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231 JUNE 2014

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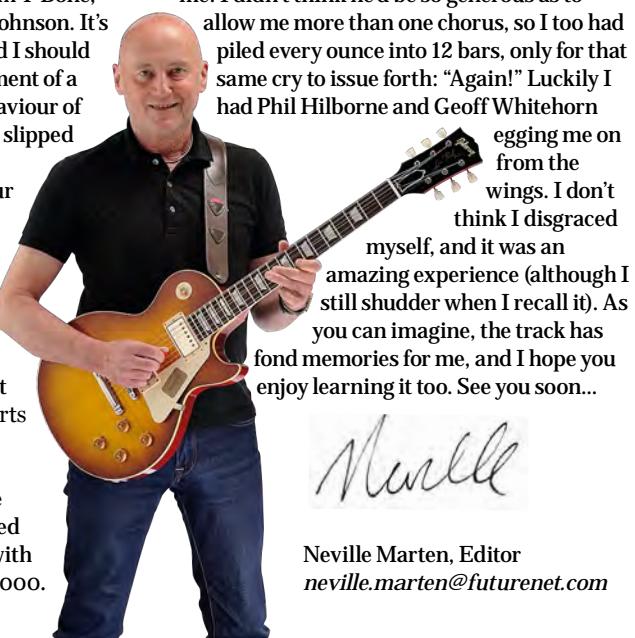
# Welcome

THE  
FINEST  
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WHEN I FIRST heard Stevie Ray Vaughan, I have to confess that I wasn't overly impressed. Sacrilegious as that seems today, I couldn't help hearing all the regurgitated Hendrix and Albert King licks, and was amazed so many others were in awe of this 'copyist'. Had I thought about it for even a second or two, I would have remembered that my own British blues heroes had themselves plundered the lickbags of BB, Freddie and Albert; and that they in turn had 'borrowed' from T-Bone, Charlie Christian and Lonnie Johnson. It's the very nature of the blues, and I should have been kinder in my assessment of a man that turned out to be the saviour of the genre, at a time when it had slipped decidedly out of fashion.

Over this side of the pond our own blues champion was Gary Moore. Gary's Still Got The Blues album came out a few years after Stevie's Texas Flood (and a couple of years behind Strong Persuader, by Robert Cray, another important figure in alerting those 80s charts to the power of the blues).

I mention Gary in the same breath as Stevie, since I had the honour of performing our tabbed SRV track, The Sky Is Crying, with him, on stage in Bath, back in 2000.



Gary had told me stories about how, when on tour with Albert Collins, the great man would give him a solo, into which he'd put every ounce of himself; he'd get to the 'end' of it with great relief, only to have Albert go, "Again!" It was a sort of challenge, and possibly a chance to make the 'rival' slip up. Gary said it's what the bluesmen often did, since back in the day it was all about being 'top dog'.

So guess what? That's exactly what he did to me! I didn't think he'd be so generous as to allow me more than one chorus, so I too had piled every ounce into 12 bars, only for that same cry to issue forth: "Again!" Luckily I had Phil Hilborne and Geoff Whitehorn egging me on from the wings. I don't think I disgraced myself, and it was an amazing experience (although I still shudder when I recall it). As you can imagine, the track has fond memories for me, and I hope you enjoy learning it too. See you soon...

*Neville*

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

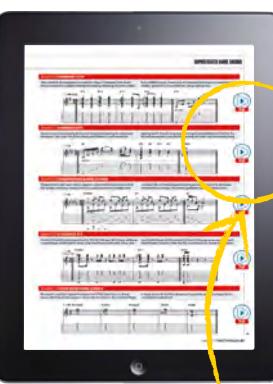
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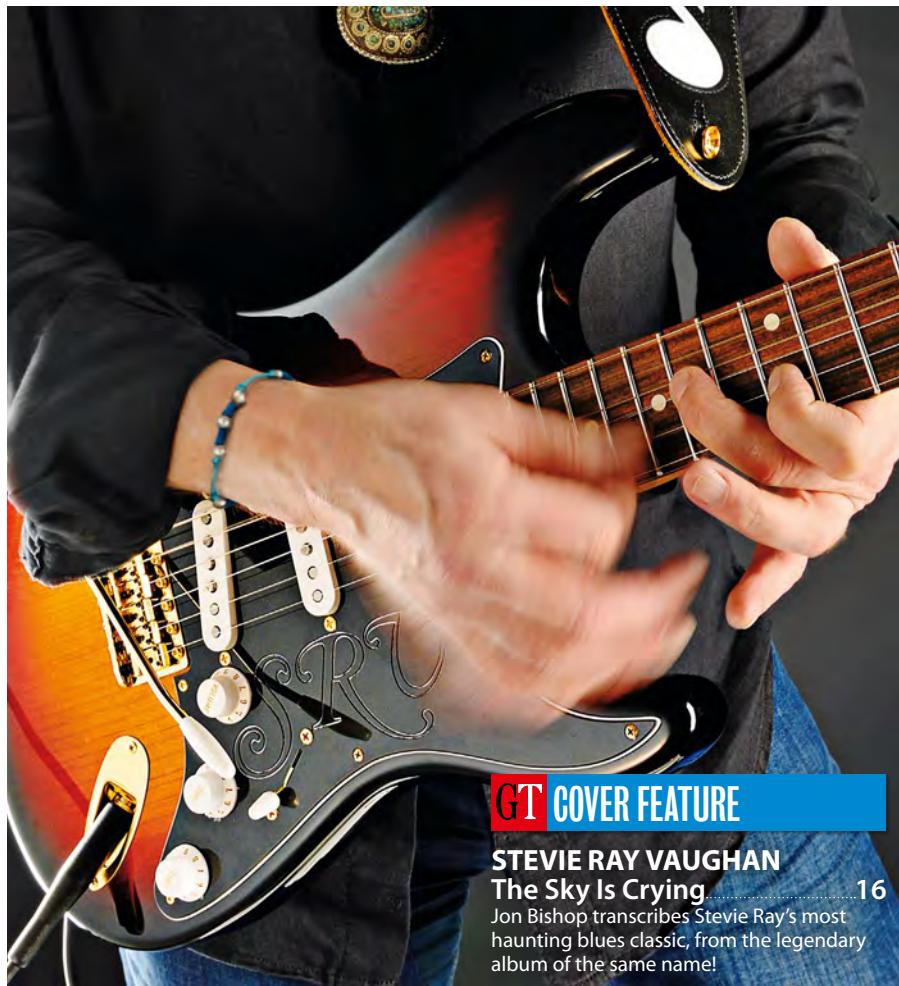


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# Guitar Techniques

• CONTENTS • JUNE 2014 •



## GT COVER FEATURE

### STEVIE RAY VAUGHAN

#### The Sky Is Crying ..... 16

Jon Bishop transcribes Stevie Ray's most haunting blues classic, from the legendary album of the same name!

## GT FEATURES

### SPECIAL FEATURE #1

#### TOP 10 NASHVILLE GUITARISTS

##### Learn their styles ..... 24

Steve Laney takes us on a tour of the styles of Music Row's session greats. Pick it like a Nashville Cat and become a better player!

### SPECIAL FEATURE #2

#### CIRCLE OF FOURTHS

##### The Essential System ..... 36

Simon Troup explains how the Cycle of 4ths is a powerful songwriting tool and also a great chord progression for improvising over.

### TRANSCRIPTION #2

#### ANTONIO VIVALDI

##### Winter ..... 46

Bridget Mermikides arranges and transcribes a frosty piece from Vivaldi's undisputed magnum opus, The Four Seasons.

## REGULAR FEATURES

### WELCOME ..... 5

Nev talks about playing with your heroes.

### THEORY GODMOTHER ..... 8

David Mead addresses your technical, musical and theoretical issues.

### TALKBACK ..... 9

Tell us your views... How are we doing?

### INTRO ..... 10

News, One-Minute Lick, 60 Seconds With, What Strings, That Was The Year and more...

### SUBSCRIPTIONS ..... 73

Save time and money – get GT delivered!

### BACK ISSUES ..... 91

Missed one? See how you can get it – here!

### ALBUMS ..... 95

Top guitar CDs and DVDs reviewed and rated.

### TAB GUIDE ..... 96

Our terms and signs explained.

### NEXT MONTH ..... 98

Sort Out Your Timing, Muddy Waters blues, Yardbirds style R&B and more!

## GT LEARNING ZONE

### LESSONS INTRODUCTION ..... 50

Jason Sidwell introduces yet another feature-packed Lessons section.

### 30-MINUTE LICKBAG ..... 51

BIMM's Terry Lewis has six more beauties for you in his final 30-Minute Lickbag.

### BLUES ..... 54

John Wheatcroft examines the unmistakably fiery style of Mahogany Rush's Frank Marino.

### ROCK ..... 58

Martin Cooper turns his attention to catchy pop with the style of Blondie's Chris Stein.

### CREATIVE ROCK ..... 68

Shaun Baxter continues his look at the neo-classical influences on electric soloing.

### SESSION ..... 74

Andy Saphir tunes his session radar into the warm sound of acoustic nylon string ballad.

### PROG ..... 78

Paul Bielatowicz takes on the style of Porcupine Tree's Steven Wilson.

### JAZZ ..... 82

Pete Callard has a second look at George Benson: this time his later, smoother style.

### ACOUSTIC ..... 88

Stuart Ryan reveals the acoustic approach of singer-songwriter Sarah Jarosz.

### ROCKSCHOOL ..... 92

Charlie Griffiths continues his A-Z with W for Wah-wah, Walking bass, Waltz, Whammy bar and Whole-tone scale!

## GT VIDEO MASTERCLASS



### IRISH REELS ..... 62

Tristan Seume has two wonderful tunes for the price of one: Larry's Favourite and Harper's Reel!!

# Theory Godmother

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



## Star LETTER PRIZE

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### The Picking Alternative

Dear Theory Godmother

I made a decision last year to use strict alternate picking as much as possible, partly inspired by the picking styles of Steve Morse and John Petrucci. So I favour downstrokes on down beats, up strokes on 8th note up beats (including regular off beat reggae rhythms), down/up/down/up for on beat 16th groups etc. The upside is, I feel my time keeping is better and note clarity is more uniform. Thing is, when there is, say, an 8th note push into a beat or the next bar, should I use a down stroke to add punch, rather than a 'correct' up stroke?

John

As with all the 'rules' alternate picking is a discipline that's open to interpretation. You're right in the approach you've outlined, where downstrokes are placed on the stronger parts of the beat (see Ex 1); but there will be times when it becomes advantageous to modify the down/up approach to suit the nature of the music you're playing at the time. For instance, in Ex 2 you'll see a standard alternate picking approach to dealing with triplets. If you play through it, you'll hear that the beginning of the beats where an upstroke occurs isn't as well defined as it would be when using a downstroke. The trouble is, the 'up/down' principle doesn't sit well with odd numbers so I generally advise people to use the down/up/down' approach outlined in Ex 3 on each beat. Of course, this depends on what you're playing and the speed required.

In the instance that you mention where a beat is anticipated, I'd be inclined to use a downstroke for added emphasis, as an upstroke will sound weaker (Ex 4). You'll find that certain riffs benefit from all downstrokes, too, due to the added dynamics on offer.

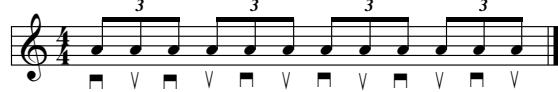
To summarise, keep practising using alternate picking because it will increase your clarity and timing, as you have already found. But keep an open mind when considering certain musical passages - if the added emphasis from using a downstroke would add a little fire to the proceedings, then don't be afraid to use one. It might even be

### EXAMPLES 1 - 6

#### Example 1



#### Example 2



#### Example 3



#### Example 4

#### Example 5

#### Example 6

a good idea to bear in mind the old adage "first learn the rules and then learn how to break them!"

### Jazz Notes?

Dear Theory Godmother

I wonder if you could explain to me why all the guys I know who are studying jazz keep going on about the altered scale. A few of them have tried to tell me what it is and why they are playing it, but to me it sounds so

dissonant that I can't imagine ever using it. I'm always keen to learn new sounds to use in my playing, but this one has got me stumped as to why I should dedicate time to learning it.

Paul

One of the characteristics of any jazz style that had its origins in the bebop era of the 1940s and 50s, is that musicians will play 'outside' the scale. That is to say that they'll employ the

chromatic tones that fall in between those of any standard scale, such as the major scale. If we go looking for those notes we find that there are five: the b9, #9, b5, #5 and b7 (see Ex 5). These are the notes that will give a solo that distinctive jazz sound, so naturally a lot of emphasis is placed on learning where they are on the fretboard and, most importantly, what they sound like. As luck would have it, there's a scale that contains all of them and it's known as the altered scale, or the 'altered dominant' scale (Ex 6).

The altered dominant contains the root, b9, #9, 3rd, b5, #5 and b7 and is very similar to the Locrian mode, so you'll sometimes hear it referred to as the 'Superlocrian' or as the seventh mode of the melodic minor scale.

So much for the definition, how does it sound? Well, if you play through it with no accompaniment it sounds a bit ugly, to say the least. But if you take a basic jazz chord arrangement like the infamous II V I (in F that would be Gm7, C7 and F) and play the altered scale over the V chord (that is, the C altered dominant over the C7 - see Ex. 6) you'll be able to hear the effect it has and will agree it's on its way to becoming 'jazz'.

Naturally jazz musicians don't merely play the scale, as it wouldn't be telling the whole story, in the same way as just playing the major scale up and down over the I chord would sound directionless and boring. Instead, they quote from it, often using it to link together melody notes chromatically to add colour, tension and resolution to a solo. As with anything, used skilfully in the hands of a master it will sound perfectly musical - and sometimes even magical. But even the masters had to start somewhere when they chose to go musically 'off road', and the altered scale is the perfect vehicle for exploring this new terrain. So, if you want to add a little jazz texturing to your playing, the altered scale is not one to omit from your practice routine. As I have said, it's a mode of the melodic minor scale so if that has already taken up residence on your guitar's fretboard, it shouldn't be too difficult to find fingerings for the altered dominant all over the guitar, as your fingers will already know it.

# TalkBack

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

## BAR STAFF MORE INTELLIGENT THAN GUITARISTS?

Whenever I'm asked to perform at an 'open mic' night for free, I ask the question, "Are the bar staff getting paid?" Of course they are – they are not stupid; only musicians arrive at their local pub with £1000s of gear and then perform for free.

If you are any good then you should be paid – if you are not then you shouldn't be performing in public. Simples!

Will Halligan, Southport

Oh Will, that's a very loaded argument. Having done 1000s of paid gigs myself, and quite a few free ones – "There's no money I'm afraid, but the publicity will be good for you and you might get other work from it" is the usual old chestnut – I know where I SHOULD sit. The thing is there's a fence propping me up and I can see over both sides! The other one is where the band says (and who hasn't done this?), "Oh well, think of it as a dress rehearsal in front of an audience – it can only help."

Also, having witnessed many dire open mic performances (and contributed a few myself, most notably one many years ago where I was so nervous that I got paralytic and couldn't speak, let alone play or sing!), I feel that particular pain too.

Now, I know this will sound like a cop-out, but I think it's down to the individual to decide. After all, one thing people often fail to consider is the sheer enjoyment and exhilaration in playing in front of people. Why shouldn't good musicians (many of whom have no other vehicle with which to do so) have a bit of that?

## STAR LETTER WRITE ONE AND WIN A PRIZE!

### BACKING TRACKS – I NEED FOCUS!

I love jamming over backing tracks and, as I'm not in a band at the moment, it's my only real way of trying to extend my improvising capabilities. The trouble is, after about a minute there I am again, noodling aimlessly over the chords and not really knowing what I *should* be doing. Some simple tips or tricks (short cuts even) to making my practice sessions more rewarding and ultimately beneficial to my playing (surely the whole point of the exercise) would be appreciated. Thanks...

James, Ealing, London

Actually a few people have asked us the same question recently, so music editor Jason Sidwell has put together a practice road map that should help. Follow this and your backing track sessions should be much more worthwhile...

- 1) Develop a good understanding of the track – play the chords for a while to link in, but don't do any soloing over them yet!
- 2) Next, pick out single notes from the chords – aim for just one note per bar (really!); focus on playing a chord tone (a note derived from the chord) so you're always choosing 'correct' notes.
- 3) Milk the minor pentatonic – a bluesy backing track in, say, A minor (Am7, Dm7, Em7) will allow you to use the A minor pentatonic scale over it all, and you won't sound wrong (creating licks using this scale allows you to 'feel' how they need to be phrased, too).
- 4) Pull out one or two good chord tones over each chord in turn – sticking with our Am, Dm, Em blues, most chord tones are to be found in A minor pentatonic; do this and

And, thinking about it, should we deny those less musically able the opportunity to experience the roar of the greasepaint and the smell of the crowd? Those bar staff are probably on the minimum wage, are hassled,



The cover of the May 2014 issue of Guitar Techniques magazine features a black and white photograph of a person playing a guitar. The title 'Guitar Techniques' is at the top, followed by 'ON THIS MONTH'S CD 230'. The main article is titled 'BACKING TRACKS – I NEED FOCUS!' by James. Other sections visible include 'TUNING NOTES', 'ONE-MINUTE LICK', 'PENTATONIC POWER', 'CHORD FEELS', 'PARALLEL UNIVERSE', 'CLASSICAL', 'BACH PRELUDE IN C', '30 MINUTE LICKING', 'PROLOGUE JOHN PETRUCCI', and 'SESSION GUITAR: 1960s ROCK & ROLL'.

Try Jason's ideas over the backing tracks he created for this month's issue.

you're bedding in a process that will serve you well in situations that presents you with more tricky, or thought provoking, chord progressions.

5) Find common notes – in a progression such as Gmaj7-Emaj7, no single scale will serve you over both chords, but there are notes that are shared (B is the 3rd of Gmaj7 and the 5th of Emaj7 and so on). So when soloing over these two chords opt for common denominator notes as 'target' notes, and then when more confident,

add in notes unique to each chord. Start with one (or two) good notes for each chord then develop things from there. This is a very fruitful approach for many players.

6) Learn what the chord changes are and when they are occurring – when soloing over a track that's more complicated than a blues, knowing where you are is vital, so playing rhythmic chords along to it, is a logical first step. The more you develop the link and your understanding between chords, chord tones and general scales, the better a musician you will be.

If you too struggle with James's

problem, make a point of actually trying this, to the letter. In fact, Jason's points are so good that I think an entire lesson devoted to this topic – with expanded examples and further hints and tips – is a must for a future issue.

### STAR LETTER PRIZE

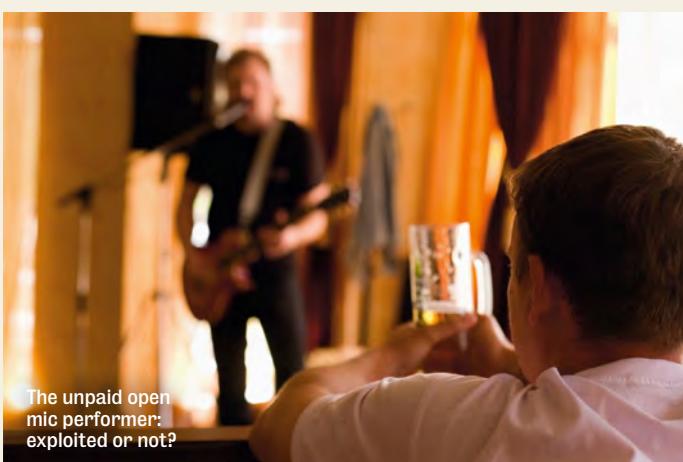
Our friends at Sound Technology are donating a fab DigiTech HardWire pedal to our Star Letter writer every month.



tastes. Is there any chance of such a thing any time soon? I'm sure many readers would love it.

Dan, Worthing

You're in luck, Dan. From the outset we envisaged one or two more of these. People might imagine that a workout is a workout, but you've hit the nail on the head when you describe the differences between genres. And practising a load of sequential major scale tapping arpeggios is hardly going to set you up for that moody slow blues in G, is it? So watch the next couple of issues, as it will be appearing as our cover feature in GT233 – your bluesy six-pack awaits you!



The unpaid open mic performer: exploited or not?



# Intro

• GUITAR TECHNIQUES • JUNE 2014 •



Plant and Page:  
an unbeatable  
combination!



## Jam tracks tips

Use these tips to navigate our bonus backing tracks.

### 1. 12 bar blues in A minor

With a slight pop swing feel, use an overdriven guitar tone and focus on A minor pentatonic (A C D E G) for your main melodic ideas. For more variety consider A blues scale (A C D Eb E G) and/or A natural minor (A B C D E F G).

### 2. Cycle of 4ths in D minor

This features two progressions; Dm-F-Bb-A7 and Gm7-C-F-Bb-Gm7-A7-Dm-D7, of which the latter consists of a cycle of 4ths progression (Gm7-C-F-Bb). Try D minor pentatonic (D F G A C) then G minor pentatonic (G Bb C D F) for the two progressions. For the next level of excellence, focus on chord tones over each of the chords (eg A, C#, E and G notes over the A7 chord).

### 3. Cheery Blues in F major

This 12/8 upbeat groover features two chord progressions: Bb-Eb-F then Dbmaj7-Cm7-Eb/F-F. Numerous soloing options here; F minor pentatonic (F Ab Bb C Eb) for bluesy licks or F Mixolydian (F G A Bb C D Eb) to tie in with the first progression. As for the second sequence, try F minor pentatonic for Dbmaj7-Cm7 then F Mixolydian for Eb/F-F.

### 4. Rock Stomp in E minor

This is a simple progression going between sections consisting of Em and Am7-D/A-Am7. E minor pentatonic (E G A B D) is a great choice for the Em section while A minor pentatonic (A C D E G) or A Dorian (A B C D E F# G) will fit well over the Am7-D/A sections.

## Led Zeppelin's 'lost' recordings

THE LEGENDARY ROCK band Led Zeppelin has unearthed a number of 'lost' recordings ahead of the forthcoming reissue of their first three pioneering rock albums. The tracks include an early version of Whole Lotta Love, plus the never released Keys To The Highway, which was recorded at Olympic Studios in

London in 1970, and originally intended to be featured on the Led Zeppelin III album.

It looks like the re-releases of the debut Led Zeppelin, plus Led Zeppelin II and Led Zeppelin III will all feature 'companion discs' brimming full of additional material and studio outtakes.

Jimmy Page personally spent more than two years combing through the vaults, listening to hundreds of tapes before choosing the best material. "I don't want to die and have somebody else do it," he explains. "I'm authoritative about what was done in the first place."

The extra material will give Zep fans the first chance to enjoy some of the band's key recording sessions. "It was a particularly prolific time, where we were

learning about each other's capabilities," remembers singer Robert Plant. "Jimmy and I were just fooling around with the stuff that we would play at home. We were just trying things out. Nothing was premeditated."

The early version of Whole Lotta Love is without the first chorus, middle section and the slide guitar part featured in the Led Zeppelin II version. It also has different vocals. We look forward to hearing it, along with Keys To The Highway!

