normal minor pentatonic or blues scale.

G13
J = 85

F13

PB RP BU RP BU
 11-13-(14) (14)-(15)-(15)(13)-11-13
 10-(12) 8-10(12) 8 11 8 11-8 10-10

E B
 G D
 A E
 1

INTERMEDIATE LICKS EXAMPLE 4 SCOTT GORHAM

CD TRACK 14

One of the great Thin Lizzy axemen, Gorham weathered the turmoil in the band's hectic heyday. His solos are often very direct and blues scale based,

but always with plenty of impact. This one is in F# minor pentatonic (F# A B D E) and a great way to practise sextuplet pentatonic runs.

The image shows a page of sheet music for guitar. It consists of two staves. The top staff is in treble clef and has six measures of music. The bottom staff is in bass clef and has six measures of music. Each note in the music is numbered with a digit from 1 to 6, which corresponds to specific fingers on a guitar. Below the bass staff, there is a diagram showing the strings of a guitar with various numbers (5, 2, 4, etc.) above them, likely indicating fret positions or specific notes to play.



ADVANCED LICKS EXAMPLE 5 STEVIE RAY VAUGHAN

CD TRACK 15

This lick may not be harmonically complex but will take some time to play with Stevie's level of fluidity and conviction. Watch out for the pre-bent note on the second string in bar 4 - bend it as you bend the first string and

then grab it before you come down. If you haven't tried this 'catch bend' manoeuvre before it will take some practice to play well. Check out Jimi Hendrix, Joe Walsh and Steve Lukather for this too.

ADVANCED LICKS EXAMPLE 6 ROBBEN FORD

CD TRACK 16

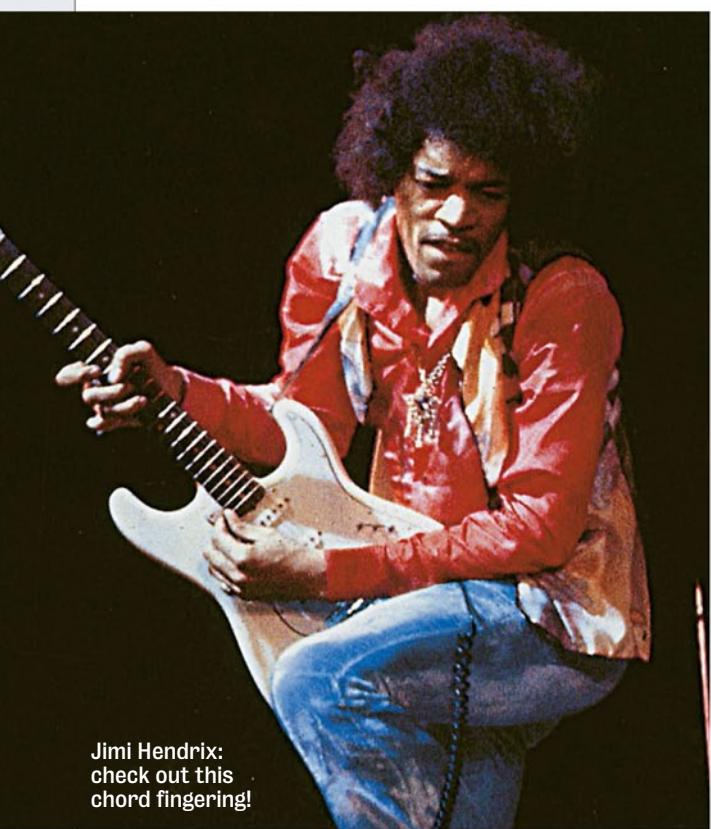
This E Dorian scale (R 2 b3 4 5 6 b7) lick shows Ford's ability to mix vocal-like melodic lines with exciting scale and arpeggio runs. Take your time learning

it to ensure clean playing and spot the arpeggios so you can transfer these ideas into your playing. Check out Robben's video tutorial on page 62!

Jimi Hendrix



This month **John Wheatcroft** takes a close look at the bluesy rhythm style of perhaps the ultimate guitar legend - the mighty Jimi Hendrix.



Jimi Hendrix:
check out this
chord fingering!

ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: Various	✓ Chord voicing vocabulary
TEMPO: Various	✓ Rhythmic awareness
CD: TRACKS 17-27	✓ Sense of groove and feel

ONE OF THE most significant musicians of the last century, for many Jimi Hendrix was the ultimate electric guitarist. With an innate understanding of previous generations of guitar masters, he also had a clear vision of how he could interpret this music in his own unique and dynamically charged way.

Jimi's playing was bold, hip, at times brutal and at times sophisticated. Super creative, very very loud and exciting as hell.

His groundbreaking rhythm playing with both the Jimi Hendrix Experience and Band Of Gypsys saw him expertly mix Chicago blues with hard rock, funk with jazz and even R&B was given the psychedelic once-over. It's perfectly clear that to Jimi it was all just music and any genre was fair game for his magical touch. Frequently blurring the distinction between lead and rhythm, Hendrix had the ability to connect chords, melody and even bass parts together to create a huge sound that was both powerful and sophisticated in equal measure. Let's not forget that he grooved like anything, had a beautiful guitar tone, wrote great songs and was a charismatic showman and unique singer.

There are five musical examples for your perusal today, each looking at a particular aspect of Jimi's rhythm technique. These

For any guitarist around at the time Jimi exploded on the scene, it's safe to say that their perception of what the instrument was capable of was irrevocably altered.

While it's completely understandable that much of the analysis of Jimi's playing is focused on his incendiary lead playing (we've even looked at this a couple of times here in this feature), he was also an incredible rhythm guitarist. He expertly mixed genres to create a cohesive and highly original sound that was stylistically authentic, rooted in tradition and also unique and forward thinking. Serving his apprenticeship on the 'chitlin' circuit' backing artists such as Wilson Pickett and Sam Cooke and with stints in the backing bands of both Little Richard and Curtis Knight, Jimi did his homework and learned his craft.

concepts and approaches range from single-note and double-stop bluesy riffing, through jazzy strummed octaves onto decorative embellishments, slides and suspensions, finally rounding off with a look at his trademark use of 7#9 chords.

As with so many of the players covered in these articles, today's examples are literally the tip of the iceberg. Whilst your first task should definitely be to learn each of these ideas exactly as written, once you are comfortable with the sounds and techniques embedded within, you should endeavour to create your own musical examples along similar lines. You can then stockpile these approaches to be brought out in any musical situation that you see fit, perhaps in a blues jamming situation exactly as Jimi would. Who knows, maybe a couple of these ideas could work their way into one of your own compositions. And given his own musical magpie nature, I'd bet that Jimi would be behind you all the way. ▀

"Jimi could sound and play like 20 different guitar players on one record, his musical vocabulary was so deep." Joe Satriani

GET THE TONE



For all his lead work's fire and brimstone, Jimi's rhythm was often sweet-toned and low-gain. A Strat into a valve amp with slight break-up when you play hard, will get you in the right area. But any decent guitar will do, so long as you explore the volume control and pickup tones. Try Michael Heatley's book, Jimi Hendrix's Gear: The Guitars, Amps & Effects That Revolutionized Rock 'N' Roll (Voyageur 2009).



TRACK RECORD People, Hell & Angels (Sony 2013) is a 'new' collection of 12 previously unreleased recordings and comes highly recommended. You can't go wrong with the three Experience studio releases, Are You Experienced (1967), Axis: Bold As Love (1967) and Electric Ladyland (1968). If you're after hearing Jimi in authentic mode, the album Blues (1999) is a great place to start.

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EXAMPLE 1 BLUES RIFF-BASED RHYTHM PLAYING**CD TRACK 18**

Our first example is a combination of single notes and double-stops outlining a combination of A7 (A C# E G) and Am pentatonic (A C D E G). While using the thumb to play bass notes might be considered unconventional, the advantage is that you can maintain the perfect hand

posture for the bends in bar 2, along with greater separation between bass and treble voices. Feel free to break this hold for the unison bends in bar 4 if you prefer. The trick here is to apply vibrato to the low bent note only to generate a phasing effect as the notes go in and out of pitch.

J = 76 A7

E B G D A E

1 3

BU BD

BU ~~~ BU ~~~

EXAMPLE 2 OCTAVES**CD TRACK 20**

Jimi was a big fan of Wes Montgomery and frequently tipped his hat to the legendary jazz guitarist by employing his trademark octaves to great effect. This riff is derived from a combination of B minor pentatonic (B D E F# A) along with a minor 7 arpeggio (R b3 5 b7) outlining the associated F#m

harmony. The technical challenge here is in keeping extraneous noise at bay, particularly when crossing from string to string. We conclude this idea with a five-note repetitious pattern phrased in 16th notes - this is a typical Hendrix approach.

J = 80 Bm

E B G D A E

1 3

A

F#m

Bm

BU BU BU ~~~

E B G D A E

3

LESSON: BLUES

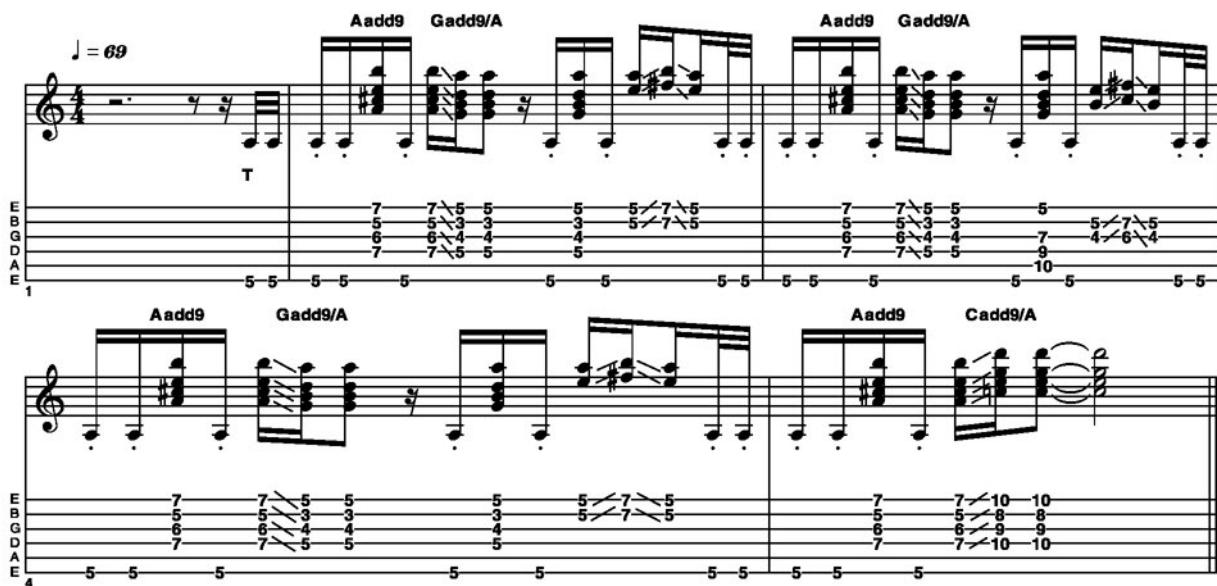
ON THE CD  TRACKS 17-27

EXAMPLE 3 SLIDES

Once again the fretting-hand thumb plays a big part in this rhythm idea, based predominantly around slides. The harmony outlines an Add9 to 11 move in A, although in bar 4 we make the transition to A minor by implying Cadd9 over A (A C E G D). The two-string slippery fills that punctuate each

CD TRACK 22

chord move are derived from the pairs of adjacent 4ths that are found within the major pentatonic scale. From an articulation perspective, keep the notes in the bass short and choppy, while aiming for a contrasting legato sound in the treble voices.

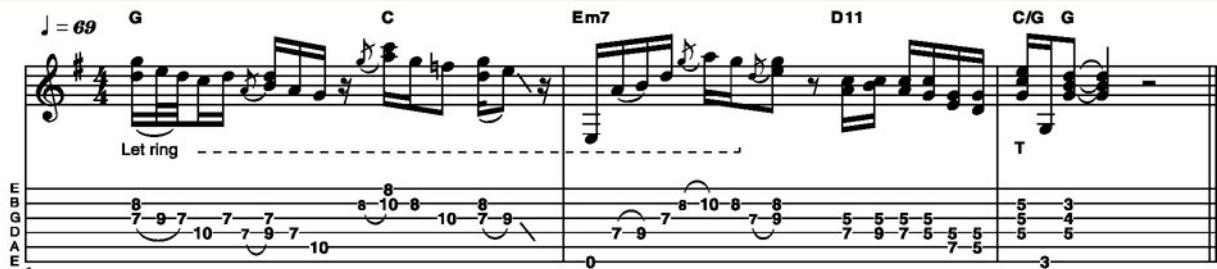


EXAMPLE 4 SUSPENSIONS AND DECORATIONS

Hendrix was a master at dressing up basic chords by adding suspensions like 2nd, 4th and 6th, creating motion and colour without changing the pure beauty of these sounds or extending the harmony in ways that are not stylistically appropriate. This example in G major, outlines a

CD TRACK 24

simple progression but adds colour and interest by including pentatonic decoration and suspensions. Your task is not only to learn the example as written but also to deduce the logic of each of these moves in relation to the underlying basic triad form.

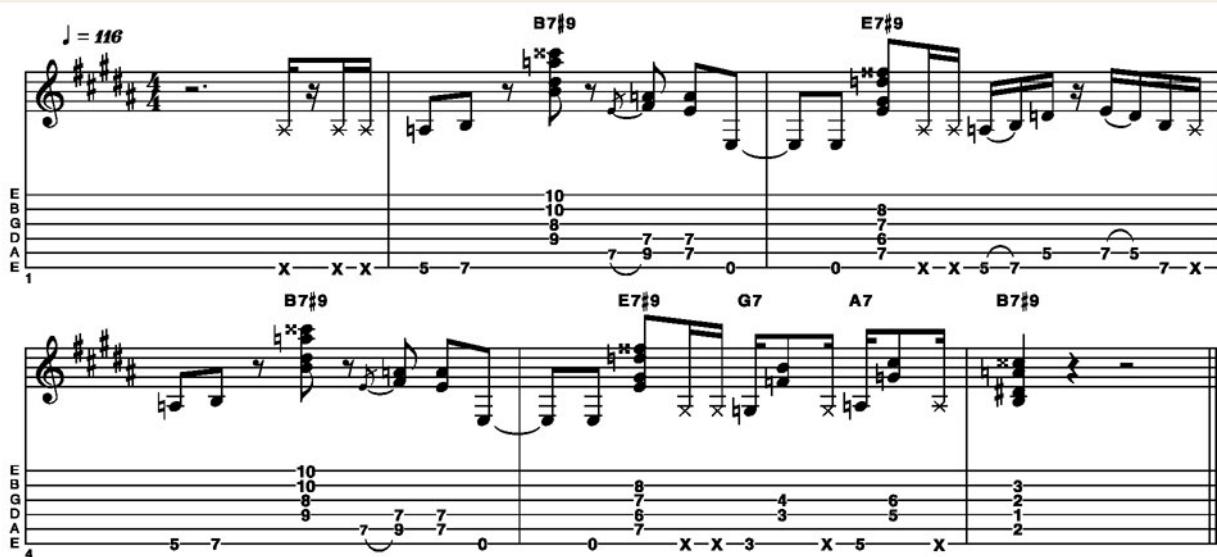


EXAMPLE 5 7#9 AND BASS/RHYTHM COMBINATIONS

No study of Jimi's rhythm playing would be complete without a look at 7#9 chords (R 3 5 b7 #9). This chord combines aspects of major (R 3 5) with minor (b7, #9=b3). Jimi also liked combining bass line and chord stabs in the same part, as here. Blessed with large hands, he could play the bass notes in bar 1

CD TRACK 26

with his thumb while holding down the high 7#9 voicing, although it works best if you don't allow these notes to ring together too heavily. Feel free to do as I did and jump about a bit from bass to chord - the important factor is making the music sound amazing, however you achieve it.



