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RICHARD BARRETT

One of the finest blues and rock guitarists we know, Richard is a stalwart columnist for Total Guitar, Guitarist and GT. He's also Tony Hadley's touring six-stringer.



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!



MARTIN GOULDING

One of the world's foremost rock and metal guitarists, Martin teaches for dime-online.org and has written for many of the world's top guitar mags.



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



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Ronan works with major labels and TV alongside playing live and teaching at BIMM in London. He also holds clinics and masterclasses across the UK.



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JOHN WHEATCROFT

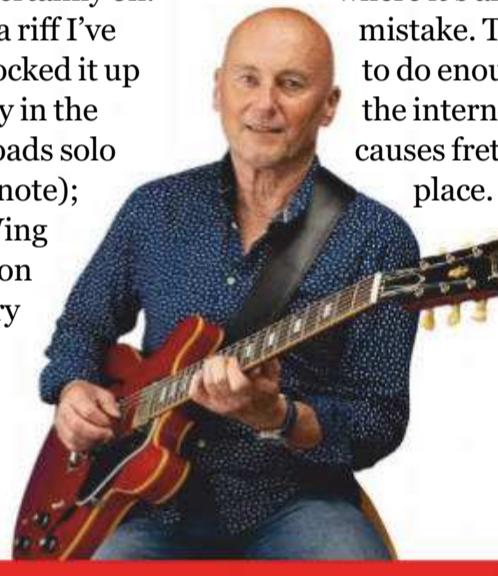
A phenomenal guitarist, John is a master at all styles but a legend in Gypsy Jazz. His new album Ensemble Futur is out now on iTunes and Amazon.

WELCOME

HAVE YOU EVER encountered what I call 'fretboard blindness'? I ask because it happens to me sometimes due to anxiety on gigs, and I experienced a bit of it recently at our UK Guitar Show at Olympia. In fact myself, Mick Taylor of That Pedal Show, and Jamie Dickson of Guitarist, all did while playing our Experience Cream set. Our Eric and Jimi songlist was great; we'd rehearsed (although not quite enough) and were pleased we'd achieved a good turnout. We all had set pieces and improvised solos to play, so a good mix to get to grips with.

But it was the end of a hectic first day at our first guitar show; the audience was our readers who we didn't want to sell ourselves short in front of; and lots of mag tutors (all amazing players) decided they'd like to come too. So the pressure was certainly on.

I started Purple Haze, a riff I've played for decades, and cocked it up slightly; then I lost my way in the important second Crossroads solo (which I'd learnt note for note); Mick, who knows Little Wing inside out, found himself on the wrong chord in his very exposed intro, and his Badge arpeggios were 'interesting'. Jamie leapt in with abandon on someone else's solo; and



bassist Eric found himself on F# for quite a while when F was really his destination. And all because of fretboard blindness.

Now, everyone said we did a great show, and readers and tutors alike completely understand the pressures - I mean, who hasn't cocked up? We all had great gear and got great sounds, and that style of music is relaxed anyway so the overall vibe is what counts most, and we definitely had that.

The upshot is that it didn't matter. And we all laughed about it. But inside we were a little annoyed at ourselves. Would a couple more rehearsals have made a difference? Well, you can rehearse the life out of song if you're not careful, so I'm not sure.

In the end I guess it's adequate personal homework that gets our playing to the point where it's all but impossible to make a mistake. Truth is, none of had the time to do enough of that. And perhaps it's the internal niggle of knowing it, which causes fretboard blindness in the first place. There, I think I've answered my own question.

See you next time.

Neville

Neville Marten, Editor
neville.marten@futurenet.com

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Guitar Techniques' iPad* edition is now even better!



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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

All the mag's main lessons have the audio built in with a moving cursor that shows you exactly where you are in the music. Simply tap the 'play' button and you're off - you can fast-forward or scroll back at will.



Play the videos

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

PLUS! Get a FREE iPad/iPhone sample of GT. For full details and how to receive our digital edition regularly, go to www.myfavouritemagazines.co.uk/GTQsubs

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Where the notes are. Learn them all today!

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SIXTY SECONDS WITH...

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Brian May: learn what makes him so special. Eric Gales & Allen Hinds (blues & fusion) lessons on video; plus Offenbach, gypsy jazz, folk & more!



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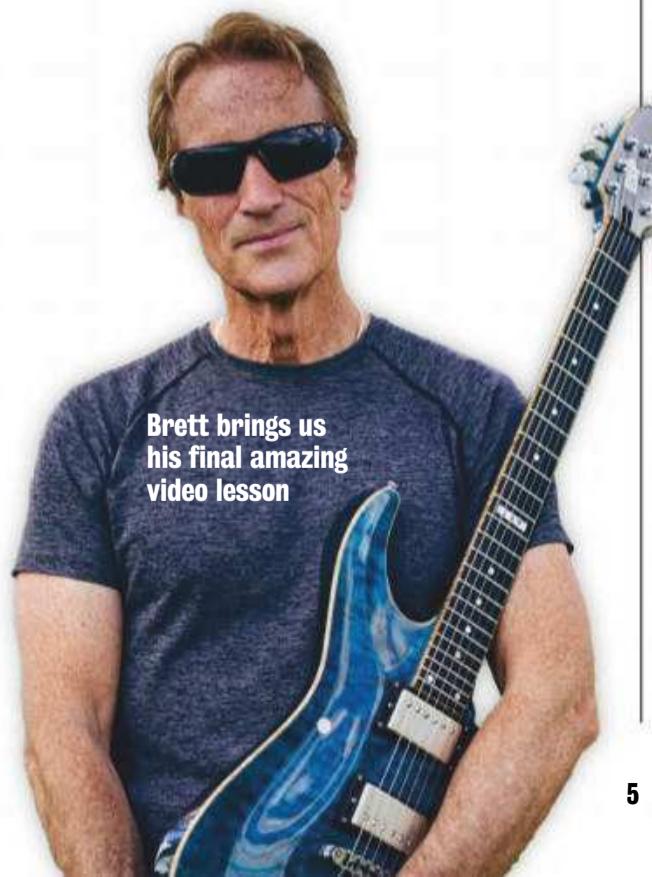
EXCLUSIVE VIDEO!

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42

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Brett brings us
his final amazing
video lesson

FOOD FOR thought

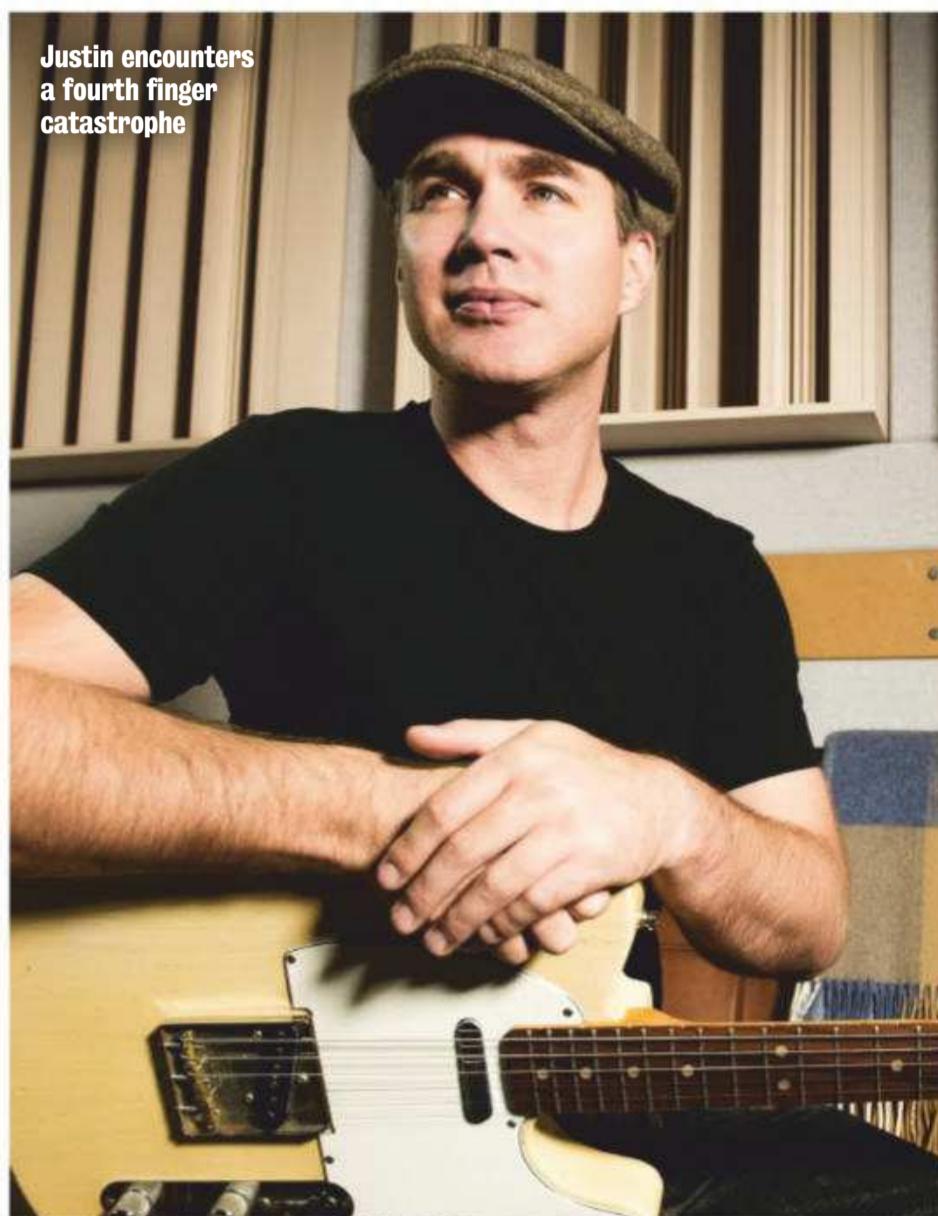
Justin Sandercoe of justinguitar.com lends GT his insight as one of the world's most successful guitar teachers. This month: Baby finger where are you?

About two weeks ago I had a shocking accident. I pulled down on a newly fitted removable tow bar to check I had pushed it in correctly, and I hadn't. So out it came and crashed onto my fourth finger waiting directly beneath it on the concrete. Ouch was not the only word I used to describe the pain but all told it seems I've gotten off pretty lightly. It still hurts to play at times, but I was worried I might have shattered the bones in it. Okay sympathy seeker, you may ask, so why are you putting your little sob story in your column then?

This injury has really got me thinking again about the 'right fingers' for the right things, and why so many great players seem to hardly use their fourth finger. I've noticed over the last couple of weeks that I use that finger a lot less than I would have thought (mainly due to the shooting pain each time I pressed it down!) and I've become aware of the ways in which I use it and when I don't.

In my early days of playing (and teaching) I was very concerned with the 'right way' to play every note and tried (often in vain) to figure out why so many great players did stuff 'wrong'. I'd see Keith Richards slide a sixth string root chord up the neck and ask myself "why he didn't just move down a string to a root on the fifth string when it's so much closer?". I'd see Clapton playing like he didn't even have a fourth finger and then saw Robben Ford live playing with his third finger laying on top of his fourth finger – huh?

Now I'm not suggesting at all that you should stop using your fourth finger, although at times it might read like I am. To be a well-rounded player you're going to need it – but you might need it less than you think... or maybe more – depending where you're at. This kind of thing is great food for thought for us all, because there's no right or wrong; but do yourself a favour and wrap your grey matter around it a while.



Justin encounters
a fourth finger
catastrophe

So what are some good reasons why you *shouldn't* use your little finger?
 1. You're a bit dim and you dropped a tow bar on it and it really hurts!
 2. String bending is easier using the third finger for most people, so if you're doing a lot of blues or blues rock then you'll likely find yourself using that rather than the fourth finger for Pentatonic based licks.

use it, then it'll never get strong, right? Chicken or the egg? Well biologically the fourth finger is probably weaker before you started on guitar and most people find it tricky to move their little finger independently (likely because the Ulnar nerve goes to both third and fourth fingers).

For sure you can develop the

“PLAY THE SONG OR SOLO YOU WANT TO PLAY. IF IT INVOLVES THE FOURTH FINGER PRACTISE UNTIL YOU GET IT RIGHT”

However, there are going to be times that the fourth finger makes a lick or phrase a *lot* easier – so I'm not suggesting you chop it off. But you're likely to find that you probably don't need to stick with the common 1-4 1-4 fingering on the thinnest two strings of Minor Pentatonic shape 1 for a start.
 3. If your fourth finger is very weak, you're likely to find it easier to use your third instead. But if you never

strength and agility of your fourth finger, but is it not better to play to your strengths? Use the things you're good at? Music is art and expression, so surely it's best to do it the way it comes naturally to you because it will be true expression?

But what if the musical idea you hear in your musical mind requires great little finger dexterity for you to be able to express it on the guitar? Should you then spend the

time to develop it? Should you develop it before this great musical epiphany so you're ready to express it when it strikes? What if it never strikes and you wasted all that time on boring pinky development exercises when you could have been making music you enjoyed?
 4. If you play slide guitar and put the slide on the third finger you'll find it very difficult to use the fourth finger productively. Also if you place the slide on the fourth finger it won't be moving much, but you'll be 'using it'!

When playing certain chords you will need to use your fourth finger, as there will be no other options. That said I've seen students in workshops regularly try to avoid using the fourth finger at all – even in the most obviously 'essential' circumstance.

What should you do if your fourth finger is weak and slow and never does what it's told? It's something I get asked about pretty regularly and there's not one answer – but if you notice a recurring problem where you'd like to play something but your fourth finger just won't work right, then you need to work on it. But which exercise is best?

I think the best exercise for almost anything is the circumstance in which you want to use it. There are infinite numbers of books with exercises for this and that, but unless you're at the highest level then I think the best exercise is simply doing the thing you want to do – play the song you want to play, learn the solo you want to learn and if it involves the fourth finger then practise it until you get it right and working well,. Or find an alternative and try it that way – and perhaps stumble on your own style.

Like I said, there are no answers here, only questions and one bit of advice. Be very careful when playing with tow bars!

Happy trails y'all.

Get more info and links to related lessons on all Justin's GT articles at www.justinguitar.com/gtmag

SESSION shenanigans

The studio guitarist's guide to happiness and personal fulfilment, as related by session ace **Mitch Dalton**. This month: It's not my bag, man!

Those of you old enough to remember house calls by your local GP (ask your designated carer if in doubt) will recall the black leather valise that accompanied those visits, crammed with the tools of the trade: stethoscope, thermometer, sphygmomanometer (look it up) and other paraphernalia. Similarly, I recall waiting for the arrival of the nice lady from the film company at the end of a patch of movie sessions, as per the Union agreement. And of more relevance, the expensive attaché case that came with her, complete with eye watering piles of cash that complied with the rule of immediate payment for the orchestra upon completion.

Most professions seem to accessorise themselves with a bag of bits: the electrician's tool box, the footballer's kit bag, the plumber's holdall complete with spanners and excuses.

Which brings me to my wee zip up bag and its contents, my personal studio life support system. I believe that it is, in its own anorak affected way, not without niche interest to the busy plectrist, neurotic and obsessive. Or average GT reader, as I like to call him. So, by unzipping the beige bag and tipping the contents on to the kitchen table we discover the following artefacts.

1. Shubb capo. Not one but four, each for a specific instrument; acoustic, Spanish, 12-string and banjo. Total cost - around £100.

It's a fact of fretting life that many vocalists and the odd producer seem bemused by the fact that their new key of E, seems to be less well suited to those jangling chordal riffs or filigree finger pickings that sounded so well in the original key of D. Having discovered that helpful suggestions like "If you really want it to sound like Aretha/Dusty/Amy, why not sing it in her key?" rarely meet with universal approbation, a swift capo clamp at the first fret is more likely to extend your career. Sadly, the inconvenience and potential

embarrassment of then being required to play open shapes while stumbling through a part now written in the "wrong" key is outside the scope of this article, although occasional weeping in the acoustic isolation booth are not uncommon byproducts thereof.

2. A sheet of Ryman's self adhesive dots. Green. £0.99. As a rule of thumb, the more expensive

the maker's minimalist concept.

3. String winder and cutter set. £6-20. We all love a Strat. What we don't love is the gearing on the tuners and the osteoarthritis induced by relentless tuning peg turning. Leo's string changing design is best suited to a life of semiretirement (or "semi-requirement", as a colleague is wont to describe it) rather than an

tunings at the drop of a D. Ahem.

5. Scotch tape and dispenser. £3.00. Gone are the days when I would seethe when handed four photocopied pages of a part, balance them on two music stands and then watch helplessly as the 60 gsm gossamer style paper drifted to the floor at the first swish of the conductor's baton. I just tape and go. Because I'm worth it.

6. Fender 351 Classic Premium celluloid picks, shell, heavy. 12 Pack- £5. The colour is immaterial. Although I tried blue and noticed no increase in pain, suffering or Pentatonic ability.

7. Screwdrivers. Large. Small. Watchmaker's. Phillips. Flat-head. Allow at least £30. Unless you've invested in Maplin's entire bankrupt stock, you will never, ever have the correct size for the emergency at hand.

8. Batteries. Maybe £25 worth. 20/32s for tuners and guitars. PP3s for other instruments and the one in the wah pedal that expired silently on your way to the gig. Buy in bulk online. Change frequently to pre-empt embarrassing silence.

9. Pliers. Large. Small. Approx £20. For emergencies and breakdowns, physical and mental.

10. Allen keys, various. £15. For bridge saddle and truss rod adjustment. Just pray they will never be required.

11. Pencils (2B), sharpener and eraser, for correcting copying mistakes and not for rubbing out the dates of the remaining episodes of the TV series. £10.

12. Spare lightning-USB cable. £8-15. Of vital importance. Never put yourself at risk of missing a Harry Kane hat-trick.

And there you have it. The Studio Survival Kit. And I can confirm that after all, one can put a price on reassurance and peace of mind. It's £500. I should know. I left my bag, not in San Francisco but in the Travelodge, Cardiff.

Happy days!

For more on Mitch and his exploits, go to: www.mitchdalton.co.uk



This month Mitch
venerates the
guitarist's Studio
Survival Kit

INSTRUMENTAL *inquisition!*

Guitar instrumentals have supplied some of music's most evocative moments. We asked some top guitarists for their take on this iconic movement. Today we meet: top session man and blues-fusion supremo, **Michael Landau**.

GT: What is it about instrumentals that appeals to you?

ML: You can travel down any road you like in an instrumental, even within the performance itself. Instrumentals give you the freedom to paint any and all emotions, and a great instrumental can be timeless.

GT: What can an instrumental provide a listener that a vocal song can't?

ML: I do a lot of instrumentals and improvising at my shows; it gets very interesting when the whole becomes bigger than the sum of the individual players. I'm addicted to this, it's like musical poetry that everyone experiences together. A great vocal song of course is just as powerful but in a very different way. The meaning of a vocal song is usually spelled out for you, which can be a good thing.

GT: Is a typical song structure of intro, verse, chorus, verse, chorus, middle, chorus, outro, always relevant for an instrumental?

ML: Not in my opinion. An instrumental can be single chord for 10 minutes and still be very effective if its arranged cleverly and performed properly.

GT: How useful is studying a vocalist's approach for creating guitar melodies?

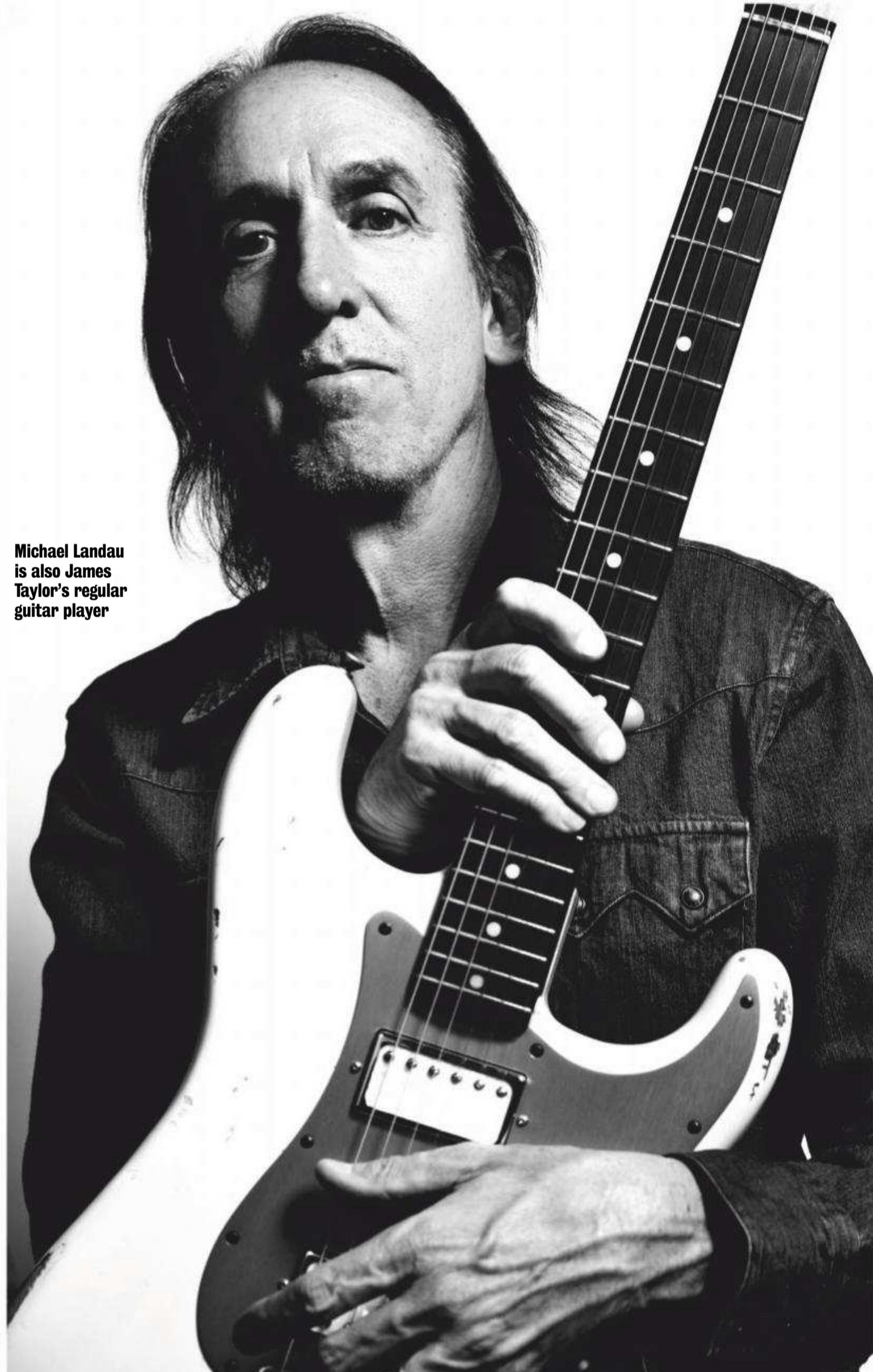
ML: I'm a fan of many vocalists... Donny Hathaway, Todd Rundgren, Bill Carter, Hazey Jane, Gillian Welch, Chrissie Hynde and John Lennon just to name a few.

Phrasing and tone are everything to me; a great vocalist has their own brilliant way of delivering a phrase and a lyric, and the tone of their voice goes hand in hand with their delivery and their intension. So I try and make the guitar 'sing' as much as possible...

GT: How do you start writing one; is there a typical approach or inspiration for you?

ML: I play a lot around the house. I don't necessarily have a regular practising routine but I do play quite a bit every day, sometimes as much as three or four hours. Most of the time a song starts with a

Michael Landau
is also James
Taylor's regular
guitar player



AUSTIN HARGRAVE

Intro

chord progression or a riff that keeps coming up... but I also write songs away from the guitar. I imagine myself being the listener; I can sometimes hear completely realised songs with this method, or at least a complete verse or chorus which is a good start.

GT: What do you aim for when you and your performance are centre stage for the entire duration of the instrumental?

ML: I always attempt to tell a story when I'm improvising, to take the audience on a bit of a ride. An improvisation on an instrumental tune can be a powerful experience for everyone involved, when it's done right and the music is flowing. I definitely live for those moments.

GT: Many vocal songs feature a guitar solo that starts low and slow then finishes high and fast. Is this structure useful for instrumental writing, developing pace and dynamics over the instrumental's duration?

ML: I'm a true believer in the 'no rules' concept of music so my answer to that would definitely be no, not as a rule. All of my favourite artists have completely broken the rules... it's what makes them unique... this includes musicians, painters, comedians, on and on.

GT: What type of guitar tone do you prefer for instrumentals?

ML: The guitar is capable of endless possibilities for sounds, textures and tones. Usually the instrumental itself would point me in the right direction of the tone I'd like to use. Again, though, sometimes I like to step away from the guitar and imagine what I'd like to hear, then

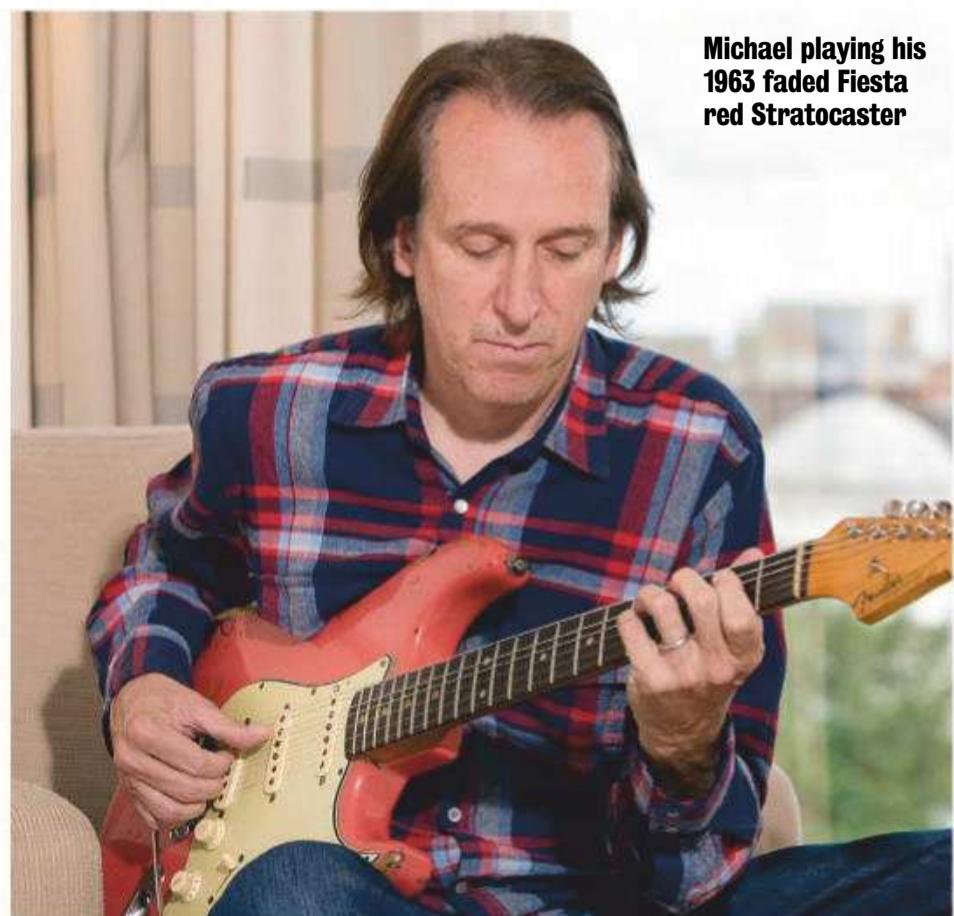
at that point, it's recreating that tone in my head and that can be a fun challenge.

GT: Do you have favourite keys or tempos to write or play in?

ML: I tend to write instrumentals in more of a medium to slow tempo. Music seems to resonate there for me, and since I play with a lot of space, the slower to mid tempos are more comfortable. In fact, I only have a handful of uptempo instrumentals that I can think of, Sneaker Wave being one of them. I do like to push the vocal tunes in a more manic tempo though, get the angst out if you know what I mean.

GT: Do you find minor or major keys easier to write in?

ML: Since they are polar opposites for me it's necessary to have both, as they are the yin-yang and the push-pull of music. Major keys bring on the feeling of moving forward and upwards, the minor keys are usually more of a reflective state in my music; time can seem to stand still more easily in a minor



Michael playing his 1963 faded Fiesta red Stratocaster

listener if it's not done right, you don't have much of a choice. When a modulation is done right though, it's felt and not heard.

GT: What are your views on harmonising melodies?

"MY FAVOURITE INSTRUMENTAL IS JIMI HENDRIX DOING A DEMO OF HAVE YOU EVER BEEN (TO ELECTRIC LADYLAND)"

key. That being said, it's common for me to have both major and minor within my instrumentals.

GT: What about modulations into new keys?

ML: I do love it in music when it's done properly and with style, everything from Count Basie to Mozart. I tend to stay in a single key in my music and attempt to move people by a different means. A modulation can feel very forced to a

ML: Actually I've never been one to put harmonies on a solo or on a melody, because it's always sounded corny to my ears when I try and do it. I like stating the melodies straight up, loud and clear. I will say though that (session guitarist) Jay Graydon used to do some great harmonising on his solos back in the day, and they're really fun to listen to. Jay used to call it his 'wire choir'.

GT: What three guitar instrumentals would you consider iconic, or have inspired you?

ML: These three pop into my mind immediately: Jeff Beck's Cause We've Ended As Lovers; Wayne Krantz's Comprachicos from the Good Piranha Bad Piranha record. And my absolute favorite would be a recording of Jimi Hendrix doing a demo of Have You Ever Been (To Electric Ladyland); it's on the Loose Ends album. It's just Jimi and his guitar, no vocal... it's so moving and powerful. To me, an original demo has a special holiness about it; it's where the song began. That's why it's important for me to stay very true to my original demos, that's where all the true emotion lies.

New album Rock Bottom is out now: www.mikelandau.com

PHIL HILBORNE'S ONE-MINUTE LICK

Neo-classical sweep-picked lick

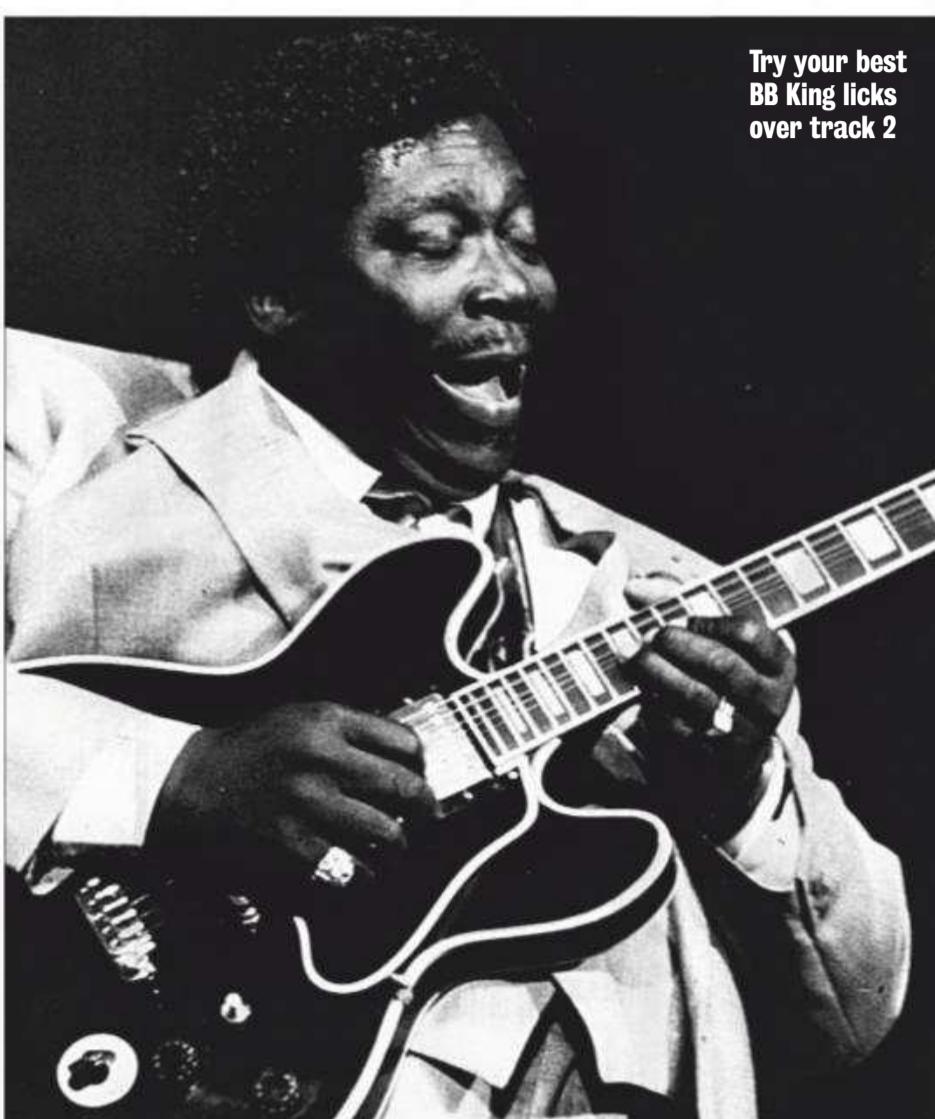
THIS LICK INVOLVES shifting between sweep-picked Minor and Diminished arpeggios. There are just three fingerings so memorising it is easy, but playing it up to speed might take a lot more work! I have recorded it at full and half speed. Each tempo presents its own problem: slow it's easy to rush, particularly on the down-sweeps; while the fast version requires

minimal hand movement and a touch of palm muting to keep things clean and accurate. In the notation I have shown two ways that this can be picked; the scheme in bar 2 is probably the most common, but I personally prefer the one shown in bar 1 as I find it more comfortable. I recommend you try both ways and use whichever suits your preference.

