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JOHNNY MARR
MARCH 23, 2013
THE RITZ, MANCHESTER, UK.

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Just some of your regular GT technique experts...



SHAUN BAXTER

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



PAUL BIELATOWICZ

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



JON BISHOP

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



PHIL CAPONE

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



CHARLIE GRIFFITHS

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



PHIL HILBORNE

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



TERRY LEWIS

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



BRIDGET MERMIKIDES

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



JACOB QUISTGAARD

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



STUART RYAN

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



ANDY SAPHIR

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



TRISTAN SEUME

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



JOHN WHEATCROFT

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

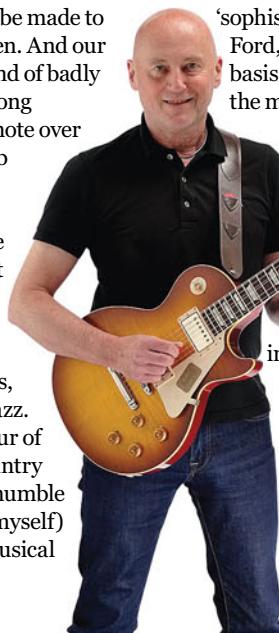
Welcome

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THE MINOR PENTATONIC! Everyone takes the mickey out of it - even our own writers refer to it as the "humble" minor pentatonic. But you know, it's not the scale that's humble, but the way it's used: the Superlocrian, used badly, is humble; the Spanish Phrygian, used badly, is humble; the minor pentatonic, used musically, is absolutely bloody marvellous!

Okay, it's true that this scale has been abused more than any other in history and, being made up of five notes rather than most scales' seven, can more easily be made to sound unexciting - boring, even. And our ears are so attuned to the sound of badly played blues licks with the wrong emphasis given to the wrong note over the wrong chord. But, as Jacob Quistgaard's cover feature demonstrates, the minor pentatonic has been one of the most prevalent and important scales in shaping western music, and has been used to create some of the most recognisable melodies in blues, pop, rock, country and even jazz.

So we thought we'd take four of those genres - blues, rock, country and jazz - and show how this humble scale (doh - there I've done it myself) can be used to brilliant and musical effect in each of them.



So let's give the not-so-humble minor pentatonic a break: let's learn to love what it can do brilliantly, and see what we can do better to improve its dowdy reputation.

Have fun... see you next month!

Neville

Neville Marten, Editor
neville.marten@futurenet.com

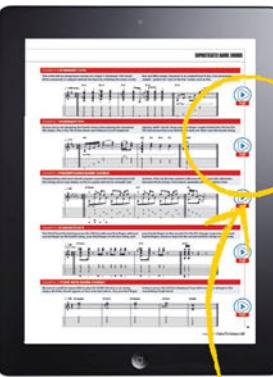
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● Tap the links

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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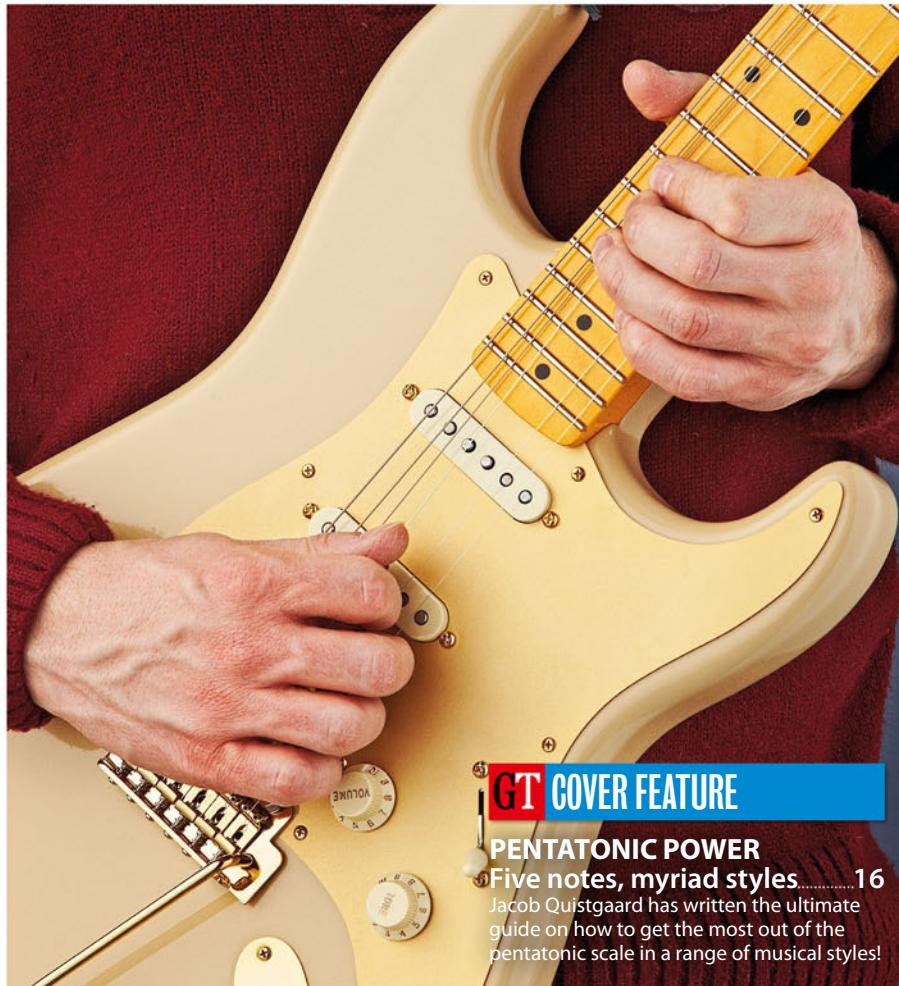
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Guitar Techniques

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Theory Godmother

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



Star LETTER PRIZE

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

Alternate Lifestyle? STAR LETTER

Dear Theory Godmother

I've been working on my speed and want to play quickly enough to make a decent job out of covers of the rock songs I like.

But what to learn? When I start to learn pieces that I like, I often find myself struggling, even though I can play fast enough while practising.

So I spend hours struggling on one or two solos that are probably too hard for me and not learning stuff that is more appropriate. Do you have any tips for choosing pieces that are right?

Matt

This is one of the more difficult aspects of teaching yourself, Matt. In order to progress on the instrument you need to strike a balance between material that you're comfortable with, and the more challenging upward gradient necessary to move forward. In other words, this means that you have to pick pieces to work on that present a few obstacles to stretch your technique, while keeping one foot on solid ground. This little by little approach has proved effective in the past and continues to do so today - but it's difficult to do on your own.

When you teach yourself you sacrifice objectivity; you're alone with your playing and it's very hard to see exactly where you fit in and where to go next in order to progress. This is where a good teacher can help immeasurably as he or she will be able to see the level that your playing has reached and be able to formulate a plan to move you forward. This will often be a combination of technical exercises that will make you sweat a bit, and pieces that push you onto new ground. If it's done right, you won't even realise how far you've progressed until you look back at where you were previously.

So my advice would be to seek out a good teacher and ask if you can have a short series of lessons to assess your technical level and set you on the path towards making some headway. This should give you enough inertia to go back to teaching yourself knowing how to reach your goals more realistically. You should then naturally be able to select the appropriate level songs

EXAMPLES 1 - 4

Example 1

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Community

Example 2

Example 3

Example 4

to learn - by instinct. I realise that this probably isn't what you want to hear, but trust me - there isn't a quick and easy solution to this and having someone there who is experienced in pacing your playing is a sure fire way of achieving your goals.

The Joys Of Jazz...

Dear Theory Godmother

I've read so many letters in your column about people having trouble when they try to learn jazz - and I'm afraid I'm going to add one more!

I've been playing now for around ten years and have become a fairly proficient rock and blues player and decided that I want to venture out a little more and try my hand at playing jazz. The players I enjoy in this area

are John Scofield and Pat Martino and I have been to see a couple of contemporary jazz players like Phil Robson, too.

The trouble is, whereas I can usually work out solos and riffs in the rock medium, when it comes to jazz I can't even hum it to myself - I can't seem to conceptualise what's going on and I end up frustrated. Being an experienced teacher, what would you advise me to do to solve this problem?

James

As you can probably imagine, this is something I've addressed before during the 30 years or so that I've been involved with teaching. So much so, in fact, that I've discovered what I think is the root of the problem when it comes

to making a smooth transition between playing rock and introducing a little jazz into your style - and believe it or not it's all down to perception...

I realise that I'm generalising here, but I think it's fair to say that most of the blues orientated rock out there is based around the minor pentatonic scale. There might be a few variations - blue notes and so on, but it's the minor pentatonic that embeds itself into our consciousness first and foremost.

To this extent, any music that is pentatonically based becomes easy to recognise and, as our fingers and ears become more experienced, we find it fairly easy to work out on the fretboard. But the shortfall here is that the pentatonic scale is only five notes out of a potential 12 (Ex 1, A major pentatonic). So there are seven notes of the chromatic scale that are not used quite so often - and so when we encounter them, they're more difficult to process.

Some players will stay with their pentatonic alphabet quite happily and learn to include a few 'guest' notes every so often - but even if they move on to the full diatonic scale, there are still some notes missing. I've found in the past that even if I introduce students to the basic 'starter pack' of scales - major and minor pentatonic, major and minor diatonic (Ex 2) - they still have trouble assimilating jazz. I believe that this is because jazz is a chromatically based music and the ears need to be exposed to the full chromatic scale in both theory and practice before it becomes possible to tell exactly what's going on. Even with the scales I've listed, you're still going to be five notes short of the full chromatic scale (Ex 3).

So initially you need to listen to as much jazz as you can. Not only include the chromatic scale in your practice routine but learn to sing it, too; literally put the notes inside your head and learn to speak them. Get hold of some transcriptions of jazz solos and work through them slowly. Gradually your ear will take on board the new information and you'll find transcribing and playing jazz becomes easier and easier, and pretty soon licks like the one in Ex 4 will have a real meaning for you!

TalkBack

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

SEMI-HOLLOW PRAISE

I remember reading somewhere that Eric Clapton got his Crossroads tone from using both pickups on his 335, with the bridge humbucker flat out and the neck one knocked back a bit. I've never owned a twin-humbucker guitar until recently, so I'd never tried it. But good gracious – it works! Moving on from that and using the familiar scenario that when you get a red car, all the cars you see are red; I watched a great bluesy pop band working in my local, and guess what? On his ES-335 he rarely left the middle position; he was simply balancing the volumes and tones to create a genuinely vast array of sounds. I then went to see a well-known rock and roll singer in a theatre local to me; again, the guitarist was using a semi and stayed on the middle position for 90 percent of the gig. It seems everyone is doing it and I never even realised such a scenario existed. We all know of the Strat's five-position wonder and have all experimented with that, but why is this phenomenon with two humbuckers not better known?

Dan Burns

I've proffered that piece of Clapton info on more than one occasion in magazines, Dan. And interestingly, I've also taken to using a 335 on stage again, after years addicted to my Stratocaster. And guess what too? I spend almost the whole evening in that 'both pickups on' world. Therein resides the delightful spanky funk tone, the twangy country sound, the warm jazzy bloom, the throaty Crossroads roar and a hundred other subtle variations. I've always maintained that the ES-335 is Gibson's most versatile 'regular' guitar, as its construction lends an extraordinary level of dynamics; something that the Les Paul simply can't match. I'm thoroughly enjoying my return to the model and would recommend anyone that hasn't experienced 'twin humbucker heaven' to give it a go. I'd bet that many players who own semis have not even realised what's right there under their noses!



STAR LETTER WRITE ONE AND WIN A PRIZE!

FEMALE GUITARISTS

I've been buying your magazine for a number of years now. I am a massive fan and find it's one of the only guitar magazines that you can actually play through for hours and learn from. I really enjoy the lessons and the transcriptions every month.

I just wanted to congratulate you on your recognition of female guitar players. Going through my past issues, you are one of the only guitar magazines that contains transcriptions of great female players. I am mainly an electric guitar player and it is great to see Chrissie Hynde, Bonnie Ratt and Joanne Shaw Taylor featured in your magazine. Also, I think Bridge's features each month are fantastic and she is an amazing player - her arrangements of classical pieces are really beautiful.

As a female guitarist who has spent years practising and playing, I find your magazine less intimidating than others to approach. I've found with other guitar magazines, the only features on female players are "Hottest Females in Music" or women posing with guitars. This view of the guitar as purely a man's instrument should be a thing of the past. There are many fantastic female guitar players out there who deserve recognition for their skill and musical abilities. So, I just wanted to thank you for making your magazine

a magazine for all guitarists.

Keep up the good work.

Shell, Dublin

Thanks Shell. Actually I often feel embarrassed by the amount of great female guitarists we DON'T cover in the magazine. Obviously there are the Jonis, the Bonnies, the Chrissies etc, but there are plenty of other great women guitar players out there – and always have been. While many fall into the US-centric rock-metal area – Marissa Paternoster (Screaming Females), The Great Kat, Jennifer Batten, Kelly Deal etc – there's also Orianthi, Kaki King (also superb on acoustic), St Vincent, Susan Tedeschi, PJ Harvey, Deborah Coleman, Laura Marling (GT229), Gabrielle Aplin and so on. Not to mention Susannah Hoffs of The Bangles, Sheryl Crow and Heart's Nancy Wilson (featured in last month's 60 Seconds With...). But your letter has reminded us of the wealth of female guitar talent that is out there – and, when we do cover them, rest assured it won't be '10 Hottest Axes Babes In Rawk!'



Gabrielle Aplin, cover star of *Guitarist Acoustic* magazine's inaugural issue

STAR LETTER PRIZE

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



TO READ OR NOT TO READ?

As part of the general guitarist banter that flows freely between me and my six-string buddies – usually after a beverage or two it has to be said – is the dilemma of whether reading is a good or bad thing. Music reading that is. I'm on the fence about it – I can see the benefits, but I'm also a bit scared as to whether one becomes a musical automaton, without the feel that's so important to us guitarists. A couple of my mates are adamant that reading marks the demise of feel, and that it's the last thing I should concern myself with.

I think I know the answer you'll give, but I thought I'd throw the question GT's way anyway. Simon Beardsley

Let me ask you this: has Jon Bishop got feel? Has John Wheatcroft got feel? Has Shaun Baxter got feel? Has Andy Saphir got feel? Has Pete Callard got feel? Has Bridget Mermikides got feel? Has Steve Allsworth got feel? Phil, Martin, Charlie, Jacob, Stuart, Tristan, Paul, Terry...? The answer is yes, their playing drips with feel and you can hear it in every note they play. Of course, they can all read too, so there's part of your answer. Another side to the story is that of employability. Our music editor Jason Sidwell (and many of our contributors too) regularly plays in theatre shows and needs to learn scores. Jason can

learn an entire show, like *Les Mis*, in an evening or so (true, he then needs to routine the songs to hone specific techniques etc). This means he's mother's milk to any MD, as he'll simply turn up, do the job, get paid and go home. Now I, on the other hand, can't read and so could never get a gig like that. Immediately I am a lot less employable. Pete Callard is first call player for Lionel Ritchie when he comes here; plus he works for Elaine Paige, Dame Shirley Bassey and a host of others, first of all because he's a great player with great feel, but almost as importantly because he's an easy musician to employ. Reading is clearly no barrier to having feel, but not reading is a huge barrier to so much else. So ignore your 'mates' and get with the cool guys. I sure wish I had!



Trout awaits transplant

LEGENDARY BLUES ROCK guitarist Walter Trout, currently at UCLA Medical Centre, where he is in urgent need of a liver transplant, will release a new album entitled *The Blues Came Callin'* on Monday June 2 via Provogue Records. The album also coincides with the release of a major book and a documentary.

"It's been heartbreaking to watch Walter struggle through these past many months," says Walter's wife and manager, Marie Trout. "We tried various treatment options provided by Walter's doctors and liver specialists. One by one the treatments failed. Even as he became a shadow of his former self, after losing 100 pounds and his strength, he continued touring, writing, playing, singing, and recording. It's a therapeutic lifeline for him when the blues comes callin'. The theme of this album is coloured by his confrontation with mortality combined with a deep, all-abiding desire to persevere."

From the first time Walter Trout heard the haunting guitar playing of Mike Bloomfield, he instinctually knew the blues was his calling. 2014 marks the year Walter looks back at an almost 50-year commitment to playing, singing and performing the blues. The songs on the album reflect his thoughts about mortality and his renewed appreciation for simply being alive.

Says Walter: "To play my music for people has become even more important to me. When I

“When I think about looking into crowds and connecting on a soul level, this is what keeps me fighting to get back.”



Walter with his famous 70s Strat

think about looking out into the crowds of people and connecting with everyone on a soul level, and sharing the experience of music with them, this is what keeps me fighting to get back. My family and my music is my lifeline. These days, it means more to me than ever before."

Walter is fighting for his life and there is nothing to celebrate at this moment," says Ed van Zijl, the MD of Provogue Records. "This is so very, very sad and we

all are praying for Walter to come out on top.

"The album will be released June 2nd as planned as Walter definitely wants this one to be heard. In the meantime our hearts are with Walter and his family."

Visit www.waltertrout.com for further details or to donate towards Walter's urgently needed new liver via the link on the left hand side of the homepage. We wish him all the very, very best!

Jam tracks tips

Use these tips to navigate our bonus backing tracks.

1. Swinging 12-bar with jazzy turnaround in A

This month's tracks lend themselves superbly to our cover subject: the minor pentatonic scale. We'd like you to go through that lesson then use what you've learned to apply new ideas – not your same old ones – to them. Aim to use that scale exclusively to make great sounding music. It really can be done!

2. Straight ahead 4/4 stomp in A

The minor pentatonic can get you out of all sorts of scrapes here. Just be sure you target each chord with one of the scale notes that corresponds with it. It gets trickier with the IV chord and even trickier with the V, but it's for your ingenuity to figure out how best to navigate your way through. Remember, all those bends, slurs and trills are still all at your disposal.

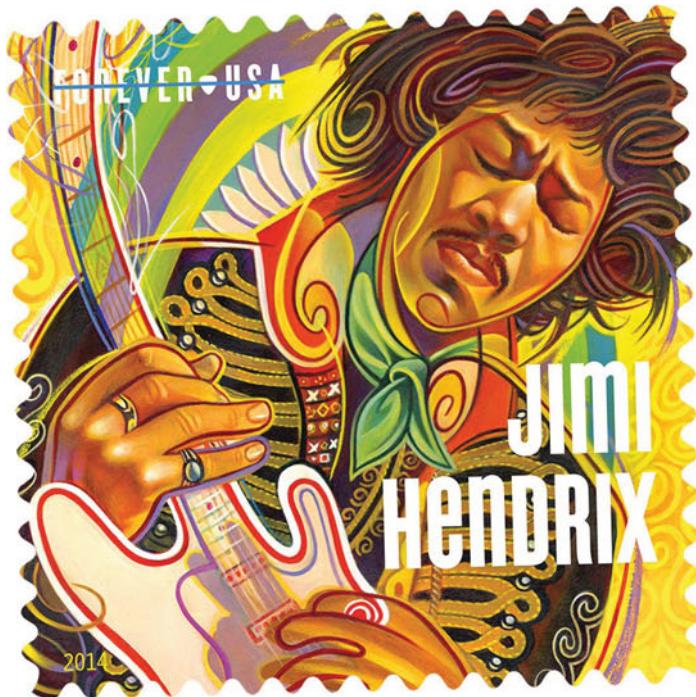
3. Funky reggae in Cm

The simpler you go on a track like this, the better. But when sacrificing note quantity and limiting your scale options, you're left with one thing – feel! Feel also includes note placement so, again, ensure your targeting is spot on, your bends are accurate and your touch musical.

4. Medium tempo 12-bar in E

Okay, let's slip those handcuffs off, stretch out a bit and add a few more notes to the pot. Start with the major 3rd (G#), then bring in the b5th, (Bb), the 6th (C#), and the 9th/2nd (F#). Again, it's still about targeting notes – putting the right note in the right place in the right chord. Have fun!





Hendrix stamps his mark!

THE US POSTAL Service is celebrating the life of Jimi Hendrix by paying tribute with the latest in its line of 'Forever' stamps. For just 49 cents, American readers can now paste Jimi on their next postal letter.

The stamp boasts psychedelic artwork by renowned artist Rudy Gutierrez, featuring Hendrix wearing his iconic military jacket and with his trusty Stratocaster in hand. The Jimi Hendrix Forever stamp is now available at US post offices, from the US Postal Service website, and also on eBay.

Said Gutierrez of his artwork: "The technical challenge was making art that will still read at

stamp size, so it was a matter of not being overly complicated. It was important to make the art accessible, and to be true to the incredible combination of rawness and virtuosity that was Hendrix." We think he triumphed!

Jimi's sister Janie Hendrix added: "The honour of the stamp really comes from the lost art of letter-writing. While Jimi was in the army, he wrote these wonderful postcards and letters to my dad. There's something about hand writing a letter that gives a sense of intimacy."

Visit www.usps.com for further details about this and other stamps in the 'Forever' series.

Fender hits a Grand Slam!

FENDER IS PROUD to announce it will offer guitar collectors and fans of Major League Baseball (MLB) a new range of MLB-themed electric guitars that "sound as great as they look". Each Stratocaster guitar will feature official team logos along with custom designed landmark imagery unique to the team's market, as well as a MLB logo adorning the neck plate.

The initial group of guitars available includes the Arizona Diamondbacks, Boston Red Sox, Chicago Cubs, Detroit Tigers, Los Angeles Angels of Anaheim, Los Angeles Dodgers, Milwaukee Brewers, New York Mets, New York Yankees, Philadelphia Phillies, St. Louis Cardinals and San Francisco Giants.

Each guitar features an alder body, maple neck with a modern C-shape and 21 medium jumbo frets, three standard single-coil Strat pickups, six-saddle vintage-style synchronised vibrato, five-position switch,

master volume and tone knobs, and standard gig bag.

"Fender and Major League Baseball are all-American originals," said Justin Norvell, Fender's marketing vice president. "Through this relationship, we're excited to 'team up' to provide one-of-a-kind collectibles for musicians and baseball fans alike. The connections are intrinsic - baseball bats and Fender guitars are both made from maple and ash, and tons of ballplayers are guitar players. We've had more casual or informal connections with players and teams for years, so this further solidifies a relationship we've long valued and enjoyed."

Fender and MLB officially launched their relationship during the 2013 MLB All-Star Game at the New York Mets Citi Field by selling limited edition MLB All-Star Game Stratocaster guitars. Visit www.fender.com/mlb for further information.



PHIL HILBORNE'S ONE-MINUTE LICK EXTENDED ARPEGGIO TAPPING LICK

Here we see a very slick and flashy tapping lick that combines two different arpeggio shapes played in two adjacent positions. The first arpeggio is Em7 (E G B D - 1 b3 5 b7), which outlines the underlying chord. The second arpeggio is Gmaj7 (G B D F# - 1 3 5 7) - against Em7; this works great because it functions as an Em9 arpeggio (G B D F# - b3 5 b7 9). Conceptually this is called 'arpeggio substitution' - which is a musical idea that is well worthy of exploring further. You

need to avoid handling noise, perhaps by using a hair band or 'fretwrap' to deaden the strings. If you are careful and accurate this shouldn't be necessary - it will just be helpful. Timing and keeping the notes as even as possible is also very important - particularly when performing the fretting-hand slide in the first bar, as it is easy to rush this. After you have mastered it you should develop similar ideas using different chord types at locations all over the neck.

Moderately fast ♩ = 140

Em7

mf



60 Seconds with...

A minute's all it takes to find out what makes a great guitarist tick. This month, legendary singer-songwriter-guitarist, **BILLY BRAGG**

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

BB: Ronnie Wood, when in The Faces and playing with Rod Stewart.

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

BB: A Les Paul Junior like the one Mick Jones played in the Clash. I bought an Arbiter copy which had a proper P90 pickup.

GT: What was the single best gig you ever did...?

BB: In Belfast, the night Margaret Thatcher resigned. Unforgettable.

GT: ...and your worst playing nightmare?

BB: Being heckled in a foreign language, everyone in the audience laughing and me not being able to answer back. It happened to me once in southern Germany.

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

BB: Reading music can be constricting.

GT: Do you still practise?

BB: That's what soundchecks are for!

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

BB: I do a vocal warm-up, which really helps someone like me who isn't much of a technical singer. I have the Guitar Toolkit app on my iPhone and I go to the chords and strum my way through the scale from F#. Works for me.

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

BB: Ronnie Lane on bass, Ronnie Wood on guitar, Ian McLagan on keyboards, Kenney Jones on drums – the classic Faces line-up.

GT: Present company excepted (and notwithstanding the stupidity of the question!), who's the greatest guitarist that's ever lived?

BB: Of my generation, I'd have to say Johnny Marr: innovative, melodic, technically amazing and a lovely bloke too.

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

BB: Loads, but one of my all time favourites is Night Fades Away by

Nils Lofgren. The whole song is one long solo with a couple of verses chucked in to break them up. The most joyous piece of guitar playing I've ever heard.

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

BB: I still love playing the solo from There Is Power In A Union.

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

BB: For doing gigs that entertain people as well as making them think. People dismiss me as being all politics, but that's just part of what I do and who I am.

GT: What are you up to at the moment?

BB: I'm on a plane flying between Wellington and Auckland in New Zealand at the tail end of an extensive Australian/NZ tour.

“I'd like to be remembered for doing gigs that entertain people as well as making them think.”



Billy Bragg: "People dismiss me as being all about politics."

What Strings Do You Use?

BARRIE CADOGAN

We ask a great guitarist all those little questions you really do want the answers to... This month: Little Barrie and Primal Scream guitarist, Barrie Cadogan.

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

BC: The blue Jim Dunlop Tortex 1.0mm picks. I like the thick ones.

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

BC: 1) Dr Scientist Reverberator - great reverb in a pedal. It's organic rather than clinical and it has loads of cool settings. You can get some amazing psychedelic/surf/spaghetti western sounds out of it. 2) My custom built U-Fuzz. Built by Magnetic Effects it's based on the original Univox Superfuzz, which was the same circuit as the Shin Ei Companion or Shaftesbury Duo Fuzz. It's very simple: Volume and Fuzz and a tone switch that gives you two different tones; one tone is fat and brutal and the other just face melting.

3) My Custom Built Fuzz-Wah, again built by Magnetic Effects. A combination of tweaked Tone Bender and a Vox wah-wah. Both sounds come on when you step on it. The idea behind it was to try and get a Ron Asheton (of The Stooges) sound.

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

BC: I play bass on sessions sometimes. The only time I played bass onstage was at a gig for the Justice For Hillsborough campaign at The Scala. The band was some of Primal Scream plus Mick Jones And Paul Simenon. We played a set including Guns Of Brixton. Paul never played bass when he sang that so I volunteered to do it. He'd brought along his original white Precision he used in The Clash, so I had to play it on that. Paul sang it brilliantly while I was looking down at his bass in awe of it thinking 'don't drop it'.