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Matthias Jabs



This month **Martin Cooper** checks out a legendary rock band with a real sting in its tail – Germany's mighty Scorpions and guitarist Matthias Jabs!



Matthias Jabs
with hot-rodded
Fender Strat

ABILITY RATING

Moderate

INFO	WILL IMPROVE YOUR
KEY: Em	<input checked="" type="checkbox"/> Rock rhythm
TEMPO: 122bpm	<input checked="" type="checkbox"/> General picking
CD: TRACKS 28-30	<input checked="" type="checkbox"/> Lead phrasing

HAVING FORMED IN 1965, German rock band The Scorpions are now closing in on half a century in the music business, and with over 75 million albums sold they are one of the best selling rock bands of all time. Arena-friendly

anthems such as Rock You Like A Hurricane and the lighter-waving ballad Wind Of Change, have helped cement their place in the rock history books. The band has had something of a revolving door of members throughout the years, including Michael Schenker, Uli John Roth and the only ever-present member, Michael Schenker's brother Rudolph. However it's the guitar playing prowess of Matthias Jabs that we focus mainly on this month, and indeed it was Jabs' playing that energised a number of the band's hits in the 80s, having joined the outfit in the late 70s as Michael's permanent replacement.

Jabs brought a heavier, more MTV friendly sound to The Scorpions, and also a Van Halen style excitement in the guitar department. His explosive playing and rock tone have defined the signature sound of the legendary group to the present day. A string of hits in the mid 80s led Rolling Stone magazine to name the

band "the heroes of heavy metal", and they continue to have a successful career, playing alongside the likes of Bon Jovi and Skid Row. Some Scorpions albums have had a polished Def Leppard style sheen to the production, but they have also released albums with a more raw sound, as well as capitalising on acoustic arrangements of songs.

The Scorpions' most recent offering, Sting In The Tail was released in 2010 and Matthias Jabs has stated recently that the unit is working on updated recordings of Scorpions songs that were originally written for some of the earlier albums.

This month's musical piece is a power chord driven rock fest in the key of E minor (E F# G A B C D) and all the notes of the rhythm and lead parts fit into that key with the exception of the Bb note (the bluesy b5 of E minor) in the solo. However you can think of this b5 as leaning more towards a diminished sound than a blues sound for this type of music.

There are both chunky chords and single-note lines within the rhythm part, to help define the harmony of these types of songs. The solo is straightforward enough for most intermediate players to get a handle on, but also challenging enough for experimental players to really sink their teeth into and play well. Both the rhythm and the lead parts have been double-tracked on the recording. This is something to experiment with when you're working on these types of songs in the studio, as it is an approach often taken by bands like The Scorpions and Def Leppard in order to provide a smoother, more AOR sound. ■

“With over 75 million album sales under their belts, The Scorpions are one of the best selling rock bands ever.”

GETTHE TONE



Jabs has used Gibson Explorer guitars for much of his career, although in the 1980s he often used a modified Fender Strat with a single pickup and Floyd Rose bridge (as above). Aim for a humbucking rock tone with quite a bit of tight gain. You may need to roll some top end off the sound if you're using single-coil pickups. For amps its classic Marshall type territory we're looking for, but you don't need to spend a fortune; for the recording I used an Engl style computer plugin to get the sounds.



TRACK RECORD Rock You Like A Hurricane and Big City Nights come from the album Love At First Sting (1984), while the huge ballads Wind Of Change and Send Me An Angel are both on Crazy World (1990). There's also a fine 2-CD Greatest Hits package available with all the band's top tracks featured; or to hear the songs re-worked acoustically, 2013's MTV Unplugged album is great.

EXAMPLE MATTHIAS JABS STYLE

CD TRACK 29

Rhythm guitar: Check out the dynamics in the first part of the rhythm section – it's all loud and there are some extra accents applied to some of the phrases. Muting of unwanted open-string noise is crucial to these types of songs, so be careful not to let it start sounding messy.

Lead guitar: Bars 31-32 would make a great double picking exercise. Pay attention to the fingering of the final phrase, but feel free to use whichever fingers are most comfortable. It's all bridge pickup as far as both rhythm and lead parts are concerned.

RHYTHM GUITAR

$\text{J} = 122$

E5 C5 D5 G5 A5 E5 C5 D5 N.C.

f

Guitar tab with strings E-B-G-D-A-E and fret positions 1, 5, 7, 9, 10, 12, 13.

G5 A5

9, 13

Guitar tab with strings E-B-G-D-A-E and fret positions 0, 7, 10, 12, 13.

C D C D N.C. E5 G5 D5

17 19, 23

Guitar tab with strings E-B-G-D-A-E and fret positions 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13.

E5 G5 A5 G5 E5 C5 D5 C5 D5

21, 25

Guitar tab with strings E-B-G-D-A-E and fret positions 0, 2, 3, 5, 7, 9, 10, 12, 13.

2 2 2 2 E5

29

Guitar tab with strings E-B-G-D-A-E and fret positions 7, 9, 10, 12, 13.

LESSON: ROCK

ON THE CD **TRACKS 28-30**

EXAMPLE MATTHIAS JABS STYLE CONTINUED

CD TRACK 29

LEAD GUITAR

8va

C5 D5 E5 C5 D5

3 3 3

BU BU BU

15-15 12 12-15 15-17-17-19 ~~~~
14(16) 12 15-12 14(16) 12 15-12 14(16) 12 15-12 14

E B G D A E

32

8va

C5 D5 E5

E B G D A E

15 14 12 15 17 15 14 17 19 17 15 19 22 20 19 22

BU 22-(24)

34

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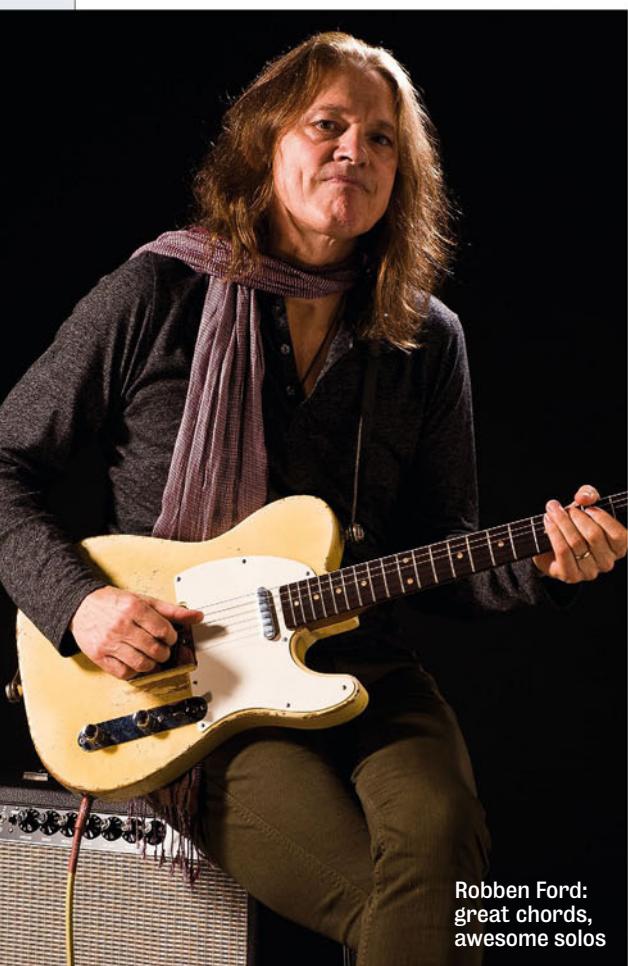
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Robben Ford Part 2



This month you not only get a cracking solo from Robben, but also a style guide and gospel blues track transcribed by **Steve Allsworth**.



Robben Ford:
great chords,
awesome solos

ABILITY RATING

Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: E & A	<input checked="" type="checkbox"/> Gospel blues vocabulary
TEMPO: Various	<input checked="" type="checkbox"/> Extended chords
CD: TRACKS 31-32	<input checked="" type="checkbox"/> Use of outside chord tones

AT THE END of our brief interview with Robben, we asked him to have a 'noodle around' and we were so impressed with his tasty chord vocabulary that it had to become a lesson by itself. In order to reinforce some of

his chord concepts and improvising I've also included a piece that shows the type of approach he might use in a gospel style blues progression.

Robben's improv centres around the key of E major, and although there are many outside chord tones, most chords are diatonic to our home key.

You'll need to familiarise yourself with some of the unusual fingerings and 'thumbed' chords. But also spend time recognising where each chord is derived from (E7#5b9 is essentially E7, etc). Central to a lot of Robben's themes are actually simple V7-I chord movement (B7-E7) so look out for these patterns. Bars 7-12 are a great example of this, where if you look beyond the complicated extensions we end up with lots of bluesy B7-E7 movement with C7 as a chromatic passing chord to B7.

As with a standard blues there's also movement to the IV7 chord (A7) that allows for some tasteful Mixolydian melodies. The gospel element generally comes from the Bbdim7 chord which is used here as a passing chord (although a little more disguised than usual). Normally it would create some nice chromatic movement between A7 and Bm7 in the key of A. Here it does the same move to the B bass note but subtle use of slash chords helps keep us in E

major. The Edim7 in bar 18 is much more classic gospel. Here it's thought of as an extension of A7b9 (A C# E G Bb). Notice the upper part of this chord (C# E G Bb) gives us a C#dim7 (or any of its inversions). This is why it resolves so well in the following bar because at its heart is a normal IV7-I7 blues cadence.

At this stage you can be forgiven for getting bogged down in the theory, but to understand Robben's chords you must ultimately use your ears. I've tried to be more explicit within the gospel blues track so you can see and hear these concepts in a more traditional 12-bar setting. Here's the basic progression in A:

A7	D7	F#dim7	A7	A7	
D7	F#o7		A7	F#7	
Bm7	E7		Bm7	E7	
A7	A7				

You can hear and see the dim7 substitution clearly here (F#dim7 is essentially D7b9). The other variations are borrowed from jazz-blues ideas, where F#7 acts as the V7 of Bm7 or V7/II and the II-V7 in the turnaround is repeated. The gospel element is generally seen in the use of piano-like chromaticism and slash chords. This often manifests itself in Robben's playing, with partial chords played over a drone bass note as on the intro and outro. It's also worth noting how Ford intersperses melodic ideas to reinforce the harmony, as you can see in bars 6-8.

In Robben's improvisation I've tried to give the overall harmony with chord names, even when he's playing melodic ideas. This should give you a better picture of the way he sees patterns in and around chord shapes. Particularly intriguing is the maj7(#5 #11) chord which crops up in a number of guises in his improvisation. The chord tones essentially suggest Lydian augmented, but Robben often thinks in terms of the Superlocrian scale (see bar 10 where he plays B Superlocrian over the B7#5#9; B C D D# F G A). If you have a look at the Ebmaj7 (#5#11) in bar 3 he essentially overlays the same scale, perhaps thinking of this chord in the context of a type of B7alt (B7b5#9). Either way, Eb Lydian augmented and B Superlocrian are one and the same.

Once more, don't be too concerned with long chord names or theory, as you'll grasp the sound of the appropriate scale once you put it in context by playing the chord. 

“You'll need to familiarise yourself with some unusual fingerings and ‘thumbed’ chords. But also spend time recognising where each chord is derived from.”

GET THE TONE

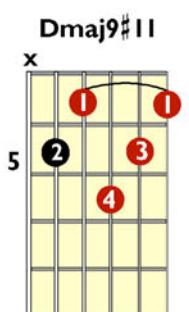
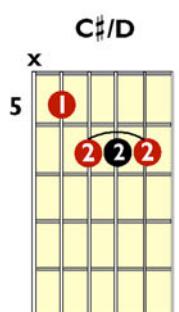
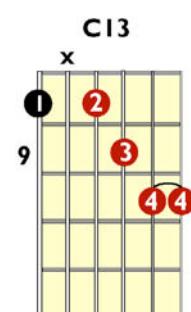
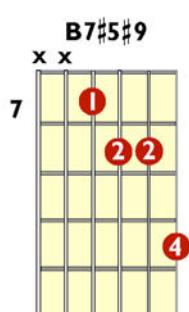
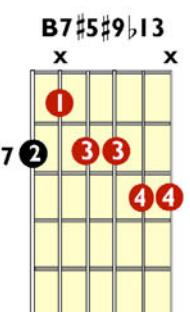
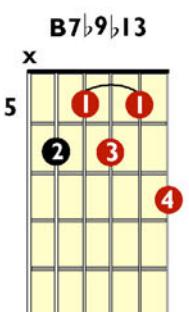
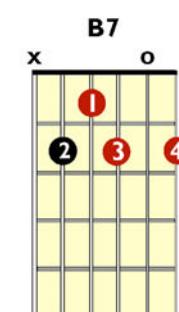
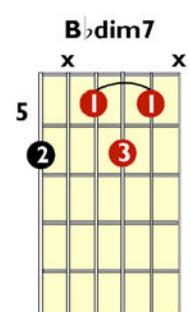
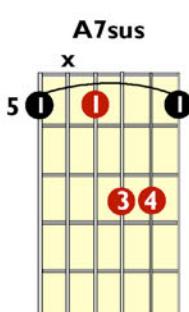
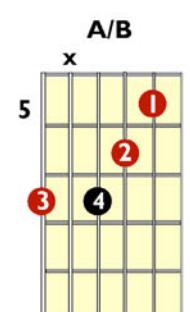
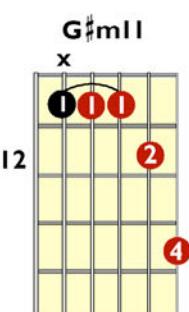
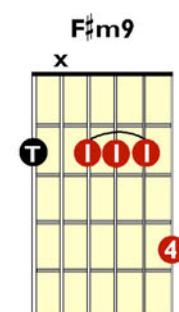
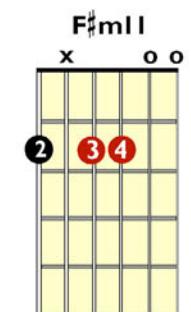
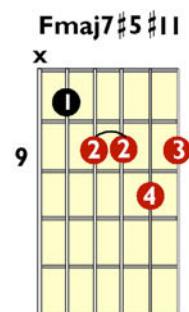
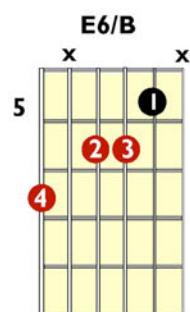
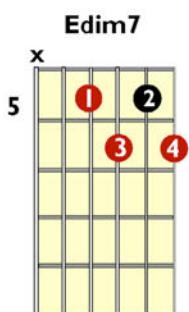
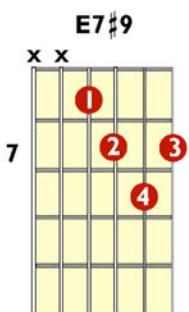
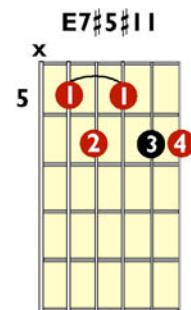
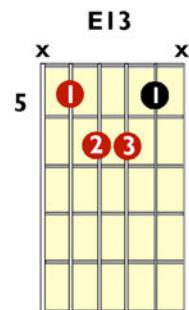
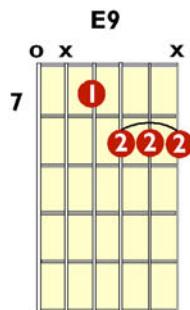
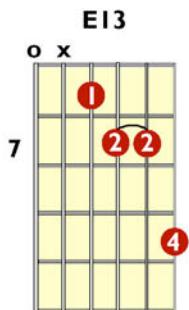
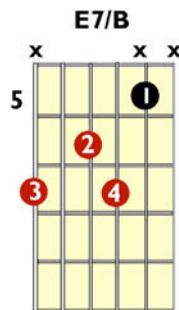


Robben is all about letting a great guitar and amp set-up, as well as his fingers, do all the talking. With such a clean sound there is of course no hiding place, so it's great for honing the lyrical quality of your lines and fine-tuning any technical flaws.