**"I don't want to die and have somebody else do it."** Jimmy Page





Sheryl Crow:  
with her Gibson  
Southern Jumbo

## Sheryl Crow announces tour

FOLLOWING positive feedback for her latest album *Feels Like Home*, Sheryl Crow has revealed she's doing a UK tour culminating with a BluesFest London show at the Royal Albert Hall.

After 35 million album sales, nine Grammy Awards, seven studio albums and an immensely popular Very Best Of collection, *Feels Like Home* represents a new chapter in Sheryl Crow's enduring and successful career.

Recalling the Americana story-telling and twangy guitars that made her first two albums so successful, the 12-track *Feels Like Home* was produced by Sheryl with Justin Niebank. It also

represents the first album in her career in which each song was co-written with another songwriter, and includes guest performances from country superstars Brad Paisley (played slide guitar on *We Oughta Be Drinkin'*) and Zac Brown (added vocals on *Homesick*).

Her upcoming UK dates are: Oct 27 – Glasgow, Royal Concert Hall; Oct 28 – Gateshead, Sage; Oct 29 – Nottingham, Royal Concert Hall; Oct 30 – Manchester, The Ritz; and Oct 31 – London, Royal Albert Hall – BluesFest London show. Visit [www.sherylcrow.com](http://www.sherylcrow.com) for further information and updates.

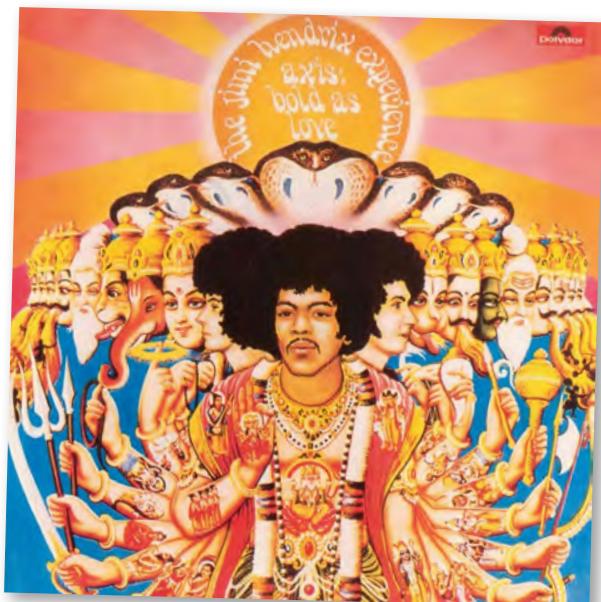
## Hendrix wins Greatest Strat Song!

JIMI HENDRIX continues to win accolades, even though he passed away more than 40 years ago. His hugely popular track, Little Wing, from the equally legendary album, *Axis Bold As Love* (1967), was recently named as Fender's 'Greatest Strat Song', as voted by tens of thousands of Strat players all over the world. *Axis* was the clear winner, beating second placed Layla (Derek & The Dominoes featuring Eric Clapton) by more than 1000 votes.

Other contenders for the title included Dire Straits' *Sultans Of Swing*, Buddy Holly's *That'll Be The Day*, The Shadows' *Apache*,

*Owner Of A Lonely Heart* by Yes, *Sweet Home Alabama* by Lynyrd Skynyrd, The Beatles' *Nowhere Man*, Pink Floyd's *Comfortably Numb*, Bowie's *Let's Dance*, Iron Maiden's *Run To The Hills*, Eric Johnson's *Cliffs Of Dover*, The Beach Boy's *Surfin' USA*, and *Livin' On A Prayer* by Bon Jovi. So the Hendrix song faced some serious competition!

The Greatest Strat Song competition was held as part of Fender's celebrations of the Strat's 60th anniversary this year. Visit [www.fender.com/strat-madness](http://www.fender.com/strat-madness) for further details about each of the shortlisted tunes.



## PHIL HILBORNE'S ONE-MINUTE LICK BENDY CHROMATIC LICK



This month's lick illustrates two different ways to add chromatic or non-scale notes to your licks. The first of these, in bar 1, is triplet based and contains a mixture of bent and fretted notes to chromatically ascend the second string. Notice here how the first two notes with string bends are pretty tense against the chord – b5 (Eb) and b6 (F). These notes however are both speedily resolved to stronger, more stable notes – ie 5th (E) and 6th (F#). Bar 2 features a couple of held bends – a

tone (G-A) followed by a semitone (F#-G). Take care to pitch both of these accurately. Bars 3 and 4 bars contain a short blues scale lick (R-b3-4-b5-5-b7) followed by a chromatic descent that sees the second instance of chromatics via first finger slides on the third string. Once again there are a couple of tense passing notes here – the 7th (G#) and the b2/b9 (Bb). These notes also quickly resolve to the target root note of A in bar 4, to become settled.

Moderate ♩ = 138

A m7

BU BU BU BU

E B G D A E

1

# 60 Seconds with...

A minute's all it takes to find out what makes a great guitarist tick.  
This month: Guitarist with The Aristocrats and Steven Wilson, and  
musician extraordinaire, the genuinely inimitable **GUTHRIE GOVAN**

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

GG: My dad, I suppose. He may not have been the most accomplished player, but his enthusiasm and passion for music were big influences in my formative years!

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

GG: I remember having a Gibson catalogue when I was a little kid in the very late 70s, and there was something I desperately wanted to own on almost every page. (I say 'almost' because I vividly remember being appalled by the RD range).

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

GG: Hard to say, but there was definitely something uniquely memorable about Dizzee Rascal's Electric Proms gig.

**GT: ...and your worst playing nightmare?**

GG: Any gig where I can't properly hear what's happening on the stage...

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

GG: That there can be a big difference between simply playing something 'correctly' and playing it like you really mean it. I remember my dad saying something like this to me way back when I only knew about three chords: it made a lot of sense to me then, and it still does to this day.

**“There’s a big difference between playing something ‘correctly’ and playing it like you mean it.”**



Guthrie Govan:  
with Charvel guitar  
and Victory amp

**GT: Do you still practise?**

GG: Not really. If I have to learn a bunch of new material, I'll play it for as long as it takes to sink in (which varies wildly depending on the nature of the material!) but other than that, most of my 'practice' time happens onstage these days.

**GT: Do you have a pre-gig warm-up routine, and if so what is it?**

GG: Not at all - maybe I should, but I like the feeling of walking onto the stage, picking up the guitar and being pleased to see it. Rightly or wrongly, I fear that I might sacrifice a little of that energy and

raw enthusiasm if I were to adopt any kind of pre-gig scale/arpeggio routine...

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

GG: I'm tempted to pick one of the 80s Frank Zappa line-ups. Having said that... I guess being involved with such a thing would generate a disturbing quantity of homework!

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

GG: I never know how to answer questions like that. Call me a killjoy if you will, but the question strikes me as something akin to asking, "what's the best fruit?" I could happily pick the greatest Jimi/Django/Chet/Wes etc etc, but each of those guys had a unique personal statement to communicate and I don't think stuff like that can (or should) be categorised in any kind of league table!

**GT: Has there ever been a solo by someone else that you really wish you had played instead of them?**

GG: Not really... but there are plenty of my own solos which I wish I'd played better!

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

GG: Quite possibly Eric, from my Erotic Cakes album. In terms of more recent stuff, I'm particularly happy with title track from The Aristocrats' Culture Clash album, for some reason...

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

GG: Deflecting difficult interview questions... ;-)

# What Strings Do You Use?

## MARTY FRIEDMAN

We ask a great guitarist all those little questions you really do want the answers to. This month: One of rock's giant soloists and musician extraordinaire, Marty Friedman

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

MF: Could not care less. Does anyone?

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

MF: I don't even have three. I have a Boss Chorus and a Maxon Auto Filter. I love them but have no qualms at all about playing without any pedals. If you rely on pedals, you'll be screwed without them. Pedals are fantastic when you want to give that little extra sugar or hot sauce on top of something, as a contrast to the already good sound you have from playing into your amp.

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

MF: I played bass in bands when I first started playing guitar because it was much easier to get a professional gig that way.

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

MF: Sure!

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

MF: Sure. I'm not deep enough to tell any tonal difference, but a good cable will never short out, let you down, and never slip out of its intended hole (insert innuendo here). I use Analysis Plus.

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

MF: Who has time for that? Millions of musicians can do things I could never dream of. If I was jealous about that, I'd never get anywhere. If anything I get inspired by great artists rather than jealous.

year or so to create a Marty Friedman signature amp, but it is so good I can't even think of a single thing I would want to change on it yet. But I've no idea how to set it!

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

MF: I like it higher than most it seems. Whenever I pick up someone else's guitar it feels like their action is very low. I like to really grip the strings so a bit of resistance is what I like.

**GT: What strings do you use?**

MF: 10-46 D'Addarios. They

sound great and, most importantly, they never break.

**GT: And what are you up to at the moment?**

MF: I'm on the Guitar Universe tour, co-headlining with Gus G. There are two dates in the UK on 21st and 22nd May. My own new album, Inferno, is out now!

**“A good cable will never short out, let you down, or slip out of its intended hole.”**



*That Was  
The Year...*  
**2002**  
*Paul, Paisley And  
Peacemaker*

ONCE AGAIN FENDER JAPAN comes up with the goods with affordable reissues of the Blue Flower and Paisley Telecasters. The original US models were in the shops in 1968 and only around for a short time so these are very welcome indeed. With all maple necks and regular accoutrements and sounds, these are all about the body finishes which still look as fresh as ever!

**EMI OFFERS ROBBIE** Williams £80 million for a six-album deal and he signs; Graham Coxon leaves Blur during the recording of their Think Tank album sessions; Kelly Clarkson becomes the first winner of American TV's American Idol; the Dominion Theatre hosts the Queen musical We Will Rock You; and Paul McCartney marries Heather Mills. After riots at Guns N'Roses concerts due to the non arrival of Axl Rose, the band cancels the tour.

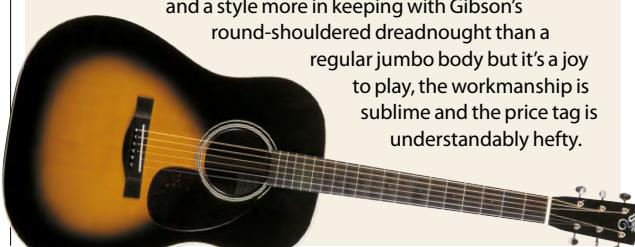
**THOSE SADLY DEPARTING** the world include John Entwistle, Lonnie Donegan, Joe Strummer, Peggy Lee, Dee Dee Ramone, Ray Conniff, Rosemary Clooney, Waylon Jennings, Dudley Moore, Lionel Hampton, Randy Castillo (Ozzy Osbourne & Motley Crue), Layne Staley (Alice In Chains), Lisa (Left Eye) Lopes as well as Princess Margaret and The Queen Mother.

**GOOD SELECTION OF ALBUMS** in the shops including Steve Vai – The Illusive Light & Sound, David Bowie – Heathen, U2 – 7, Dream Theater – Six Degrees Of Inner Turbulence, Del Amitri – Can You Do Me Good, Yes – In A Word, Korn – Untouchables, Maroon 5 – Songs About Jane, Joe Satriani – Strange Beautiful Music, Mark Knopfler – The Ragpicker's Dream, Wishbone Ash – Bona Fide, Bad Company – Merchants Of Cool, John Mayer – Inside Wants Out, Boston – Corporate America and Gary Moore – Scars.

**ASHDOWN ENGINEERING** finally includes a guitar range among its impressive array of bass amplification. Somewhat ironically named the Peacemaker 50 head packs a hefty punch when fired in anger and its bigger brother, the Peacemaker 100, shifts even more air. If you fancy something a little less powerful and expensive the range also includes a series of combos that are easier on the ears as well as the pocket.

**GRAND PUBLIC OPENINGS** include London City Hall on the south bank of the Thames and Manchester's Imperial War Museum North. The Rochdale Canal is reopened for recreation and at the Guildhall Art Gallery in London the statue of the former Prime Minister Margaret Thatcher is decapitated while on display.

**SANTA CRUZ RELEASES** its Vintage Jumbo acoustic with a Sitka spruce topped body with mahogany back and sides. This American beauty has a mahogany neck with an ebony fretboard and a style more in keeping with Gibson's round-shouldered dreadnought than a regular jumbo body but it's a joy to play, the workmanship is sublime and the price tag is understandably hefty.



## News for nickel allergy sufferers

Rotosound's British Steels, designed to give guitarists a great tone, sustain and volume, are also nickel free making them great for guitar players who suffer allergic reactions to the metal. Nickel is present in many metal items because it is inexpensive, adds durability and lustre to other metals. It is used in the manufacture of electric guitar strings because it also exhibits ferromagnetic properties that help magnetic based pickups function properly. However nickel can be one of the most common causes of allergic contact dermatitis, which once developed will mean the metal will always need to be avoided. Rotosound British Steels strings offer an alternative that means those with nickel sensitivity can still enjoy the pleasure of playing the guitar without compromising on brilliant tone, great sustain, a positive grip or superior length of string life.

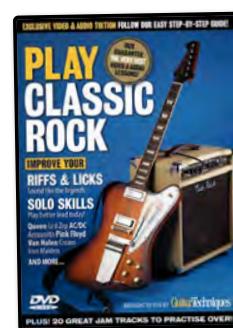
Made the same today as they have always been since the 1960s, Rotosound's British Steels were



developed when there was no option for nickel alloys. The brightness of sound, twang, crunchy tone and highly textured feel is what has made them popular with great like Jimi Hendrix, who we're told used them to record Are You Experienced, Axis Bold As Love and Electric Ladyland. When Queen recorded A Night At The Opera, Brian May was using Rotosound British Steel strings, as was Jeff Lynne when he recorded Out Of The Blue with ELO. Visit [www.rotosound.com](http://www.rotosound.com) for further details.

## Play Classic Rock now on sale!

We have just re-issued our successful Play Guitar Now – Classic Rock video tuition package, which covers the styles of greats including Jimmy Page, Brian May, Joe Perry, Ritchie Blackmore, Angus Young, Richie Sambora, Jimi Hendrix and many more. Presented with warmth and authority by our very own Jon Bishop, Play Guitar Now – Classic Rock is also available as a digital



download for iPad with dedicated videos for each musical example. Readers can now also buy this special (and the regular GT) via PayPal.

Visit [www.myfavourite magazines.co.uk](http://www.myfavouritemagazines.co.uk) for orders and more info on this great

product. We have some other great new Play Guitar Now specials coming up later in the year so keep an eye out for them!

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Rhythm of Teacher Training

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# Stevie Ray Vaughan

## The Sky Is Crying



**Jon Bishop** dusts off his Strat and breaks out the heavy gauge strings for a look at a classic track from Stevie Ray Vaughan's album of the same name.

### ABILITY RATING



**Advanced**

INFO	WILL IMPROVE YOUR
<b>KEY:</b> C	<input checked="" type="checkbox"/> Blues improvisation
<b>TEMPO:</b> 56 bpm	<input checked="" type="checkbox"/> Phrasing and soloing
<b>CD:</b> TRACKS 4-5	<input checked="" type="checkbox"/> String bending technique

STEVIE RAY VAUGHAN'S recording of the Elmore James classic The Sky is Crying is a positive trickbag of blues and rock techniques and ideas. The song is a slow, 12-bar dominant blues in the key of C, with a quick change to the IV chord (F7) in the second bar.

### TECHNIQUE FOCUS

#### First finger string bending

Many of the phrases in this month's track make use of the first finger of the fretting hand to bend notes. String bending with the first finger is challenging from both a physical and technical standpoint. If you are new to this concept then you need to take care not to damage yourself. At first, bending notes with the first finger may feel a little uncomfortable; so practice slowly, and use time to gradually build up the skin and finger strength required. You will find that it is best to lock the finger in position, and then use the power of the hand to bend the string. As with all string bending practice you can use a target tone to make sure you are bending to pitch. It will be easiest to work on semitone (one fret) bends first and then build up to a whole tone (two fret) bend. If you're feeling brave you can try some tone and half (three fret) bends, as SRV did use these. When you consider that Stevie performed these techniques on gauge .012 strings on a Fender 25.5-inch scale length, you begin to realise that he was not only a supreme musician, but also an athlete!

This track has a 12/8 time signature and a shuffle feel. The 12 quavers are grouped in four lots of three so a full bar of 12/8 is counted 1 and a, 2 and a, 3 and a, 4 and a.

For much of the lead work SRV uses the C minor pentatonic scale as home base and then adds various colour tones and chromatic notes. If you study the notation you will notice he is particularly fond of the b5 (Gb) and also the 9th (D). Throughout the song, SRV tips the hat to both Jimi Hendrix and Albert King and plays tasteful 'question and answer' phrases in between the vocal lines.

Stevie Ray Vaughan's guitar tone is the stuff of legends and is the product of several different factors. The first factor is his down tuning of the guitar to Eb which provides a fatter, darker tone. Down tuning also provides a slacker string tension, which allows for heavy gauge strings to be fitted and this considerably bolsters the tone.

The second factor is high output, single-coil pickups, which help to drive the amplifier's front end into a singing overdrive.

**“Lots of times I'll play lead and rhythm together”**  
*Stevie Ray Vaughan*

To help with playability, higher, fatter frets can be fitted, and this aids string bending and finger vibrato, both of which are key elements in Stevie Ray's lead style.

The third factor is the use of valve amplifiers (often Fender or Dumble), turned up loud and the Ibanez Tube Screamer pedal, which was used for extra boost.

If you listen to SRV's original recording of The Sky Is Crying you will notice that the guitar and bass are de-tuned by a semitone, so even though Stevie is playing in C position on

the guitar, the notes are heard in the key of B. We've transcribed and recorded the track at concert pitch to allow you to learn the tune and practise it without the need to re-tune. If you wish to play along with the original recording, then use all the same fingerings as in the tab but simply detune your guitar as follows: Eb, Ab, Db, Gb, Bb, Eb.

You can use the backing track to practice all your blues ideas, and it would be a good work-out to play your own, SRV tinged, solo using some of the ideas from the original track. Have fun and see you next time. Many thanks to Pete Riley for performing and recording the drums. 

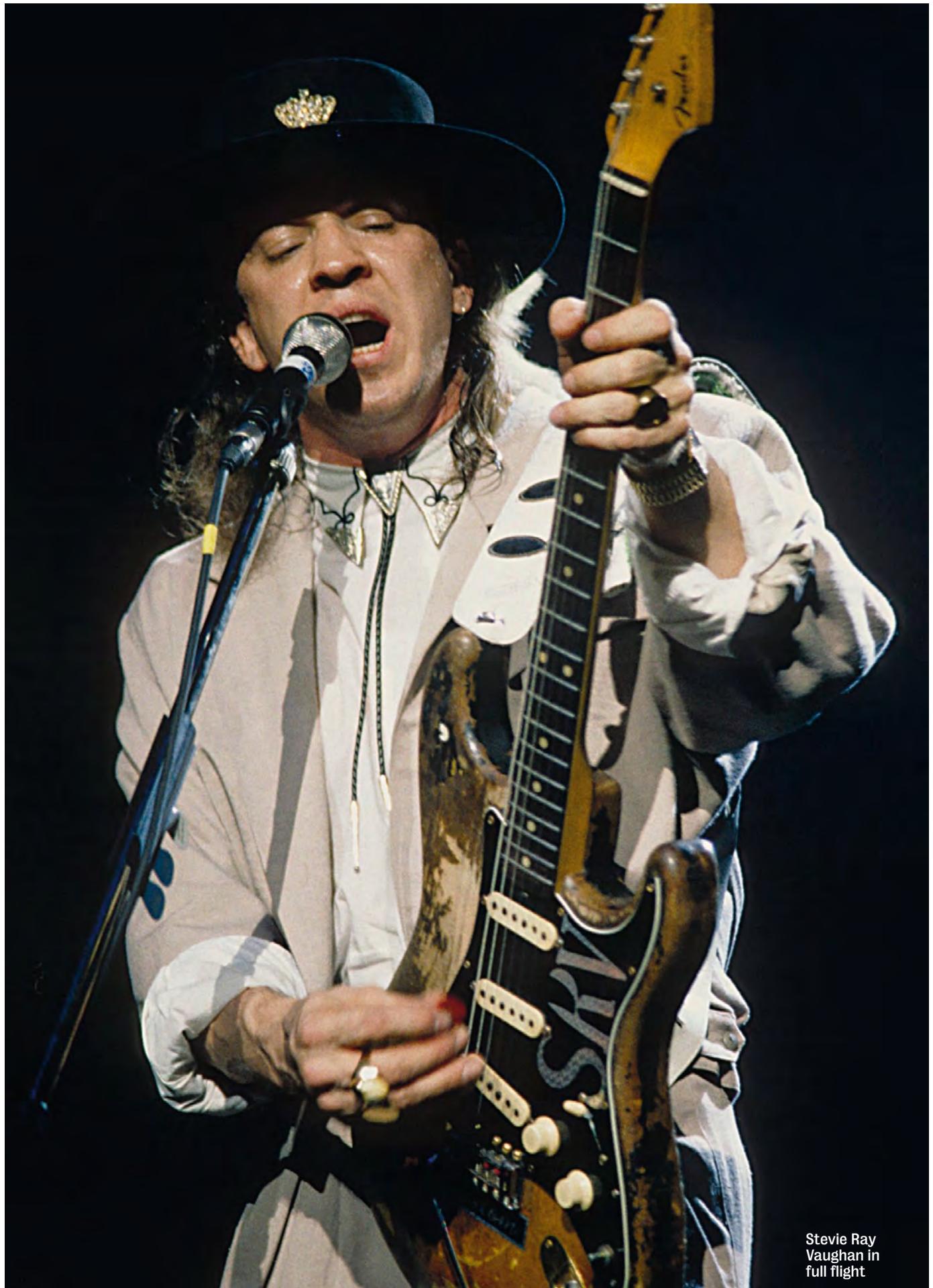
### GET THE TONE



Modern players like Kenny Wayne Shepherd and John Mayer have made replicating the SRV tone the foundation of their own styles. There are several key components that'll get you close but let's not forget much of SRV's tone came from the man himself, in the way he hit the strings and phrased the notes. SRV loved Fender Strats and the neck pickup was often selected. The SRV tone is also linked to the Tube Screamer pedal and Fender and Dumble valve amps. To get the sound with your own rig, first select the neck pickup. A single-coil is the most authentic but a humbucker will work fine also. Set up your amp for a light overdrive with plenty of sustain. SRV would achieve this by running the amp flat out, but for many of us that is impractical, so a compressor pedal can be used to emulate the characteristics of a loud valve amp. The slow Leslie sound on our track can be achieved by using a chorus pedal set with a slow rate and a medium depth.



**TRACK RECORD** Every Stevie Ray Vaughan album should feature in every guitar player's record collection. However, this month's transcription is featured on Stevie's album *The Sky Is Crying*, released in 1991. This legendary release also features a cracking version of jimi Hendrix's veritable Little Wing, and the classic Kenny Burrell jazz-blues, Chitlins Con Carne.



Stevie Ray  
Vaughan in  
full flight

## PLAYING TIPS

## CD TRACK 4

**[Chorus 1, Bars 1–12]** This first chorus starts with some classic Albert King style string bending. Be sure to warm up before attempting this amount of bending. To help you achieve authentic phrasing, all of the fingerings and pick and finger strokes are notated. Take time to study these, as plucking

hard with the second finger and digging in hard with down picks are key components of the style. Bar 10 features the classic SRV punctuation. To get this sound, lightly fret the notes as indicated and strike the strings with a down pick. Press down on the strings as you slide your hand down the neck.