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

BC: Not at all.



Barrie Cadogan
and his favourite
Gibson ES-330

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

BC: I'm not even sure what brand my cables are at the moment; they must be a mixture. I've bought cheap ones that have been fine and expensive ones that have been rubbish. I've always liked the old style curly cables. I used to find them in bargain bins in shops or in old guitar cases. People used to laugh when I'd turn up to gigs with them, but you can buy them anywhere now. I have some Vox and Fender curly cables that have lasted a long time.

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

BC: I'm more in awe of them than jealous. But I'm jealous of people who saw my heroes like Jimi Hendrix or Robert Johnson.

Hendrix, Skip James, Robert Johnson, Howlin' Wolf or bands like the MC5 or James Brown in late 60s, early 70s - it must have been amazing! I wish I had the vibrato of Danny Kirwan, the originality of Johnny Marr or the explosiveness of J Mascis. One of my favourite guitarists of today is Tommy Brenneck, who plays guitar with Charles Bradley and The Budos Band. He's such a great player, a lot of soul and R&B in

I'm jealous of people who saw my heroes like Jimi Hendrix or Robert Johnson.

there but he has his own spin on it and his own tone. Yeah, actually I'm jealous of him!

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

BC: My cherry red 1962 Gibson ES330 (pictured) - that guitar's stuck by me for the longest time.

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

BC: My white 1963/64 Fender Bassman amp with its 2x12 cabinet - it's such a great amp. I found my sound when I got that. It's really simple but it just works. I use input 1 on the normal channel, Volume on 5 or 6, Treble at 5 1/2, Bass on 5 1/2 and Presence on full. Any guitar sounds good in that amp. Sometimes I take another cable out of input 2 on the Normal channel and feed it into a custom built JPF 2x12 combo or a brown 1961 Fender Super. That works really well too but the Bassman's my No.1.

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

BC: To be honest I'm not super fussy about set-up, although I don't like the action too low. I don't do much to the guitars myself. I took a few guitars into Regent Sounds once for a bit of a service and they told me they were all set up different.

GT: What strings do you use?

BC: I'm not too choosy on string brands either. I tend to use Ernie Ball strings a lot because I always have. If I'm playing a Gibson electric guitar it would be 11-48 strings. I'd use those on a Jazzmaster too. On the Dubreille custom guitars I use 10-46. Sometimes my guitars have been restrung with other brands and I didn't notice. I don't like brand new strings. They're always better after a few gigs, so I don't change them that often.

GT: What are you up to at the moment?

BC: I'm doing Little Barrie stuff. We have a new album out on 26th May called Shadow so we're getting ready for that. We have some US dates on the east coast and then we'll be in the UK.

That Was The Year... **2012**

London Olympics, Pageants & Garden Parties

THE MET OFFICE ISSUES severe weather warnings as heavy snow falls over much of the UK; then as the year develops they report that 2012 is the wettest year ever in England. A meteor is seen over most of the UK, and the Boat Race is halted mid-race as a man swims into the path of the on-coming boats. After the restart the oars collide and Oxford breaks a paddle so Cambridge goes on to win.

THE ALLAN HOLDSWORTH Signature guitar is released by Carvin. It's a curious headless design with a chambered alder body that's influenced by the Telecaster. Available with or without vibrato it features a pair of Carvin H22 humbuckers, an ebony fretboard and 24 frets beyond the zero.

OFF TO THAT GREAT GIG IN THE SKY are session guitarist Joe Moretti, Bert Weedon, Big Jim Sullivan, Jon Lord, Robin Gibb, Etta James, Davy Jones, Peter Jones (Crowded House), Whitney Houston, Earl Scruggs, Jim King (Family), Donna Summer, Bob Weston (Fleetwood Mac), Scott McKenzie, Andy Williams, Dave Brubeck, Ravi Shankar and composers Hal David and Joel Goldsmith. Others star bound are astronaut Neil Armstrong, Sir Bernard Lovell, and Sir Patrick Moore.

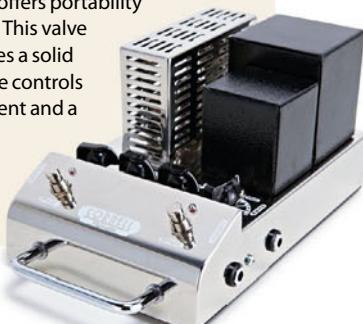
BRITAIN AT ITS BEST as it celebrates the Diamond Jubilee of Queen Elizabeth II with the Thames River Pageant and a musical garden party outside Buckingham Palace. London hosts the well organised 2012 Olympic Games where many medals are won by our sportsmen and women. The Shard building in London is officially opened, Chelmsford, St Asaph and Perth are granted city status and the Royal Albert Hall hosts the premiere of the latest James Bond film, *Skyfall*.



PEAVEY INTRODUCES THE PXD VICIOUS Devin Townsend Signature guitar. This through-neck seven-string beast features a V-style body, an ebony fingerboard, phosphorescent side dots and a 12th fret DT logo. It's a hardtail with a single-coil and a humbucking pickup wired through a three-way selector switch with a solitary volume control. Naturally it comes in a custom coffin case!

GOVERNMENT DEBT EXCEEDS £1 TRILLION for the first time and the UK economy continues to shrink. With 2.7million people without jobs in January unemployment stands at a 17-year high. A second Greek debt bailout is agreed by Eurozone finance ministers and former Royal Bank of Scotland CEO Fred Goodwin loses his knighthood due to the near collapse of the bank back in 2008.

THE NEW CORNELL PEDALAMP offers portability and power in a very compact unit. This valve driven, single channel amp features a solid state rectifier, Gain, Bass and Treble controls with frequency response adjustment and a six-position Master Level switch. Robust and sporting a stainless steel finish this is one ultra smart cookie to take on the road.



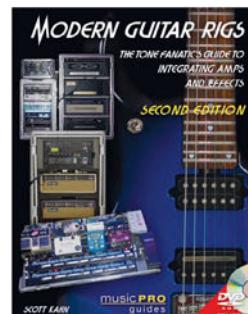
Play Texas Blues and Classic Rock!

Fans of Texas blues guitar will be delighted to hear that we have just launched a new tuition DVD entitled *Play Guitar Now - Texas Blues*, showing how to play in the styles of greats including Stevie Ray Vaughan,

T-Bone Walker, Albert Collins, Freddie King, Chris Duarte, Eric Johnson and other great Texan guitarists. It covers the basics, riffs and licks, plus five performance pieces in different Texas blues styles. It's available right now so hurry while stocks last. We will also be re-issuing our successful *Play Guitar Now - Classic Rock* (on sale April 17), which features the styles of greats including Jimmy Page, Brian May, Joe Perry, Ritchie Blackmore, Angus Young, Richie Sambor, Jimi Hendrix and many more. Readers can now also buy these specials (and the regular GT) via PayPal. Visit www.myfavouritemagazines.co.uk for orders and more info on these two great products.

The ultimate guitar rig book?

Hal Leonard Books have just unveiled their latest book, *Modern Guitar Rigs*, 2nd Edition, by Scott Kahn (ISBN: 9781480355156, Price \$29.99). This full-colour, updated edition has been described as "the definitive book about building and playing advanced guitar rigs for players who want to move beyond a simple pedal board and combo amp". *Modern Guitar Rigs*, 2nd Edition, explores time-tested tools and techniques that any serious guitar player can draw upon to build a professional rig of their own.



Says Kahn: "A guitar rig by my definition is the complete collection of tools used in delivering your sound. The rig includes your amp(s), speaker cabinets, effects pedals, and rack gear such as effects, tuners, loopers, wireless system, power conditioners, foot controllers and

pedal boards, and all the other little stuff that ties it all together. A nice combo amp might be one component in your rig, but if that's all you've got, you have an amp, not a rig".

Whether you're playing clubs at the indie band level, getting set for a major tour, heading into the studio to record a new album, or just searching for that 'ultimate tone', this revised and updated edition should bring you the most current and effective sound-shaping tools and techniques, including amp set-ups, rack gear, effects loops, rig infrastructure, alongside some of the awesome rigs used by guitar stars such as John Petrucci of Dream Theater, Alex Lifeson of Rush, and Steven Wilson and John Wesley of Porcupine Tree.

Visit www.halleonardbooks.com for further information.

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Pentatonic Power

Unlock the scale's full potential!



In this special feature **Jacob Quistgaard** explores the inexhaustible goldmine that is the minor pentatonic scale, showing how you can use it to great effect in blues, but also in rock, country and jazz too.

ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: Various	<input checked="" type="checkbox"/> Pentatonic prowess
TEMPO: Various	<input checked="" type="checkbox"/> Theory knowledge
CD: TRACKS 4-25	<input checked="" type="checkbox"/> Style versatility

THE MINOR PENTATONIC is the most used, seen and heard scale in the popular music of the Western world. It's a great starting point for any guitarist, whether they're on a mission to learn the riffs of rock bands like Pink Floyd, Led Zeppelin, Foo Fighters and Rage Against The Machine; set on journeying into the expansive world of jazz improvisation; or even want to carve a niche in country. The minor pentatonic scale is a common, key component that will unlock a multitude of doors. No matter how far anyone manages to delve into any specific musical territory, they'll keep coming back to that sacred five-note scale and the many wonders it has to offer.

Whether you are a blues guitarist, jazz musician, fusion player, country nut or metalhead, the minor pentatonic will remain not only extremely useful and accessible, but also a superior melodic tool that has an enviable natural tendency to create strong and memorable melodies and riffs.

In jazz for example, the coveted II-V-I

progression (often seen as the heart of jazz composition and improvisation) can be negotiated with only minor pentatonic shapes - and that includes emphasising some really colourful chord tones too.

In essence, you can improvise over many chords and progressions, including fairly extended ones, if you know which pentatonic

“No matter how far anyone manages to go into any specific musical territory, they will keep coming back to that sacred five-note scale and the wonders it has to offer.”

scale to apply - and how. This of course requires some degree of harmony and theory understanding - now don't drift off, as over the following pages you are going to gain a lot of extremely useful knowledge that you can put into practice in almost any style you play, on any day of the week.

Of course, it's not only a question of harmony when it comes to using pentatonics creatively (a common mistake guitarists make is that knowing scales will make them great

musicians; sadly there's more to it than that). Sound, dynamics, rhythm and taste are also important when playing in each of our four styles. Moving through blues, rock, country and jazz, we will finish on an extended example that blends these ideas and harmonic concepts into a fun study.

For extra easy application, we will primarily be looking at things from a minor pentatonic perspective, even though sometimes it'll technically be the major pentatonic of the relative major key (which contains the very same five notes). 

GET THE TONE



We are dealing with a multitude of styles, so you can go for a variety of setups. Grab your favourite axe and experiment with pickup and tone settings for each style. I would keep a clean tone for the jazz examples, using the neck pickup and rolling off a fair bit of tone. Blues and rock obviously lends itself well to some added distortion. Steer clear of too many effects when learning, though, as these can mask any weaknesses in technique and actually set you back.



TRACK RECORD Check out Chet Atkins and Junior Brown for some world class country playing. I also highly recommend transcribing ideas from the classic jazz album *Speak No Evil* (1965) by saxophonist Wayne Shorter. For more of harmonically advanced approaches check out the book *Mel Bay presents Jazz Pentatonics: Advanced Improvising Concepts For Guitar* by Bruce Saunders.



EBET ROBERTS / GETTY IMAGES

Chet Atkins: legendary session ace and all-round guitar genius!

»

EXAMPLES

TRACKS 4-6

BLUES EX 1 This example is in A minor and shows the immediacy of the minor pentatonic. Although the chords change from I_m to IV_m the classic A minor pentatonic shape 1 still works throughout.

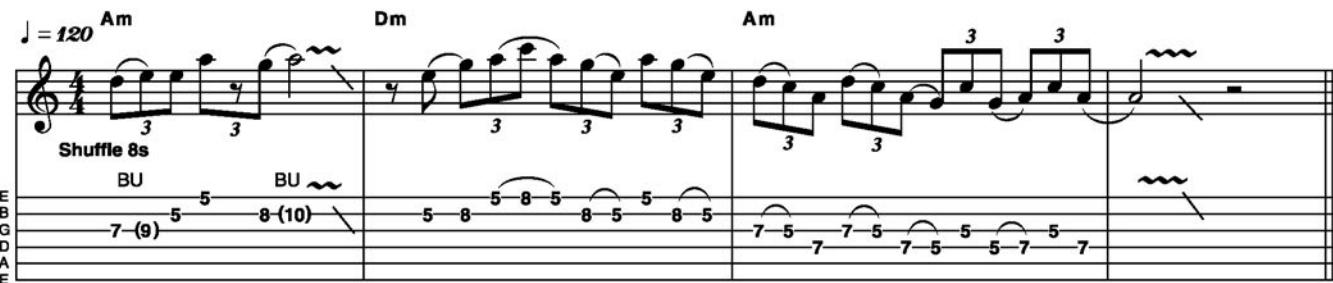
BLUES EX 2 Here we have a static chord progression in B minor, starting out with B minor pentatonic shape 5 (the G shape from the CAGED system). This is followed by an extremely useful pentatonic shape, which repeats up three octaves and provides a great way of travelling up the neck, using slides to move between positions. Moving further up the neck you will notice that I perform the three-fret bend (5th to the b7th) on the second string, rather than on the first. Large bends feel and sound better on the second string; in this

instance it also puts the fingers in position to execute the final bend up from a high A to B at the very end. Remember to support such bends really well with your other fretting hand fingers, so as to have greater control and not put too much strain on your muscles.

BLUES EX 3 This example moves through the V_m, IV_m and I_m chord of a minor blues in G, showing how you can simply move the minor pentatonic scale that corresponds to each chord. Inherent in each minor pentatonic scale is the minor 7th arpeggio and this is outlined for both the Dm7 and Cm7 chords. Notice how the G minor pentatonic also is used and works perfectly on the subdominant (Cm7) IV chord.

Ex 1 Blues

$\text{J} = 120$ Am



Shuffle 8s

BU ~~~

E B G D A E

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

Ex 2 Blues

$\text{J} = 100$ Bm



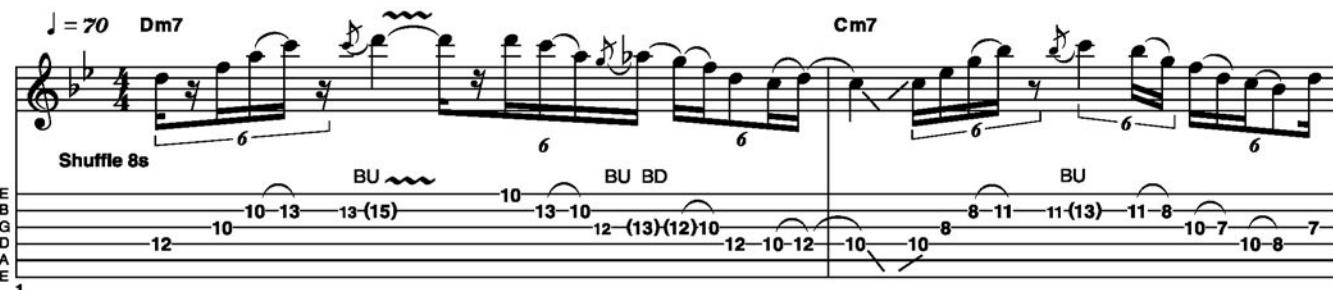
BU ~~~ BU ~~~

E B G D A E

7 4 4 4 4 4 10 12 10 12 15 17 19 19 (22) 19 17 15 17 (19)

Ex 3 Blues

$\text{J} = 70$ Dm7



Shuffle 8s

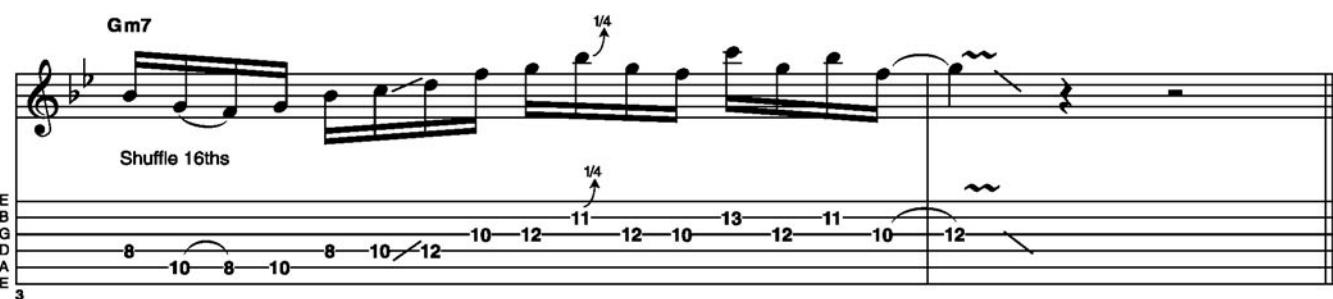
BU ~~~ BU BD

E B G D A E

10 13 13 (15) 10 13 10 12 (13) (12) 10 12 10 12 10 8 8 11 11 (13) 11 8 10 7 10 8

1

Gm7



Shuffle 16ths

E B G D A E

8 10 8 10 8 10 12 10 12 11 12 10 13 12 11 10 12

EXAMPLES

TRACKS 7-9

BLUES EX 4 Here's a C minor example in 12/8, which moves between Cm7 and F7 (the IV7 chord) and ends with a series of double-stops. Remember to support your bending digit with other available fingers.

BLUES EX 5 This final blues example is in E and moves through the V and IV chords (B and A), before finishing on a I, IV, I movement (E, A, E). Notice how the E major pentatonic (C# minor pentatonic) scale works throughout, providing a happy, upbeat type of vibe, which is only altered by the blues-tinged

introduction of the E minor pentatonic in the final bar. Switching between major and minor pentatonic is of course common in blues improvisation and experimenting further with this principle is highly recommended.

ROCK EX 6 This simple example in E minor shows how the minor pentatonic can be used to create strong rock riffs. Try creating your own riffs, paying attention to strong rhythmic patterns. I advocate working from a 'call and response' approach, noticing how each phrase feels in relation to the next.

Ex 4 Blues

Ex 5 Blues

Ex 6 Rock



D'Addario

PLAY: PENTATONIC

ON THE CD  **TRACK 4-25**

EXAMPLES

ROCK EX 7 Here we are in D minor with a set of classic rock changes - a I_m, bVI, bVII, I_m progression. Staying in shape 1 throughout, notice how the repetitive string skipping lick works for both the B_b and C chords, proving just how easy it is to make the minor pentatonic scale work, even if you aren't primarily targeting the key chord tones of each chord. Use your first finger to barre the 10th fret of the top three strings, and watch for unwanted string noise.

ROCK EX 8 These sequence-based runs are in F# minor. Notice how the whole segment is derived from the minor pentatonic scale, but still manages to include arpeggios containing some of the chord tones of each of the three chords. In fact the root, 3rd and 5th is played for each chord, except on the E

where the 3rd (G#) isn't in the scale (but the root and 5th are).

ROCK EX 9 Here's a fast, ascending sequence using E minor pentatonic, which allows you to travel horizontally across the neck. Essentially we are going through the 5 CAGED shapes, sticking to the first and second strings exclusively. Try it out on other string sets to gain extra mileage from this lick and make sure you practise the rapid position changes at a suitably slow tempo at first. I also highly recommend using alternate picking to get this up to speed, maintaining a steady time-feel throughout, not least as the example veers into the final descending sequence, suddenly travelling backwards and vertically rather than horizontally.

TRACKS 10-12

Ex 7 Rock

Ex 8 Rock

The image shows a musical score for a guitar. The top part is a staff notation in F#m, 4/4 time, with a tempo of J = 95. The bottom part is a tablature for a 6-string guitar, labeled E, B, G, D, A, E from top to bottom. The tablature shows a melodic line with various note heads and stems. Below the tablature, the measure number 17 is indicated. The tablature for measure 17 is as follows:

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

The image shows a musical score for a six-string guitar. The top half displays a melodic line in E major, indicated by a key signature of two sharps and a 'E' above the staff. The notes are primarily eighth-note pairs connected by slurs. The bottom half provides the corresponding tablature, mapping the notes onto the six strings of the guitar. The tablature uses vertical stems to indicate note pitch and horizontal dashes to indicate note duration. The strings are labeled from bottom to top as E, A, D, G, B, and E. The tablature begins at the third fret of the E string (labeled '3') and continues through various positions across the neck, with specific note values like '16' and '14' marked under some notes.

Ex 9 Rock



EXAMPLES

TRACKS 13-15

ROCK EX 10 This example draws from the B minor pentatonic scale, basically using shape 1 and adding a further note from the scale on each string by way of tapping with either the first finger (i) or second finger (m) of your picking hand. Try this Van Halen style sequential triplet lick both with a clean sound (to gain strength of execution) and then with loads of distortion (to hone your muting technique in order to avoid lots of unwanted string noise).

COUNTRY EX 11 For our first country style example we are in A minor pentatonic. It's a shuffled 8ths feel and the held and re-picked bend from 7th fret to 9th fret on the third string is a common idea in this genre - aim to get the 8th fret on the second string ringing simultaneously as well.

COUNTRY EX 12 This example contains some fiery country style licks and the basic rule is that we are using the corresponding major pentatonic for each chord in this I, IV, V, I progression. That gives us G major pentatonic (E minor pentatonic), C major pentatonic (A minor pentatonic) and D major pentatonic (B minor pentatonic). See how the same ringing bend-based lick from Example 11 is used for both the C and D chords, essentially bending from the 2nd to the 3rd of each chord, while adding the 5th to the mix as well. We also get a little bluesy in the final bar, with a semitone bend up to the minor 3rd (Bb), which if you see it from the perspective of E minor pentatonic is the so-called 'blue note' (flat 5) of the scale.

Sheet music for Example 10, titled "Rock". The key signature is B minor (two sharps). The tempo is indicated as (8va) and the time signature is common time. The music consists of two staves: a treble clef staff above a guitar neck diagram. The guitar neck shows the B minor pentatonic scale (shape 1) with additional notes added via tapping. The first staff ends with a F5 chord, and the second staff begins with an E5 chord. Fingerings are shown above the notes, and a dynamic marking "V" is placed below the strings. The guitar neck has six horizontal lines labeled E, B, G, D, A, E from top to bottom, with a "3" at the bottom indicating the nut position.

Ex 10 Rock

Sheet music for Example 11, titled "Country". The key signature is A minor (no sharps or flats). The tempo is J = 180. The time signature is common time. The music consists of two staves: a treble clef staff above a guitar neck diagram. The guitar neck shows a shuffle eighth-note pattern. Chords B5, G5, A5, and B5 are indicated above the staff. Fingerings are shown above the notes. The guitar neck has six horizontal lines labeled E, B, G, D, A, E from top to bottom. Circled numbers (12, 7, 10, 11) are placed above specific notes on the strings.

Ex 11 Country

Sheet music for Example 12, titled "Country". The key signature is A minor (no sharps or flats). The tempo is J = 160. The time signature is common time. The music consists of two staves: a treble clef staff above a guitar neck diagram. The guitar neck shows a shuffle eighth-note pattern. Chords Am, C, Am, and G are indicated above the staff. Instructions "Shuffle 8s", "Let ring ---", "Hold bend BU BD", and "BU BD" are placed above the staff. Fingerings are shown above the notes. The guitar neck has six horizontal lines labeled E, B, G, D, A, E from top to bottom. Circled numbers (5, 7, 8, 9, 10, 11) are placed above specific notes on the strings.

Ex 12 Country

The D'Addario logo, featuring a stylized red 'D' icon followed by the brand name "D'Addario" in a white, bold, sans-serif font.

EXAMPLES

TRACKS 15-18

COUNTRY EX 13 Here we are in 3/4 time soloing on a I, VI^m, IV, V, I progression in D major, using the corresponding major pentatonic for each major chord as it comes along (I, IV and V), with various versions of our 'bend up to the 3rd' lick. Notice how we add the high D on 10th fret of the first string, giving us three notes ringing; and also how the last two bends (on the A and D chords) are double-stops, as the notes are picked simultaneously. Pay extra attention to your pitching on these bends, they can be tricky to play accurately at first.

COUNTRY EX 14 This example is in Eb major going through a IV, V, I, bVII, I progression. We are simply using Eb major pentatonic – or C minor pentatonic

if you will – and sticking with this scale throughout. Notice though, how we target essential chord tones at certain strong points, like the C (5th) on the Ab chord; the Bb (root) of the Bb chord and Eb (root) of the Eb chord.

COUNTRY EX 15 Our final country style example is in G minor, and uses notes from the G minor pentatonic scale exclusively. Trying this using just your picking hand fingers or perhaps hybrid picking (pick and fingers). With hybrid picking using your second finger (m) to pick all the open G notes (not the pulled-off ones) and your pick to play the remaining notes. This sort of sequential country pattern playing is highly addictive once you get into it.

Ex 13 Country

Ex 14 Country

Ex 15 Country

EXAMPLES

TRACKS 19-21

JAZZ EX 16 For this II-V-I in Bb major, we are using C minor pentatonic for the Cm7 chord (IIm7) and then thinking 'D minor pentatonic' for the F9 (V9) and Bbmaj7 (Imaj7) chords. See how this produces colourful extended chord tones on the Bbmaj7 - C (major 9th), A (major 7th) and 5th (F) and 3rd (D).

JAZZ EX 17 This is an example of modal jazz, as you would find on the largely static chord progressions of Miles Davis and John Coltrane. We are actually in a D Dorian mode context; but inside every Dorian mode are three different minor pentatonic scales that can be applied to great effect. In this case, we alternate between D minor pentatonic and E minor pentatonic for the first two bars; then, thinking 'A minor pentatonic' for the end phrase, producing some nice colourful runs, while staying within the original harmonic context.

JAZZ EX 18 In this D major based example we are further developing the principle of picking out minor pentatonic scales inherent in the major scale structure. For the Dmaj7 and Ebmaj7 chords we are thinking 'F# minor pentatonic' and 'G minor pentatonic' respectively. Using the minor pentatonic starting from the 3rd of a major chord is a common principle well worth noticing. This was the trick we used in Example 16, using D minor pentatonic over a Bb chord. Playing over a Lydian type chord such as Dmaj7#11 gives us a new set of minor pentatonic scales to play with, and one that creates maximum colour is the minor pentatonic starting a semitone away from any given Imaj7#11 chord. So we are playing C# minor pentatonic over the Dmaj7#11 here, emphasising some of the key colour notes of the chord in the process.

Ex 16 Jazz

Guitar tablature for a blues-style solo. The top staff shows a melodic line with various slurs and grace notes. The bottom staff shows the corresponding guitar strings. The tab includes chord labels: Cm7, F9, and B♭maj7. A note "Shuffle 8s" is written above the first measure. The tablature uses a standard six-string guitar notation with the strings labeled E, B, G, D, A, and E from top to bottom.