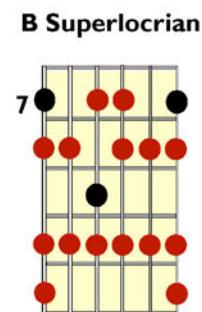
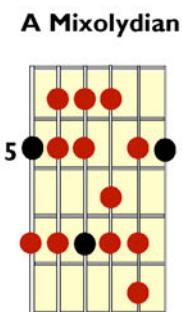
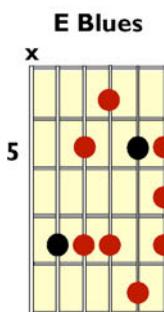


TRACK RECORD For the type of playing Robben is discussing here it's to his bluesier output we need to look. First port of call for the uninitiated is the incredible *Talk To Your Daughter*, on which his playing is simply sublime. Other albums such as *Tiger Walk* and *Supernatural* are also excellent. To hear him bouncing ideas off fellow jazz-blueser Larry Carlton, *Live In Tokyo* is a must.

ROBBEN FORD CHORDS



ROBBEN FORD SCALES



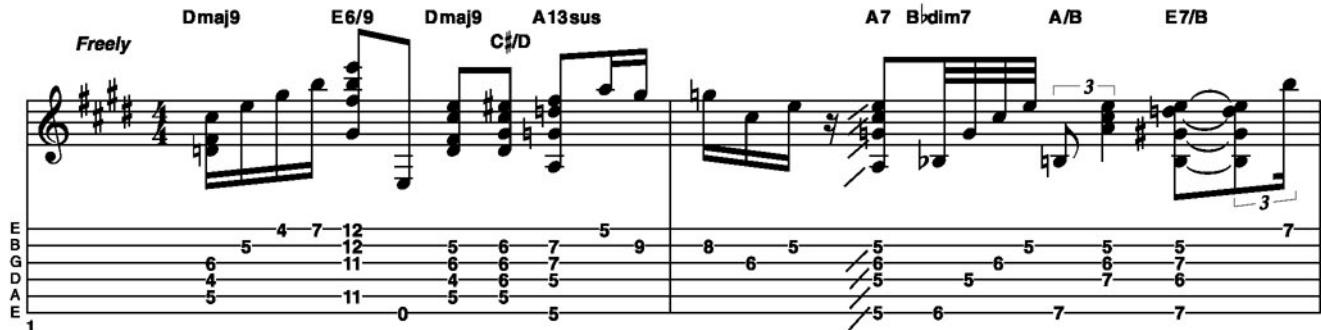
EXAMPLE 1 ROBBEN FORD SOLO

CD-ROM

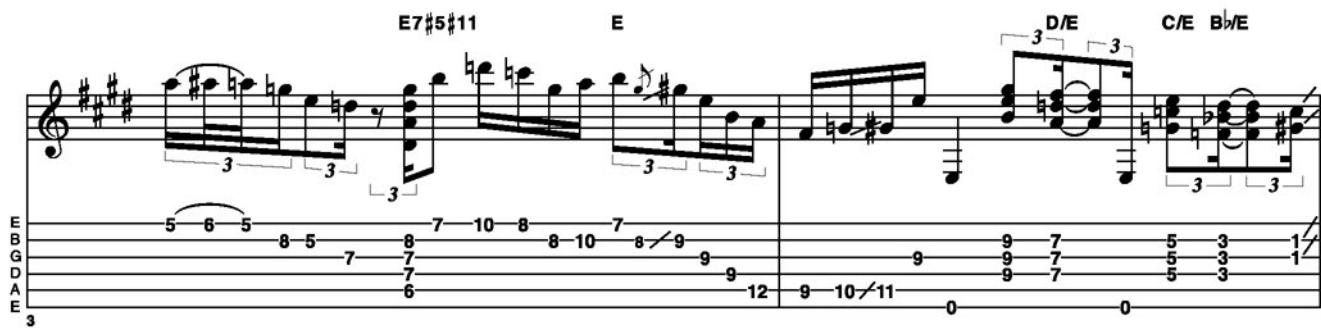
[Bars 1-14] Robben plays the entire intro freetime, so don't be too concerned with the placement of certain chords. At its heart, this whole

section cycles around E7, A7 and B7 chords with the others (eg D and C) used as either passing chords or creating 'outside' tension.

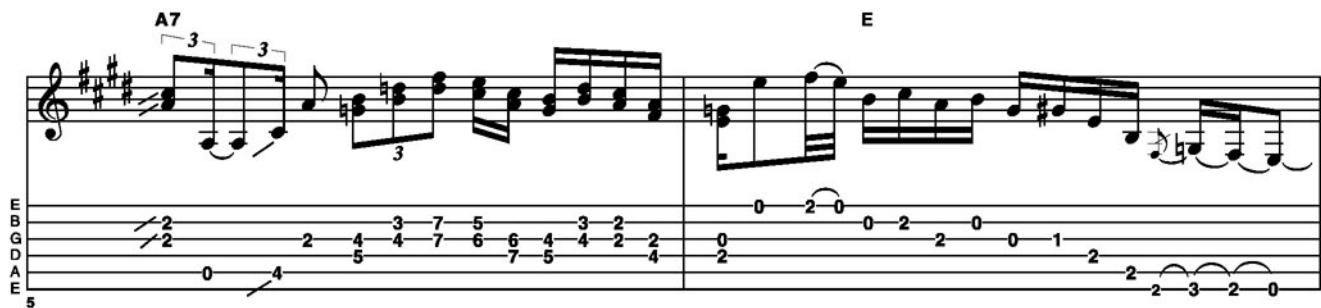
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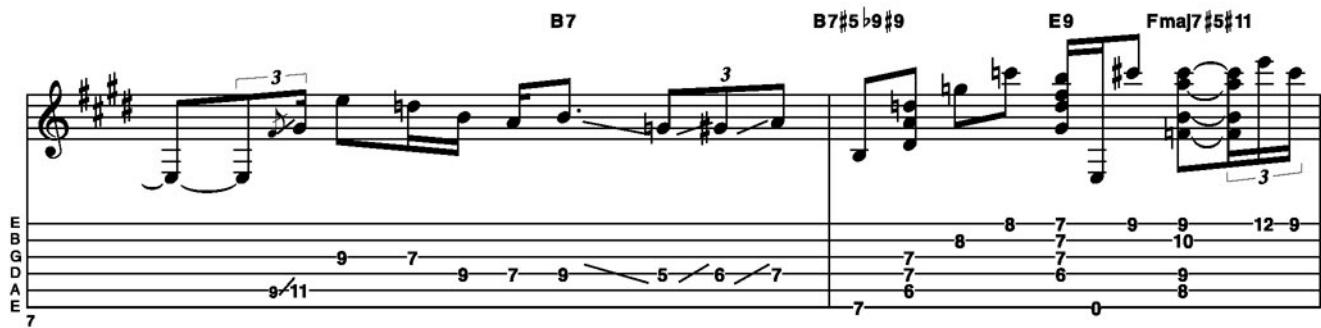
E B G D A E
B 5 4 7 12
G 6 11
D 4 6 7 9
A 5 5 5 5
E 11 5 5 5 5 7
B 0 5 5 6 5 7 7
G 5 6 5 6 5 7 7
D 5 6 5 6 7 7 7
A 5 6 7 7 7 7 7
E 1



E B G D A E
5 6 5 8 5 7 10 8 8 10 7 8 9 9 9 7 5 3 1
B 7 7 12 9 10 11 0 0
G 6 12 9 10 11 0 0
D 7 7 12 9 10 11 0 0
A 5 3 5 3 1 0 0
E 3 0 0 0 0 0 0 0



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



E B G D A E
9 7 9 7 9 5 6 7 7 8 7 9 10 12 9
B 9 11 5 6 7 7 6 7 0 0 0 0 0 0 0 0
G 7 7 6 9 8 7 9 0 0 0 0 0 0 0 0 0
D 7 7 6 9 8 7 9 0 0 0 0 0 0 0 0 0
A 6 9 8 7 9 0 0 0 0 0 0 0 0 0 0 0
E 7

EXAMPLE 1 ROBBEN FORD SOLO

[Bars 15-19] There is a definite pulse through the final section, which can be a little tricky if playing with fingers. Aim to alternate between thumb

and fingers when playing single-note passages between adjacent strings to avoid getting stuck under the strings.

Musical score for guitar and bass. The top staff shows chords: E7 1/4, C13, C7, B7#5, E, B7#5#9, and E. The bottom staff shows a bass line with tablature:

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

LESSON: VIDEO

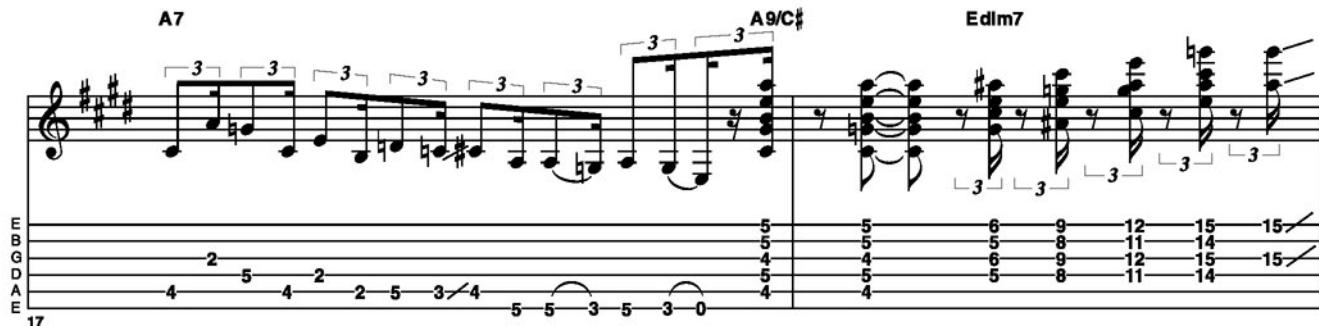
ON THE CD  TRACKS 31-32 & CD-ROM

EXAMPLE 1 ROBBEN FORD SOLO

CD-ROM

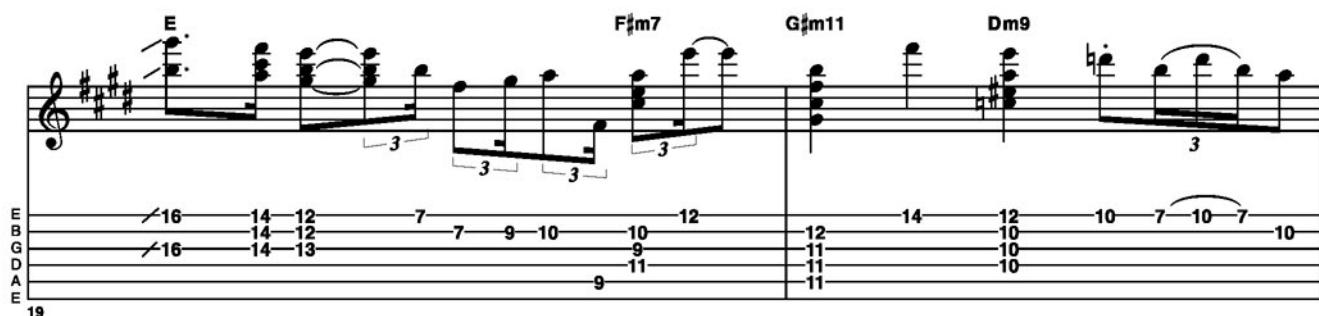
[Bars 21-end] Follow Robben's video closely to see how he approaches the funkier rhythms towards the end. This involves a jazzy 'brush' with the thumb, rather than mimicking the movement of a pick strum. This will give you a much more pleasing 'rounder' sound.