Bars 1 and 2 illustrate two viable picking patterns.

A musical score for electric guitar showing two bars of music. The first bar starts with an Am chord followed by a G#dim chord. The second bar starts with an Am chord followed by a G#dim chord. The tablature shows six strings (E, B, G, D, A, E) and six frets. Fingerings are indicated above the strings: '3' for the first string in Am, '3' for the second string in Am, '3' for the third string in G#dim, '3' for the fourth string in G#dim, '3' for the fifth string in Am, and '3' for the sixth string in Am. The tablature also shows various picking patterns: 'V' for vertical downstrokes, 'V' for vertical upstrokes, and 'VV' for double strokes. The tempo is marked as 225 BPM.





Try your best
BB King licks
over track 2

JAM TRACKS tips

Use these tips to navigate our bonus backing tracks

1 E Minor Blues

We start with this fun blues jam in the guitar-friendly key of E minor. Of course E Minor Pentatonic scale (E-G-A-B-D) will go far here, and you can also add more colour with E minor scale (E-F#-G-A-B-C-D), E Dorian (E-F#-G-A-B-C#-D) and also E Harmonic Minor scale (E-F#-G-A-B-C-D#).

2 Blues In D

Here's a feel-good D major-based progression in the style of blues legend BB King. I suggest starting with D Major Pentatonic scale (D-E-F#-A-B), mixing in some D Minor Pentatonic (D-F-G-A-C) for extra blues colouring. The 7th arpeggios will come in handy too: D7 (D-F#-A-C); G7 (G-B-D-F); and A7 (A-C#-E-G).



3 D Dorian Funk

This little groove number was designed specifically with D Dorian mode practice in mind. The chord progression basically 'spells out' the notes (D-E-F-G-A-B-C). You can of course also keep it simple and groove out on good old D Minor Pentatonic (D-F-G-A-C).

4 Easy Jazz Blues (A)

Here we have a fun, simplified version of the 12-bar jazz-blues progression, in the key of A. Start by mixing A Major Pentatonic (A-B-C#-E-F#) and A Minor Pentatonic (A-C-D-E-G). Then have a go at the arpeggios from the chord progression: A (A-C#-E); D7 (D-F#-A-C); Bm7 (B-D-F#-A); and E7 (E-G#-B-D). Happy jamming!

Jam tracks by Jacob Quistgaard. For free scale maps and hundreds more tracks, visit www.quistorama.com. You can also subscribe to www.youtube.com/QuistTV to get all the latest tracks and licks. Or find Quist and his jam tracks on Twitter, Instagram and Facebook.

That Was
The Year...

1957

Stratotones, Pandemics
and the EEC

WHILE MOST AMERICAN CATALOGUE guitars are considered as cheap alternatives to the likes of Fender and Gibson, the singlecut Barney Kessel models by Kay are definitely the exception. The K6700 Artist is a beautiful jazz styled hollowbody, fully bound with one or two 'Kleenex box' pickups. The semi-solid K1700 Pro has a maple top is also presented with the same appointments; while the top range K8700 Jazz Special (which Barney himself uses on stage) has an upgraded tailpiece, tuners and Gibson style split block inlays.



THE WORLD'S FIRST NUCLEAR ACCIDENT

occurs when part of the radioactive core at Windscale Nuclear plant in West Cumbria catches fire. No measures were in place for such an incident so it was a best guess scenario but a combination of pumped water and turning off the air supply to the reactor worked. But it caused the release of radioactive contamination into the surrounding area.

HARMONY CEASES PRODUCTION

of its H44 Stratotone models including the H42 Newport and H88 Doublet. The single-pickup H42 has the thinnest body and features a tone switch. The popular H44 has a neck through construction and a 'Hershey bar' pickup while the H44 boasts two of these pickups set in black brass enclosures. Sad to see this budget line come to an end.



ASIAN FLU IS DECLARED A PANDEMIC

with worldwide casualties at over 150,000 lives; foot and mouth disease in England reaches epidemic proportions as over 30,000 animals are slaughtered. Following the success of the Soviet Union's Sputnik 1, America's first attempt to launch a satellite fails as the Vanguard TV3 rocket blows up on the launch pad.

THE EUROPEAN ECONOMIC COMMUNITY

is formed with the signing of the Treaty of Rome. It creates a common market to be shared between the six countries involved: France, Belgium, West Germany, Luxembourg, Italy and the Netherlands. At the same time the European Atomic Energy Community Treaty was also signed to establish peaceful atomic energy programs.

BROUGHT BY THE STALK ARE

Steve Lukather, Pino Palladino, Jennifer Batten, Vince Gill, Robbie McIntosh, Glenn Tilbrook, Lyle Lovett, Simon Climie, Steve Porcaro, Sid Vicious and Iron Maiden's Janick Gers, Adrian Smith and Steve Harris.

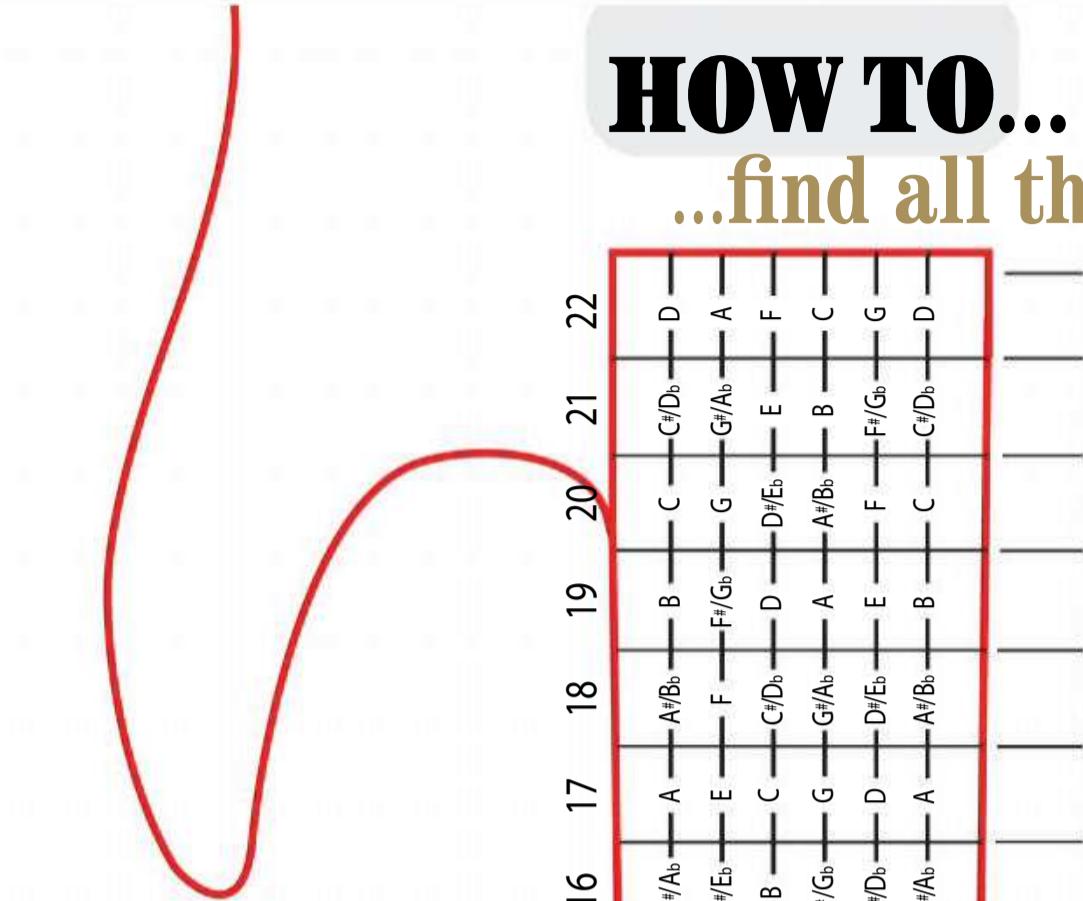
ONE OF THE MOST STRIKING AMPLIFIERS

is the Gretsch 6163W Electromatic Deluxe Western. At 25 watts with a 15-inch Jensen speaker its livery is specifically aimed at 6130 Roundup guitar owners with the inclusion of the tailpiece 'buckle' to the side of the grille and the longhorn motif from the scratchplate depicted on the cloth. Sadly, changing trends forced Gretsch to cease production of both these iconic products.

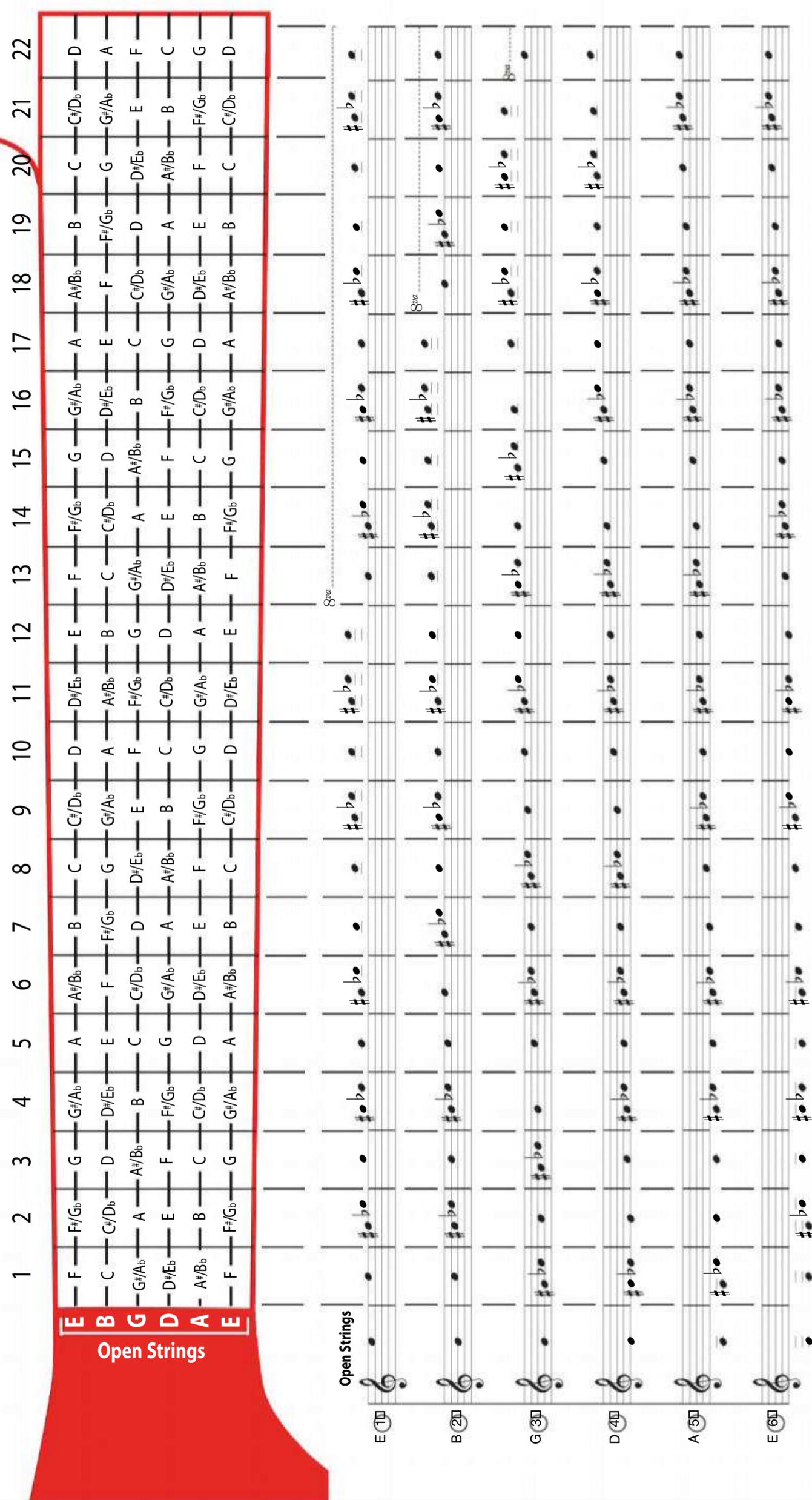


HOW TO...

...find all the notes on the fretboard

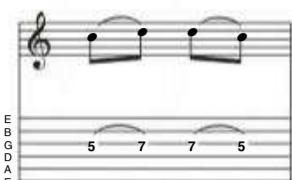


Many guitarists struggle to know which note is at what fret on the guitar. This is vital if you are to get on as a player - especially when it comes to reading, transposing to different keys, or interacting with other musicians. Here are the notes at each fret, with its corresponding notation below.



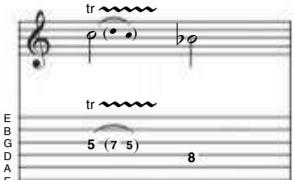
FRETTING HAND

Hammer-on & Pull-off



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

Note Trills



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

Slides (Glissando)



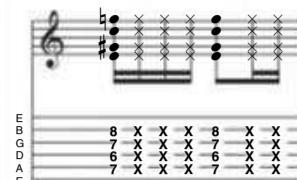
■ Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping



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

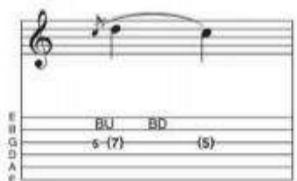
Fret-Hand Muting



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

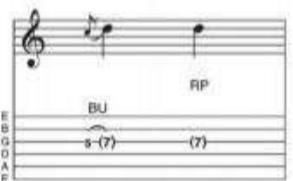
BENDING AND VIBRATO

Bend up/down



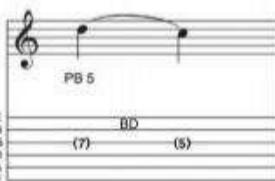
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

Re-pick bend



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

Pre bend



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

Quarter-tone bend



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

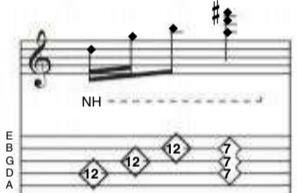
Vibrato



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

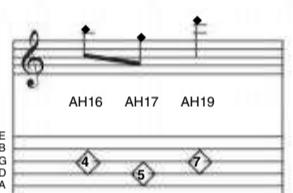
HARMONICS

Natural harmonics



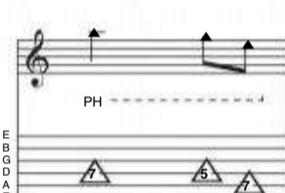
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



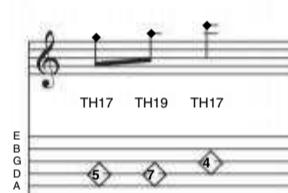
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



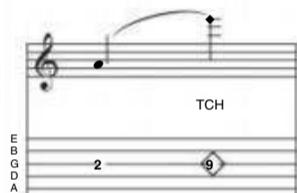
■ Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

Tapped harmonics



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

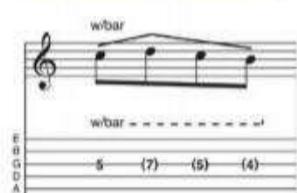
Touch harmonics



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

VIBRATO ARM (AKA WHAMMY BAR)

Vibrato arm bends



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

Scoop & doop



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

Dive bomb



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

Gargle



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

CAPO

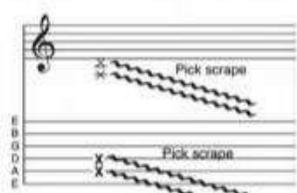
Capo Notation



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

OTHER TECHNIQUES

Pick scrape



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

Violining



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

Finger numbering



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

Pima directions



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

Right-hand tapping



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

Ten players to inspire... Better rhythm guitar



Jon Bishop looks at 10 contrasting styles featuring some of the most prolific rhythm guitar specialists in history. If your playing could benefit from a rhythm guitar booster then look no further.

ABILITY RATING

Info

Key Various Tempo Various CD TRACKS 4-24

Easy to Moderate



Will improve your... ✓ Use of strumming/picking techniques.

✓ Knowledge of a variety of chord types ✓ Stylistic awareness and time feel

Welcome to this slightly different take on improving your rhythm skills. As a vehicle to supercharge your rhythm we've picked 10 of our favourite rhythm guitar specialists in 10 contrasting styles. The players we have chosen may have dabbled with the odd single-note melody, but all have made their name mostly by playing 'for the song' and holding down the groove for the rest of the band. Also, we haven't gone straight for all the obvious ones - there are of course some we couldn't leave out, but we've also included one or two you may not expect, and left out a couple you might; no Lennon, Jimi or Bruce Welch, for instance.

Rhythm guitar is sometimes overlooked in favour of flashy fretboard pyrotechnics. However, the benefits of developing a consistent time feel in a variety of styles can make all the difference when functioning in a performance environment; after all, solid rhythm parts are what guitarists will be called

upon to deliver 90 percent of the time in the majority of popular genres. And, as the old adage goes, 'it's lead for show and rhythm for dough'. So now you know where your bread is buttered, read on...

Rhythm guitar is not just limited to strumming chords. Some great results can be achieved with hybrid picking (pick and

“ RHYTHM GUITAR IS SOMETIMES OVERLOOKED IN FAVOUR OF FLASHY LEAD AND FINGERBOARD PYROTECHNICS ”

fingers) and also fingerstyle. Guitarists like Jimi Hendrix and U2's The Edge have very much blurred the lines between rhythm and lead by filling out the sound when playing with a backing band of just bass and drums.

Jimi's rhythm style was no doubt influenced by The Isley Brothers and Curtis Mayfield, both of whom he worked with prior to solo success, so we have a track in the Curtis Mayfield style to take you back to the source.

Incorporating bass notes into strumming patterns is a cool trick and our Johnny Cash style jam is written with a view to helping you practice the Luther Perkins picking style.

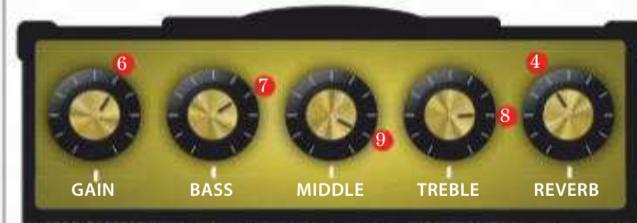
In a departure from mainstream rhythm styles, The Smiths' guitarist Johnny Marr took interesting chord types and progressions and recorded them in intricate arrangements, therefore our Johnny Marr-style jam provides the unique but rewarding challenge of combining strumming and arpeggio picking.

If heavy rock is more your bag then the punishing picking-hand precision of Metallica's James Hetfield is well worth a mention. And in the classic rock arena we have chosen to look at three contrasting legends: AC/DC's pocket powerhouse, Malcolm Young pinned down the groove and arguably had one of the most fun gigs of all time; Pete Townshend of The Who is an explosive performer and his iconic guitar work helped to propel The Who to monster status; while Rick Parfitt of Status Quo beat his white Fender Telecaster into submission night after night for nearly 50 years.

Funk, jazz and blues are all interlinked to some extent and Nile Rodgers, Freddie Green and Kirk Fletcher are all rhythm masters.

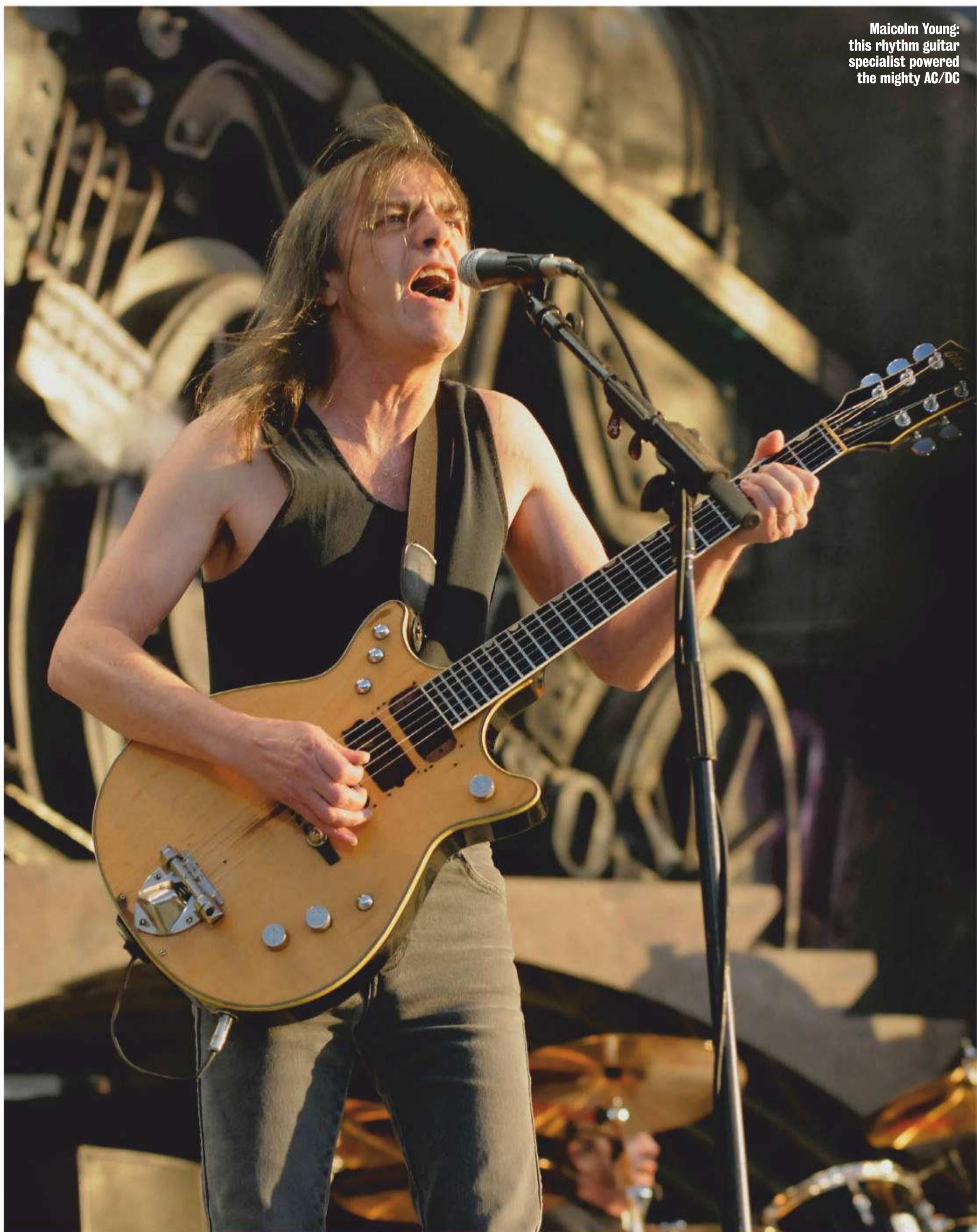
So, as you see this feature will give you some fresh approaches to rhythm guitar in a variety of styles. Every guitarist should find some new fingerings and techniques that will advance his or her accompaniment skills.

All 10 examples are demonstrated and there is a bespoke backing track included for each one, with the tabbed-out performance removed so you can practice. As ever, have fun and I'll see you next time. ■



Get the Tone

We have listed the pickup selections and pedals used at the start of each example for reference. Any guitar will work well as it's all about applying and practicing the rhythm guitar techniques covered here with the included jam tracks. For the acoustic guitar example any flat-top steel string acoustic will provide exactly the right tone and playing feel. I used my James Tyler Studio Elite plugged into and recorded via the Line 6 Helix floorboard.



Malcolm Young:
this rhythm guitar
specialist powered
the mighty AC/DC

TRACK RECORD Check out all our featured players. But also John Lennon on early Beatles songs (All My Loving); and Bruce Welch's precise work with The Shadows (Apache). AC/DC's Back In Black is a lesson in riffing, while Status Quo's 12 Gold Bars shows Rick Parfitt's boogie chops. Kirk Fletcher's blues accompaniments are great (check out Hold On), and Freddie Green is a master chord man (Mr Rhythm is sublime).



EXAMPLE 1 JOHNNY CASH/LUTHER PERKINS

To kick things off let's look at the strumming style of country legend Johnny Cash. Cash began his career in the mid 1950s backed by The Memphis Three. The instrumentation for this outfit was drums, double bass, with Luther Perkins on electric guitar and Cash on acoustic and vocals. Our jam track is based on the recordings Cash made in the late '50s and uses a similar template to several of his hit songs. Country guitar players often spice up their rhythm work by adding a bass line to their chord strumming. A standard move is to

play the root note on beat one of the bar and the 5th on beat three. If you fill in the gaps with a chord strum on beats two and four this will give you a basic country style part. It sounds easy but getting the feel right can be tricky.

[Bar 1-end] The strumming-hand technique is simply a down pick for the bass notes and a down strum for the chords. This use of exclusive down picking provides a positive and even attack. The chord strums will sound naturally louder, too, which provides some movement to the groove.

CD TRACK 5

J = 210

Acoustic Guitar With pick

f
All down strums

E B G D A E

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

3 3 3 Continue sim

C G5

E B G D A E

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

6

G C F

E B G D A E

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

10

C G C

E B G D A E

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

14

EXAMPLE 2 CURTIS MAYFIELD

CD TRACK 7

Curtis Mayfield combined R&B and funk vocabulary with the wah-wah pedal to create some classic 1970's grooves. Our jam track uses the wah-wah to create some simple yet effective textures. Can you hear the Hendrix influence?

[Bars 1-10] The opening bars feature some muted strumming with the wah-wah. Rock the treadle in a crotchet pulse, and accent beat four. When playing the long C minor 9 chord the wah-wah can be used to add a pulsating rhythm. Here the treadle is rocked in a crotchet triplet rhythm.

[Bars 11-18] The low octaves sound great with the wah-wah and this creates a rhythmical, funky part that works great in many contexts.

[Bars 19-26] These chords combine fast strumming with the chord being held down; it's hard to get right, but features on many classic Mayfield songs.

[Bars 27-34] As in the intro the wah-wah pedal is used to add a rhythm to a sustained chord. Again the crotchet triplet is the subdivision of choice.

[Bars 35-end] This section is a repeat of the opening part.

Bar 1: **Cm7**

Bar 2: **Cm7**

Bar 3: **Cm9**

Bar 4: **Cm7**

Bar 5: **F9**

Bar 6: **F13**

Bar 7: **F9**

Bar 8: **Cm7**

Bar 9: **Cm6**

Bar 10: **F9**

Bar 11: **Cm7**

Bar 12: **f**

Bar 13: **F13**

Performance Notes:

- Bar 1:** Clean with bridge pickup and wah wah pedal
- Bar 2:** Rock wah treadle in a crotchet triplet rhythm
- Bar 3:** Rock wah treadle in a crotchet triplet rhythm
- Bar 4:** Rock wah treadle in a crotchet triplet rhythm
- Bar 5:** Rock wah treadle in a crotchet triplet rhythm
- Bar 6:** Rock wah treadle in a crotchet triplet rhythm
- Bar 7:** Rock wah treadle in a crotchet triplet rhythm
- Bar 8:** Clean with middle pickup
- Bar 9:** Clean with middle pickup
- Bar 10:** Clean with middle pickup
- Bar 11:** Clean with bridge pickup and wah wah pedal
- Bar 12:** Rock wah treadle in a crotchet triplet rhythm
- Bar 13:** Rock wah treadle in a crotchet triplet rhythm

Measure Numbers:

- Bar 1: 2
- Bar 2: f
- Bar 3: 10
- Bar 4: 8
- Bar 5: 8
- Bar 6: 10
- Bar 7: 8
- Bar 8: 11, 15
- Bar 9: 19, 23
- Bar 10: 27, 31
- Bar 11: 35, 39

EXAMPLE 3 FREDDIE GREEN (JAZZ)

Freddie Green's style of swing rhythm guitar featured quarter notes with a dynamic accent on beats 2 and 4. He also often changed chord voicing every one or two beats even if the chord type was the same; this introduces movement into the accompaniment. Our jam track features two choruses of a jazz-blues in F to try out some jazz-style rhythm guitar.

[Bars 1 to 14] This first chorus showcases the 'four in a bar' jazz accompaniment style using down strums. The rhythmic accents are on beats 2

CD TRACK 9

and 4 and this is a key component of the swing feel. Small chords tend to work best and the harmony is concisely described here by picking out two or three of the key chord tones for each of the changes.

[Bars 15-end] In the second chorus we free things up a bit and use concepts such as the semitone approach to provide some colour. There is a stock, jazz club-style ending to negotiate, finishing with the connoisseur's choice of F7#9 as a finishing chord (how different the 'Hendrix' chord sounds in a jazz setting).

CHORUS 1

F9 **B_b13** **B dim7** **F9**

F13 **F9** **B_b13** **A7#9** **F6** **E6** **F6**

Am **G_#m** **Gm** **C** **C7#9** **F7** **A_b7** **G7** **F_#7**

CHORUS 2 **F9** **F13** **F9** **B_b13** **B dim7** **F9** **E9** **F9** **F9sus4**



TEN PLAYERS { BETTER RHYTHM

EXAMPLE 3 FREDDIE GREEN (JAZZ)

CD TRACK 9

Musical score for guitar with chords and bass line:

Gm: E (3), B (3), G (3), D (5), A (5)

Gmadd9: E (3), B (3), G (3), D (5), A (5)

C13: E (8)

F7: B (8), G (5), D (6), A (7)

F7#9: B (8), G (5), D (7), A (8)

Bass Line (E string): 3, 3, 10, 8, 5, 7, 8, 8

EXAMPLE 4 PETE TOWNSHEND (ROCK)

Pete Townshend mixed an aggressive rhythm guitar attack with an explosive performance style. Our jam track features a few of Townshend's classic tricks including powerchords, slash chords and fast semiquaver strumming.

[Bars 1-10] The open position A5 chord has a ringing quality and the open strings also add some nice sustain. The use of syncopation (playing on the

offbeat) is a signature aspect of Townshend's riff work so take care with this. **[Bars 11-22]** The verse section uses full barre chords to fill out the sound. Barre chords are a common feature in Townshend's rhythm guitar style. **[Bars 23-28]** Shifting the same chord fingering around over a static bass note is a simple way to introduce interesting harmony and is a typical Pete trait.