Cm7 F9 B♭maj7

Shuffle 8s

E					
B	11	8	8	10	8
G					
D					
A					
E					

11-8 8-10 8 10-12 10-12 10-13 10-10 10-10 12-10-12 10

Ex 17 Jazz

J = 100 Dm7

Shuffle 8s

E B G D A E

10 13-10 12
12-10 14-12
14-12
10 12-10 12
12-10 14-12
14-12
14-12
17-19 17-19 17
17-19 17-19 19
17-20

Ex 18 Jazz

The sheet music shows a treble clef, a key signature of two sharps, and a time signature of 4/4. The first measure is D major 7 (D-G-B-D). The second measure is E-flat major 7 (E-flat-B-E-flat-G). The third measure is D major 7 with an 11th (D-G-B-D-A). The fourth measure is D major 7 (D-G-B-D). Fingerings are indicated below the strings: 4-2-4, 4-2-4, 5-2-2, 3, 6-3, 6-3, 3, 6-3, 6-3, 5-3, 5, 6, 7-4-5, 6, 6-4-4, 7, 9-7-9, 7-9-11.

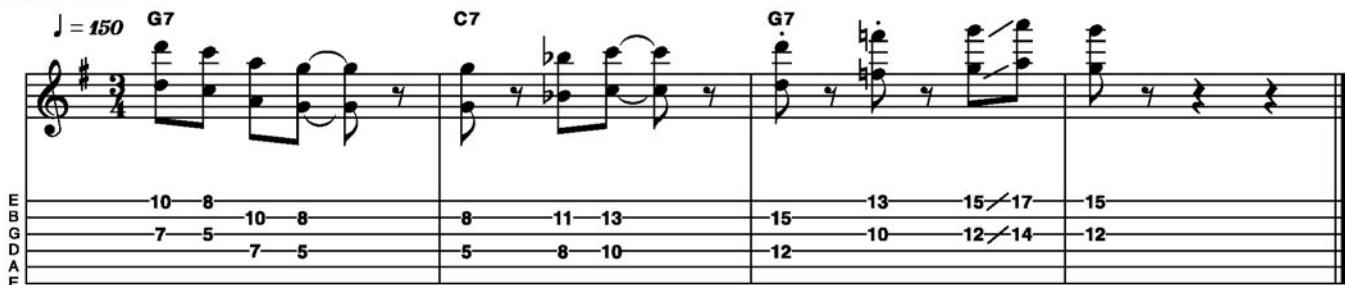
EXAMPLES

TRACKS 22-23

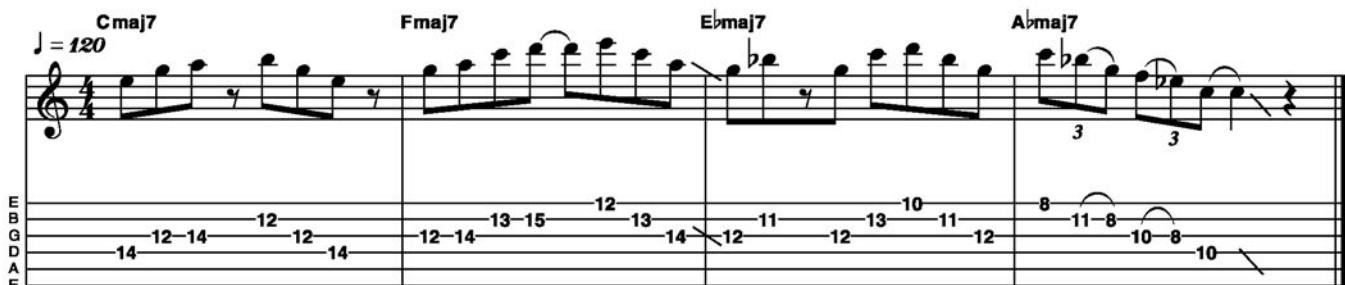
JAZZ EX 19 For this 3/4 example in G we are thinking 'D minor pentatonic' for the I7 chords, which is a handy way of playing a minor pentatonic scale in a Mixolydian context, such as a dominant 7th chord. For the IV7 (C7) we can think 'G minor pentatonic' - in other words the minor pentatonic scale starting from the 5th of the dominant 7th chord. Try experimenting with your thumb to strum the octaves (Wes Montgomery style), paying extra attention to muting

with your fretting hand fingers to prevent unwanted notes from ringing.
JAZZ EX 20 This final jazz example is in C, although in standard jazz fashion it moves away from the diatonic chords of C major. Again we play the minor pentatonic scale that starts on the 3rd of each major chord. In other words, we are using E minor pentatonic (Cmaj7 chord), A minor pentatonic (Fmaj7 chord), G minor pentatonic (Ebmaj7 chord) and C minor pentatonic (Abmaj7 chord).

Ex 19 Jazz



Ex 20 Jazz



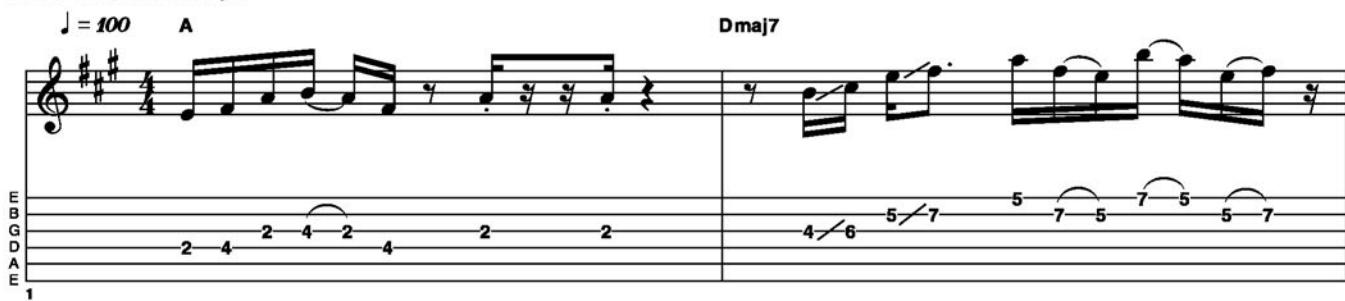
FULL PENTATONIC PIECE

TRACK 24

FULL PIECE EX 21 Our final example in A major uses the pentatonic scale to negotiate chord changes in a colourful, yet sometimes easy-to-apply type of way. For the first five bars, we are thinking 'A major pentatonic' – or F# minor pentatonic if you will. For the D chords we comply with the principle of using the minor pentatonic starting from the 3rd of the chord (F# of D major). In bar 6 we use A minor pentatonic to play over the Dm chord - harmonically speaking the Dm here constitutes an example of 'modal interchange' whereby

we 'borrow' a chord (Dm) from a different mode (A Aeolian). Then, we switch back to F# minor pentatonic for the two bars of the A chord, only to revert to A minor pentatonic for the Fmaj7, again applying the principle of a minor pentatonic starting on the 3rd of the chord. For the Em7 we simply think 'E minor pentatonic' and for the Dm7 A minor pentatonic works great again. That leaves us to end by going back into happy sounding major mode, using F# minor pentatonic (A major pentatonic) for the final A chord.

Ex 21 Extended Example



FULL PENTATONIC PIECE ...CONTINUED

TRACK 24

Staff 1: Chords A7, Dmaj7. Fingerings: 9-9-7-7-5-5; 5-x-x-5-7-7; 5-6-4-6-4-6; 5-5-5-5-6-4; 2-2-2-4-2-4-2. String names: E, B, G, D, A, E. Measure number: 3.

Staff 2: Chord Dm7. Fingerings: 5-7-5-8-5-8; 5-7-5-5-6-5; 5-5-7-5-6-4-2; 4-2-X-2-2-2-4-2. String names: E, B, G, D, A, E. Measure number: 6.

Staff 3: Chords Fmaj7, Em7. Fingerings: 5-7-9-8-10; 8-10-12-8-10-10-8-8-10-8-10-7; 8-9-7-9-8-9-10-7. String names: E, B, G, D, A, E. Measure number: 9.

Staff 4: Chords Dm7, A. Fingerings: 9-7-7-5-5-7-5-5; 7-6-5-7-5-6-5. String names: E, B, G, D, A, E. Measure number: 12.


D'Addario

Marlene D., guitar department

A dynamic photograph of a woman with short dark hair, wearing a black sequined top and pants, performing on stage. She is holding a white electric guitar and has one arm raised in a疾的 pose. The background is filled with green stage smoke. A diagonal banner across the middle of the image contains the text "PLAY IT. FEEL IT." in white, bold, sans-serif capital letters.

PLAY IT.
FEEL IT.

thomann
MUSIC IS OUR PASSION

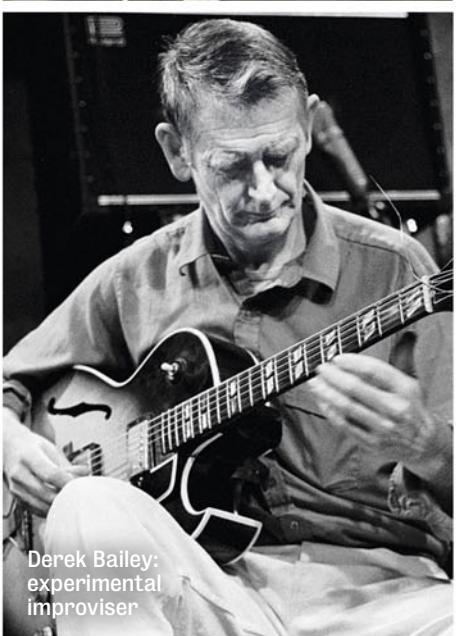
PLAY: EXTREME

ON THE CD  TRACK 26-40



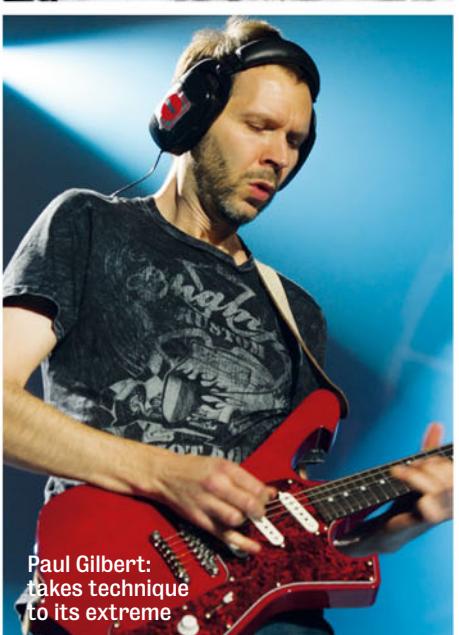
Robert Fripp:
creative and
original artist

ICONPIX



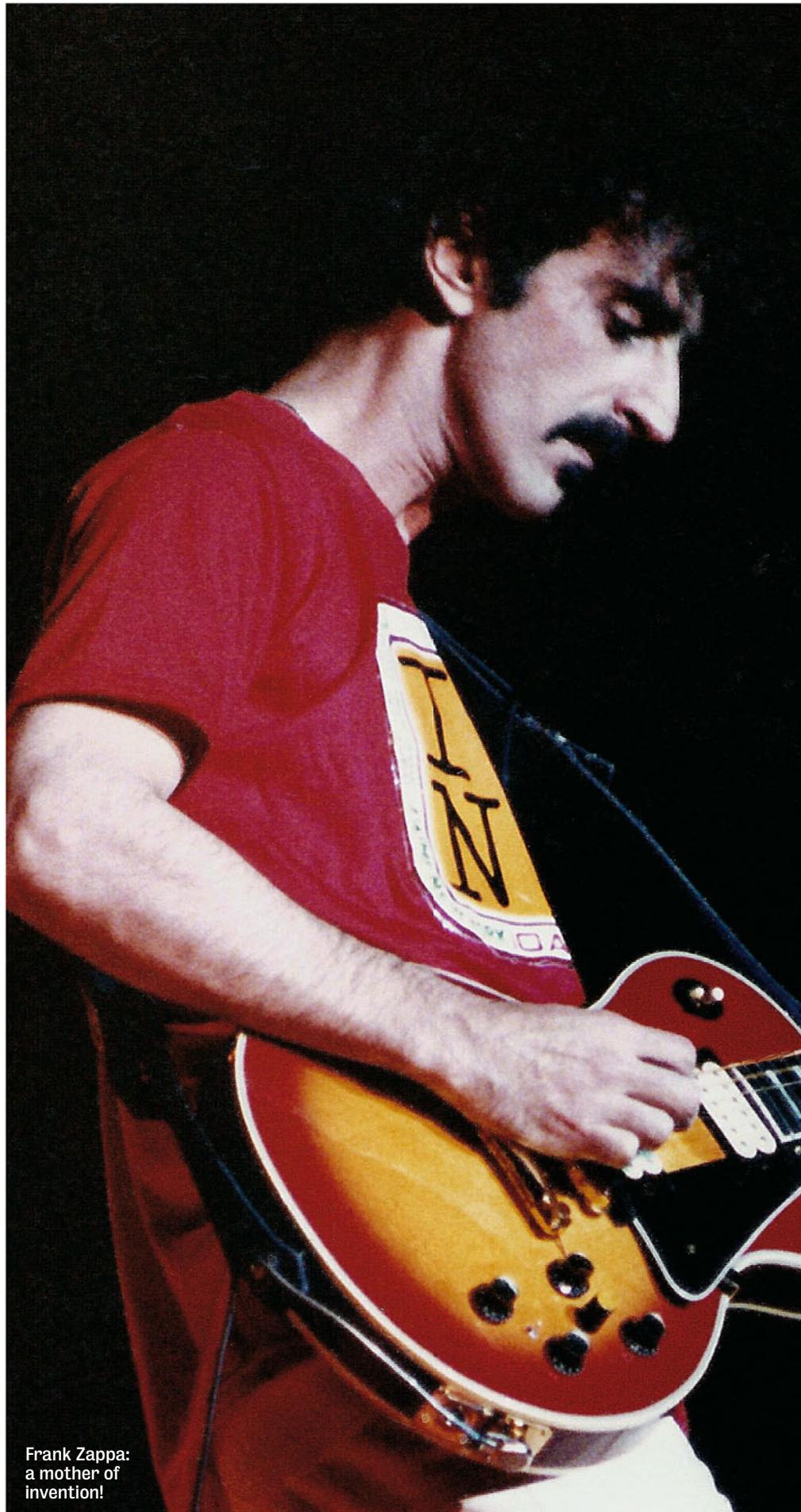
Derek Bailey:
experimental
improviser

FRANS SCHELLEKENS / GETTY IMAGES



Paul Gilbert:
takes technique
to its extreme

ZAPPA/BILL O'LEARY / FRANK WHITE PHOTO AGENCY



Frank Zappa:
a mother of
invention!

Extreme Guitar

“All music development happens through the assimilation of new ideas, and what might have been radical in the past can become part of the accepted musical landscape.”



Are you tired of playing middle-of-the-road blues, rock or pop? Then let's get adventurous and take things to extremes, says **Milton Mermikides**.

ABILITY RATING	
● ● ● ●	Moderate/Advanced
INFO	WILL IMPROVE YOUR
KEY: Various	<input checked="" type="checkbox"/> Chord vocabulary
TEMPO: Various	<input checked="" type="checkbox"/> Putting theory into practice
CD: TRACKS 26-40	<input checked="" type="checkbox"/> Compositional strength

IN THIS ARTICLE we'll explore a range of 'extreme' musical ideas some distance from the beaten path of 'conventional' guitar playing. The ideas presented here are influenced by some of the more radical and 'left-field' guitarists such as Bill Frisell, Frank Zappa, Tom Morello, Steve Vai, Derek Bailey, Robert Fripp, Marty Friedman, Buckethead, Ron Thal, Eddie Van Halen, Paul Gilbert, Wayne Krantz, Adrian Belew and Joe Satriani, as well as ideas and concepts drawn from 'classical' modernism, contemporary harmony and various music cultures around the world.

We'll be looking at ideas which - rather than relying on extraordinary effects or super-human technical proficiency - use novel, imaginative and versatile concepts to create musical interest, and may be achieved without a huge array of effects or technique-based practice time.

All music development happens through the assimilation of new ideas, and what might have felt radical in the past (the use of distortion, tapping, dive-bombs, non-Western scales, wide intervals) can become just part of the accepted musical landscape. So it's

important to be open to new ideas and sounds, as what might seem like an oddity today may well become an important part of your musical identity (and that of the whole culture) in the future.

This article is laid out in three sections that deal with 'extreme' concepts in the categories of rhythm, pitch and noise. Finally we'll show how some of these concepts might come together in the context of an actual piece. Remember that the ideas presented here represent just the tiniest fraction of what's possible, and I've selected small ideas that have unlimited applications which you should get into and explore with your own unique musical aims and imagination. ■

GET THE TONE



Many of these ideas are musical concepts that aren't specific to the guitar so do not call for a particular sound. That said, for some of the 'noise' examples you'll need a level of distortion for harmonic content, and a vibrato system preferably with locking nut or tuners for stability. The 'gating' effect in Noise Example 1 requires a guitar wired so that you can cut a pickup completely. For the audio examples I used a Suhr Strat (and a Gibson 335 for the gating effect) into Logic Pro X via an Apogee Duet Soundcard.



TRACK RECORD Head straight for 'middle period' Frank Zappa: *Hot Rats* (1970), *Roxo & Elsewhere* (1972), *Overnite Sensation* (1973), *Apostrophe* (1974), *Zoot Allures* (1976) and *Studio Tan* (1976). Also check out Steve Vai's *Flex-Able* (1984) and *Passion & Warfare* (1990), Joe Satriani's *Surfing With The Alien* (1989), and King Crimson's *Red* (1974) and *Discipline* (1981). For pure experimental guitar, try anything by Derek Bailey, Henry Kaiser or Fred Frith.

PLAY: EXTREME

ON THE CD **TRACK 26-40**

RHYTHM EXAMPLES

TRACKS 27-30

RHYTHM EXAMPLE 1 The majority of rock tunes are in 4/4 (or 12/8) but it's possible to create entirely natural riffs in odd meters (Pink Floyd's Money, Frank Zappa's Don't Eat The Yellow Snow, Joe Satriani's Circles). This example uses E major pentatonic, two chords and no clever rhythmic devices other than there are seven beats in the riff. Practise until it feels as natural as 4/4.

RHYTHM EXAMPLE 2 Some music from around the world (including that of Bulgaria, the Arabic world and North India) employs a concept of additive meter. These are made up of a series of short and long beats (usually 2s and 3s) which are often linked with dance moves, which can create complex jolting rhythms. Rather than counting each bar think of them as made up of short (two quaver) and long (three quaver) beat groups and it will feel more natural. Check out Dream Theater, Tool and King Crimson for many examples.

RHYTHM EXAMPLE 3 Polymeter is the superimposition of two or more

time signatures at the same time, which 'slip' or 'phase' against each other. The verse of The Cars' Touch and Go, Zappa's G-Spot Tornado and many of Meshuggah's Rational Gaze, Stengah and Humiliative are good examples. This example has an arpeggio pattern in 5/8 which slips hypnotically against the underlying 4/4 meter; if continued this would 'line up' after five bars, but we use five groups of 5/8 and one of 7/8 so the sequence fits neatly into four.

RHYTHM EXAMPLE 4 Polyrhythms may be thought of unusual (ie prime numbers other than two or three) groups of notes stretched into beats. These can be found even in Mozart's music but their extreme use is more common in modernist composers such as Stravinsky and Varese, and do check out Zappa's work (*Peaches en Regalia*). To help internalise them many people use words with the appropriate number of even syllables ('hippopotamus' for five for example). There's some 'lyrics' in this example that may help!

Ex 1 Odd Meter

The image shows a musical score for guitar. The top part is a staff notation with a treble clef, a key signature of E major (no sharps or flats), and a tempo of $J = 110$. The bottom part is a tablature for a six-string guitar, showing the strings E, B, G, D, A, and E from top to bottom. The tablature includes a melodic line with various note heads and stems, and below it, a series of numbers representing fingerings. The first measure starts with an open E string (0). The second measure starts with a 0. The third measure starts with a 0. The fourth measure starts with a 0. The fifth measure starts with a 0. The sixth measure starts with a 0.

Ex 2 Changing / Additive Meter

The image shows a musical score for guitar and bass. The top staff is a treble clef guitar part with a 6/8 time signature. It features six measures of chords: A5, A♭5, A5, A♭5, A5, and A♭5. Measures 1-3 are in common time (indicated by a 'C'). Measures 4-6 are in 6/8 time (indicated by a '6/8' symbol). The bottom staff is a bass clef bass guitar part. The bass line consists of eighth-note patterns corresponding to the chords above. The score includes a tempo marking of $\text{♩} = 180$, a key signature of one sharp (F#), and a dynamic marking 'PM' (pianissimo) in measure 1. Measure 1 ends with a fermata over the first note. Measure 2 begins with a bass note. The bass line has tablature below it, showing fingerings (e.g., 2, 2, 2; 2, 2; 2, 2, 2) and string numbers (E, B, G, D, A, E).

Ex 3 Polymer

Dmadd9 5 **Dmadd9 \sharp 11** 5 **Dmadd9** 5 **Dm6/9** 5 **Dmadd9** 5 **Dmadd9 \sharp 11** 7

Let ring

E B G D A E

. . 0 10 10 10 . . 0 10 10 9 . . 0 9 10 10 10 . . 10 0 0 0 10 0 . . 10 0 10 9 0 9 10 0 . .

Ex 4 Polyrhythm

Csus2

Bb

Bb7

J = 114

What do you want? Hip-po-pot-am-us pine-ap-ple juice. Ex-tra-or-din-ar-i-ly ap-pet-tis-sing.

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

12-13-15-13-12
15-13
15-15-15-15

PITCH EXAMPLES

TRACKS 31-34

PITCH EXAMPLE 1 Even the simplest scale and melody can sound fresh by using wide voicings and octave displacements. This next example uses only the notes of E minor pentatonic, but with the help of open strings and fast slides creates engagingly wide intervallic leaps across the full range of the fretboard. Players like Ron Thal, Paul Gilbert, Wayne Krantz, Eric Johnson, Frank Zappa and Steve Vai have embraced the idea of wide intervals in various ways to create melodic interest. This example is played fingerstyle, which helps with the leaps and necessary muting of unwanted strings, but is playable with hybrid or alternate picking, so find what works best for you.

PITCH EXAMPLE 2 Most music making uses the principle of tertial harmony – that is the use of chords built in 3rds (ie by using every other note in the scale so triads can be built with the 1st, 3rd and 5th notes of a scale, 7th chords with the 1st, 3rd, 5th and 7th and so on). This concept is so common that it is rarely questioned, but classical and jazz composers have for many decades explored other ways of building chords. Chords can, for example, be built in successive 4ths (known as quartal harmony - eg, C, F, Bb, Eb), as well as in 5ths, 7ths or 2nds (also known as 'clusters'). Hybrid or Upper-structure chords can

also be created by putting a familiar chord above a note which isn't in the chords (B/E for example). All these techniques are used in the playing of Frank Zappa (Zoot Allures is a great example) as well as by Bill Frisell and Wayne Krantz. The following example has chords voiced in 4ths (bar 1), moving in parallel motion. The first two chords in the next bar are hybrid chords (B/E and C#/F#) a whole tone apart. These are followed by a chord voiced in 7ths (on beat 3), and then a cluster chord voiced in 2nds. The final chord in bar 3 is a particularly scrunchy cluster chord of three consecutive semitones (difficult to name in conventional chord symbols!).

PITCH EXAMPLE 3 An exploration of music cultures around the world will uncover literally hundreds of amazing scales (even when limited to the 12 notes per octave system), and are a great source of inspiration for 20th century classical composers (like Bartok and Stravinsky) as well as contemporary guitarists such as John McLaughlin, Marty Friedman and Guthrie Govan. This next example selects three of this enormous library. They are all with a root of E, the Hindustani vijayanagari (E, F#, G, A#, B, C#) and from Japanese traditional music the Insen (E,F,A,B,C) and the Iwato (E, F, A, Bb, D).

Ex 1 Wide Intervals

$\text{J} = 140 \quad \text{Em}$

E B G D A E
0 3 5 3/10 12 10/15 17/12 10 12/7 5 12
0 3 5 3/10 12 10/15 17/12 10 14 15/22
0

Ex 2 Non Tertial Harmony, Parallelism & Clusters

$\text{J} = 60$

C#m11 D#m11 Em11 F#m11 B/E C#/F# Emaj13 (omit 3) C#m11 Emaj7/D (omit 3)

E B G D A E
5 7 8 10 4 6 7 9 4 6 8 6 9 0 0
4 6 7 9 2 4 7 0 2 4 7 12
Let ring - - - - Let ring - - - Let ring - - - NH
p

Ex 3 Non-Western Scales

N.C.
 $\text{J} = 66$ Freely

Vijayanagari Insen Iwato

E B G D A E
12 14 12 11 12 8 7 5 5-4-(5)(4) 8 7 3 7 5 6 5 1 0
Vijayanagari E Drone Insen BU BD Iwato
3 1/4 1/4
12 10

PITCH EXAMPLES ...CONTINUED

TRACKS 31-34

PITCH EXAMPLE 4 Our final pitch example uses the modernist compositional technique developed by Schoenberg known as serialism. Schoenberg saw this technique not as a revolution but as a natural part of the development of Western Art music from Bach to Mozart to Beethoven to Brahms. The idea is that the chromatic expression of the 12 notes is maximised by using them in a tone row, so that you don't repeat a note until all 12 have been

played. An example (randomly generated) tone row is played in bar 1. This is then transformed using standard serial techniques. It's played backwards (retrograde) in bar 2, then inverted (an intervallic leap up is changed to a similar leap down and vice versa (inversion). A retrograde inversion (played in chords in bar 3 beat 4, and bar 4 beat 1), and finally in its original form (with octave displacements) in bar 4 (beats 2-4). Satisfyingly ear-bending!

Ex 4 12-Tone Serialism

$\text{J} = 76$ Swung semiquavers

N.C.

NOISE EXAMPLES

TRACKS 35-38

NOISE EXAMPLE 1 This example shows how one might exploit the guitar in ways it wasn't originally designed to be used. This technique requires a guitar with independent volume controls for each of its two pickups. Roll the volume off one pickup and keep the other one up full. By flicking the pickup selector from neck to bridge pickup a 'gating' effect is achieved. Play the chords below with the guitar muted and then open it up to produce the indicated rhythm. Experiment with delays, wah, envelope filters to create various synth like effects. Players like Pete Townshend, Buckethead and Tom Morello use similar techniques.

NOISE EXAMPLE 2 It's possible to emulate all kinds of sounds with the guitar by manipulating its harmonic content, envelope (how its volume changes over time) and how its pitch drifts. The next two examples demonstrate this: Example 2 emulates whale song. The trick is to play the harmonics as written with the volume knob (or pedal) all the way down. Then bring in the volume (using your fretting hand) as you gently and subtly sharpen the note with the vibrato arm and drop it slightly as you fade out. The pitch change needn't be extreme (it's even possible by bending the string behind the nut).