A7



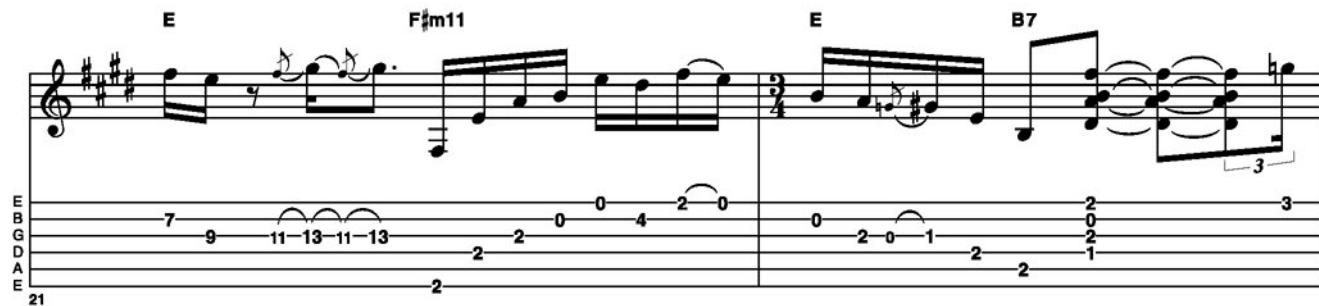
E B G D A E
2 5 4 2 5 3 4 5 5 3 5 3 0 4 4 5 6 9 12 15 15 15
17

E



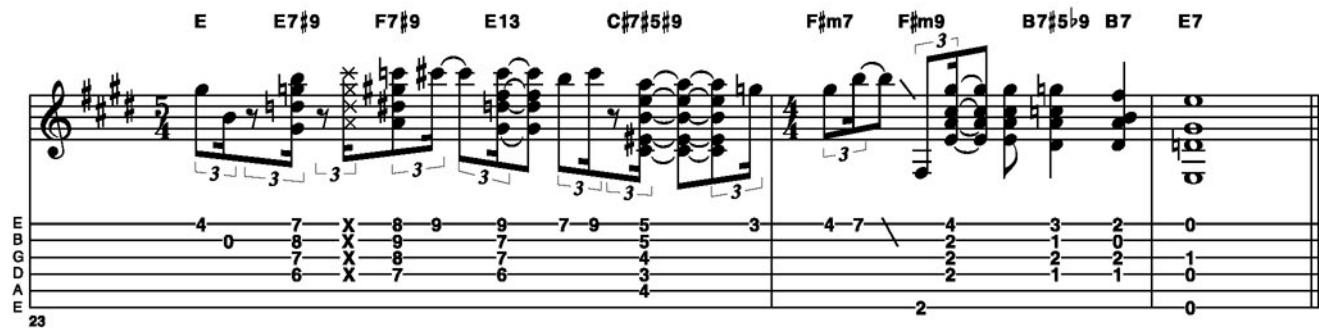
E B G D A E
16 14 12 7 7 9 10 12 12 14 12 10 7 10 7 10
16 14 13 11 13 9 11 11 10 11 10 11 10
19

E



E B G D A E
7 9 11 13 11 13 2 0 0 4 2 0 0 2 3
2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
21

E E7#9 F7#9 E13 C7#5#9 F#m7 F#m9 B7#5#9 B7 E7



E B G D A E
4 0 7 X 8 9 9 7 9 5 3 4 7 4 3 2 0
8 X 9 7 4 5 2 1 0
7 X 8 7 2 2 2 2 1
6 X 7 6 3 2 1 2 1
2 2 1 1 0
23

EXAMPLE 2 ROBBEN'S COMPING

CD TRACK 31

[Bars 1-14] If playing in the style of Robben Ford, Larry Carlton or Matt Schofield is on your musical 'to do' list, you'll need a chord vocabulary to match your soloing skills. Robben is a masterful player with an enviable ability to sound sophisticated, whether comping (as below) or playing fluid

lead lines. If you are not too familiar with jazzier blues chords there may be some fingerings here that you've not encountered before. If you really do want to sound like Robben or Larry, you'll need to become fluent in these (mainly four-note) voicings, so why not get started right now?

1

2

3

4

5

6

7

8

9

10

11

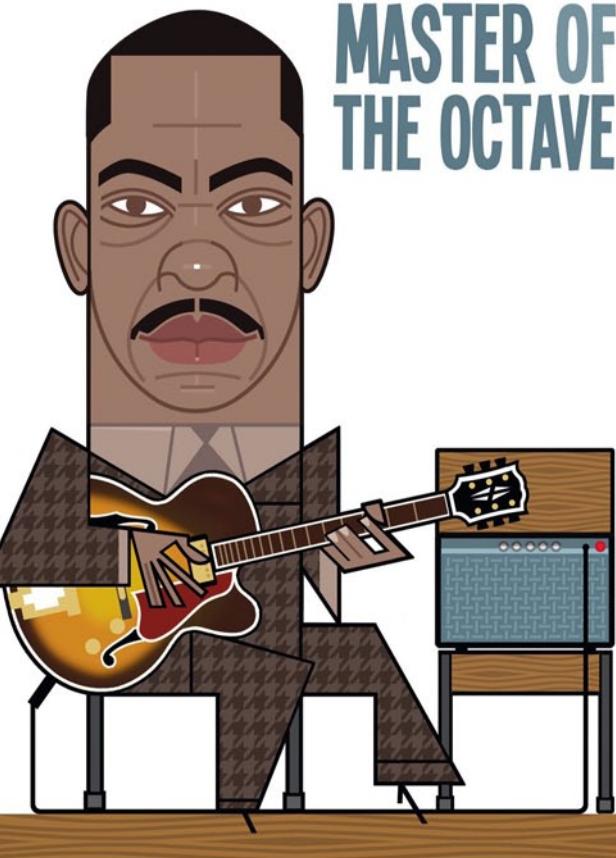
12

Octaves



This month, taking his biggest leap so far, **Shaun Baxter** concludes his investigation of intervals by focusing on the trusty octave.

WES MONTGOMERY MASTER OF THE OCTAVE



ABILITY RATING

Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: C (Am)	<input checked="" type="checkbox"/> Octave recognition
TEMPO: 160bpm	<input checked="" type="checkbox"/> Use of octaves
CD: TRACKS 33-35	<input checked="" type="checkbox"/> General creativity

WELCOME TO THE final lesson in our series on intervals. An octave is a very consistent interval: going from one letter to its namesake (either one octave higher or lower) in any scale will always involve travelling an interval

descending and ascending.

As well as trying other permutations, such as various configurations on each octave interval: low note + high note + low note (3-note motif); high note + low note + high note (3-note motif); playing ideas that are a multiple of 2 (2, 4, 8) to a triplet count; playing ideas that are a multiple of 3 (3, 6 etc) to a duple count (8th-notes, 16th-notes etc). Finally, make a note of the most useful ideas and try to see each one as a template that can be adapted: remember, it's better to have a few flexible ideas that can be edited to fit your purposes than hundreds of rigid licks and

lines; consequently, you should practise by limiting your approach to just using one line only and seeing how much variety and expression that you can create by varying the rhythms, omitting notes, adding notes, applying bends and vibrato, and so on.

During this mini series, the object has been to build up a variety of interval-based ideas over the same backing track using A Aeolian mode in conjunction with the A minor blues scale, as below:

A Aeolian: A B C D E F G
1 2 b3 4 5 b6 b7

A minor blues: A C D Eb E G
1 b3 4 b5 5 b7

The octaves in this month's examples are taken from A Aeolian; each of these sections is flanked by A minor blues-orientated ideas, and although some octaves might be played within surrounding ideas, we will ignore them as they are incidental and not part of the main concept highlighted in each line.

Once you have absorbed these concepts you should apply the same principles to the other scales that you know in order to develop useful repertoire for when improvising - you can produce A Dorian equivalents for each example's ideas, simply by replacing any F notes with F# notes.

“The waveforms created by octaves are more stable and less dissonant than other intervals, and so they even work well when played simultaneously using distortion.”

GET THE TONE



It's a good policy to work with as little distortion as you can. You may have to work harder, but there will be a core to your notes, rather than the fizzy transparency that results from using too much gain. If your guitar has humbuckers, they will probably be powerful enough for you to get all the distortion that you need from the amp; whereas, if using single-coils, you may need a drive pedal (75% of the gain coming from the amp, 25% from the pedal). Some delay added to the guitar, in tempo with the track, will help to give both size and smoothness to your sound.

TRACK RECORD Octaves played as double-stops have been used extensively in jazz by Wes Montgomery and George Benson (the last years of Montgomery's career were characterised by his octave playing); and in rock by players as diverse as Hendrix, Billy Corgan (Smashing Pumpkins) and Vai; they are common in funk and R&B too - try Billie Jean by Michael Jackson, or Deniece Williams' Free.

EXAMPLE 1 DOUBLE 'STACKED' OCTAVES**CD TRACK 34**

Bars 1 and 2 feature some double-octave motifs. Although shown as a six-note figure, each one can be seen as comprising two stacked single-octave motifs following a 'low-low-high' configuration. These motifs are plain to see in bars 3 and 4, where they are used to ascend the pentatonic scale in the same area of the neck (vertical motion). Focus on your first finger

(the low note of each octave) as it traces out the notes of shape #5 (CAGED shape) of the A minor pentatonic scale. The transcription contains the pick-strokes that I used to play the example in the audio; however, this is because I am an habitual economy picker, but you can play these how you like (such as by using alternate picking or hybrid picking).

EXAMPLE 2 ASCENDING OCTAVES**CD TRACK 34**

Bar 11 features a succession of simple ascending octaves taken up through the scale. Because they are two-note motifs played to an 8th-note triplet count, the lowest note of each octave traces out an ascending quarter-note

triplet melody. I used hybrid picking on the audio; however, again, you can just use the pick throughout if you prefer since this is an exercise in octaves, not a lesson on picking.

EXAMPLE 3 SINGLE-OCTAVE MOTIFS**CD TRACK 34**

These single-octave motifs are played to an 8th-note triplet rhythm, each linked to the next via a slide so the fretting hand moves along the length of the neck. After the initial octave, the motifs in bar 17 follow a 'high-low-high' note configuration (three-note motif from a two-note octave) with the first note on the middle beat of each triplet. In bars 18 and 19, we get a

variation on this, in both pitch order and rhythm. Here, the first two motifs follow a 'low-high-low' configuration; this time, with first note of each motif is on the first note of each eight-note triplet. In bars 19 and 20, the same configuration is rhythmically displaced so that the high note of each 'low-high-low' configuration is played on the start of each beat.

Ex 1
Ex 2

LESSON: CREATIVE ROCK

ON THE CD  TRACKS 33-35

EXAMPLE 4 ASCENDING AND DESCENDING OCTAVES

Bars 26 and 28 of this example both feature two-octave motifs (alternating between ascending and descending) taken up through the scale along

CD TRACK 34

the length of the neck (lateral motion). I used hybrid picking to play them; however, again, you can just use the pick throughout if you prefer.

EXAMPLE 5 FIVE-NOTE AND DOUBLE-STOP OCTAVES

This example starts with a succession of five-note two-octave motifs taken down through the scale along the length of the guitar (lateral motion) using slides. From the transcription, you may be surprised to see that I used the pick for all the notes in this passage, although you can use hybrid picking if

CD TRACK 34

you prefer. In bar 35, a melody is played using single-octave double-stops (where the notes of each octave are sounded simultaneously, rather than consecutively). Again, these are shifted on the same strings laterally along the length of the fretboard using slides.

EXAMPLE 6 TAPPED OCTAVES

The octaves in bars 41 and 42 are similar to the very first sequence in Example 1 (bars 1 and 2); only, this time, we're using a combination of right and left-hand tapping to play a faster figure (8th-note triplets played to

CD TRACK 34

a quarter-note triplet pulse - which means that six triplets are crammed into one bar, rather than just four). This example finishes off with a simple ascending octave in bar 44.

The musical score consists of six staves of guitar tablature, each with a corresponding staff of musical notation above it. The tabs show the left-hand fingers (3, 2, 1) and the right-hand picking or tapping pattern. The notation includes eighth-note triplets, sixteenth-note patterns, and various picking and tapping techniques. The score is divided into sections Ex 4, Ex 5, and Ex 6. The tabs show fingerings and string numbers (E, B, G, D, A, E) for each note. The notation includes eighth-note triplets, sixteenth-note patterns, and various picking and tapping techniques. The score is divided into sections Ex 4, Ex 5, and Ex 6. The tabs show fingerings and string numbers (E, B, G, D, A, E) for each note.

EXAMPLE 7 ADDING ARTICULATION**CD TRACK 34**

In the first half of this example, we're helping to make the octaves sound a more interesting by adding articulation, in the form of vibrato bar 'scoops' and 'doops'. Note that fretting-hand tapping is used throughout in order to free the picking hand to operate the vibrato bar. Next, the octave section highlighted in bars 50-53 is much easier to play than it sounds; however,

when learning it, you must make sure to place the correct notes on the start of the beat (the tapped notes are never on the downbeat). Basically, we're taking a descending tapped pentatonic sequence and shifting the fretting hand up an octave so that each tap shadows a corresponding note fingered by the fretting hand (on the same string, an octave lower).

EXAMPLE 8 RHYTHMIC INTEREST**CD TRACK 34**

Each double-octave motif in bars 57 and 58 follows a four-note 'low-middle-high-middle' note-configuration, and is played as 16th notes using two-handed tapping. The final octave-based passage in bars 59-61 comprises a succession of two-note, single-octave motifs (either ascending

or descending) which, when played to a triplet count, help to provide some rhythmic interest (creating a '2 against 3' effect). Again, although hybrid picking is shown in the transcription, it's fine to use alternate picking should you prefer this approach.

The image contains five musical staves. The top staff (Ex 7) shows a descending pentatonic sequence with 'Scoop' and 'Doop' markings. The second staff (Ex 7) shows a continuation of the sequence with 'Loco' and 'Scoop' markings. The third staff (Ex 7) shows a descending sequence with 'Vib from LH' markings. The fourth staff (Ex 8) shows a descending sequence with circled note heads. The bottom staff (Ex 8) shows an ascending sequence with 'm' markings under the strings. Fret numbers are indicated above the strings, and measure numbers (43, 49, 52, 57, 59) are at the beginning of each staff.

Carrie Underwood



Musicality through simplicity is the key this month as **Andy Saphir** examines how American Idol star Carrie Underwood blends country, pop and rock.



Carrie Underwood: blended the genres to go stratospheric

ABILITY RATING

Easy/Moderate

INFO	WILL IMPROVE YOUR
KEY: E	<input checked="" type="checkbox"/> Country rock soloing
TEMPO: 118 bpm	<input checked="" type="checkbox"/> Creating of rhythm parts
CD: TRACKS 36-37	<input checked="" type="checkbox"/> Stylistic vocabulary

A FANTASTIC COUNTRY singer, Carrie Underwood won the TV talent show American Idol in 2005, and the girl from Oklahoma is now a true megastar. Her music is a great blend of country, pop, and rock that's so often

This lesson's piece is in the key of B major and looks at different elements of modern country guitar playing, the likes of which might be heard in a contemporary artist's song. There's no breakneck or overtly technical element to the piece, but don't be put off by its apparent simplicity. Any session musician will tell you that the right approach is always to 'play for the song', and that 'there's a time and a place for the crazy flash stuff'. With that in mind I've tried to come up with a tune that combines simplicity with musicality, plus the all-important 'catchiness' in a country-pop-rock setting.

Regular readers of this column will have come across solos and tunes that have a hybrid picking (pick and fingers) element to them, yet all of the guitar playing in this piece

heard in contemporary country music. In order for this to be truly effective, the amalgamation of different styles within a genre must be an organic and natural process.

Listen to modern country and you will regularly hear traditional instruments such as fiddles, pedal steel guitar and banjo, and yet the feel and sound from the other band instruments is often more rock based, with distorted guitars, synth pads and effects associated more with rock music.

This mixing of the traditional and modern creates a great cross-genre sound that appeals to the widest possible audience. And by combining the songcraft of country writers - whose ability to come up with amazingly lyrical hooks and melodies is legendary - with awesomely talented musicians and producers who know how to create the perfect musical hooks, riffs, licks and arrangements to complement them, Carrie's songs have it all. Four fantastic albums and countless awards later, her incredible success continues.

can be achieved with regular picking.

We start with an eight-bar intro that sees three separate electric guitars with different sounds and playing simple parts using a 'question and answer' approach. This gives a sense of space with the guitars fitting around each other, not crowding each other out.

An underlying steel-string acoustic, capo'd at the 2nd fret, creates continuity by playing a repeating arpeggio based phrase. The 16-bar 'verse' has one electric guitar part - this plays big open Esus4 and E major chords, going into a palm muted B power chord riff. An acoustic guitar runs simultaneously to this (still capo'd at the 2nd fret), playing sustaining Esus2 chords going into a single-note phrase that complements the electric's B5 power chord section.

The eight-bar solo starts on the relative minor of the key (G#m), the first four bars of which feature a catchy, melodic octave line. This goes into another neat melodic phrase featuring an open sixth string 'pedal tone' idea under the melody; this is a well-used multi-genre soloing technique that gives thickness to the melody by using a single note to mark the underlying harmony.