CD TRACK 11

CHORUS

A **Dsus4** **D** **A5**

Bridge pickup with overdrive

ff

VERSE

A5 **A** **G** **D5** **A** **G**

TAG

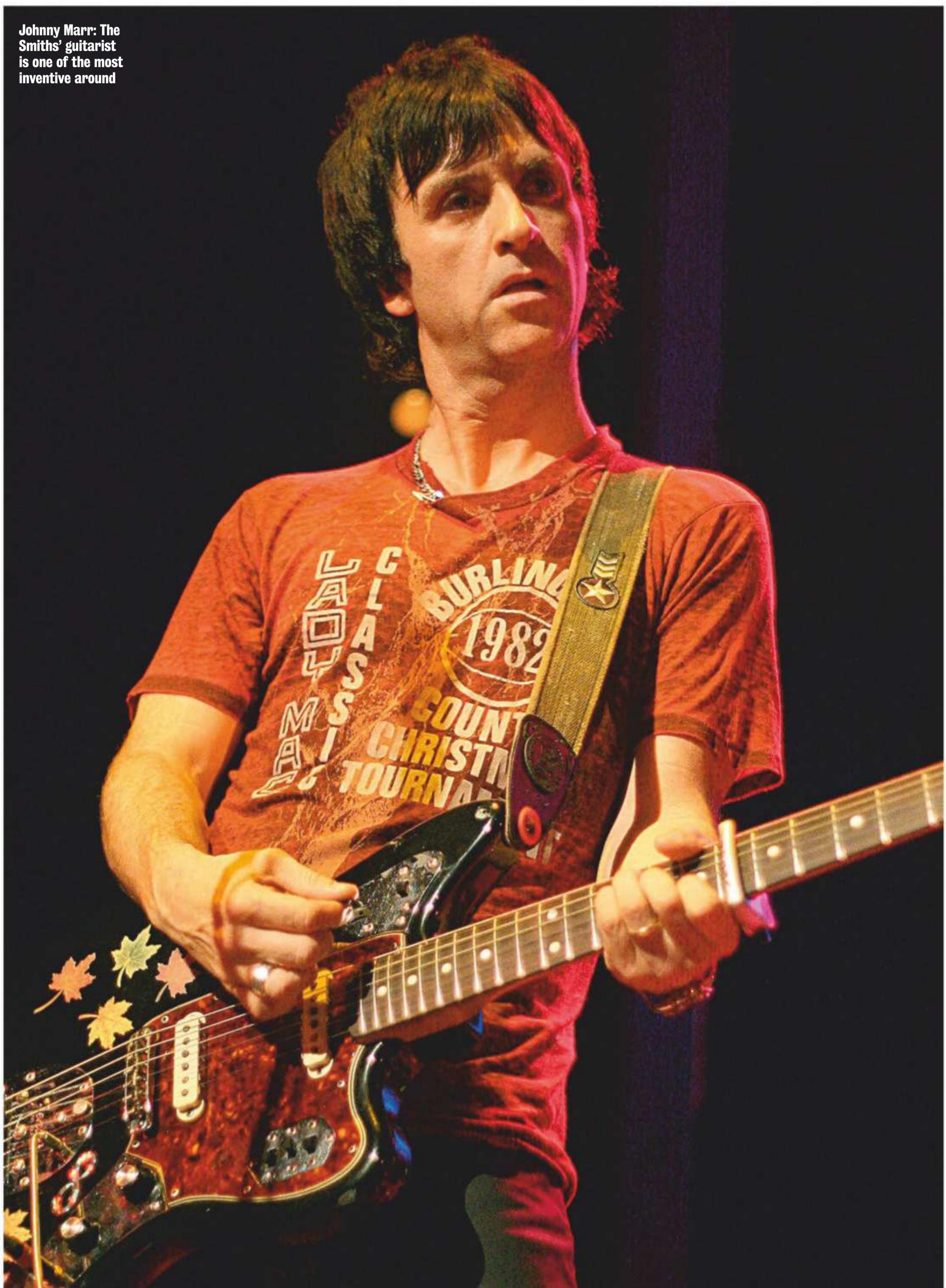
D **A** **E5** **G5** **D** **E5** **G5**

BRIDGE

A **C/A** **Dadd9/A**

mf

Johnny Marr: The Smiths' guitarist is one of the most inventive around



TEN PLAYERS { BETTER RHYTHM

EXAMPLE 4 PETE TOWNSHEND (ROCK) ...CONTINUED

CD TRACK 11

Fmaj7/A

A

ff

E B G D A E

0	0	0	0	0	0	0
10	10	10	10	10	10	10
10	10	10	10	10	10	10
10	10	10	10	10	10	10
0	0	0	0	0	0	0

14	14	14	14	14	14	14
14	14	14	14	14	14	14
14	14	14	14	14	14	14
14	14	14	14	14	14	14
12	12	12	12	12	12	12

14	14	14	14	14	14	14
14	14	14	14	14	14	14
14	14	14	14	14	14	14
14	14	14	14	14	14	14
12	12	12	12	12	12	12

CHORUS

A

Dsus4

D

A5

G5

D

A5

On cue

rall - - -

E B G D A E

3	2					
2	3	3				
2	2	2	2	2		
0	0	0	0	0		

3	2					
0	2					
2	2					
0	0					

2	2					
2	2					
0	0					

26

29

EXAMPLE 5 RICK PARFITT (BOOGIE ROCK)

The classic Quo riff may seem simple to play, but to get that classic riff to groove the way messers Parfitt and Rossi did is quite a challenge. Our Quo style jam features the classic straight boogie riff and takes it through a variety of chord changes. Our track has a straight feel in the vein of several of Quo's big hit songs, but they also play a swing version of this riff as heard in songs like

What Ever You Want and Roll Over Lay Down.

[Bars 1-end] Use down picking throughout for a solid and even attack. We have used a few roadmap symbols to save on space with the notation. It's fairly straightforward to follow, but if in doubt the bar numbers will help you find where the next section is as these all follow on sequentially.

PLAY } RHYTHM

ON THE CD  **TRACKS 4-24**



EXAMPLE 5 RICK PARFITT (BOOGIE ROCK)) ...CONTINUED

CD TRACK 13

BRIDGE

2 E5 D5 D6 D5 D6 D5 A5 A6 A5 A6 A5

E B G D A E
2 2 2 2 2 2
2 2 2 2 2 2
0 0 0 0 0 0

26 27, 31

D5 D6 D5 D6 D5 A5 A6 A5 A6 A5 F#5 F#6 F#5 F#6 F#5

E B G D A E
7 7 9 7 5 5
5 5 5 5 5 5
7 7 9 7 5 5
5 5 5 5 5 5
7 7 9 7 5 5
5 5 5 5 5 5

35

B5 B6 B5 B6 B5 E5 CODA A5

E B G D A E
4 4 6 4 4 4
2 2 2 2 2 2
4 4 6 4 4 4
2 2 2 2 2 2
0 0 0 0 0 0

39

D.S. al CODA (no repeats)

E B G D A E
9 9 9 9 9 9
9 9 9 9 9 9
9 9 9 9 9 9
7 7 7 7 7 7
0 0 0 0 0 0

55

EXAMPLE 6 MALCOLM YOUNG (CLASSIC ROCK)

CD TRACK 15

Angus Young's brother Malcolm was a key member of the AC/DC engine room and concentrated his efforts on relentless, solid riff work on his Gretsch guitar. Our jam track is very much in the AC/DC style and features open position powerchords (they shied away from barre shapes) and a tight rhythm feel.

[Bars 1-end] Again down picking and down strumming is the order of the day here. Dig in with a bridge pickup selection and a light overdrive. The sound of the guitar being hit hard and sending the amp into overdrive is more important than tickling the guitar with a higher gain setting.

TEN PLAYERS { BETTER RHYTHM

EXAMPLE 6 MALCOLM YOUNG (CLASSIC ROCK) ...CONTINUED

CD TRACK 15

EXAMPLE 7 NILE RODGERS (FUNK)

CD TRACK 17

Nile Rodgers and his Fender Stratocaster (nicknamed The Hitmaker) have featured on countless top 40 hits from a wide range of artists such as Chic, Madonna, David Bowie and Daft Punk. Our Nile Rodgers jam showcases his signature combination of funky 16th-note rhythms and posh chords.

[Bars 1-end] There are several key things that will help you get Nile's sound. The first is the use of a light-gauge pick which helps to provide a snappy attack

to the strumming. The second is the neck pickup, which provides a hollow, funky tone. Arguably the most important and often overlooked part of the Nile Rodgers style is the way he strums the strings. Nile divides the strings up into sections and then strums from bass to treble sets in an alternating pattern. This way he can introduce even more texture and rhythm into the part. He explains that this division of the chord and strings helps him think like a drummer.



1 = 105

Fmaj7 **Am7** **Em7** **Am**

Clean neck pickup **f**

Continue sim

Fmaj7 **C/E** **Em7** **Am** **Fmaj7** **B6 C6**

Em7 **Am** **Asus4** **Am** **Fmaj7** **B6 C6** **Em7** **Am** **Amadd9** **Am**

Fmaj7 **Emaj7 Fmaj7** **Em** **Am7** **G6/D**

Fmaj7 **B6 C6** **Em7** **Am** **Amadd9** **Am**

11, 13

15

EXAMPLE 7 NILE RODGERS (FUNK) ...CONTINUED

CD TRACK 17

Fmaj7 B6 C6 Em7 Am

E
B
G
D
A
E

10 X 10 X 9 10 10 10 X 10 X X 7 7 5
9 X 9 X 8 9 9 9 9 X 9 X X 9 9 5
10 X 10 X 9 10 10 10 X 10 X X 9 9 7
17

EXAMPLE 8 JAMES HETFIELD (METAL)

CD TRACK 19

Metallica's James Hetfield is a bona fide riff master and has an excellent picking-hand technique. His powerful rhythm and riffing drives the Metallica machine. Our riff showcases various Hetfield trademarks such as sliding powerchords and chunky palm-muted bass notes.

[Bars 1-10] This verse riff is played exclusively with down picking and the bass

notes are thickened with a palm mute. The accents are played by lifting the palm mute so the powerchord rings out.

[Bars 11-end] This section features the classic trick of sliding powerchords as heard in various Metallica songs. This works well for partial powerchords such as the perfect 4th double-stop line in bar 16.

J = 145

VERSE E5 F5 E5 A5 G5 E5 F5

Bridge pickup with overdrive *ff*

E
B
G
D
A
E

2 . PM - - - PM - - - PM PM - - - PM - - - PM PM - - - PM - - - PM
2 . 2 2 0 0 0 0 1 1 0 0 0 0 5 0 3 0 0 0 2 2 0 0 0 0 1 1 1 1 Continue sim

1 E5 2 E5 CHORUS D5 E5 B_b5
PM - - - PM PM - - - PM PM - - - PM - - - PM PM - - - PM - - - PM
E
B
G
D
A
E

6 0 0 0 0 3 5 7 10 0 0 0 5 6 5 3 0 0 0 0 0 0 1 1 1 1 5 6 5 3 0

D5 E5 B_b5 E5 D5 E5 B_b5 B_b5 A5 G
PM - - - PM
E
B
G
D
A
E

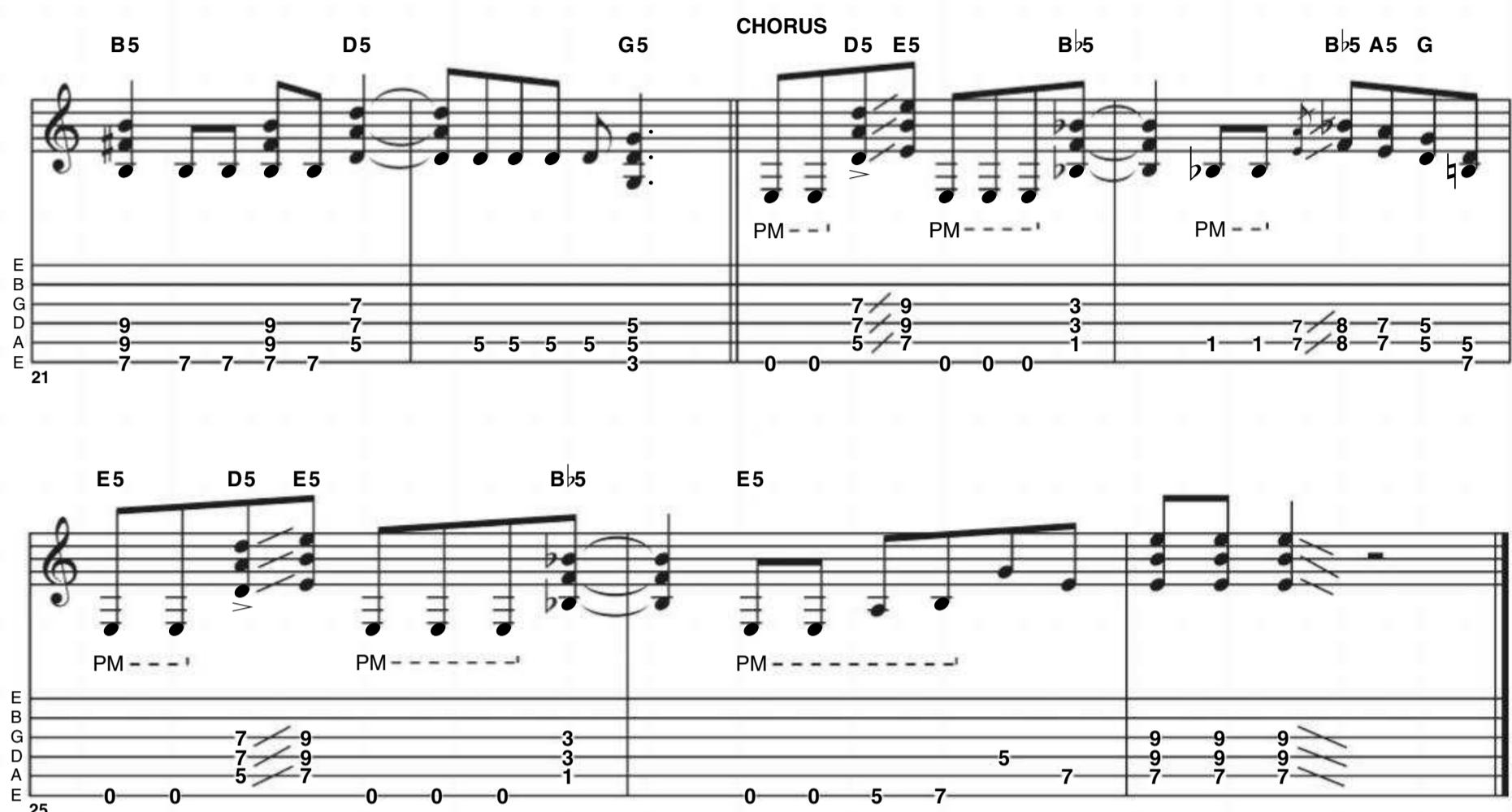
13 0 0 0 0 0 1 0 0 5 7 0 0 0 0 1 1 1 1 7 8 7 5 5 7

E5 D5 E5 B_b5 BRIDGE A5 B_b5 A5 G5 A5
PM - - - PM - - - PM - - - PM - - - PM
E
B
G
D
A
E

17 0 0 0 0 0 1 1 1 1 1 1 1 7 5 5 5 5 5 7 7 8 7 5 5 7

EXAMPLE 8 JAMES HETFIELD (METAL) ...CONTINUED

CD TRACK 19



The tablature shows six strings (E, B, G, D, A, E) with fret numbers indicated below each string. Chords and fingerings are marked above the strings.

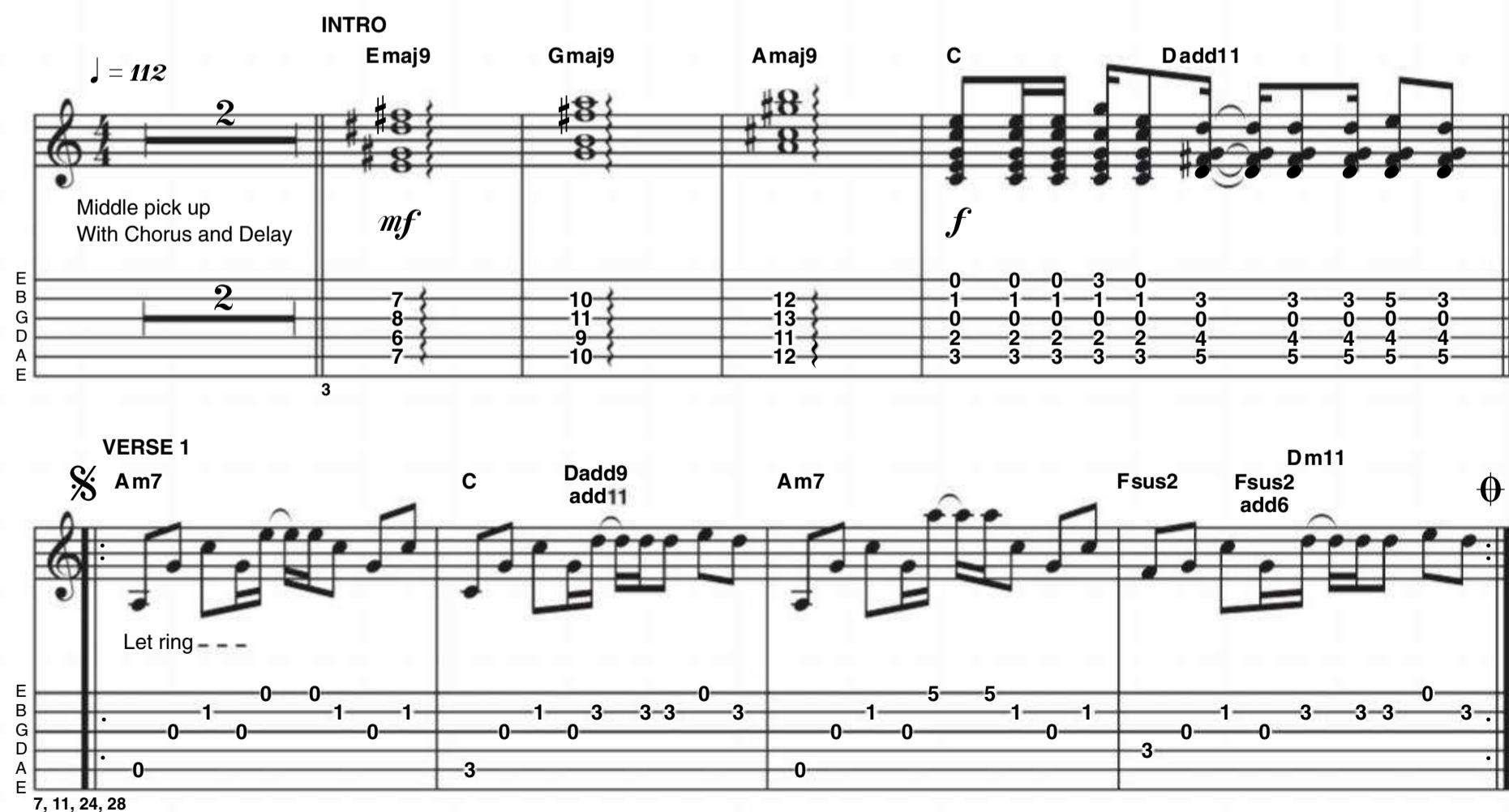
EXAMPLE 9 JOHNNY MARR (UK POP)

CD TRACK 21

The Smiths guitarist Johnny Marr took interesting chord types and progressions and recorded them in large, intricate arrangements. Like all good accompanists, Johnny was sympathetic to the song and was always a servant to the melody and emotion. Johnny often used many tracks of guitars layered up to create a wall of jangle.

[Bars 1-6] These major 9 voicings are all the same shape. Finger the first one (E major 9). Hold this shape and slide it 3 frets up to make G major 9 and then two frets more to make A major 9. A semi quaver-strumming riff to take us into

Verse 1. Finger the C major and then slide that shape up two frets to D add 11. **[Bars 7-14]** This is the verse picking part. It is a little tricky due to the wide intervals and string skipping. Find a picking pattern that suites you and practice slowly. Bar 7 can be played on a 5th fret, first finger bare. **[Bars 15-23]** Marr is no stranger to funky strumming and here we have a 16th strumming part combined with funky chord types! **[Bars 24 to end]** Again we have used a few roadmap symbols to save on space with the notation.



The tablature shows six strings (E, B, G, D, A, E) with fret numbers indicated below each string. Chords and fingerings are marked above the strings.

TEN PLAYERS { BETTER RHYTHM



Curtis Mayfield:
This great rhythm
and blues guitarist
influenced Hendrix

EXAMPLE 9 JOHNNY MARR (UK POP) ...CONTINUED

CD TRACK 21

CHORUS

C♯m9 Dm9 G9 D♯m7 Em7 C

E 11 12 X X 12 X 12 10 10
B 9 10 X X 10 X 10 10 10
G 9 10 X X 10 X 10 10 10
D 9 10 X X 10 X 10 10 10
A 9 10 X X 10 X 10 10 10
E 15

E 11 12 X X 12 X 12 10 10 X X 0 0 0 0 0 0 X X
B 9 10 X X 10 X 10 10 X X 1 0 1 3 1 0 0 1 X X
G 9 10 X X 10 X 10 10 X X 0 0 0 0 0 0 0 0 X X
D 9 10 X X 10 X 10 10 X X 2 2 2 2 2 2 2 2 X X
A 9 10 X X 10 X 10 10 X X 0 0 0 0 0 0 0 0 X X
E 17

E 11 12 X X 12 X 12 10 10 9 10 X X 10 X 10 9 9
B 9 10 X X 10 X 10 10 10 7 8 X X 8 X 8 8 8
G 9 10 X X 10 X 10 10 10 8 9 X X 9 X 9 9 9
D 9 10 X X 10 X 10 10 10
A 9 10 X X 10 X 10 10 10
E 19

E 11 12 X X 12 X 12 10 10 X X 0 0 0 0 0 0 X X
B 9 10 X X 10 X 10 10 X X 1 0 1 3 1 0 0 1 X X
G 9 10 X X 10 X 10 10 X X 0 0 0 0 0 0 0 0 X X
D 9 10 X X 10 X 10 10 X X 2 2 2 2 2 2 2 2 X X
A 9 10 X X 10 X 10 10 X X 0 0 0 0 0 0 0 0 X X
E 21

Am7 Em/A Am7 Em7/A Am7 Em/A Am7

OUTRO Fsus2 Dadd11

D.S. al CODA (with repeats)

E X X 12 12 12 12 12 12 3
B X X 13 12 13 13 13 13 1
G X X 12 12 12 12 12 12 0
D X X 14 14 14 14 14 14 3
A X X 12 12 12 12 12 12 5
E 23

TEN PLAYERS { BETTER RHYTHM

EXAMPLE 10 KIRK FLETCHER (BLUES)

Kirk Fletcher has a great rhythm feel and has managed to fuse together strong blues, gospel and jump elements into an exciting rhythmic package. For this example we have chosen a nicely familiar blues in C to navigate.

[Bars 1-end] Slash chords are often used in gospel music and are effective in

0 etc e style

the blues for adding excitement and movement. As is typical in this style, bass notes on the sixth string are often fretted with the thumb. The fast ascending chromatic bass lines are a Fletcher trademark and are played by sliding the first finger up each fret as the note is picked.

CD TRACK 23

1

C7 **F/C** **C7** **C9** **F/C** **C7** **B \flat /C**

Clean with neck pickup **f** Fret bass note with thumb

E B G D A E
B 2 9 10 10 8 X X
G 8 8 10 10 8 X X
D 10 10 8 X X
A 8 8 8 8 8 8

C7 **F/C** **C7** **C9** **F/C** **C7** **G \flat 9** **F9** **F13** **F9**

Fret bass note with thumb

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

F9 **F9sus4** **C7** **F/C** **C7** **C9** **F/C** **C7** **A \flat 9**

Fret bass note with thumb Fret bass note with thumb

E B G D A E
B 13 X 13 13-13-13-13
G 12 12 12-12-12-12
D 13 X 13 13-13-13-13
A 8 13 6 7 8 8

G9 **G13** **G9** **F/A** **F** **C7** **A7 \sharp 9**

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

Dm7 **G7 \sharp 9** **C7** **C9** **F/C** **C7** **C9**

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

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Percussive acoustic Strum, tap, slap & bang!



Modern acoustic expert **Chris Woods** demonstrates six percussive approaches to spice up your rhythm and chord playing. So get ready to strum, tap, slap & bang!

ABILITY RATING

Info

Key Various **Tempo** Various **CD TRACKS** 25-30

Easy to Moderate



Will improve your... ✓ Fingerpicking

✓ Strumming ✓ Contemporary acoustic techniques

Inspiration is food for your fingers. It's essential to keeping them going. Whether it's a new tune, a new approach or, let's face it, a new guitar; any inspirational input does wonders for maintaining your playing and avoiding finger fatigue. In this article I've created 30 examples for you, to offer some fresh perspectives on the acoustic guitar and to feed those phalanges.

The 30 examples are divided into six different categories, the first of which is Strumming. When it comes to strumming most intermediate players and above can throw in a casual and comfortable string slap to great effect; the act of focusing on the detail of that, such as where the percussive sound is placed, can change everything. I've created a

handful of string slapping exercise here, which then progress to using your fretting hand to produce some serious syncopation, all pulled together with some triplet strums.

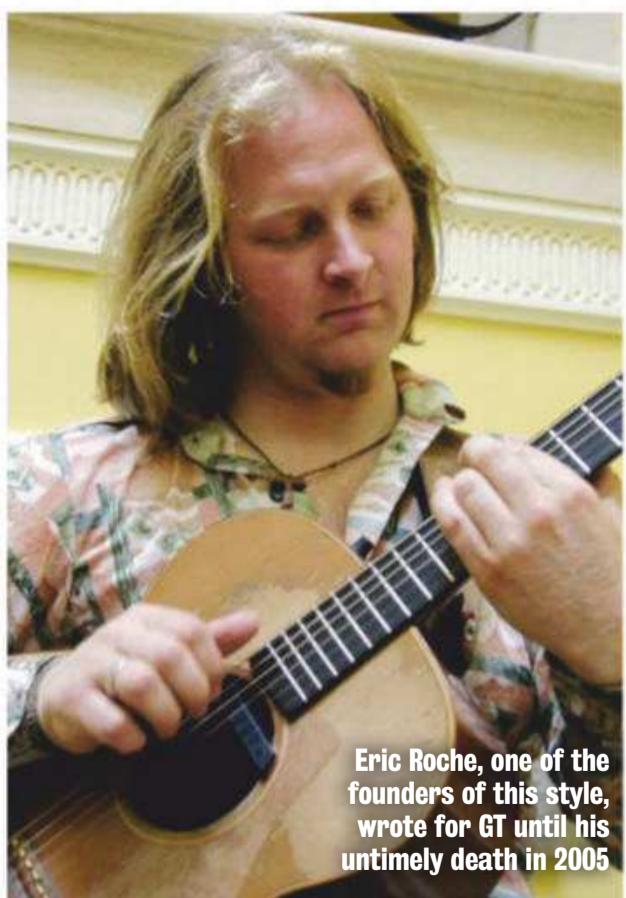
The second area of study is Arpeggios. I've progressed things in this section from basic Travis picking (alternating thumb) up to some tasty percussive picking. The main aim here is to offer some fresh rhythms and patterns.

"EACH EXERCISE CAN OPEN DOORS TO A LIFETIME'S STUDY; A NEW ALBUM, RIFF OR EVEN JUST 20 SECONDS OF 'OH, THAT SOUNDS COOL!'"

The third section is Harmonics. Many readers may already be very confident with these, so the exercises are designed to offer some riffs and patterns that really bring out the best in the acoustic guitar, and might encourage you take the idea and build something new. Of course if you're new to harmonics there's something for you too.

Fourthly, we arrive at those percussive techniques that tend to divide opinion, but which (when used judiciously) can be fun and musical. And it's not just body percussion; we delve into fretboard tapping too. Ultimately the idea is to approach the acoustic in a contemporary way, with very little regard for the more conventional playing methods. So please keep an open mind with this.

Penultimately I've created five examples calling on the CAGED system for inspiration. Now, the CAGED system is a means to understanding or 'mapping' the fretboard



Eric Roche, one of the founders of this style, wrote for GT until his untimely death in 2005

TECHNIQUE FOCUS

Nails or no nails?

Some players can't keep good fingernails, while others simply prefer the sound of flesh. Whichever you choose, focus on how you strike the string; listen to how the smallest change in angle or approach changes everything. Listen, evaluate and adjust until you are happy with the sound. Time spent on this is time well spent indeed.

using the open chords spelt out as 'CAGED'. The examples I have provided go through each of these chords, but utilise open strings to transform a humble a major chord exercise, into something more exciting, musical and usable, and not just another theory lesson.

Finally, I've created five examples using simple intervals. It's a great way to get your fingers going and your brain working to find the important relationships between the notes. Of course, it also sounds sublime!

Ultimately there's something for everyone. Approach each exercise with an open mind, focus on the details and you'll find each exercise can open doors to a lifetime's study. Or perhaps a new album, or a new riff or even just 20 seconds of 'oh that sounds cool'.

Get the Tone

This will work on nylon or steel strings, but steel is more popular due to brighter tone. If you are plugging in and have a basic piezo pickup that doesn't 'pick up' the whole body, an additional mic or soundhole pickup will improve things. But if you are new to these techniques start acoustically to see how you get on; only then think about investing in gear!

Tommy Emmanuel
uses any technique
he can to create
his amazing music



TRACK RECORD There are many great percussive acoustic players, but Michael Hedges' amazing *Aerial Boundaries* album set the scene. Tuck Andress' *Reckless Precision* is another amazing work, and Tommy Emmanuel's *The Very Best Of...* will leave your ears smiling. But do also check out: Eric Roche, Perc-U-Later; Newton Faulkner, Studio Zoo; Andy McKee, Common Ground; and Preston Reed, Border Town.

EXAMPLES 1-5 STRUMMING

CD TRACK 25

EX 1 Slap the strings by turning your wrist as if playing a down stroke, and clicking the side of your thumb against the lower strings.

$\text{J} = 90$

Chords: C, Am, Em, G

Meter: 4/4

Dynamic: *mf*

Instructions: Let ring throughout
Thumb generated strumming
Slap strings on beats 2 and 4

EX 2 We are playing a tied rhythm here, so get comfortable with doing a 'silent' down stroke to help keep the flow.

$\text{J} = 90$

Chords: C, Am, Em, G

Meter: 4/4

Dynamic: *mf*

Instructions: Thumb generated strumming

EX 3 Keeping the same rhythm as Example 2, now use your fretting hand to mute the strings when you see an x. Do this by lightly touching the strings.

$\text{J} = 90$

Chords: C, Am, Em, G

Meter: 4/4

Dynamic: *mf*

Instructions: Mute strings
Thumb generated strumming

EX 4. The triplet strum can be done in many ways; I suggest flicking your fingers down, followed by a down strum from your thumb.

$\text{J} = 120$

Chords: Am, F, E

Meter: 4/4

Dynamic: *mf*

Instructions: Mute strings
Thumb generated strumming

EX 5 Another chance to master your triplet strum, but note how here you are playing a string slap at the same time as your first downward strum.

$\text{J} = 120$

Chords: Am, F, E

Meter: 4/4

Dynamic: *mf*

Instructions: Mute strings
Thumb generated strumming

EXAMPLES 6-10 ARPEGGIOS

CD TRACK 26

EX 6 Using the Travis picking idea to alternate between thumb and finger, focus on how this is an up and down motion.

mf Let ring throughout

J = 90

Em

C

G

Bmadd11

mf Let ring throughout

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

p p p p m m

EX 7 See how the addition of a string slap on beats 2 and 4 brings the previous example to life.

J = 90 Em C G Bmadd11

mf
Let ring throughout

E B G D A E

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

p m m p a m

EX 8 The addition of one note has completely changed the feel of things. Notice we are introducing a fretting-hand mute at the end of the bar.

J = 90 Em C G Bmadd11

mf
Let ring throughout

E
B
G
D
A
E

0 0 0 x 0 1 0 x 0 0 x 4 3 4 3 4 3

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

p m p a i p m p a i

EX 9 A drastically different rhythm here, so pay attention to how an additional note is squeezed in after the string slap in each bar.

J = 90 Em

C

G

mf
Let ring throughout

E B G D A E

0 2 0 2 3 0

0 x 0 0 2 0

0 x 0 1 0 1

0 0 0 0 0 0

p p i m

EX 10 Calling on all five previous examples we mix string slaps with alternating between thumb and finger, as well as some straightforward ascending picking.

EXAMPLES 11-15 HARMONICS

CD TRACK 27

EX 11 Here you should focus on being as precisely 'over the fret' as possible, using as light a touch as you can.

$\text{♩} = 90$ Em11

mf NH throughout

EX 12 The idea here is to inspire you to blend harmonics around your chords, the trick being to leave everything ringing as much as possible.

$\text{♩} = 90$ Em7

mf NH Let ring throughout

EX 13 Create a slapped harmonic here by bouncing your picking-hand finger against the relevant fret. Accuracy is not the focus, but fluidity of movement is.

Let ring throughout

$\text{♩} = 90$ Em11 Gmaj13 Em11

mf NH

EX 14 A cheeky change to 3/4, using artificial harmonics. Play the note with your thumb, while your first finger rests over the relevant note 12 frets above.

$\text{♩} = 90$ Em

Pick with thumb, first finger lightly frets 12 frets above each string
mf AH throughout

EX 15 Adding a bit of a groove (it's great to loop!), watch out for the last bar where you play artificial harmonics using your picking hand's third finger.

$\text{♩} = 90$ Em

mf AH

Thumb picked

3rd finger picked

EXAMPLES 16-20 PERCUSSION

CD TRACK 28

EX 16 This is fundamental to percussive playing so be sure to get it right. The focus is on fretting-hand independence so as to free up your picking hand.