## VOCAL CHORUS 1

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**PLAYING TIPS**

**CD TRACK 4**

**[Chorus 2, Bars 13–24]** This second chorus features more Albert King style ideas played in a question and answer style, interspersed with the vocals – this is the classic electric blues singer-guitarist's way, from T-Bone Walker

on. Bar 16 features a classic bit of Albert King style vocabulary. This one also works well over a turnaround. Build up the intensity in bars 23 and 24 as you launch into the guitar solo.

F7      8va - - - - ,  
 BU      BU  
 13-(15)-11      11-8      8  
 13      10-(12)  
 11-(13)      11-(13)      11-(12)

E B G D A E  
 17      m      m      m      m      m

BU      BD      BU      BU      BD  
 8      11-8      10-(12)-(10)-(12)-(10)-(10)-8  
 11      10      10      10      10      9

E B G D A E  
 20      m      V      V      m      m

Lightly fret, strike, then slide down fully fretted

20      20      20

F9      C7      8va - - - - ,  
 BU      BU      BU  
 13-(15)      12-(13)      11-(12)      11-13-13  
 13      13-13      11      11-11-13-13

E B G D A E  
 22      m      m      m      V      m      m      V      V      V      V

**GUITAR SOLO CHORUS 1**

C7      8va - - - - ,  
 BU      BU      BU  
 13-(15)      13-(15)      13-(15)      11-13-13  
 13      13-13      11-13-13

E B G D A E  
 25      m      m      m      m      m      m      m      m      m      V

(8va) - C7  
 BU      BD      BU      BU  
 13-(15)-(13)-(15)      11-(13)      11-13-15      11-(13)      11-13-13

E B G D A E  
 27      m      m      m      m      m      m      m      m      m      V

# PLAY: BLUES

**ON THE CD**  **TRACKS 4-5**

## PLAYING TIPS

CD TRACK 4

**[Guitar Solo 1, Bars 25–36]** This first chorus of the solo sets sail with some more classic Albert King style licks. The idea used here is essentially the same but the rhythm and phrasing is changed each time and the idea is

recycled and re-sold. Bar 33 features the classic SRV style turnaround. This lick is not overly tricky to play but there are quite a few notes to remember, so take some time to learn it slowly.

## PLAYING TIPS

**CD TRACK 4**

**[Guitar Solo 2, Bars 37–48]** This second solo starts with another classic SRV trick. When bending the first string it is possible to catch the second string under the bending finger. This then creates a dissonant sounding double-

stop. Dig in hard and don't worry too much about the pitches, as this is all about the feel and emotion. Bars 41 and 42 feature phrases with lots of notes, so it's a good idea to take these slowly until you have them mastered.

## **GUITAR SOLO CHORUS 2**

## PLAYING TIPS

CD TRACK 4

**[Chorus 3, Bars 49 until end]** The final chorus recycles some of the ideas we looked at earlier. This lends cohesiveness to the performance. The track

ends with a nice fingering for Db9 and C9. You may have to have a couple of listens to the timing of the ending so as to lock properly in.

**VOCAL CHORUS 3**

**CHORDS:** C7, F7, C7, G7, C7, F7, C7, A<sup>b</sup>9, G9, F9

**NOTES:**

- Top Staff:** C7, F7, C7, G7
- Guitar Staff (E-B-G-D-A-E):**
  - Measure 47: BU (11-13(15)), BU (13-11-8), BU (10(12)-10-8-8/10), BU (10)
  - Measure 49: BU (11-13(15)), BU (13-11-8), BU (11(13)-8-11-13), BU (11-13-13)
  - Measure 52: BU (11-13(15)-11-13-13), BU (13(15)-11-13), BU (10(12)-10(10)-8)
  - Measure 56: BU (8), BU BD (10(12)-(10)-8-8-(10)-(8)), BU BD (11-10-10-10), BU BD (11-10-10-10)
  - Measure 59: BU (11(13)-11-8-11-8), BU (11-8-10(12)-10(12))
- Bottom Staff (E-B-G-D-A-E):**
  - Measure 47: m m V V
  - Measure 49: m m m m m m m m
  - Measure 52: m m m m m m m m
  - Measure 56: m m m m m m m m
  - Measure 59: m m V V V V V V

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# Top 10 Nashville Guitarists



**Steve Laney** takes y'all on a tour of Nashville, Tennessee and introduces you to some of Music Row's session greats, both past and present.

## ABILITY RATING



Moderate/Advanced

INFO	WILL IMPROVE YOUR
<b>KEY:</b> Various	<input checked="" type="checkbox"/> Hybrid Picking
<b>TEMPO:</b> Various	<input checked="" type="checkbox"/> Fretting hand pinkie strength
<b>CD:</b> TRACKS 6-27	<input checked="" type="checkbox"/> Country soloing

NASHVILLE PROUDLY BOASTS the title 'Home of Country Music', so you'd be forgiven for thinking that the place is all Stetsons and cowboy boots, but leave the honkytonk bars of Lower Broadway, drive a couple of miles west and you will arrive at the recording studios of Music Row; it's here that you will hear the true sounds of modern day Nashville.

Country is evolving – in fact it always has been – much to the disgust of the purists and their cries of "keep it country". However, Music Row realises there's no room for nostalgia in the competitive world of the music business; if Nashville is to retain its other title of 'Music City USA', it has to constantly push the boundaries and embrace new genres. As a result, many labels now have divisions specialising in jazz, blues, rock and even Christian music: big business in a city that's said to have more churches than trees.

But how did Nashville come to be the modern day epicentre of the American music industry? Well, a lot of the credit has to be given to The Grand Ole Opry radio station. Before TV, radio was king. The Opry was the

## TECHNIQUE FOCUS

### HYBRID PICKING

Hybrid picking (pick and fingers) is nigh on essential for country playing, although there are some players out there who pick every note - JD Simo is one such guy. I was lucky enough to see JD live in Nashville and I was astonished by his picking technique. When hybrid picking, your thumb and first finger are committed to holding the plectrum; this leaves you with three remaining fingers with which to pick - these are your second, third and fourth. In Nashville, however, they are named: middle (m), ring (a), and pinkie (c). However, for this article we will stick to our usual GT terminology!

largest of all country stations and employed some of the biggest acts. However, when these acts wanted to record they had to travel to Los Angeles or New York. This made no sense at all financially or logically, so labels began to open studios and offices in Nashville, and the city's winning formula was set.

Those disgruntled purists have also played their part in ensuring Nashville remains at the top. Fans of country music have an almost religious dedication and are very protective of their art form; this has helped ensure continued nourishment and preservation of Nashville, at a time when LA and New York have fragmented somewhat, musically.

The plethora of genres in Nashville today means a guitarist must be versed in many styles; a producer is just as likely to ask for some Edge style delayed guitar, as he is for

**“You gotta be nice to everybody in Nashville ‘cause the guys parking your car can play you under the table.”**

Vince Gill

some chicken pickin'. So a Nashville guitarist must arrive prepared, with an arsenal of gear in order to replicate these sounds and styles.

A player often lands a session because a producer or artist has requested them. On arriving at the studio the musicians will hear the song, often for the first time, as a demo. One of the team will be nominated leader and will chart out the song using The Nashville Number System. Musicians will then, if necessary, tweak the arrangement to better suit the artist. Musicians are encouraged to contribute ideas and are often asked to come up with the hooks – the little details that can make the difference between a hit or a flop.

Over the following pages I have written out some licks and phrases in the style of some of Nashville's top session players. By no means is this list exhaustive, but I hope it helps set you on a path of discovery of the many talented and indeed stunning musicians who call Nashville home.

## The Nashville Number System

This is a way of transcribing music whereby the letter names of a chord chart are replaced with numbers; the numbers refer to the scale degrees from which the chords are built. So in C major, C is the tonic chord and is assigned the number '1', Dm is the second chord and so is assigned the number '2m'. In The Number System the C major scale chords are as follows:

C Dm Em F G Am B°  
1 2m 3m 4 5 6m 7°

Using numbers means a chart can be quickly transposed to any key. Say a singer brings in their demo to record a final cut; it's in C and the leader charts it out. However, two takes in it's clear that C is wrong for the singer and so it's dropped down a tone to Bb. Using the Number System, all the musician will need to know are the diatonic chords of the new key.

On our chart below, the circled 'C' tells us the key is C major; the 4/4 tell us it's in 4/4 time.; and the numbers that the chords are C, Am, F, G, Em F and G. There are also start and end repeats, so in total this is a 16-bar progression. Barlines are not used as they can be mistaken for the number 1. Musicians will often jot down information that is only relevant to the part they are playing.

© 4/4 [ 1 6m 4 5  
3m 6m 4 5 ]

## GET THE TONE



Today you're as likely to see Gibson or PRS as the once ubiquitous Tele. It's worth noting that Chet Atkins' early guitars were archtop jazzers; and remember the Gibson Byrdland that graced March GT's cover? Well, that guitar is so named as a result of a collaboration between Nashville session aces Billy Byrd and Hank Garland. However, single-coils through a clean amp is a good starting point for country, and the above settings are how my Peavey Classic 50 was set.



**FURTHER READING** Nashville Guitars (2000) showcases some of the city's top session players. Brad Paisley's album Play (2008) features some hot country picking with many guest artists. I highly recommend the DVD, The Players Live In Nashville. The Players are a band consisting of five of Nashville's top sessioneers and can boast Brent Mason as their guitarist. It's great to see them all unleashed live.

## TOP 10 NASHVILLE GUITARISTS



REGGIE YOUNG



TOM BUKOVAC



GUTHRIE TRAPP



CHET ATKINS



HANK GARLAND



BRENT MASON

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»

## PLAYING TIPS

## TRACKS 6-9

**EXAMPLE 1: CHET ATKINS** As a producer for RCA Nashville, Chet found himself playing on many records that came out of Music Row. Below are what Chet described as banjo rolls, he mostly played these during a solo and they were played in sympathy with the accompanying chords. I personally use a thumbpick for anything that I play 'Chet style', but hybrid picking will work just as well here. Resting your wrist/hand on the bridge of your guitar will help improve your picking accuracy.

## Ex 1 CHET ATKINS

## Ex 2 HANK GARLAND

## PLAYING TIPS

## TRACKS 10-13

**EXAMPLE 3: REGGIE YOUNG** If ever there was a case of the importance a session musician plays in finding those hooks and licks then Reggie Young has to be it. He is responsible for such iconic licks as Dusty Springfield's Son Of A Preacher Man and Elvis' Suspicious Minds. Reggie is renowned for his use of soulful double-stops and 6ths, so much so that many producers will now ask of guitarists on a session, "Can you play some Reggie Young over this?". Use the pads of your fingers for the double-stop slides.

**EXAMPLE 4: BRENT MASON** Like Chet, Brent plays with a thumbpick and this has led to his instantly recognisable sound. The constant drone of the fifth string here is a challenge somewhat akin to the childhood game of rubbing your tummy while tapping your head. Start by learning the first two beats' worth of notes, then gradually incorporate one more note until you've built up the entire phrase. Use alternate picking to achieve the picking speed of the 16th-note triplet. Aim to 'pop' the double-stops to give a percussive effect.

## EX 3 REGGIE YOUNG

B C#m7

Neck Pickup

17

B C#m7

22

## Ex 4 BRENT MASON

A5

Bridge Pickup

PM fifth string -

27

1 2

30

m

## PLAYING TIPS

## TRACK 14-17

**EXAMPLE 5: DANN HUFF** Nashville native Huff puts paid to the stereotype that all guitarists that come out of the city are country clones. You can hear his gutsy playing, along with that of Brent Mason, all over Shania Twain's album Come On Over. He now spends most of his time producing, a career path he pursued on the recommendation of Shania's now ex-husband Mutt Lange. For the double-stop pull-offs you'll need to use the pads of your fingers. Notice how much the fourth finger is used in this example?

Ex 5 DANN HUFF

Bridge Pickup BU G5

E B G D A E  
10 (12) 11 10 8 10 10 8 10 10 8 10 7 6 5 8 3 4 5 4 3

33

G5

E B G D A E  
5 6 / 7 5 6 / 7 5 6 / 7 6 7 8 8 6 8 8 / 9 8 10

36

Ex 6 KENNY GREENBERG

E

Neck Pickup Hold bend BU RP RP BD Hold bend BU RP RP BD

E B G D A E  
12 (14) 12 (14) (14) (12) 9 12 (14) 12 (14) (12) 9 7 (9) 7 (9) 7 (9) (7) 5

38

B7 E

Hold bend BU RP RP BD Hold bend BU RP RP BD Hold bend BU RP RP BD

E B G D A E  
4 (6) 5 (6) 5 (6) (4) 6 (8) 7 (8) (8) (6) 7 (9) 7 (9) 7 (9) (7) 5

41

**EXAMPLE 6: KENNY GREENBERG** Kenny was one of the first of the new generation of guitarists that moved to Nashville and shook things up. MCA producer Tony Brown suggested one day that Kenny should start using more of a rock sound on country records and, as soon as he did, his phone didn't stop ringing. This example is how many country players imitate a pedal steel. It's tough on the third finger, but persevere and your strength will develop. Alternatively you could just buy yourself a B-bender.

## PLAYING TIPS

## TRACKS 18-21

**EXAMPLE 7: PAT BUCHANAN** I first became aware of Pat's name from reading the liner notes of The Dixie Chicks' Fly album. This example is how Pat might approach a country blues shuffle. The sliding double-stops instantly make the piece sound country. Ideally you should try and pop the fifth and fourth strings in the main riff so that they almost slap back against the fretboard. Country guitar is often very percussive, and this is a great way of adding twang, bite and attack.

## Ex 7 PAT BUCHANAN

Ex 7 PAT BUCHANAN

E5

Bridge Pickup

B5

A5

E

44

48

a m etc

a m V V m m a m m a m a m a m a m a m a m

## Ex 8 JERRY McPHERSON

Ex 8 JERRY McPHERSON

E7

A7

Bridge Pickup

D7

G7

52

12 10 9 7 10 8 7 5

11-12-13 9-10-11 7-8-9 5-6-7 9-10-11 7-8-9 5-6-7 3-4-5 7-8-9

m etc

55

7 5 4 2 5 6 7 3 4 5 1 2 3 5 6 7 5 6 7 8 8 9 10



D'Addario

# PLAY: COUNTRY

**ON THE CD**  **TRACK 6-27**

## PLAYING TIPS

**EXAMPLE 9: TOM BUKOVAC** While the following example is not technically a 'lick', I wanted to include it to show you what a fantastic chordal player Tom is. Tom won Music Row magazine's Session Guitarist Of The Year for five consecutive years. I recommend using flesh only (no pick/thumbpick) here as it will give you a softer sound and a more tactile approach.

**TRACKS 22-25**

**EXAMPLE 10: GUTHRIE TRAPP** Guthrie cut his teeth in The Don Kelly Band, as did Redd Volkaert, JD Simo and Johnny Hiland. But this rip-roaring hybrid picked open-string run is reminiscent of Danny Gatton. Play the second voice on the stave with the pick; the challenge, besides the speed, is the widening gap between pick and fingers as the pick moves onto the lower strings.

## **Ex 9 TOM BUKOVAC**

Neck Pickup

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

58

E7      E9      A      A<sup>#</sup>dim7      E7      Eb7      D7      C<sup>#</sup>7      F<sup>#</sup>m7      G<sup>#</sup>m7Asus2      B11      E

E  
B  
G  
D  
A  
E

62

## **Ex 10 GUTHRIE TRAPP**

E7

E B G D A E

70 m a etc



## COUNTRY ALL STAR JAM

TRACKS 26-27

**COUNTRY ALL STAR JAM** In this final example, all 10 of our star Nashville session guitarists have climbed up on stage to take part in a country jam in the key of A, and Chet starts things off with his signature self-accompanying bass sound. I've kept a clean sound throughout this piece; however try

experimenting with some distortion if you like - some of the guys, including Johnny Hiland, are fans of mixing country lines with a rockier sound, so once you've learnt the licks there's no harm in dabbling with your amp's gain control - or indeed a pedal or two should it take your fancy.

## CHET ATKINS

*J = 124*

Neck Pickup

A D9 A D9

## HANK GARLAND

A E9 D9 A

Neck and Bridge Pickups

A D9 A D9

## BRENT MASON

Bridge Pickup

A D9 A D9

## DANN HUFF

A E9 D9 A

Bridge Pickup

A D9 A D9

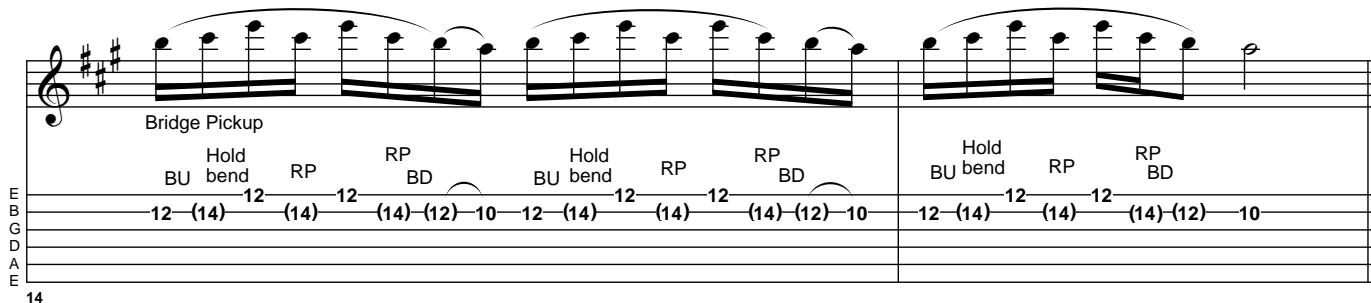


# D'Addario

## COUNTRY ALL STAR JAM

TRACKS 26-27

### KENNY GREENBERG

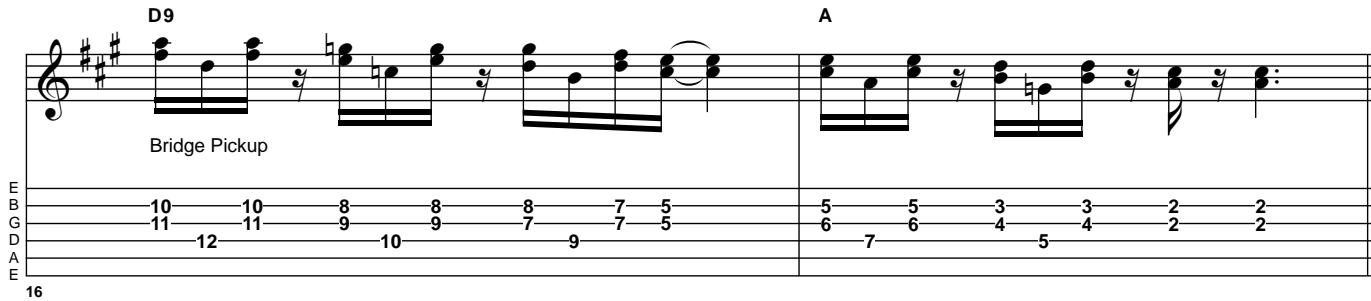


**Bridge Pickup**

E B G D A E  
12 (14) 12 (14) (12) 10 12 (14) 12 (14) (12) 10 12 (14) 12 (14) (12) 10

14

### PAT BUCHANNAN



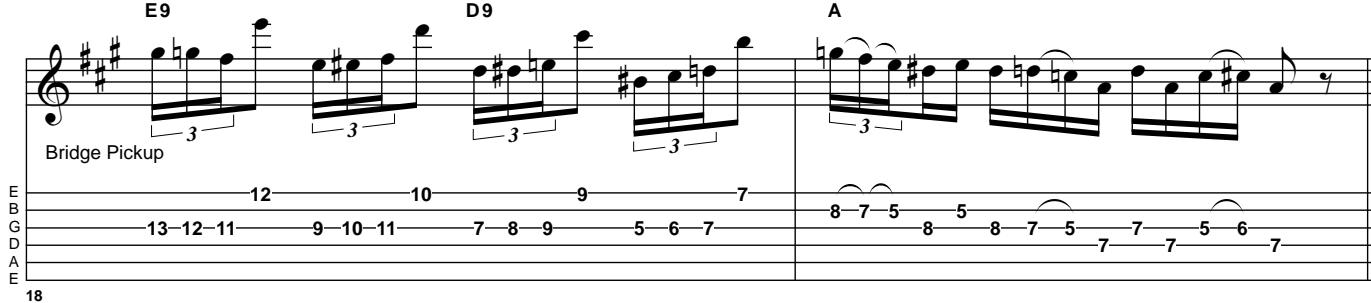
**D9**

**A**

**Bridge Pickup**

E B G D A E  
10 10 8 8 8 7 5  
11 11 9 9 7 6 5  
12 10 9 5 7 5 4  
16

### JERRY McPHERSON



**E9**

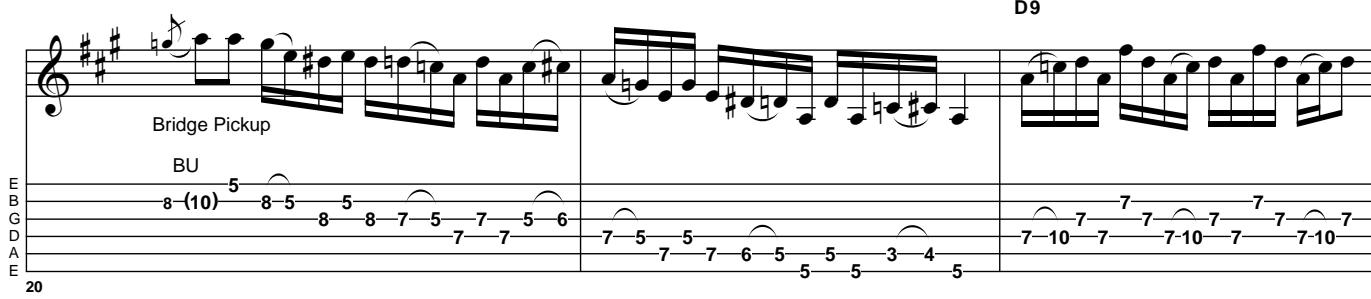
**D9**

**A**

**Bridge Pickup**

E B G D A E  
12 10 9 7  
13-12-11 9-10-11 7-8-9 5-6-7  
18

### GUTHRIE TRAPP



**Bridge Pickup**

**BU**

E B G D A E  
8 (10) 5 8 5 7 6 5 4 3 2 1  
8 8 7 5 7 7 6 5 5 5 3 4 5  
7 10 7 7 10 7 7 10 7 7 10  
20

**D9**

## COUNTRY ALL STAR JAM

TRACKS 26-27

**REGGIE YOUNG**

A

E9

D9

Neck Pickup

E B G D A E

14-17 14 14 14 14  
9 9 9 5/7 7 7  
9-11 9-11 9 11-9 11-9 12

23

**TOM BUKOVAC**

E9

D9

A

Bridge Pickup Hold BU bend RP RP BD Hold BU bend RP RP BD

E B G D A E

7-(9) 9-(9) 9-(9)-(7) 5-(7)-(7)-(7)-(5) 2 0 0  
4 4 2 0 4 3 2

26

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**D'Addario**

Robin N., guitar department



PLAY IT.  
FEEL IT.