Ex 1 Pickup Gating

$\text{J} = 120$ E5

Hold chord and flick pickup selector between muted neck (x) and volume up bridge pickups with indicated rhythm.

Ex 2 Whale Song

$\text{J} = 50$

NOISE EXAMPLES ...CONTINUED

TRACKS 35-38

NOISE EXAMPLE 3 This is inspired by the 'elephant noises' of Eddie Van Halen and Adrian Belew. It uses a similar technique to Example 2, but you'll need a bit more gain for a grittier timbre and more harmonic content, and we'll need a significantly greater pitch rise and fall with the volume swell. To achieve this you may have to 'pre-bend' the vibrato bar before fading in, and rise it in the 'roar' before dipping as you fade out. Experiment with different harmonics and pitch/volume curves until you start attracting wildlife!

NOISE EXAMPLE 4 It is over a century since Luigi Russolo wrote his futurist manifesto *The Art Of Noises* declaring that one day we will embrace all the sounds we now consider 'noise' as musical expression. No instrument has fulfilled his dream more than the electric guitar, which has fully embraced noise (be it distortion, scrapes, feedback, extended techniques) as an expressive device. The following device is a sampler of techniques used by many guitarists including Joe Satriani, Derek Bailey, Jeff Beck, Steve Vai and many others. Bars 1-2 emulate the shifting gears of a racecar - dip the bar

quickly as you play each note and then let it rise slowly. At the end of bar 2, pull off from A to G on the third string as you drop the bar significantly; then as you raise it touch the 4th fret harmonic which should scream. Bar 3 uses the 'flicked' vibrato bar technique: put the arm in a position where it isn't moving and flick it so it 'gargles' on each note like a demented siren. While the last note is ringing, strike the strings behind the nut (without muting the strings) and you'll be greeted with a bell-like clang. Bars 5-6 are achieved by keeping a three-note slur in the fretting hand while running the side of your picking hand karate chop style along the string near the bridge - you should hear high random harmonics produced. Bar 7 is Satch's 'lizard-down-the-throat' technique. Slide from the 2nd fret to the 4th and back again, but lower and raise the vibrato bar so you maintain the same pitch. It produces a gratifyingly alien 'gurgle'. For the last note simply dip as far as is physically possible where your strings start to resemble spaghetti and click against the magnetic pickups.

Ex 3 Elephant Roar

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Ex 4 Art of Noise

*Numbers indicate fret numbers not heard pitch

PUTTING DIFFERENT IDEAS TOGETHER

FINALLY WE'LL PUT many of these ideas together in a short piece. Bars 1-5 are a series of cluster chords played in an additive meter, followed by a divebombed harmonic. The main theme is written in the unusual scale of C melodic minor (#11) (also known as Lydian melodic minor), and uses wide intervals and a 5/4 meter. Melodic but unsingable! Bars 11-12 use an E altered scale (E, F, G, G#, Bb, C, D) with a polymetric feel (groups of three against four).

and ends with a ‘hippopotamus’ pentuplet. Bar 19 uses the ‘scream’ technique (pull off and dip down with the bar and touch the 4th fret harmonic as you raise the bar again). Bar 20 ends in a tone row (in an odd meter for good measure) before ending with a divebombed low A, with ringing behind the nut strings until spaghettiification: Oof! Remember to use these ideas as a springboard for your own: there’s oodles of experimentation to be had!

TRACK 39

J = 134 E7 alt

Clean
w/fingers -

Dist

NH
w/bar -

4

Am maj7 #11

Guitar tablature for the E7 alt and F5 chords. The top staff shows a treble clef, a key signature of one sharp, and a 4/4 time signature. The bottom staff shows a standard guitar neck with six strings labeled E, B, G, D, A, E from left to right. The tablature includes fingerings and dynamic markings. The first measure shows a descending scale-like pattern. The second measure starts with a bass note (B) followed by a chord. The third measure shows a descending scale-like pattern. The fourth measure starts with a bass note (D) followed by a chord. The fifth measure shows a descending scale-like pattern. The sixth measure starts with a bass note (A) followed by a chord. The seventh measure shows a descending scale-like pattern. The eighth measure starts with a bass note (E) followed by a chord. The ninth measure shows a descending scale-like pattern. The tenth measure starts with a bass note (B) followed by a chord. The eleventh measure shows a descending scale-like pattern. The twelfth measure starts with a bass note (D) followed by a chord. The thirteenth measure shows a descending scale-like pattern. The fourteenth measure starts with a bass note (A) followed by a chord. The fifteenth measure shows a descending scale-like pattern. The sixteenth measure starts with a bass note (E) followed by a chord. The sixteenth measure ends with a fermata over the last note.

Dip bar down a major 3rd and let glide up slowly

N.C.

A5

w/bar

Strum strings behind nut

Drop bar slowly until strings turn to spaghetti

NH at 4th fret

Divebomb

spaghetti

E B G D A E

(-2) (-4) 0 2 4 14 15 15-13-16 16-0-13 16-14-15 0

19

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Red Hot Chili Peppers

Parallel Universe



Join **Steve Allsworth** as he navigates a parallel universe while honing your alternate picking accuracy. It's got a fabulous FX-laden solo too!

ABILITY RATING



Easy

INFO	WILL IMPROVE YOUR
KEY: C minor	<input checked="" type="checkbox"/> Double picking
TEMPO: 124 bpm	<input checked="" type="checkbox"/> Picking accuracy and timing
CD: TRACKS 41-43	<input checked="" type="checkbox"/> Use of extreme effects

PARALLEL UNIVERSE FIRST appeared as a promotional single on the Red Hot Chili Peppers' album Californication (1999) and has since become one of the band's most enduring live tracks. It's something of a departure from their trademark funk-laden grooves and instead features a repetitive ostinato pattern played by harmonised bass and guitar. The album was produced by Rick Rubin and is seen by many fans as a return to form after the commercially disappointing One Hot Minute (1995).

Its artistic and commercial success was in

TECHNIQUE FOCUS

PICKING PRIMER

In addition to the main transcription, I've provided three exercises (p40) that will give you a good foundation and provide some further challenges to John's double picking technique. One of the biggest difficulties for any repetitive alternate picking is consistency of timing and technique. These tend to go hand in hand of course, so any inaccuracies, particularly in the picking, often result in a lack of coordination between the two hands. Accuracy from the picking hand is crucial, so it's important to always know where you are in any sequence or phrase, rather than simply aiming for lots of speed. It often helps to add picking accents (try experimenting with strong and weak beats) as well as fooling the brain by using odd number sequences (Exercise 3).

major part due to the return of guitarist John Frusciante, who had previously appeared on Mother's Milk (1989) and Blood Sugar Sex Magik (1991). He had shockingly left the band mid-tour in 1992 after becoming disillusioned with their global status, but after his replacement Dave Navarro was fired in 1998, was asked to return to the fold. He had recently completed a drug rehabilitation program for heroin addiction and was clearly in a healthier place. The resultant album spawned hits such as the title track, and the Grammy award-winning Scar Tissue.

“On Blood Sugar, I focused on Jimi Hendrix. On Californication, I went to the side of Bernard Summer [Joy Division] or Mathew Ashman [Bow Wow Wow]; people with colourful styles that did not use notes significant to the blues.” John Frusciante

The latter is well-known by guitarists for its use of the minor and major 10th interval, and a similar approach to diatonic harmony is taken in this month's featured track. Bass and guitar generally harmonise in 3rds, but the 10th interval gap is quite large between the two instruments, which is more pleasing to the ear than close 3rds. The track is also in a minor key, so the classic 'borrowed' V chord from the harmonic minor scale is used to provide a stronger cadence at the end of each eight-bar phrase in the verses. This essentially turns a weaker diatonic minor chord into a stronger dominant 7 chord (you can hear this when Frusciante hits the major 3rd of G, which is B natural).

This track is all about rhythmic coordination between bass and guitar, so you should pay particular and constant attention to maintaining even pick strokes. A slightly loose and fluid wrist will help to avoid the pick getting 'stuck' under the strings, but keeping the pick fairly flat through the downstroke will help to avoid any undue heaviness.

Another common fault can be a slight swing rhythm rather than the nice even 16ths we are after. This is usually down to unwittingly playing longer downstrokes and shorter upstrokes, often because palm-muting causes an unexpected change in technique. These movements obviously need to be exactly the same, so it can be useful to watch your playing in a mirror to avoid any unnecessary angles or untoward movements in your picking hand.

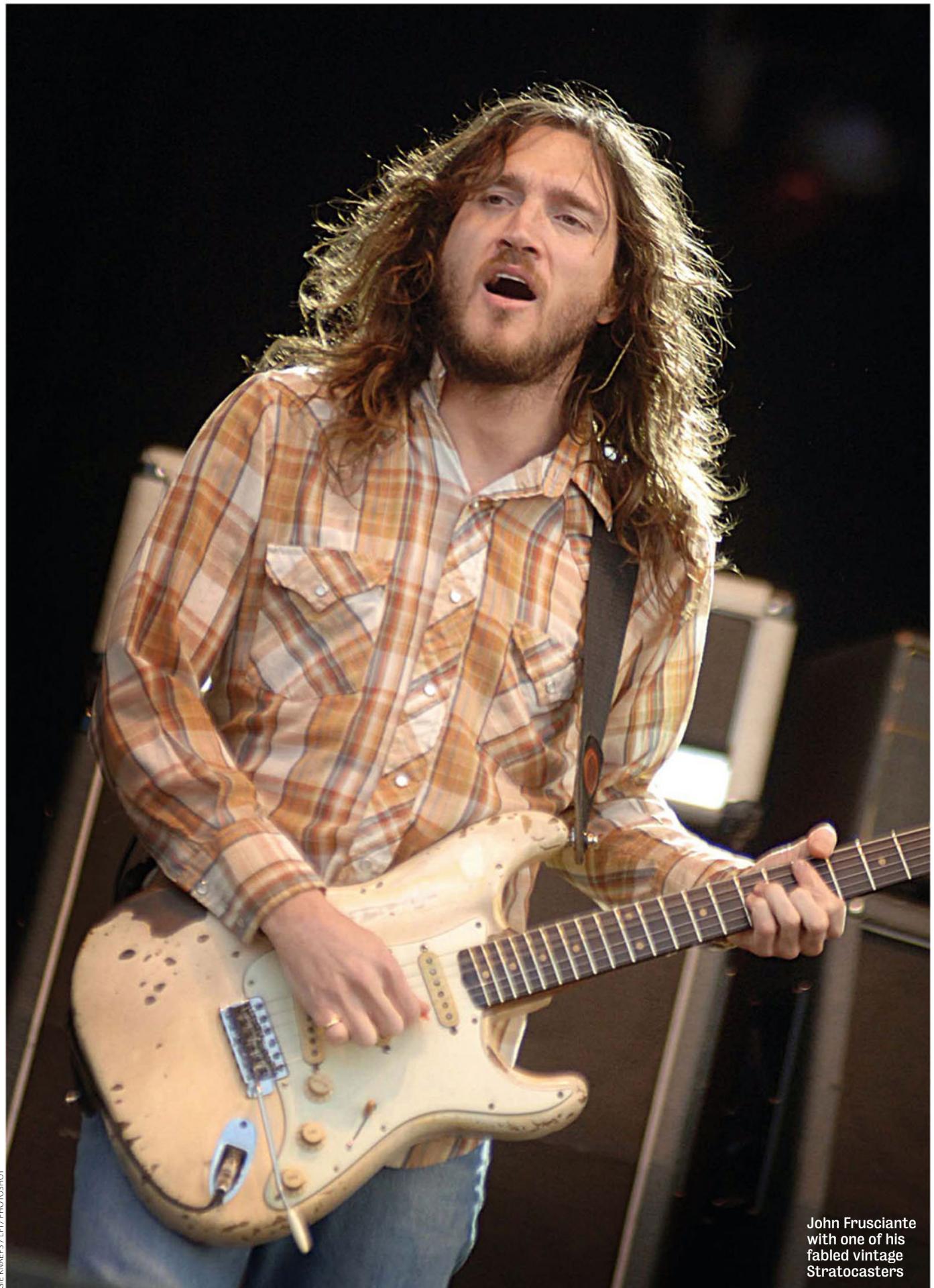
GET THE TONE



It's likely that John used a Strat for this track, with its classic neck and middle position single-coil sound. A Tele will also work well, but you do need a whammy bar for the vibrato feedback towards the end. Aim for a completely clean sound with absolutely no hint of overdrive or breaking up, plus a little compression to even out the dynamics. The heavy choruses are courtesy of a decent distortion pedal through the clean channel, although if you can switch channels then this will work too. The abrasive chewy sound on the outro solo is probably from a phase shifter played with distortion through a really loud amp (for the feedback). If you don't have access to one of these (live or in an effects rig in your DAW) try experimenting with a Univibe style pedal or even a phaser.



TRACK RECORD The aforementioned Chili Peppers albums Mother's Milk (1989), Blood Sugar Sex Magik (1991) and Californication (1999) arguably see John Frusciante at his best. As always, a good compilation such as Greatest Hits (2003) will also give you a good cross section of his playing. If it's early RHCP you're after, go for What Hits!? (1992).



John Frusciante
with one of his
fabled vintage
Stratocasters

PICKING PRIMER

CD TRACK 42

[EXAMPLE 1] This basic double picking pattern is based on a classic C natural minor scale sequence. It's phrased very simply in twos, but the picking hand typically prefers sequences of four so should provide a decent coordination challenge (try speeding up to 120 bpm for more difficulty).

[EXAMPLE 2] The slightly asymmetric pattern here is loosely based around a Giorgio Moroder style synth line. Since the picking pattern changes through the bar, the actual phrase is much longer and therefore provides more of a challenge for both hands. We start to see some string skipping in bars 3-4 which involve some awkward outside picking (ie moving away from

the next note in question). As always, take your time and ensure that all notes have the same quality of dynamics and attack.

[EXAMPLE 3] Although there's a definable pattern in this final example, the addition of single notes in the sequence can very easily throw your picking out of kilter. The picking pattern effectively reverses, which gives it a nice snaky quality which is great for improving picking discipline. The addition of string skipping in the final bar will provide a further challenge. Make sure your picking isn't heavy here or it'll sound clunky and inaccurate; the key to Frusciante's style is being relaxed, with an almost funky approach.

Ex 1

Ex 2

Ex 3

PLAYING TIPS

CD TRACK 42

[Bars 1-8] Live and probably on the studio version, John tends to play this in higher positions on the fourth and fifth strings. This will of course give you a slightly thicker sound than using third and fourth strings in a lower position. There will be a little more resistance (less give in the string) however, in addition to further resistance from palm-muting. Using a slightly shallow

picking technique will help avoid any undue heaviness, but you might also want to experiment with this riff in different positions.

[Bars 9-24] The verse has a few small variations but nothing significant to worry about. The bar leading into the chorus crescendos slightly so ease off the palm-muting as you move towards the distorted power chords.

J = 124 Cm B♭

0:03 PM -

E
B
G
D
A
E

13-13-13-13-13-13-13-13-13-13-13-13

12-12-12-12-12-12-12-12-12-12-12-12

1 □ V □ V □ V etc

The image shows a musical score for a six-string guitar. The top staff uses a treble clef and includes a key signature of one flat (B-flat). The first measure contains a single eighth note followed by a fermata. The second measure is labeled 'Dm' and consists of a continuous eighth-note pattern. The third measure is labeled 'E♭' and also features a continuous eighth-note pattern. A dashed horizontal line labeled 'PM' (Presto Meno) separates the first two measures from the third. The bottom staff shows the guitar's six strings with the following fingerings: the first string has a '1' above it; the second string has a '2'; the third string has a '3'; the fourth string has a '4'; the fifth string has a '5'; and the sixth string has a '6'. The bass staff below shows a continuous eighth-note pattern starting at the 8th fret of the low E string and continuing across all six strings up to the 10th fret.

The image shows a musical score for a six-string guitar. The top staff uses a treble clef and includes a key signature of one flat (B-flat). The first measure contains a single note followed by a fermata. The second measure is labeled 'Dm' and consists of a continuous eighth-note pattern. The third measure is labeled 'E♭' and also features a continuous eighth-note pattern. A dashed horizontal line labeled 'PM-' spans across the middle of the page, indicating a performance mark. The bottom staff displays the guitar's six strings with the following lettering: E, B, G, D, A, E. The first measure on this staff has a fermata over the B string. The second measure shows a continuous eighth-note pattern across all six strings. The third measure continues this eighth-note pattern.

PLAYING TIPS

CD TRACK 42

[Bars 25-32] Here your picking hand will effectively divide its movement into 8th notes, which means it's moving at half the speed of the 16th notes you were playing in the verse. The feel should therefore be very

straightforward with much of the stress coming on the strong down strums. Watch out for the slight change in rhythm in the first and fifth bars when moving to the G5 chord.

Gsus4

G

Cm

B_b

Dm

E_b

G

Gm

G

C5

G5

A5

E_b5

G5

0:50
With distortion
1:35

etc.

PLAYING TIPS

CD TRACK 42

[Bars 65-72] The middle 8 is the only section where Frusciante's guitar part is at odds with Flea's bassline, so this cross rhythm can potentially throw up a few problems. Instead of straight phrases of eight or 16 as in the

verse, each bar's phrase here is divided into 6/6/4 groupings, so it needs a little more attention to avoid playing the same rhythm as the bass. Again, concentrate on lightness of touch and avoid stodgy or lumpy playing.

The image shows a musical score for a six-string guitar. The top staff is a treble clef staff with a key signature of one flat (B-flat). The bottom staff is a standard six-string guitar neck diagram. The score consists of five measures. The first measure contains four eighth-note chords: C5, G5, A5, and E5. The second measure contains four eighth-note chords: G5, G5, G5, and G5. The third measure contains four eighth-note chords: G5, G5, G5, and G5. The fourth measure contains four eighth-note chords: G5, G5, G5, and G5. The fifth measure contains four eighth-note chords: G5, G5, G5, and G5. The guitar neck diagram below the staff shows the strings E, B, G, D, A, and E. The fret positions for the chords are indicated by numbers above the strings: C5 has 10-10-10-10-5-5; G5 has 6-6-6-6; A5 has 6-6-6-6; and E5 has 4-4. The notes in the second through fifth measures are all G's, corresponding to the G5 chord.

CHORUS 3

CHORUS 3

1:50

E B G D A E

10	10	10	10	10	5
10	10	10	10	10	5
8	8	8	8	8	3

6	6	8	8		
6	6	6	6		
4	4				

5	5	5	5	5	5
5	5	5	5	5	5
3	3	3	3	3	3

57

A musical score for guitar in standard notation and tablature. The score consists of two staves. The top staff is a standard five-line staff with a treble clef, a key signature of one flat, and a common time signature. It features a series of chords: C5, G5, A5, E5, and G5. The bottom staff is a six-line tablature staff for the guitar, with the strings labeled from left to right as E, B, G, D, A, E. The tablature shows the fret positions for each chord: C5 (10, 10), G5 (10, 10), A5 (10, 10), E5 (5, 5), and G5 (5, 5). The tablature also includes a circled '3' above the third string, indicating a three-note chord shape.

BREAKDOWN

BREAKDOWN

Cm N.C. Cm N.C. Cm

2:05 PM PM

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

8-8-8-8-8-8
8-8-8-8-8-8
10 10 10 10

8-8-8-8-8-8
8-8-8-8-8-8
10 10 10 10

Musical score for guitar, measures 69-70:

- Treble clef
- Key signature: two flats
- Measure 69:
 - Dynamic: *p*
 - Fretboard diagram: E-B-G-D-A-E, 8-8-8-8-8-8
 - String numbers: 8-8-8-8-8-8
- Measure 70:
 - Dynamic: *mf*
 - Fretboard diagram: E-B-G-D-A-E, 8-8-8-8-8-8
 - String numbers: 8-8-8-8-8-8
 - Dynamic: *p*
 - Fretboard diagram: E-B-G-D-A-E, 10-10-10-10-10-10
 - String numbers: 10-10-10-10-10-10

PLAYING TIPS

[Bars 81-88] There's just a slight change in harmony here, with Frusciante harmonising the bassline in 5ths instead of 3rds/10ths, but the rhythmic

pattern remains the same. Harmonising in 5ths gives a dark, almost Gregorian chant sound, where 3rds and 10ths are melodic and bright.

CD TRACK 42

VERSE 3

E♭

Gsus4

PM -

E
B
G
D
A
E

12-12-12-12-12-12 10-10-10-10-10-10

Musical score for guitar, measures 83-84. The score consists of two staves. The top staff is for the left hand (piano) and the bottom staff is for the right hand (guitar). Measure 83 starts with a B-flat 5th chord (B-flat, D, F-sharp) followed by a fermata. The right hand plays eighth-note patterns on the A, G, E, and D strings. Measure 84 begins with a D5 chord (D, F-sharp, A, C-sharp) followed by a fermata. The right hand continues its eighth-note patterns. The left hand part is indicated by a dashed line.

PLAYING TIPS

CD TRACK 42

[Bars 105-end] For the solo, John generally follows the chord sequence either with power chords or basic root and 3rd or first inversion double-stops. This solo is dominated by its sound, so you can afford to be quite

extreme with your distortion to create the wild feedback towards the end. The phase shifter needs quite a slow 'swirl' to avoid a tremolo type effect and to create that classic 'gritted teeth' sound where it turns around.

The tablature consists of five staves of guitar music:

- Staff 1:** Shows a power chord sequence (E♭5) followed by a Gsus4 chord. It includes a 'PM' (Palm Mute) instruction and a string diagram for the E, B, G, D, A, and E strings.
- Staff 2:** Shows a Gm chord followed by a G chord. It includes a 'PM' instruction and a string diagram for the E, B, G, D, A, and E strings. A box indicates "With distortion" from bar 2:52 to 3:07.
- Staff 3:** Shows a Chorus 4 section with chords C5, G5, A5, and E♭5. It includes a string diagram for the E, B, G, D, A, and E strings.
- Staff 4:** Shows a G5 chord followed by a C5 chord. It includes a string diagram for the E, B, G, D, A, and E strings. Measures 91-99 are indicated.
- Staff 5:** Shows an A5 chord followed by an E♭5 chord, then a G5 chord. It includes a string diagram for the E, B, G, D, A, and E strings. Measures 94-102 are indicated.
- Staff 6:** Shows an OUTRO section with chords Cm, B♭, Dm, E♭, Gsus4, and G. It includes a string diagram for the E, B, G, D, A, and E strings. A box indicates "3:21 With extreme phase shifter". Measures 105 are indicated.

PLAYING TIPS

CD TRACK 42

C5 **B♭** **Dm** **E♭sus4** **G5**

E
B
G
D
A
E

10 10 8 7 6 5
10 8 8 8 6 5
8 6 5 3

113

C5

With feedback

scoops -

E
B
G
D
A
E

8 10 13 13 13 13 13 13 13 13 13 13 13 13 13 13

121

Dm **E♭** **G5**

NH **NH** **NH**

scoops -

E
B
G
D
A
E

13 12 5 0 5 5 5 13 13 13

125

C5 **B♭** **D5** **E♭5** **G5** **C5**

E
B
G
D
A
E

10 10 8 7 7 8 5 6 5 5 3 5 5 3

129

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KEY: C	<input checked="" type="checkbox"/> Arpeggios
TEMPO: 60 bpm	<input checked="" type="checkbox"/> Harmonic understanding
CD: TRACK 44-45	<input checked="" type="checkbox"/> Baroque repertoire

ALTHOUGH JOHANN SEBASTIAN Bach didn't receive significant appreciation during his lifetime, he is now a considered one of the greatest and most influential composers of all time. His staggering body of work is now universally praised and adored by musicians. His technical control and deep expression has had a profound influence not just on Western Art music but also on a range of diverse idioms including modernism, metal, jazz, pop, electronica, tango and beyond. Many speak of his music as being of such musical perfection, that it has some kind of higher 'Truth', eternal through the ages. When it was suggested that a Bach piece might be included on the Voyager probe as evidence of earthly intelligence to any alien lifeforms who might intercept it, a colleague of astronomer Carl Sagan objected, saying: "That would be just showing off".

I've selected Bach's ever-popular Prelude in C major, the opening piece from The Well-Tempered Clavier. Completed in 1722, this book of 24 preludes and fugues for keyboard (one for every major and minor key in a particular 'well-tempered' tuning system) was written at a time in Bach's life where he had a supportive patron and an artistic freedom to hone the instrumental and secular aspects of his craft with some autonomy, as opposed to the gruelling

and often restrictive working environment he endured for much of his later life.

The Prelude in C Major is made up largely of a repeating (and quite 'guitaristic') arpeggio pattern that travels through an exquisite harmonic progression. Bach's genius is evident in the way that he takes the largely 'functional' harmony and imbues it with elegance by the use of inversions (which of the chord degrees is in the bass), voice-leading (how one chord moves to the next) voicings (how the notes are spread out) and pedal tones (the use of static notes against a moving harmony). For example

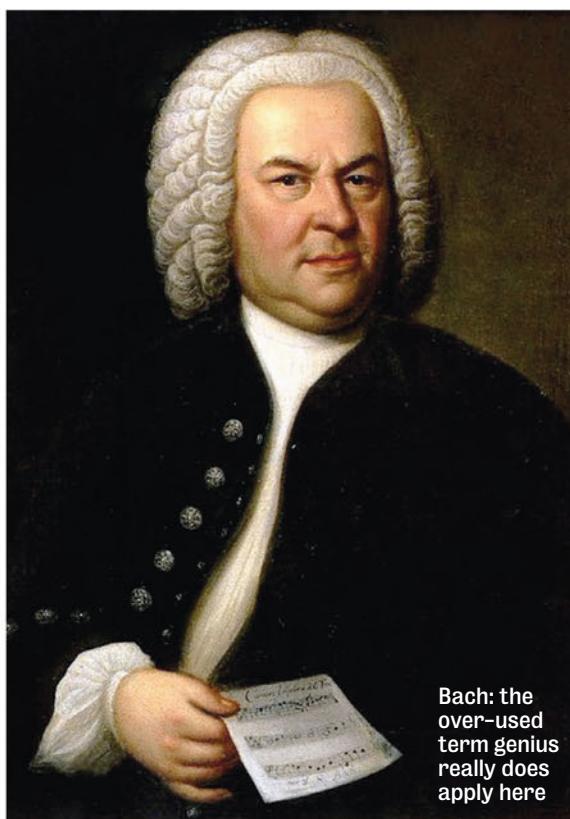
"Prelude in C is one of those pieces that sounds like it should be relatively easy, but turns out to be somewhat trickier than expected."

notice how the simple C major chords in bars 1, 15, 25 and 29 – which any lesser composer may treat as identical - differ in terms of voicing and inversion as the piece progresses. There's also a beautiful use of major 7 chords presented in

third inversion (7th in the bass) in bars 8 and 16 (C/B and F/E respectively) - a gorgeous and progressive sonority. Many pieces from this period would end with I-IV-V7-I (C-F-G7-C), but Bach creates a wonderful and sophisticated ending from this simple framework. For example a C7 is included in bar 32 (a 'secondary dominant' of F) to move to F and then a C pedal tone in the bass is sustained through bars 33 and 34, which - with the G7 chord - above it creates an engaging tension.