$\text{J} = 90$ Em

E B G D A E

EX 17 Simpler rhythm here, but we are now using our picking hand to hit low on the guitar belly between hammer-ons, followed by another hit on the side.

$\text{J} = 120$ Em

E B G D A E

Guitar Body

EX 18 Hit the heel of the hand against the guitar body, at the same time as the first strum. We also pick a note soon after the string slap, creating a hypnotic groove.

$\text{J} = 120$ Em

E B G D A E

Guitar Body

EX 19 Bringing in picking-hand tapping here, this is your chance to really synchronise the two hands.

$\text{J} = 120$

Am7

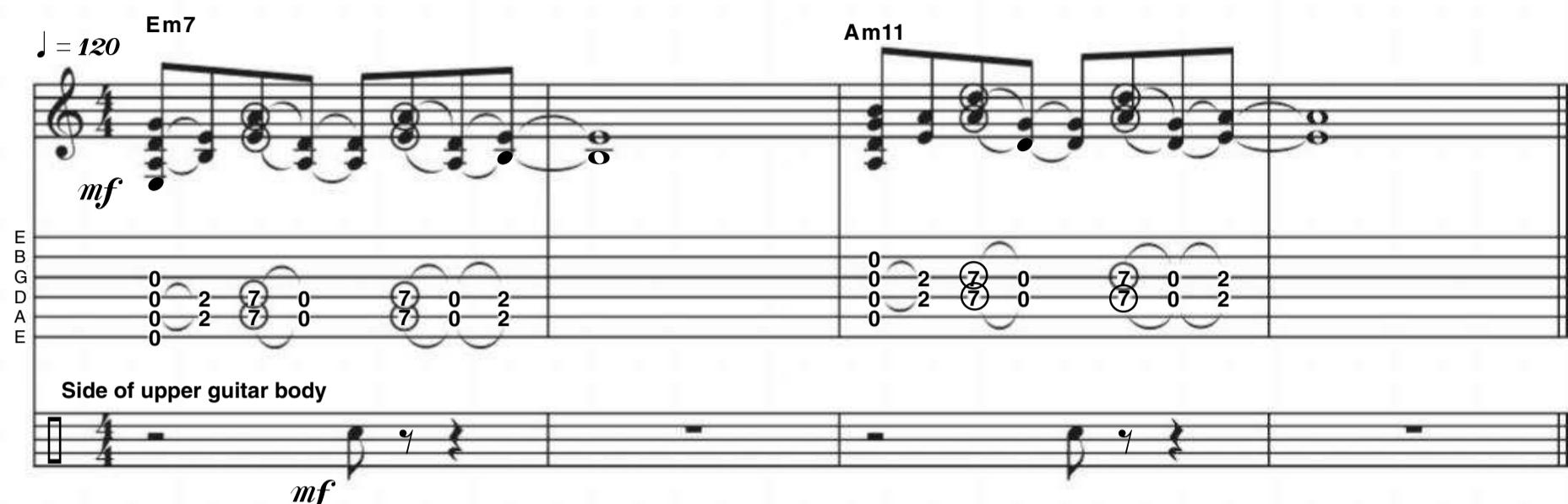
E B G D A E

EXAMPLES 16-20 PERCUSSION ...CONTINUED

CD TRACK 28

EX 20 Two fingered tapping from both hands. The percussive hit is with the freehand against the side of the guitar in between movements.

$J = 120$ Em7



Am11

Side of upper guitar body

$J = 120$

Newton Faulkner:
student of Eric
Roche and now a
successful artist



EXAMPLES 21-25 CAGED IDEAS

CD TRACK 29

EX 21 This example looks at two beautiful and simplistic changes to the otherwise humble C chord.

J = 120 Dadd9 Fmaj79(no5) C

mf Let ring throughout

E B G D A E

3 0 3 0 6 0

4 0 4 0 7 0

5 5 8 8 3 2

5 5 8 8 3 3

m p i p a p i

p

EX 22 Our second move to 3/4 'waltz' time for a distinctly 'progg' exploration of the A major chord.

EX 23 G major is our focus here; be sure to boldly let the strings ring out to create a stunning sound.

EX 24 Calling on a tied rhythm from an earlier example, here are three interesting E chord shapes.

EX 25 D major is the least full sounding of the shapes explored here, since it only uses four strings (unless you tune to Drop D), so go for subtlety in this exercise.

D *F/D* *G/D* *D*

mf Let ring throughout

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

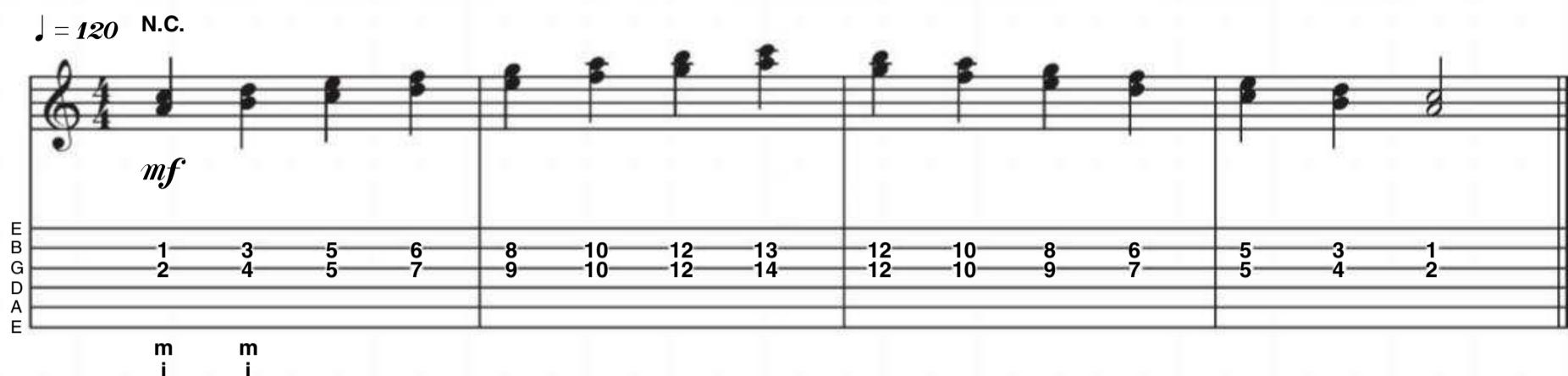
a p m p i p

EXAMPLES 26-30 INTERVALS

CD TRACK 30

EX 26 Essentially this is the A Minor scale, played on the third string, with the accompanying 3rd on second string.

$\text{♩} = 120$ N.C.



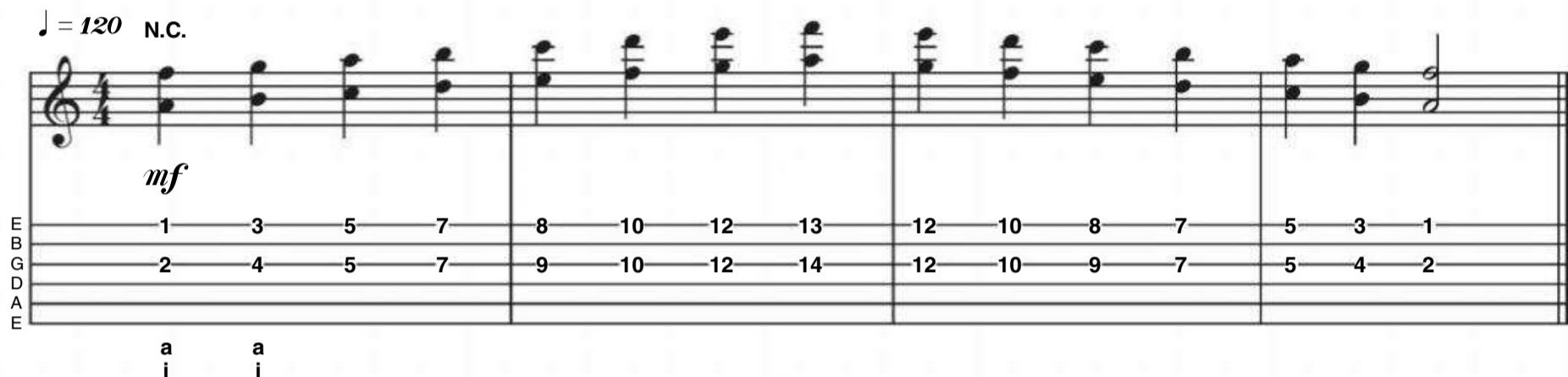
mf

E B G D A E
1 3 5 6 8 10 12 13 12 10 8 6 5 3 1
2 4 5 7 9 10 12 14 12 10 9 7 5 4 2

m m
i i

EX 27 The A Minor scale again but this time with the accompanying 6th note on the first string.

$\text{♩} = 120$ N.C.



mf

E B G D A E
1 3 5 7 8 10 12 13 12 10 8 7 5 3 1
2 4 5 7 9 10 12 14 12 10 9 7 5 4 2

a a
i i

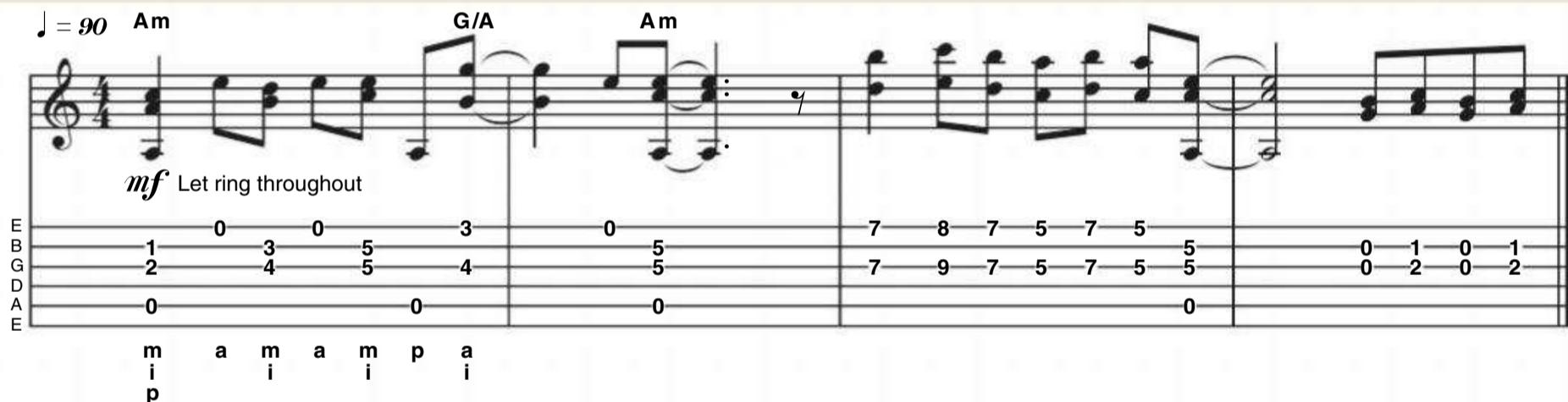
EX 28 Pulling both examples together, notice how the addition of open notes either side of the intervals free things up beautifully.

$\text{♩} = 90$ Am

G/A

Am

mf Let ring throughout

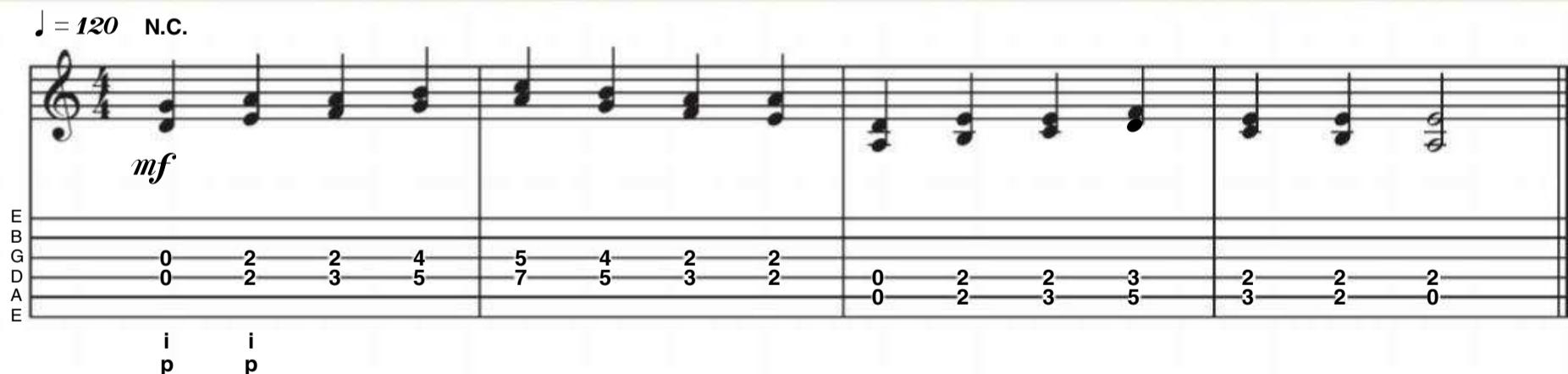


E B G D A E
1 0 3 0 5 3 0 5 7 8 7 5 7 5 0 1 0 1
2 4 5 4 0 0 5 7 9 7 5 7 5 5 0 2 0 2

m a m a m p a
i i p p

EX 29 In this interval pattern we're thinking less conventionally about intervals and simply finding a pathway across the scale by gluing two notes together.

$\text{♩} = 120$ N.C.



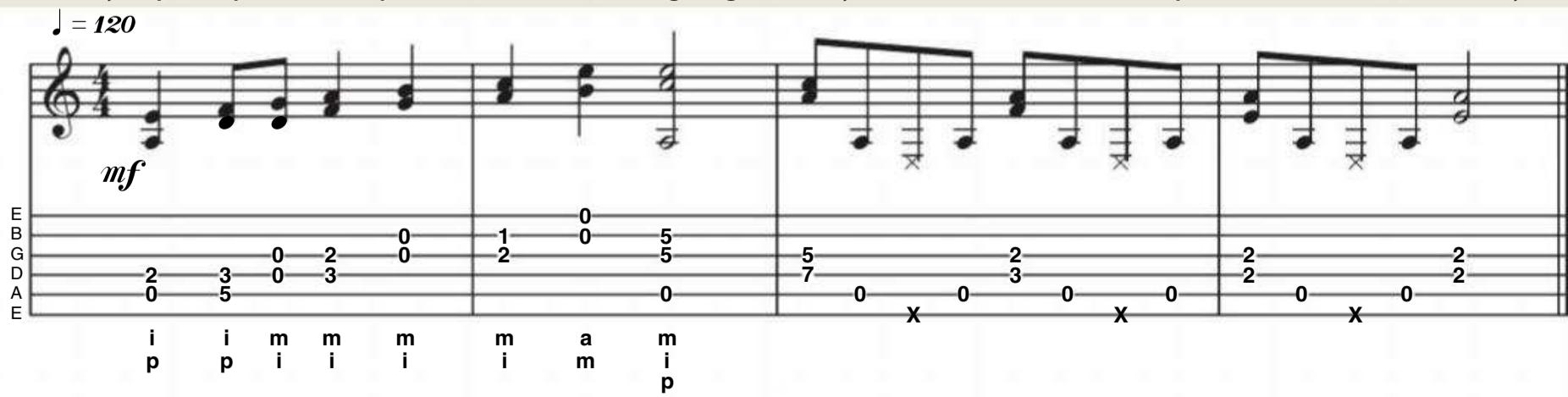
mf

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

i i p p

EX 30 Finally we put the previous example into a musical idea with a great groove - why not bolt a few of the other examples onto it and see where it takes you?

$\text{♩} = 120$



mf

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

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

Andy McKee: this online sensation gave percussive guitar a huge boost



“ULTIMATELY THE IDEA IS TO APPROACH THE ACOUSTIC IN A CONTEMPORARY WAY WITH LITTLE REGARD FOR CONVENTIONAL PLAYING METHODS”



Brett Garsed Masterclass pt 8 (of 8)



Brett is shredding a tasty fusion legato solo over Jason's upbeat, rock style-backing track Grind. **Jon Bishop** is your guide.

ABILITY RATING



Advanced

Info

Key: E minor mostly
Tempo: 124bpm
CD: CD-ROM & 31-12

Will improve your

- ✓ Switching scales and arpeggios
- ✓ Rock fusion lead work
- ✓ Use of hybrid picking

Difficulty level is stretched to the max this month as Brett gives us a broadside of his favourite licks and tricks, in the final video of this incredible series with the Aussie prog-rock legato genius.

The backing track starts with a riff that outlines E minor 11 tonality so Brett's home scale choice for the verse sections is E Dorian mode (E-F#-G-A-B-C#-D). To this scale various chromatic notes are added which brings tension and an outside, fusion type sound. For the transcription we've used the key signature of E minor so you can see where

all the alterations and chromatic tones are, including the major Dorian flavour tone of C# (6th). Brett also adds the rather moody sounding major 7th (D#): this note is also the 7th degree of E Melodic Minor scale (E-F#-G-A-B-C#-D#). Fusion guitarists often move between Dorian and Melodic Minor as they both work well over the m7 tonality.

As Brett explains, the groove is busy so is a challenge to lock into. He tackles it in the early stages by playing long notes and fairly simple motifs. This adds space and allows the track and groove to do much of the work.

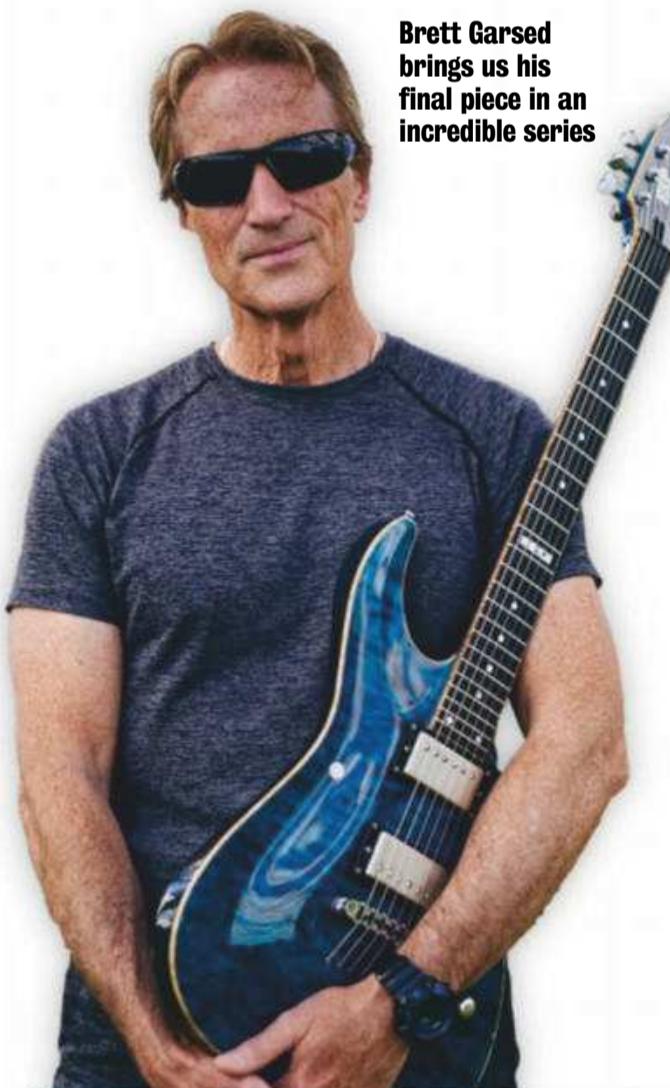
The chorus features some chord changes from outside the key so make a note of which target tones Brett uses to navigate this section. Many of the chords are from D Major, so our E Dorian mode fingering will still work; however, Brett's approach is to play between the chord stabs and to react to the changes as a response. This 'call and response' style phrasing is very musical and a bona fide improvisational technique used most notably in blues and jazz styles.

Brett mainly uses the legato and hybrid-picking technique for which he is famed, to articulate the lines here. Be sure to check out the video to see his exact articulations - using a 'slow downer' feature might be most useful for this one.

As ever, Brett's solo is both rhythmically and harmonically advanced and will take some time and effort to digest. But this work will be well worth it, even if you only extract a few solitary ideas for now.

Overall the combination of sophisticated phrasing, clever note choices and a modern sounding, overdriven tone makes this final video another must-study piece. The backing track and chord chart are included for reference, in addition to a full transcription of Brett's performance from the video. Once you have mastered some of the concepts in Brett's solo, why not try creating one of your own over the same backing track?

In the meantime we'd like to offer huge thanks to Brett for his generosity in recording these superb pieces. Hopefully he'll be back! ☺



Brett Garsed brings us his final piece in an incredible series

BRETT ON PHRASING AND SPEED

Over the last few years I've realised that there's a speed threshold for me. Once I cross that tempo threshold, I go from truly improvising in the moment and using my melodic creativity and imagination, to just letting my fingers do the walking and playing well-worn shapes and patterns. I try to extend that threshold every day by practising and sharpening my intuition so that I can keep the ideas fresh and interesting at any tempo. But of course it'll always be a work in progress and that's okay. It's a personal journey so whatever represents 'slow' for you may be fast as hell for someone else.

I wondered why I was so focused on playing fast in my younger years when all my major influences were incredibly melodic and tasteful players. I realised that it was the only barometer I had for measuring my progress, as I didn't have any experienced musicians around to alert me to things like exotic scales, rhythms, odd meter groupings etc. The list is endless but I had no idea what these things were or how to do them, so I was kind of flying blind. I assumed that if I could accurately move my fingers faster around the notes then I must be getting better, right?

Don't get me wrong, I love playing fast and I love hearing the amazing young players who are pushing the envelope of what's possible on the instrument. I just have to call myself out when I know that I'm doing it for the sake of it instead of really trying to bring something to the song.

“AS EVER, BRETT'S SOLO IS BOTH RHYTHMICALLY AND HARMONICALLY ADVANCED AND WILL TAKE A FAIR AMOUNT OF TIME AND EFFORT TO DIGEST”

NEXT MONTH Jon begins a new series with a real GT favourite, the most excellent **Allen Hinds**

Brett played his blue ESP on the bridge pickup with tone backed off to 50%. He used a Fractal Audio AX-8 amp modeller with a Marshall JTM 'jumped' amp selected with Treble Drive set to 3.5, Normal Drive on 3 and Master Volume at 10. Two virtual Marshall 4x12 cabinets were panned in stereo. Spring reverb was set to 10% and stereo tape delay also set to 10%.

TRACK RECORD Brett is best known for his live and recorded work with Australian rock star John Farnham. But his earlier albums with guitar tapper T J Helmerich are legendary for their technique and musical interplay. He also works with American rock band Nelson. To hear Brett playing his own music, check out, Big Sky (2003) and Dark Matter (2011). For all things Brett Garsed go to www.brettgarsed.com.

TOP THREE LICKS**LICK 1 Motivic development and space**

[Verses 1 and 5] These opening motifs benefit from repetition and the use of space. The first motif is pre-composed and then, when repeated a second time, various aspects are tweaked and developed. The use of space here allows the busy backing track to do much of the work.

LICK 2 Semiquaver syncopation

[Bar 18] There are several places where Brett uses ear-grabbing rhythmic syncopation - this is where the notes are placed on the off beats. This lick uses all of the off beats available and this use of syncopation lends a completely different feel than bluntly bashing through it using the same rhythm.

LICK 3 Unison bends

[Bar 68] Using unison bends is another ear grabbing way to bolster the tone and size of the note. Here Brett skillfully uses the unison bend technique; a key aspect to focus on is intonation. These types of unison bends are the perfect way to accent the final three stabs of the piece.

CHORD CHART GRIND


VERSE 1, 2 & 3
Drum Fill
Em11
Play 3 times
7, 15, 23
CHORUS 1
N.C. Gmaj7 N.C. F#m7 N.C. A Bm7
N.C. Gmaj7 N.C. F#m7 N.C. Bm7
N.C. Bm7 Cmaj7 N.C. C/G Fm/A♭ N.C. D/F♯ Gmaj7
D Am7 Cmaj7 Gmaj7 Em/B F♯7 B7 N.C.
VERSE 4 & 5
Em11
N.C. Em7 N.C. Gmaj7 N.C. A Bm7
N.C. Em7 N.C. Gmaj7 N.C. A Bm7 Em7
OUTRO
N.C. Em7 N.C. Gmaj7 N.C. A Bm7
N.C. Em7 N.C. Gmaj7 N.C. A Bm7 Em7



EXAMPLE GRIND

CD-ROM & 31

Verse 1, 2 and 3 [Bars 1-26] The track starts with a two-bar drum fill. The opening bars of soloing set the scene with some relatively simple and well-spaced lines. The phrasing is the key here so study the use of the Dorian mode

and the choice of target tones. The C# (major 6th) is a key target tone and provides that typical Dorian mode flavour. The D# (major 7th) note is also a great colour tone for accessing a more 'outside' sound.

The tablature consists of five staves, each representing a guitar string (E, B, G, D, A, E). The first staff shows a 'Drum Fill' with a tempo of 124 BPM. The second staff begins with 'Em11' and includes a 'Bridge Pickup With overdrive and delay' instruction. The third staff starts with 'f' dynamics. The fourth staff contains 'BU' and 'BD' markings. The fifth staff ends with a '1/4' measure. The sixth staff begins with 'VERSE 2' and includes a '1/4' measure. The seventh staff begins with 'VERSE 3' and includes an '8va' marking. Various notes and rests are indicated on the staves, along with specific fingerings and string numbers.

EXAMPLE GRIND

CD-ROM & 31

Chorus 1 [Bars 27-43] The chorus section is a tricky one to navigate and pivots through various chord changes. Many of the chords are from the key of D Major so our E Dorian fingering will still work. There are a couple of places where you

will need to switch scale momentarily (C/G and Fm/A_i). Brett bops through the changes by linking together the chords' arpeggios. Take this section slowly and plan your assault. Outlining chords at this tempo can be challenging.

Sheet music for guitar, showing a melodic line and a tablature below it. The tablature shows fingerings and string names (E, B, G, D, A, E) for the left hand.

(8va)

BU BU BD

E 15 (17) 15 (17) (15) 15 14 17-15-15-14 16-14 16-14 16-11-14-11 11-10 9-12
 B
 G
 D
 A
 E

20

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, a key signature of two sharps, and a common time signature. The melody consists of eighth and sixteenth notes. The bottom part is a tablature for a six-string guitar, showing the fingerings and string names (E, B, G, D, A, E) for each note. The tablature is divided into two measures by a vertical bar line.

E B G D A E

10 9 12 9 10 11 12 7 10 7 9 7 9 7 9 7 6 7 9 6 7 9 7 9 4

The image shows a musical score for guitar. The top part is a staff with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melodic line with various note heads, slurs, and grace notes. The bottom part is a six-string guitar neck with fret markings. The strings are labeled E, B, G, D, A, E from top to bottom. Fingerings are indicated below the strings: 5-4, 7, 5-4, 7, 5-4, 5, 7, 5, 6, 4, 7, 6, 4, 7, 6, 7, 9, 7, 8, 9, 7, 10, 7. The page number 25 is at the bottom left.

CHORUS 1 N.C. Gmaj7 N.C. F#m7 N.C. A Bm7

E 12-14 14-12-10 12-10 12-9 12-9-10-9 12-10 7 7-10-7 9-7 9-7 6-7
 B 12 10 12 9 12 10 7 7 9 7 9 7 9
 G 12 10 9 12 10 9 7 7 9 7 9 7 9
 D 12 10 9 12 10 9 7 7 9 7 9 7 9
 A 12 10 9 12 10 9 7 7 9 7 9 7 9
 E 12 10 9 12 10 9 7 7 9 7 9 7 9

27



EXAMPLE GRIND

[Bar 32-34] This is a wonderfully long line that bristles with E Dorian notes as well as chromatics such as A# and F notes. When accommodating chromatics

aim to play them on off beats, resolving to strong chord tones
(here, E notes are favoured)

CD-ROM & 31

N.C. F#m7 N.C. A/B Bm7

E B G D A E

32

N.C. Bm7 Cmaj7

E B G D A E

34

(8va) N.C. C/G Fm/A♭ N.C. D/F♯ Gmaj7

E B G D A E

36

D Am7

E B G D A E

38

Cmaj7 Gmaj7 Em/B F#7 B7

E B G D A E

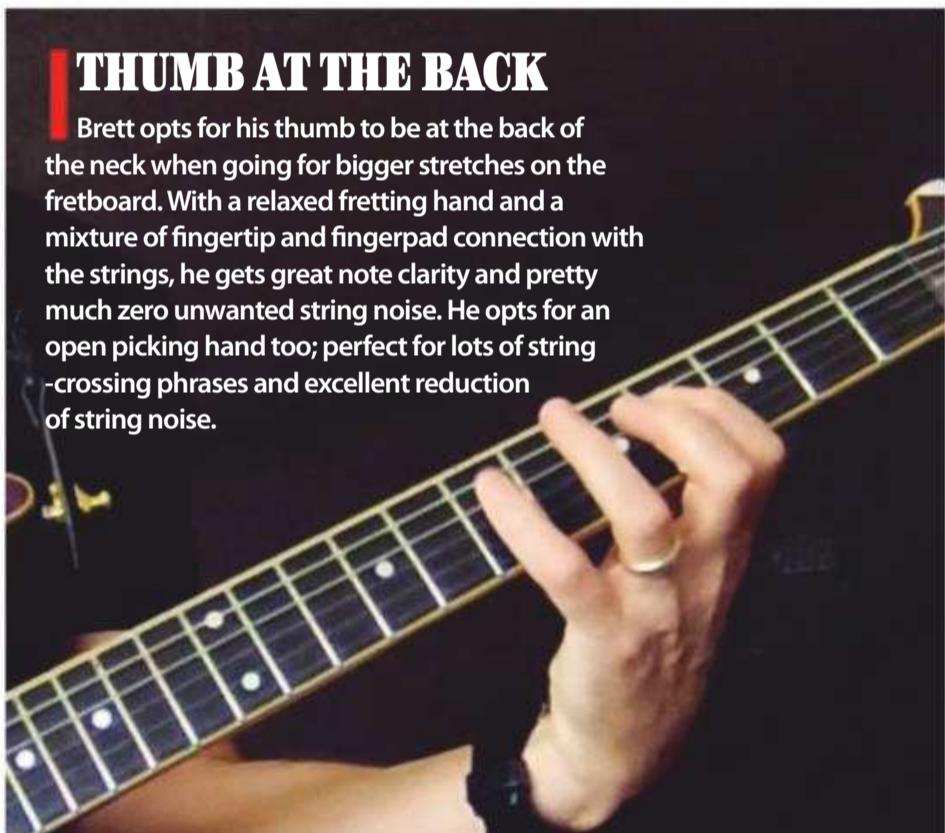
40

**BRETT'S
PLAYING
TIPS****FOURTH-FINGER BENDS**

Brett has a wonderful string bending technique that is flexible enough to cover all his various playing requirements. Here he is performing a tone string bend on the third string using his fourth finger with all other fingers behind it for support (fourth-finger-only bends are tough going, especially if using .011 gauge strings as Brett does.). The 'baseball bat' clench where the thumb sits over the fretboard is common for big bends and/or for fourth-finger bends, not least because it provides the strongest leverage for a bend.

THUMB AT THE BACK

Brett opts for his thumb to be at the back of the neck when going for bigger stretches on the fretboard. With a relaxed fretting hand and a mixture of fingertip and fingerpad connection with the strings, he gets great note clarity and pretty much zero unwanted string noise. He opts for an open picking hand too; perfect for lots of string-crossing phrases and excellent reduction of string noise.

**FAST TOP-FRET RUNS**

There are some wonderfully fast phrases and high note passages in *Grind*; here Brett is up at the dusty end of the fretboard playing an intricate array of 16th notes. Notice here that his thumb is over the fretboard so he can reach over to the high frets and include some vibrato and string bends.

**UNISON STRING BENDS**

The outro of *Grind* features a few unison string bends to add punch and excitement (bend a string up a tone to sound the same note as the fretted one on a higher string as per Hendrix, Satriani, Vai and many others). Notice the thumb is over the fretboard again ('baseball bat' hand posture) to add strength to the fretting-hand fingers.



EXAMPLE GRIND

CD-ROM & 31

Verse 4 & 5 [Bar 44-52] Brett contrasts the idea of spaced out melodic ideas with some frenetic semiquaver lines. Here he starts to get up a head of steam.

Check out the way he articulates these phrases in the video. The combination of legato and hybrid picking will help make these less of a handful.