If you enjoyed this, see if you can come up with equally catchy ideas of your own.

Underwood's mixing of the traditional and modern creates a great cross-genre sound that appeals to the widest possible audience.

GET THE TONE



You can use many different guitar tones for modern country, including overdrives and distortions and effects that colour the sound, like filtering, chorus or tremolo. A large reverb or delay can create cool ambience effects that may suit a section of the song. A solid crunch sound often works well in rhythm guitar parts, often alongside a good, balanced clean tone. A variety of guitars, pickup combinations and amps can also be used, though in general it's best to avoid heavy metal type distortion.



TRACK RECORD The guitar solo in Carrie's tune, Songs Like This, from the album Play On (2009), may be simple, but it's a great example of a catchy hook and melodic solo that suits the style of song perfectly. For a more 'twang' style approach, listen to Cupid's Got A Shotgun, from the album Blown Away (2012), which is full of great country picking by the one and only Brad Paisley!

EXAMPLE GENERAL TRACK

CD TRACK 36

[Intro: Bars 1–8, Electric Guitar] The first of the three separate guitars heard on this intro is a clean tremolo guitar playing a Bsus2 arpeggio (B C# F#), which you need to hold down as a chord shape in order to let the notes ring together. Guitar two comes in on beat '3&' of the following bar, with a fairly distorted sound that provides a two-note 'answering' melody to the previous guitar's 'question': make sure the semitone pre-bend is accurately pitched here. Our third guitar offers a slightly different distortion tone and is swelled in and out; you can achieve this by using the guitar's volume control or a volume pedal (or even post production, when mixing in the studio).

Notice also that this guitar features a large reverb and simply plays one B note on beat '2&' of bar 4. This four-bar phrase repeats from bars 5 to 8, with the only difference being the third guitar, which plays a B note an octave lower, on beat 1 of bar 7.

[Intro: Bars 1–8, Acoustic Guitar] The second tabbed guitar has a 2nd fret capo. Note that the music notation indicates the actual pitch of the notes, whereas the tab reflects the fret numbers with the capo as being the nut or 'open position'. This is a palm-muted Bsus2 (B C# F#) which is played from the 5th (F#) and can be approached with alternate picking or downstrokes.

INTRO

J = 118

Bsus2

Electric Guitar 1: clean w/tremolo effect

Electric Guitar 2: w/distortion

PB8

BD BU BD

Electric Guitar 3: w/distortion & reverb

12

E B G D A E

Bsus2 (Asus2)

Capo 2nd fret PM -

Acoustic Guitar

E B G D A E

Electric Guitar 1: clean w/tremolo effect

Electric Guitar 2: w/distortion

PB8

BD BU BD

Electric Guitar 3: w/distortion & reverb

8

Verse Rhythm Guitar w/overdrive

PM

E B G D A E

PM -

Acoustic Guitar

E B G D A E

LESSON: MODERN COUNTRY

ON THE CD  **TRACKS 36-37**

EXAMPLE GENERAL TRACK

CD TRACK 36

[Verse: Bars 9–24, Electric Guitar] Play this part with good, solid crunch tone. Bar 8 is the ‘pickup bar’ to where the verse part starts at bar 9, and is a palm-muted B5 (power)chord. Play this with a gradual crescendo as you lead into the big open E5 chord in bar 9. Make sure you fret this open chord accurately, as you need to mute the third string with your fretting hand fingers. The following Esus4 and E chords should be pretty straightforward. The following B power chord based riff from bars 13–16 is palm muted and passes through Bsus4 to B major at the end. For consistent results I’d

suggest approaching this with pick downstrokes. The eight-bar phrase then repeats, the only change being the addition of an open first then second string on beat '2&' and '3&' of bar 20.

[Verse: Bars 9–24, Acoustic Guitar] We begin in bar 9 with a ‘spread’ Esus2 chord (note that because of the capo, this looks like an open Dsus2 chord). A single-note B major pentatonic phrase (B C# D# F# G#) follows, and make sure your timing is accurate here, otherwise the phrase won’t sit well rhythmically. Again, this eight bar phrase repeats.

VERSE E5

E

1

2

E

B

G

D

A

E

Electric Guitar

f

E

B

G

D

A

E

Acoustic Guitar

E

B

G

D

A

E

9, 17

12

20

B

PM

mf

E

B

G

D

A

E

9 - 7

7

7 - 9

9 - 7

7

9 - 7

7

7 - 9

13, 21

EXAMPLE GUITAR SOLO

CD TRACK 36

[Solo: Rhythm part] To support the solo our rhythm guitar plays simple power chords, since we don't want to clutter or interfere with the melody.

[Solo: Lead part] The first two bars feature octave shapes starting on G#; these move melodically through G# Aeolian (natural minor) mode (G# A# B C# D# E F#) over the G#m chord. Naturally, when you play the octave shapes, make sure that the fingers of your fretting hand mute all the strings except the two that make up the two notes of the octave. Try combining this with an alternate down-up strumming technique, as it will help to create the

required percussive rhythm approach often heard with octave playing. The next two bars, played over the E major chord, are still octave shapes, but this time you need to fret them in such a way that the open first string E note rings through. This might need some practice as it's a little tricky. Bar 29 uses the open first string as a pedal tone as the little melody moves down the fifth and fourth strings before resolving on the F# tonic note over the F# chord. Ensure accurate timing throughout these phrases. Finally, an F#sus4 arpeggio leads into a spread B major chord to finish.

ELECTRIC GUITAR RHYTHM FOR SOLO

25

30

SOLO

24

G#5

F#5

E5

24

25

C#5

Let ring -----

27

F#5

N.C.

B5

rall -----

30

Alex Lifeson



Paul Bielatowicz continues his exploration of classic prog with a look at the mighty Canadian three-piece Rush and their guitarist Alex Lifeson.



Alex Lifeson:
with one of his
many Gibsons

ABILITY RATING

● ● ● ● ● Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: B minor	<input checked="" type="checkbox"/> Legato technique
TEMPO: 90bpm	<input checked="" type="checkbox"/> Open string licks
CD: TRACKS 38-40	<input checked="" type="checkbox"/> Position shifting

ALEKSANDAR ZIVOJINOVIC WAS born in 1953, in Fernie, British Columbia, the son of Serbian immigrants. When he was a small child the family moved to Toronto, Canada, where he acquired his Americanised name

within a couple of weeks of the band's formation. The trio quickly gained popularity and secured themselves a record deal, releasing their self-titled debut in 1974. However, shortly after their album came out, Rutsey left the band due to ill health and after a process of auditions, two weeks before their first US tour Rush announced Neil Peart as their new drummer. Aside from his role in the trio's percussion section, Peart also took on the role of lyricist, leaving Lee and Lifeson to concentrate on writing the band's instrumental elements.

Over the next few years Rush released

from a translation of his Serbian surname, which means 'son of life'.

At an early age, Lifeson received his introduction to playing music with the viola, but by 12 he had already abandoned the instrument, having discovered the guitar.

His first guitar was a classical acoustic given to him as a Christmas present from his father. A little later he traded it in for a Japanese electric. Lifeson was primarily self-taught on the guitar, learning solos of heroes such as Clapton, Page and Beck by ear, from his record collection – the only 'formal' lessons he took were from a school friend who played classical guitar.

When Lifeson's neighbour John Rutsey began playing drums, the two decided to form a band, The Projection, but it wasn't long before they'd changed their name to Rush. Rush enlisted Jeff Jones on bass, who was then replaced by Geddy Lee

several albums, each gradually getting more experimental and 'progressive'. The band's songs started to get longer, the trio introduced synthesisers and bass pedals to their sound, and complex time signature changes became one of their trademarks.

Throughout their 45th year (and counting) career, Rush have achieved massive success, selling well over 40 million records - including 24 gold, 14 platinum and three multi-platinum albums, and have earned their place in The Rock and Roll Hall of Fame.

Aside from his work with Rush, Lifeson has been involved in numerous side projects. In 1996 he released an album entitled Victor (under a project of the same name), which featured musical performances from his wife and son. As with many of his contemporary prog gods, Lifeson has guested on too many albums to mention. He's also dabbled in soundtrack writing, providing music for the first series of the sci-fi drama Andromeda. He has also made several TV and movie appearances throughout his career. **GT**

"I think 2112 was the first record that we made where we sounded like Rush."

Alex Lifeson

GET THE TONE



Alex Lifeson is a confirmed Gibson fan, having enjoyed the use of Les Pauls, and many of the company's thinline semis over the years. However, any humbucker equipped guitar should give you a good approximation of Alex's tone. Amp-wise, his classic sound was achieved using a Hiwatt plus an array of sound modifying effects. Use the above settings as a starting point only, adding drive and effects as appropriate.



TRACK RECORD Classic Rush albums include *2112* (1976), *A Farewell To Kings* (1977), *Hemispheres* (1978) and the best-sellers *Permanent Waves* (1980) and *Moving Pictures* (1981). *Fly By Night* (1975) represents their earlier, rocky approach to songmaking, while *Signals* (1982) is a great example of their 'synth' phase. *Snakes & Arrows* (2007) and *Clockwork Angels* (2012) see a return to rock form.

EXAMPLE 1 REPEATED THEMES

This example shows Lifeson's use of repeated themes. First we have a bluesy pentatonic phrase that is repeated with a slight embellishment. After this

there's a descending blues scale run – look out for the position shift down on the sixth string.

CD TRACK 39

J = 90

E
B
G
D
A
E

1

BU RP BD

BU RP BD

E
B
G
D
A
E

1

7 10 - 7 10 - 9 - 7 9 - 7 9 - 8 - 7 10 - 7 5 - 7 5 - 7

EXAMPLE 2 SEMITONE INTERVALS

The interval of a semitone is very common in Lifeson's playing. He has a tendency to make the most of it, wherever one appears in a scale. Here we

have an example of a repeated pedal tone idea, emphasising the semitone between the 2nd and b3rd degrees of the scale (B natural minor).

CD TRACK 39

14 15-14-15 17 15-14-15 14 15-14-15 17 15-14-15 14 17-15-14 16-14 16-14-16 14-16-15

etc

BU

EXAMPLE 3 REPEATED LICKS

Alex really does like his use of repetition. This example begins with a repeated bend lick and then moves to another repeated lick, again featuring

a semitone interval. Finally, we have a series of bends ascending the first string - watch out for accuracy here as it's easy to get sloppy.

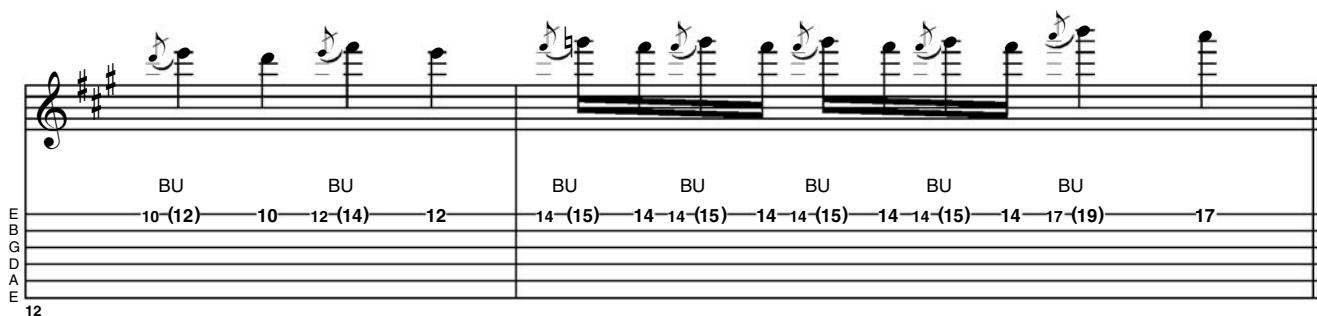
CD TBACK 39

Fretboard diagram for guitar string 6. The top part shows a sixteenth-note pattern starting with a grace note. The bottom part shows the corresponding tablature with fingerings: BU, 7, 7, BU, 7, 7, BU, 7, 7, BU, 7, 7, BU, 10. The tablature also includes a vertical bar line and a repeat sign.

BU BU BU BU BU

10-(12) 7 7 10-(12) 7 7 10-(12) 7 7 10-(12) 7 7 10-(12) 7 7 10

9-10 10 9-10 10 9-10 10



BU BU BU BU BU BU BU BU BU

E 10(12) 10-12(14)-12 14-(15) 14-14-(15)-14-14-(15)-14-14-(15)-14-17-(19)-17

B

G

D

A

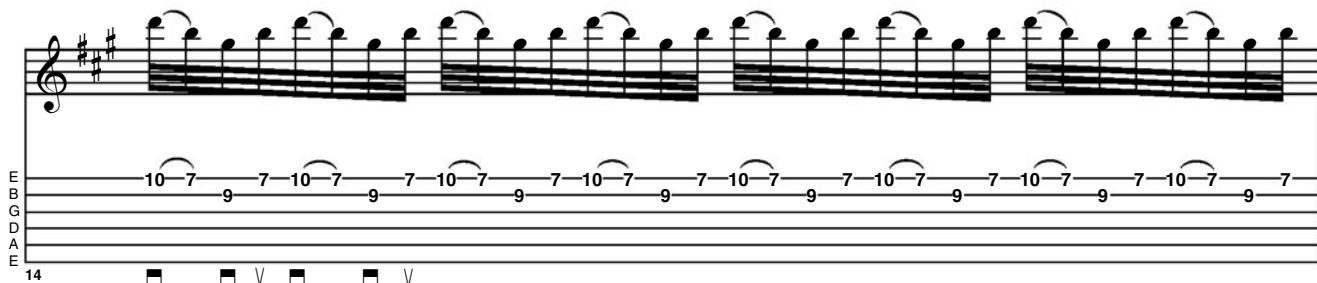
E 12

EXAMPLE 4 ARPEGGIO PLAYING

CD TRACK 39

Things are getting a little more technical as we tackle Lifeson's arpeggio playing. Here we have a series of repeated two-string arpeggio patterns

ascending the neck. You might want to plot your course as you move up the fretboard by thinking ahead to where your fingers are going to land.