This is one of those pieces that sounds like it should be relatively easy, but turns out to be somewhat trickier than expected. Although the arpeggio pattern is repetitive, rhythmically even and not too fast, the keyboard voicings are often close in the bass, requiring slurs, stretches and some octave displacements to make the piece playable on the guitar.

I've kept to the original key of C major, but used drop D tuning which widens the range of possible voicings. As ever, be patient in practice – using the tab captions to help you through the trickier sections – and you'll be rewarded with an extraordinary piece to enjoy for years to come. □



Bach: the over-used term *genius* really does apply here



TRACK RECORD Glenn Gould's Bach recordings have reached an almost mythical status (Sony 1965) so are a great place to start.

For a more contemporary interpretation try award-winning Martin Stadtfeld's recording (Sony 2008), and to hear it on a period instrument and (as far as we know) tuning 'temperament' try Richard Egarr's 2007 Harmonia Mundi release.

PLAYING TIPS

CD TRACK 45

[General] This amazing piece consists of a semiquaver arpeggio figure throughout. It's a lot more technically simple to play on keyboard than guitar, but it's nice to have it in our repertoire. The first four bars work very easily – allow the bass note to sustain throughout the bar, and the arpeggio notes can also be allowed to ring on. There is some picking hand fingering indicated at the start. At bar 5 you need a first finger barre at the 2nd fret

and the fourth finger frets across the top two strings.

[Bar 8] At bars 8 and 9 it is not physically possible to sustain the bass notes and this is where the guitar transposition loses its consistency and is unfortunately slightly compromised. The same thing happens a few more times in the piece so the aim is to simply play as smoothly and fluently as possible, to keep the listener focused on the lovely harmonic sequences.

J = 60 C

E B G D A D

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

Altered tuning

Dm/C

G7/B

E B G D A D

3 0 3 1 3 1 3 1 3 1 3 1 3 1 0 0 1 0 0 1 0 1 0 1 0

Am/C

D/C

E B G D A D

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

p l m a

G/B

C/B

E B G D A D

7 0 3 3 0 3 3 0 3 3 0 3 3 2 3 0 1 0 1 2 0 1 2 0 1 2 0 1

Am7

D7

E B G D A D

9 0 3 2 0 1 0 1 2 0 1 0 1 2 0 1 0 5 4 5 4 5 0 5 4 5 4 5

p l p l m p l m p l m p l m

PLAY: CLASSICAL

ON THE CD **TRACKS 44-45**

PLAYING TIPS

CD TRACK 45

[Bar 12] Hold down a full 5th fret barre throughout, and do the same at bar 14 (where it's a 3rd fret barre). There is a bit of a stretch at bar 18, so aim to

keep the first and fourth fingers of the fretting hand extended and straight, in order to reach the shape.

G

Gdim7

Dm/F

Fdim7

C/E

F/E

Dm7

G7

C

C7

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

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

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

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

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

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

PLAYING TIPS

CD TRACK 45

[Bar 22] Another full barre (4th fret) is needed at bar 22 and 23 and is a little bit fiddly. Try following the suggested picking hand fingering and aim to allow the notes to sustain and ring over each other where possible. Use another 5th fret full barre at bars 28 to 30 and again try the suggested

fretting hand solution at bar 31 – hopping across the first finger it means losing the bass note G slightly early, but it's a bit smoother than starting bar 31 on the fourth finger. Practise slowly and neatly to achieve a secure technique. I hope you enjoy learning this wonderful piece.

Fmaj7

F#dim7

Abdim7

G7

C/E

G7sus4

G7

Gdim7

C/G

G7sus4

G7

C7

F/C

G7/C

C

rit -----

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"I CAN'T CONCENTRATE on it properly and I panic. I'll probably have to learn it from scratch by taking it right back to basics." So said UK Olympic diver, Tom Daley regarding his performance of a difficult 2.5 somersault with 2.5 twist routine in a piked position.

In many respects, sport has a more expansive approach for physical and psychological improvement than the world of music. Probably a good job too considering the huge hurdles (sometimes literally) and life endangering requirements sports people face to 'get good'! That said, we musicians can draw on their training approach to reach the next stage of excellence.

Mulling on Tom's quote is a case in point. Often we can be in a situation where we need to deliver the goods and we sadly 'goof it'. Maybe it involved 'school boy' errors, heat of the moment stuff. Quite possibly we hadn't tried to duplicate in practice what we needed to do on stage; not standing up, too much looking at the fretboard instead of an audience, not playing along to the CD enough times to emulate a gig's environment.

Then there's the easier to sort problem; just not enough of the right type of practice was done. Worst of all is the burning desire to getting the solo/riff/whole song up to tempo too soon. Running before

we walk is a recipe for disaster and prone to having a very detrimental effect on your whole outlook to making music. Not good.

This is where 'slow = fast' proves invaluable and it's always best done first, not as a pursuit following a bad gig: prevention is better than cure! First, work through the music, getting it into half decent shape. Next, spend quality time determining where the hiccups are that will deny you performance excellence. To fix the hiccups requires several separate practice sessions to deeply programme the physical motions at very slow tempos. Programming in a relaxed state means you're not overly stressing your body or your mind. Getting it right slowly and consistently not only provides a strong technique foundation but also mental confidence.

So try the 80/20 rule; 80% of the time practice slowly so you've got all the playing requirements covered then 20% of the time 'taste' a higher tempo. This 'taste' is important as it gives you a vision of what you're striving towards. As Tom realises, it's better to thoroughly embrace the basics rather than have a bad performance fuel the need to revise what you do!

Jason



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66

Shaun Baxter unleashes the fury of triadic arpeggios in a soloing context.

SESSION

72

Andy Saphir rocks around the clock, like the legendary 50s guitar pioneers who started it all.

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76

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80

Pete Callard has some cool licks in the style of George Benson's earlier, jazzier style.

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86

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Page 62



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BIMM Brighton tutor **Terry Lewis** has six more licks for you at easy, intermediate and advanced levels. Do you want Elmore or do you Noel it all already?

EASY LICKS EXAMPLE 1 ELMORE JAMES STYLE**CD TRACK 46**

Elmore probably would have played this kind of lick with a slide but we're going to do it without, which means great bending control is required!

Cutting the bends off with no release back to the starting pitch helps to create the illusion of a slide.

EASY LICKS EXAMPLE 2 NOEL GALLAGHER STYLE**CD TRACK 47**

Here's an A major pentatonic lick reminiscent of Gallagher's lead work with Oasis; simple and direct with a hummable quality. It's the kind of thing Noel

excels at and you can hear it in tracks like Live Forever, Some Might Say and more. Tone-wise go for a medium gain setting on a neck pickup.

INTERMEDIATE LICKS EXAMPLE 3 TONY IOMMI STYLE**CD TRACK 48**

Iommi's solos on the early Sabbath records were bluesy and psychedelic compared to modern metal lead playing. Keep the gain to a modest amount

and use a short, single repeat delay to get that 70s loosely double-tracked sound. Look out for the tone and half pre-bends.

LESSON: 30-MINUTE LICKBAG

INTERMEDIATE LICKS EXAMPLE 3 **TONY IOMMI STYLE** ...CONTINUED

CD TRACK 48

The image displays a musical score for a guitar solo. The top half shows a treble clef staff with various note heads and grace notes, some marked with 'g' and 'f'. The bottom half shows a guitar neck with six strings labeled E, B, G, D, A, E from top to bottom. Fret markings are shown above the strings: -14, -14-(16), -12, -12, -12, -14-(16). Below these are labels: BU, BU, BU BD. A measure number 14 is also present.

INTERMEDIATE LICKS EXAMPLE 4 **GUS G STYLE**

CD TRACK 49

We've looked at Tony Iommi so why don't we take a look at Ozzy's current axeman too? This lick will give you a way of descending a minor pentatonic

scale with some chromatic tones added for extra sleaze. Once you've nailed it, try speeding it up for maximum cascading effect!

Top Staff:

Bottom Staff:

ADVANCED LICKS EXAMPLE 5 **GEORGE BENSON STYLE**

CD TRACK 50

Here's a great sounding jazzy-bluesy lick that fits over the I and IV chords of a standard blues, specifically C to F here. Obviously for maximum Benson pastiche you'll want to sing all the notes as you play them, but failing that

a warm neck pickup tone will do! George often likes using his thumb these days but at this speed it's probably best to go with regular alternate picking with a plectrum, like I have here.

Sheet music for guitar, Treble clef, 4/4 time, key signature of one sharp (F#). The tempo is 140 BPM. The measure number is C13. The right hand fingering is indicated above the notes. The left hand fingering is shown below the strings. The tablature below shows the fingerings for each string. The strings are labeled E, B, G, D, A, E from top to bottom. The tablature shows the following fingerings: 3-3-5-6-7, 5-8-6-7, 5-7-8-9, 8-11-9, 10, 8-10-8, 10-11-10-8, 10-8-10-13, 11-12-13, 12-14.

ADVANCED LICKS EXAMPLE 6 **JOE SATRIANI STYLE**

If you've ever wondered why Satch sounds so fast and articulate when he taps, here the mystery is revealed! Simply use the side of the plectrum instead of your finger. This also solves the age old problem of where to put

your pick when you go in for the tap. This is also good for working on your fretting hand legato skills. If you can play the lick without picking at all, then you're doing well!

CD TRACK 51

Esus2add#11
8va

J = 140

Tap with side of plectrum

(8va) -

E B G D A E
1

E B G D A E
2

E B G D A E
3

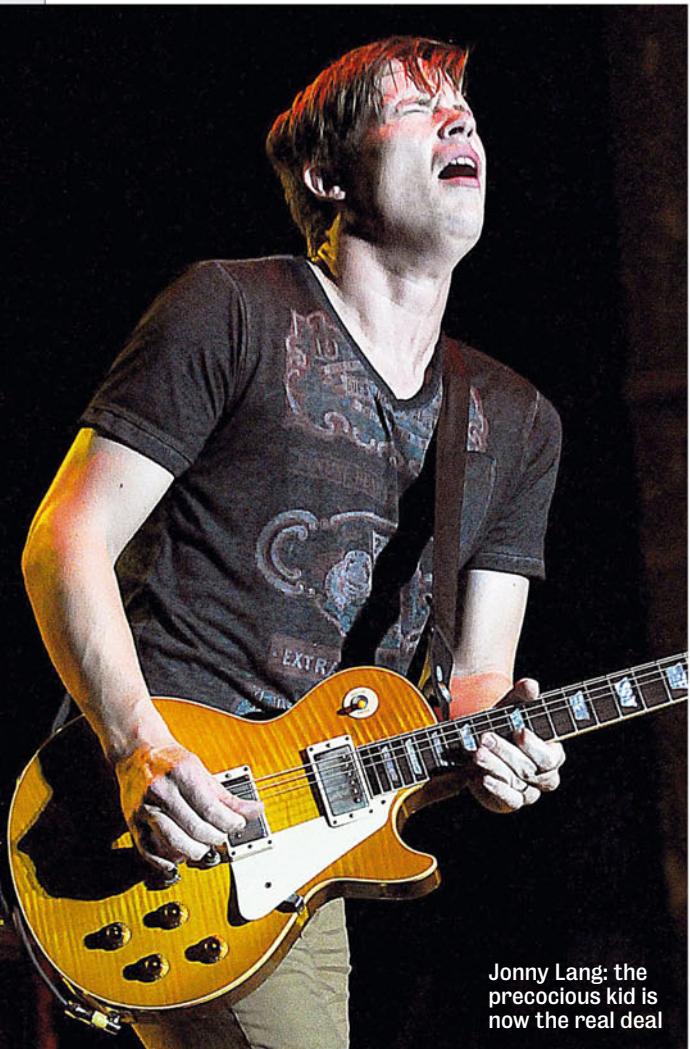
BU

A horizontal banner for Dave Mann Music. The top half features the company name "DAVE MANN MUSIC" in large, serif capital letters, with "THE SERIOUS CHOICE FOR SERIOUS GUITARS" in a smaller font below it. The bottom half shows a close-up of a guitar's neck and headstock on the left, and a white acoustic guitar on the right. A red ribbon rosette badge with "40 YEARS ESTABLISHED" is positioned on the left side of the guitar neck.

Jonny Lang



This month **John Wheatcroft** proves that the kids are growing up alright, as he takes a look at the amazing and now 33-year-old Jonny Lang.



Jonny Lang: the precocious kid is now the real deal

ABILITY RATING



Moderate/Advanced

INFO

KEY: Various

TEMPO: Various

CD: TRACKS 52-62

WILL IMPROVE YOUR

Blues phrasing & vocabulary

String bends and slurs

Expression and delivery

GUITARIST, SINGER AND songwriter Jonny Lang has enjoyed a career approaching two decades, with five albums in the Billboard top

of the most interesting contemporary musicians on the scene today.

Not content to restrict his music purely to the blues-rock idiom, Lang's sound is equally inspired by Motown, soul and R&B; even contemporary pop artists such as Prince and Michael Jackson continue to colour his sound. But it's as a guitar player that his blues and rock roots truly come into the foreground. His playing is energetic, exciting and hugely expressive and dynamic, with great tone and phrasing to boot. Jonny sounds like a real

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'seat of the pants' player, always in the moment and spontaneously creating ideas on the spot rather than trotting out a collection of preconceived and meticulously practiced licks and lines night after night. No, Jonny is really prepared to walk the improvisational tightrope, taking chances along the way - and his playing sounds all the more exciting and impressive for it.

There are five examples for your delectation this month and, as always, these are the tip of the iceberg in terms of what Jonny is capable of but serve as introductory illustrations of the inner working of his phrasing, note selection, conceptual approaches and ideas.

In the study of language it is common to consider any phrase from both a surface and a deep structure level, with 'deep' relating to the impulse or intention and 'surface' relating to the method employed to realise this goal, utilising a remarkable device known as 'transformational grammar'.

The musical parallel could be considered in terms of concepts and ideas forming the 'deep' structure relating to specific musical phrases and licks; and the 'surface', where any such underlying theme or device can be expressed in an infinite number of ways by employing transformations in phrasing, note placement, selection and suchlike. With this in mind, be sure to live with each example for a while and aim to create your own variations on a theme, aiming to initialise any specific musical concepts and devices that take your fancy along the way! ☺

“Just because I've been able to play with great musicians my whole life, the learning curve was a lot steeper.”

Jonny Lang

GET THE TONE



Jonny's live set-up is super-simple and super-effective, these days favouring humbucker equipped guitars into a pair of modified Fender valve combos with a modest selection of quality stomp boxes. We're after a medium to high gain classic blues-rock tone with balanced EQ and minimal reverb or delay. As always, Jonny's tone really starts with his picking technique so be sure to explore all the variations you can make by changing picking location, angle and intensity to get the most emotion and expression from your gear.



TRACK RECORD *Fight For My Soul* (Provogue 2013) showcases plenty of Jonny's emotion-laden vocals and exhilarating guitar playing within the context of a collection of contemporary, radio-friendly songs. *Live At The Ryman* (Decca 2010) is arguably more guitar heavy but equally soulful. To hear where it all began, check out his staggeringly impressive major label debut, *Lie To Me* (Polydor 1997).

LICK 1 MIXING PENTATONICS**CD TRACK 53**

Our first example, against a static C7 vamp, uses a combination of both C major (C D E G A) and C minor (C Eb F G Bb) pentatonic scales. While the melodic material is quite straightforward, your attention here should be directed towards the detail. Ensure you pay attention to the numerous

expressive hammer-ons, quarter-tone bends, pre-bends and vibrato, along with the numerous rhythmic changes along the way. If your reading is not your strongest point then it's vital to ensure you work closely with the accompanying audio - and also listen to Jonny Lang recordings.

C Mixolydian

CD TRACK 53

LICK 2 DELIVERY AND NOTE SELECTION**CD TRACK 55**

Again, the notes here are nothing unusual, featuring B minor pentatonic against a static B minor backing. The numerous bends, releases, re-bends and suchlike will take time to develop accuracy and conviction. In particular, the first finger bend in bar 2 might take some patience and persistence to

develop the requisite strength and stamina. This is one of those instances when a slight higher action or the reduced scale length of a Gibson makes things easier and interestingly, when I first spotted Jonny playing this kind of idea he was playing a Les Paul, rather than his usual thinline Tele.

Bm

CD TRACK 55

LESSON: BLUES

ON THE CD TRACKS 52-62

LIK 3 DORIAN AND 'FILLING IN THE GAPS'

There's a 'call and response' nature to this E Dorian idea (R 2 b3 4 5 6 b7), although it's likely Jonny is treating it like E minor pentatonic (R b3 4 5 b7) with the gaps filled in. Again, the beauty is in the detail so take time to

CD TRACK 57

observe the bends, again requiring the first finger in bar 1, and the fretted note/sliding combination in bar 4. The open strings are treated more like ghost notes, so go easy on the volume and riff away to your heart's content!

LIK 4 DORIAN 'WAH' LICK

Time to get funky with a Bb Dorian (Bb C Db Eb F G Ab) example that takes advantage of the expressive qualities of an auto-wah. Play as dynamically as possible, as the wah reacts differently to contrasting input levels. Jonny

CD TRACK 59

controls this effect expertly and here we see how he allows the envelope of each note to breathe by leaving gaps to create a syncopated rhythm feel. Dedicate time to learning how to 'play' touch-sensitive effects like these.

LIK 5 CHROMATICS AND MINOR/MAJOR

Before we go down the exotic-scale route, I feel it's fair to assume Jonny is treating this idea as a G minor framework (G Bb D) with a selection of choice chromatic ideas thrown in. Let's not get too obsessed either about

CD TRACK 61

the presence of G minor's melodic nemesis, the major 3rd (B) in bar 2. In the topsy-turvy world of blues this all gets translated as 'G stuff', so assuming the rhythmic phrasing and dynamic intent is in place, all will be good.



PAUL WELLER
STEVE CRADOCK &
OCEAN COLOUR SCENE
BOB DAISLEY
PRINCE SAMPSON (JOSS STONE, DES'REE)
MAREK MRZYCZEK (KONIEC SWIATA)
ROGER NILSSON (QUILL)
MIKE DIGNAM
SIMPLE MINDS
THE VAMPS

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Leslie West



This month **Martin Cooper** 'goes large' as he checks out the tastefully distinctive style of Mountain's legendary guitarist, Leslie West.



Leslie West:
touch, tone
and taste!

ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: E minor	<input checked="" type="checkbox"/> Riff and rhythm playing
TEMPO: 134 bpm	<input checked="" type="checkbox"/> Tasteful lead phrasing
CD: TRACKS 63-65	<input checked="" type="checkbox"/> Sense of time and space

of his riffs and lead phrases have inspired the likes of Van Halen, Foreigner, Michael Schenker and Randy Rhoads - who said he borrowed a lot of Leslie's melodic sense when composing his own guitar parts.

While Leslie's playing might not be particularly fast or flash, his tone is big and his use of rock chords and riffs, plus great vibrato

NEW YORK BORN guitar player Leslie Weinstein, who later changed his name to Leslie West, was the founding member of US Rock group Mountain in the late 1960s. He formed the band with bassist and producer Felix Pappalardi (who, during the 60s had also been working with Cream), drummer Corky Laing and keyboardist Steve Knight. Clapton's tasteful playing, touch and tone were a big influence on West, and Mountain have often been referred to as 'The American Cream'.

The band actually took their name from West's solo album of the same name. Mountain's original incarnation broke up during the early 70s, although they continue to record and tour to this day with the three-piece line-up of West on guitar and lead vocals, Corky Laing on drums and bassist Rev Jones.

In recent years the band enjoyed success on the Guitar Hero game franchise as well as tours with the likes of Joe Satriani.

West has never played a note that wasn't necessary, yet his ultra-tasteful guitar playing has all the necessary style and traits of any bona fide rock hero. Indeed, some

and melodic lead, has earned him a large fan base that is still following him. He largely uses his first and third fingers when playing, which obviously aids the slow and tasteful approach. His solos are short and well-composed, and he says that he often picks chord tones and then writes melodies around them.

This month's track features some typically Mountain-esque pentatonic riffs and big chords. It's in the key of E minor (E F# G A B C D), although the solo uses the E major pentatonic scale (E F# G# B C#) as well as E minor pentatonic (E G A B D). The progression also features an A major chord, which is outside our diatonic key of E minor.

When you've gone through this month's example, see if your own playing could do with stripping back a little. If so, take a lead from Leslie's strategy of slowing things down and concentrating on big, natural tone, great feel, accurate bends, tuneful vibrato - and on placing notes for maximum musical effect.

Have fun: I'll see you next month with a look at Blondie's similarly inventive but more pop-rock orientated axeman, Chris Stein. **GT**

“Michael Schenker and Randy Rhoads were both influenced by Leslie West’s melodic guitar playing.”

GET THE TONE



Leslie West is associated with helping to re-assert the Gibson Les Paul Junior into the minds and ears of generations over the past 40 years. He also favoured P-90 pickups, and among others, Marshall Amplification. He also used Sunn amplifiers for much of his career with Mountain. You should aim for a rock tone using P90 or humbucking pickups if possible this month, with some classic rock crunch. You may need to roll the gain up and the treble down a touch if you're using single-coils. Effects are fairly sparse, with a bit of chorus, reverb and delay employed.



TRACK RECORD The Mountain debut album *Climbing* (1970) featured *Mississippi Queen*, while the title track from the follow-up album *Nantucket Sleighride* (1971) is legendary and was used as the theme for the British current affairs television programme *Weekend World*. West's solo album *The Great Fatsby* (1975) featured a cover of *House Of The Rising Sun*, and also Mick Jagger on guitar!

EXAMPLE LESLIE WEST STYLE

CD TRACK 64

Our piece is in half time, so even though the tempo is 134bpm, the feel is more laid back than that. The soloing is on the late side of the beat, so make sure you don't rush ahead. There are also some West style idiosyncrasies

in the parts, such as the bend on the fifth string from D to E in bars 5 and 13. The chords are attacked strongly, but even though they are in the open position at times, make sure they still sound like rock power chords

J = 134 Half time feel

1 2, 6, 10, 14 4, 12

5, 13 8

16

19

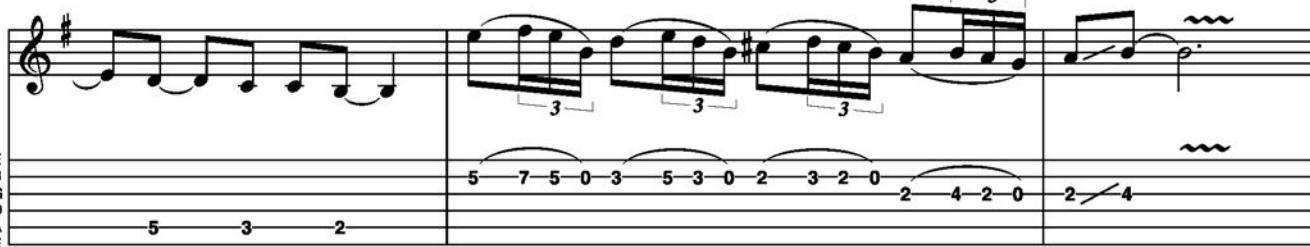
22

LESSON: ROCK

ON THE CD  TRACKS 63-65

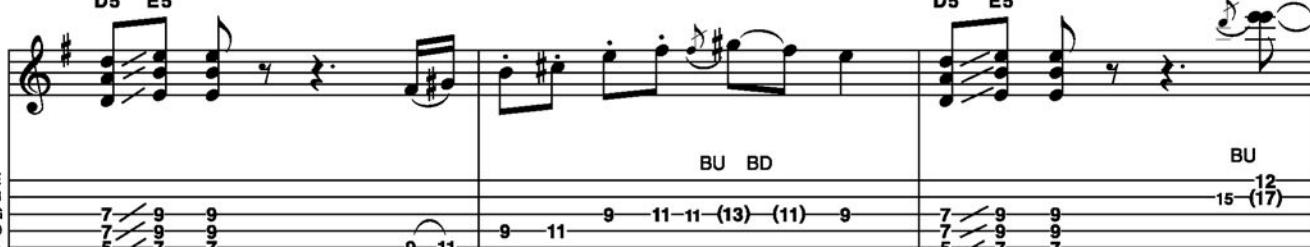
EXAMPLE LESLIE WEST STYLE

CD TRACK 64



25

E B G D A E
5 3 2



28

D5 E5

E B G D A E
7 9 9 7 9 9
7 9 9 7 9 9
9 11 9 11 11 11-(13)-(11)-9
7 9 9 7 9 9
5 7 7 5 7 7

BU BD

BU

12 15-(17)



31

D5 E5

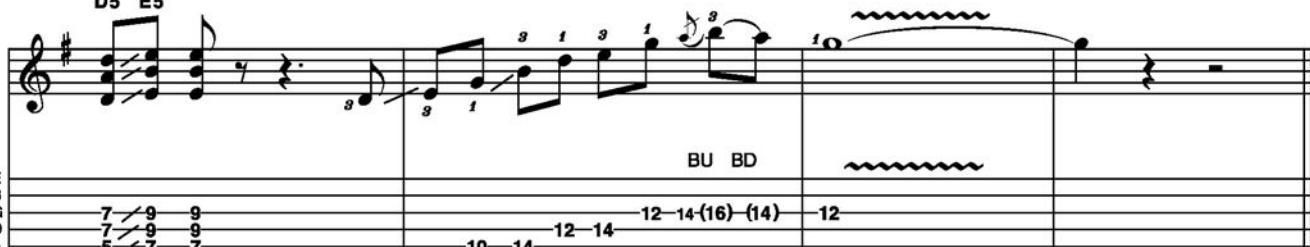
E B G D A E
12 12 12 15-(17)
14-(16)-(14)-12 14
7 9 9 7 9 9
7 9 9 7 9 9
5 7 7 5 7 7