N.C. VERSE 4 Em11

43

VERSE 5 8va

52

(8va)

54

(8va)

56

EXAMPLE GRIND

CD-ROM & 31

Outro [Bar 60-end] This section features some more complex ideas that will certainly be a challenge to learn. Slow practice is the key here. For the ending Brett uses three dramatic sounding unison bends. Make sure your intonation is spot on for these.



OUTRO

N.C. Em7 N.C. Gmaj7 N.C. A Bm7

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

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

N.C. Em7

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

N.C. Gmaj7 N.C. A Bm7

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

Em7

E B G D A E
11 12 12 15 12 15 (17) 12 15 (17) 17 (19) 19 (20)

Wolfgang Amadeus Mozart Requiem In D Minor



This month **Bridget Mermikides** arranges a section of Mozart's moving Requiem In D Minor, known by the original German title Lacrimosa Dies Illa, meaning This Tearful Day.

ABILITY RATING

Info

Key D minor **Tempo** 40bpm **CD TRACKS** 33-34

Moderate



Will improve your... Separation of melody and accompaniment
Fretboard harmony Melodic phrasing

In this instalment we tackle another beautiful work by the sublime musical master Wolfgang Amadeus Mozart (1756-1791). No brief introduction can do justice to his staggering skill, legacy, imagination and ludicrous - apparently effortless - productivity displayed in his brief and troubled life. But, in short, if the term 'musical genius' holds any meaning, then it's hard to imagine anyone more deserving of that description than Mozart.

This particular arrangement is from his Requiem In D minor K626, a piece with an unusual and intriguing origin (mythologised, elaborated and distorted in Peter Shaffer's 1979 play, *Amadeus* and the subsequent 1984 film of the same name). There is still some

controversy over the exact details, but there is compelling evidence that Mozart was commissioned to write the work (for an ensemble of wind, brass, strings and timpani, four vocal soloists and mixed choir) by Count Franz von Walzegg. The Count wanted the Requiem to commemorate his late wife, but was himself an amateur musician with a

“THE PIECE SITS WELL ON THE GUITAR, AND IS CHARACTERISED BY SLURS AND ARPEGGIOS MAINTAINING THE 12/8 UNDER THE MELODY”

reputation for passing off other composers' works as his own, and purportedly sent a messenger to commission Mozart anonymously paying half up front and half on its completion.

Mozart's wife, Constanze claimed that in Mozart's delirium during his illness (which he attributed to being poisoned but is generally thought to have been an undiagnosed natural ailment), he came to believe that he was writing the Requiem for himself on the ominous request of this mysterious visitor. Despite working every day, Mozart did not complete the work before his death on the 5th December 1791. This left Constanze in a bind, who as ever needed money, but could not reveal that the work was incomplete, and commissioned the composer Joseph von Eybler and then Franz Xaver Süssmayr to complete it, before delivering to the Count. Von Eybler and Süssmayr may have been aided by Mozart's sketches, and conversations

with his assistant, and several other 'completions' have been made since.

Here I made reference to the Mozart/Süssmayr 'original' of one of the Requiem's most celebrated sections, the Lacrimosa Dies Illa. Meaning 'This Tearful Day', the sombre melancholy of the piece is sublimely moving and appropriate to Mozart's final days. Mozart only wrote the (albeit stunning) first 8 bars, and Süssmayr completed the work with an additional 22 bars. The piece is in a stately 12/8 metre moving through a compelling chord sequence in the key of D minor (which is maintained here with the use of drop D tuning). The piece sits well on the guitar, and is characterised by the use of slurs and arpeggios to maintain the 12/8 (four groups of three quavers) under the melody. In order to gain fluency it may be helpful (and generally beneficial) to really understand the harmony of the piece (chord symbols are provided), which voice-leads beautifully from chord to chord. There are some technical challenges here outlined in the tab captions but they are manageable with some patient work, making the end result well worth the effort. ☺

NEXT MONTH Brings us her arrangement of the wonderful Barcarolle by Offenbach

TECHNIQUE FOCUS

Muting bass notes

Muting unwanted bass notes is a necessary part of classical guitar technique if you want your playing to have harmonic clarity. It often occurs, when changing chords, that a bass note continues ringing into a new chord, and it clouds the harmony. For example, if you pluck an E chord with thumb and three fingers of the picking hand: 0XX100 and follow it with an A chord X0X220 again with thumb and three fingers, the low E will continue sounding into the A chord. To mute it, sit your thumb back onto the sixth string immediately after plucking the A chord.



Mozart: one of the few deserving of the title 'genius'

TRACK RECORD There aren't many great guitar recordings of this piece but you can find a variety of disparate performances on YouTube. To hear it orchestrally try Dunedin Consort's Mozart Requiem conducted by John Butt (Linn 2014); or, for a period instrument performance, John Eliot Gardiner conducting a fine ensemble including Barbara Bonney, Anne Sofie von Otter and the Monteverdi Choir (Philips 1987).



PLAYING TIPS

CD TRACK 34

The first two bars set the scene for this sombre piece. Give each bass note its full rhythmic value allowing each one to connect to the next and play the upper notes evenly in tone and volume. Fretting-hand fingering has been indicated. The melody starts at bar 3 - make it stand out from the

accompaniment with the use of rest stroke where possible and play the accompaniment with a lighter free stroke. There is a gorgeous series of harmonies from bar 5, supporting the ascending melodic line, to a target of the A major chord in the last beat of bar 8.

Drop D tuning

1

PLAYING TIPS

[Bar 9-16] A new melody is introduced at bar 9 which should be brought out with the use of rest strokes on the top line, and softer in the accompaniment using free stroke, wherever possible. Again, make sure all notes are given their full rhythmic values – and not chopped off – so a full bass support is given to a

CD TRACK 34

fluent melodic line. Take care for the tricky position shift in bar 11 beat 2 (from position 10 to a 3rd-fret barre). From bar 15 beat 1 to bar 16 beat 3, the second finger of the fretting hand can stay in place on the A note second string, 9th fret, acting as a common tone anchor for the changing chords around it.

11

13

15

17

19

PLAYING TIPS

CD TRACK 34

[Bar 17-end] From the end of bar 17 into bar 18 there is a position shift from 10th to 1st position; aim for a relaxed and fluent gesture when executing this. In bar 18, the F from beat 1 to beat 2, and the C from beat 3 to 4 needs to sustain

through the downbeat, so be sure to hold on to it at the chord changes. Bars 19-21, which lead us back to the main melody in bar 22, are rather challenging and require precise fretting-hand accuracy, so may take some practice.

21

23

25

27

29

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GT

LEARNING ZONE

Lessons from the world's greatest teachers and schools...

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One topic we like discussing is the benefits of playing electric guitar unplugged or plugged in. Obviously, if one is gigging, the latter option is the only way to go so I'm referring here to solitary practice. First off, playing plugged into an amp or multi-effects pedal allows you to hear what you sound like through processing; clean or overdriven, reverb or wah wah. This is the 'norm' and preferred way for countless guitarists - practise with the same sounds you're going to gig or record with. So why bother at all with being unplugged?

Well, there's the issue of time. If you're snatching a few minutes while making a coffee, it's easier to pick up an electric guitar and play rather than power up amps etc. Grab, strum, riff, solo; you're good to go.

The other issue is why some favour unplugged more: clarity of articulation. Obviously rockers or metallers' default tone is saturated and compressed, so picked notes are the same volume as, say, a hammer-on. Mega distortion is an exciting sound but it can cover up technique and clarity issues. Add reverb and delay, and it's easy to see (hear) how such a guitar tone can produce poorly defined notes.

Therefore, with just the acoustic attributes of the electric guitar, a player can clock how clear their articulations are. Are hammer-ons close in volume and vibrancy to picked notes? Are both hands synchronised well on fast 16th notes? Distortion can cover up the quality of your technique, but when unplugged it's apparent what's really going on.

So with the quickest of start-up times and the ability to hear articulations and dynamics well, it's obvious to see why many favour practicing unplugged. It's your technique's 'truth'. Downsides? Other than not using your preferred amp tones? Well, unwanted string

noise is hard to judge, especially if you have a large picking velocity range. Plugging in (better still with a degree of overdrive) will highlight your unwanted playing noise best which you can then look to sort out.

As you work through this issue, try both plugged and unplugged options if you've not done so before, and see how you get on. Enjoy the issue!

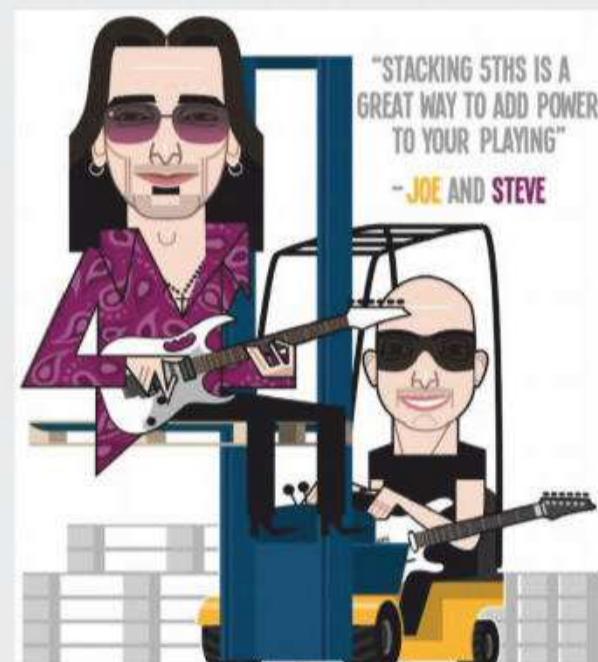


IN LESSONS GT#289



ACOUSTIC COUNTRY 72

Can Urban be Country? It most certainly can, as this month Stuart Ryan looks at the style of Nashville's very own Antipodean superstar.



CREATIVE ROCK 80

In this issue's Creative Rock, Shaun Baxter continues to explore ways of applying different intervals to create ear-catching Mixolydian lines.

30-Minute Lickbag



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

Brought to you by...



EASY LICKS EXAMPLE 1 CARLOS SANTANA

CD TRACK 35

This D Minor Pentatonic lick incorporates the 2nd/9th (E) note and is typical of Santana's style. Ascend the D Minor Pentatonic scale (D-F-G-A-C), applying vibrato on the held notes and at the top, use pull offs to articulate the F, E and D notes in quick succession for that trademark Santana speed burst!

EASY LICKS EXAMPLE 2 **JOE SATRIANI**

CD TRACK 36

You could apply a chorus and delay to this picking pattern as you voice a Lydian sounding A5(#11) to an F maj 7 chord shape. Pick steadily with a waltz like 6/8 timing and light muting for a typical Surfing With The Alien-era Satch sound.

mf
PM

E B G D A E

1, 5 V V V

INTERMEDIATE LICKS EXAMPLE 3 MUDDY WATERS

CD TRACK 37

This basic open-position E blues part could be played with a pick or fingers: try both for a deeper learning experience. Aim to inject some real attitude into the licks and nice wide vibrato to replicate Muddy Waters' intense style.

$\text{♩} = 100$ $\text{♪♪} = \overline{\text{♩}}\text{♩}$ N.C.

E
B
G
D
A
E

E
B
G
D
A
E

INTERMEDIATE LICKS EXAMPLE 4 ROBBEN FORD

CD TRACK 38

This is a swung, descending lick based in A Major Pentatonic (A-B-C#-E-F#) that incorporates the 7(G) from A Minor Pentatonic (A-C-D-E-G) - a typical Ford trait. You could make this the intro, ending or turnaround to a blues as it finishes on A7 up around the 12th fret.

N.C.

$\text{♩} = 130$

ADVANCED LICKS EXAMPLE 5 DAVE MUSTAINE

CD TRACK 39

Having taken much from the late, great Randy Rhoads' lick-book, this is a Minor Pentatonic idea that involves up and down picking and legato and ascends chromatically to its high E climax. It's typical of Dave's approach.

N.C.

$\text{♩} = 180$

8^{va}

(8va)

ADVANCED LICKS EXAMPLE 6 MICHAEL LEE FIRKINS

CD TRACK 40

Michael was famous in the '90s for playing lightning speed fingerstyle on electric guitar. Approach this example using rolling legato with the fretting hand and a thumb or hybrid picked approach, starting slowly and gradually speeding up the metronome.

$\text{♩} = 200$

mf

Bernie Marsden



Join **Ronan McCullagh** as he unlocks the thoughtful and melodic style of the 'tamer of The Beast', the legendary Bernie Marsden.



Bernie Marsden
with his Paul
Reed Smith
signature

ABILITY RATING



Moderate

Info

Key: Various

Tempo: Various

CD: TRACKS 41-42

Will improve your

- ✓ Melodic phrasing
- ✓ Blues bends and vibrato
- ✓ Pentatonic vocabulary

nicknamed The Beast and borrowed by Joe Bonamassa on UK trips. However, it isn't just a piece of collectable furniture to Bernie, as you can hear that exact same passion across all the music that he has been a part of.

Since Whitesnake, Bernie has played with a variety of bands including Alaska and MGM but still manages to pack out a venue under his own name. Even in Whitesnake he released two solo albums: *And About Time Too* in 1979 and '81's *Look At Me Now*. Both albums sold extremely well with *And About Time Too* becoming the biggest import to the UK, as it was released under Japanese label Trash.

Bernie has continued to write and record but with a stronger blues touch, paying tribute to those that have inspired him throughout

The Buckinghamshire gentleman that is Bernie Marsden is no stranger to any guitar enthusiast or straight-up music lover. His passion for the instrument comes across in every interview, which is no surprise given that he owns guitars that most people could only dream of playing, never mind owning. This stupendous collection houses 'that' 1959 Les Paul of course, a guitar

Brought to you by...



his career with notable nods to Clapton, Peter Green, Mick Taylor and Rory Gallagher. His 2014 record *Shine* has been the latest solo effort but he has also gifted his fans with a new book titled *Where's My Guitar* released in 2017, and there's a new one out soon. Bernie is still hosting masterclasses, talking guitars and performing on stages across the world so check on his website and see if he's in town.

Bernie's playing has many different shades. Often when people think of him they perceive a very vocal and melodic style of rock-meets-blues playing with a relatively driven Marshall like tone. Bends and pinched harmonics along with a beautiful vibrato are a

“I AM PROUD OF WHAT HAS GONE ON. AFTER ALL I ONLY EVER WANTED TO PLAY THE GUITAR FOR A LIVING, AND THAT'S WHAT I AM STILL DOING”

Bernie Marsden

big part of his sound, but these days he has returned to a more stripped back style of playing. It's the side of Bernie that we are looking at this month. His playing today expresses more of his British blues influences so you will hear fond echoes of Paul Kossoff, Peter Green and Eric Clapton here and there.

With this approach you get a style full of motifs with that are singable and with a deep dynamic contour. Yet there's always that rocky side lurking there, either in the touch and attack or just the vibe. Enjoy! ☺

NEXT MONTH Ronan examines the style of modern blues phenomenon **Dan Patlansky**

Get the Tone

A Les Paul straight into a Marshall is Bernie's thing. He now mainly plays PRS but hasn't strayed too far from what he knows as it's still that mahogany body with a maple top loaded with humbuckers. Aim to get a clean tone on the first turn of the pot and some creamy sustain with it flat out. Don't forget you have a tone pot also! For the recording I used my PRS P245 into a Fender Princeton 65 reissue with a Analogman KOT for the added gain.



TRACK RECORD *And About Time Too* (1979) was Bernie's second album under his own name. The personnel include: Neil Murray (bass), Cozy Powell, Ian Paice, Simon Phillips (drums), Jon Lord, Don Airey (keyboards), and David Coverdale, Jack Bruce (vocals) with Bernie playing all the guitar parts. The solo on *Still The Same* is a standout, along with the rhythm playing and single-line work on *You're The One*.

EXAMPLE 1 BERNIE MARSDEN STYLE

CD TRACK 41

[Bars 1-8] Across the eight bars we have a four-bar phase developed by simply taking the idea from the third and second string to the second and first. The framework for the phase is not surprisingly A Minor Pentatonic (A-C-D-E-G) with the semitone fall and rise across the bend in bars 3 and 7.

[Bars 9-12] Here you can see how you can get development in your playing with the **simple** change of the last note of your phrase. Bar 9 finishes on the root (A) and bar 10 finishes on the $\flat 7$ (G) which is a great note to land on and

build into your next phrase. We then move to the three-note repeating idea to create even more tension and don't resolve things until bar 12 when we land on the 17th fret – the root note.

[Bars 13-16] It's great how Bernie can switch off his vibrato and play a Minor Pentatonic phrase in a simplistic and almost raw way yet makes it so effective. It's also important to learn to have control over your vibrato and have the ability to switch it off when the music doesn't require it.

LESSON } BLUES

ON THE CD **TRACKS 41-42**

EXAMPLE 2 BERNIE MARSDEN STYLE

This example very much focuses on the Bernie Marsden of today with the stripped-back blues approach that he can be heard using more and more. Once again we have lots of bends in the solo so remember to keep an ear out for your intonation. In bar 10 you will find a semitone bend from the \flat 3rd (G) to the major 3rd (G $\#$). To achieve this bend you will need to use your first

finger; if you haven't done much first-finger bending you may find this tricky, or your intonation might struggle. If you have trouble adding vibrato to a first-finger bend I'd suggest sorting the intonation (bending accuracy) out first and working on the vibrato later. In any case, persevere and these important electric blues skills will develop over time.

CD TRACK 42

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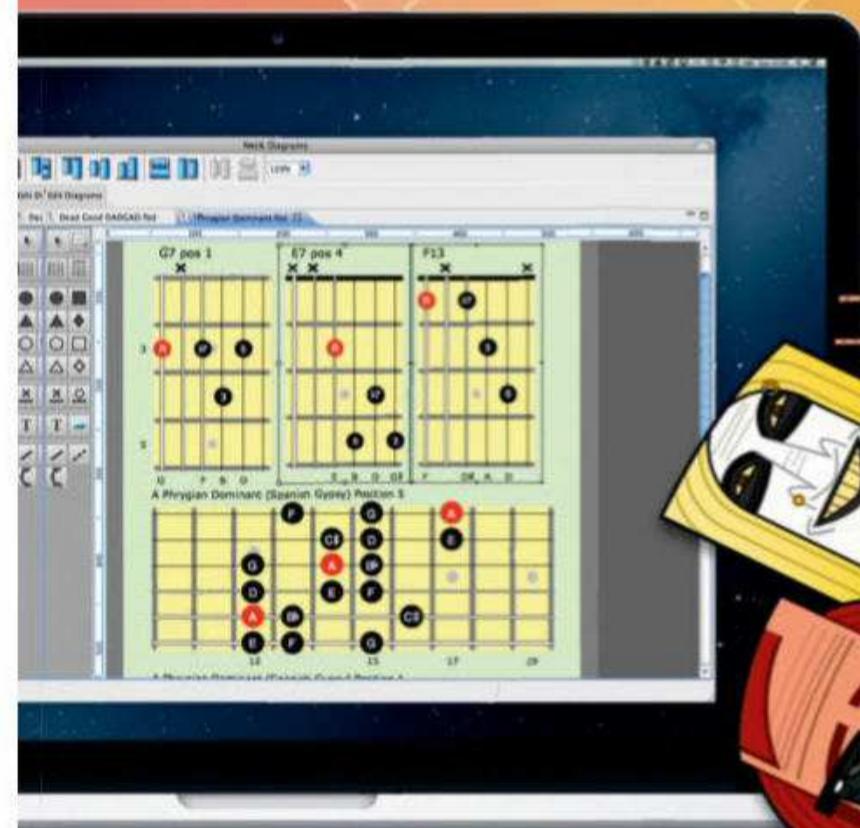


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Slash



This month **Martin Cooper** delves into the guitar style of this British-born blues-rocker and icon of legendary stadium fillers, Guns N' Roses.



Slash in typical pose: vertical Les Paul and black top hat

ABILITY RATING

Moderate

Info

Key: A Major
Tempo: 132bpm
CD: TRACK 43

Will improve your...
✓ Rhythmic authority
✓ Blues-rock vocabulary
✓ Scale knowledge

Slash is one of the most iconic of guitar heroes. He may not have redefined rock guitar in the way that Van Halen or Hendrix did, or been quite the household name as players like Clapton, but he and his style are instantly recognisable, and have been for the past 30 years.

Of course, most well known for his role with Guns N' Roses in their heyday, as well as playing on Michael Jackson's Dangerous

album in 1991, he also went on to form Velvet Revolver with Duff McKagan, Matt Sorum and the late Scott Weiland. He now has a successful 'solo' career with Slash & The Conspirators, which includes Alter Bridge frontman Myles Kennedy.

When GN'R's success reached fever pitch, Slash was something of an anti-hero – in the days when guitars were pointy, and whammy bar histrionics and pinch harmonics the rock norm, Slash played classic Les Paul licks in a traditional, blues-rock way.

Slash was actually born Saul Hudson in Hampstead, England and began to take an interest in guitar at school when one of his teachers played him Brown Sugar by The Rolling Stones. He went on to be influenced by Cream and Led Zeppelin, and these

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influences are on full display in the career defining Appetite For Destruction. The album was released in 1987 and has sold over 30 million units worldwide; it remains the biggest selling debut album in US history.

Packed with crunching guitar riffs and wailing solos, Appetite's most well known track, Sweet Child O' Mine is possibly as widely heard in guitar shops and school bands as Smells Like Teen Spirit or Smoke On The Water. In fact, many of Slash's solos have made their way into magazine readers' 'best' polls over the years, and the guitarist himself is often found in the upper echelons of 'greatest guitar player' lists.

Slash knows what he likes and sticks with it. He may have embraced technology in terms of recording techniques and the way music is

“APPETITE FOR DESTRUCTION REMAINS THE BIGGEST SELLING DEBUT ALBUM IN US HISTORY”

released, but his playing remains recognisable as the same person who helped to create those classic songs three decades ago.

Our track this month features a Slash style guitar riff and chords and is in the key of A major (A-B-C#-D-E-F#-G#), although you'll find plenty of bluesy G and C natural notes scattered throughout. Although Slash's style is very much blues based and therefore includes Minor Pentatonic, Major Pentatonic and Blues scales, he also favours Harmonic Minor in many of his songs and solos. This scale contains a major 7th and on this occasion it means over the B5 chord we're playing B Harmonic minor (B-C#-D-E-F#-G-A#).

NEXT MONTH Martin investigates the smooth, speedy style of Be Bop Deluxe's **Bill Nelson**

It's about as classic as it gets for tone this month. A Les Paul style guitar and a Marshall style amp have been the foundation of Slash's tone for over 30 years. Not forgetting that sales of the wah-wah pedal increased dramatically after the Sweet Child O' Mine solo made its way onto radio and MTV. So, it's a humbucker-equipped guitar if possible and a crunchy-to-overdriven British style amp tone that you need to aim for.



TRACK RECORD Appetite For Destruction from 1987 sold 30 million units and became the 11th best-selling album in US history. It includes huge hits Sweet Child O' Mine and Welcome To The Jungle. The twin double albums Use Your Illusion I and II include highlights such as November Rain and Don't Cry; while Slash & The Conspirators' album Living The Dream was released recently and brims with classic rock.

EXAMPLE SLASH STYLE RHYTHM

CD TRACK 43

Rhythm guitar might not be the first thing that springs to mind when you think of Slash, but there's genuine authority to his rhythm parts that you need to strive for. Also watch out for the space and the blend of rhythms in the track, and avoid rushing the parts as Slash's timing is always impeccably lazy.



Measure 1: N.C. (No Chord). Chords: A5. Fingerings: E: 8, B: 8, G: 8, D: 7, A: 7, E: 7. Strumming: BU BD.

Measure 5: G5 A5 N.C. Chords: A5. Fingerings: E: 2, B: 2, G: 2, D: 2, A: 0, E: 0. Strumming: BU BD.

Measure 9: G5 A5. Fingerings: E: 2, B: 2, G: 2, D: 2, A: 0, E: 0. Chords: G5, F#5, F5. Fingerings: E: 10, B: 9, G: 7, D: 5, A: 4, E: 3. Strumming: BU BD.

Measure 13: E. Fingerings: E: 0, B: 0, G: 1, D: 2, A: 2, E: 0. Chords: B5, A5B5, A5B5. Fingerings: E: 4, B: 4, G: 4, D: 2, A: 2, E: 2. Strumming: BU BD.

Measure 23, 27: A5. Fingerings: E: 2, B: 2, G: 2, D: 2, A: 0, E: 0. Chords: G5 A5. Fingerings: E: 2, B: 2, G: 2, D: 2, A: 0, E: 0. Chords: G5 A5. Fingerings: E: 2, B: 2, G: 2, D: 2, A: 0, E: 0. Strumming: BU BD.

EXAMPLE SLASH STYLE SOLO

CD TRACK 43

Use your bridge humbucker and a rich overdrive tone here. Watch out of the triplet rhythms and slightly awkward pre-bend and fingering in bars 21-22.

Measure 15: Key signature changes to A major (no sharps or flats). Time signature 4/4. Fingerings: 14, B5, A5, B5. Chords: A5, B5. String positions: E (9), B (9), G (7), D (11), A (9).

Measure 18: Fingerings: ~~~~, A5, B5, ~~~~, A5, B5. Chords: A5, B5. String positions: E (9), B (7), G (9), D (8), A (7), E (11), B (8), G (11), D (8), A (7).

Measure 21: Fingerings: PB9, BU, BU, BD. Chords: A5, B5, A5, G5, A5. String positions: E (11), B (9), G (7), D (7), A (9), E (7), B (9), G (7), D (4), A (9), E (9), B (7), G (5), D (7), A (5).

Measure 25: Fingerings: ~~~~, G5, A5, ~~~~, G5, A5. Chords: G5, A5. String positions: E (5), B (5), G (7), D (5), A (7), E (5), B (5), G (3), D (5), A (3), E (5), B (5), G (3), D (5), A (8), E (5), B (7), G (5), D (5), A (5).

Measure 28: Fingerings: G5, A5, ~~~~, G5, A5. Chords: G5, A5. String positions: E (7), B (5), G (7), D (5), A (9), E (12), B (14), G (14), D (16), A (15), E (13), B (17).

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Kenny Burrell



This issue **John Wheatecroft** looks at one of the most respected guitarists of them all, the bluesy-jazz legend that is Kenny Burrell.



Kenny Burrell
playing a Gibson
Super 400-CES

ABILITY RATING



Moderate/Advanced

Info

Key: Various

Tempo: Various

CD: TRACKS 44-50

Will improve your...

- ✓ Blues-meets-jazz vocabulary
- ✓ Classic jazz tone and feel
- ✓ Time-feel and sense of swing

If you can name any significant artist from the world of jazz, then the chances are that you'll find them on Kenny Burrell's resumé. This incredible 'who's who' of jazz includes Louis Armstrong, Dizzy Gillespie, Billie Holiday, Chet Baker, Tony Bennett, John Coltrane and dozens of others. Duke Ellington famously went on the record to state that Kenny was his favourite guitarist and the

two worked together many times. Add to this Kenny's portfolio as a bandleader, with way over 60 albums released under his own name it's clear that this is a guitarist you cannot ignore. At 87 he continues to perform, record and educate, and long may he continue.

His influence outside the jazz world is similarly impressive with even Jimi Hendrix stating, "Kenny Burrell, that's the sound I'm looking for". BB King expressed a similar sentiment with, "Kenny Burrell is overall the greatest guitarist in the world". Let's not forget Burrell's successful session career in pop, with a CV that includes Aretha Franklin, Ray Charles and James Brown.

Kenny's playing is beautifully articulate and soulful, with a healthy slice of the blues.

You can hear the musical links in the chain from his two early influences, Charlie Christian and Oscar Moore, although Burrell expands upon this by adding bebop flourishes and an almost pianistic harmonic awareness. His sound is both warm and clear, which perfectly complements the musicality of his phrasing. In a word, he's class.

There are seven examples this month, and naturally your first task is to learn each idea as written. Be ready to apply all the musical tools you have at your disposal to create variations and permutations, by transposing, re-harmonising, rhythmically displacing and so on. Perhaps the biggest lesson to be learnt from Kenny's playing is to always make

**“KENNY BURRELL,
THAT'S THE SOUND I'M
LOOKING FOR”**

Jimi Hendrix

musical statements; he never sounds like he's mindlessly noodling in the right key.

This often boils down to establishing a musical 'intention' or 'shape' to what we play. This can come in many forms but perhaps for now let's take this to be the rhythmic component of your phrasing. Perhaps take the rhythmic shape of any phrase that takes you fancy from our examples and improvise, selecting new notes and harmonic possibilities for this specific rhythm. Of course, you can reverse the process, leaving the notes unchanged and play about with the time placement. This micro-management of musical material in real-time is much closer to the improvisation ethic within jazz than to reorder a collection of memorised licks that happen to be in the same key. I hope you enjoy our look into the world of Kenny Burrell. ■

NEXT MONTH John delves into the world of gypsy jazz and the amazing *Stochelo Rosenberg*

Get the Tone

Kenny has a long association with the Gibson Super 400-CES, and his Heritage Super KB signature is based on that design. Burrell favours Fender Twins but anything with a balanced, clear tone will get you in the ballpark. Select the neck pickup and consider picking a little further away from the bridge than you might expect, and roll off some tone if need be.



TRACK RECORD *Midnight Blue* (Blue Note 1963) is a wonderful place to begin marvelling in Kenny's musical delights. Likewise, *Introducing Kenny Burrell* (Blue Note 1956) is an essential purchase for any fan of world class jazz guitar playing. We'd also like to recommend *75th Birthday Bash Live* (Blue Note 2006), along with the imaginatively titled *Kenny Burrell and John Coltrane* (New Jazz 1963).

EXAMPLE 1 CALL AND RESPONSE BLUES LINES WITH ANSWERING CHORDS

CD TRACK 44

We begin with a great Burrell trademark approach that you can apply to almost any tune and is particularly effective in blues-based pieces. The idea is to improvise a short phrase, in this instance mostly derived from the C Blues scale (C-E, F-G, F-B,) and no greater than a bar or so in length and to punctuate

these licks with small chord fragments based around the underlying chords in the appropriate places. So here we're looking at C7#9 (I7) and F7 (IV7). The trick is to be constantly aware of your location within the sequence of chords at all times, and to react harmonically and rhythmically to them.

Top Staff: $\text{J} = 128$, C7#9 chord, 1/4 note grace notes, 3rd finger on E string.

Bottom Staff: F7 chord, 3rd finger on E string, 1/4 note grace notes, 3rd finger on E string.

EXAMPLE 2 SLOW TEMPO DOUBLE-TIME PHRASING

CD TRACK 45

Kenny is particularly adept at making medium or medium-slow tempo grooves sound amazing. One way he achieves this is to imply double-time phrasing, coming more from a 16th-note vocabulary, so four-notes-per-beat rather than two. Notice how he moves seamlessly between straight

and swung feels to create a sense of contrast and motion. From a notes perspective, here Kenny outlines the changes, this time based around a fragmented 'jazz-blues' sequence in C, with a combination of chord tones and chromatic passing note based ideas.

Staff 1: C7 chord, Straight 16ths, Swung 16ths.

Staff 2: F7 chord, F#dim7 chord, Straight 16ths.

Staff 3: Cmaj7, Dm7, Em7, A7b9, Dm7 chords, Swung 16ths.

EXAMPLE 3 SWINGING LINES THROUGH BRIDGE CHANGES

Even when employing jazz-type vocabulary, Kenny still manages to somehow make things sound bluesy, mainly down to his rhythmic choices and his use of space. Here we see how he effortless cuts through a selection of functional

CD TRACK 46

changes in the key of F minor with some choice phrases that both outline the independent chords and hold together as a cohesive whole - there's almost a feeling that the whole phrase is mapped out in his head beforehand.

Staff 1: $J = 146$ Swing. Chords: Fm7, Gm7 \flat 5, C7 \flat 9. Fingerings: 10-10-8-9-11-8, 11-10-9-8, 11-9-8, 11-10-8, 11. String diagram: E-B-G-D-A-E.

Staff 4: Chords: Fm7, Bb7. Fingerings: 8-9-10-8-9-11-8-14-15, 13-13-8. String diagram: E-B-G-D-A-E.

Staff 7: Chords: D7, C7, Fm7. Fingerings: 8-10-9-8-10-11, 9-11-9-10-11-9, 11-10-9-13-13, 10-10-13-13. String diagram: E-B-G-D-A-E.