10-7-9 10-7-9 10-7-9 10-7-9 10-7-9 10-7-9 10-7-9 10-7-9 10-7-9 10-7-9 V

E 14

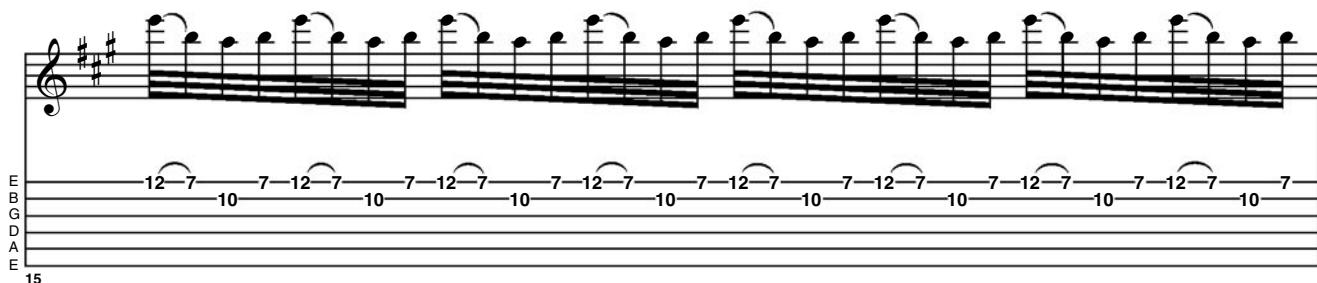
B

G

D

A

E



12-7-10 12-7-10 12-7-10 12-7-10 12-7-10 12-7-10 12-7-10 12-7-10 12-7-10 12-7-10 V

E 15

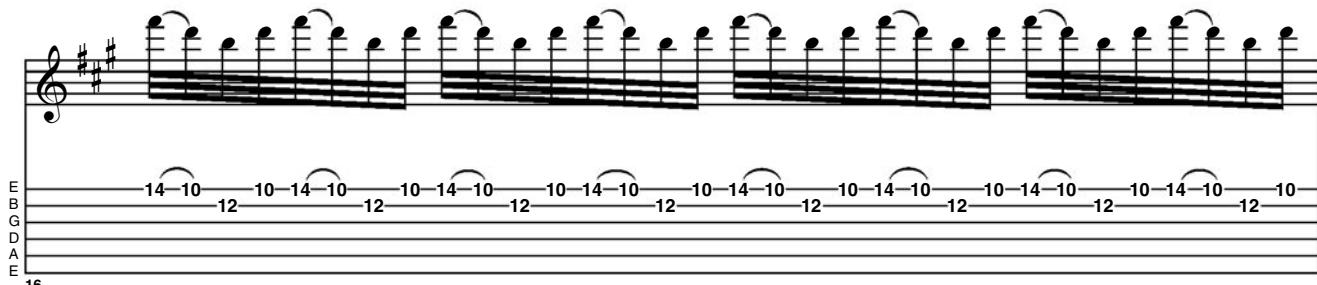
B

G

D

A

E



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

E 16

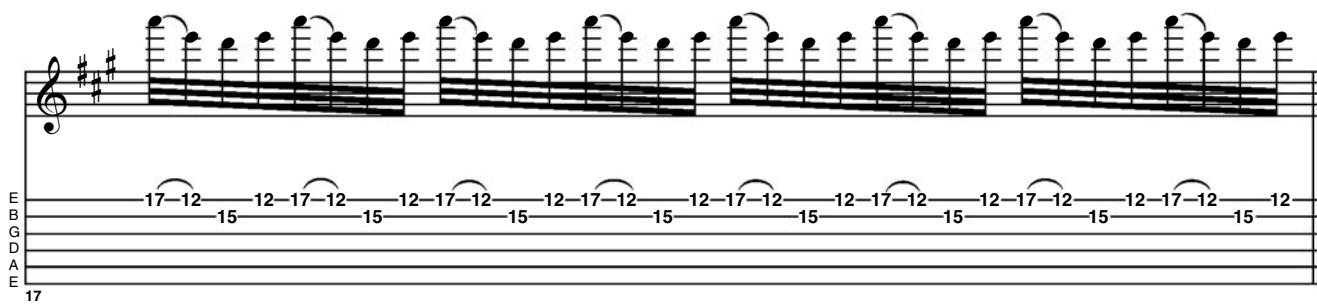
B

G

D

A

E



17-12-15 17-12-15 17-12-15 17-12-15 17-12-15 17-12-15 17-12-15 17-12-15 17-12-15 V

E 17

B

G

D

A

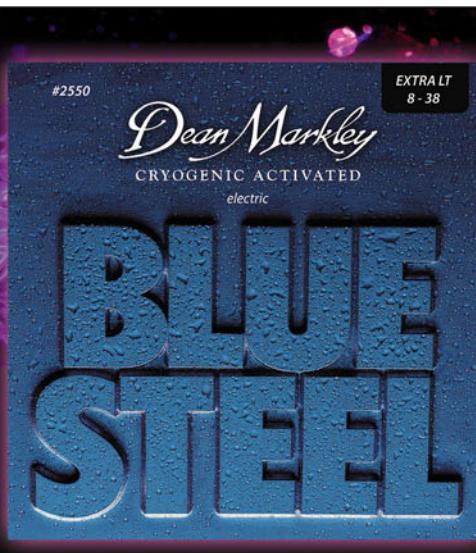
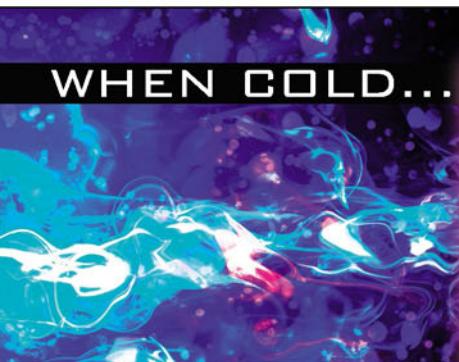
E

EXAMPLE 5 LEGATO LICKS

CD TRACK 39

Finally we have some classic Lifeson open-string legato licks. The idea of ascending a single string using legato, mixed with open-string notes is a

very impressive sounding effect and one that Alex has made great use of throughout his career.



BLUE STEEL STRINGS.
CRYOGENICALLY FROZEN FOR
AMAZING TONE, SUSTAIN AND
ENDURANCE. BE CHILL.

Barry Galbraith



This month **Pete Callard** uncovers some great licks from an unsung hero of jazz guitar: sight-reader and studio musician extraordinaire, Barry Galbraith.

Barry Galbraith:
East Coast jazz
virtuoso



ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: Various	<input checked="" type="checkbox"/> Jazz soloing
TEMPO: Various	<input checked="" type="checkbox"/> Phrasing
CD: TRACKS 41-56	<input checked="" type="checkbox"/> Swing feel

THIS MONTH WE'RE going to explore one of the unsung heroes of jazz guitar, Barry Galbraith. Joseph Barry Galbraith was born on December 18, 1919 in Pittsburgh. He dedicated himself to guitar study, and became a staff guitarist at the local station WJAS Radio. Like many jazz musicians of the era, Galbraith relocated to New York in the early 40s to further his career. He became a member of Claude Thornhill's big band, an association that continued in 1946 following Galbraith's military service in WWII.

Said to be the best reading guitarist in New

York, Galbraith became a busy studio musician, getting booked for all the jazz recording sessions that required reading, and appeared on close to 600 recordings in the 50s and 60s. He also became a respected teacher and mentor, with Hank Garland (see GT218), Jimmy Raney (GT217) and Tal Farlow (GT213) notable among the guitarists that sought his guidance.

Galbraith sadly only released a single album as a leader, *Guitar And The Wind*, which was recorded over three days in January 1958, but as a sideman his credits read like a who's who of jazz - Cannonball Adderley, Clifford Brown, Miles Davis, Art Farmer, Coleman Hawkins, Benny Goodman, Ella Fitzgerald, Tony Bennett, Tal Farlow, Gil Evans, Milt Jackson, George Russell, Sonny Stitt and Stanley Turpentine are just some of the luminaries with whom Galbraith recorded. In the 60s Galbraith began to notice problems with his left hand movement, and

was diagnosed with calcium deposits on his upper spinal column. He resorted to surgery in 1969, but the procedure left his musical skills badly impaired. Galbraith felt he only ever recovered about 60 percent of his ability, and as a result chose to focus more on teaching than playing. He took up positions at the City University of New York and Boston's New England Conservatory, and published the *Barry Galbraith Guitar Study Series* tuition book in 1982. Barry Galbraith died on January 13th, 1983 in Vermont.

Barry Galbraith remained a dedicated student throughout his career, studying classical and flamenco guitar and even enrolling at the Manhattan School of Music in the late 50s as a piano student. Saxophonist Hal McKusick, a friend and frequent collaborator, recalls, "Barry was very organised with his time. He would go home after a day of recording, with a night gig added in some cases, and practise classical and other pieces in his basement. He was a truly dedicated musician, quiet, efficient and a great sight-reader. He also had the finest taste in phrasing, articulation and voicings."

Although also an accomplished solo guitar player, it's Barry Galbraith's approach to single-note improvising that we're going to be exploring this month. Particular features of Galbraith's playing style include a laid-back, languid approach to phrasing, a strong sense of melody and a favouring of clarity over complexity. All these traits were allied to a strong, focused tone. We'll be exploring all these elements and more in this month's eight playing examples. T

“Barry is one of the unsung heroes in music, known and respected by those who are aware of his contribution and terrific musical ability.”

Hal McKusick

GET THE TONE



For a good classic jazz sound, use the guitar's neck pickup with the tone control rolled off to around 3 or 4 (or take the treble down on the amp), and set up a warm clean tone on your amp. Thick strings work better, as does a hollowbody guitar, but neither is essential. Try the above settings as a guide.



TRACK RECORD Barry Galbraith only released one album as a leader, *Guitar And The Wind* (1958), but featured on many great recordings including John Lewis: *The John Lewis Piano*, Hal McKusick: *The Complete Barry Galbraith*, Milt Hinton & Osie Johnson Recordings and Hank Jones Quartet: *Complete Recordings, Vol. 2*

EXAMPLE 1 LAID-BACK TURNAROUND IN B FLAT**CD TRACK 41**

Laid back phrasing is the order of the day for this Bb turnaround line. Galbraith starts out by outlining the chords of Bb and Bbsus4; he then implies G7b9 over the Bdim7 (the two chords are essentially

interchangeable), moves into a nice, sparse rhythmic motif over the Cm7 and F7 then closes on a chromatic ascent from the 3rd (D) to the 5th (F) on the Bbmaj7 and ends on the root.

AMPLE 2 TURNAROUND IN B FLAT #2**CD TRACK 43**

Galbraith suggests F7 and Bbmaj7 over the Bb chord, moving into a Bdim7 arpeggio then G7b9 over the Bdim7. Over the Cm7 he outlines G7 and Cm11,

moving into a repeated triplet motif moving between Bb and Ebmaj7 (or Ab9) over the Cm7 and F7 chords, resolving to a Bb triad with the 4th added.

LESSON: JAZZ

ON THE CD  TRACKS 41-56

EXAMPLE 3 16TH NOTE II-V-I LINE IN B FLAT

CD TRACK 45

Over the Cm7 Galbraith suggests C melodic minor (C D Eb F G A B), moving in to C minor (which you could also think of as C minor pentatonic with the

9th added) and continuing over the bar line, outlining F7b9 on beat 4 (G note is the b9) and resolving to the 3rd (D) on the Bbmaj7.

J = 115

Cm7 **F7** **Bbmaj7**

E
B
G
D
A
E

10-9-10 8-11 11-8
10-8 7-10-8-7
10-8-8-7 6-7
11-10-8-7

EXAMPLE 4 LONG II-V-I LINE IN A FLAT

CD TRACK 47

Over the Bbm7 Galbraith plays around Bbm9 landing on the b5 (B) on the Eb7, then moves down Eb Mixolydian and Eb7b9 and resolves with a chromatic run up to the 3rd (C) on the Abmaj7. He plays the b3rd (Cb) on the

Abmaj7 then runs down Db Mixolydian over the Db7 to end strongly on the notes of an Eb triad over the Ebmaj7. Galbraith certainly knew how to create shapely lines that sat perfectly in and around the chords and changes.

J = 225

Bbm7 **Eb7** **Abmaj7**

E
B
G
D
A
E

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

Abmaj7 **Db7** **Ebmaj7**

E
B
G
D
A
E

9 11-9-8 11 9-10 8-8

EXAMPLE 5 SHORT II-V-IS IN B FLAT AND G

CD TRACK 49

Galbraith outlines Cm7 and moves down F chromatically from the 3rd (D) to the 5th (F) on the Bbmaj7. On the Eb9 he descends Eb Mixolydian to land on the root of the Am7. This is followed by

a simple four-note idea that he adapts to outline the D7 then the Gmaj7, ending on the 3rd (B) and 5th (D). Galbraith definitely sounds like he's composing on the spot, rather than spitting out scales and arpeggios.

J = 225

Cm7 **F7** **Bbmaj7** **Eb9** **Am7** **D7** **Gmaj7**

E
B
G
D
A
E

11-8-10-8 10-8-7-8-9-10 8-6-5
8-7 5-7-5-4 5
7-5-4-5 4-7

EXAMPLE 6 MINOR BLUES CHORUS IN FMINOR

CD TRACK 51

This minor blues features some great substitutions. Galbraith starts around Fm7 and C7 for the opening bars, suggesting F altered over the F7, moving between the #11 (E) and 5th (F) on the Bbm7, then following the chords

down and outling Fm and Gb over the Fm7. He arpeggiates around the Db7, moving into F minor blues scale over the Gm7b5, C7, Fm7 and Ab7, then outlines Gb7 over the G7#5 and Gb13 and closes in F minor pentatonic.

EXAMPLE 7 SHORT II-V-13 SEQUENCE

CD TRACK 53

The first note of the first six bars moves up the Bb major scale in sequence while still fitting with the chord changes. Galbraith disguises it ingeniously by changing the phrasing and introducing a recurring 'chromatic approach

from below' idea. For the closing bars, over the Dm7 he suggests D minor pentatonic, then plays a Bbmaj7 arpeggio over the G7 and a Cm7 arpeggio over the Cm7 moving up chromatically to close on the 13th (D) on the F7.

Dmaj7 **Cm7** **F13** **Dm7** **G7** **Cm7** **F7** **Bbmaj7**

E 8
B 11-10-9
G 10-8
D 11
A 10
E 5

6

EXAMPLE 8 BEBOP SEQUENCE IN G

CD TRACK 55

Galbraith starts around Gmaj7, then plays simply around the chord tones for the initial short II-V-I in G. Over the next Am7 to D7 he moves up an Am7 arpeggio then back down D Mixolydian (or G major), carrying on down the scale over the Bm7b5 and outlining E7b9 before landing on the root of the

Cm7 chord. He then echoes the idea in the first bar up a b3rd over the F7 and Bbmaj7, suggesting Eb Lydian b7 over the Eb9 and outlining Am7 before moving down D Mixolydian over the D7 and closing on a chromatic move up from the 3rd (B) to the 5th (D) on Gmaj7.

J = 225

Am7 **D7** **Gmaj7** **Am7** **D7** **Bm7b5** **E7**

E
B
G
D
A
E

1

Cm7 **F7** **Bbmaj7** **E9** **Am7** **D7** **Gmaj7**

E
B
G
D
A
E

7

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Mumford & Sons



This issue **Stuart Ryan** continues his series on modern acoustic styles with a look at Grammy-winning British folk-rockers Mumford & Sons.



Marcus Mumford strums his Martin dreadnought

ABILITY RATING

Easy

INFO	WILL IMPROVE YOUR
KEY: E minor	<input checked="" type="checkbox"/> Picking hand attack
TEMPO: 58bpm	<input checked="" type="checkbox"/> Moveable open-string chords
CD: TRACKS 57-58	<input checked="" type="checkbox"/> Picking hand accuracy

EMERGING FROM LONDON during the mid-2000s, Mumford & Sons were tagged as part of the 'West London Folk Scene' that was established by 2007. A band of multi-instrumentalists, their Americana-influenced

sound quickly became a hit worldwide and their 2009 debut album *Sigh No More* has sold over two million copies in the United States alone.