BU BD

BU

BU BD

12 12 12 11-(13)-(11)-9 11-13 9 11 9



34

D5 E5

E B G D A E
7 9 9 7 9 9
7 9 9 7 9 9
10 12 10-14 12-14 12-14-(16)-(14)-12

BU BD

~~~~~

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# The Mathematician



In the first of a special two-part video feature on traditional tunes, **Tristan Seume** kicks off with a lovely Scottish hornpipe.



Tristan Seume explores the CGDGCD tuning

## ABILITY RATING



Moderate/Advanced

| INFO            | WILL IMPROVE YOUR                                                |
|-----------------|------------------------------------------------------------------|
| KEY: C (CGDGDC) | <input checked="" type="checkbox"/> Traditional fingerstyle      |
| TEMPO: 118 bpm  | <input checked="" type="checkbox"/> Playing in dotted rhythms    |
| CD: CD-ROM      | <input checked="" type="checkbox"/> Knowledge of altered tunings |

WRITTEN IN THE late 19th century by Scottish composer and violinist, James Scott Skinner, this hornpipe explores the full range of the acoustic guitar, and should provide a great challenge for anyone wishing to expand their traditional tune repertoire. This tune is played in typical hornpipe style with a dotted or swung feel, and with its wide arpeggios and quirky accidentals, stands out as a highlight in the Scottish folk tune book.

The melody was originally written in D

major. However, we've transposed it down a tone to C, in order to allow a little breathing space at the neck's dusty end for those high notes. If you'd like to play it in D, however, simply place a capo at the 2nd fret and prepare for a little stretching throughout the tune's 'B' section.

First, let's take a look at the altered tuning – CGDGCD. At first glance, it may look rather unusual but on closer inspection, we see similarities to the ever-popular DADGAD, which gives a Dsus4 chord with the following intervals; root, 5th, root, 4th, 5th, root. Looking at CGDGCD tuning, imagine for a moment that our low C string is removed, and you are left with a Gsus4 chord. The intervals? Root, 5th, Root, 4th, 5th. Therefore, it shares DADGAD's interval structure (albeit in G, not D), but moved across by one string. The bonus is the extra C

in the bass: The tuning readily lends itself to the key of C as well as G, making it very versatile, particularly for traditional pieces.

One of the joys of this tuning is the whole tone between the top two strings, allowing parts of scales to be easily played in cascading runs. An example of this is in the triplet lick in bar 4. You should aim to allow multiple strings to ring together here for full effect.

To play the bass line of this piece, you will need to fret the lowest string using your thumb over the top of the neck at times. Specifically, with the exception of bars 14 and 34, the thumb should be used every time the 2nd fret of the sixth string is needed.

The 'B' section of this tune pointedly demonstrates the fact that Skinner considered himself very much the 'violinist' and not merely a 'fiddler', and the full range of the instrument is needed to play the large arpeggios here. I won't lie to you – this section is something of a finger-twister and, what with the altered tuning, the fretboard patterns will probably feel decidedly unfamiliar. It's very much a case of 'no pain, no gain', however, because this really is a cracking section of the melody and well worth the effort. At certain points, I've arranged open strings between chord changes, such as in the middle of bar 17 and also bar 21, to buy a split second to move the fretting hand into position for the following chord shape.

Finally, I must stress that accuracy comes from perseverance at slow tempos – remain honest with yourself about the cleanliness of your playing before speeding up, and the results will be all the more rewarding. ■

**“This is something of a finger-twister and, what with the altered tuning, the fretboard patterns will feel decidedly unfamiliar.”**

## GET THE TONE



To access those tricky-to-reach top notes, you will really need a guitar with 14 frets to the body or even a cutaway. A medium bodied guitar such as an OM (Orchestra Model) works well. Also, it's worth bearing in mind that with the low tuning, you may like to try heavier strings on the bass side – maybe a .056 on the bottom C – as light strings, tempting though they are for ease of playing, struggle to hold their intonation when detuned.



**TRACK RECORD** Various recorded versions of *The Mathematician* exist, including one by Irish musicians, Matt Molloy and Sean Keane on their album, *Contentment Is Wealth*. For general Scottish fiddling mastery, check out *The Best Of Aly Bain & Phil Cunningham* or the playing of Shetland virtuoso, Jenna Reid on her album *Laughing Girl*.

## EXAMPLE THE MATHEMATICIAN

[Pickup Bar] The quick grace note (F# to G hammer-on) needs to be accurate.  
 [Bar 1] The feel of the piece is heavily reliant on the dotted quaver, semiquaver

rhythm so once you've got the notes sorted, spend time on honing this rhythm consistently throughout the piece.

**A** **C** **F** **Dm**

**G** **C**

**F** **E** **Dm** **G** **C/G** **C**

**F** **E** **Dm** **G**

## EXAMPLE THE MATHEMATICIAN ...CONTINUED

CD-ROM

[Bar 12] Aim to get this descending triplet phrase smooth sounding, with the open third string adding a sparkly element.

[Bar 14] Although you should sustain the low quarter notes for as long as

possible, you may find that the upper melody compromises this a little.

[Bar 19] Watch your fingering here over these big intervallic leaps and be prepared to stretch!

**12**

Music staff: Treble clef, key signature of one sharp (F#). Tablature: 6 strings (D G D G C G) with fret numbers. Measures 12-13 show a descending triplet phrase. The tab shows fingerings: 0-4-0, 4-7-0, 0-3-2-0, 2-3-4, 0-2-4, 4-2-0, 3-0-1-2, 4-0-4, 7. Fingerings '3' are placed above the first six notes of the treble staff.

**15**

Music staff: Treble clef, key signature of one sharp (F#). Tablature: 6 strings (D G D G C G) with fret numbers. Measures 14-15 show a continuation of the triplet phrase. The tab shows fingerings: 7-5, 5-4-0, 0-4-7-0, 4-0-2, 0-0-0-2, 5-0, 0-10, 7-9-0-0, 9-12-10. Fingerings '3' are placed above the first six notes of the treble staff. A box labeled 'B' is placed over the eighth note of measure 15.

**18**

Music staff: Treble clef, key signature of one sharp (F#). Tablature: 6 strings (D G D G C G) with fret numbers. Measures 17-18 show a transition through Dm, Dm/A, and G. The tab shows fingerings: 6-7-10-7, 7-10, 9-12, 9-10, 12-7, 10-7, 5-4, 7-12, 9-12, 0-0. Fingerings '3' are placed above the first six notes of the treble staff.

**21**

Music staff: Treble clef, key signature of one sharp (F#). Tablature: 6 strings (D G D G C G) with fret numbers. Measures 20-21 show a continuation of the melodic line. The tab shows fingerings: 14-12-0-0-2-5, 5-0-0-14, 14-12-10-9-7-7, 7-7, 10-9-7. Fingerings '3' are placed above the first six notes of the treble staff.

## EXAMPLE THE MATHEMATICIAN ...CONTINUED

**[Bar 25-30]** There's some fretboard jumping around required over this section. Practise slowly at first to get the fingering sorted, and then spend some time

locking into the constant dotted quaver/semiquaver rhythm.

**[Bar 36]** Don't forget to slow down a little to end for a pleasing resolution.

The image shows a page of sheet music for guitar, specifically measures 24 and 25. The top half contains a musical staff with a treble clef, a 'C' key signature, and a '3' above the first two measures indicating a triplets grouping. The bottom half shows the corresponding tablature for a six-string guitar. Measure 24 starts with a grace note followed by a eighth-note triplet. Measure 25 begins with a sixteenth-note triplet. The tablature below shows the following fingerings: D (10), C (9), G (7), D (10), G (7), C (9). The next measure continues with a sixteenth-note triplet. The tablature shows: D (0), G (0), C (0). A vertical line labeled 'Dm' indicates a change in chord. The final measure starts with a sixteenth-note triplet. The tablature shows: G (9), D (12), C (10), G (9). The measure ends with a sixteenth-note triplet. The tablature shows: C (7), G (7), D (10).

The image shows a musical score for guitar. The top part is a staff-based notation in D major (Dm6/A), featuring a melody with various note heads and stems. The bottom part is a tablature for a six-string guitar, showing fingerings and string names (D, G, B, E) above the strings. The tablature includes a measure number '27' at the bottom left.

D  
C  
G  
D  
G  
C

30

The image shows a musical score for a six-string guitar. The top staff is a treble clef staff with vertical stems extending downwards. The bottom staff is a standard six-string guitar neck diagram. The score consists of four measures separated by vertical bar lines. Measure 1 starts with a Dm chord (two dots) followed by a G major chord (three vertical stems). Measure 2 starts with a G major chord (three vertical stems) followed by a C/G chord (two vertical stems). Measure 3 starts with a C/G chord (two vertical stems) followed by a G major chord (three vertical stems). Measure 4 starts with a G major chord (three vertical stems) followed by a C/G chord (two vertical stems). The guitar neck diagram below the staff shows the fret positions for each note. The first measure has notes at the 2nd, 4th, and 5th frets. The second measure has notes at the 3rd, 5th, and 6th frets. The third measure has notes at the 0th, 4th, and 5th frets. The fourth measure has notes at the 0th, 7th, and 8th frets. The bass strings (D, G, B) are labeled on the left side of the neck diagram.

# Triadic Arpeggios



**Shaun Baxter** uses musical bricks and mortar to lay the foundations for the idiosyncratic music genre known as neo-classical rock.



## YNGWIE MALMSTEEN

THE UNDISPUTED GUVNOR OF NEO-CLASSICAL ROCK!

Diagram 1 shows three common shapes for major and minor triads.

**A major:** A C# E    **A minor:** A C E  
1 3 5                  1 b3 5

Diminished and augmented triads have not been included because they don't feature in neo-classical rock (occasionally you will hear dim 7th, but that's a four-note arpeggio, not a triad, and we will be covering that in a following lesson). It's not to say you shouldn't experiment with these triads. Practise by shifting the 3rds and 5ths of each of the shapes in Diagram 1 (lower the 5th of minor to get diminished; raise the 5th of major to get augmented) from A diminished (1, b3, b5) to A minor (1, b3, 5) to A major (1, 3, 5) to A augmented (1, 3, #5). Keep the changed notes on the same string as the original!

This is excellent for interval recognition as it hammers home where to find the 3rds and 5ths. Triads are also a good reference point for other intervals: if you want to find the 6th, it's a tone up from the 5th: a lot easier than working up from the root.

Because the triadic arpeggios in Diagram 1 often just have one note on each string, they lend themselves to being sweep picked in order to be played at speed. Sweep picking is

where you play more than one note with a single pick-stroke when travelling from string to string - effectively it's a controlled strum.

In this month's arpeggio workout, you will see many consecutive pick strokes in the same direction. When this happens, you should play all the strokes shown as one continuous stroke, not lots of separate ones. When doing this, only one note is supposed to be held down at a time by the fretting hand: this ensures that all the notes are heard separately (as single notes). If consecutive notes on adjacent strings occupy different frets, this is relatively easy; however, sometimes the consecutive notes are played on adjacent strings within the same fret, and this is when

we need to use a barré roll which involves laying a finger of the fretting hand flat across two or more strings, and the weight of the fingerprint part is redistributed from string to string (note to note), so that only one note is held down at a time. This is achieved using an arm and wrist action rather than distorting the shape of the finger, which should remain straight but slightly arched throughout.

Sweeping only sounds good when played in time (in other words, when there is an equal distance between each note, so that it doesn't sound lumpy when played at speed). Some players think of a sweep as a succession of classical-style 'rest' strokes whereby, upon picking a string, the pick follows through and comes to rest upon the neighbouring string. The pressure is then increased upon the pick, in order to force it through this second string, to rest on the third, and so forth. This keeps the pick moving inexorably forward.

Show a small amount of plectrum to the string when picking (about 2mm). Then, when sweeping a large arpeggio the fingers and thumb can act like stabilisers, allowing you to lean on the fingernails during down-sweeps and on the side of thumb during up-sweeps. This helps to angle the pick correctly. If you show too much pick to the strings, the change of angle between down and up-strokes will become too pronounced.

Finally, when sweeping across several strings, use a wrist action wherever possible, because the aim is to integrate it naturally in to the rest of your picking. □

**“Triads form the basic reference point for most intervals.”**

## GET THE TONE



Typically, most amplifiers would be set as above for a rock tone. It should be noted that some players, such as Yngwie Malmsteen, slightly palm mute everything when they play fast arpeggios, because it helps to produce a separation between the various notes - most especially when applying a barré roll movement. In other words, the picking hand is responsible for the note separation rather than the fretting hand. In order to apply this approach on all strings, this involves crooking the fourth finger of the picking hand around the volume control (Yngwie uses a Fender Stratocaster). Try taking a look at Yngwie's playing on YouTube in order to observe the characteristic shape and posture adopted by his picking hand: it might feel restrictive at first, but you'll get used to it after a while - and it doesn't stop Mr Malmsteen!

## ABILITY RATING



Moderate/Advanced

| INFO             | WILL IMPROVE YOUR                                               |
|------------------|-----------------------------------------------------------------|
| KEY: C           | <input checked="" type="checkbox"/> Arpeggio knowledge          |
| TEMPO: 66 bpm    | <input checked="" type="checkbox"/> Sweep picking technique     |
| CD: TRACKS 66-68 | <input checked="" type="checkbox"/> Visual interval referencing |

OVER THE NEXT few issues we are going to study the stylistic elements in neo-classical rock, starting with triadic arpeggios. A triad comprises three notes (stacked 3rds), and is one of the fundamental building blocks of Western music. There are four main triads: diminished, minor, major and augmented.

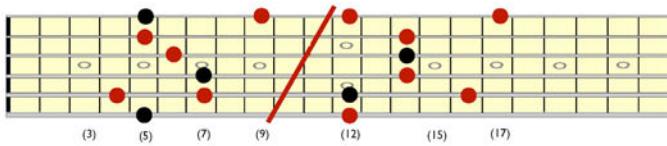


**TRACK RECORD** Swedish rock guitarist Yngwie Malmsteen is the acknowledged guvnor when it comes to all things neo-classical.

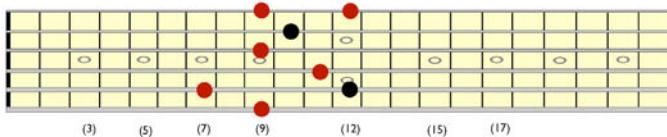
Generally, his first three albums are acknowledged as his best: *Rising Force*, *Marching Out* and *Trilogy*. However, he has done several instructional videos, of which there are many excerpts featuring triadic arpeggios. You can often find these available online.

## DIAGRAM 1

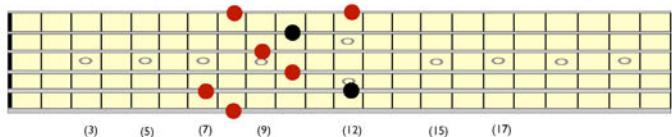
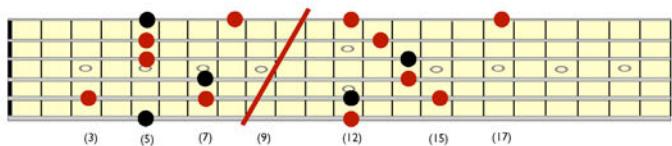
## A Major Triad Shapes



● = Root note (A)



## A Minor Triad Shapes



## EXAMPLE 1

## CD TRACK 67

**[Bars 1-4]** We kick off proceedings with some one-octave arpeggios: up and down each. You will have to employ a barré roll approach almost immediately to play the initial Am. Note that there is often an element of having to think ahead when preparing to descend an arpeggio using a barré roll. For example, when placing the first finger down for the sixth note in bar 1, the note on the first string has to be held quite far down the 'print' part of the finger, so that there is enough finger left to subsequently press down

the following two notes on the second and third strings.

**[Bars 5-8]** More one-octave arpeggios here: this time, we're playing down and up each shape. Here, the 'thinking ahead' element is even more pronounced when using a barré roll movement than in the previous four bars, because we're starting by descending an arpeggio each time (whereas, by always starting with an ascending arpeggio in bars 1-4, the fingers would have already been in place).

# LESSON: CREATIVE ROCK

ON THE CD  TRACKS 66-68

## EXAMPLE

## CD TRACK 67

**[Bars 9-12]** Here, we expand things to two-octave arpeggios: in this case, ascending ones. Technically, you might want to use one down sweep for each shape, rather than start with an upstroke. Also, you may prefer to pick the third note in the final arpeggio, because this note might be too weak if played with

a hammer-on so far up the neck (of course a lot of factors come into play here, including your guitar and pickup type, and the strength of your hands).

**[Bars 13-16]** More two-octave arpeggios here, except this time they are of the descending kind.



The image displays six staves of guitar tablature, each consisting of a musical staff above a six-string guitar neck diagram. The staves are labeled with 'Am' and 'G' above them, indicating the chords being played. The first three staves show ascending two-octave arpeggios starting from the 7th, 9th, and 11th frets respectively. The fourth staff shows a descending two-octave arpeggio starting from the 13th fret. The fifth staff shows another descending two-octave arpeggio starting from the 15th fret. The sixth staff shows a final descending two-octave arpeggio starting from the 15th fret. Each staff includes numerical fret markings and picking or strumming instructions below the neck diagram.

## EXAMPLE

**[Bars 17-20]** We continue with two-octave arpeggios but now alternating between playing up one shape and down the next. You might want to pick the penultimate note in bar 20 as, again, playing this note using a pull-off might be too problematic so high on the guitar neck.

**[Bars 21-24]** We finish off the 16th-note section of our workout by playing

**CD TRACK 67**

each arpeggio using four-note sequences, descending and ascending.

**[Bars 25-26]** From this stage onwards, we shift up a gear to 16th-note triplets. Here, we start with one-octave arpeggios, down and up for each.

**[Bars 27-28]** More one-octave arpeggios for these two bars; this time going up and down for each.

**Am**

**G**

**Am**

**G**

**8va Am**

**G**

**Am**

**G**

**(8va) Am**

**G**

**Am**

**G**

**Loco Am**

**G**

**Am**

**G**

**Am**

**G**

**Am**

**8va**

**G**

**Am**

**G**</p

# LESSON: CREATIVE ROCK

**ON THE CD**  **TRACKS 66-68**

## EXAMPLE

**[Bars 29-32]** Next, we move down one two-octave arpeggio and up the next (try also practising up one arpeggio and down the next). Apart from the initial down-stroke in bar 29 (which is played because the preceding note was on the second string), note that each arpeggio is played with just one sweeping action. You might want to pick all the notes on the fifth string for

**CD TRACK 67**

the G arpeggio in the second half of bar 32 if the notes sound too weak (or are just too difficult to play using hammer-ons and pull-offs).

**[Bars 33-36]** We conclude by playing each form using three-note sequences, descending each inversion of Am and ascending each inversion of G. Make sure that you also practise doing the opposite.

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# 1950s Rock & Roll



With Brylcream quiffs and kiss curls, chrome tailfins and some of the coolest guitars and guitarists ever, **Andy Saphir** looks at the style that started it all!



Young Elvis Presley and his jazz meets country guitarist, Scotty Moore

## ABILITY RATING



Moderate

### INFO

**KEY:** G minor  
**TEMPO:** 180bpm  
**CD:** TRACKS 69-70

### WILL IMPROVE YOUR

- Hybrid/Travis picking
- Rock'n'roll vocabulary
- Speedy fretboard skills

I'D LOVE TO have been around in the 1950s when rock'n'roll established itself as the music that spoke for a generation. Legions of kids were listening to records that their parents disapproved of, while others were influenced to take up the oh-so-cool guitar.

the energy that can be felt by listening to many of those old rock 'n' roll songs even now is palpable. And the skill and imagination of the players doesn't diminish over time.

There might of course be many GT readers who are unfamiliar with the style of songs and guitar techniques used in the music of that era. So like any style at which you want to improve, it's vital to do lots of 'listening homework' in order to get a feel for the genre. The kind of techniques and approaches that are used are often similar to those used in country guitar, such as using hybrid picking or thumbpick and fingers, as the alternating bass and fingerpicking technique known as

'Travis picking' (named after Merle Travis) is often utilised (Scotty Moore used it a lot). Double-stops, 3rds, triads, simple bends and sometimes a jazzy influence can be heard. In my opinion, the overall feel of an authentic sounding solo in this style is perhaps less about technical perfection, making sure every note is perfectly in time and 'glitch' free, than it is about capturing the spirit of the performance. That said, this is not an easy style to play and the techniques need to be studied properly so they can be played musically, and used confidently and spontaneously to create a catchy and imaginative solo.

Our piece this month is based around a familiar rock'n'roll 12-bar chord progression in the key of E. I've deliberately included many of the approaches already mentioned, and which you'll need to get down if you are to sound convincing. When looking at the music and tab, you'll see quite a lot of bars in which there are effectively 'two parts' written on one stave. This is in fact just the one guitar, but using the 'Travis picking' technique. The notes with their stems pointing downwards need to be played with pick downstrokes (or thumbpick), and the notes with their stems pointing upwards are played with the fingers (see performance notes for more guidance).

This is a great style to play. It's also an important one to learn for any guitarist who wants to be versatile, as to be able to play authentically in a genre is not only rewarding to you as a player, but will make you a much more hireable commodity to boot! ☺

**“The hits of the day were fresh, new and exciting, and regularly featured an electric guitar playing a solo in the instrumental section.”**

## GET THE TONE



A clean tone is all that's required for this style. An authentic '50s sound is best achieved with a big archtop style guitar into a clean valve amp, letting the pickups clip the valves for a light overdrive when you dig in. There were no overdrive or distortion effects back then, so use any overdrive effect very mildly if trying to simulate the sound. In addition, a slapback (one repeat) echo and lashings of reverb are a must! Of course, most guitars set clean can provide a good approximation of the tone.