EXAMPLE 4 HALF-TIME FEEL PHRASES OUTLINING THE CHANGES

Burrell could never be accused of complicating matters purely for the sake of it, and this example illustrates clearly the beautiful ideas that can come from simplicity. Each one-bar line clearly outlines the underlying chord which, with the exception of Fm7 in bar 5 and an ambiguous E, in bar 7, is consistently

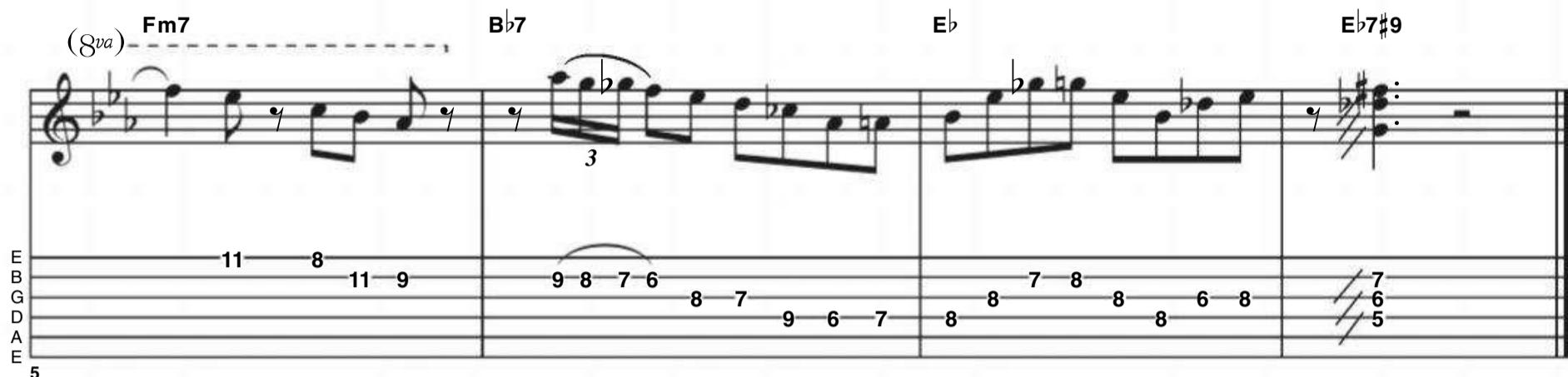
CD TRACK 47

based around dominant 7th harmony (R-3-5- \flat 7). I'd suggest making explicit note of the melodic to harmonic connections here and then perhaps take any of these short phrases independently around a sequence of dominant chords of your own choosing - they'll never fail to sound amazing.

Staff 1: $J = 132$ Swing. Chords: C7, Ab7, G7, C7. Fingerings: 8-9-8-10-8, 6-7-6-8, 5-3-4, 3-6-4-5-8-6-8-11-13. String diagram: E-B-G-D-A-E.

EXAMPLE 4 HALF-TIME FEEL SIMPLE PHRASES OUTLINING THE CHANGES ...CONTINUED

CD TRACK 47



(8va) Fm7 B7 Eb Eb7#9

E B G D A E
11 8 11 9 9 8 7 6 8 7 9 6 7 8 8 7 8 8 6 8 7 6 5

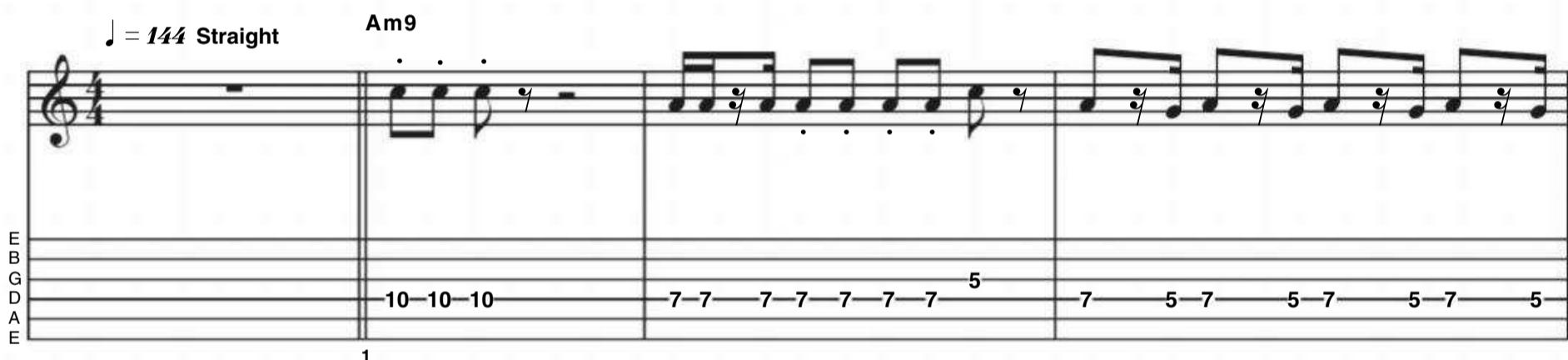
EXAMPLE 5 RHYTHMIC BOSSA IDEAS

CD TRACK 48

This example, based around the A Blues-scale (R-3-4-5-5-7) with hints of Dorian (R-2-3-4-5-6-7), is actually much less about the notes and much more about the rhythmic content. Try to think more like a percussionist here, imagining each pair of notes is a pair of congas or any kind of low-

high percussive sound and don't be afraid to repeat notes. Naturally, the transcription is a frozen representation of something that Kenny would consistently change in real-time, so once you've learnt the example as written make sure to work on your own ideas using similar tools.

$\text{J} = 144$ Straight Am9



E B G D A E
10-10-10 7-7-7-7-7-7 5 7-5-7-5-7-5



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



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

EXAMPLE 6 MELODIC BEBOP PHRASING

Our final two examples are similar in that they typify a big part of Kenny's motivic approach to improvisation. Here you can clearly follow his thought process, in particular his rhythmic intention, through the whole mini-solo. Note how the same figure, albeit with slight modifications and based around

a popular bebop progression in D minor, occurs from bar 9 through to bar 13 and there are similar melodic and rhythmic 'echoes' throughout, lending an almost compositional sense of cohesion and development to the entire passage. It's that 'appearing to map out the solo's course' thing again.

CD TRACK 49

1 = 192 Swing

E
B
G
D
A
E

1

E♭7 **Dm7** **E♭7** **Dm7**

E♭7 **Dm7** **Em7♭5** **A7♭9** **Dm7**

E
B
G
D
A
E

5

E♭7 **Dm7** **E♭7** **Dm7**

E
B
G
D
A
E

9

E♭7 **Dm7** **E♭7** **Dm7**

E
B
G
D
A
E

13

EXAMPLE 7 BLUES STATEMENTS

We finish with a complete chorus around a blues in C that consolidates much of what we've seen so far and also introduces the concept of 'micro-variation' into our improvisation vocabulary. Note how Kenny sometimes plays what on first inspection appears to be a direct repeat in his solo, but when you look closely there is always some tiny detail that has been changed in some way,

CD TRACK 50

such as the pick-up phrase in bars 1, 5 and 9. Often, these minute changes are all that is required to keep things interesting and lend your playing a sense of connection and development. Note also, the extensive use of space here to punctuate each phrase, giving each small melodic fragment a sense of independent intent and purpose within a cohesive whole.

J = 116 Swing

1

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

F7 B7 C7 Em7b5 A7

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

D7b9 G7#5 C7 Eb7 D7 G7#9

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

10

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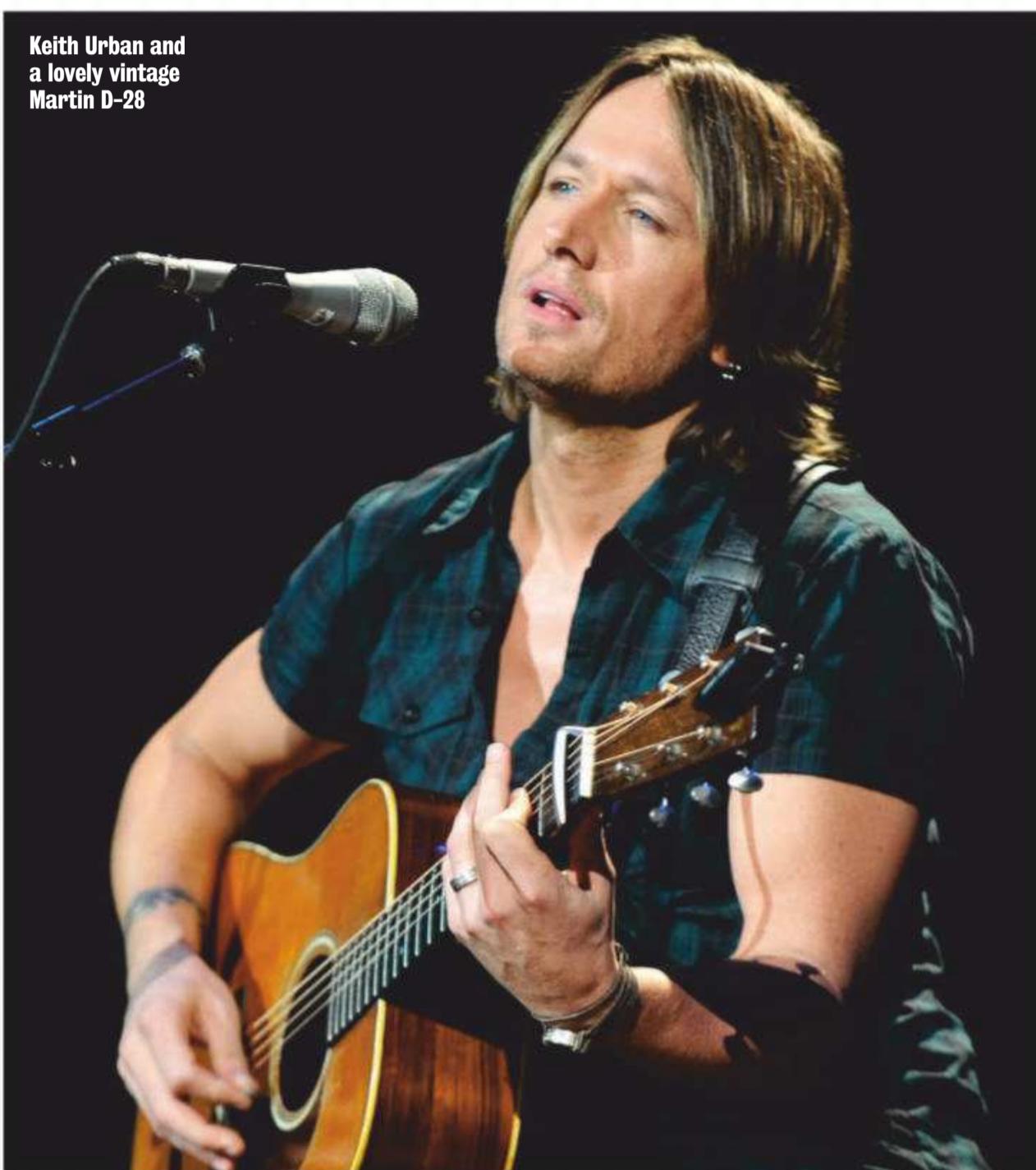
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Keith Urban



Can Urban be Country? It most certainly can, as this month **Stuart Ryan** looks at the style of Nashville's very own Antipodean superstar.

Keith Urban and a lovely vintage Martin D-28



ABILITY RATING

★★★★☆ Moderate

Info

Key: D Major
Tempo: 66bpm
CD: TRACK 51

Will improve your...

- ✓ Awareness of drop D chords
- ✓ Using chord extensions
- ✓ Rhythmic acoustic strumming

This month's Nashville legend has actually travelled further than most to find fame in the country world. Keith Urban grew up in New Zealand before moving to the USA in his early 20s to pursue a career in the competitive country music scene. Born on October 26, 1967 in Whangarei in the

North, he took up guitar at a young age and was influenced by Mark Knopfler and Fleetwood Mac's Lindsey Buckingham. He began his career in the Australian country music scene appearing on various TV shows and touring the country as a sideman for various acts, most notably Australian Country superstar Slim Dusty. Urban released his self-titled debut album in Australia in 1991 and found chart success straight away.

However, keen to establish himself as a writer and singer in the USA he made the move to Nashville in 1992 and formed a band, The Ranch, releasing one album and charting several singles. The band didn't last though

and in 1999 Urban properly established himself as a solo artist with a solo album, also called Keith Urban. He soon found success on the country music charts and strong sales led to a busy touring schedule that has grown over the years. Urban is now one of modern country's superstars and regularly fills arenas across the US. He often performs alongside his good friend, fellow superstar and last month's subject of this column, Brad Paisley. He has also found fame as a judge on reality TV shows The Voice and American Idol and also found time to marry fellow Antipodean megastar, actress Nicole Kidman.

Urban is typical of the modern country rock-pop sound that has in no small part been

“KEITH URBAN OFTEN PERFORMS ALONGSIDE HIS FRIEND AND FELLOW COUNTRY SUPERSTAR BRAD PAISLEY”

shaped by ex Giant and LA studio legend Dan Huff, with whom Urban has also collaborated.

By now you are probably jealous, but it goes without saying that Urban, like many of his contemporaries, has put bags of work in to gain his great country chops on both electric and acoustic guitar. On the latter you'll often find him playing in drop D tuning with some subtly embellished chords that add sweetness to his self-accompaniment. Consequently I've written this month's study in drop D and included some typical Urban-esque chord voicings with 9ths added for good measure.

While Urban's songwriting and vocals are always at the fore, there's also tons of tasty guitar. To hear his authentic chops check out Rollercoaster, an early instrumental that proves Urban is as country as they come! ■

NEXT MONTH Stuart looks at the influential acoustic style of the great **Woodie Guthrie**

As with all of the Nashville guitar superstars Urban has a collection you'd trade a family member to get your hands on. However, for acoustic you'll commonly see him wielding either traditional Martin deradnoughts, or a flat-top made by Australian brand Maton (also a favourite of Tommy Emmanuel). Urban most commonly uses the EBG 808 model.



TRACK RECORD Keith Urban's sound is very much modern country, which means traditional sounds fused with elements of rock and roll, classic rock and latterly pop production. However, there is always plenty of great guitar work on all Urban's albums so perhaps start with 2010's *Get Closer*. If you are a Brad Paisley fan you will have heard Urban duetting with him on *Start A Band*; if not, check it out right away!

EXAMPLE KEITH URBAN STYLE

CD TRACK 51

[Bar 1] Drop D tuning of course means that many 'standard' chord shapes aren't available in their full form but it also reveals many new ideas to try. This Gsus2 chord is very common in Keith's acoustic playing and sounds quite different to a normal open G in standard tuning. Just remember to mute the fifth string as indicated by the 'X' – you should find the underside of the third finger on the fretting hand does this quite naturally.

[Bar 2] Another all-time classic drop D chord here – the D5 – and the low tuning on the sixth string adds so much more weight to this standard chord shape. Watch out for the hammer-on and pull-off embellishments within these

chord sequences, as it's a common feature of Keith's style and you'll have to ensure your timing, attack and dynamics are consistent.

[Bar 9] A fine example of how you can 'sweeten' chords – in this case a Dsus2 where the open first string replaces the F# you'd normally have at the 2nd fret. The effect softens the sound and makes it less obvious than a 'normal' D major.

[Bar 11] The sound of 3rds is common in country so it's no surprise to find it in Keith's playing. If you're working on getting your country chops in place make sure you spend as much time as you can on getting 3rds and 6ths in particular into your arsenal, as these intervals largely define the sound of country.

Drop D tuning

1

2

3

4

5

6

7

8

9

10

11

12

EXAMPLE KEITH URBAN STYLE

CD TRACK 51

[Bar 18] Another drop D chord that can be useful – G with the open first string. It's the 6th degree of G and so helps to get that classic country sound in place. **[Bar 21]** This bar may be challenging at first as you have to move from the B minor barre chord to the D6/F#. It's quite a leap going from the barre to the

large open chord shape so perhaps work on this slowly to begin with.

[Bar 26] And another chord movement that may take some practice. The main challenge here is keeping the open strings ringing in both these chords so you may need to refine your fretting-hand technique.

15

D A/D D A/D Gsus2 D13 D A/D D A/D

E 2 2 5 7 7 5 5 5 5 5 5 5 2 2 5 7 7 5
B 3 3 6 7 7 6 3 3 3 3 3 3 3 3 6 7 7 6
G 2 2 6 7 7 6 0 0 0 0 0 0 0 2 2 6 7 7 6
D 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
D 0 X X X X X 5 5 5 5 5 5 5 5 5 5 5 5 5 0

18

G6 (no 3rd) D13 Bm D6/F# Gsus2add6 D13

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

21

D D6/F# G Bm D6/F#

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

24

G6 (no 3rd) D13 Em7 A7sus4

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

27

Gsus2 D13 Dadd9/F# D13

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

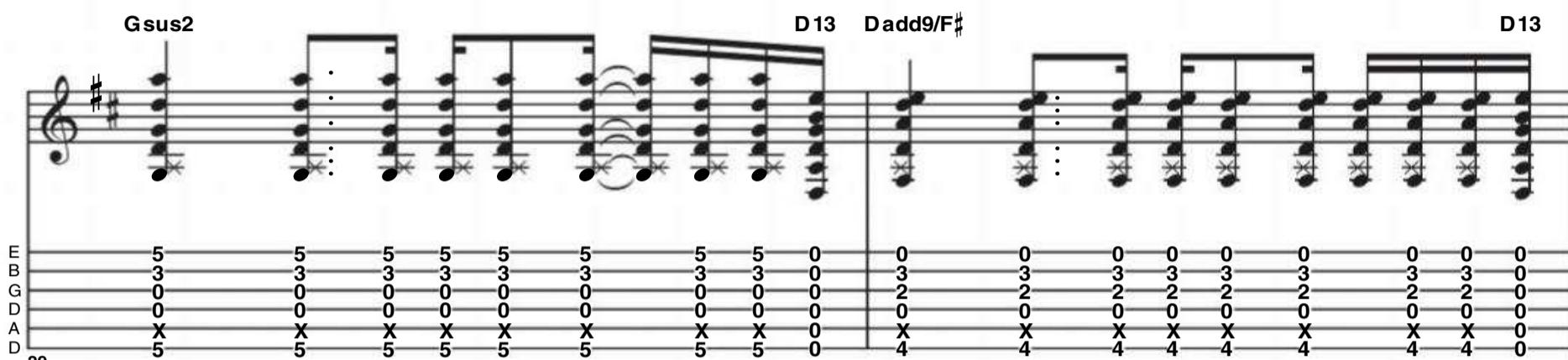
EXAMPLE KEITH URBAN STYLE

CD TRACK 51

[Bar 34] Keith also plays banjo so it's no surprise to hear these types of phrases in his playing. Although banjo emulation is often done at high speed it also works well slowly, and passages like this can be a good way of developing the

idea. You can use a pick here, or fingerstyle, or hybrid picking, the pick and fingers technique being the usual approach of choice in country. Try practicing them all for maximum development, or simply to see which you prefer.

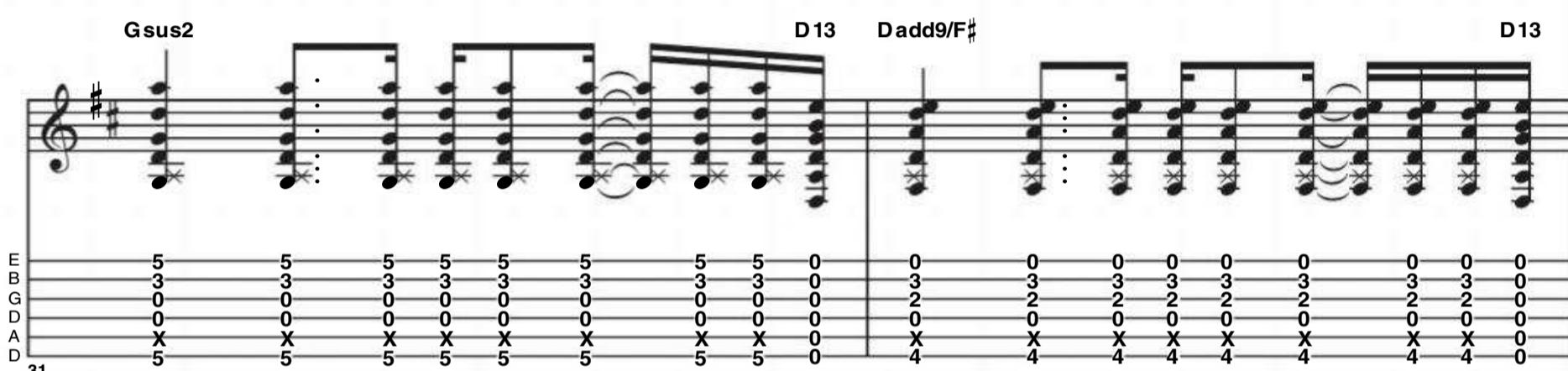
Gsus2



D 13 Dadd9/F# D 13

29

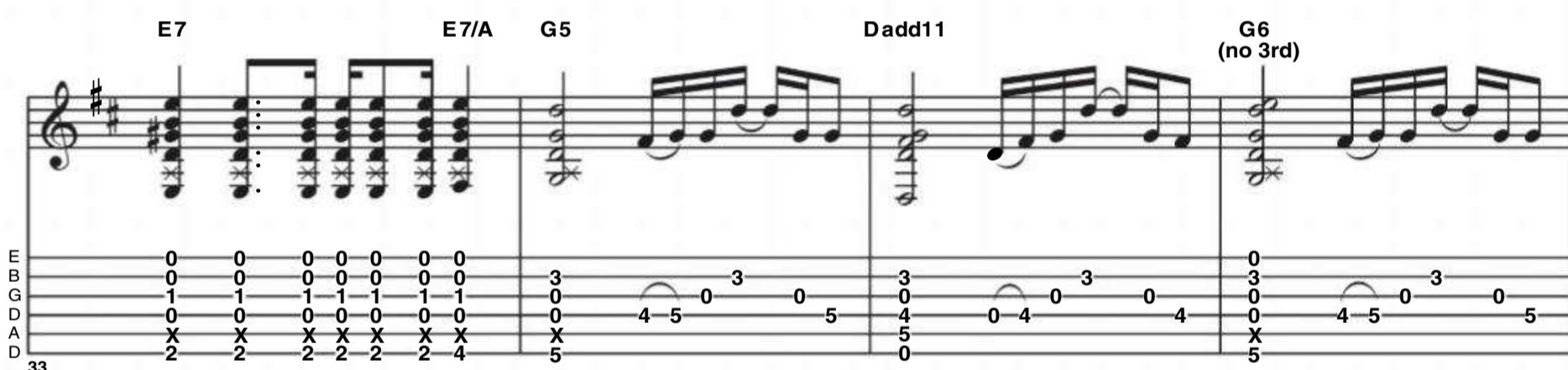
Gsus2



D 13 Dadd9/F# D 13

31

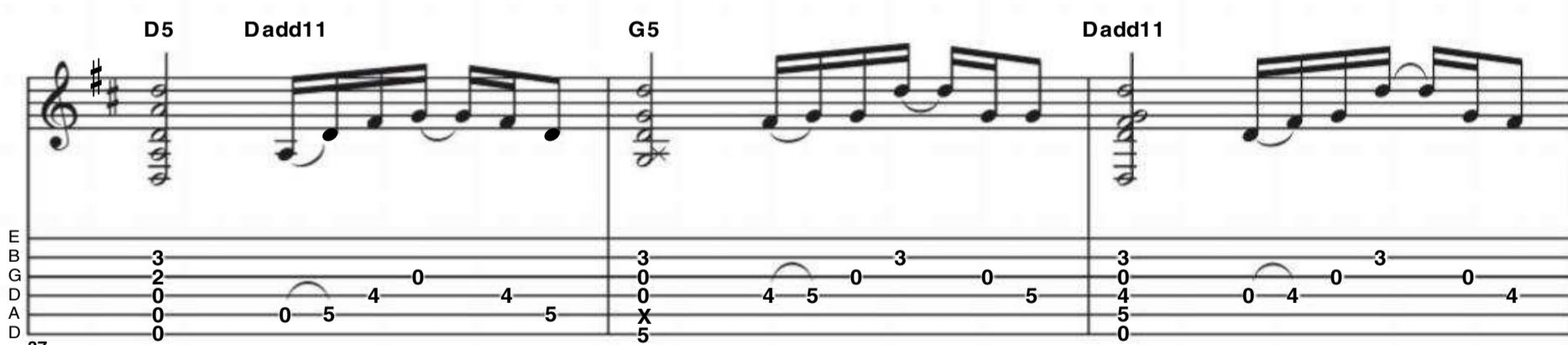
E7 E7/A G5



Dadd11 G6 (no 3rd)

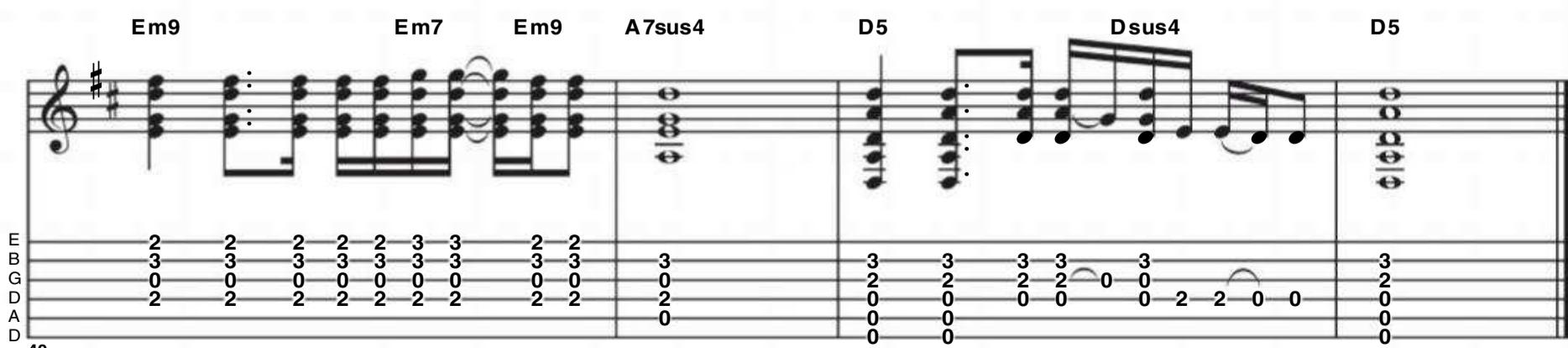
33

D5 Dadd11 G5 Dadd11



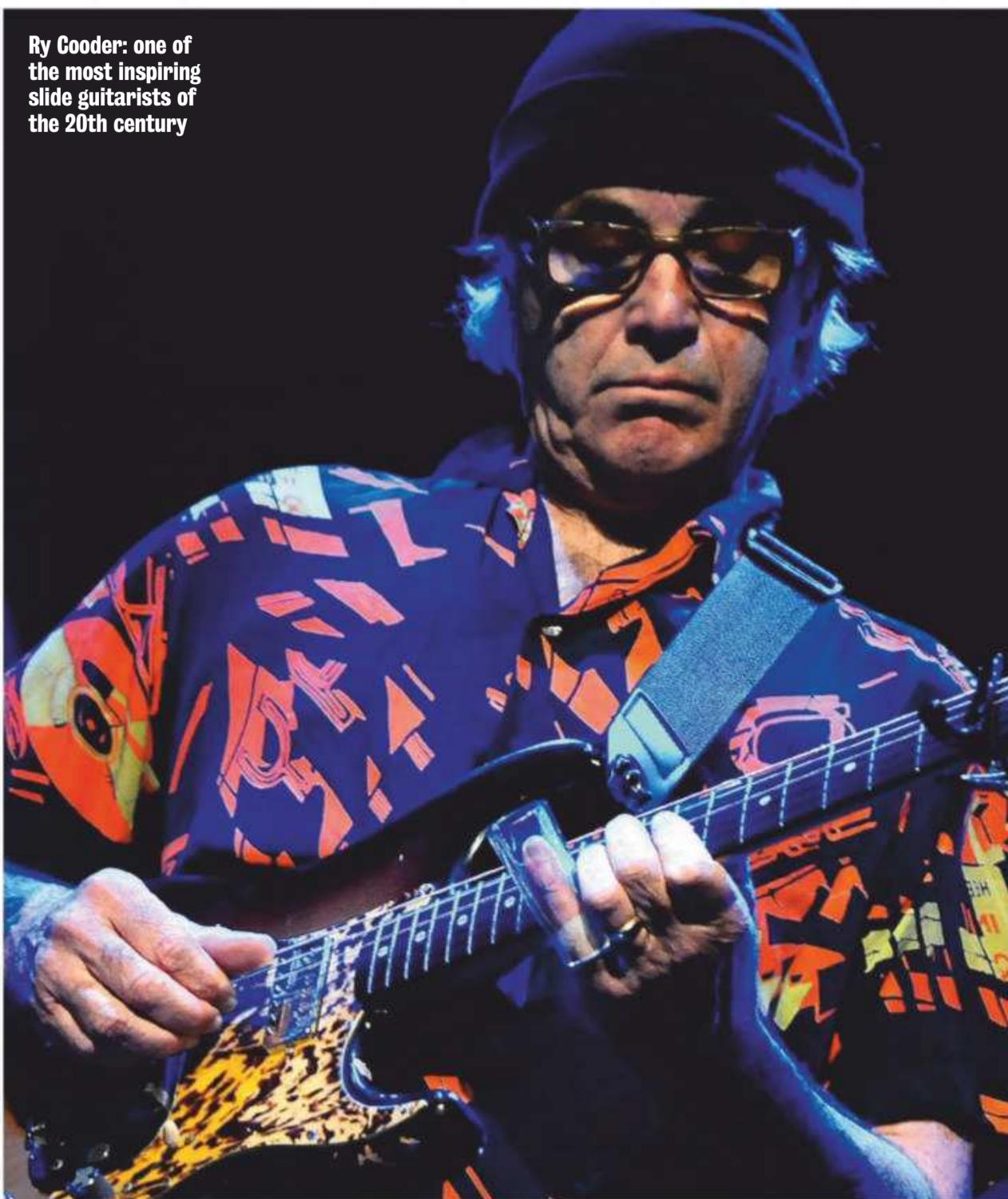
37

Em9 Em7 Em9 A7sus4 D5 Dsus4 D5



40

Ry Cooder: one of the most inspiring slide guitarists of the 20th century



Ry Cooder



This month **Harrison Marsh** looks at world music advocate, and undisputed master of slide guitar styles, the brilliant Ry Cooder.

ABILITY RATING

Moderate/Advanced

Info

Key: Various
Tempo: Various
CD: TRACKS 52-55

Will improve your

Open tuning knowledge
 General slide technique
 Tone and feel

Atrue innovator, Ry Cooder has influenced virtually every slide guitarist that has come after him. Born In Los Angeles in 1947, Cooder's first success was with Captain Beefheart and his Magic Band, joining on 1967's *Safe As Milk* album. He also spent a brief time with Frank

Zappa and The Mothers Of Invention. But what followed was an impressive career as a solo artist and sideman, always with slide guitar to the fore. In the late '60s Cooder contributed to the Rolling Stones' *Let It Bleed* and *Sticky Fingers* albums as well as playing with Lowell George's Little Feat. The '70s would see Ry release a string of solo albums that showcased his wide variety of musical influences and his inventive skills as a slide and rhythm player. Albums such as *Into The Purple Valley* and *Chicken Skin Music* show Cooder's love for instrumentation and arrangement, drawing on influences from around the world with Calypso and Hawaiian

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RGT @LCM

phrases commonly mixed with more traditional American and gospel sounds.

Aside from this melting pot of guitar skills and styles, Cooder will possibly be best known for his soundtrack work including 1986's *Crossroads* alongside Steve Vai. His other classic instrumentals from *Paris Texas* and *Southern Comfort* demonstrate how effective and emotive his slide playing can be with little or no accompaniment.

As a sideman he has shared stages and studios with artists from The Beach Boys to Eric Clapton and brought Cuba's Buena Vista Social Club to the attention of the world, and demonstrating the previously untold musical

“SLIDE ENTHUSIASTS HAVE BEEN TRYING TO CAPTURE COODER’S PHRASING, TECHNIQUE AND SIGNATURE VIBRATO FOR DECADES”

wealth of the country. Cooder brought other world music into his catalogue in the '90s, collaborating with Ali Farka Toure, Mohan Veena Virtuoso VM Bhatt.

Ry Cooder is still releasing new material and is almost constantly on tour. His back catalogue shows a talented musician that is constantly evolving and moving in new musical directions. He is also an essential study for anyone interested in slide guitar, though enthusiasts have been trying to capture his phrasing, technique and signature vibrato for decades with few coming close.