Although purists point out that their Americana-derived sound originates from West London and not Nashville, it can't be denied that their blend of guitar, banjo, upright bass, piano, harmony vocals and heavy kick drum introduced many listeners to the acoustic sound of Americana, and country in general. Indeed, the exposure given to the banjo by 'Country' Winston Marshall of the band has even re-ignited interest in the instrument. On their most recent outing, *Babel*, the band also teamed up with Nashville dobro legend Jerry Douglas.

The Mumford & Sons sound is derived from the traditional American sounds of Bob Dylan, Emmylou Harris and the legendary Old Crow Medicine Show. In addition, the soundtrack to *Oh Brother Where Art Thou* proved a pivotal moment as the fledgling band discovered the sound and instrumentation of old time Americana. However, while their instrumentation and

harmonies may be derived from bluegrass, their driving style often hints at modern alternative rock, or even punk, and it is this unique fusion that has in part helped them secure fans of many different genres.

Marcus Mumford's guitar style alternates between pounding, heavily strummed chord parts and more subtle picked sequences. Although I've written this month's piece in standard tuning it's worth pointing out that Mumford will often use open D major tuning (DADF#AD) and open D minor (DADFDAD) in conjunction with a capo when crafting his guitar parts. In addition, it's important to get

the concept of moving chord shapes up and down the neck while keeping open strings ringing against them – this in part helps create the 'big' sound that the band has developed. These parts can be picked or strummed but the ringing, 'open strings' sound is a great technique to get into your own playing and writing – it creates unique and interesting sounding chords and always fills the sound out. Combine this concept with an open tuning as Mumford does and you have a great way for coming up with new, hook-laden guitar parts.

Part of the engine room of the band is Mumford's powerful strumming hand, so when playing this style make sure your picking hand can alternate between a softer attack for the picking parts and a strong strum for the chordal passages.

The band recently announced a lengthy hiatus so we may not see any new material or live work for some time (if at all), but their two albums *Sigh No More* and *Babel* contain a wealth of great songs and guitar parts which can keep you busy!

“Their blend of guitar, banjo, upright bass, piano, harmony vocals and heavy kick drum introduced many listeners to the sound of Americana, and country music in general.”

GET THE TONE



A big, dreadnought style guitar is preferable here – something loud and powerful. Marcus Mumford can often be seen using a Martin dreadnought though he has also been known to use a Collings D3. I recorded my example on a Froggy Bottom Model M.



TRACK RECORD With the recently announced hiatus we're not sure when or even if new Mumfords' material will be surfacing. So best to check out both of the band's full-length CDs – *Sigh No More* (2009) and *Babel* (2012) – to hear their unique fusion of traditional American folk, bluegrass and country themes, with modern alternative rock sensibilities.

EXAMPLE MARCUS MUMFORD STYLE

CD TRACK 57

[Bar 1] Here are some of those open-string chords in action and we alternate between picking one note and strumming. This can either be played with a plectrum or fingerstyle (I opted for the former).

[Bar 5] This is a nice trick: simply change the bass note and see how the sequence takes on a different character - a classic songwriter's device!

[Bar 9] Marcus Mumford will often 'crosspick' across the strings, a technique that's very common to bluegrass guitar styles. Aim for an even rhythm - this is understandably easier for a fingerstylist than a plectrum player, so if you are the latter you'll need to work the technique up slowly and remember you are aiming for even timing and attack.

J. = 58 Em/B Esus2 Asus2 G6 Em/B Esus2

Asus2 G6 A7sus2 A6sus2 Asus2 A7sus₄

A7sus2 A6sus2 Asus2 A7sus₄ Em/B Esus2

Asus2 G6 Em/B Esus2 Asus2 G6

Em_b6 Cmaj7/F# Em_b6 Cmaj7/F# Em/B Esus2

LESSON: ACOUSTIC

ON THE CD  TRACKS 57-58

EXAMPLE MARCUS MUMFORD STYLE

CD TRACK 57

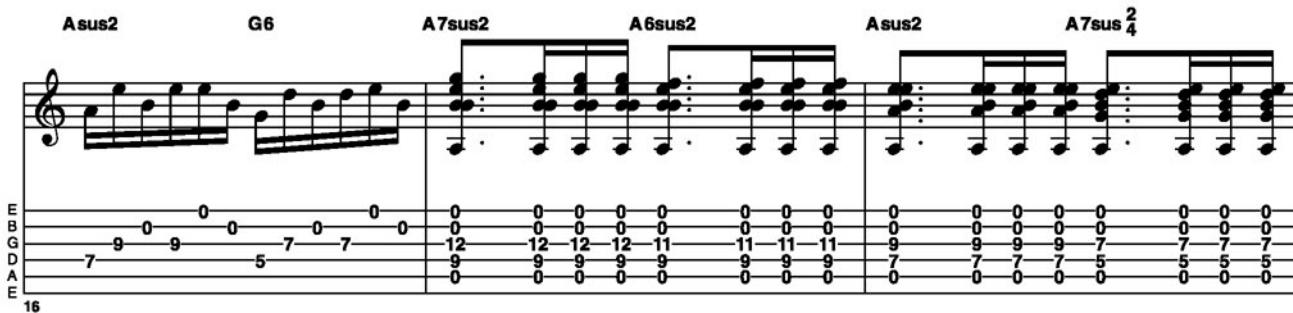
[Bar 13] For this moody chord sequence I'd suggest the first finger on the fretting hand for the note on the second fret of the fourth string, and the fourth finger of the fretting hand for the 5th fret on the third string. When you shift to the F# keep the fourth finger in place and use the thirdr for the note on the 4th fret, fourth string.

[Bar 17] Mumford and the band in general are very dynamic so this section

can be played as an explosion of sound – dig in as hard as you can with the strumming hand. Listen to Mumford & Sons and you'll hear how hard Marcus actually bashes the guitar on sequences like these.

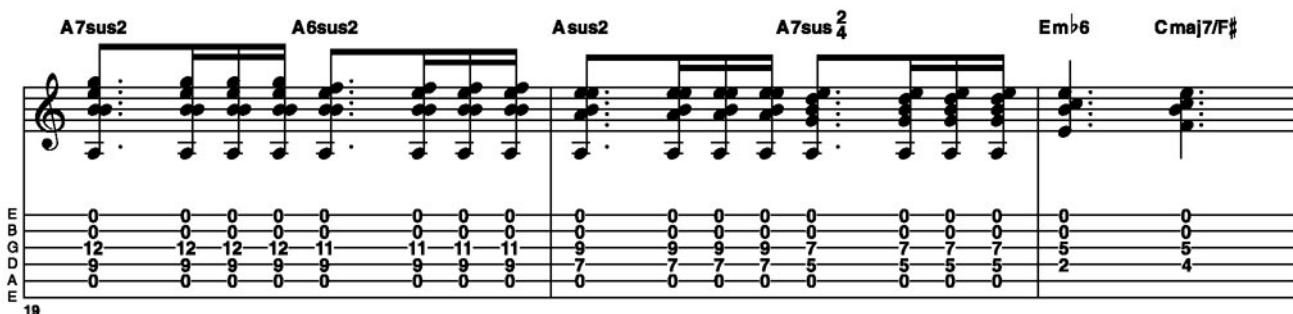
[Bar 23] This sparse, two-note chord sequence shows the exact opposite of what we've just encountered – now it's all about stripping things down to the basics in search of space and subtlety.

A sus2 G6 A7sus2 A6sus2 Asus2 A7sus₄²



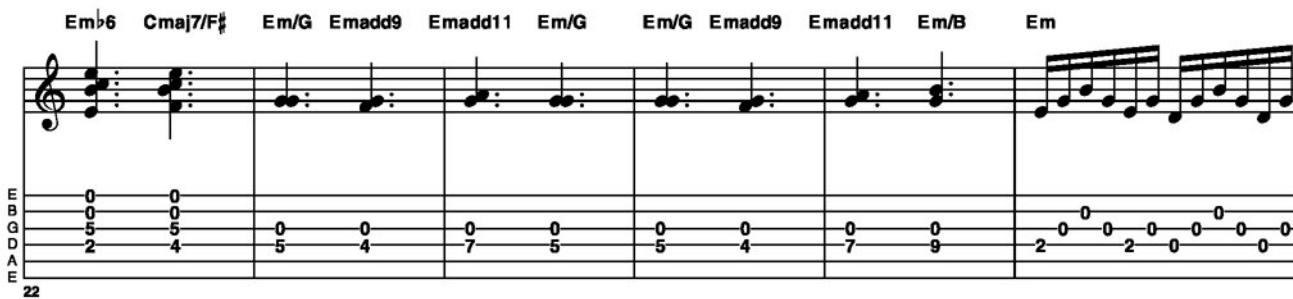
16

A7sus2 A6sus2 Asus2 A7sus₄² Em**6** Cmaj7/F#

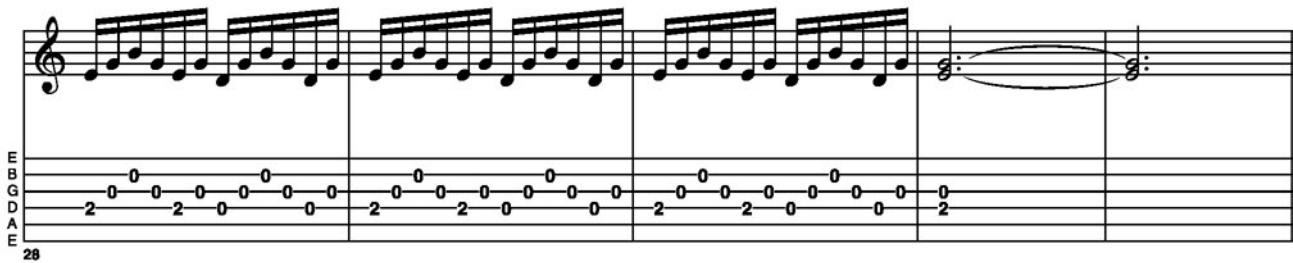


19

Em**6** Cmaj7/F# Em/G Emadd9 Emadd11 Em/G Em/G Emadd9 Emadd11 Em/B Em



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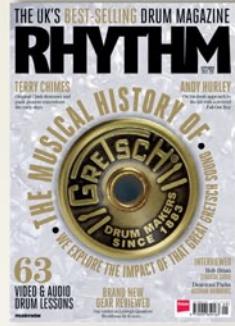
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A-Z of music theory: Q



Charlie Griffiths strolls down Avenue Q to spend Quality time with Quartal harmony, Quartertones, Quintuplets and something called Quindicesima.



Dimebag: Cemetery Gates would require 15ma Quindicesima

ABILITY RATING

Easy to Advanced

INFO	WILL IMPROVE YOUR
KEY: Various	<input checked="" type="checkbox"/> Music theory
TEMPO: Various	<input checked="" type="checkbox"/> Scale knowledge
CD: TRACKS 59-63	<input checked="" type="checkbox"/> Rhythm understanding

Quartal Harmony

Usually chords and harmony parts are built using the 3rd interval as the basic building block. A chord built from the root of a scale typically contains the intervals: 1 3 5 7.

The notes are either a major 3rd or a minor 3rd apart, depending on the type of scale used; this is known as tertiary harmony. With quartal harmony, the building block is a 4th interval, which essentially means stacking 4ths on top of each other to form a chord. This gives us these intervals: 1, 4, 7, 10. These notes are either a perfect 4th or an augmented 4th apart, depending on the type of scale used. This creates a more modern sound and has been used by composers like Shoenberg and Bartok, by jazz and progressive guitarists such as Joe Pass and Robert Fripp, and sophisticated bands like Steely Dan.

QuarterTones

Q Most musicians are used to hearing pitch and intervals in terms of tones and semitones. If you are not sure what those sound like, try singing the first two notes of Happy Birthday for a tone and the first two notes of John Williams' Jaws theme for a semitone. We can divide a semitone in half to create an even smaller interval called a quartetone. The frets of the guitar are spaced in semitones, so it is not possible to play a quartetone by simply fretting, but it can be achieved by slightly bending the string. This technique is

commonly used in blues playing when playing a minor 3rd over a major chord; bending the string up a quartetone produces the blues 'curl' sound. Other cultures are more used to using the quartetone however; for example in the Turkish Bayati scale, the quartetone is an integral part of the sound.

Quavers

Q If we think of a beat as the pulse upon which you naturally tap your foot, then that pulse is a crotchet. If we divide a crotchet into two and play two notes per beat then this new note is called a quaver. A quaver is also known



as an 8th-note. A single quaver is written as a note or notes with a stem and a little flag attached to the top. Two quavers next to each other can be 'beamed' together with a horizontal line. This horizontal line symbolises the same thing as the little flag. The beaming system is usually used for anything up to four quavers in a row; this both cleans up the page and groups of notes are quicker to take in than lots of individual notes. Quaver rests are always written the same way; a small symbol resembling a number 7.

Quindicesima

Q The range of the guitar is roughly four octaves, depending on how many frets your instrument has. We traditionally write music down on a five-line stave upon which each line and space represents a pitch. From low to high the lines represent the notes E, G, B, D, F and the spaces represent F, A, C, E. This is just over an octave - about three octaves less than we need to cover all the notes on the guitar. We can extend the range of the stave in two ways. The first method is to add extra 'ledger' lines underneath or over the top of the stave. These are usually limited to three above or below, otherwise it starts to look untidy. The second method is to add either an 8va bracket or a 15ma bracket over the stave. The 8va bracket shows that the notes are to be played an octave higher and is an abbreviation of the Italian word 'ottava'. 15ma means that the written notes should be played two octaves higher and is an abbreviation of the Italian word quindicesima.

Quintuplets

Q We commonly divide beats into either two, three or four equal notes. The English terminology for each of these subdivisions is: quaver, triplet and semiquaver. These are not the only numbers used however. In fact a beat can be divided up into any amount of subdivisions such as fives, sixes or sevens etc. When dividing a beat up into five equal notes, those five notes are shown on the stave in a similar fashion to semiquavers (or 16th notes). However the five notes are beamed together and have a bracket over the top with a number called a 'tuple'. The tuple can be any number that doesn't already mathematically fit with the overall time signature, so in essence a quintuplet is a bit like squeezing a pentagonal shape into a square hole.



TRACK RECORD Quartal: Emerson Lake and Palmer's 71 prog epic, Tarkus. Quarter tones: Egyptian oud player Farid al-Atrash's Nura Nura. Quaver: Deep Purple's classic, Smoke On The Water. Quindicesima: Dimebag Darrell's harmonic screams in Cemetery Gates definitely requires a '15ma', as does John Petrucci's alternate picked quintuplets in DT's terrifying instrumental, Erotomania.

EXAMPLE 1 QUARTAL HARMONY**CD TRACK 59**

This is a chord scale diatonic to the E Ionian mode (E major scale). Use your first finger to play the E Ionian (E major scale) notes along the fourth string,

barre the third string when appropriate and use the third and fourth fingers to play the top two strings.

EXAMPLE 2 QUARTER TONES**CD TRACK 60**

This is the Turkish Bayati scale, which is similar to the Phrygian scale; only the 2nd degree is played a quarter tone above the root, rather than a

semitone. Bend the string half a semitone and then pick the note. This is great practice both for your bending skills and your ear.