**thomann**  
MUSIC IS OUR PASSION

# The Circle Of Fourths



In a fascinating theoretical foray **Simon Troup** unravels the mystery behind one of the most powerful, enduring and iconic chord sequences in all styles of music.

## ABILITY RATING

	Moderate/Advanced
INFO	WILL IMPROVE YOUR
KEY: Various TEMPO: Various CD: TRACKS 28-42	✓ Theory knowledge ✓ Improvisational skills ✓ Musical breadth

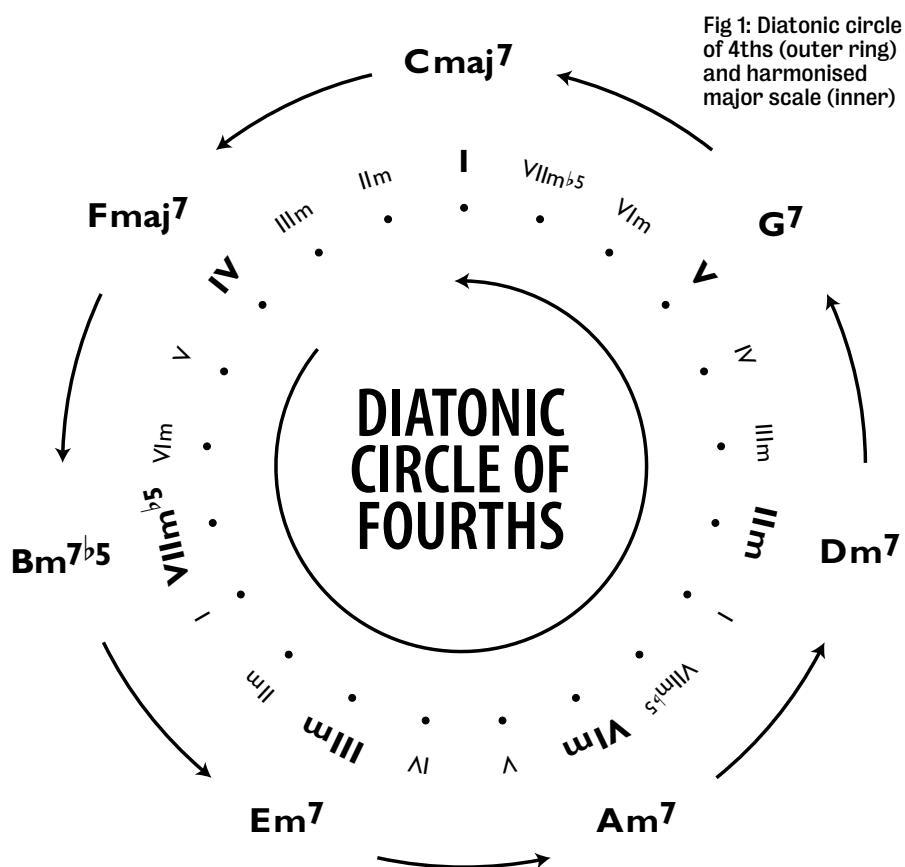
THE CIRCLE OF 4ths is a variation on a concept known as the circle of 5ths. These concepts are closely related since a 4th is essentially an inverted 5th; but the circle of 4ths creates a specific style of composition, and it's this that we are focusing on here.

The 'circle' is the visual representation of a progression of diatonic chords that can be heard in numerous styles of music. Good musicians recognise these patterns just as they recognise a 12-bar blues. Knowing how to handle such changes, and to embellish and improvise over them, is necessary if you want to be a versatile musician. You'll find these progressions in the music of Bach, Bacharach and The Beatles, and as easy to find in jazz as in Judas Priest songs - which should tell you something about their universal appeal.

The building blocks of these progressions are the diatonic chord families of the major and minor scales - ie sets of chords built using scale tones only - as either triads or 7th chords. Most people's first experience of this is learning the sequence 'major minor minor, major major minor', representing the pattern of chords in a major key, I through VII. Therefore our first few examples demonstrate different ideas using this harmonised chord scale.

The diagram (Fig 1) opposite shows the diatonic circle of 4ths in the key of C (C D E F G A B) as a series of 7th chords: Cmaj7-Fmaj7-Bm7b5-Em7-Am7-Dm7-G7-Cmaj7. These are on the outer ring. The inner ring is a Roman numeral system from I to VII, the numerals tallying with the outer circle chords (I=Cmaj7, IV=Fmaj7 etc) and smaller numerals filling in the gaps between the 4th chords.

Once you have understood this diagram, it is worthwhile to do the same in other keys. At first you could focus first on guitar friendly keys



such as D major (D E F# G A B C#), G major (G A B C D E F#), A major (A B C# D E F# G#) and E major (E F# G# A B C# D#).

Fig 2 shows the diatonic chord family of C major with each chord being a 7th of some kind (maj7, m7, 7 and m7b5). Again, get to know the 7th chords in every key.

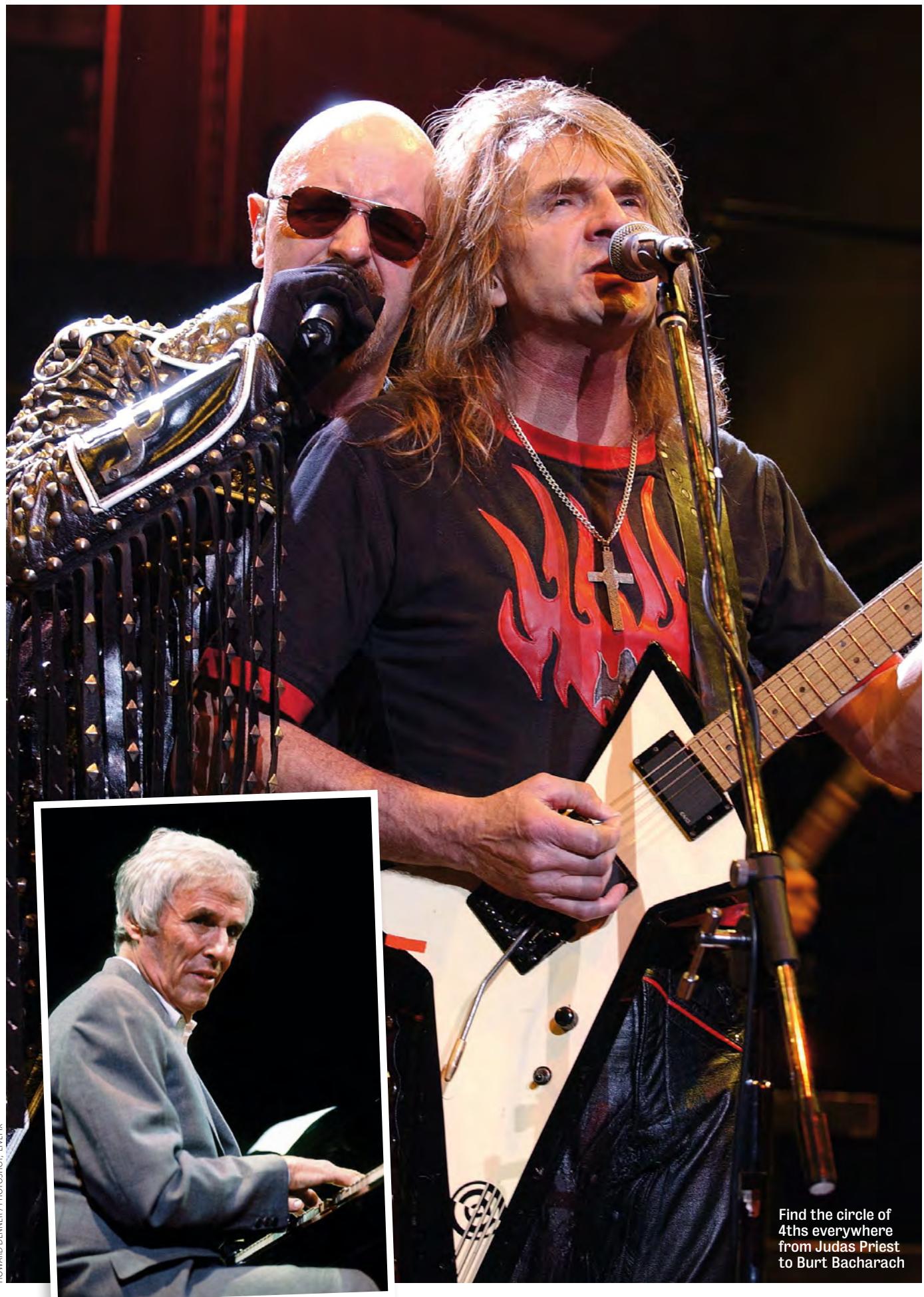
Fig 3 shows how secondary dominants can be applied to each chord in the major scale (here, C major). A secondary dominant is a dominant 7th chord that resolves to another chord in a scale other than the tonic (the C of C major), making a smooth transition from one chord to another. While, say, Cmaj7-Dm7 is a great chord progression the Dm7 won't sound resolved until it's prepared for properly. By

adding A7 in front of Dm (or Dm7) the change is more resolved, as if you've moved away from C to be in Dm. Secondary dominants can prove very useful in a circle of 4ths scenario; Cmaj7-Fmaj7 can be elaborated on with Cmaj7-C7-Fmaj7 (Fmaj7 sounds more settled now) or similarly, Am7-Dm7 can be enhanced as Am7-A7-Dm7.

With these three diagrams understood (and ideally explored by you, sooner or later), you're now ready to tackle the examples that follow. You'll go from chord primers that harmonise the C major scale to playing chord progressions in circles of 4ths then onto using secondary dominants. After this, you'll explore the same terrain using arpeggios. Happy circling! ■



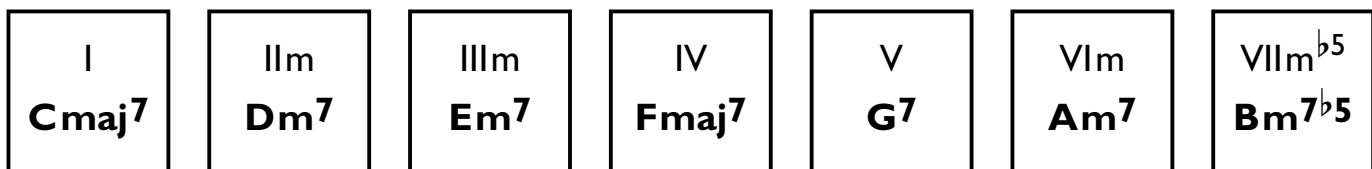
**SUGGESTED LISTENING** Check out these great circle of 4ths songs: *Killing Me Softly With His Song* - Roberta Flack; *Exciter* - Judas Priest; *Wild World* - Cat Stevens; *Mediterranean Sundance/Rio Ancho* - Al Di Meola & Paco de Lucía; *Windmills Of Your Mind* - Michel Legrand; *Mr Sandman* - The Chordettes; *Hello* - Lionel Richie; *I Got Rhythm* - George Gershwin; *Still Got The Blues* - Gary Moore.



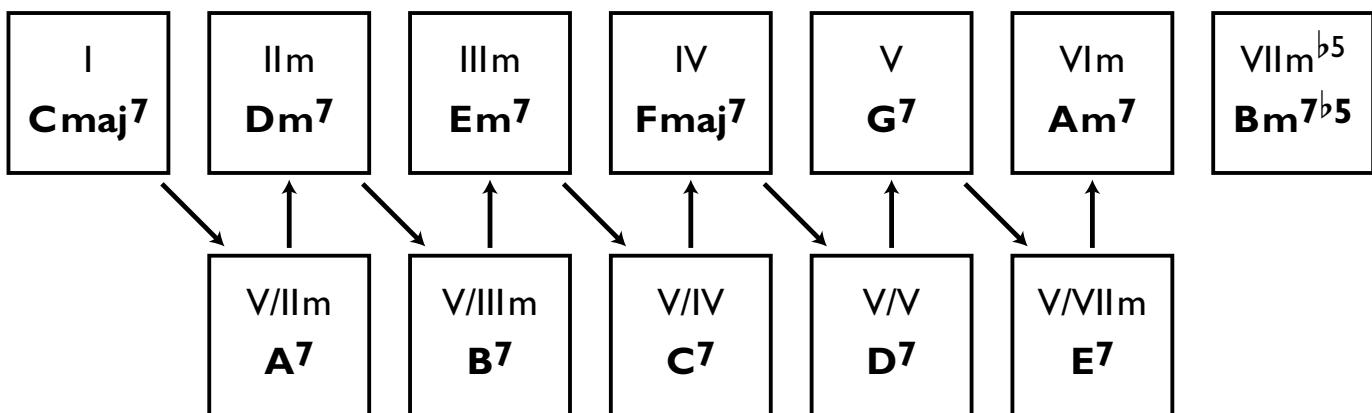
HOWARD DENNER / PHOTOSHOT, LIVEPIX

Find the circle of  
4ths everywhere  
from Judas Priest  
to Burt Bacharach

## FIG 2: DIATONIC CHORD FAMILY OF C MAJOR



## FIG 3: SECONDARY DOMINANTS OF C MAJOR



### CHORD EXAMPLE 1

This exercise shows the diatonic chord family of C major using barred 7th chords with a fifth string root. You can think of it as a C major scale built from chords. You may be unfamiliar with the m7b5 chord shape and how

### TRACK 28

it sounds - but don't write it off! It's in circle of 4th progressions where it really shines and it's generally the 'lynchpin' chord that begins to bring a sequence back to where it started.

$\text{J} = 90$

### CHORD EXAMPLE 2

This is the diatonic chord family of C major with sixth string root, four-note jazz voicings. In barre chords the root and 5th notes are often doubled,

### TRACK 29

whereas there is no doubling at all in these chords. The sparser voicings make more of the 3rd and 7th, which give the chords their personality.

$\text{J} = 90$

**CHORD EXAMPLE 3****TRACK 30**

Our final look at the diatonic chord family of C major uses chords with a fourth string root. To emphasise how these chord families are just

like chord-scales, this example is written as a descending sequence. Remember, the point is to commit these chord relationships to memory.

*J = 90*

Cmaj7      Bm7<sub>b5</sub>      Am7      G7      Fmaj7      Em7      Dm7      Cmaj7

E 12      10      8      7      5      3      1      0  
B 12      10      8      6      5      3      1      0  
G 12      10      9      7      5      4      2      0  
D 10      9      7      5      3      2      0      0  
A      7      5      3      2      0      0      3  
E      1      1      1      1      1      1      1

**CHORD EXAMPLE 4****TRACK 31**

Let's start putting the chords into a musical context. This example demonstrates a full journey around the circle of 4ths. It's important to

realise that, unlike some of the examples that follow, it is purely diatonic - there are no 'out of scale' notes or chords at all.

*J = 75*

Cmaj7      Fmaj7      Bm7<sub>b5</sub>      Em7      Am7      Dm7      G7      Cmaj7      G7      Cmaj7

E 3      . 5      10      6 7      5 5      3 3      3 3  
B . 5      10      8 7      6 5      5 4      3 3  
G 4      9      7 9      7 5      4 4      4 4  
D . 5      10      7 9      5 7      3 5      3 3  
A 3      8      7 5      5 5      5 3      5 3      3 3  
E 1      1      7      5      5      5      3      3

**CHORD EXAMPLE 5****TRACK 32**

This is the same C major based sequence again but with a wider variety of chord voicings and a more uptempo backing track.

*J = 140*

Cmaj7      Fmaj7      Bm7<sub>b5</sub>      Em7      Am7      Dm7      G7      Cmaj7

E 5 10      . 10      6 8      5 6      3 5  
B 4 9      9 7      7 7      4 4      3 4  
G 5 10      10 9      9 9      5 5      3 5  
D 3 8      8 7      7 5      3 5      3 5  
A 1      1      7      5      5      5      3      3

Cmaj7      Fmaj7      Bm7<sub>b5</sub>      Em7      Am7      Dm7      G7      C

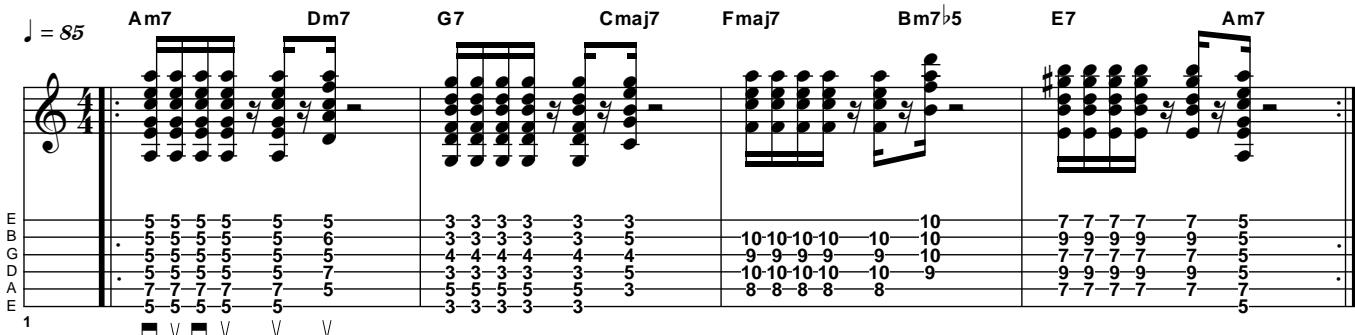
E 5 10      10 7      8 5      8 6      3 5  
B 4 9      9 7      7 5      9 5      4 4  
G 5 10      10 9      9 9      7 7      3 5  
D 3 8      8 7      7 5      5 5      3 5  
A 1      1      7      5      5      5      3      3

## CHORD EXAMPLE 6

A minor is the relative minor of C major. This example uses the same chords as C major with one exception - the V chord is changed from Em7

## TRACK 33

to E7. The dominant (V) chord is often strengthened like this in minor keys. It also means that this sequence contains a non-diatonic chord.



**Chord Sequence:** Am7, Dm7, G7, Cmaj7, Fmaj7, Bm7 $\flat$ 5, E7, Am7

**Fingerings:**

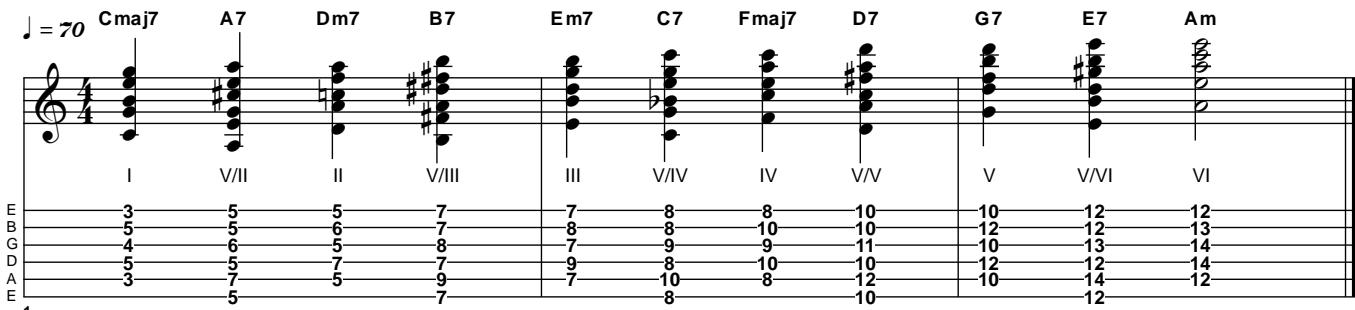
- Am7: 5, 5, 5, 5, 5, 5
- Dm7: 5, 5, 5, 5, 5, 6
- G7: 3, 3, 3, 3, 3, 3
- Cmaj7: 3, 3, 3, 3, 3, 3
- Fmaj7: 10, 10, 10, 10, 10, 10
- Bm7 $\flat$ 5: 9, 9, 9, 9, 9, 10
- E7: 7, 7, 7, 7, 7, 5
- Am7: 7, 7, 7, 7, 7, 5

## CHORD EXAMPLE 7

Secondary dominant chords are chords that act as dominants to major and minor chords that are not the root. To demonstrate this we'll play the diatonic chord family of C major with a secondary dominant chord

## TRACK 34

preceding each chord. So we'll play a C7 before the F chord because C7 is the dominant chord in F major. Secondary dominant chords are written as (for example) V/IV, meaning that it is the dominant of chord IV.



**Chord Sequence:** Cmaj7, A7, Dm7, B7, Em7, C7, Fmaj7, D7, G7, E7, Am

**Fingerings:**

- I: 3, 5, 5, 5, 5, 5
- V/II: 5, 5, 6, 7, 8, 8
- II: 4, 6, 5, 8, 7, 9
- V/III: 5, 7, 9, 10, 8, 10
- III: 7, 8, 8, 10, 10, 10
- V/IV: 8, 10, 10, 10, 10, 10
- IV: 9, 11, 10, 10, 10, 10
- V/V: 10, 12, 12, 12, 12, 12
- V: 10, 12, 12, 12, 12, 12
- V/VI: 10, 12, 12, 12, 12, 12
- VI: 10, 12, 12, 12, 12, 12

## CHORD EXAMPLE 8

To show how versatile the circle of 4ths is, this example is very 80s. From now on we'll deviate from full diatonic sequences as you're more likely to encounter shorter, altered variations of the circle of 4ths in practical

## TRACK 35

use. Notice how in this example the E and D chords are major - they are functioning as secondary dominants to the chords that follow (ie Am7 and G). Notice too that the G chord at the end doesn't go directly to C.



**Chord Sequence:** C, Bm7 $\flat$ 5, E7, Am7, D7, G, F, C

**Fingerings:**

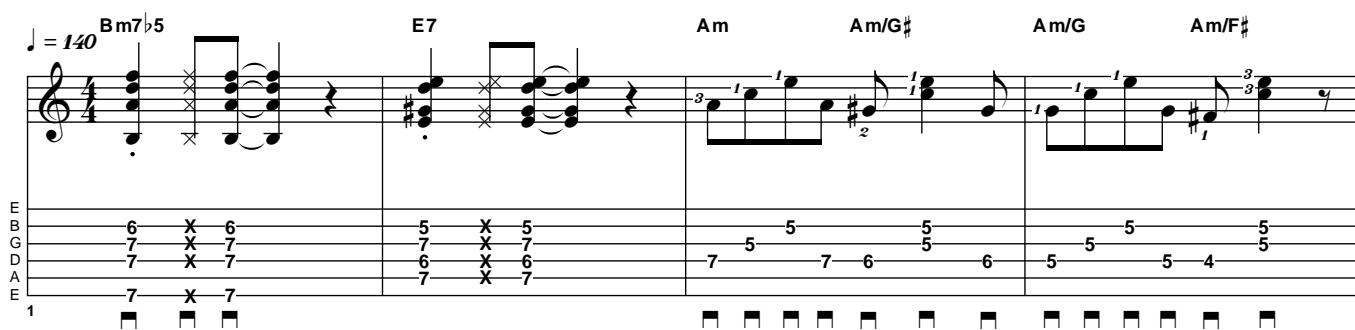
- C: 8, 8, 8, 8, 9, 9
- Bm7 $\flat$ 5: 9, 9, 9, 9, 10, 7, 10
- E7: 7, 6, 5, 4, 6
- Am7: 7, 5, 3, 2, 4
- D7: 7, 5, 3, 2, 4
- G: 3, 1, 1, 0
- F: 4, 2, 0, 2
- C: 5, 3, 2, 0

## CHORD EXAMPLE 9

This example shows two short but important snippets from the circle of 4ths: first, the IIIm V I progression in bars 1-3; secondly, the VI IIIm VI progression in bars 5-7. These progressions are very common in jazz.