NEXT MONTH Harrison finishes his slide series with ZZ Top's Texan titan, **Billy F Gibbons**

Ry Cooder's main electric guitar is a heavily modified Stratocaster with a DeArmond gold foil pickup in the neck position and a P 90 at the bridge. Cooder prefers glass slides for their smooth sound, typically on his fourth finger. Bridge and middle pickups on a Strat with smooth reverb or delay offer the definitive Cooder 'lonesome' sound.

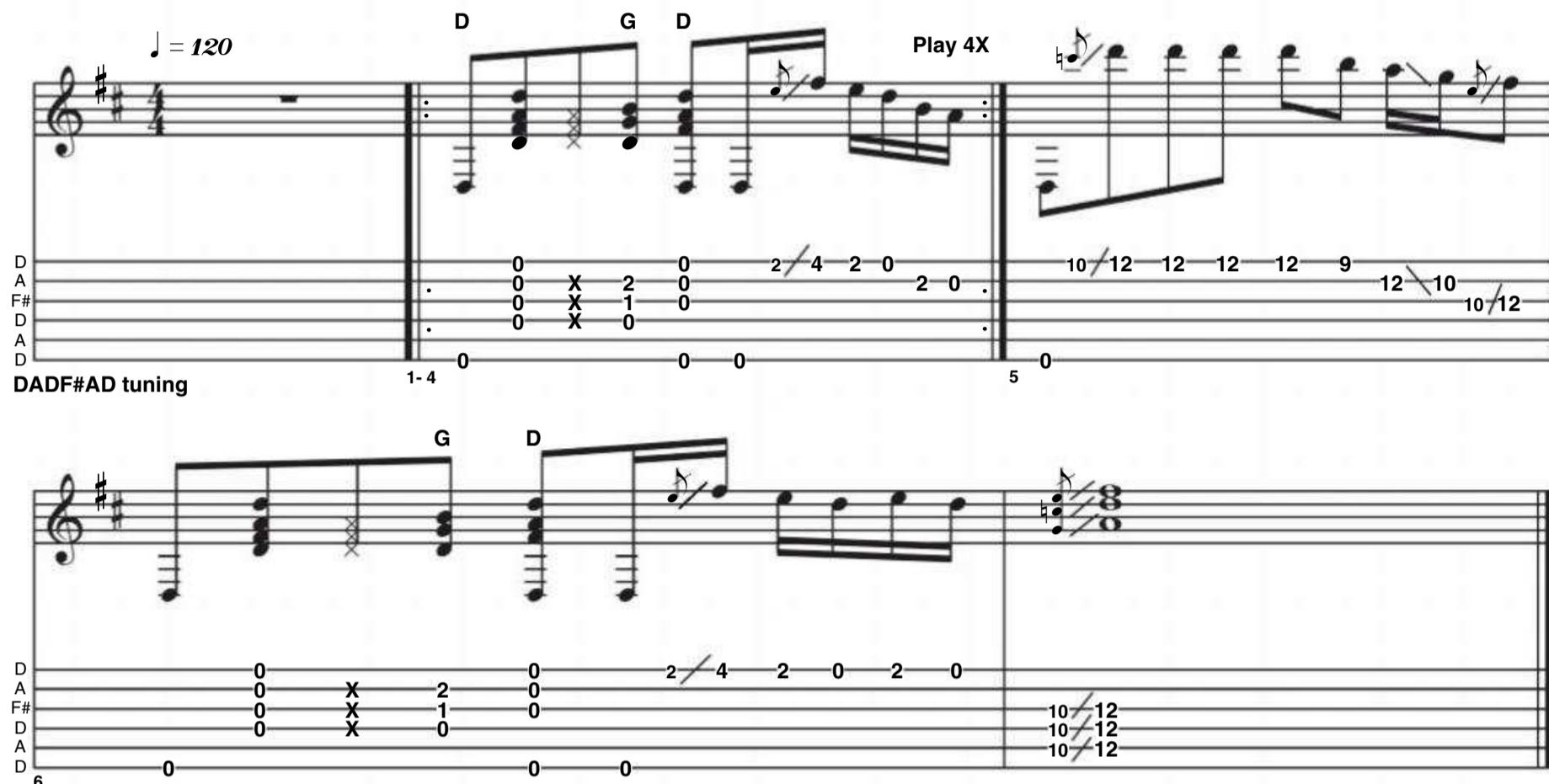


TRACK RECORD There's so much to listen to and learn from in Cooder's back catalogue, but *Paris Texas* (1985) and *Feelin Bad Blues* (1986) show the emotive, instrumental side of Cooder's style while *Into The Purple Valley* (1972), *Chicken Skin Music* (1976) and *Boomer's Story* (1972) show the more rhythmic, upbeat side of his slide work. Of course the movie *Crossroads* is always worth a second look.

EXAMPLE 1 FINGERSTYLE RHYTHM IDEAS

TRACK 52

Cooder is a master at creating rhythmic grooves interspersed with slide phrases, as this open D tuning (D-A-D-F#-A-D) example shows. Switching between playing chords and slide can take some time, especially at slow tempos, so just relax and, if anything, play behind the beat for the most laid-back feel possible.



DADF#AD tuning

EXAMPLE 2 FINGERSTYLE RHYTHM IDEAS

TRACK 53

You don't usually think of slide as a rhythm technique but it can be very effective! The rhythm guitar on the audio uses open G tuning (D-G-D-G-B-D) while the lead opts for open D, a common Cooder trick. Fretting-hand (slide hand) muting is essential to make sure the phrase is clear and rhythmically accurate.



LESSON } SLIDE

EXAMPLE 3 SOFT PEDAL STEEL STYLE

TRACK 54

The gentler, melodic side of Cooder's '70s era playing displays a subtle vibrato. This pedal style sound is a nice change from common blues phrasing.

Top Staff:

- Chords: G, D/F#, Em
- Tempo: $\text{J} = 76$
- Fretboard markings: 10/12, 12/14, 12/12, 14/12, 14/12, 12/14, 12/10
- String tuning: D A F# D A D
- Fret positions: 1

Bottom Staff:

- Chords: G, C, D, G
- Tempo: $\text{J} = 76$
- Fretboard markings: 12/14, 10/12, 12/14, 10/12, 12/14, 10/12, 12/13
- String tuning: D A F# D A D
- Fret positions: 6

EXAMPLE 4 JAM TRACK

TRACK 55

Emotive solo slide instrumentals are what Ry Cooder does best. I've recorded this to a click track but once you have it down, this can be interpreted quite freely, exactly as Cooder would. Intonation is crucial so take a less is more approach to vibrato early on. Cooder's slide playing often uses the full range of the instrument.

Staff 1:

- Chord: D
- Tempo: $\text{J} = 65$
- Fretboard markings: 2/4, 7, 9/7, 2/4, 0
- String tuning: D A F# D A D
- Fret positions: 1, 0

Staff 2:

- Chord: G
- Tempo: $\text{J} = 65$
- Fretboard markings: 3/5, 5, 5, 5
- String tuning: D A F# D A D
- Fret positions: 4, 0

Staff 3:

- Chord: A
- Tempo: $\text{J} = 65$
- Fretboard markings: 2/4, 7, 3/4, 3, 2/3, 2, 0
- String tuning: D A F# D A D
- Fret positions: 7

EXAMPLE 4 JAM TRACK ...CONTINUED

TRACK 55

G

D
A
F#
D
A
D

10

D

D
A
F#
D
A
D

13

G

D
A
F#
D
A
D

16

D

D
A
F#
D
A
D

19

G

D
A
F#
D
A
D

22

D

D
A
F#
D
A
D

22

Mixolydian 5ths



In this issue **Shaun Baxter** continues to explore ways of applying different intervals to create ear-catching Mixolydian lines.

ABILITY RATING

Moderate/Advanced

Info

Key: A (A7)
Tempo: 160bpm
CD: TRACK 56

Will improve your...

- ✓ Recognition of 5ths in a scale
- ✓ Use of 5ths when improvising
- ✓ Fretboard knowledge

In this current series, we've been looking at ways of using various scale intervals to create a variety of medium-paced ideas to fit in with your Mixolydian vocabulary. So far, we've studied 2nds, 3rds and 4ths, so logically in this lesson it's the turn of 5ths.

Within the modes of the Major scale, each 5th interval will be one of two types:

Diminished fifth = three tones

Perfect fifth = three and a half tones

To illustrate this, have a look at Diagram 1, which represents the notes of D Major (and any of its modes, of which A Mixolydian is the fifth). If you start from any note, and then

move in any direction (clockwise or anti-clockwise) to another note that is four notes away (in other words, with another three scale notes in between), the distance is either (usually) a perfect 5th or a diminished one (in this case, only between C#-G).

Perfect 5ths sound open and contemporary, rather like 4ths. In fact, a perfect 5th is an inversion of a perfect 4th: for example, A up to E is a perfect 5th (seven semitones), whereas A down to E is a perfect 4th (five semitones).

As we saw in the previous lesson, the waveforms created by 4ths and 5ths are more stable and less dissonant than other intervals (apart from octaves) when used with distortion; consequently, they work well when played as double-stops, and form the basis of many classic rock riffs.

Once you have absorbed the various concepts featured within this lesson's demo examples, you should aim to apply the same

principles to the other scales that you know - shifting ideas up and down the length of the neck (lateral motion), as well as staying within the same neck area (vertical motion) - in order to develop useful repertoire that you can draw upon when improvising.

Also, by this stage in our study of intervals, you should be aiming to execute each and all of the following basic permutations both up and down through each shape of a scale:

- A series of ascending 5ths.
- A series of descending 5ths.
- A series of 5ths that alternate between ascending and descending.
- A series of 5ths that alternate between descending and ascending.

As well as trying other permutations, such as: 'Up, up down' etc; and of course the many and various configurations on each 5th interval...

- Low note + high note + low note (three-note motif).
- High note + low note + high note (three-note motif).
- Playing ideas that are a multiple of two (2, 4, 8) to a triplet count.
- Playing ideas that are a multiple of three (3, 6 etc) to a duple count (eighth-notes, 16th-notes etc).

Finally, make a note of the most successful or useful ideas according to your tastes, and try to see each one as a template that can be adapted: it's better to have a few flexible friends that can be edited (expanded or compressed) to fit your purposes at any given musical juncture than hundreds of rigid licks and lines that are set in stone; consequently, you should practise by limiting your approach to just using one line only and seeing how much variety and expression that you can

“IT'S BETTER TO HAVE A FEW FLEXIBLE FRIENDS THAT CAN BE EDITED TO FIT YOUR PURPOSES THAN HUNDREDS OF RIGID LICKS”

create by varying the rhythms, omitting notes, adding notes, applying bends and vibrato to different notes, etc.

During this series, the object is to build up a variety of interval-based approaches over the same dominant backing track using A Mixolydian in conjunction with the A Minor Blues scale (that's why the musical examples have been written out in the key of A rather than the parent key of D).

A Mixolydian – A B C# D E F# G
1 2 3 4 5 6 b7

A Minor blues – A C D Eb E G
1 b3 4 b5 5 b7

All of the 5ths that have been highlighted »



Get the Tone

It's good to use as little distortion as you can. You may have to work harder, but there will be a core to your notes, rather than the fizzy transparency that results from using too much gain. If your guitar has humbuckers, they will probably be powerful enough to get all the distortion you need from the amp; with using single-coils you may need a bit of help from a distortion pedal. A dash of reverb will round things off and help your tone flourish.

TRACK RECORD One of the most famous examples of stacked 5ths is the fretting hand-tapping section from Joe Satriani's The Mystical Potato Head Groove Thing from his album Flying In A Blue Dream. His ex-student Steve Vai also features 5th intervals in his playing (eg The Animal), either as single-notes or as double-stops; furthermore, both players often use a stacked-5th setting on their DigiTech Whammy pedal.

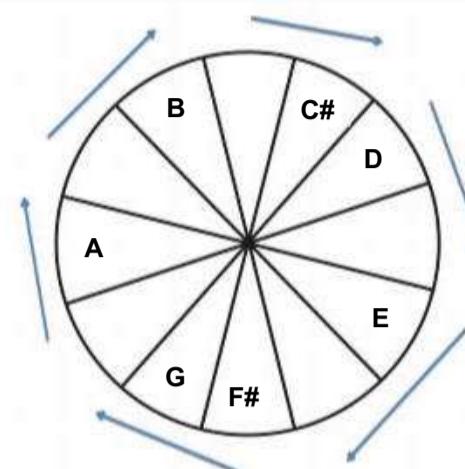
in each of this lesson's demo examples, are all taken from with A Mixolydian, and each of these sections is flanked by A Minor blues-oriented ideas. Note that, although various 5th intervals might also be played within surrounding minor blues-based ideas, we are going to ignore them, as they are purely incidental, and not part of the main concept highlighted in each line.

Regarding this month's backing track, most drummers would write out the drum part in 6/8; however, for ease of reading on guitar, I have stuck to 4/4, viewing the bass

drum pattern as a quarter-note triplet rhythm. If your rhythm reading isn't great; don't worry about it: just read the tab and use your ears.

Finally, once you have absorbed the various concepts studied here, you should also aim to apply the same principles to the other scales that you know in order to develop useful repertoire that you can draw upon when improvising. For example, you can also produce A Dorian equivalents for each of the GT examples ideas (or your own) simply by replacing any C# notes with C notes. ■

DIAGRAM 1 THE NOTES OF A MIXOLYDIAN



EXAMPLES MIXOLYDIAN 5THS

EXAMPLE 1 In bar 3, descending 5ths are taken down through A Mixolydian within one scale shape and neck area (vertical motion).

EXAMPLE 2 In bar 11, ascending 5ths are taken up through the scale by moving along the length of the neck (lateral motion)

EXAMPLE 3 This example demonstrates a variety of approaches: stacked 5ths

CD TRACK 56

are employed within bar 17, whereas bar 19 features six-note motifs (each comprising two ascending 5ths and one descending 5ths linked via slides) taken laterally up through the scale. Finally, in bar 20, we see a succession of ascending 5ths employing pull-offs: finishing off with some 5ths that feature slides and lateral motion on the top two strings.

Ex 1

$\text{J} = 160$ Triplet feel

8va A

BU BD BU

17-(19)-(17)(19) 15-17-15 14-15-17 14 17 21 19 17 17 19 20 19 18 16 19

G/A

m m m m m m m m

Ex 2

A

18-16-14 16-14-16-18 18-9

m

BU

8 (10) 5 8 5

7 (9) 7 5 7 5 7 5 2 4 6 7 9 11 12

G/A

(14) 10 14 15 (17)

BU

A

G/A

EXAMPLES MIXOLYDIAN 5THS

EXAMPLE 4 Here, we have three-note motifs shifted down the neck on the top two strings in bars 25-26. After the initial ascending 5th in bar 27, we see an inverted version of the figures from the previous bars taken up through the scale along the neck. In bars 25-26, each motif comprises a 'low-note + high-note + low-note' combination with the positional-shift slides on the lower string, whereas in bar 27 each figure is composed of a 'high-note + low-note + high-note' sequence and each positional-shift is on the upper string.

Ex 3

Ex 4

Ex 5

EXAMPLE 5 The descending sequence shown in bar 35 of this example is typical of one used by Yngwie Malmsteen. As you can see, after the initial descending 5th, it features a succession of three-note motifs following a 'low-note + high-note + low-note' configuration; however, Yngwie probably thinks in terms of the three-note motif encapsulated within each beat (that is, a descending 5th followed by a descending slide of either a major or minor 2nd: depending on whatever interval is required to stay within the parent scale).

CD TRACK 56

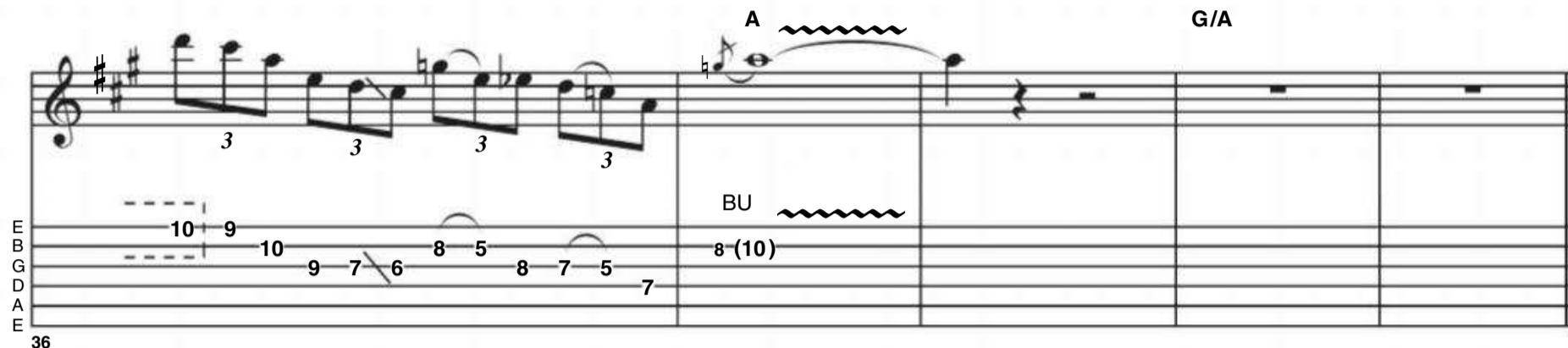
EXAMPLES MIXOLYDIAN 5THS

CD TRACK 56

EXAMPLE 6 Here, bar 41 contains a 'ladder' of consecutive ascending 5ths played in groups or stacks of three. This is then followed in bar 42 by a series of 5ths each played on a single string using a wide stretch with the fretting hand.

EXAMPLE 7 This example features a series of descending three-note 'stacks' of scale 5ths, taken down the scale in the same neck area (vertical motion).

EXAMPLE 8 Continuing the stacked 5ths theme, in bar 59 of this example we see a succession of stacked 5ths alternating between ascending and descending through the scale. This scheme is shifted up along the length of the bottom three strings with the help of an occasional slide. Remember you can tweak these ideas in all manner of ways in your own playing.



Ex 6

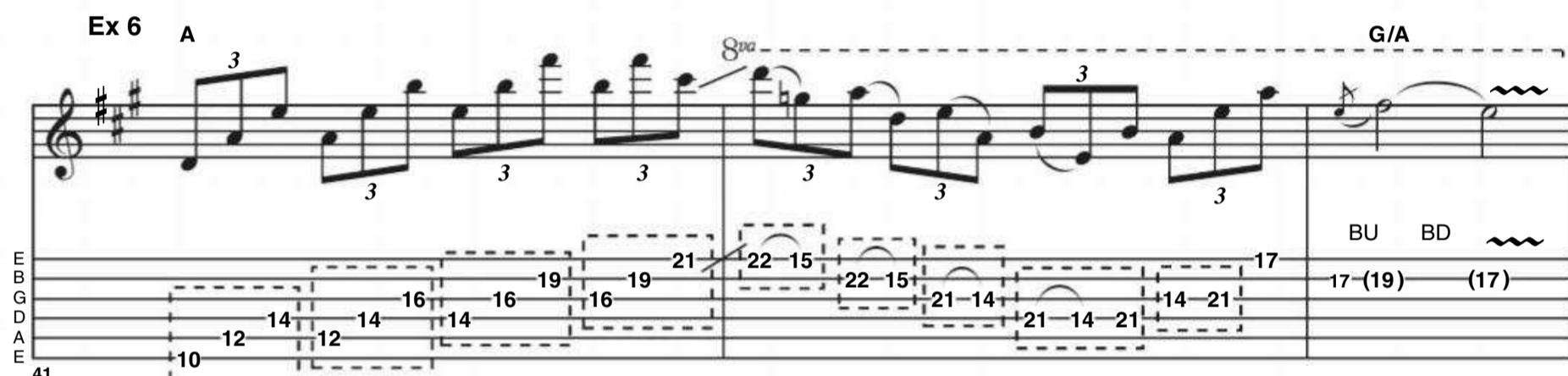
A

G/A

BU

8 (10)

36



Ex 6

A

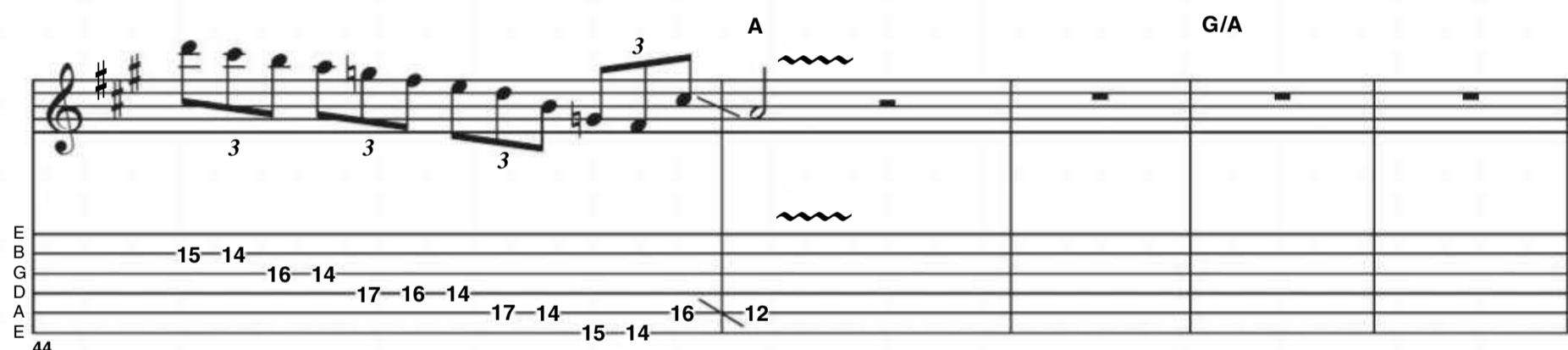
G/A

BU BD

17

17 (19) (17)

41



A

G/A

3

15 - 14

16 - 14

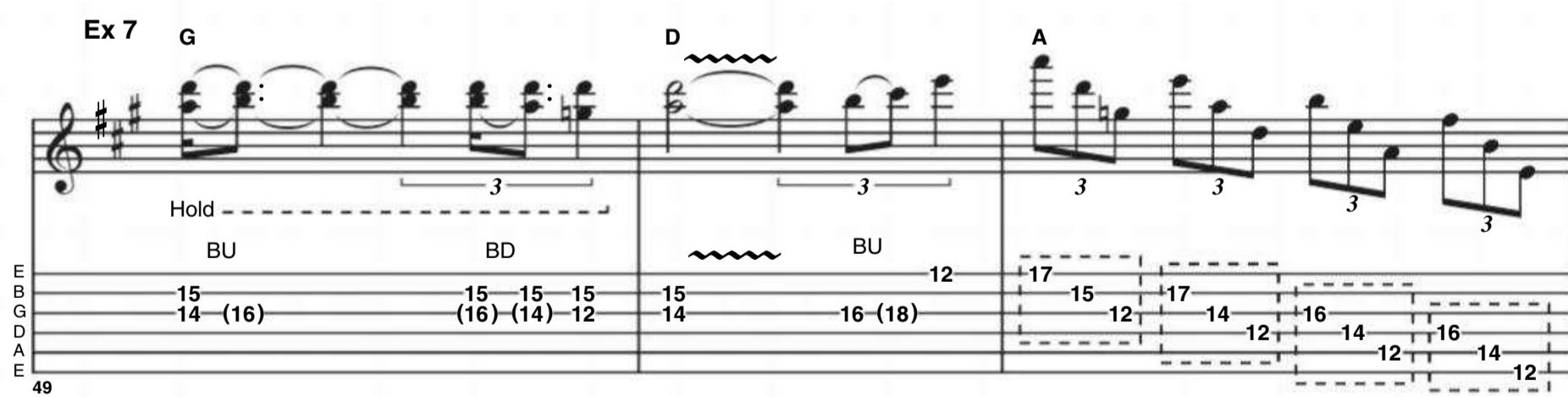
17 - 16 - 14

17 - 14

15 - 14

16 - 12

44



G

D

A

Hold

BU

BD

BU

12

17

15

17

14

16

12

14

16

12

14

16

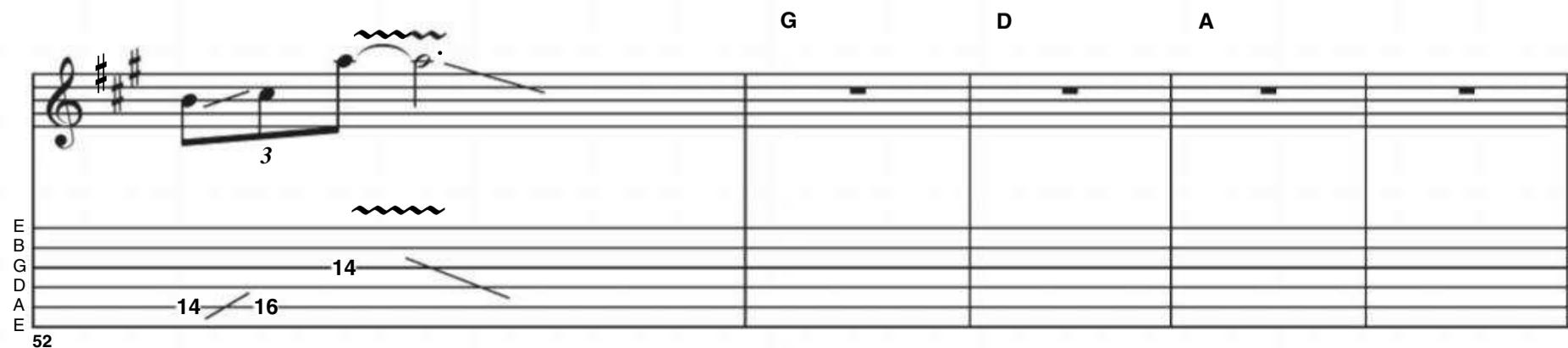
12

14

16

12

49



G

D

A

3

14

16

52

EXAMPLES MIXOLYDIAN 5THS

CD TRACK 56

EXAMPLE 9 And now for an expanded version of the principle illustrated in the previous example. Here, our stacked 'up one and down the next' theme is extended to all six strings.

EXAMPLE 10 Although focusing mainly on medium-paced ideas, we're going to finish off with couple of quicker ones, just so that you can get an idea of how 5ths can form the basis of fast lines too. The 5ths sequence in bars 75-76 of this

example looks more complicated on the page than it is to actually play. It is a descending three-note Indian Pentatonic scale sequence, only it's played using CAGED shape #1 of A Indian Pentatonic within the fretting hand, while the picking hand taps out CAGED shape #4 of the same scale a 5th higher.

A Indian Pentatonic scale – A C# D E G
1 3 4 5 b7

Ex 8

Ex 9

G/A

Ex 10

EXAMPLES MIXOLYDIAN 5THS

CD TRACK 56

EXAMPLE 11 This final example features a mixture of approaches. Firstly, in bar 81, we see a combination comprising an ascending 5th linked via an ascending slide to a descending 5th taken up through the scale. This initial movement on the sixth and fifth strings is then repeated higher up the scale on the fifth and fourth strings. Next, in bar 82, we have a succession of descending

three-note stacked 5ths played on the bottom two strings. Then, bar 85 contains a succession of 5ths whereby the first one is played using fretting-hand taps and the second using picking-hand taps. Finally, the concluding melody in bar 84 starts with a stack of 5ths played as quarter-notes triplets leading to a typical blues-rock high bend.



The musical score for Example 11 consists of six staves of guitar tablature. Staff 1 (measures 75-76) shows a mix of eighth-note patterns and three-note stacked 5ths on the bottom two strings. Staff 2 (measures 75-76) provides a neck diagram with fingerings. Staff 3 (measures 77-78) features a 'Hold bend BU' technique on the top two strings. Staff 4 (measures 77-78) shows a neck diagram with fingerings. Staff 5 (measures 82-83) displays a sequence of descending 5ths on the bottom two strings. Staff 6 (measures 84-85) concludes with a high bend on the top two strings.

Fretboard fluency



Today **Martin Goulding** looks at Lydian, whose distinctive #4th degree gives an airy and uplifting sound heard in countless sci-fi films.



John Petrucci's prog-metal playing often features the Lydian mode

ABILITY RATING

Moderate/Advanced

Info

Key: C Lydian

Tempo: 100bpm

CD: TRACKS 57-67

Will improve your:

- ✓ Chordal strength and accuracy
- ✓ Sweep picking and legato
- ✓ Muting, barring and rolling

Welcome to this month's column on developing fretboard fluency; the third part in our series exploring extended harmony. Continuing from last month's lesson where we looked at the extensions of the II minor 7 chord, this month we'll move on to extensions based around the IV major 7 chord, including major 7,5, major

9#11 and major 13#11 voicings arranged in five shapes on the fretboard.

We'll then move on to study two approaches for creating extended arpeggios: the first – simply adding the triad from the next consecutive scale degree to our basic major 7 arpeggio to cover all three extensions up to the 13th; and the second which is superimposing diatonic arpeggios from the 3rd, 5th and 7th of our 'home' IV major 7 chord, which as we'll see gives us a range of extended sounds. In addition to our extended chords and arpeggios, we'll also be looking at some of the ways in which we can use these ideas in our improvisation by applying chromatic enclosures to certain intervals, as

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well as using sequences to extend the basic IV chord tonality and add colour and sophistication to our soloing.

On all arpeggio-based examples, we'll be using our usual legato approach, which combines hammer-ons and pull-offs with sweep strokes for a smooth and even tone. As well as picking lightly and hammering down firmly, the quality of your execution will also depend on effective use of fretting and picking-hand muting techniques, so follow the rule that the first finger on the fretting hand mutes the lower adjacent string to the one you are playing with its tip, as well as laying flat over the treble strings underneath, and also in conjunction with the picking-hand palm which mutes off any unattended lower strings as you ascend runs.

Diagram 1 presents an overview of the C major 7,5, C major 9#11 and C major 13#11 chords arranged across the fretboard in five shapes. As you play each chord, call out the intervals from the lowest to the highest note and visualise their placement within the relevant position of the underlying Major scale, which acts as a template. As we saw last month, certain intervals may be omitted to arrive at a practical voicing. The major 7,5 chord is based around our standard major 7, with the 5th degree lowered by a semitone in each of the five shapes. If the 5th were present, it would then be called a major 7#11. The major 9#11 chords may also omit the 5th degree, as its primary function is to support the root note, while on the major 13#11 chords the 5th and 9th are often omitted instead. ■

NEXT MONTH Martin continues his fretboard navigation with more **chord extensions**

Get the Tone

Try a clean tone with compression, chorus and reverb on the chordal examples, and a warm overdriven tone for lead as it's a great way to monitor your muting techniques (any unplayed strings can often result in dissonant overtones). The overdriven sound is also the tone of choice for many popular contemporary styles. This type of tone will lend a more fusion orientated sound when using jazz-based concepts, and easily integrate with your blues and rock vocabulary.



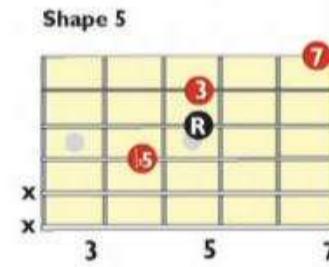
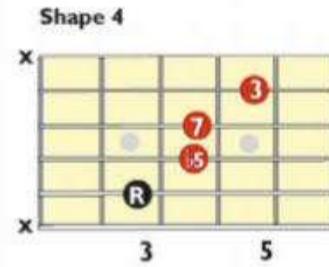
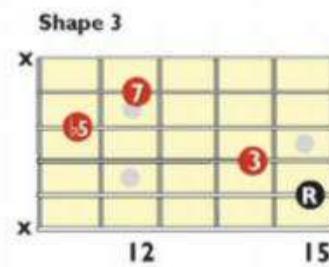
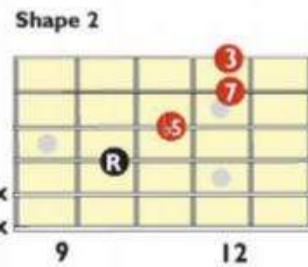
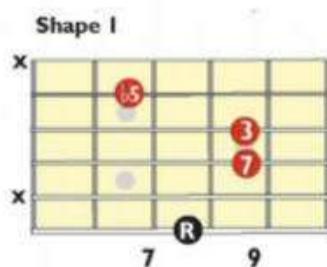
TRACK RECORD The Lydian mode is heard in countless sci-fi films including Superman, E.T. and Star Wars, as well as musicals such as Westside Story. Lydian is also closely associated with rock guitarists Steve Vai, Joe Satriani, Eric Johnson and John Petrucci, as well as jazz and fusion players like Pat Metheny and John Scofield. Check out Satriani's Lords Of Karma, from Surfing With The Alien, or John Petrucci's incredible solo on Under A Glass Moon, which incorporates Lydian mode; it features on Dream Theater's album Images and Words.