EXAMPLE 3 QUAVERS**CD TRACK 61**

This riff is made up entirely of quavers and quaver rests. Count through the bar as follows '1 and 2 and 3 and 4 and' to help you space out each note

evenly. Concentrate on making both the quavers and rests exactly the same length, so evenness in dynamics is your goal here.

EXAMPLE 4 QUINTICESIMA**CD TRACK 62**

This lick is an E minor pentatonic scale played over three octaves. Notice that each bar is played in a different octave but the notes on the stave are

shown as the same octave. The 8va bracket shifts the notes up an octave and the 15ma shifts the notes up two octaves.

EXAMPLE 5 QUINTUPLETS**CD TRACK 63**

This riff is played with constant quintuplets. Use alternate picking to keep all the notes of equal length and notice that the first note of each beat

alternates between downstroke and upstroke throughout. Focus on these notes and the rest should fall into place.

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playing. And for further variety each performance was filmed by a different crew. Individually these gigs are great, so to have four at once is somewhat overwhelming, but very exciting. The package really does cover every aspect of Joe's career, with the early trio material from the Borderline, the blues featured in Shepherd's Bush; while the rock set at Hammersmith starts with an intimate acoustic section, and the set winds up with an acoustic electric night at the Royal Albert Hall. Naturally some songs get more than one outing but you get a huge selection of material here. We love So Many Roads, Woke Up Dreaming, Just Got Paid and well, just about everything else if we're honest, for this is a man at the peak of his musical expertise. If four concerts weren't enough, they're all packed with a host of extras making this a very significant release.



KING CRIMSON

USA (40TH ANNIVERSARY)

Panegyric ★★★★

Originally recorded live at Asbury Park, New Jersey on 28th June 1974, this features the line-up of: John Wetton on bass, Bill Bruford on drums, David Cross on violin and the Crimson King himself; Robert Fripp. The vinyl version was released a year later, but initial CD releases featured an enhanced track listing, restoring the tracks Fracture and Starless to the set list. This brand new mix of the gig, masterminded by Steven Wilson and Fripp, has been sourced from the original masters, digitally cleaned up, sonically enhanced and included in a two-disc (CD + DVD) package containing all versions of the concert, plus a hitherto unreleased mix by Fripp and David Singleton. The DVD features a high

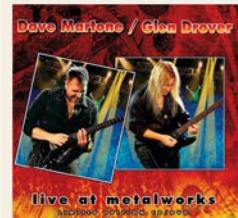
resolution stereo mix which makes it the only 40th Anniversary Crimson Edition not to feature a quad DTS 5.1 version as Fripp decided stereo was the best way to hear the band live. Aimed at the party faithful it's a tremendous document of one of the best-loved prog bands in full flight!

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LIVE AT METALWORKS

Magna Carta Records ★★★★

Martone and Dover don't play together all the time here; they each perform seven songs with their own bands but make a guest appearance in each other's set. Both players are true guitar legends with Martone positively flying over the fretboard for a great collection of instrumentals and a great version of The Devil Went Down To Georgia. We particularly like Bossa Dorado, which has a creamier



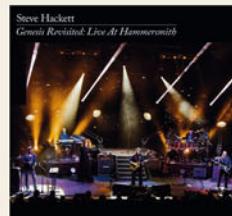
tone and a beautiful melody, and Got Da Blues is a real winner too. His trio performs with class. Droyer joins the proceedings on Satriani's Crush Of Love before opening his own set. Of course, best known for this work in Megadeth, naturally some of that comes into play here. His band features Jim Gilmour on keyboards, which adds colour and contrast to the earlier set. Ascension is particularly smooth and the tight stops on Zappa's Filthy Habits are stunning. Overall, there's fantastic and inspirational playing from both guitarists and this limited CD/DVD version also includes three extra tracks from Dave and two from Glen, along with additional backstage footage.

STEVE HACKETT

GENESIS REVISITED LIVE AT HAMMERSMITH

Inside Out/Universal Records ★★★★

The resurgence of prog has also brought back the concept of lavish packaging. Steve Hackett was one of the first to adopt this 'give the fans what they want' attitude and it's never been better than on this 3CD & 2DVD package featuring his recent stop-over at Hammersmith. It's slick as ever, with audio and video production to match, and from the opening bars of



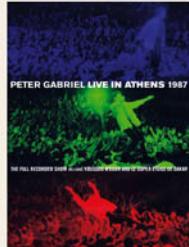
Watcher In The Skies you're pulled into the atmosphere. It's a faultless performance drawing on the vast array of early Genesis material that Steve was involved with. Nad Sylvan handles the Gabriel vocals amazingly well, assisted by drummer Gary O'Toole, but this concert also includes appearances by Nik Kershaw, John Wetton, Steve Rothery, Jakko Jakszyk and Amanda Lehmann. All this adds to the variety of the performances, but it's Hackett that shines and allows you to appreciate just how essential he was to this classic material. You also get the chance to see how he played it and what amazing techniques he possesses. A must for any prog loving guitarist and a pure musical delight.

PETER GABRIEL

LIVE IN ATHENS 1987

Eagle Rock ★★★★

Originally filmed in October 1987, at the end of the year-long So tour, this concert's footage has surfaced before in the Martin Scorsese produced concert film POV. Now it's been fully



restored and enhanced for the digital age as a two-hour plus tribute to the might of Gabriel's '80s touring outfit. The soundtrack has been remixed into surround sound and the visuals upgraded to Blu-Ray quality. The result is stunning, both in terms of the crispness of the 26-year-old footage and the freshness of the audio - it looks and sounds like a contemporary concert film! The material features great versions of Gabriel staples like Sledgehammer, Solsbury Hill and the anthemic Biko, and even includes the set from support act Youssou N'Dour and his band Le Super Etoile De Dakar - who crop up again at the end of Gabriel's set for what is possibly the best (and liveliest) version of In Your Eyes ever captured on film. Superb!

STONE DIAMOND

WE STOLE THE STARS FROM THE BLACK NIGHT

GEMA ★★★

As something of a relief in our somewhat classic prog collection we have the debut album from a blues-rock garage band trio. With Cy on bass and vocals, Josh on guitar and vocals, and The Tongue on drums they punch out a formidable yet strangely commercial sound that catches the ear from the outset. Each member started playing at an early age and that means many years of honing their skills, which really comes across here. All the songs are written by Cy and the opening track, Love Stays is a great introduction to the band as a whole. Boasting refreshingly traditional guitar sounds, rather than the over-processed approach that has practically become the norm, check out Let It Roll for confirmation. That said there's good use of the wah pedal on Flavor Of Tears and nice dual guitar work on U Know. We also like the no nonsense attitude that suggests that what you hear is what you're going to get on a live performance. An interesting and enjoyable debut album - give it a listen.

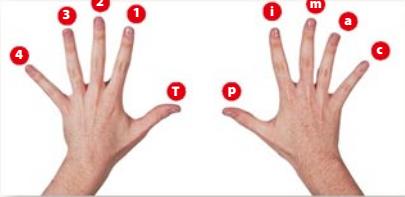


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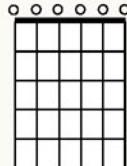
You can get more from GT by understanding our easy-to-follow musical terms and signs...

RELATING TAB TO YOUR FRETBOARD



HAND LABELLING

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



NUT & FRETBOARD

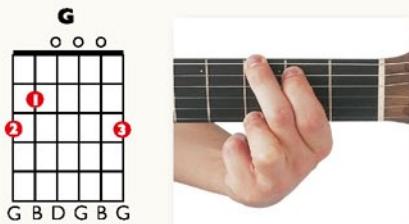
The fretbox diagram above represents the fretboard exactly, as seen in the accompanying photo. This is for ease of visualising a fretboard scale or chord quickly.



OUR RATING SYSTEM

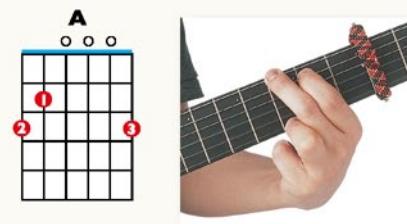
Every transcription or lesson in GT is graded according to its level of difficulty, from Easy to Advanced. We'll also let you know what aspect of your playing will benefit by attempting a lesson.

	Advanced
	Moderate-Advanced
	Moderate
	Easy-Moderate
	Easy



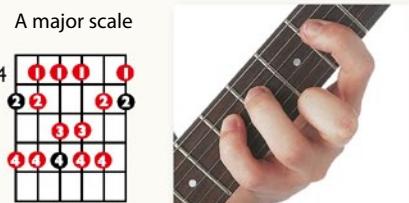
CHORD EXAMPLE

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



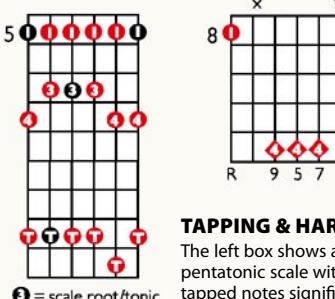
CHORD EXAMPLE (WITH CAPO)

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



SCALE EXAMPLE

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



TAPPING & HARMONICS

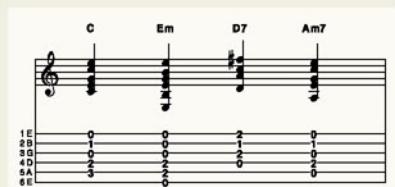
The left box shows an A minor pentatonic scale with added tapped notes signified by 'T's. Above shows a Cmaj9 (no 3rd) with harmonics at the 12th fret.

READ MUSIC

Each transcription is broken down into two parts...



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



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

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

PICKING VARIATIONS AND ALTERNATIVES

Up and down picking



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

Tremolo picking



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

Palm muting



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

Pick rake



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

Appoggiante chord



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

FRETTING HAND

Hammer-on & Pull-off



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

Note Trills



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

Slides (Glissando)



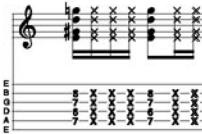
■ Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping



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

Fret-Hand Muting



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

BENDING AND VIBRATO

Bend up/down



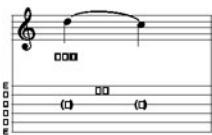
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

Re-pick bend



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

Pre bend



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

Quater-tone bend



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

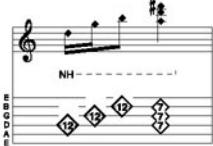
Vibrato



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

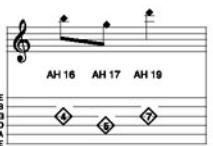
HARMONICS

Natural harmonics



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

Artificial harmonics



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

Pinched harmonics



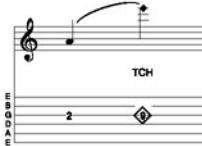
■ Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

Tapped harmonics



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

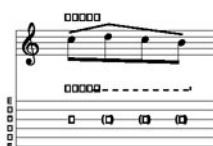
Touch harmonics



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

VIBRATO ARM (AKA WHAMMY BAR)

Vibrato arm bends



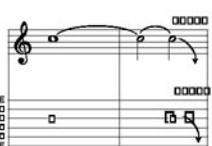
■ The note is picked, then the whammy bar is raised and lowered to the pitches shown in brackets.

Scoop & doop



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

Dive bomb



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

Gargle



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

CAPO

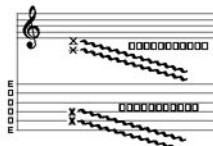
Capo Notation



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

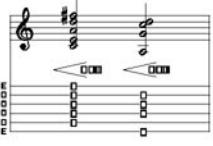
OTHER TECHNIQUES

Pick scrape



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

Violining



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

Finger numbering



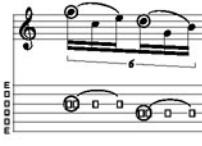
■ The numbers after the notes are the fingers required to play the fret numbers in the tab below.

Pima directions



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

Right-hand tapping



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

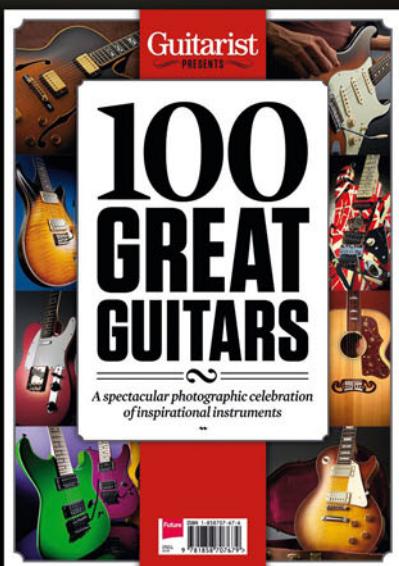
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EDITORIAL

Editor: Neville Marten, neville.marten@futurenet.com

Art Editor: Carlton Hibbert, carlton.hibbert@futurenet.com

Production Editor: Cliff Douse, clifford.douse@futurenet.com

Senior Music Editor: Jason Sidwell, jason.sidwell@futurenet.com

Music engraving: Chris Francis

CD mastering: Adam Crute

CONTRIBUTORS

Shaun Baxter, Paul Bielatowicz, Jon Bishop, Pete Callard, Phil Capone, Martin Cooper, Adam Crute, David Dyas, Charlie Griffiths, Phil Hilborne, Allen Hinds, Jamie Humphries, Martin Holmes, Terry Lewis, David Lyttleton, David Mead, Bridget Mermikides, Roger Newell, Jacob Quistgaard, Stuart Ryan, Andy Saphir, John Wheatcroft

Senior Art Editor: Mark Thomas

Group Senior Editor: Julie Taylor

Group Art Director: Rodney Dove

Creative Director: Robin Abbott

Editorial Director: Jim Douglas

ADVERTISING

Advertising Sales Director: Clare Coleman-Straw, clare.coleman-straw@futurenet.com

Advertising Sales Manager: Amanda Burns, amanda.burns@futurenet.com

Account Sales Managers: James L'Esteve, james.l'esteve@futurenet.com

Alison Watson, alison.watson@futurenet.com

Sales Executives: Simon Rawle, simon.rawle@futurenet.com; Kate Butterfield, kate.butterfield@futurenet.com

MARKETING

Head Of Marketing: James Kick

Marketing Executive: Sarah Jackson

Direct Marketing Executive: Alex Moreton

CIRCULATION

Head of Trade Marketing: James Whittaker

Trade Marketing Manager: Daniel Foley, daniel.foley@futurenet.com

Direct Marketing Executive: Ryan Lewis

PRINT & PRODUCTION

Production Co-ordinator: Ian Wardle, ian.wardle@futurenet.com

LICENSING

Licensing & Syndication Director: Regina Erak, regina.erak@futurenet.com

FUTURE PUBLISHING LIMITED

Managing Director: Nial Ferguson

Group Information Officer: Stuart Anderton

Head Of Music: Rob Last

Chief Executive: Mark Wood

Future Publishing Ltd, 30 Monmouth St, Bath, BA1 2BW.

Tel: +44 (0) 1225 442244 Fax: 01225 732275

Email: guitartechniques@futurenet.com

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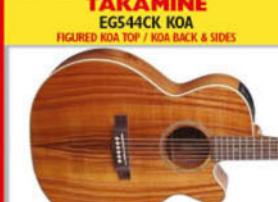
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