## TRACK 36

Despite being only a few short links in the chain you should still be hearing the circle of 4ths. One final point, note the B7 in bars 15-16 - this is considered as V/V, the dominant of the dominant!



**Chord Sequence:** Bm7 $\flat$ 5, E7, Am, Am/G $\sharp$ , Am/G, Am/F $\sharp$

**Fingerings:**

- Bm7 $\flat$ 5: 6, X, 6, 7, X, 7
- E7: 5, X, 5, 7, X, 7
- Am: 5, 5, 5, 7, 6, 5
- Am/G $\sharp$ : 5, 5, 5, 6, 5, 4
- Am/G: 5, 5, 5, 6, 5, 4
- Am/F $\sharp$ : 5, 5, 5, 6, 5, 4

## CHORD EXAMPLE 9 ...CONTINUED

TRACK 36

Fmaj7                    Bm7**5**                    E7                    Am7                    Am/G#                    Am/G                    Am/F#

Bm7**5**                    E7                    Am                    B7                    Bmaj7                    A5

Fmaj7                    Bm7**5**                    E7                    Fmaj7                    B7                    E7                    Am

## CHORD EXAMPLE 10

TRACK 37

There's nothing particularly technical here, it's just a bunch of big barres back to back on a basic Bacharach backing track! However, there are two different uses of the circle of 4ths - (1) as a chord sequence, and (2) as a

turnaround. The turnaround is the accelerated circle of 4ths sequence in the last two bars that 'rounds off' the sequence and pulls it back to chord I in a very obvious manner. This is very common in blues and jazz.

*J = 132*

Cmaj7                    E7                    Am                    A7



Gary Moore's Still Got The Blues and Parisienne Walkways are both 'circle of 4ths' compositions

## CHORD EXAMPLE 10 ...CONTINUED

TRACK 37

Dm7                    G7                    Em7                    A7                    Dm7                    G7                    Cmaj7

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

## ARPEGGIOS

Progressions based on the circle of 4ths are a little more complicated to play over or write parts and melodies for. To sound convincing, melodies have to relate more closely to the underlying chord structure than some

other forms of music. I've always found smaller one octave arpeggios, both in-position and otherwise, to be more helpful for this as it's too easy to be reliant on thinking from the sixth or fifth string root rather than on the upper strings where soloing and melodies actually take place.

## ARPEGGIO EXAMPLE 1

TRACK 38

This exercise runs through one-octave arpeggios of 7th chords in the diatonic chord family of A minor. Play it as smoothly as you can but don't

get hung up on it - it's really all about being aware of what chord you are outlining as you play.

$\downarrow = 80$  Am7   Bm7 $\flat$ 5   Cmaj7   Dm7   Em7   Fmaj7   G7   Am7   Bm7 $\flat$ 5   Cmaj7   Dm7   Em7   Am7

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

## ARPEGGIO EXAMPLE 2

TRACK 39

Some one-octave arpeggios played in a circle of 4ths sequence. It can be helpful to study variations of this sort of exercise to train yourself to see

the positions of the relevant chord tones so they can become outlines for melodies and also target notes into which your solo lines can resolve.

$\downarrow = 80$  Am7                    Dm7                    G7                    Cmaj7                    F

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

## ARPEGGIO EXAMPLE 3

TRACK 40

This is another study in one-octave diatonic 7th chords, this time maintaining a single chord voicing ascending the fretboard. The arpeggios are all from C major/A minor again. This isn't an exercise in

fingering or fluency, and don't worry that it doesn't start or end on C major; just focus on being aware of which arpeggio you are playing as it happens - name them out loud as you play, if it helps.

$\downarrow = 80$  Dm7                    Em7                    Fmaj7                    G7                    Am7                    Bm7 $\flat$ 5                    Cmaj7                    Dm7                    Am7

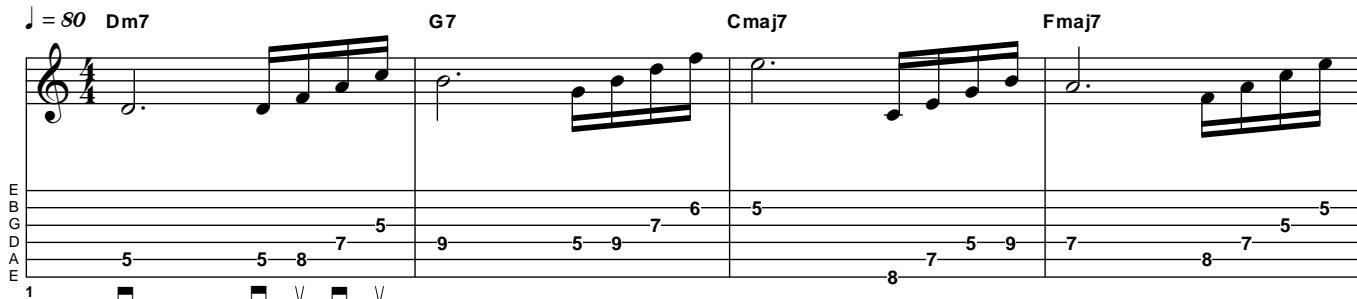
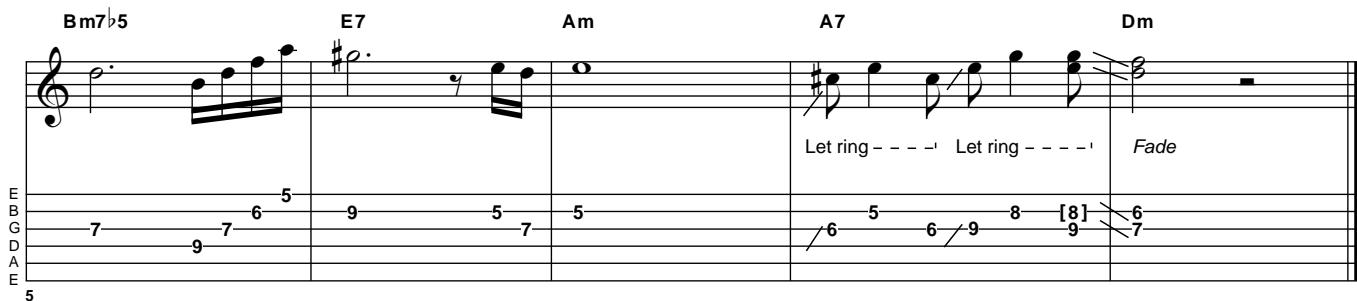
E 0-3 2-1-4-3-5-5-7-6-7-10-9-8-10-10-12-12-14-13-14  
B 0-3 2-1-4-3-5-5-7-6-7-10-9-8-10-10-12-12-14-13-14  
G 0-3 2-1-4-3-5-5-7-6-7-10-9-8-10-10-12-12-14-13-14  
D 0-3 2-1-4-3-5-5-7-6-7-10-9-8-10-10-12-12-14-13-14  
A 0-3 2-1-4-3-5-5-7-6-7-10-9-8-10-10-12-12-14-13-14  
E 0-3 2-1-4-3-5-5-7-6-7-10-9-8-10-10-12-12-14-13-14

## ARPEGGIO EXAMPLE 4

This is a very literal use of arpeggios over a very standard circle of 4ths chord sequence. I saw a white-bearded man on YouTube declare that he could tell how old you were by which wizard you thought he looked

## TRACK 41

like. Likewise, I suspect it's possible to narrow down how old you are by whether you think this piece sounds most like Autumn Leaves, M\*A\*S\*H or Still Got The Blues.

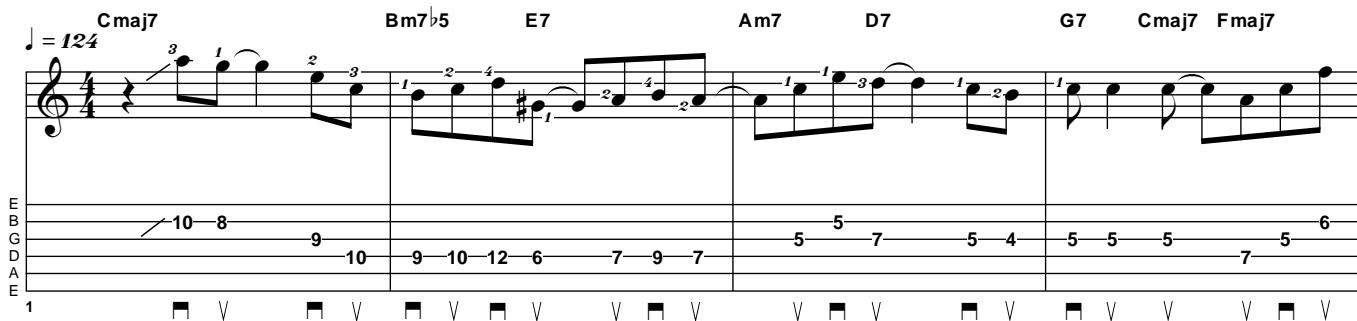
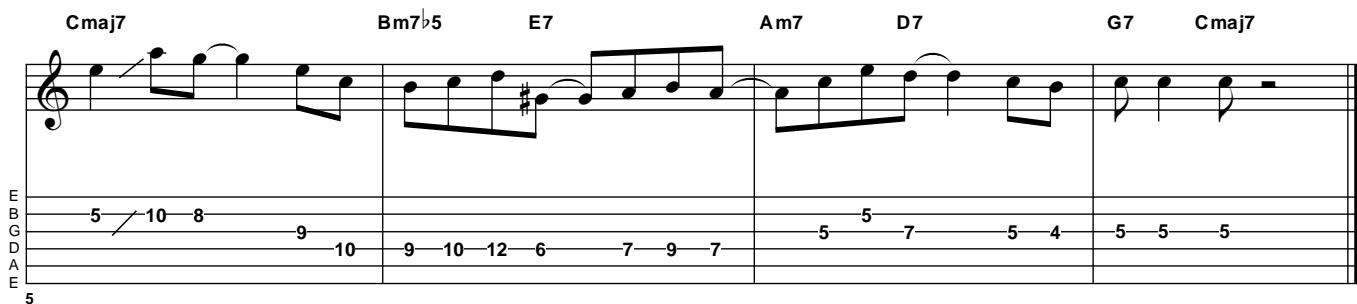



## ARPEGGIO EXAMPLE 5

This short final piece contains many of the concepts outlined in the article - the circle of 4ths, a sequence that varies from the pure circle, 7th

## TRACK 42

chords, secondary dominants and arpeggios. The arpeggios in are brief but really help to create that 'playing over the changes' feel.

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# Antonio Vivaldi

## Largo From Winter



This month **Bridget Mermikides** arranges and transcribes a well-known piece from Vivaldi's much celebrated magnum opus, the Four Seasons.

### ABILITY RATING



**Easy/Moderate**

INFO	WILL IMPROVE YOUR
<b>KEY:</b> D	<input checked="" type="checkbox"/> Baroque repertoire
<b>TEMPO:</b> 40 bpm	<input checked="" type="checkbox"/> Separation and balance
<b>CD:</b> TRACKS 43-44	<input checked="" type="checkbox"/> Melodic phrasing

FOR CENTURIES, PEOPLE have been inspired to emulate the natural environment in music. From the Japanese flute mimicking the wind through the mountains, Mongolian singers' uncanny impersonations of streams, to the Chinese zither's emulation of animal calls, there seems to have always been a desire to bring into music the sounds of the natural world. There are many examples in the Western Art music tradition of such 'programmatic' writing. These have included birdsong (in everything from medieval English songs, Renaissance madrigals and the modernist music of Messiaen and Ligeti) to Beethoven's musical interpretations of lightning bolts, thunder and babbling brooks in his 6th ('Pastoral') Symphony.

But perhaps the most famous 'musicalisation' of nature in the orchestral repertoire is Vivaldi's *Four Seasons*.

Antonio Vivaldi (1678-1741) was one of the greatest composers of the Baroque era, with a masterful, yet entirely accessible, control of melody and harmony. He was a huge inspiration to

subsequent composers, including Johann Sebastian Bach, who spent evenings transcribing his music by moonlight, which some have suggested led to his ultimate blindness. The *Four Seasons* (composed in 1723) is a series of four violin concertos, each in three movements, representing the natural cycle, from icy winds and summer storms to the exuberant celebration of spring's arrival.

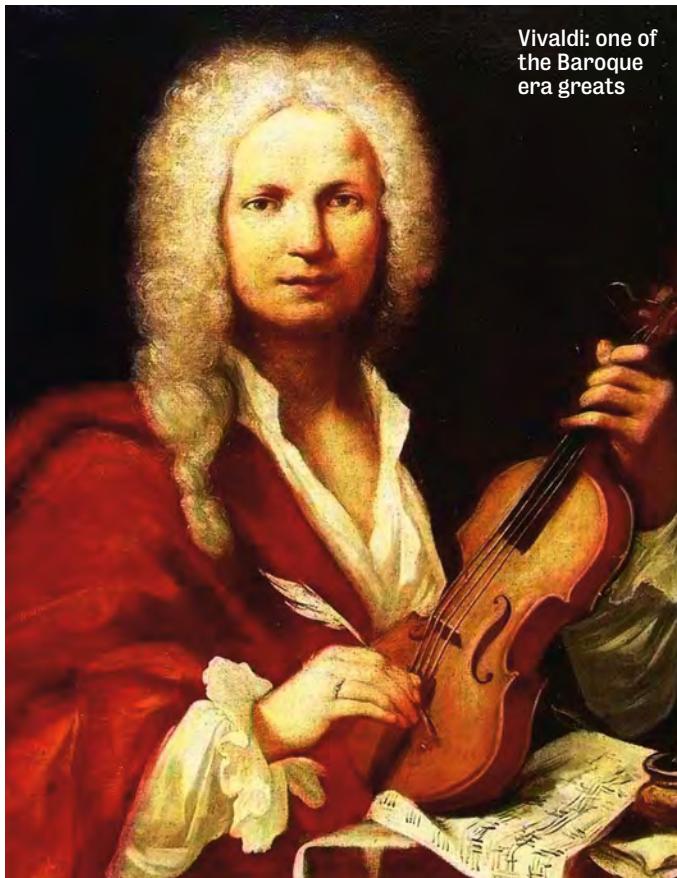
**“Largo is one of the more approachable arrangements in this series, which means you can bring to bear as much expression as possible.”**

The work has remained popular through the centuries and is perfectly accessible to cultures all over the world. Indeed, Nigel Kennedy's 1989 recording - by many seen as the modern definitive version - sold over two million copies!

For this article, I've chosen the beautiful middle movement (Largo) from Winter. Although this is a work for solo violin and string ensemble, the melody and harmony is so evocative and powerful in its simplicity, that it works in its entirety as a solo guitar arrangement.

I've transposed the original key of E-flat major down a semitone to D major, to make it more guitar friendly, and reduced the string accompaniment to make it more playable. Largo is one of the more approachable arrangements of this series, which means you can bring to bear as much expression as you can muster. Enjoy learning it, and I hope you gain pleasure from it all year round! 

**NEXT MONTH:** Bridget arranges & tabs *Solveig's Song* by Grieg



Vivaldi: one of the Baroque era greats

**TRACK RECORD** As mentioned in the main body copy, Nigel Kennedy's best-selling *Vivaldi Four Seasons* (EMI 1989) sounds as fresh and powerful as ever, but for a more recent yet 'authentic' performance on Baroque instruments, I recommend you seek out *Philharmonia Baroque's self-released Vivaldi Four Seasons* (2011), with Elizabeth Blumenstock on solo violin. It's fabulous!

PLAYING TIPS

**CD TRACK 44**

This is a simple arrangement consisting of a single line melody played over a repeating single note bass line. Always play the bass notes with the thumb and melody notes with alternating fingers. Start the melody with the second finger of the fretting hand and stay in second position for two bars. On beat two of bar 4, shift to the fourth position and on beat three use a full barre at fret 7. Over the next few bars follow the indicated fretting hand fingering and make sure the longer melody notes in bars 5 and 6 sustain for their full value. To achieve a clean sounding bass line it's a good idea to mute unwanted over-ringing when the harmony has changed; for example,

In bar 8 on beat three the bass note has changed to an A from an E and we no longer want the open E to ring through. This E should be muted with the pad of the picking hand thumb immediately after the first A note on beat three has been plucked. The thumb should then 'spring' back to continue play the repeated A bass notes. This kind of muting is a common and normal part of classical guitar technique. Experienced players will do it naturally without thinking about it. The rest of this piece is easy to understand and does not contain anything of technical difficulty. However it should not be taken lightly and will make a nice addition to your repertoire!

*J = 40*

D                    A                    A7                    Dsus4            D

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

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

A

E

A

E B G D A E

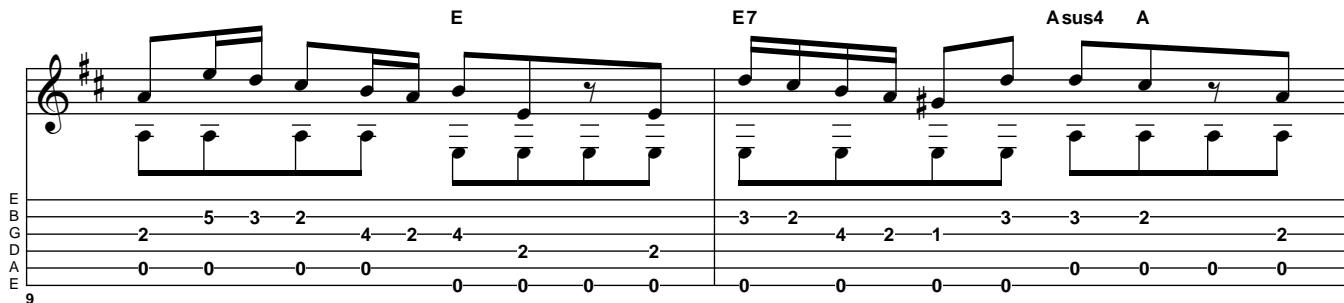
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0 0 0 0 0 0 0 0 0 0 0 0

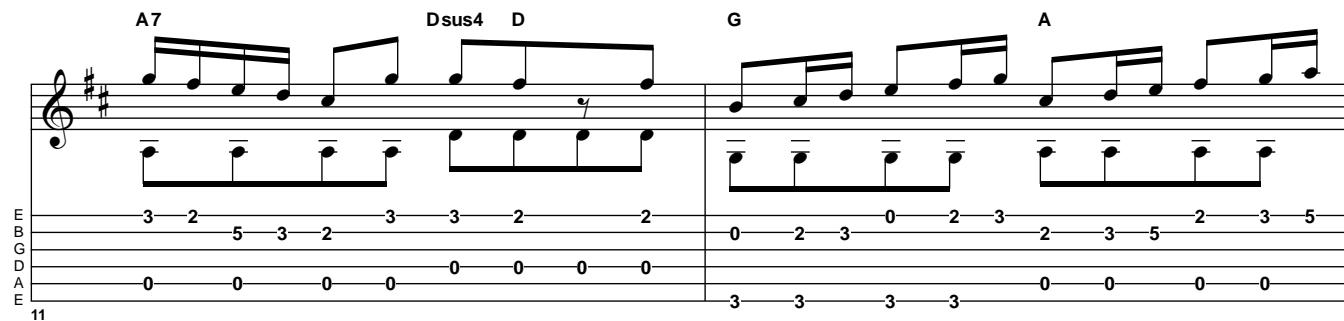
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## PLAYING TIPS

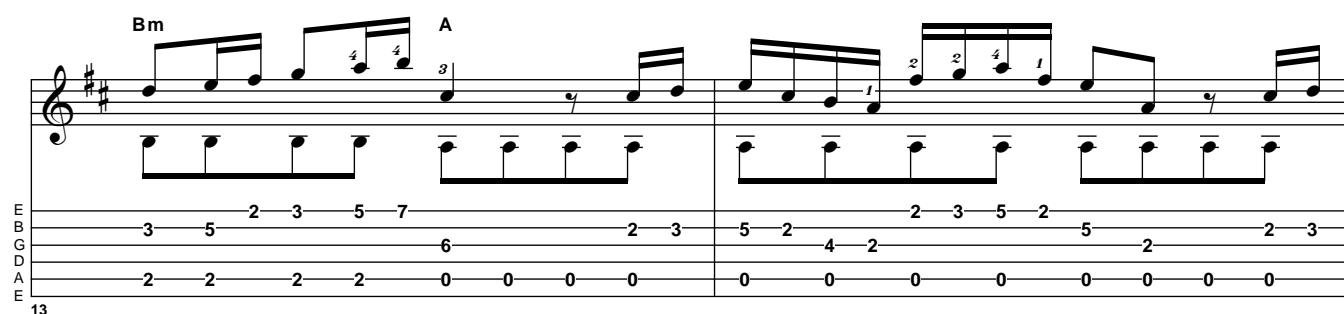
CD TRACK 44



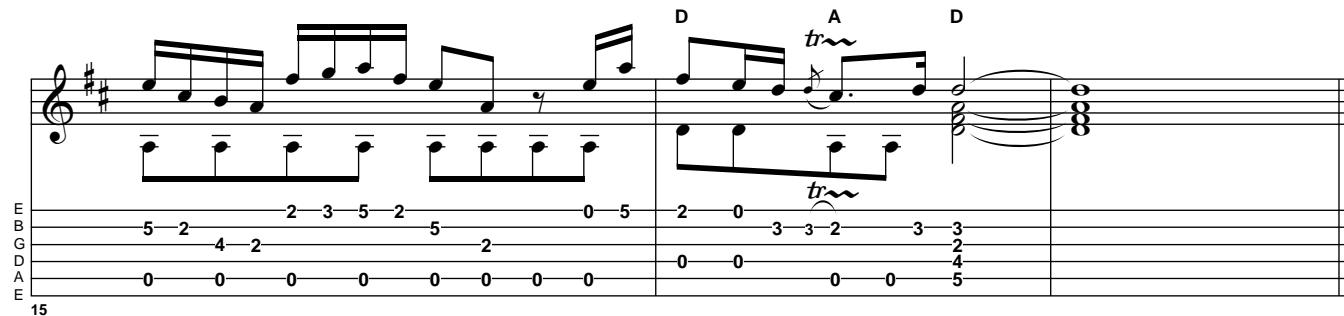
Sheet music for guitar part 9. The top staff shows a treble clef and a key signature of two sharps. The bottom staff shows the six strings of the guitar with the notes 9, E, B, G, D, A. The music consists of four measures. Measure 1: Chord E (E-B-G). Measure 2: Chord E7 (E-B-G-D). Measure 3: Chord A sus4 (A-C-E). Measure 4: Chord A (A-C-E). Fingerings are indicated below the strings: 2-5-3-2, 4-2-4; 3-2-4-2-1; 3-3-2; 2.