DIAGRAM C MAJOR 7, C MAJOR 9#11 AND C MAJOR 13#11 CHORDS IN FIVE SHAPES****

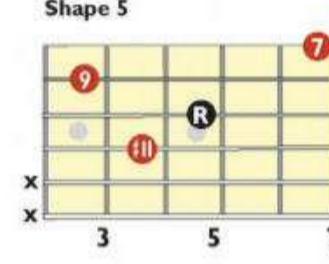
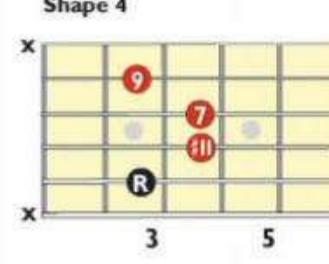
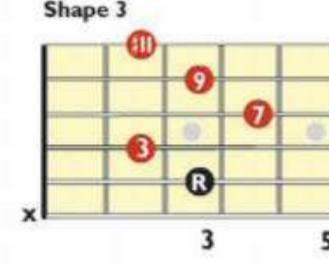
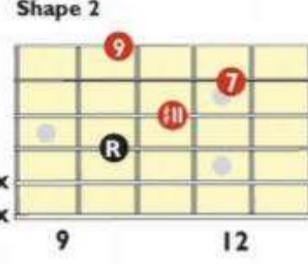
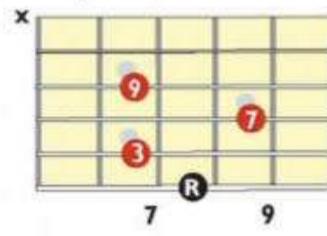
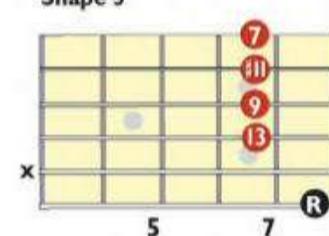
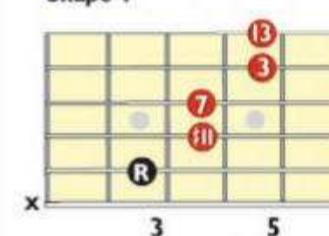
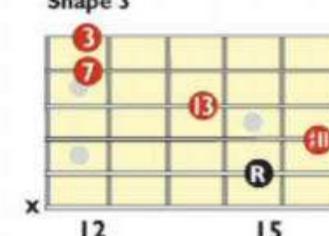
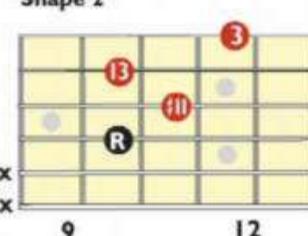
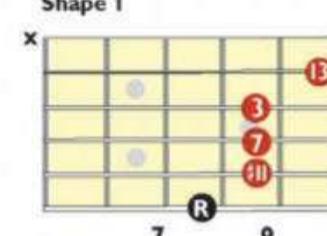
The most important intervals in our three IV major chords are the root; the 3rd (which determines the quality of the chord); the 7th (which means any colour tone is then considered an extension); and the highest extension. However, in certain cases, we may have to omit the 7th degree with an 'incomplete' voicing that's more symbolic

of the full tonality. One example of this can be found on the C major 13#11 in shape 2, where, starting from the fourth string, there simply may not be enough available range for the full chord. On each diagram, the root notes are indicated in black, with the intervals that make up the specific voicing displayed within the notes.

C MAJOR 13#11



C MAJOR 9#11

C MAJOR 7**_b**5**EXAMPLES 1-3 EXTENDED HARMONY: FRETBOARD MAP**

Examples 1 - 3 present the corresponding notation for each chord in five shapes, including the recommended fingerings. Once you are comfortable with each voicing,

practice moving through all five in sequence. At first you may prefer to work in free time, before applying the metronome once fully memorised.

Ex 1

C maj7,5****

$\text{♩} = 100$

Ex 2

C maj9#11

$\text{♩} = 100$

EXAMPLES 1-3 EXTENDED HARMONY: FRETBOARD MAP ...CONTINUED

CD TRACKS 57-59

Ex 3

Fretboard diagram for Cmaj13#11 chord. The diagram shows a 6-string guitar neck with the following fingerings and string names:

Finger	String	Fret
1	E	12
2	B	12
3	G	5
4	D	4
1	A	7
2	E	7

The diagram also includes a treble clef, a key signature of one sharp (F#), and a tempo of 100 BPM.

EXAMPLE 4

Our first approach to constructing an arpeggio covering all three extensions. As we've seen over the last two month's, we can do this by taking our 'home' IV (C maj7) arpeggio, and adding the triad built from the next consecutive degree - in this case

D major. The notes are: D(R), F#(3rd) and A(5th), which gives us the 9th(D), #11th (F#), and 13th(A) degrees when viewed from our IV C maj7/ C Lydian tonal centre. The example applies it to shape 1 in bars 1 and 2, and shape 4 in bars 3 and 4.

CD TRACK 60

The image shows a musical score for a guitar. The tempo is 120 BPM. The key signature is C major 13#11. The melody is played on the treble clef staff, and the chords are indicated by Roman numerals below the staff. The guitar's six strings are labeled on the left: E, B, G, D, A, E. The fretboard diagram at the bottom shows the positions of the notes corresponding to the melody and chords.

EXAMPLES 5A-5D

Ex 5a Here's our 'home' IV C major 7 arpeggio in shape 1, with the following three examples demonstrating another common approach used to create extended sounds - this time by superimposing the diatonic arpeggios built from the 3rd, 5th and 7th degrees of our IV C maj7/ C Lydian tonal centre. Let's review all three superimpositions to understand how this approach works.

Ex 5b This is the diatonic arpeggio built from the 3rd degree of our 'home' IV C major 7 chord which is E minor 7, with the notes: E(R), G,(3rd), B(5th) and D,(7th). When viewed from the root note perspective of C, these notes then give us the intervals: 3rd(E), 5th(G), 7th(B) and 9th(D).

Ex 5c Here we have the diatonic arpeggio built from the 5th of our IV Cmaj7 chord, which is G major 7, with the notes: G(R), B(3rd), D(5th) and F#(7th). When viewed from C, these notes give us the intervals: 5th(G), 7th(B), 9th(D) and #11th(F#).

Ex 5d And now the diatonic arpeggio built from the 7th degree of our IV C major 7 chord, which is Bm7, with the notes: B(R), D(,3rd), F#(5th) and A(,7th). When viewed from C, these notes give us the intervals: 7th(B), 9th(D), #11th(F#) and 13th(A). So, as a formula, and to help us memorise this, we can remember that over any IV major 7 chord, we can superimpose the diatonic arpeggios starting from the 3rd, 5th and 7th degrees, and which gives us the 9th, #11th and 13th extensions.

CD TRACKS 61-64

Ex 5a

From the root - Cmaj7 shape 1

Tempo: ♩ = 120

The tablature shows a guitar part in C major 7 shape 1. The top staff is a treble clef staff with a 4/4 time signature. The bottom staff is a six-string guitar neck with a 4/4 time signature. Fingerings are indicated above the strings: 2, 1, 4, 3; 2, 1; 2, 3; 4, 3, 4, 1; and 2. The guitar neck staff has fret numbers 8, 7, 10, 9, 10, 9; 8, 7, 8, 9, 10, 9; 10, 9, 10, 7; and 8. The strings are labeled E, B, G, D, A, E from bottom to top.

EXAMPLES 5A-5D ...CONTINUED

CD TRACKS 61-64

Ex 5b

From the 3rd of C - Em7 shape 4 (Cmaj9 sound)

J = 120

Ex 5c

From the 5th of C - Gmaj7 shape 3 (Gmaj9 #11 sound)

J = 120

Ex 5d

From the 7th of C - Bm7 shape 1 (Cmaj13 #11 sound)

J = 120

EXAMPLE 6

CD TRACK 65

Example 6 presents the G major 7 arpeggio in shape 3, starting on beat 4 of the pick-up bar with a two-note chromatic enclosure consisting of the 2nd and 7th degrees, before resolving to the root note on beat 1 of the first bar. From here, the pattern is consistent with the chromatic enclosure occurring on beat 4 of each bar and again followed by the root on beat 1 of the following bar. Although it may be easier at first to visualise this as a shape 3 G major 7 arpeggio with the enclosure surrounding

the root note, be mindful that when playing over the GT backing track which is in C Lydian, that the intervals you are hearing relate to C as the root and not G. With this in mind, the enclosure can be viewed as consisting of a #5 followed by a #4, and which helps to momentarily heighten tension before resolving to the 3rd - G. Additionally, try accenting the 'and' (second eighth-note) of beat 4 in each case. This will help give the line a more upbeat feel, characteristic of jazz line playing.

Gmaj7/C (C maj9 #11)

J = 120

EXAMPLE 7

Our Gmaj7 arpeggio, again in shape 3 – this time, starting with a chromatic enclosure consisting of the 4th and 3rd, before targeting the 3rd, B, on beat 1 of the following bar. When viewed from our C Lydian perspective and applied over the GT backing track, these chromatic intervals become the root and 7th, and help to raise tension before resolving to the B, which in this context is our 7th. You'll notice that on beat 4 of the first bar, the enclosure is arranged with the higher and lower chromatic notes arranged on the top two strings. Work through the example slowly, and use the notation and audio demonstrations as a guide until you have

CD TRACK 66

memorised the fingerings and picking directions. Similar to our previous example, try accenting the 'and' of beat 4 which will help give the lines a jazzy upbeat feel. Once you are able to repeat the example slowly, with good timing and accuracy, establish your base speed (as fast as you can play it while still maintaining the feeling of full control), and incorporate the example into your daily practice routine, repeating continuously for a timed duration of five minutes. As mentioned, these ideas will sound at their best when applied as 16th-notes and integrated with other areas from your existing Lydian-based vocabulary.

Gmaj7/C (C maj9#11)

J = 120

EXAMPLE 8

Here we have an arpeggio sequence in 3rds, starting with the 'home' IV C major 7 arpeggio before then ascending through the diatonic arpeggios built from the 3rd (E minor 7); 5th (G major 7) and 7th (B minor 7) degrees, and with an extra 3rd added to the 'home' C Lydian tonal centre on each consecutive superimposition. Start off slowly, working two beats at a time until fully memorised before finding

CD TRACK 67

a comfortable speed on the metronome. The example uses sweep picking in combination with hammer-ons for a smooth legato tone, so remember to push the pick through the strings in a single motion when executing the sweep strokes, similar to the action of dragging a stick through park railings, and hammer-on firmly with all notes executed at a consistent velocity.

Cmaj7 Em7 Gmaj7 Bm7

J = 120

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In The Woodshed



In this issue's Woodshed **Charlie Griffiths** examines 3/4 time and how the waltz feel fits into music of The Beatles, Hendrix, Trivium and more.



The Beatles used waltz time in We Can Work It Out and other songs

ABILITY RATING

Moderate/Advanced

Info

Key: Various

Tempo: Various

CD: TRACKS 68-72

Will improve your...

Playing in 3/4 time

Music genre awareness

Stylistic repertoire

Yes, 3/4 time means three quarter-notes, or 'downbeats' per bar. This feel is traditionally referred to as a waltz, and goes back to the great classical composers, most famously Strauss's The Blue Danube. The 3/4 feel has its place in pop and rock music too and can yield some

often creative and interesting results.

If we take The Beatles as an example the bridge sections of We Can Work It Out has a very clear '1-2-3, 1-2-3' count. Note that this is a very different feel to 6/8 time, which contains the same amount of quavers (6) but has a different feel. 6/8 is more like Norwegian Wood (1 and a 2 and a) in which each beat is divided up into triplets. These two feels are very commonly confused as counting can be quite subjective depending on the feel and groove of the piece.

Compared to common time, which has a very even, symmetrical structure, the waltz feel is by its nature asymmetrical. A 4/4 groove

typically has a backbeat snare emphasising the second and fourth beats, so each bar can be seen as two beats, followed by two more beats. As 3/4 doesn't divide equally we can play around with where to place the emphasis. We can either look at the bar as one beat, followed by two beats, or as two beats followed by one.

Our first two examples illustrate two different ways of emphasising the 3/4. Example 1 is a Beatles style part which breaks the bar into one, then two quarter-notes. Example 2 is inspired by Billy Howerdel's playing with A Perfect Circle and splits the three quarter notes into two, then one.

Example 3 is a Jimi Hendrix style riff which incorporates a triplet feel. There is still

"COMPARED TO COMMON TIME, WHICH HAS A VERY EVEN STRUCTURE, THE WALTZ FEEL IS BY ITS VERY NATURE ASSYMETRICAL"

an obvious structure of three quarter-note downbeats, but the count in between the downbeats is '1 & a, 2 & a, 3 & a'. This only effects the rhythm of beat 2, but it's a good idea to keep the count consistent throughout.

Example 4 is a metal riff in the style of Killswitch Engage or Trivium. There is a repeating melody on the fourth string, but the bass notes change every bar; this is a good way of outlining the time signature for the listener. The snare is placed on every downbeat which gives the 3/4 a more even sound, but at the same time is not as predictable as 4/4.

Sometimes you might want to disguise the time signature a little to create rhythmic tension. Example 5 illustrates the effect used in Led Zeppelin's Kashmir. The guitar riff is in 3/4, with the chord changing every bar. Against this the drums are playing a straight 4/4 groove throughout.

NEXT MONTH Charlie goes to the Woodshed and enters the world of **tapped harmonics**

CD TRACK 68

EXAMPLE 1 BEATLES STYLE

Keep the Am chord intact throughout as you change the descending bass notes. You can either play the bass notes with fourth, second and first fingers respectively; or you can hold the chord and use your thumb to play the F# and F notes. Either way, let the notes ring together as much as possible.

$\text{J} = 120$

Am Am/G Am/F# Am/F

Let ring - - -

E B G D A E

A guitar tablature showing a 3/4 time signature. The tempo is set at 120 BPM. The chords are Am, Am/G, Am/F#, and Am/F. The tab shows a descending bass line with specific fingerings: 1, 2, 2 for the first measure, 3 for the second, 2, 2 for the third, and 1 for the fourth. The strings are labeled E, B, G, D, A, E from top to bottom. A note 'Let ring - - -' is written above the tab. The tab includes a staff with vertical bar lines and a staff with vertical bar lines.

EXAMPLE 2 BILLY HOWERDEL STYLE**CD TRACK 69**

These three chords are from the A Dorian mode (A-B-C-D-E-F#-G). For the first bar pick the first three notes 'down, up, down' then pick down on the open fifth string; this will keep your hand moving at a consistent rate throughout. Once you are comfortable, apply this same picking pattern to each bar.

$\text{♩} = 140$

EXAMPLE 3 JIMI HENDRIX STYLE**CD TRACK 70**

This riff has a 3/4 shuffle or triplet based feel. Move your right hand in a shuffle type rhythm; strum down and up, but make your down-strokes last twice as long as your up-strokes. This means that every downbeat is played with a downstroke and the triplet offbeats are played with upstrokes.

$\text{♩} = 120$

EXAMPLE 4 TRIVIUM STYLE**CD TRACK 71**

Play this riff with downstrokes for a strong, consistent attack. Play all of the notes on the fourth string with an 'open' sound and all of the bass notes with a palm-muted sound. In effect you will alternate between muted and non-muted notes, by bouncing your picking hand on and off the strings at the bridge.

$\text{♩} = 150$

EXAMPLE 5 LED ZEPPELIN STYLE**CD TRACK 72**

Play this while tapping your foot three times per bar. The downbeat coincides with the first, fourth and eighth strum of the chord (all downbeats). If you can count out loud '1-2-3' this will help internalise the rhythm. When you are confident, try it over the backing track; remember the drums here are playing in 4/4.

$\text{♩} = 80$

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NOVEMBER GT288 **ELECTRIC MASTERY**

Our 50 Tips will improve every area of your playing. Reggae guitar is deeper than you may think; this article will amaze and inspire. Plus: learn the hymn, How Can I Keep From Singing (classical); watch Brett Garsed's awesome video lesson, and so much more!



OCTOBER GT287 **ULTIMATE WORKOUT**

This warm-up-meets-workout focuses on four different styles with musical exercises covering a whole octave, fret by fret. It's a phenomenal learning and chops building tool! Plus, learn all the styles for which Jimmy Page is rightly revered. And loads more!



SEPTEMBER GT286 **PLAY BETTER ACOUSTIC**

Summer still brings us blazing days and balmy evenings so what better time to up your acoustic chops with 50 Tips To Acoustic Mastery, Acoustic Blues In Three Tunings, super takes on Amazing Grace and Oh When The Saints... plus all your electric regulars!



AUGUST GT285 **CRANK UP YOUR BLUES!**

Using three, as opposed to two-notes-per-string licks will add slickness and sophistication to your blues. Learn the licks of five of Nashville's hottest players. Plus: Ray Davies, Paul Kossoff, Abide With Me, Robert Fripp, Nile Rodgers, Brett Garsed, and more!



JULY GT284 **WIZARDS OF OZZY!**

We took Ozzy Osbourne's axemen as perfect examples of how rock guitar has evolved. Top solos in the style of each player provide a history lesson in rock guitar! More rock, but this time folk-rock with our look at the UK bands that defined the genre. And more!



JUNE GT283 **RHYTHM & BLUES INVASION!**

Rhythm & Blues Invasion. Play the rhythms and licks of the bands that straddled rock and roll and the blues boom. Focus on Phrygian: learn great flamenco and neo-classical rock-style pieces. Plus: Brett Garsed video; Bruce Welch, Kansas, Tuck Andress and more!

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NEW ALBUMS

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

Album of the Month

ULTRAPHONIX

ORIGINAL HUMAN MUSIC

Ear Music

George Lynch (Dokken, Lynch Mob and solo guitarist) and Corey Glover (Living Color vocalist) have formed a new band. We never saw it coming but the results are dynamic; Lynch terms the collaboration 'like a fusion of early Chili Peppers meets King Crimson meets Judas Priest'. What's interesting is that Corey's soulful vocals - often the smoothest entry into Living Color's funk metal songs - are enhanced in fresh ways here; sure there are rock burners (Lynch is full-on for Walk Run Crawl) but there are tracks on this 12-track CD that travel new pathways. One such song is Another Day where the guitar work is non typical; mid-tempo clean Strat chords, bluesy phrases, lovely rolling rasquedo-esque strumming and a solo that mixes bluesy licks with cascading legato flurries. A prominent facet of the album is its grooves; Counter Culture has a real funk swagger and brims with great guitar work while Take A Stand is the most head-bobbing song here with dark, 5 intervals (a Lynch trademark) bubbling among his funk syncopations. If you think you know what this album might sound like think again. Most infectious!



SOFT MACHINE

HIDDEN DETAILS

Dyad Records

This new album from one of the prog rock's most iconic bands (Allan Holdsworth was the guitarist back in the early '70s) celebrates the band's 50th anniversary; a lot of years indeed. With three of the four musicians from the band's '70s era (guitarist John Etheridge, drummer John Marshall and bassist Roy Babbington) there's as much that harks back to the early years as looks forward to new terrains. With Theo Travis (solo artist and frequent Steven Wilson collaborator) on flute, saxophones and keys, the 13 tracks are exploratory, experimental and rich in ways few modern prog-rock-jazz albums manage; there's a real sense of interplay and improvisation here. Etheridge has worn so many metaphorical hats during his career

that hearing him here is very involving; he can be ragingly fast with picked and legato notes in ways far removed from typical rock shredders, or cunningly coaxing strange burbling noises courtesy of wah, amp or guitar manipulations. And when he delves into his vast emotive tool box (as on the acoustic intro to Heart Off Guard, penned by him), his technique is as expressive as any other major league guitarist. That said, if you hanker for prog guitar shred, opening track Hidden Dreams is pretty stunning.

FRANKIE DAVIES

WHEREVER I GO

Stoked

Honing her sound in Tennessee via her home in Jersey (the English one), Frankie Davies' debut EP and live shows were enough to be chosen as one of three UK artists for BBC Introducing in Nashville at the



Americana Music Festival. More acclaim has led to her full-length debut that displays her soulful tones, whether on the tender country-infused folk of the title track with some harder edges as found on Not Your Game. The beautiful picking of Open Road and the choppy rocking riffs of You Don't Know Me, draw extra attention to songs that cover a wide emotional canvas. A prodigious talent and a lovely album.

SHINING

ANIMAL

Spinefarm

The Encyclopedia of Rock is littered with stories of artists making completely unexpected changes in direction. And although Norway's Shining clearly aren't as well-known as Bowie or Dylan, their change in three years from International Blackjazz Society may be even more drastic than the lot. Forgoing their avant-garde melding of free-form jazz and piercing metal, Animal instead sees nods to Muse, Nickelback and '80s AOR on



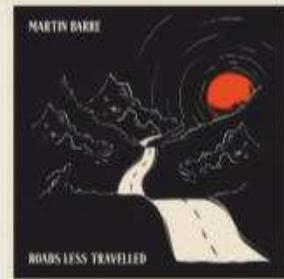
an album that aims for arenas instead of dingy muso haunts. Though Jørgen Munkeby might not have the voice to truly carry off the choruses, Håkon Sagen's riffs, be they extravagant or chunky are hard to ignore due to their unabashed joy. Whether Shining succeed, or fall flat on their faces, Animal is a fun way to find out.

MARTIN BARRE

ROADS LESS TRAVELED

Garage Records

Jethro Tull's Martin Barre is not only one of prog-rock-folk's leading guitarists but one of the most versatile too. On his new 11-track album (seventh solo release), his playing is as vibrant and unique as it's ever been, where he plays mandolin, acoustics and electrics (usually PRS P22 with piezo into a Soldano amp; a great combination). Opener Lone Wolf has quite a heady mix of mandolin (outro solo too),



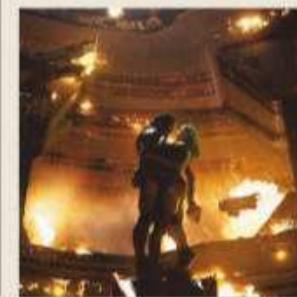
banjo and a richly overdriven electric for the main riffs and solo. Out Of Time has a clean electric guitar that shapes the song's structure; more pop-rock here than folk-rock. The rousing I'm On My Way should go down well live; it's well written and features some of the best electric guitar playing (fantastic tone, tasty solo) on the album. Things get pretty rocky with Roads Less Travelled with eighth-note electric riffing and layered female backing vocals; an obvious choice to name the album after. If you hanker for something a little quirkier, Badcore Blues features great acoustic playing and, rather than Dan Crisp singing this time, the lead is by Becca Langford. Great stuff!

COHEED & CAMBRIA

THE UNHEAVENLY CREATURES

Roadrunner

Returning to the sci-fi comic book saga that so befits their ambitious music, Coheed And Cambria's adherence to '70s pomp and ceremony with eminently memorable pop-rock hooks has marked them out as one of the 21st century's most unique and precious commodities. Be it the sincerity of Toys, the epic brooding Queen Of The Dark or the blissful catchiness of the title track, the band has lost none of the songwriting clout of anthem-orientated last effort The Color Before Sun, while revisiting more imaginative musical avenues. The idiosyncratic riffs and layers built up by Claudio Sanchez and Travis Stever are given room on the likes of True Ugly and the shimmering The Pavilion, helping to conjure the far-off fantastical environments of their creator.



SIXTY SECONDS with...

A minute's all it takes to find out what makes a great guitarist tick. Before he jumped into his limo for the airport we grabbed a chat with film maker Ennio Morricone's extraordinary guitarist, **Rocco Zifarelli**

GT: What is your guitar, amp and effect pedals set up for Ennio's tour?

My main guitar is an Agostin Custom guitar, model Z24, built by Canadian Luthier (but located in Italy) Agostino Carella. It's based on my Valley Art Custom Pro: 24 frets, Gibson scale and smaller Strat type body, and you can switch from Gibson to Strat type tones. It's a great, versatile guitar. I also use a nylon-string acoustic electric, generally Godin Multiac. I've been using digital systems for a long time now, and today my main amp is the Kemper Profiler; to me the best you can have in digital amps and effects, and the profiling is awesome. I can say that the profile of my original '63 Vox AC15 is better than the original! For rehearsal or emergency I use Zoom G5N or G3N, not comparable with Kemper, but great tone for a great value.

GT: How do you achieve the famous guitar sounds for Ennio's Western movie scores?

The famous western movies were produced from '64 to '71. The guitarists were the best session players at that time in Rome. Two of them that Ennio considered his first choices were Bruno Battisti D'Amario, and Alessandro Alessandroni. Both used Fender guitars and amp (Strat and Jaguar) but basically they were great classical guitar players that played electric too, especially in open or first position, with heavy strings, influenced by the '50s, early '60s guitar tone of that time (Hank Marvin, Buddy Holly, Scotty Moore). So to emulate those tones I have to play a lot of open strings: heavy picking, single-coil bridge or middle pickup, De Luxe, Bassman or similar Kemper profiles and a lot of spring reverb simulation; a trebly fuzz distortion for The Man With The Harmonica tone, originally played by D'Amario, probably with a Vox Tone Bender distortion; they were very common because they were made in Italy at that time. I should ask him!

GT: How many pieces are played in the concerts?

About 30 pieces, but they are grouped in five to seven suites, for two hours of concert. The program changes tour by tour and it happens that I don't play on some tunes or suites, so it depends; some tours I have the guitar in my hands for all the concert; others the guitars are on the stands for a long time.

GT: What is the trickiest piece to play with Ennio Morricone?

The trickiest parts concern experience and attitude to play in a big symphony orchestra, when you have to play a well-known melody above all the strings and you feel very exposed in front of an audience of 10, 20 or 30.000 people that know that melody perfectly and want to listen to it exactly as the original. I love this challenge but I feel more comfortable playing jazz.

switch immediately from a preset to another and eventually changing the guitar at the same time. This often happens with Ennio and on all the tours I've done with singers, or all the TV shows with the RAI Italian television orchestra, or when I play my own music. So to answer your question, if I cannot bring my Kemper I would take my G3N.

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

Yes. I play electric oud, the Godin Glissentar (a sort of 11 nylon strings fretless guitar with a sound very close to the Arabian oud), but in the past I modified a 12-string tenor mandurria (or bandurria) to create the same sound. I named this instrument 'mandoud' and played it live and on my first record, Lyndon, in 1997. I also play mandolin, bouzouki and other stringed instruments, all tuned like the

a way totally forgotten today. The audience was so inspiring and involved because the music and all the process involved to create, perform, organise and listen, was a heavy part of the culture of that time, way better than now!

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

Terrifying question. Well, I own some beautiful vintage guitars, so I would save the '56 Strat, the '53 Goldtop, the '68 ES-335, the '50 Martin 015 and one of my Agostins, because they're different in style and I could continue to work to rebuild the house. But mainly because they're great guitars!

GT: What strings do you use?

The strings are Ernie Ball for electric and acoustic, and Galli (made in Italy) for oud, flatwound jazz and some nylon. For the Agostin, Strat and Les Paul 010-046, sometimes 009-046 for Teles, because Ernie Balls have more tension compared to other companies. For jazz guitars I use a set of 011-052 with 012 on top; roundwound for humbucker equipped jazz guitars and flatwound for floating mini-humbucker guitars (GB20, L7 etc.). For steel-string acoustic I use phosphor-bronze 012-054.

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

Various Italian pop singers inspired me to ask for an acoustic guitar for a present. Then I switched to electric with George Harrison and The Beatles. Everything started with The Beatles; through them I discovered Eric Clapton, then Jeff Beck, Jimmy Page, Duane Allman and so on, finally arriving at John Coltrane and Michael Brecker.

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

Gibson Les Paul Standard. My first serious guitar was a Les Paul Deluxe, with mini humbuckers, that I would appreciate better today. Then I switched to a Strat.

GT: Can you remember the single best gig you ever did?

"THROUGH THE BEATLES I DISCOVERED CLAPTON, BECK, PAGE, ALLMAN, FINALLY ARRIVING AT COLTRANE AND BRECKER"

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

I use different picks but mostly the heavy gauge Ernie Ball (1mm or heavier) for all the electric and soloing; thin for acoustic strumming and medium for electric oud, mandolins or any other ethnic stringed instruments.

GT: You have to give up all your pedals but three - which are they?

I'm not a pedal guy and I feel nonconformist considering that today most guitarists on the planet use stompboxes for their tone. The reasons are professional. I've always been considered a multi-stylistic musician, able to pass from one style to another, then from one guitar to another, from one sound to another; play with headphones or with a stack on stage. The best is to have different amps, guitars and setups for the projects that I've been hired for, but many years ago I started to experiment with digitalamping and effects that let me

guitar to feel comfortable for reading and for improvisation. I remember Morricone called me years ago asking if I play balalaika. Yes I do! The movie was I Demoni di San Pietroburgo, directed by Giuliano Montaldo. I've also worked with a music company located in Switzerland and we recorded a lot of samples and world music compilations, each project to produce music and sounds with a specific ethnic and geographic flavour. I used a lot of my ethnic stringed instrument collection but I also created or modified some acoustic guitars to reproduce some particular instruments' tones.

GT: Is there anyone's playing that you're slightly jealous of?

I'm slightly jealous of all the musicians and artists that lived and performed in the mid'60s to late '80s, because they lived during the best time for music and arts. They had the possibility to freely create, experiment, practise and believe in

SIXTY SECONDS WITH { DANNY BRYANT



Rocco Zifarelli
playing his custom
built Agostino Carella
guitar made in Italy

One of my best gigs happened on July 13th this year at the Umbria Jazz Festival in Perugia, Italy, where I was part of the rhythm section (with Harvey Mason on drums and Nathan East on bass) playing for Quincy Jones's 85th birthday, along with some great world artists produced by Quincy during his career: Take 6, Patti Austin, Ivan Lins, Noa and others. But I've been playing with Ennio for 21 years now; we've toured the world many times in the best venues, but I cannot forget the first concert at the Royal Albert Hall in 2003. Incredible place! Awesome theatre. But also I was impressed by the pictures in the big long corridor, with all the great artists that performed on that prestigious stage: from Wagner to Led Zeppelin, Duke Ellington to Cream; Rachmaninoff to Jeff Beck...

GT: Your worst playing nightmare?
With Morricone in Rome some years ago. Something I ate before the concert. I needed the toilet every 10 minutes. Very bad!

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

Create, experiment and develop every day. Try to free your creativity; look at the trends but follow your instinct and creativity with an open mind. I teach jazz and pop-rock guitar at the state conservatories of L'Aquila and Milano, and I try to transmit all this to my students.

GT: Do you still practice?

Yes of course. Technique, harmony, sightreading, improvisation, solos of the masters, and composing. Obviously I'm more serious when I'm at home!

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

Generally large arpeggios and legatos for the fretting hand, and some exercises for the picking hand. I prefer very slow exercises, a sort of Tai Chi for guitar.

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

Wow! Well, playing different styles I like to listen to the right musicians

in the proper musical environment, and I love so many musicians from different music styles. But I can imagine a dream band with Jaco on bass, Michael Brecker on sax, Vinnie Colaiuta on drums and Herbie Hancock on keyboards.

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

Everybody has something different to say. So how can we compare Jimi Hendrix to Wes Montgomery? Both are pioneers, even if people would remember Jimi more due to the impact he had. But Allan Holdsworth had a great influence on me and he still had many things left to say. After a year I'm missing him a lot, so I would say Allan.

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

So many: Pat Metheny, Extradition (Travels); Wes Montgomery, The Way You Look Tonight (Guitar On The Go); Allan Holdsworth, Devil Take The Hindmost (Metal Fatigue); and Carlos Rios, Brother To Brother (Gino Vannelli's Brother To Brother).

GT: What are you currently up to?

My second CD is out. There are 10 tracks, five are compositions of mine, two from Ennio: Le Clan des Siciliens and The Untouchables. This one I already play in concert with the orchestra in a jazzy and jazz-rock mood. It was recorded in my studio in Rome with great musicians from the electric jazz world, such as Paco Sery and Linley Marthem (Joe Zawinul Syndicate); Alex Sipiagin on trumpet; Dario Deidda and Pippo Matino, fantastic Italian bass players; Joe Bowie (singer and leader of US band Defunkt of which I'm the guitarist); Freddy Jay and Yassine Africancuts on turntables and samples. I also have to work for the conservatories, finish my instructional guitar book and prepare for the new tour with Ennio. It opens on November 5th in St Petersburg, and on 26th we play the O2 Arena in London.

For more information on Rocco's amazing career please visit him at www.roccozifarelli.com.

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