**TRACK RECORD** One of the most iconic solos is Danny Cedrone's picking on Bill Haley's 1955 release, *Rock Around The Clock*. Scotty Moore's solo in Presley's *That's Alright Mama* and his classic Travis picking riff and solo in *Mystery Train* are essential listening. One of my favourite tracks (and Jeff Beck's) is *Gene Vincent and the Blue Caps Race With The Devil*, featuring Cliff Gallup's amazing solos.

## EXAMPLE **ROCK'N'ROLL STYLE SOLO**

**CD TRACK 69**

**[Bars 1-12]** The first time round the sequence is a set of phrases using Travis picking. This is the hardest part of the solo, as you need to have a good command of the technique to play it fluently. If you're new to the technique, try the first bar and play just the bass notes until they feel robotic. Then gradually introduce the appropriate treble strings one at a time while keeping those bass notes going. Fret the full open chord shapes, pay attention to the picking hand suggestions - and hang in there!

**[Bars 13-16]** The first of these two licks features a minor 3rd double-stop and a 4th double-stop played over the E chord. The descending slides are tricky but essential. Alternate picking will make the E pedal tone sound fluid. The second lick uses a ‘diminished 5th’ double-stop common to the style, interspersed with notes from E major pentatonic (E F# G# B C#).

**[Bars 17-20]** Back to some Travis picking! The first two bars are based round an A dominant 9th chord with the root note on the fifth string.

$\text{J} = 180$   $\text{D} = \text{D}^3$

E Let upper strings ring -  
PM lower strings only

E B G D A E  
12 0 2 0 2 0  
2 2 2 0 1 2 2 2 0 2 2 2 0 1 2 2 2 0 1 2 2 2

A7 E  
E B G D A E  
3 0 3 2 0 2 0 2 0 2 0 1 0 2 0 2 0 2 0 0 2 0 2 0 2

B7 C7 B7 E  
E B G D A E  
2 0 2 1 2 1 3 2 2 1 0 2 2 2 0 2 2 2 0 2 2 2 0 2 2 2

E B G D A E  
7 0 0 0 12 0 0 0 7 0 0 0 12 0 0 0 15 12 14 12 12 15 12 14 12 15 14 15 14

Let upper strings ring -  
PM lower strings only-

A7 E  
E B G D A E  
12 14 12 12 12 0 2 0 0 2 0 1 2 0 2 0 2 0 1 2 0 2 0 2 0 1 2 0 2 0 2

## EXAMPLE ROCK'N'ROLL STYLE SOLO

CD TRACK 69

**[Bars 21-24]** These four bars use block triad ideas over the respective chords. A B major triad (B D# F#) is played over the B7, but uses a passing E major triad (E G# B) to add melodic movement. A Gm triad (G Bb D) is played over the C7 chord and a F#m triad over the B7. These substitutions give the sound of C9 and B9 respectively. The 'unison E' lick in the second two bars is typical rock'n'roll. Follow the picking suggestions for a fluid approach.

**[Bars 25-28]** A generic walking bass line type riff starts this section, going into some more Travis picking in bar 27. Bar 28 is similar, but instead of an alternating bass line, just the sixth string is used in the bass. Try your fretting hand thumb for this, so you don't have to fret a full chord shape.

**[Bars 29-32]** Another walking bass line kicks off the first bar here, but then

we're straight into more Travis picking! Again, due to the nature of the notes used in bar 30, I suggest using your fretting hand thumb for the low A on the sixth string; this frees up your fingers to fret the rest of the chord. Bars 31 and 32 use the sixth and third string as the low notes in these Travis picking figures, so you only need fret the top three strings of the chord shape here.

**[Bars 33-36]** The final four bars arpeggiate through fragments of different voicings of B7 and C7 before finishing with a predominantly Em pentatonic (E G A B D) descending run, but with the major 6th (C#) borrowed from the E major pentatonic to give more stylistic flavour. Finally, the sweet Emajor 6/9 chord (E G# B C# F#) provides the final bit of fairy dust to the solo. So rock on, and I hope you persevere with this exciting and revolutionary style.



The guitar tablature shows the following details:

- Bar 21:** Chords B7, C7, B7, E. Fingerings: B7 (7, 7, 9, X, X), C7 (3, 3, 3, 2, 2, 0), B7 (3/5, 0, 3/5, 0, 3/5, 0), E (0, 3/5, 0, 3/5, 0).
- Bar 25:** Chord A7. Fingerings: 0, 0, 4, 4, 2, 2, 4, 4, etc. Playing instruction: Let upper strings ring.
- Bar 29:** Chord A7. Fingerings: 0, 0, 4, 4, 2, 2, 4, 4, etc. Playing instruction: Let upper strings ring.
- Bar 33:** Chords B7, C7, B7, E6/9. Fingerings: 14, 13, 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1, 0. Playing instructions: Let ring, BU.

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# John Petrucci



For his penultimate prog-rock column **Paul Bielatowicz** dissects the devastating guitar style of Dream Theater's awesome axeman, the incredible John Petrucci.



John Petrucci:  
awesome 'shred  
meets prog rock'  
guitar technique

## ABILITY RATING

Moderate/Advanced

| INFO                    | WILL IMPROVE YOUR                                     |
|-------------------------|-------------------------------------------------------|
| <b>KEY:</b> E minor     | <input checked="" type="checkbox"/> Position shifting |
| <b>TEMPO:</b> 130bpm    | <input checked="" type="checkbox"/> Alternate picking |
| <b>CD:</b> TRACKS 71-72 | <input checked="" type="checkbox"/> Scale sequences   |

friend and band mate in bassist John Myung, whose passion for his instrument equalled Petrucci's. The two of them used to encourage each other to practise for long hours each day.

Petrucci was largely self-taught until, at the age of 18, he and Myung enrolled for the famous Berklee College of Music in Boston. On arriving at Berklee, the two Johns set

JOHN PETER PETRUCCI was born on the 12th of July 1967, and grew up on Long Island, New York. At the age of eight he noticed that his sister got to stay up past her bedtime for her organ lessons and so, determined to receive the same privileges, John decided to start playing the guitar. Unfortunately his scheme didn't quite go to plan, as his guitar lessons took place immediately after school, so it wasn't long before John had lost interest in learning the instrument. A few years later, when he was 12, he got together to play a few songs with his friend Kevin Moore, who was learning the keyboard.

He enjoyed this first experience of playing in a band so much that he was inspired to start learning the guitar again. It wasn't long before he'd become fanatical about practising and trying to emulate his guitar heroes, which he later referred to as fitting into one of two categories; the Steves (Steve Morse, Steve Howe, Steve Vai and Stevie Ray Vaughan), and the Als (Al Di Meola, Alex Lifeson and Allan Holdsworth). While at school, John found a good

about forming a band with other students. After about two weeks they came across drummer Mike Portnoy jamming in a practise room, and asked him to join them.

The three college mates started rehearsing and jamming together with the same level of group dedication as they put into their individual practise routines; they would meet together every day, Monday to Friday, and play from 6pm to midnight. Keyboards and vocals were quickly added to the line-up of what would eventually become Dream Theater, a band that would pioneer a new genre coined 'progressive metal'.

In 1995 Petrucci recorded his first guitar instructional video, Rock Discipline. The video showcased Petrucci's terrifying picking and legato technique and has since become an essential resource for all aspiring shredders.

In 2001 Joe Satriani and Steve Vai invited John to become the third 'G' on the infamous G3 tour. He performed an all-instrumental set in a trio featuring himself, Mike Portnoy on drums and Dave LaRue on bass. The experience prompted Petrucci to release his first solo instrumental album, Suspended Animation in 2005. Since 2005, Petrucci has continued releasing Dream Theater albums and solo recordings, and still frequently guests on Satch and Vai's G3 tours. ■

**“In 2001 Joe Satriani and Steve Vai invited Petrucci to become the third ‘G’ on the infamous G3 tour.”**

## GET THE TONE



Gear wise, Petrucci uses his signature Music Man guitars with Mesa Boogie amplifiers. We're going for a full-gain metal sound this month, so high-output humbuckers are the order of the day, with a healthy amount of pedal delay or from your amp's FX loop.



**TRACK RECORD** *Images And Words* (1992) is perhaps the most celebrated of Dream Theater's many classic progressive albums. This was the album that catapulted Petrucci and the band to worldwide recognition. Also worth checking out: *Metropolis Pt 2: Scenes From A Memory* (1999) and *Systematic Chaos* (2007). There are many great masterclasses and performances on line, too.

## EXAMPLES JOHN PETRUCCI STYLE

CD TRACK 71

**EXAMPLE 1** This first example shows Petrucci's use of rhythmic displacement. The lick is played using a repeating pattern of three 16th notes, meaning that the first note of each grouping of three starts in a different place within the beat, each time it's repeated.

**EXAMPLE 2** Here we have an example of Petrucci's terrifying alternate picking sequences. In this instance, the run ascends six notes of the E natural minor scale (E F# G A B C D), at which point it descends one scale degree to play another six ascending scale steps.

Ex 1

*J = 130* Em

E  
B  
G  
D  
A  
E

17 19 14 19 14 19 19 19 19 17 19 14 19 14 19 19 19 17 17 19 14 19 14 19 19 19 17 17 19 17 17

V V V V V V V V etc

G Bm

19 17 12 14 12 8 10 5 7 3 1 3 0 1 0 0 3 0 0 5 0 0 7 0 0 8 0 10 0

V V V V etc

D Em

12 0 0 10 0 0 8 0 0 7 0 0 5 0 3 0 1 0 0 3 0 0 5 0 0 7 0 0 8 0 10 0

Bm Ex 2 C

12 0 0 10 0 0 8 0 0 7 0 0 5 0 3 0 7 9 10 7 9 10 9 10 12 9 11 12 11 12 14 12 13 15 13 15 17 14 15 17

V V V V etc

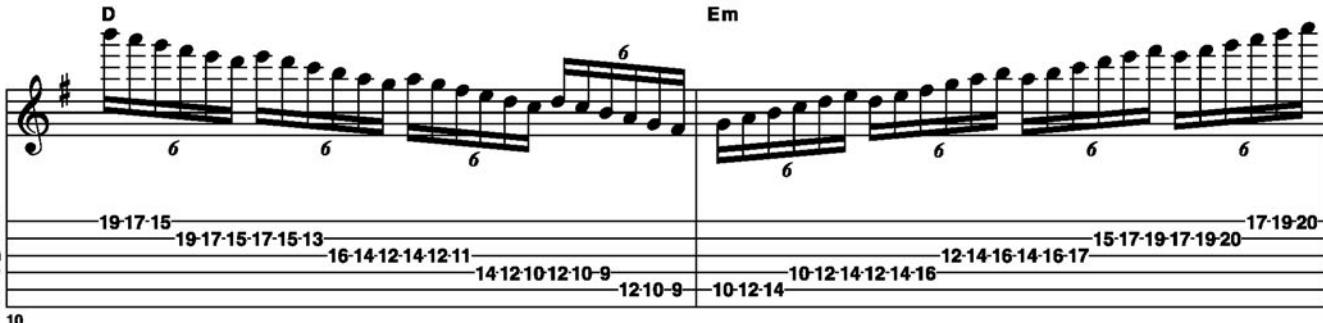
## EXAMPLES JOHN PETRUCCI STYLE

CD TRACK 71

**EXAMPLE 3** Petrucci's string skipping is enough to strike fear into even the most hardened of shredders. This example demonstrates John's 'scale

'fragment' approach, which involves him taking a short phrase (in this case 10 notes long), and moving it to different degrees and positions within a scale.

**D**

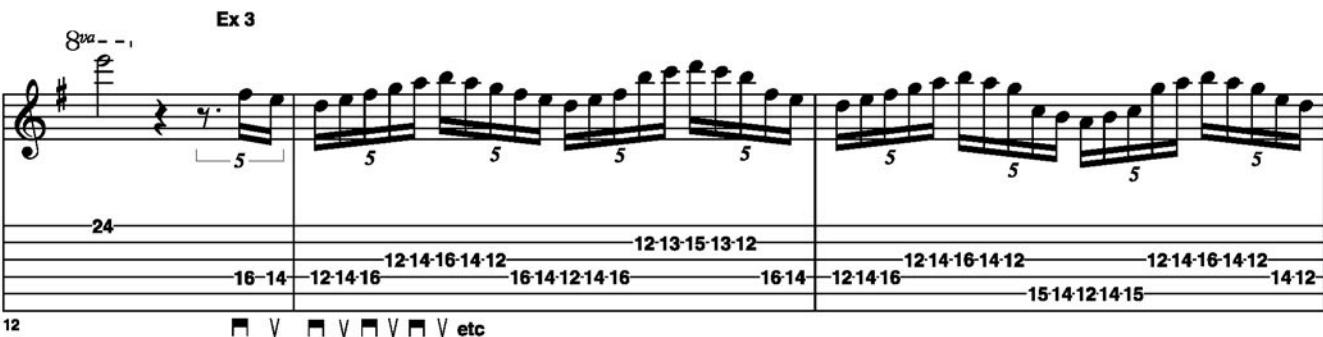


**Em**

10

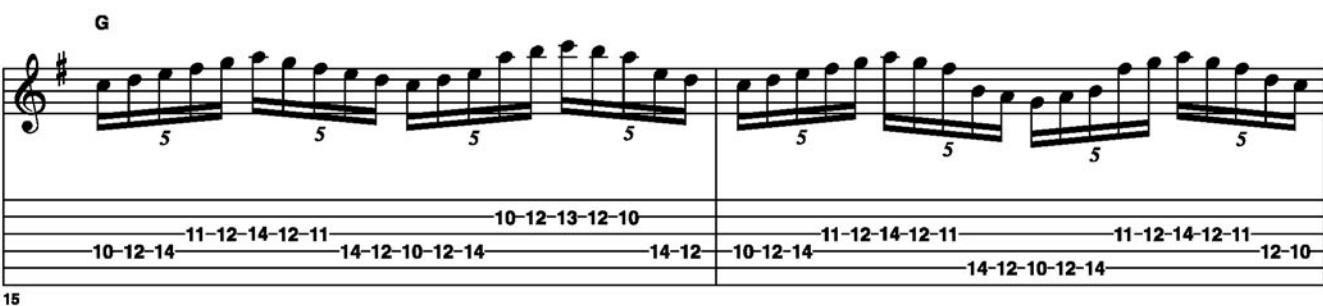
**Ex 3**

*8va --,*



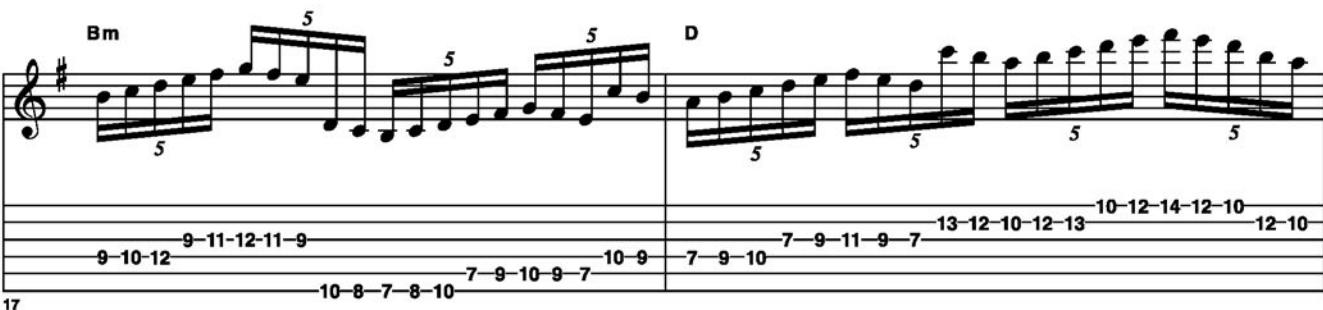
12 etc

**G**



15

**Bm**



17

**Em**

**Bm**

19

**C**

**D**

**E5**

21

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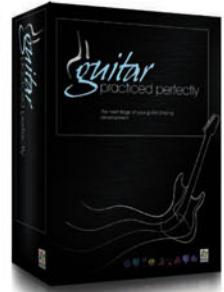
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# George Benson PART 1



In the first of a two-part tutorial on a legendary modern jazz guitarist, **Pete Callard** focuses on George Benson's 'early era' playing over changes.



George Benson: phenomenal jazz technique

## ABILITY RATING



Moderate/Advanced

| INFO                    | WILL IMPROVE YOUR                                        |
|-------------------------|----------------------------------------------------------|
| <b>KEY:</b> Various     | <input checked="" type="checkbox"/> Harmonic knowledge   |
| <b>TEMPO:</b> Various   | <input checked="" type="checkbox"/> Speedy jazz phrasing |
| <b>CD:</b> TRACKS 73-81 | <input checked="" type="checkbox"/> Groove and feel      |

THIS MONTH AND next we'll be exploring the soloing style of one of the greatest and most successful of all jazz artists: George Benson. Benson's dual career as both virtuosic

childhood stardom, Benson's mother insisted on him stepping back from the limelight to enjoy a normal childhood. At the age of 15, and sporting a \$23 guitar built for him by his stepfather, Benson and his cousin formed a singing group called The Altaires. But on hearing the playing of Charlie Christian, Wes Montgomery and Charlie Parker he switched to jazz. In 1962 he joined the band of organist Jack McDuff and went on to release his debut album as leader in 1964. The New Boss Guitar came out on Prestige records when Benson was just 21 years old.

jazz guitarist and multi-platinum selling singer have led to comparisons with Nat King Cole - coincidentally a hero of Benson's.

As a guitarist Benson emerged from the shadow of Wes Montgomery, where he progressed from hard bop, swing and soul-jazz stylings in the 60s, to smoother, more groove-based music during the following decade.

It's these two distinct eras of his playing that we'll be examining, and we begin this month with the early part of the great man's career.

George Benson was born in Pittsburgh on March 22nd, 1943. Starting on ukulele, which suited his young hands, he was playing in a local nightclub when he was seven years old. He moved to guitar at age eight.

Despite his instrumental talents, it was as a singer that Benson first gained national acclaim. He released his debut recording - She Makes Me Mad, for RCA Victor - as '10-year old singing sensation' Little Georgie Benson.

Following this, and mindful of the perils of

Forming his own band in 1965, Benson went on to release It's Uptown and The George Benson Cookbook for Columbia in 1966. He also collaborated with Miles Davis, featuring on Paraphernalia from his 1968 album Miles In The Sky. Benson moved to Verve Records in 1967, then began working with producer Creed Taylor in 1968 at A&M, then CTI in 1971, which saw him recording with larger ensembles and all-star bands. He also recorded a version of The Beatles' Abbey Road, called The Other Side Of Abbey Road, in 1969. During this period he worked with numerous artists including trumpeter Freddie Hubbard and saxophonist Stanley Turrentine.

This month's examples focus on the 'changes based' side of his playing. They pose challenges due to Benson's phenomenal speed and facility. There are nine examples covering minor and major II-V-Is, blues sequences, double-time ideas, chromaticism, note flurries, motifs, superimposed arpeggios, intervallic ideas and 'outside' playing.

Have fun with these, and join me next month when we'll be exploring the more groove-based (and hopefully less demanding) side of the George Benson style. ▀

**“I have been doing music all my life, so every day when I get up I expect music will be part of it.”** George Benson

## GET THE TONE



George Benson is renowned for using an Ibanez George Benson model guitar with flatwound strings through a Polytone amp. To emulate his sound (if you don't have a jazz guitar to hand), use your guitar's neck pickup and roll the tone off to around 3, or take the treble down on your amp. Heavy gauge strings also help to get that jazzy sound – you'll find that Benson's lines seem to work better with the resistance you get from heavier strings, especially flatwounds.



**TRACK RECORD** Some listening recommendations for George Benson from the earlier part of his career include the precocious New Boss Guitar (1964), It's Uptown (1966), Shape Of Things To Come (1968) and Beyond The Blue Horizon (1973). And click over to YouTube to see examples of just how good George is as a dynamic soloist – he's literally awesome!

**EXAMPLE 1 SHORT MINOR II-V-I IN D MINOR****CD TRACK 73**

We're going at a speedy tempo here so take care. For this short but nevertheless impressive descending phrase, Benson is thinking more in

terms of I-V-I. He starts off in D minor, outlining A7b9 and then resolving back to D minor to finish.

**E m7b5**      **A7**      **Dm7**

10 13-12-10 14-11-10 12 10 10 9 12

1

**EXAMPLE 2 MINOR II-V-I IN C MINOR****CD TRACK 74**

Benson takes a linear approach to the sequence, starting in D Locrian over the Dm7b5 chord then highlighting the b9 and throwing in a couple of

chromatic passing notes over G7 before resolving to C minor. Again this is a pacey lick at a pretty fast tempo, so build up to speed slowly.

**Dm7b5**      **G7**      **Cm7**

5-6-8 5-7-8 6-8-9-8 6-7-10-9 8-10 10-8-10 8

1

**EXAMPLE 3 MINOR II-V-I IN C MINOR****CD TRACK 75**

Over the Dm7b5 chord Benson superimposes an Fm(maj9) arpeggio, moving to an Abdim7 arpeggio (bar 2, beats 1 and 2) and then a G arpeggio

with a b9 added over the G7 and resolving to C minor scale over the Cm7. In the final bar he implies G7b9 over beats 1 and 2 before returning to C minor.

**Dm7b5**      **G7**      **Cm7**

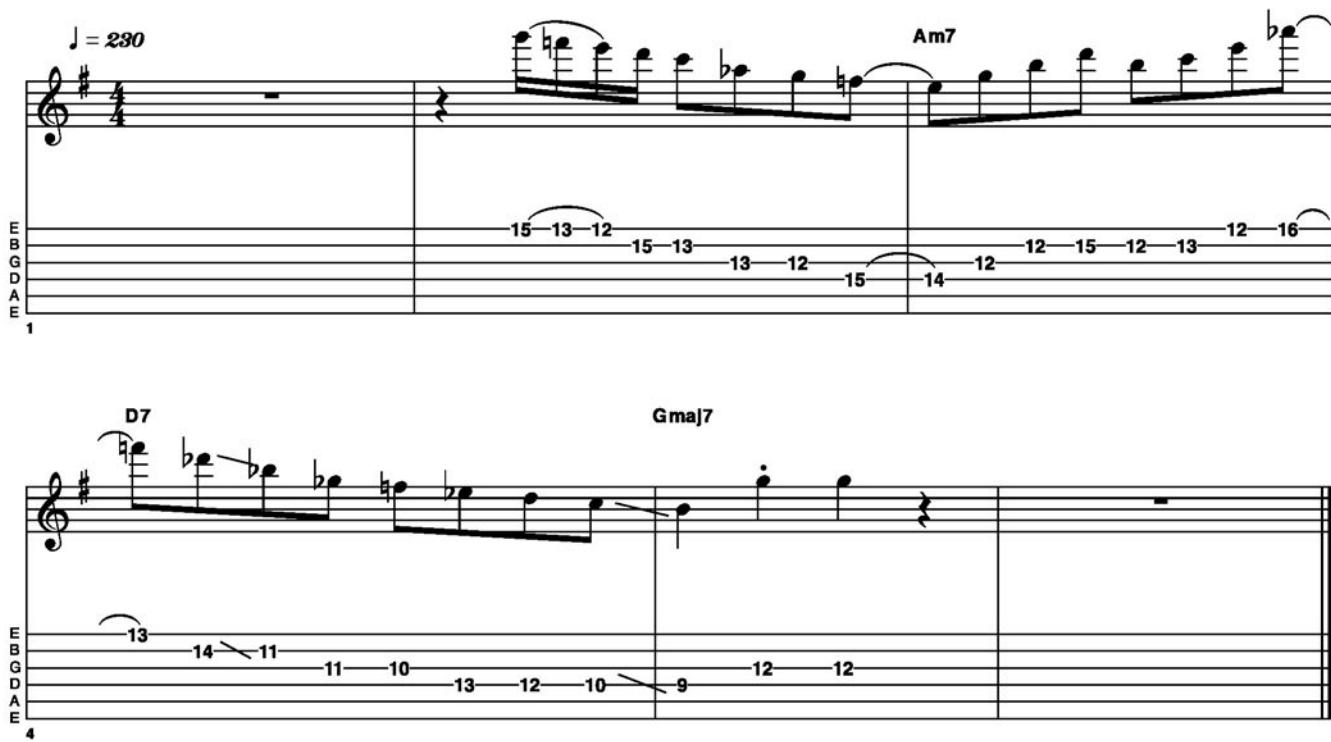
10-11 10 9-12-10 11 12 10 9-12 10 12-13 12-15 15 15 13 16 12 16-15-13 16-13-12 15-13-12 12 15

4

## EXAMPLE 4 LONG II-V-I LINE IN G

CD TRACK 76

For this speedy II-V-I line in G, Benson moves up Em7 and Cmaj7 arpeggios over the Am7, then anticipates the change to D7, coming down a pretty 'out' superimposed Ebm11 (or Gbmaj9) arpeggio before returning to D7 on beat 4 and resolving to the 3rd (B) and root (G) on the Gmaj7.



**J = 230**

**Am7**

**D7**      **Gmaj7**

E B G D A E  
15-13-12    15-13    13-12    15-14-12-13-12-16

E B G D A E  
13-14-11    11-10    13-12-10-9    12-12

## EXAMPLE 5 DOMINANT I-IV-I LINE IN E

CD TRACK 77

Moving between E7 and A7, this line will work well over bars 4 to 7 of a typical blues in E (I-IV-I). Benson takes a six-note motif across the strings

and through the changes, ending up on a bluesy E minor pentatonic phrase and resolving back to E7.



**J = 170**

**E7**      **A7**

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

E B G D A E  
6-5-8-7-5-7    8-7-4-7-5-7    5-6-9

## EXAMPLE 6 END SECTION OF A BLUES IN F

CD TRACK 78

Over the last five bars of an F blues Benson moves up chromatically over the Am7, outlines D7b9b5 over the D7 then moves between Gm and D7 over the Gm7; and Gm7 and C9 over the C7. On the F7 he works a C7b9 arpeggio over the C7 and suggests F and C7 on beats 3 and 4, before resolving to F.

**J = 215**

**Am7**      **D7**      **Gm7**      **C7**

**F7**      **C7**      **F7**

1                5

## EXAMPLE 7 CHORUS OF BLUES IN F

CD TRACK 79

Benson leads into this chorus of a blues in F with a Gm7 arpeggio then moves up chromatically to land on the 5th (C) and root on the first F7 chord. He plays largely around the chord changes with chromatic passing notes for the first seven bars of the sequence, but gets pretty 'out' over the last five

bars. On the Am7 and D7 he seems to be thinking in terms of Am7b5 and D7 altered (or D7 altered for the whole bar), then Ab Dorian over the Gm7, and Gm7 to C13 over the C7 (with a B natural thrown in on beat 4), finishing up around F minor pentatonic with the 9th (G) added over the final F7.

**J = 215**

**Gm7**      **F7**      **B<sup>b</sup>7**      **F7**

**B<sup>b</sup>7**      **F7**      **Am7**      **D7**

**Gm7**      **C7**      **F7**      **C7**

1                6                11

## EXAMPLE 8 DOUBLE-TIME LINE OVER FAST MOVING CHANGES

Over this mid tempo sequence Benson plays a double time 16th note idea. On the initial short II-V-I in Eb he outlines the changes tonally, staying in Eb major for the first two bars and suggesting Abmaj7 over the A7#11. Over the

CD TRACK 80

short II-V-I in Db in the third bar he gets more chromatic, roughly outlining the Ebm7 and Ab7, then suggesting Abm7 over the Dbmaj7, followed by a G7 arpeggio over the G7#5 and resolving to C minor on the Cm7.

## EXAMPLE 9 SPEEDY DOUBLE-TIME LINE IN Eb AND C

Benson moves up an Ebmaj7 arpeggio and slides up to the 9th (F) on the Ebmaj7 chord. He then descends chromatically around an Ebmaj7 arpeggio and outlines C7b9 on beat 4 over the C7#5. He outlines the Fm7 chord then suggests C7, and over the Bb7 plays a short II-V-I outlining Fm7 and Bb9

CD TRACK 81

resolving to Eb major pentatonic. Over the G13 he throws in a descending Dm pentatonic with 9th (E) added, suggesting Dm7 and G7, resolving to C and moving into an intervallic idea around Em pentatonic. We finish with a Cmaj9 arpeggio with a closing triplet flurry featuring a very 'outside' D#.

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# The Avett Brothers



This month **Stuart Ryan** continues his study of the leading lights of modern acoustic by shifting his sights across the Atlantic to North Carolina, USA.



Scott and Seth Avett blazing a US nu-folk trail

## ABILITY RATING

Easy

| INFO             | WILL IMPROVE YOUR                                           |
|------------------|-------------------------------------------------------------|
| KEY: G major     | <input checked="" type="checkbox"/> Embellished open chords |
| TEMPO: 74 bpm    | <input checked="" type="checkbox"/> Picking hand accuracy   |
| CD: TRACKS 82-83 | <input checked="" type="checkbox"/> Rhythm playing          |

CONTINUING THE LONG and fruitful tradition of American acoustic songwriting, the Avett Brothers' Americana tinged sound echoes the styles of Crosby, Stills, Nash and Young and James Taylor among many others. Led by brothers Seth and Scott Avett on guitar and banjo respectively, the unit also includes double bassist Bob Crawford, cellist Joe Kwon, drummer Mike Marsh and keyboards player Paul Delfigia. The band's rootsy, bluegrass influenced sound is capped off by polished harmonies and the interplay

between the brothers' banjo and guitar styles.

In High School the Avetts led various rock-oriented bands influenced by the likes of Soundgarden and Nirvana but they turned their attention to acoustic music and in 2002 released their first full-length album with Bob Crawford on bass. The turning point came when Seth was fortunate enough to be taken to see the legendary Doc Watson, a neighbour and acquaintance of the Avett family. It was this that made the Avetts realise the full power and scope of the acoustic guitar.

The band has since worked with über-producer Rick Rubin on follow-up albums, performed at the Grammys and released a live DVD. They broke into the mainstream with 2009's Rubin produced *I And Love And You* and since then have become a fixture on the national touring scene in the USA. The band have unfairly been referred to as Mumford & Sons wannabes, a particular bugbear as the

Avetts' 2006 album *Four Thieves Gone* was actually a huge influence on the British nu-folk superstars.

The guitar in Avett Brothers' music follows a traditional American way of providing accompaniment that finds its roots in bluegrass. Simple, open chord voicings (often capo'd up) are embellished with hammer-on and pull-off figures in the bass notes (on the sixth, fifth and fourth strings) that serve to give the rhythm parts extra interest and 'bounce.' It's a style you'll come across in all of the best bluegrass rhythm guitarists, and also mainstream acts that use acoustics, such as Neil Young.

You want to get to a point where you can see all the possibilities of these embellishments within an open chord shape so this study is designed to give you as many ideas as possible. It's a great way of making a quite simple chord sequence sound more interesting and varied, while also being a good exercise for coordinating the picking and strumming hands when playing acoustic rhythm parts. You can play this fingerstyle or with a plectrum – I went with the pick as this was best to mimic Seth's style.

**“The band has unfairly been referred to as Mumford & Sons wannabes, but the album *Four Thieves Gone* was a big influence on the Brit band.”**

## GET THE TONE



Seth now has his own signature Martin D-35, one of the classic dreadnought designs. Any guitar is fine for this style of playing though given the emphasis on the low notes, something with plenty of bottom end is preferable! I recorded this on a medium bodied Froggy Bottom Model M.