Sheet music for guitar part 11. The top staff shows a treble clef and a key signature of two sharps. The bottom staff shows the six strings of the guitar with the notes 11, E, B, G, D, A. The music consists of five measures. Measure 1: Chord A7 (A-C-E). Measure 2: Chord Dsus4 (D-F-A). Measure 3: Chord D (D-F-A). Measure 4: Chord G (G-B-D). Measure 5: Chord A (A-C-E). Fingerings are indicated below the strings: 3-2-5-3-2-3; 3-3-2-2; 0-2-3-0-2-3; 2-3-5-2-3-5; 2-3-5.



Sheet music for guitar part 13. The top staff shows a treble clef and a key signature of two sharps. The bottom staff shows the six strings of the guitar with the notes 13, E, B, G, D, A. The music consists of four measures. Measure 1: Chord Bm (B-D-G). Measure 2: Chord A (A-C-E). Measure 3: Chord D (D-F-A). Measure 4: Chord D (D-F-A). Fingerings are indicated below the strings: 3-5-2-3-5-7; 6-0-0-0-0-0; 5-2-4-2-3-5-2-5; 2-0-0-0-0-0.



Sheet music for guitar part 15. The top staff shows a treble clef and a key signature of two sharps. The bottom staff shows the six strings of the guitar with the notes 15, E, B, G, D, A. The music consists of three measures. Measure 1: Chord D (D-F-A). Measure 2: Chord A (A-C-E) with a trill symbol. Measure 3: Chord D (D-F-A). Fingerings are indicated below the strings: 5-2-2-3-5-2-5-0-5; 2-0-3-3-2-3-3-2; 0-0-0-0-0-0-4-5.



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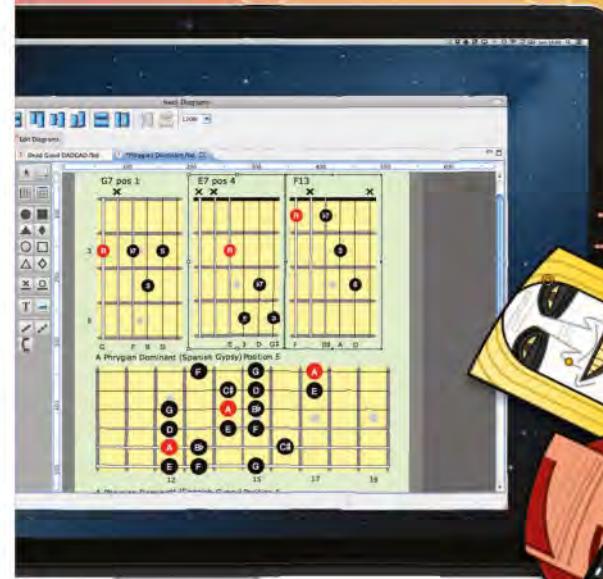
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# GT LEARNING ZONE



HOW WE LEARN is often down to how open we are to new information. We require the right frame of mind and time to deal with the information; there's also the appeal of the information itself. How it's presented to you can play a huge factor in you considering it. If you've been playing a few years, an article labelled 'essential' or 'beginner' can put you off; it's beneath you, of no worth. But labels are just a sell tag; it's the information that matters so it's always worth looking deeper.

We have often seen guitarists turn their noses up at tuition material that's been packaged as 'foundational', when they clearly are in need of it. What about you; know all five shapes of A minor pentatonic? This is foundational stuff but some guitarists struggle to ascend and descend all five shapes at jogging pace! So how adept are you at doing the same in the remaining 11 minor keys? It sounds like a big ask but it's no more advanced than A minor; yet you're equipping yourself to play in other keys, ready for the day when a keyboardist wants you to jam in Eb minor or a saxophonist wants to trade licks in a Bb blues.

What about knowing the chord tones in major and minor chords? What three notes are found in the chord of D major? Or Gb minor? Again, this is foundational stuff; no promises of heightened

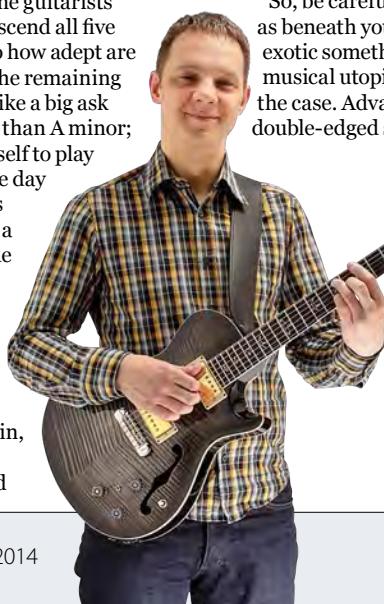
prowess or wow factor appeal; but it's more essential to you musically than excellence with dive-bomb harmonics or fourth finger strength for fretboard tapping.

If you desire to be a rounded musician rather than a hot licks guitarist, you have to set out your development plan accordingly. We know of one iconic player who has turned down several impromptu jams as, despite his virtuosic rock style he is ill equipped to play with the well-known saxophonist. His speedy licks can't make up for the gaps in his musical vocabulary. If he knew some II-V-Is, had good chord tone targeting, knew about alterations and had some stylistically secure vocabulary, he'd be able to play in a new musical scenario.

So, be careful about what you consider as beneath you. We often think the more exotic something is, the wider the doors to musical utopia are opened. Rarely is this the case. Advanced, exotic tuition can be a double-edged sword; it may promise much

(master the Superlocrian and ecstasy awaits) but the niche world it thrives in may keep you locked in your music room and away from a Top 40 paying gig, or open mic jam nights at your local pub.

Jason



## LESSONS GT231

### 30-MINUTE LICKBAG ..... 51

Terry Lewis has six finger-twisters for you at beginner, intermediate and advanced levels.

### BLUES ..... 54

John Wheatcroft examines the soloing style of the guitar hero's guitar hero - Frank Marino.

### ROCK ..... 58

Martin Cooper looks at the cleverly inventive style of Blondie's guitarist, Chris Stein.

### CREATIVE ROCK ..... 68

Shaun Baxter has more neo-classical rock ideas to keep your fingers... er... on their toes!

### SESSION ..... 74

Andy Saphir creates a lush nylon-string ballad backing track for this month's studio session.

### PROG ..... 78

Paul Bielatowicz looks at the guitar style of modern prog's leading light, Steven Wilson.

### JAZZ ..... 82

Pete Callard has some groovy licks in the style of George Benson's later, smoother period.

### ACOUSTIC ..... 88

Stuart Ryan introduces a hugely talented acoustic musician and songstress, Sarah Jarosz.

### A-Z OF MUSIC THEORY ..... 92

Charlie Griffiths wends his way to where the alphabet winds up, with Wah-wah, Whole-tone scale, Waltz, Walking bass and Whammy. Wow!



ON  
VIDEO!

Tristan has two Irish folk reels to dazzle your digits and mesmerise your mind.  
Page 62

# 30-Minute Lickbag



BIMM Brighton tutor **Terry Lewis** has six more licks at easy, intermediate and advanced levels. Can you make enough Radioheadway to hit the Hiland?



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## EASY LICKS EXAMPLE 1 **RADIOHEAD STYLE CHORDS**

**CD TRACK 45**

Sounding eerily like early Radiohead, this non-diatonic sequence of picked chords is great when played with a clean sound through a gentle tremolo effect.

## EASY LICKS EXAMPLE 2 **JIMMY NOLEN STYLE FUNK RHYTHM**

CD TRACK 46

One time James Brown guitarist, Jimmy Nolen popularised this style of rhythm playing which is built on a feel of 16th notes and his trademark 'chicken scratch'. This means playing all the 16ths between the chord

strokes as muted scratches to keep you locked into the groove. Try it slowly at first to get used to dividing each beat into four pick strokes, counting '1e&a, 2e&a, 3e&a, 4e&a.

# LESSON: 30-MINUTE LICKBAG

## INTERMEDIATE LICKS EXAMPLE 3 BB KING

Perhaps the most important lesson you can learn from BB is always play the notes you hear in your head or, in other words, the ones you'd sing over the

**CD TRACK 47**

track. That way every note counts, and your solos will be more soulful and memorable. Picking them all with downstrokes helps with the intensity.

Sheet music for Intermediate Licks Example 3: BB King. The score includes a treble clef staff with eighth-note patterns and a guitar neck diagram below showing fingerings and string numbers (E, B, G, D, A, E) for various notes. The tempo is indicated as ♩ = 85. Chords shown include N.C., D7, A7, and various blues progressions like BU RP, PB PB RP, and BU RP.

## INTERMEDIATE LICKS EXAMPLE 4 MICHAEL LANDAU

Landau's ability to weave melodies into chords is something you could spend years studying. Here's a snapshot of this style to get you started.

**CD TRACK 48**

Mixing pick and fingers will allow you to be more expressive and dynamic as well as bringing more clarity when playing several strings at the same time.

Sheet music for Intermediate Licks Example 4: Michael Landau. The score includes a treble clef staff with sixteenth-note patterns and a guitar neck diagram below showing fingerings and string numbers (E, B, G, D, A, E) for various notes. The tempo is indicated as ♩ = 90. Chords shown include C, D, and Em.

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## ADVANCED LICKS EXAMPLE 5 JOHNNY HILAND

CD TRACK 49

Here's a chicken pickin' lick similar to something Hiland might play. Use hybrid picking (fingers and pick) to quickly alternate between strings for pedal note rhythms and pedal steel style effects. However if you want to

get close to Johnny's tone you'll need some fake nails to even out the sound between pick and fingers! It still sounds pretty good with the fleshy part of your finger, though.

**N.C.**

E  
B  
G  
D  
A  
E

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

a m m a a a a a a a a a

E  
B  
G  
D  
A  
E

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

a V a V a V a V a V a V m

## ADVANCED LICKS EXAMPLE 6 ALEXI LAIHO

CD TRACK 50

Here's a lick in the style of Finnish melodic death metal band Children Of Bodom's axe man Alexi. It's pretty challenging, so dial in a decent amount of

gain and look out for techniques such as position shifting slides, bluesy runs and swept arpeggios.

**J = 95**

E  
B  
G  
D  
A  
E

15/18 20 18 15 17 15 13 15 13 10 13 12 10 13 12 10 13 12 10 10

V V V V V V V V V V V V V V V

E  
B  
G  
D  
A  
E

12 15 14 15 13 17 15 12 13 14 12 10 12-(15) 10 13 10 12 10

V V V V V V V V V V V V V V

BU

# Frank Marino



This issue **John Wheatcroft's** quest takes him to Canada, on the hunt for Mahogany Rush's six-string blues ace, the legendary Frank Marino.



Frank Marino:  
blistering blues  
from Canada

## ABILITY RATING

Moderate/Advanced

INFO	WILL IMPROVE YOUR
<b>KEY:</b> Various	<input checked="" type="checkbox"/> Speed and control
<b>TEMPO:</b> Various	<input checked="" type="checkbox"/> Pentatonic/modal vocabulary
<b>CD:</b> TRACKS 51-61	<input checked="" type="checkbox"/> Expression, delivery, attack!

IF YOU CAN count Paul Gilbert, Steve Vai, Zakk Wylde and countless other famous guitar stars as huge fans then there is a chance that you're doing something right. Such is the

down to earth. To occupy his mind from fear of relapse into insanity, Frank turned to the guitar, finding solace in the music of Jimi Hendrix. He practiced incessantly and soon became highly proficient on the instrument.

Soon after leaving hospital, Frank and his new band, Mahogany Rush (a reference to a sensation he felt during his life changing acid

**“If it doesn't have good tone, it doesn't matter how fast you can play.”** *Frank Marino*

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trip), began a musical journey that is now into its fifth decade. Marino has been suffering from acute adhesive capsulitis or 'frozen' (in guitar circles 'strap') shoulder. Fortunately this is treatable and I'm sure you'll join me in wishing Frank a speedy recovery.

There are five licks this to learn month, each displaying a different side to Frank's varied soloing vocabulary. For a man that claims to never practice he's certainly on top of his chops - usually an indication of someone that plays a lot. And, by his own admission, his formative years Frank would jam until the cows came home.

Actually we do need to consider the difference between practice and performance. But with the availability of super-realistic backing tracks (with this very magazine), looping pedals and easy accessibility to recording devices and software, you should make some attempt every time you play the guitar to bridge this gap between what you play in the bedroom and what you might play on stage. Do this by applying what you know in as close to a real life scenario as possible.

From a technical standpoint here the biggest challenge when looking at achieving Marino's speed and agility, is usually not the actual notes but in replicating his articulate but still relaxed time feel. Particularly when you're attempting to emulate Frank's bold attack, there is often a tendency in guitarists to rush ahead of the beat, as if there is an intrinsic connection between velocity and speed, reminding me of the old guitarist joke, 'Can we try that 10db slower please?'.

Your task is to stay in control of all aspects of your playing on demand, including speed, accuracy, dynamic delivery and time-feel. Needless to say, Marino is a master as combining all these elements. ■

**NEXT MONTH:** Jim Clark guests with a lesson on Chicago blues legend **Muddy Waters**.

## GET THE TONE



We're after a high-gain rock tone, with tons of reverb and a touch of delay. Frank favours SG-style guitars but his favourite live SG is fitted with three single-coils and a five-way selector, with the bridge pickup on reverse slant like Hendrix. He also plays loud, so you need a guitar that resists feedback when pushed into the red. Frank favours the neck pickup and he's no valve purist. The Marino rig consists of a bunch of pedals, via a self designed preamp, into the biggest transistor power amp he can find.



**TRACK RECORD** Mahogany Rush's double CD, *Real Live* (2004 Justin Time) captures over two and a half hours of Marino magic and it's also Frank's favourite release. His website, [www.mahoganyrush.com](http://www.mahoganyrush.com), features a Mahogany Rush MP3 player, allowing you to listen to the band's entire back catalogue online, for free. There are also some fantastic up-close videos for your perusal on YouTube.

CD TRACK 52

**LICK 1 SPEEDY PENTATONICS**

Some rapid-fire minor pentatonic licks get the ball rolling this month in the time honoured rock key of E minor (E G A B D). Don't underestimate the rhythmic element with ideas of this nature, as it's important to not rush

the tempo but keep in control at all times. There's a noticeable Cream-era Clapton influence to the repetitious ideas here in bars 7 and 8. As always, take time to build up the necessary accuracy and stamina.

**LICK 2 SPEEDY REPETITION**

CD TRACK 54

More quick-fire repetitious action here, although the ideas are derived from seven-note diatonic modes rather than five-note pentatonic scales. We could see these notes as a combination of (or alternation between) F# Dorian (R 2 b3 4 5 6 b7) and F# Mixolydian (R 2 3 4 5 6 b7). Look carefully and

you'll notice that there is only one note of difference that defines these two modes: the minor or major 3rd. Clean and accurate pull-offs are the order of the day here, so make these as snappy and articulate as possible; make sure the fingers leave the string without causing the notes to pull slightly sharp.

# LESSON: BLUES

ON THE CD  TRACKS 51-61

## LICK 3 TIMING AND PHRASING

This intro implies a D minor or D Dorian tonality but ends up in D major. There's nothing too frightening from a note perspective here, as it's again derived predominantly from D minor pentatonic (D F G A C) with an added

CD TRACK 56

9th in bar 1 (E). Note it's the rhythmic groupings that create interest. It's worth noting that Frank played drums before turning to guitar and he's of the opinion that this has helped his phrasing tremendously.

## LICK 4 DORIAN IDEA

This idea is exclusively E Dorian mode, D major scale from the perspective of its second degree. But it's beneficial to treat this as a scale in its own right - E F# G A B C# D, so we can see the connection between E Dorian and other E

CD TRACK 58

ideas, such as E minor pentatonic (E G A B D) or E blues scale (E G A Bb B D) along with other associated E minor arpeggios. Make sure those pull-offs are cleanly executed and rhythmically precise.

## LICK 5 OFF-THE-WALL LICK

Frank would have invented this weird but wonderful lick on the spot, with no pressure to ever recreate it exactly the same ever again. Once again it's the rhythmic flow that you should concern yourself with the most. He's

CD TRACK 60

essentially jumping about within a defined pool of notes and keeping a steady stream of them coming. While some patterns do emerge they quickly change into something new and unexpected.

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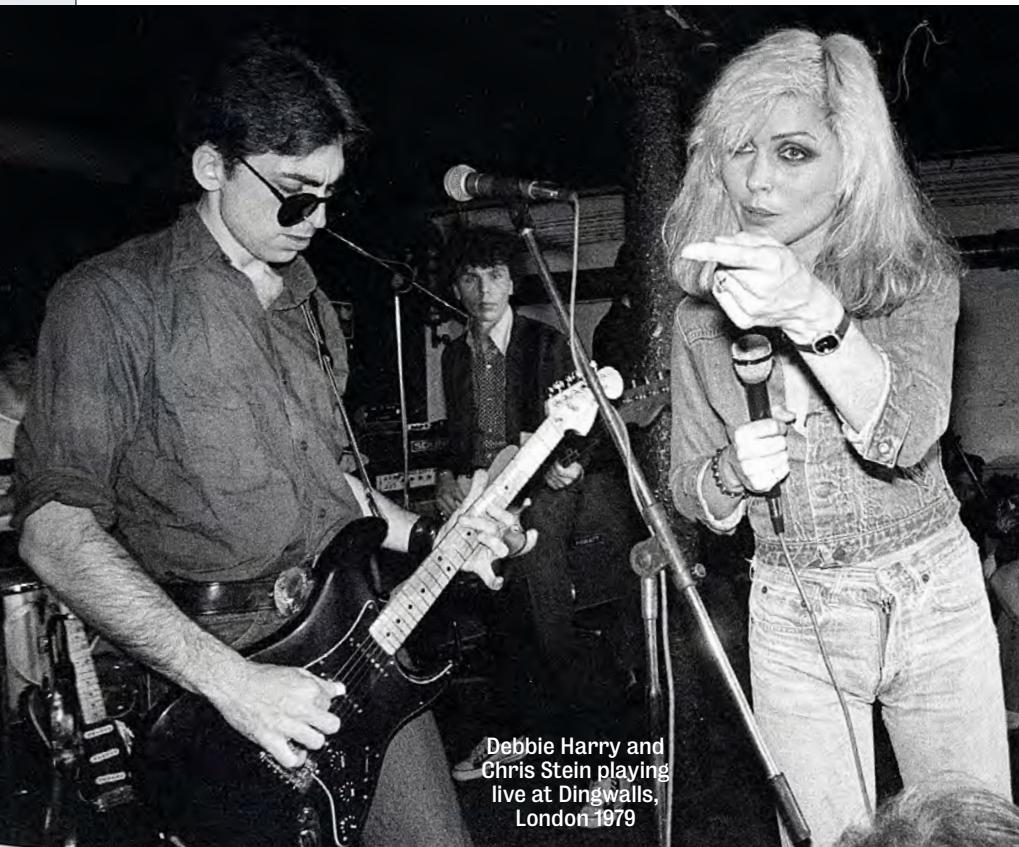


# Blondie



New York bound this month, **Martin Cooper** travels back to the golden age of new wave with Blondie's innovative guitarist Chris Stein.

Brought to you by...



Debbie Harry and Chris Stein playing live at Dingwalls, London 1979

## ABILITY RATING

Easy

INFO	WILL IMPROVE YOUR
KEY: D minor	<input checked="" type="checkbox"/> Timing and attitude
TEMPO: 156 bpm	<input checked="" type="checkbox"/> Lead phrasing
CD: TRACKS 62-63	<input checked="" type="checkbox"/> 'Hook' writing

THIS MONTH WE take a look at one of the most iconic bands of the past 40 years; Blondie. Founded in 1974 by singer Deborah Harry and guitar player Chris Stein, the band was at the very front of the New Wave scene for around a decade during the late 70s and early-80s. Fusing new wave and punk on the first two albums, the band tasted a degree of success in the UK, but it was in 1978 with the release of Parallel Lines that they hit the big

time around the world, and Debbie Harry became a household name and face. Although the band retained its new wave roots, the quartet managed to build an infectious blend of rock, reggae and even disco into their style and always laid it on the foundation of good pop songwriting.

Like many of the other punk bands of the 1970s, Blondie was often seen performing in the early days of their career at the renowned CBGBs club in New York, and it was there that

**“2014 sees Blondie’s 40th anniversary, and the band is currently on a worldwide tour to celebrate four decades of deserved success.”**

front woman Harry began to get recognition from the likes of Rolling Stone magazine for the confident swagger with which she sang and fronted the band.

Their most successful period came with hits like Heart Of Glass with drummer Clem Burke taking inspiration from Kraftwerk for the beats, and also putting the disco style of artists such as the Bee Gees into the melting pot, with stratospheric success. More hits followed in the late 70s and early 80s before the band initially called time on their career.

Debbie Harry went on to have some success in the late 80s before the band inevitably reformed in 1997 and released the No.1 single Maria in 1999. There have also been other notable acts that have taken inspiration from Blondie, and particularly from their front woman, such as Gwen Stefani's No Doubt. 2014 sees Blondie's 40th anniversary, and they are currently on a worldwide tour (including UK dates) to celebrate four decades of deserved success.

This month's track blends rock, new wave and touches of reggae, and is in the key of D minor (D E F G A Bb C), although there are some non-diatonic chords such as a B major chord in the intro (B D# F#), and the recurring A major (A C# E), both of which add a slightly uncomfortable edge to proceedings. It's all played quite loudly, but with a good deal of control and plenty of space (a common characteristic of new wave and reggae). A lot of the parts use single notes as well, rather than chords, and one of the effects of this is that when the rock chords happen, they add more impact. The solo is simple, yet melodic and follows the D minor scale throughout. Thanks to Mark Prentice this month for playing bass.

**NEXT MONTH:** Martin looks at the alternative style of Tin Machine's **Reeves Gabrels**.

## GET THE TONE



Chris Stein has used a wide range of guitars, amps and effects over the decades including his Gigerstein guitar, designed by Chris and renowned artist HR Giger (creator of the creature in the movie Alien), as well as Gibson and Fender guitars, Marshall, Mesa Boogie and Soldano amps. The guitar sound here features more 'crunch' than distortion, which can then be cleaned up by rolling the guitar volume down or playing more lightly. There is also a chorus effect on the solo.



**TRACK RECORD** Blondie's album Plastic Letters (1978) featured the hit single Denis and brought Debbie Harry and the band to the public's attention. Parallel Lines (1978), released just seven months later, sent Blondie stratospheric, featuring as it did the hits Hanging On The Telephone, Heart Of Glass and Sunday Girl. Their comeback album, No Exit (1999), spawned the hit single, Maria.

## EXAMPLE RHYTHM PART

CD TRACK 62

Play the intro chords loudly and cleanly, but then make sure that your timing is good on the reggae influenced section that follows. Also pay close

attention to the down-up-down picking directions on the chords from bars 9-24. This is all about crispness, accuracy and attitude.

## RHYTHM GUITAR

*J = 156*

Dm      B      Play 3 times      B♭      A5      N.C.

*mf*

E B G D A E

6 6 6 4 4 4 . 7 7 7 8 8 8 7 3 2 5 3

7

Dm      F      B♭      A

6 6 6 5 5 5 3 3 3 2 2 2

9      V      V      V      V      V

Dm      F      B♭      A      B♭

6 6 6 5 5 5 3 3 3 2 2 3

13      V      V      V      V      V

Dm      C      B♭      A

6 6 6 8 8 8 3 3 3 2 2 2

17      V      V      V      V      V

Dm      F      B♭      A

6 6 6 5 5 5 3 3 3 2 2 2

21      V      V      V      V      V

# LESSON: ROCK

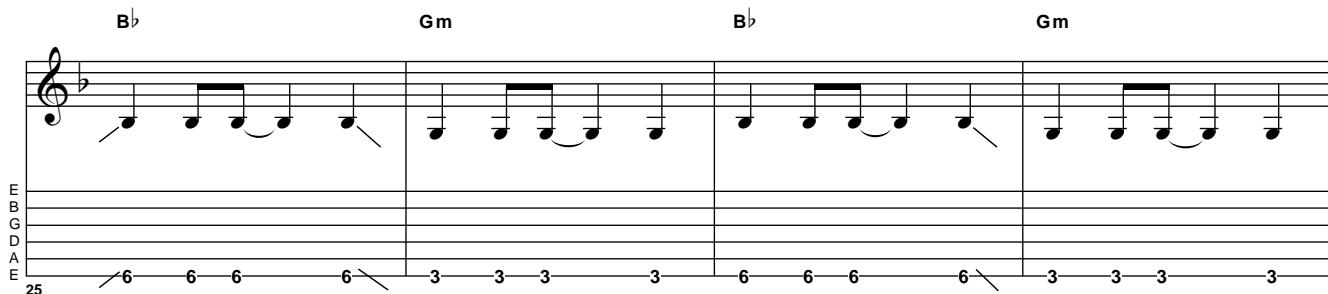
ON THE CD  TRACKS 62-63

## EXAMPLE LEAD PART

The solo has some quite narrow and fast vibrato on the first note of each phrase, which is one of Chris Stein's soloing traits. Short bursts of notes over

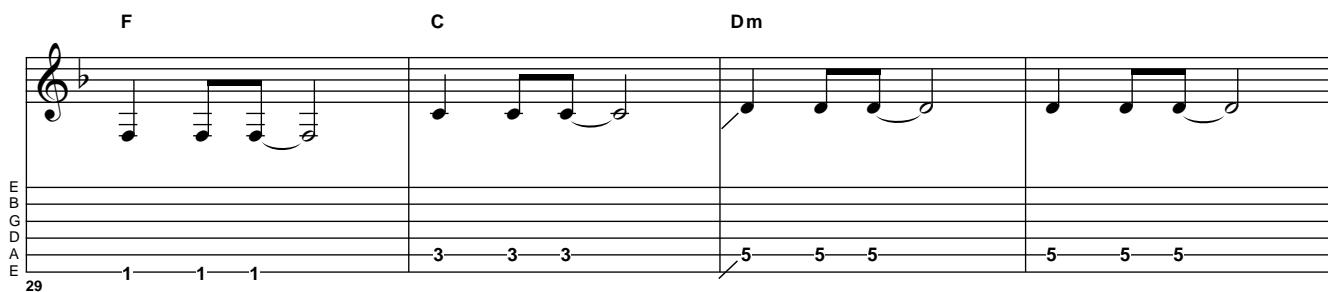
CD TRACK 62

each chord sound very effective but a lot of guitarists fall into the trap of rushing them - so be aware of your timing and make sure you don't.



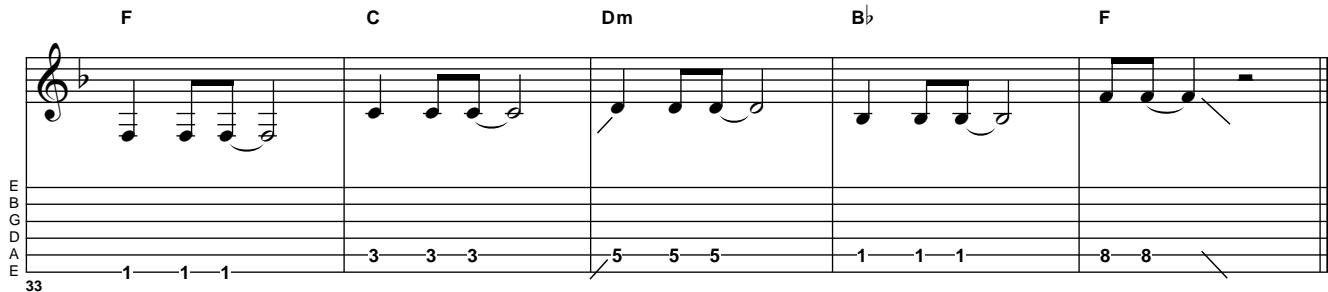
**B♭**                    **Gm**                    **B♭**                    **Gm**

E B G D A E  
25 6 6 6 6 / 3 3 3 3 3 3 3 3



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

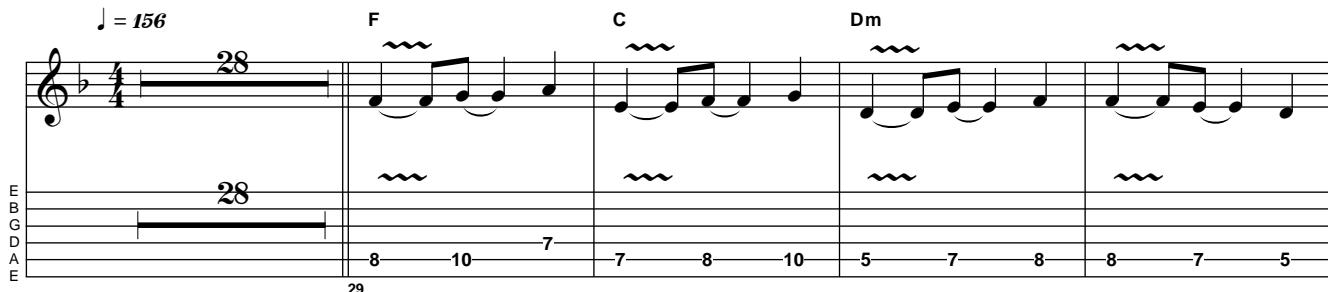
E B G D A E  
29 1 1 1 3 3 3 5 5 5 5 5



**F**                    **C**                    **Dm**                    **B♭**                    **F**

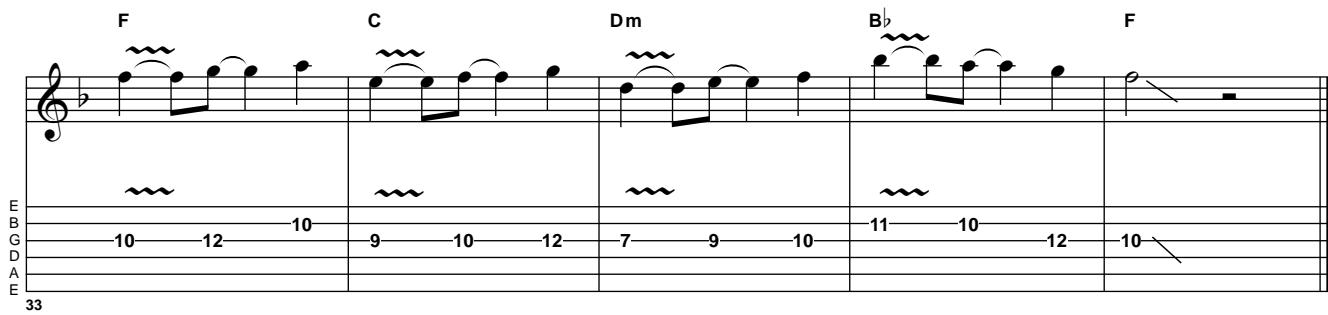
E B G D A E  
33 1 1 1 3 3 3 5 5 5 1 1 1 8 8 8 8

## LEAD GUITAR



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

E B G D A E  
28 8 10 7 7 8 10 5 7 8 8 7 5



**F**                    **C**                    **Dm**                    **B♭**                    **F**

E B G D A E  
32 10 12 10 9 10 12 7 9 10 11 10 12 10

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# Irish Medley



In the second of our traditional tune arrangements **Tristan Seume** looks at a medley of beautiful Irish reels - Larry's Favourite and Harper's Reel



Tristan Seume:  
fondling his  
faithful Fylde

## ABILITY RATING



Moderate/Advanced

INFO	WILL IMPROVE YOUR
<b>KEY:</b> Various	<input checked="" type="checkbox"/> Left-hand articulations
<b>TEMPO:</b> 170bpm	<input checked="" type="checkbox"/> Fingerstyle technique
<b>CD:</b> CD-ROM	<input checked="" type="checkbox"/> Knowledge of altered tunings

IN EVERY CORNER of the UK and Ireland there thrives a healthy tradition of music from the region. Each has its own nuances in step with the local dances and even the language and geography of the area. Nowhere is the music more evocative of tradition than Ireland, its music synonymous with community spirit and good times.

There are a variety of basic tune types in traditional music, and superficially-speaking, most can be identified by their time signature: Jigs are played in 6/8 and slipjigs in 9/8,

while hornpipes (such as last month's piece, The Mathematician) have a dotted or swung 4/4 rhythm. Reels are also in 4/4, but with a straight feel. Let's crack open this wonderful medley of two Irish reels, Larry's Favourite and Harper's Reel.

If you tuned in last month, you'll be familiar with my tuning of choice for this playing style: CGDGCD. Taking the fifth string, G, as the root, the strings create a Gsus4 chord – perfect for trad tunes, given their modal nature. However, if we think of the sixth string, C, as the root, the strings create a Csus2 tuning. The upshot of this

**“Harper's Reel begins in bar 65 and we slip into a new key, Eb – almost a relief, as things seem to naturally resolve.”**

happy coincidence is that changing key from tune to tune (say G to C) is a doddle. Irish tunes are often spliced together this way, creating changes in mood as a continuous stream of consciousness. Check out the bands recommended below, or seek out an Irish session near you!

Larry's Favourite is interesting for the reason that neither a major nor minor 3rd is ever played. The hexatonic scale used is therefore ambiguous, using just the intervals, R, 2, 4, 5, 6 and b7. Only in bar 61 have I taken the liberty of sneaking a Gb (b6th) into the bass, to momentarily darken the mood. It highlights the point that simple is often best, allowing motion and rhythm to do the talking.

A strong feature of fiddle or pipe tunes is the ornamentation of the melody, particularly in the use of rapid 'triplets' (actually two 16th notes and an 8th). A few versions of this occur such as the hammer-on in bar 1, or the open third string repeats in bar 18. Pick these with the second then first finger, and finally the thumb in one fluid motion. To fret the sixth string in bars 20 and 52, I use my thumb.

Harper's Reel begins in bar 65, and we slip into a new key, Eb – almost a relief, as things naturally appear to resolve, and the now-present major 3rds have a settling quality, in contrast to the ambiguity of Larry's.

A couple of tricky shapes to note: Bars 73-74 and 77-78 require a quick manoeuvre to fret the top three strings at once, so the notes ring into one another. Notice the slides in bars 71-72, smartly taking us from the 2nd to the 9th fret. Phrases like these feel un-guitar-like, illustrating the merit in learning tunes written for other instruments – being guided clear of one's comfort zone in this way is a welcome bonus to building your repertoire.

**NEXT MONTH:** We welcome another acoustic maestro, the great **Thomas Leeb**.

## GET THE TONE



To accommodate the low tuning, consider heavier strings such as .012 to .056. You may be tempted to favour lights, but they will struggle with intonation, especially considering the capo can have a bearing too. A new set of strings will allow the tune to sing sweeter, and your guitar will feel all the more inviting to play. Other than that, any well set up acoustic will serve you well. I like small bodied guitars as they are easy to 'cuddle' while concentrating on the fancy finger-work. A nice, wide fingerboard will help with fretting, as well.



**TRACK RECORD** For great traditional Irish music, we highly recommend checking out any recordings by the following bands: Planxty, The Bothy Band, Lunasa, Altan, Dervish and Danu. And for Tristan's own recordings, try the excellent You Just Know and Middle Child, both available from [www.tristanseume.co.uk](http://www.tristanseume.co.uk) (Middle Child as a download only). They both come highly recommended.

## EXAMPLE IRISH MEDLEY

CD-ROM

Don't forget to tune to C G D G C D and place a capo on the 3rd fret: the notation shows the actual notes played as a result of this. Learn this a few bars

at a time, making sure your hammer-ons and pull-offs (eg in bars 1 and 4) are confident and strong.

## LARRY'S FAVOURITE

$\downarrow = 170$  approx

B $\flat$ 7

Capo 3rd Fret

D  
C  
G  
D  
G  
C

1

D  
C  
G  
D  
G  
C

5

D  
C  
G  
D  
G  
C

9

D  
C  
G  
D  
G  
C

13

## EXAMPLE IRISH MEDLEY ...CONTINUED

CD-ROM

**B♭7** **F** **Gm7** **F7sus4** **A♭/E♭** **Fm7**

17

**B♭7** **F** **B♭** **A♭**

21

**B♭7** **A♭add9/C** **Fm/C** **A♭/B♭**

25

**B♭7** **A♭add9/C** **Fm/C** **A♭** **Gm A♭sus2**

29

**B♭7** **A♭**

33

## EXAMPLE IRISH MEDLEY ...CONTINUED

CD-ROM

**B♭7**

37

**B♭7**

41

**B♭7**

45



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# LESSON: VIDEO



# VIDEO

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

## **EXAMPLE IRISH MEDLEY ...CONTINUED**

CD-ROM

## EXAMPLE IRISH MEDLEY ...CONTINUED

CD-ROM

**Staff 1 (Measure 69-85):**

- Chords: E♭, A♭, E♭, B♭, E♭, E♭/B♭
- Fingerings: D (0), C (2), G (2), D (2), G (3); D (0), C (2), G (2), D (2), G (3); D (0), C (2), G (2), D (2), G (3); D (0), C (2), G (2), D (2), G (3); D (0), C (2), G (2), D (2), G (3)

**Staff 2 (Measure 73-89):**

- Chords: B♭6, E♭, Dm, Cm, B♭6, E♭6, B♭, Dm, Cm
- Fingerings: D (9), C (7), G (5), D (0); D (9), C (7), G (5), D (0)

**Staff 3 (Measure 77-93):**

- Chords: B♭6, E♭6, Dm, Cm, B♭, E♭, E♭5
- Fingerings: D (9), C (7), G (5), D (0); D (9), C (7), G (5), D (0)

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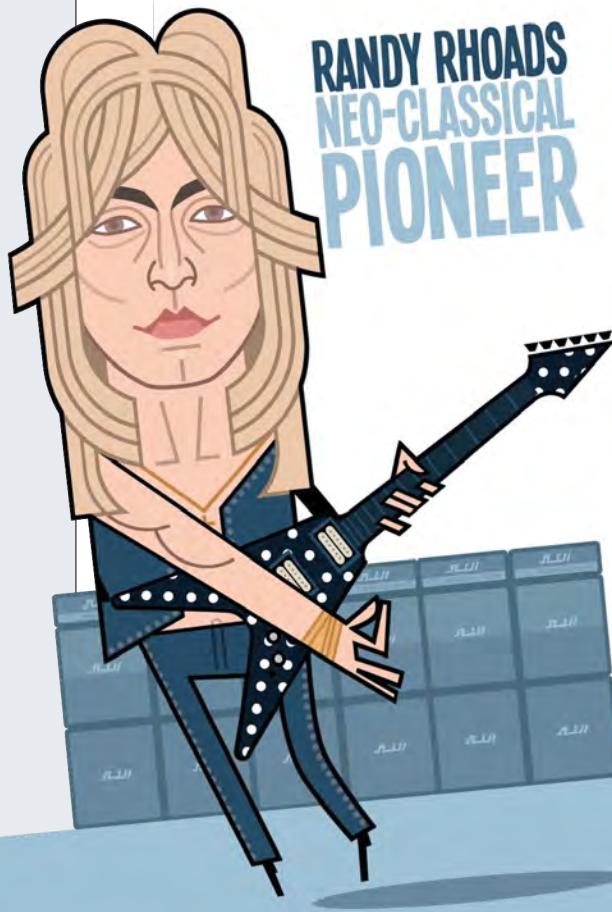
Patrick James Eggle

Lowden GUITARS

# Neo-classical elements



To dazzle your digits **Shaun Baxter** introduces three neo-classical rock concepts that build on the triadic arpeggios studied in the previous lesson.



within a series of notes, and usually relates to one or more notes of the underlying chord.

For example, one could play an A minor arpeggio (A, C, E) using E as a pedal point throughout (a bit like an anchor, that helps to unify things).

Targeting is the practice of introducing a chord tone via a note or notes, known as neighbour or auxiliary tones. These may belong to the parent scale or be chromatic, and can occur in a variety of combinations. The commonest method is to target a chord tone from a note above or below it (a good way of introducing non-scale notes into your playing).

In neo-classical music, it is common to extend major and minor triads by adding either a 2nd or a 4th. If we do this over each of the chords in our backing track (Am, G and F) we can create any one of the following arpeggios (the F has a #4 added in the key of C, as it is the Lydian chord IV):

Am add2: A B C E - 1 2 b3 5  
 Am add4: A C D E - 1 b3 4 5  
 G add2: G A B D - 1 2 3 5  
 G add4: G B C D - 1 3 4 5  
 F add2: F G A C - 1 2 3 5  
 F add4: F A B C - 1 3 #4 5

To get the most out of this month's study, you must place everything you play within a clear visual context. This means seeing how each note relates to the major and minor arpeggio shapes that we learned last month (see Diagram 1 for the Am and G shapes. For F, just play all the G shapes down a tone).

If you lose sight of the underlying chords, the whole thing will be musical gibberish. You may be able to learn the piece parrot-fashion,

**“To get the most out of this study, you must place everything you play within a clear musical context.”**

THIS MONTH WE continue our neo-classical study using three new concepts: pedal points; targeting; and extended triads. These feature prominently in the music of composers from the Baroque and Romantic classical eras, such as Bach, Paganini, Mozart and Beethoven.

A pedal point is a motif that is repeated

but you'll be getting little out of the study.

When guitarists try to work out the harmony part they will often try to play an equivalent melody three notes higher or lower on the same scale. This is parallel harmony, and it works because it is based on 3rds, which is the basis of Western harmony; however, it is often only an approximate way to generate the harmony; the true method is by realising how the melody relates to chord tones, and then transposing that information up or down to another inversion of the same chord. We will explore this later in this series; however, in the meantime, if you analyse the chord tones involved, it will explain why the first five notes over each G chord in bars 1, 2 and 18 relate to each other, even though, strictly, they are not parallel in terms of the scale.

This month's Am, G, F, G progression is typical in rock; and you could improvise over it using any one or all of the following scales:

**A minor pentatonic:**

A C D E G  
1 b3 4 5 b7

**A minor blues scale:**

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

**A Aeolian:**

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

But listen to how different the musical language is in the demo piece. We haven't started exploring phrasing yet, by adding rests and varying the rhythms (doing so would obscure the principles being studied), so rhythmically things may sound pretty robotic. But the melodic vocabulary is utterly different to standard blues-based rock, precisely because it's based more around the chords, rather than one particular scale. This helps to give harmonic strength to our lines, as well as legitimise the use of chromatic passing notes (neighbour tones).

**NEXT MONTH:** Shaun shows how to use the **Phrygian Dominant** neo-classical style.

## GET THE TONE



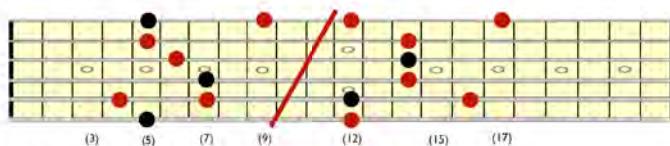
Most amps would be set as above for a good rock tone. I used a Fender Strat for the audio and, as its single-coil pickups are weaker than humbuckers, I use a distortion pedal to boost the signal before it gets to the amp. Some reverb and delay (matched to the tempo of the track) help to give both size and smoothness to the sound. Some players prefer the neck pickup but the bridge will work fine too. Palm muting will add punch and definition.



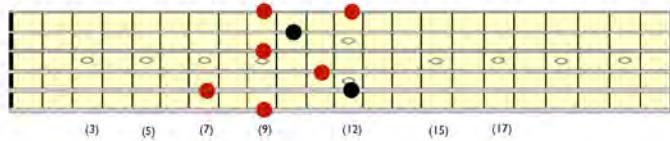
**TRACK RECORD** Targeting chord tones (especially from a semitone below) has been employed in a lot of memorable melodies in popular music. Check out The Mexican Hat Dance; the theme to the Pink Panther; the instrumental section from Runaway by Del Shannon; and, for an example in rock guitar, listen to Randy Rhoads' solo from Revelation (Mother Earth) which is on the first Ozzy Osbourne album.

**DIAGRAM 1**

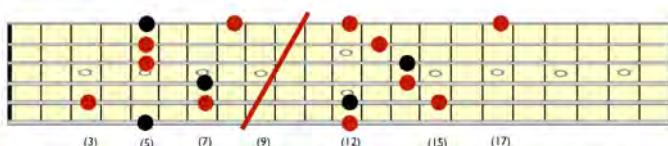
A major triad using G and A shapes



● = Root note (A)



A minor triad using G and A shapes

**EXAMPLE****CD TRACK 65**

**[Bars 1-2]** This opening section is based around an eight-note musical motif that features a three-note pedal point. For example, over the Am chord, the three-note pedal is E-D-E. Here, the D is acting as a lower neighbour tone to the E note (the 5th of Am). The other two notes in the eight-note motif are both chord tones: C (the b3 of Am) and A (the root). Note how this same eight-note motif is then moved down and adapted systematically for the G and F chords. Finally, we shift to an inversion of the same motif for the last G chord, but this is modified with the addition of a small three-note scale passage leading up to the following section in bar 5.

**[Bars 3-4]** This section is the first of our extended triad passages (although the previous section can also be seen as comprising add4 and add2

arpeggios). This one features add2 arpeggios. You may want to relocate the 5th of each arpeggio from the second to the third string, and the second of each arpeggio from the third string to the fourth string (players like Paul Gilbert tend to prefer string-skipped versions like this).

**[Bars 5-6]** Note how chromatic notes such as C#, B and Bb (in bar 5) are always leading to chord tones, and also the use of a double-chromatic ascending approach to the A and B natural notes in bar 6.

**[Bars 7-8]** Here, we have a section composed of a mixture of triads and extended triads (Am, G add2, F, G add2). Note the use of a chromatic passing note (G#) at the very end of bar 8 used as a means of targeting the A note at the start of the following bar.

# LESSON: CREATIVE ROCK

**ON THE CD**  **TRACKS 64-66**

## EXAMPLE

**[Bars 9-10]** There's more targeting here. Firstly, we see a side-step from a chord tone to another note a semitone below (and back), as demonstrated in the first three notes. Note the rhythmic interest created by playing two consecutive three-note side-step motifs like this (as in the first six notes of bar 9). The '3 against 4' effect created here is known as a hemiola. Hopefully, by viewing the bracketed notes again, you'll be able to see that the other predominant targeting device in this two-bar section is the technique of approaching a chord tone from notes a tone and semitone above respectively (double-chromatic descending approach).