**TRACK RECORD** If you're not overly familiar with their work you might be surprised to learn that The Avett Brothers have plenty of releases under their belt – try their most recent offering, *Magpie And The Dandelion* (2013) or their earlier release, *Live, Volume 3* (2010). The band's 2006 CD, *Four Thieves Gone*, was a big influence on our own nu-folk superstars, Mumford & Sons.

## EXAMPLE AVETT BROTHERS STYLE

CD TRACK 82

**[Bar 1]** We're straight into the embellished chords here with the movement taking place on the fourth string. Use hammer-ons to make things sound smooth – picking every note would remove the 'bounce' that this approach gives. Accuracy is needed to pluck the bass notes followed by the chords.

**[Bar 2]** As you'll discover, syncopation is very common in this style. This just means that chords are often sustained over the beat so they are played on

the 'and'. If you are new to this then it may feel a bit awkward at first but persevere and soon it will feel very natural.

**[Bar 13]** The ascending bass notes on the 2nd and 3rd frets add a rising bass figure against the Em chord. This can be a useful device for a singer-songwriter when leading into a chorus, for example. It also adds variety to simpler progressions.

The sheet music consists of six staves of musical notation for guitar, arranged vertically. Each staff includes a treble clef, a key signature of one sharp (F#), and a time signature of 7/8. The staves are numbered 1 through 13 from top to bottom. Chords are indicated above the staff, and specific notes or hammer-ons are marked with circled numbers below them. The guitar neck diagram shows the strings E, B, G, D, A, E and the frets 1 through 13. The music features various chords including C, C/F, G, C/D, G, C, G, C, G, Em, G/F#, G, C, Em, G/F#, G, C, G, Am, Bm, G, and Am, Bm, G.

# LESSON: ACOUSTIC

ON THE CD  TRACKS 82-83

## EXAMPLE AVETT BROTHERS STYLE

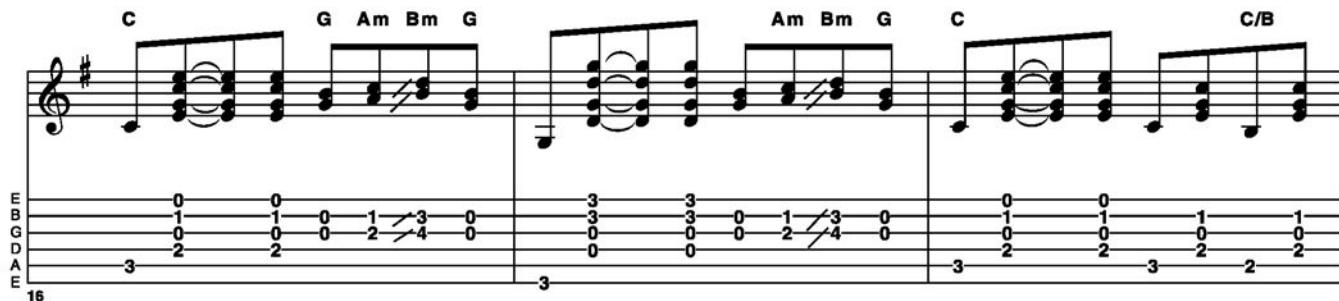
CD TRACK 82

**[Bar 14]** Sometimes you'll find figures like these on the second and third strings, 3rd based double-stops that just get you briefly away from straight chord playing. They are useful because the same old chord progressions can end up sounding just like... the same old chord progressions! Experiment with adding these types of phrases to your own rhythm playing.

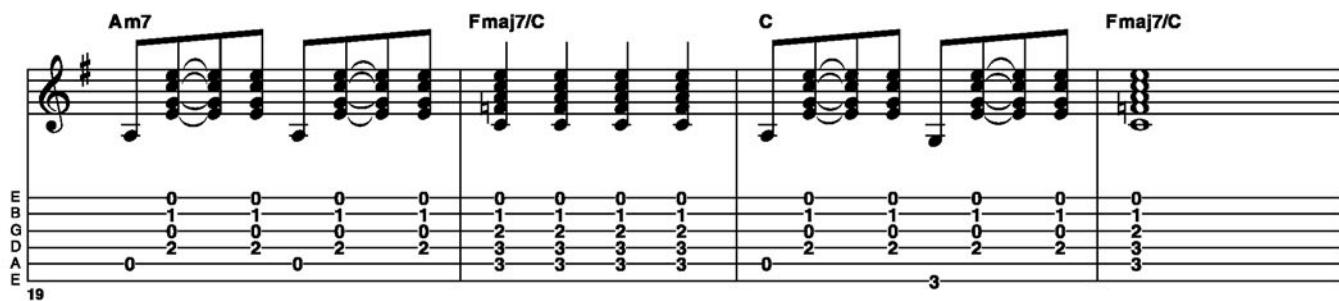
**[Bar 20]** This F major 7 with the C as the bass note is a common and useful

voicing – it gets you away from the clunky sounding F major barre chord and also sounds great!

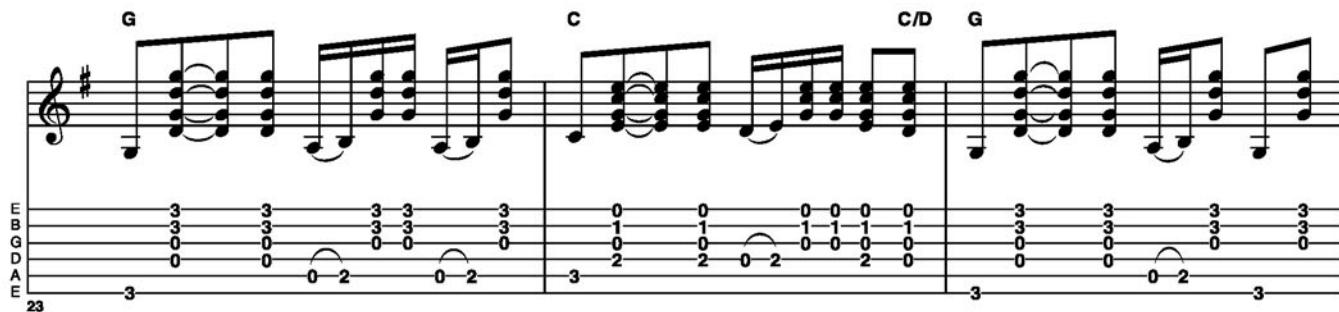
**[Bar 26]** By now you'll have noticed that the rhythms are predominantly quavers/eighth notes and semi-quavers/16th notes. For this reason your strumming hand wants to be really relaxed with this style and be able to shift seamlessly between these two rhythmic values.



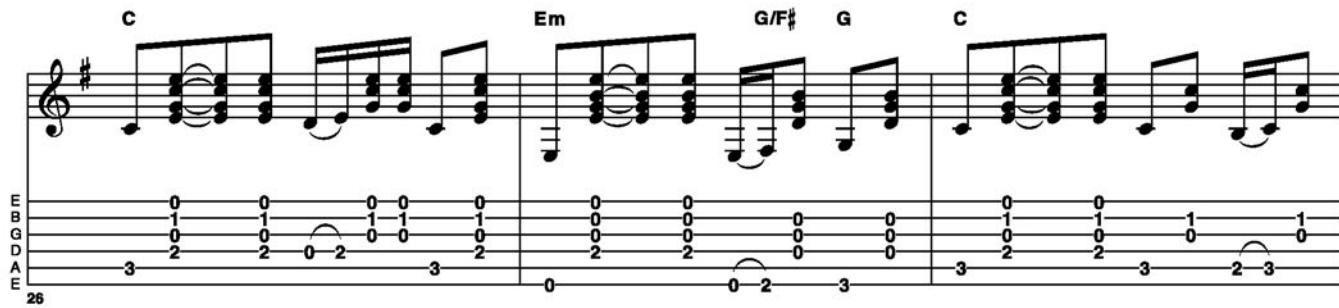
Guitar tablature for bars 16-18. The top staff shows the treble clef and key signature of G major. The bottom staff shows the six strings (E, B, G, D, A, E) with fingerings: 16th notes for the first two measures, followed by eighth-note triplets for the last three measures. Chords indicated: G, Am, Bm, G, Am, Bm, G, C, and C/B.



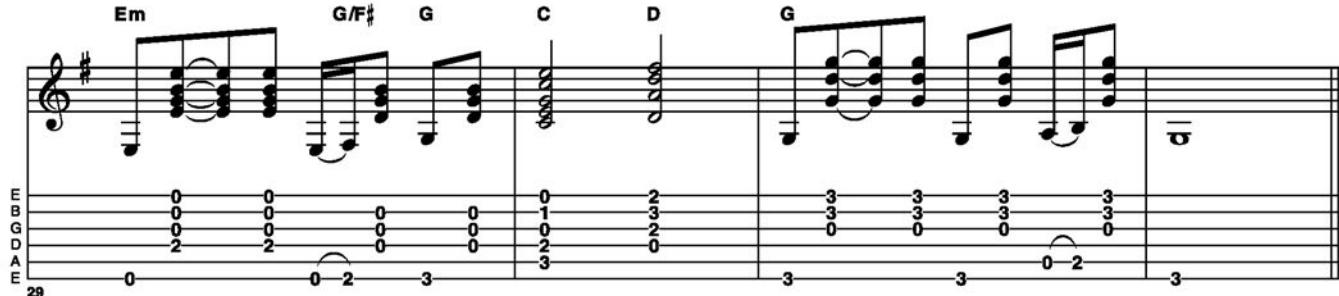
Guitar tablature for bars 19-21. The top staff shows the treble clef and key signature of G major. The bottom staff shows the six strings (E, B, G, D, A, E) with fingerings: 16th notes for the first two measures, followed by eighth-note triplets for the last three measures. Chords indicated: Am7, Fmaj7/C, C, and Fmaj7/C.



Guitar tablature for bars 23-25. The top staff shows the treble clef and key signature of G major. The bottom staff shows the six strings (E, B, G, D, A, E) with fingerings: 16th notes for the first two measures, followed by eighth-note triplets for the last three measures. Chords indicated: G, C, C/D, and G.



Guitar tablature for bars 26-28. The top staff shows the treble clef and key signature of G major. The bottom staff shows the six strings (E, B, G, D, A, E) with fingerings: 16th notes for the first two measures, followed by eighth-note triplets for the last three measures. Chords indicated: C, Em, G/F#, G, and C.



Guitar tablature for bars 29-30. The top staff shows the treble clef and key signature of G major. The bottom staff shows the six strings (E, B, G, D, A, E) with fingerings: 16th notes for the first two measures, followed by eighth-note triplets for the last three measures. Chords indicated: Em, G/F#, G, C, D, and G.



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# A-Z of music theory: V



This month **Charlie Griffiths** discovers that V is not only for Vibrato, Vivace and Voice leading, but also for Volume swells and the Voodoo blues scale! How Very dare you!



Steve Morse's track *Tumeni Notes* is truly deserving of the term 'Vivace'

## ABILITY RATING

Easy to Advanced

### INFO

**KEY:** Various

**TEMPO:** Various

**CD:** TRACKS 84-88

### WILL IMPROVE YOUR

Music theory

Scale knowledge

Rhythm understanding

## Vibrato

Vibrato is a form of expression applied to one or more sustaining notes. On the guitar we perform vibrato by smoothly changing the pitch up and down in a regular pulsating

beat' feel, which we might usually prefer for blues playing. Vivace also assumes a faster tempo of somewhere between 130 and 160bpm. This would be suitable for folk dance music such as reels or jigs, an example of which we have provided for you to try.

## Voice Leading

Voice leading, put simply, is the smoothest possible route of changing between two chords. The 'voice' in the title relates directly to choral arranging and this helps understand the discipline in a practical setting. When we play two different four-note

rhythm. Vibrato humanises the guitar by infusing a human quality, and much like the human voice is varied and idiosyncratic to the player. Vibrato essentially comprises two factors: speed (rate) and pitch (depth), and differences in these elements will create different effects. BB King's vibrato for example consists of shallow bends and pulsates quite quickly; perfect for his brand of chilled out blues. At the other end of the spectrum, Zakk Wylde's vibrato is wide and slow, producing a larger than life and aggressive sound. Experiment with different vibratos and aim to bend the string a tone for maximum effect and in shallower increments for more subtle styles.

## Vivace

Vivace is an Italian musical direction, usually found at the beginning of a piece of music. It means 'play in a lively, vivid fashion'. We can interpret this on the guitar by playing the notes with clearly articulated picking and infusing the music with an 'on the beat' feel, meaning that the notes should land squarely on the click, which lends urgency and exuberance to the music, rather than the usual, cool 'behind the

chords on the guitar, it is easy to forget the notes we are actually playing and think only about which fingering is most comfortable. But this doesn't always translate into the smoothest, most elegant sound possible. Instead, imagine each string of your guitar as a member of a choir (a 'voice'). When changing between chords, it is both more sensible and pleasant sounding when the chorister sings smoothly connecting notes, or even stays on the same note when possible. In the following example, we have arranged a IIIm VI I progression using voice leading. The chord tones on the top four strings only change when necessary and, when they do, the shortest possible route is taken.

## Volume Swells

The volume swell is also known by another 'V' word 'violining', in reference to the similarity in sound when gently bowing a note. The lack of any initial attack is contrary to most other sounds produced by our semi percussive instrument, so this makes for a welcome and useful contrast. Players as varied as Jan Akkerman, Yngwie Malmsteen, Allan Holdsworth, Larry Carlton and Gary Moore are all known for employing the swell. Some, such as Yngwie, use the fourth finger on the volume knob to swell the notes in, while others, such as Holdsworth or Carlton, use a volume pedal. The addition of a long repeating delay helps to sustain the notes and blur the gaps between the notes.

## Voodoo Blues Scale

This scale can be seen as a hybrid between the traditional blues scale, which all guitarists know and use, and the Dorian mode, which is equally loved among players. If we start with the blues scale intervals, we have: 1 b3 4 b5 b7. We will keep five of these six notes the same, but shift the b7 down one fret so it becomes a 6th. The presence of a major 6th in a minor scale strongly leans towards the Dorian mode. The 'Voodoo Blues' sound is most commonly associated with the bluesy jazz-fusion players such as Larry Carlton, Carl Verheyen and Robben Ford.



**TRACK RECORD** Compare BB King's vibrato on *The Thrill Is Gone* to Zakk Wylde's on Black Label Society's *Sold My Soul*. To hear expert voice leading, Joe Pass's album *Virtuoso* is a must have. Steve Morse's *Tumeni Notes* is truly deserving of the description 'vivace'. Jan Akkerman pioneered the use of rock volume swells on the early 70s on Focus albums *Moving Waves* and *Focus 3*; and for some cool Voodoo Blues licks, check out Robben Ford's version of *Ain't Got Nothin' But The Blues* from his album, *Talk To Your Daughter*.



## EXAMPLE 1 VIBRATO

**CD TRACK 84**

Bend each note up and down a tone, three times. Pull the fourth and third strings down towards the floor; push the first and second up towards the ceiling.

J = 80 N.C.

E B G D A E

12 - 14 - 12 - 14 - 12 - 15 - 12 - 15 - 12 -

## EXAMPLE 2 VIVACE

**CD TRACK 85**

Make sure each note is clear and vivid by alternate picking evenly across the four strings. Ensure the notes are separated by only fretting one note at a time; this means rolling your fourth finger between the first and second strings when playing the 17th fret.

J. = 140      8<sup>va</sup> N.C.      1      2

E B G D A E      16 17 17 17 17 16      16 17 17 14 16 17 16 17 16      17 0 19 0 17 0 16 0 17 0 14 0

. 14 16 14 16 17 16 14 16 17 16      14 16 17 16 14 16 17 16 14 16 17 16      17 0 19 0 17 0 16 0 17 0 14 0

etc.

Play twice

### EXAMPLE 3 VOICE LEADING

CD TRACK 86

Play the chords on the top four strings on beat 1 and let the notes ring as you add the bass notes on beat 3. For the first two bars you can play the

bass notes in a traditional fashion, but for bar 3 use the fingering suggested or tap the final low note with your picking hand.

*J = 100*

**E m9**

**A9**

**Dmaj9**

**E**  
B  
G  
D  
A  
F

|   |   |   |
|---|---|---|
| 7 | 7 | 5 |
| 7 | 6 | 6 |
| 7 | 5 | 4 |
| 5 | 7 | 5 |

#### **EXAMPLE 4 VOLUME SWELLS**

CD TRACK 87

Start each note with your guitar volume at zero and pick as normal. Use the picking hand's fourth finger to roll the volume up smoothly and evenly.

Before playing the next note, quickly roll the volume down and repeat. This may take time to become second nature, but it's really worth the effort.

*Vol swells*
  
 E 7 9 5 5 7 9 12 7 [7] 9 5 ~~~~~

#### EXAMPLE 5 VOODOO BLUES SCALE

CD TRACK 88

Play the Am6 chord to give the scale context. Then play up and down the scale and sing along to the notes to help memorise the sound as well as the shape.

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# New Albums

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

## ALBUM OF THE MONTH

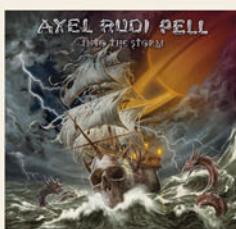


### HEART

FANATIC LIVE FROM CAESAR'S COLOSSEUM

*Frontiers Records* ★★★★

Ever since the early days, Heart concerts have been a huge success because they put on a fantastic show. If you've never experienced such an event now is the time to change that. In the wake of their latest studio album, *Frantic*, the band went on tour finishing the first leg at Caesar's Colosseum in Ontario. They filmed the performance for TV, and now a CD/DVD deluxe digipack is on release, as well as DVD and BluRay versions. We are treated to hits from Heart's long career including *These Dreams*, *Crazy On You*, *Barracuda* and *Alone*, plus some of the new Fanatic material like *Mashallah!* This is a rocking set that allows guitarist Nancy Wilson to strut her stuff and show her mettle, and it also offers great solos from Craig Bartock on tracks like *59 Crunch* and *What About Love*. And what an amazing array of guitars are used throughout the evening. Nancy takes lead vocal on *These Dreams* and Anne Wilson is on top form throughout, making this is an ideal purchase for ardent fans and novices alike. The tour will continue this year!



### AXEL RUDI PELL INTO THE STORM

*Steamhammer* ★★★★

Axel's new studio album – his 15th – is a fitting tribute for this heavy metal legend. He still feels driven to write and tries to capture his creative moments whenever they occur. "My cell phone is almost like a mobile recording studio and this time things worked particularly well", he explains. He also pays tribute to Ronnie James Dio who died in 2010 as Ronnie suggested Axel should search for a mystical edge to his songs. It's a forceful album from start to finish and with new drummer Bobby Rondinelli the band is experiencing a new burst of energy – vocalist Johnny Gioeli thinks it's one of their very best

albums. Pell is blisteringly good throughout but we really like the slower stuff on *When Truth Hurts* as it offers such a great contrast. There are lots of lengthy tracks here but the epic title track is something special and it is indeed very mystical! If you like your metal well constructed and melodic then this really fits the bill.

### BRAM STOKER COLD READING

*SunnCreative* ★★★★

Formed in 1969 and popular around the club circuit in London, Bram Stoker released their first album, *Heavy Rock Spectacular*, back in 1972, when they seemed set to make an impact on the prog scene. However, like so many bands their career was short lived. But having recently reformed, they're determined to carry



on from where they left off and Cold Reading does just that! They make use of classical pieces within their lengthy instrumental passages and two tracks from their debut album, *Fingal's Cave* and *Fast Decay*, have been re-recorded to make use of today's sound quality. This is a very enjoyable album, with well constructed songs and great guitar finesse provided by Tony Lowe, who also produced the album. The tracks are progressive in length too but never lose their way – just check out *Light At The End Of The Tunnel*. By no means guitar heavy, this may have been an exceptionally long time in coming but it's very worthwhile none-the-less.

### ROSCO LEVEE & THE SOUTHERN SLIDE

#### GET IT WHILE YOU CAN

*RedTrain Recordings* ★★★

Having generated good reviews and acclaim through their first album, *Final Approach To Home*, Rosco and his band have reached 'the difficult second album' stage. But it's anything but difficult to listen to. In fact, they all seem to be having a great time! There's lots of energy in this blues-rock collection of songs which were recorded at Ranscombe Analogue Studios in Rochester, and



it's a fine vehicle to allow Rosco to sing and play guitar in his own forceful style. It's very American in flavour and that's a neat trick to pull off from this side of the pond! We particularly like the slide work on *Whiskey Blues Goodnight*, which contains the lyric "Get it while you can" (which gives the album its title). There are lots of musical contrasts too; it's easy on the ear but never short of excitement, offering a great alternative to so much of today's rock. The band is constantly working the rock and blues clubs around the UK, with a few festivals thrown in for good measure, but they're also touring again soon to promote this album.

### JACK BRUCE

#### SILVER RAILS

*Esoteric Antenna* ★★★★

This is possibly the most commercial album Jack has ever released, with its easy delivery, great songs and excellent production. His legendary status allows him the to call on great musicians and he's well-served again



here. Bernie Marsden, Phil Manzanera, Robin Trower and Uli Jon Roth all add their guitar magic, along with keyboard player John Medeski, Jack's son Malcolm and Cindy Blackman Santana on drums. It's a formidable combination of talents so the end results are predictably good.

Recorded at Abbey Road this is Jack's first studio album in a decade, but he's still writing, playing and singing well. There's a good variety of material too: *Fields Of Forever* has an instantly comfortable quality about it, the riffy *Rusty Lady* could have been a Cream song in another time, and *Hidden Cities* is more experimental, proving that Jack is still keen to push his boundaries. Our favourite has to be *Keep It Down*, as it's the best version of a song that Bruce has had for years. *Silver Rails* is available as CD, Limited Digipack and vinyl LP, and the UK promotional tour has already started!

### FOREIGNER

#### I WANT TO KNOW WHAT LOVE IS & ALL THE BALLADS

*Ear Music* ★★★

This is Foreigner as they are now and although the track listing contains new versions of massive selling singles, it a fresh album. The title is a bit misleading as the band's solid rock delivery is fully intact, but along with the title track we also get *Waiting For A Girl Like You*, *Feels Like The First Time* and *Double Vision*. It's a great sounding album that mixes long forgotten gems with some of their more recent material, showing what a great band they still are. The lead singer these days is Kelly Hansen, but as ever the lead guitar duties fall to Mick Jones, the band's driving force and songwriter. This is a fine set and in spite of the 'ballads' title reference there's still loads of energy. It's also available in a two-disc collector's edition featuring unreleased hits from an acoustic show in Germany. In April the band is touring the UK, so catch them live if you can.

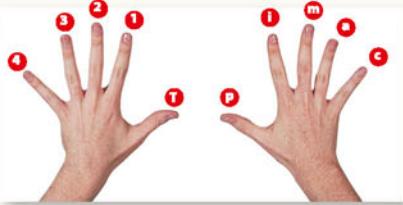


# GT USER GUIDE



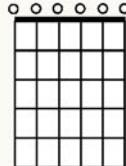
You can get more from GT by understanding our easy-to-follow musical terms and signs...

## RELATING TAB TO YOUR FRETBOARD



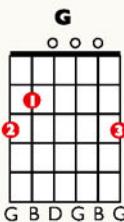
### HAND LABELLING

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



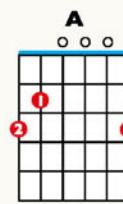
### NUT & FRETBOARD

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



### CHORD EXAMPLE

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

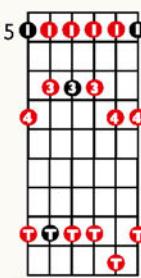


### CHORD EXAMPLE (WITH CAPO)

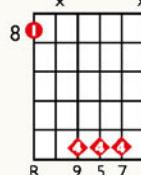
The blue line represents a capo – for this A chord, place it at fret 2. Capos change the fret number ordering – here, the original fret 5 now becomes fret 3, fret 7 now fret 5, etc.

### SCALE EXAMPLE

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



● = scale root/tonic



### TAPPING & HARMONICS

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



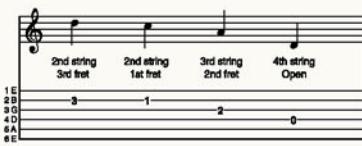
## OUR RATING SYSTEM

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

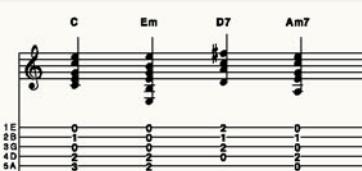
|  |                   |
|--|-------------------|
|  | Advanced          |
|  | Moderate-Advanced |
|  | Moderate          |
|  | Easy-Moderate     |
|  | Easy              |

## READ MUSIC

Each transcription is broken down into two parts...



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



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

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

### PICKING VARIATIONS AND ALTERNATIVES

#### Up and down picking



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

#### Tremolo picking



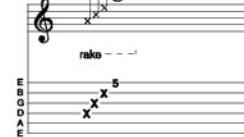
Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

#### Palm muting



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

#### Pick rake



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

#### Appoggiante chord



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

## FRETTING HAND

### Hammer-on & Pull-off



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

### Note Trills



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

### Slides (Glissando)



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

### Left Hand Tapping



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

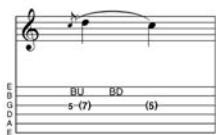
### Fret-Hand Muting



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

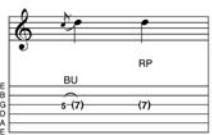
## BENDING AND VIBRATO

### Bend up/down



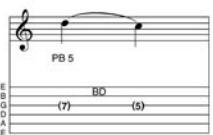
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

### Re-pick bend



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

### Pre bend



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

### Quater-tone bend



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

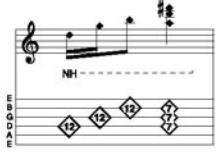
### Vibrato



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

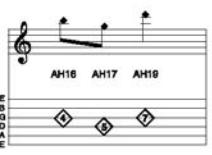
## HARMONICS

### Natural harmonics



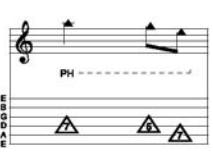
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

### Artificial harmonics



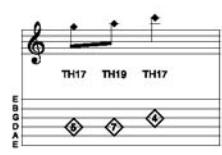
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

### Pinched harmonics



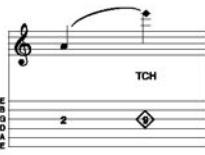
■ Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

### Tapped harmonics



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

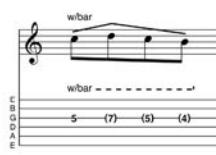
### Touch harmonics



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

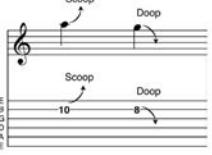
## VIBRATO ARM (AKA WHAMMY BAR)

### Vibrato arm bends



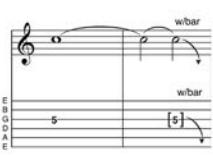
■ The note is picked, then the whammy bar is raised and lowered to the pitches shown in brackets.

### Scoop & doop



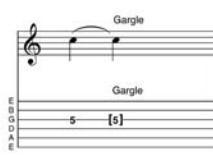
■ Scoop - depress the bar just before striking the note and release. Doop - lower the bar slightly after picking note.

### 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

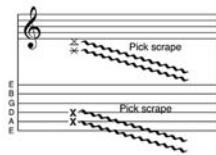
### Capo Notation



■ 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



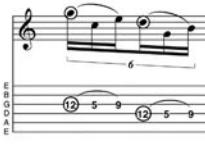
■ The numbers after the notes are the fingers required to play the fret numbers in the tab below.

### 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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Printed in the UK by William Gibbons (covers printed by William Gibbons)

Distributed in the UK by Seymour Distribution Ltd

2 East Poultry Avenue, London EC1A 9PT. Tel: 0207 429 4000

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Member of the Audit  
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Jan-Dec. 2012

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YOU AIN'T SEEN NOTHIN' YET  
**TOO ROLLING STONED**  
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PRIDE (IN THE NAME OF LOVE)  
**CUTS LIKE A KNIFE**  
YOU GIVE LOVE A BAD NAME  
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