**[Bars 11-12]** The targeting here is consistent all the way through - each chord tone is approached from a semitone below. Note how, in order to

**CD TRACK 65**

maintain the musical theme down the neck, the same principle is applied to a lower inversion of a G triad over the second G chord than over the first.

**[Bars 13-16]** We return to the pedal point technique for these four bars. Whereas the opening bars had single chord tones moving below a three-note pedal point motif, here the three-note motif is always below. Note, by observing the non-chord tones in brackets, how each three-note pedal is based around the same side-step motion as shown at the start of bar 9, based mainly around a chord tone with the middle note always a semitone below. Also note how every other note is a chord tone, and how inversions of each chord are employed in order to maintain ascending lateral motion (up the neck, toward the bridge) with the initial four-note motif.

**Am**

**G**

**F**

**G**

*8va*

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

12-11-12    10-9-10    9-13-12-11-12    12-11-12-15    14-13-14    13-12-13-17-16-15-14-15    15-14-15-19-18

9

The figure displays a musical score for a guitar solo across four staves. Each staff begins with a treble clef and a key signature of one sharp (F#). The first staff is labeled 'Am' at the top, the second 'G', the third 'F', and the fourth 'G'. Above each staff, the numbers '3' and '2' indicate specific fingers to be used for certain notes. Below the staves is a guitar neck diagram with six strings, labeled E, B, G, D, A, E from top to bottom. Fret positions are marked along the neck: the first staff has marks at 5, 5, 4, 5; the second staff has marks at 5, 4, 5, 8, 7, 6, 7; the third staff has marks at 7, 10, 10, 9, 10; and the fourth staff has marks at 8, 10, 9, 10, 12, 12, 11, 12, 12, 11, 12. The number '13' is located at the bottom left of the neck diagram.

The image shows a musical score for a six-string guitar. The top staff uses a treble clef and shows notes for the Am chord (two black notes), the G chord (two black notes with a sharp), the F chord (three black notes with a sharp), and the G chord (three black notes with a sharp). The bottom staff shows the guitar's six strings with note positions indicated by numbers above them. The notes correspond to the following string positions: E (13), B (14), G (13), D (14), A (15), and E (15) for the first measure; E (12), B (14), G (13), D (14), A (15), and E (15) for the second measure; E (15), B (16), G (15), D (16), A (16), and E (16) for the third measure; E (18), B (17), G (16), D (17), A (17), and E (17) for the fourth measure; E (17), B (16), G (15), D (16), A (17), and E (16) for the fifth measure; E (20), B (19), G (18), D (19), A (19), and E (19) for the sixth measure; and E (19), B (18), G (17), D (19), A (19), and E (19) for the seventh measure.

## EXAMPLE

## CD TRACK 65

[Bars 17-18] We mark the start of the second half of this 32-bar piece with a higher inversion of the pedal point motion applied in the opening two bars.

[Bars 19-20] In fact, both compositionally and educationally, we seize the opportunity in the second half of the piece to play inversions of other previous passages too. This two-bar section is based on the one in bars 7 and 8, only this time we are playing higher up the neck using add4 arpeggios, rather than add2 arpeggios (in this case, Am add4, G add4, F add#4, G add4).

[Bars 21-22] The section presents a bit of a mixture. First, we start with an

Am add2 arpeggio. This is followed by a descending G triad leading, via a chromatic passing tone, to a melody based exclusively around an F triad, which also moves via a chromatic passing note to a melody composed exclusively of a G add4 arpeggio.

[Bars 23-24] Here, chord tones are targeted from a semitone below. Note how the eight 16th-notes over each chord are divided into a 3+3+2 configuration, which helps to give each motif some rhythmic interest against the underlying pulse (of 4+4).

*8va*

17

*Loco* Am

19

Am

21

Am

23

# LESSON: CREATIVE ROCK

**ON THE CD**  **TRACKS 64-66**

## EXAMPLE

**[Bars 25-26]** We revisit the pedal technique for these two bars, only this time the pedal is a single note (not three, as before). Furthermore, it employs single chord tones below and then above the pedal note. For example, over the Am chord, the pedal note is A, and is played every other note. The first chord tones (E on the third string, and C on the fourth string) are below it, whereas the last two chord tones (C on the sixth string, and E

**CD TRACK 65**

on the first string) are actually above it.

**[Bars 27-28]** These two bars are the same as bars 11 & 12, only played in inversion higher on each arpeggio ladder.

**[Bars 29-33]** This final four-bar passage is based on some of the same principles shown in bars 9 and 10, only this time, we're descending as well as ascending the motif.

Sheet music for Am, G, F, and G chords. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a bass clef. Fingerings are indicated above the notes: Am (1, 3, 2), G (1, 2, 3, 2, 1), F (2, 1, 3, 1, 4), and G (1, 2, 3, 1). The bass tab below shows the following notes: E (9), B (10), G (10), D (8), A (10), E (12), B (10), G (12), D (12), A (12), E (10), B (12), G (12), D (10), A (15), E (15), B (12), G (15), D (12), A (12), E (15), B (13), G (13), D (13), A (17), E (15), B (15), G (15), D (15), A (15), E (19), B (15), G (15).

Am G F G

(8<sup>va</sup>)

sim ...

E B G D A E

19-20 16-17 16-17 18-19 14-15 14-15 16-17 12-13 12-13 14-15 11-12 9-10  
16-17 15-16 13-14 11-12

27



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# Nylon String Style



This month **Andy Saphir** aims to connect with your emotional side with a heart-felt classical-style nylon-string guitar accompaniment and solo.



Dominic Miller:  
longtime Sting  
six-stringer

## ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
<b>KEY:</b> A minor	<input checked="" type="checkbox"/> Fingerstyle technique
<b>TEMPO:</b> 100 bpm	<input checked="" type="checkbox"/> Stylistic vocabulary
<b>CD:</b> TRACKS 67-68	<input checked="" type="checkbox"/> Chord recognition

general public (this is not for classical buffs, remember) would perceive as 'classical' guitar music. These approaches could be musical and technical, and include the use of fingerpicking to create a melody; the style of vibrato, the 'spreading' of certain block chords with the picking hand; certain fingerpicking patterns and chord voicings, and the general

use of dynamics in the picking hand.

Although having a good grasp of fingerstyle would be beneficial to playing this tune, you don't need to be a trained classical guitarist; I'm definitely not, but as a guitarist who enjoys playing fingerstyle I do 'mess around' with playing classical pieces on a nylon-string guitar, so I am familiar with the instrument and used to the feel of it.

If you've never played nylon-string before, it's worth getting your hands on one so you can explore the sound textures that it offers. In addition, listen to recordings of both the classical repertoire, and also popular artists that employ nylon-string guitar in their recordings - for instance, Sting and his fantastic guitarist Dominic Miller. Listening is a prerequisite in order to absorb idiosyncrasies

**“Although having a good grasp of fingerstyle would be beneficial to playing this tune, you don't need to be a trained classical guitarist.”**

adopted by the players in any style of music - especially if you've been hired to play a song in that particular style.

Our tune is in the key of A minor and consists of an unaccompanied 'chord melody' style intro of 11 bars. Here it's imperative to hold down the fretted shapes as much as possible, in order to let all the notes ring - just as you would with most fingerstyle pieces. An eight-bar 'verse' section follows, and this is the accompaniment to the 'imaginary vocal' at this point. This is also where the drums and bass enter the song to provide a fuller sound and a rhythmic propulsion to aid the guitar part. The final 11 bars is our guitar solo and this features various musical and technical approaches that set out to (hopefully) capture the emotion that the nylon-string guitar can deliver. ☺

**NEXT MONTH:** Andy gets the call for a *Joni meets The Corrs*' acoustic session.

## GET THE TONE



A nice sounding and comfortable feeling nylon-string guitar is all you need today. But has your classical had a restring lately? If not, give it a treat with a set of quality strings, as this helps with both tone and intonation. A healthy application of reverb will add depth and ambience to the sound, too.



**TRACK RECORD** Dominic Miller's playing on Sting's *The Shape Of My Heart* is a perfect example of nylon strings in pop. Stanley Myers' theme from *The Deer Hunter* is easy on the ear yet highly emotive, and has been recorded by classical guitarists including John Williams. In a different style completely, country legends Willie Nelson and the late Jerry Reed used nylon string guitars extensively.

## EXAMPLE NYLON STRING PIECE

CD TRACK 67

**[General]** Throughout the intro and verse sections, make sure you let the notes ring during each phrase by keeping the chord shapes fretted down until the shape itself has to change. This will ensure a fluid, ringing sound, and not a staccato, 'cut off' one - it's a concept that's natural for experienced fingerstyle players.

**[Bars 1-4]** For the first part of the intro, approach the picking as indicated at the beginning of the tab stave; 'p' (thumb) plays the bottom three strings; 'i' (first finger) plays the third string, 'm' (second finger) plays the second string, and 'a' (third finger) plays the first string. In bar 2, make sure you change to the C/E chord on the G note on the '2&', and let the bass notes ring through while letting the treble string melody be heard clearly.

**[Bars 5-7]** The first two of these bars is a repeat of bars 1 and 2, but bar 7 differs from bar 3 as it uses 'sliding 6ths' to ascend through the melody. Let

the open fourth string ring here, and change to the Gsus4 chord on the '2&'. **[Bars 8-11]** These four bars are a repeating Amadd9 arpeggiated chord. This acts as a secondary intro and sets up the mood of the verse. Again, keep these notes ringing and nice and evenly. The thing to watch out for here is making sure you don't let the open sixth string ring into the open fifth, as this will make things sound muddy and untuneful. Try using the edge of your picking thumb to do the muting.

**[Bars 12-19]** This is the verse section of the tune. Again note the picking as indicated beside the tab stave. It has changed to 'p' on the sixth and fifth strings, but 'i', 'm' and 'a' have moved to the fourth, third and second strings respectively. The only change to this new approach is in bars 15, 18 and 19, indicated under the appropriate notes in the tab. Remember, these are all only suggestions; feel free to experiment if other methods suit you better.

**INTRO**

**J = 100**

Let ring throughout Intro / Verse sections as much as possible

**VERSE**

## EXAMPLE NYLON STRING PIECE

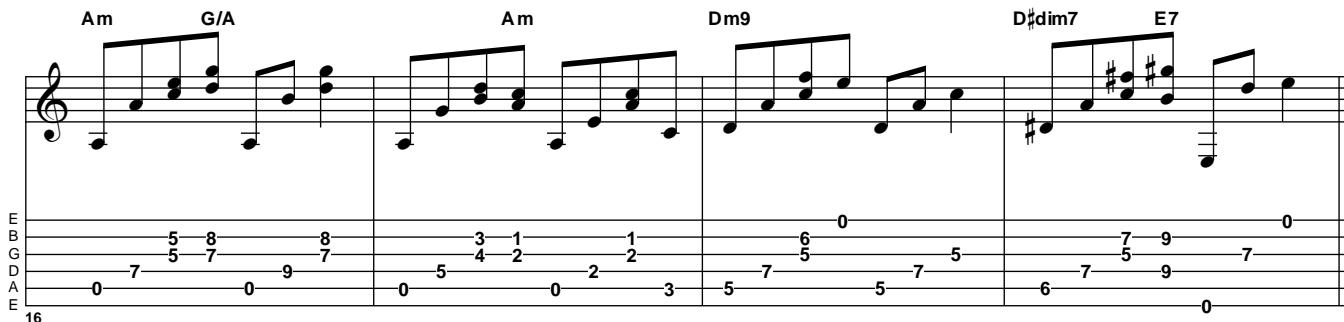
CD TRACK 67

**[Solo: Bars 20 & 21]** The solo starts in bars 20 and 21 with a classical style rolling pattern over three string shapes that create the sound of a Dmadd9, an E7b9 and an E7. Hold these down as 'shapes' and I suggest using 'p' on the third string, 'i' on the second and 'm' on the first. Once you've sorted the technical aspect of playing the phrase, try using dynamics in your picking hand as this will bring feel and emotion to the part.

**[Bars 22-25]** This section starts with an Am scale (A B C D E F G) lick over the Am chord. Make sure the timing of this is accurate. The lick's penultimate note is F# which marks the major 3rd of the D9/F# chord over which it's played. Bar 24 sees an ascending 3rds phrase over the Fmaj7 chord. Although

used in many styles, the way this is played (and the Fmaj7 to Bm7b5 chords underneath) gives a kind of Spanish feel. Note how the simple use of the grace note D to the F at the start of bar 25 adds to this feel. The sextuplet arpeggios on beats 3 and 4 of bar 25 are probably best played with 'p', 'i' and 'm' as indicated, and need to be played evenly, with the shapes held down.

**[Bars 26-30]** An E7 arpeggio (E G# B D) begins these final bars; think 'feel' when you play this! The phrasing of the simple Am based line in bars 27 and 28 need to be placed accurately. The final lick incorporates open strings and is an Amadd9 arpeggio. Again, I've included picking hand fingering suggestions for this, but use what feels most comfortable to you.

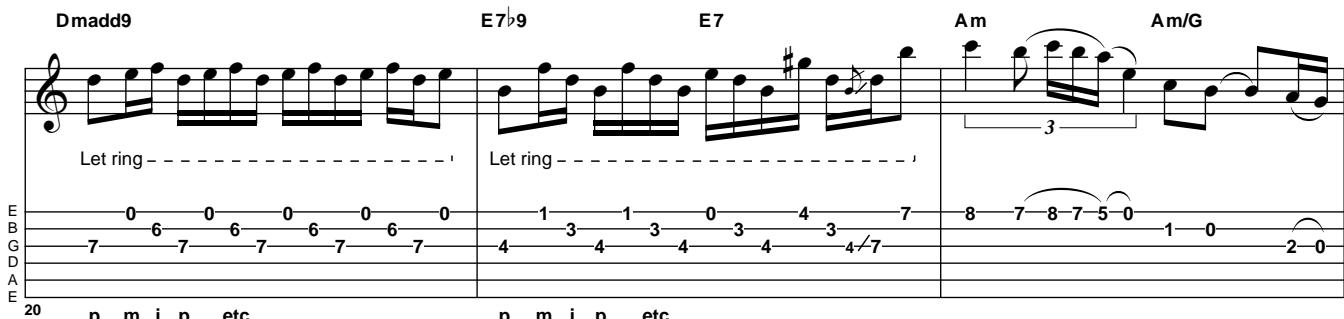


Chords shown: Am, G/A, Am, Dm9, D<sup>#</sup>dim7, E7

Fretboard diagram below the notation:

E	5	8	8			0	0
B	5	7	9	7		5	7
G	5	7	9	7		5	7
D	0	7	0	9	0	2	2
A	0	7	0	9	0	3	5
E	16				5	7	5

### SOLO

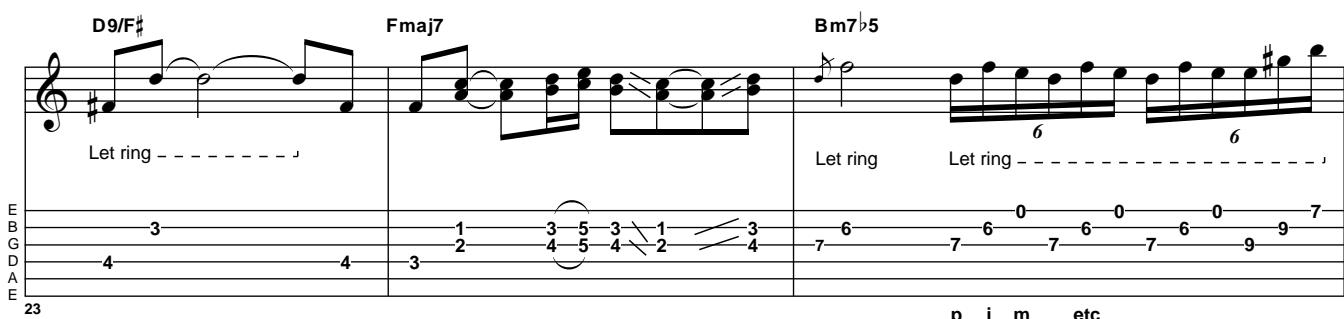


Chords shown: Dmadd9, E7b9, E7, Am, Am/G

Fretboard diagram below the notation:

E	0	0	0	0	0		
B	6	6	6	6	6		
G	7	7	7	7	7		
D	4	4	4	4	4		
A	3	3	3	3	3		
E	7	7	7	7	7		

Handings: 20 p m i p etc      21 p m i p etc

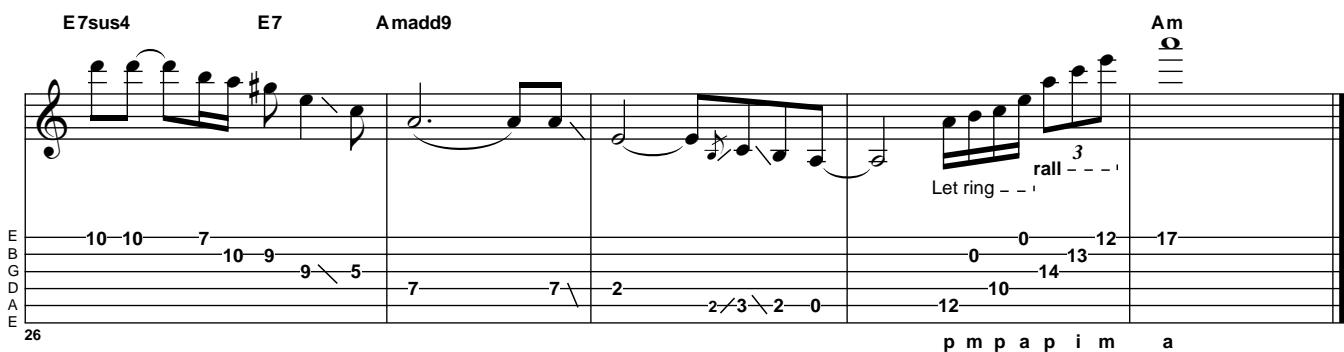


Chords shown: D9/F#, E7sus4, Bm7b5

Fretboard diagram below the notation:

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

Handings: 22 p i m etc      23 p i m etc



Chords shown: E7sus4, E7, A madd9, Am

Fretboard diagram below the notation:

E	10	10	7				
B	10	9	5				
G	7						
D	7						
A	2						
E	12	13	17				

Handings: 24 p m p a p i m a      25 p m p a p i m a

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# Porcupine Tree



This month **Paul Bielatowicz** concludes his series on prog rock guitar with a look at the playing style of Porcupine Tree's illustrious front man, Steven Wilson.



Steven Wilson  
is a confirmed  
PRS player

## ABILITY RATING

Moderate/Advanced

INFO	WILL IMPROVE YOUR
<b>KEY:</b> G	<input checked="" type="checkbox"/> Melodic improvising
<b>TEMPO:</b> 65 bpm	<input checked="" type="checkbox"/> Creation of parts
<b>CD:</b> TRACKS 69-70	<input checked="" type="checkbox"/> Octaves and double-stops

long before Steven was playing in his first bands with school friends, playing local shows and making recordings. Wilson immersed himself in music, and sonic experimentation, collaborating in a variety of projects from synth, electronic, psychedelic, and then to prog rock. Later, Wilson joined a New Wave and AOR band called Pride Of

STEVEN JOHN WILSON was born on 3rd November 1967, in Kingston-upon-Thames, London. His love for music began around the age of eight, when his parents bought each other albums for Christmas: Pink Floyd's Dark Side Of The Moon and Donna Summer's Love To Love You Baby. As a child he would listen to these two albums in "heavy rotation", and they would have a huge influence on his later songwriting.

As a young child, Steven was "forced to learn the guitar", but he didn't enjoy it, so his parents eventually stopped paying for lessons. However, his love of music remained and, by the age of 11, he retrieved his old classical from the attic. He started experimenting with it in different ways, such as scraping microphones across the strings and producing primitive multi-track recordings by bouncing between two cassette machines. The following year his electrical engineer father built him a fully functioning multi-track tape recorder and a vocoder, enabling Wilson to further pursue his experimentation. It wasn't

**“Work with his two bands established Steven Wilson as a highly skilled and hugely respected producer.”**

Passion, replacing the former Marillion keyboard player, Brian Jelliman.

In his late teen years, Wilson started two projects that would establish his reputation among prog audiences. The first was humorously titled No Man Is An Island (Except The Isle Of Man), before being shortened to No-Man, and the second was called Porcupine Tree. Over the next few years, the two projects would evolve; No-Man became a vocal, violin, multi-instrumental trio, incorporating dance music into an art-pop style. Porcupine Tree pursued a more rock-orientated direction (although exploring many different styles within this). The two projects enjoyed success from critics and audiences alike.

Through his work with these two bands, Wilson established himself as a highly skilled and hugely respected producer, leading to him being asked to produce a number of other acts from a wide variety of genres.

In 2008 Wilson released his first official solo album, *Insurgentes*. Its success led to a further two solo releases (to date), that have each in turn elevated his status with prog rock audiences all over the world. ■

**NEXT MONTH:** Phil Capone takes over with a series on British R&B - #1 *The Yardbirds*

## GET THE TONE



Wilson is best known for using his PRS guitars, so when choosing something to tackle this month's column, you'll probably want to reach for something with humbuckers. Amp-wise, you're looking for a medium to high-gain valve amp tone (he uses Bad Cat amps).



**TRACK RECORD** For a good taster of Wilson's guitar style, check out his work with Porcupine Tree. *In Absentia* (2002) is regarded by many as a classic prog album, and sees the band exploring a heavier progressive metal style, with Wilson's driving guitar riffs at the forefront. His latest studio album, *The Raven That Refused To Sing (And Other Stories)* features Guthrie Govan and is spectacular.

**EXAMPLE 1 ARPEGGIOS AND CHORD TONES****CD TRACK 69**

Here's an illustration of how Steven might use arpeggios and chord tones in his solos. The example begins with an ascending C major arpeggio and

then, when the backing changes to a G major chord, we have a line that descends a G major arpeggio with an added 4th (Gadd11).

**C** **G**

**BU** **BU BD**

**CD TRACK 69**

**EXAMPLE 2 REPEATING LICKS****CD TRACK 69**

An effective contrast to following chord sequences using arpeggios and chord tones, is to repeat a lick or phrase over a number of chords in a

progression. Here we have one of Steven's favourite shapes repeated over three bars.

**C** **G** **C** **G**

**BU** **BU**

**CD TRACK 69**

**EXAMPLE 3 DOUBLE-STOPS****CD TRACK 69**

Double-stops play an important role in Wilson's solos. Here's a series of 3rds played on the second and first strings.

**C** **G**

**CD TRACK 69**

**C** **G**

**CD TRACK 69**

## EXAMPLE 4 OCTAVE PLAYING

CD TRACK 69

Wilson also makes effective use of octave playing. Here's a rhythmically interesting octave line that's reminiscent of some of his work with Porcupine Tree.

**C**

**G**

E B G D A E  
7 8 10 12      12 12 8 8      10 5 8 7  
4 5 7 9      9 9 5 5      7 2 5 4  
                  5

14

## EXAMPLE 5 MAJOR-MINOR AMBIGUITY

CD TRACK 69

Although the chord progression is firmly in a major key, this example begins with a G minor pentatonic phrase, giving contrast to the major scale notes

that have come before. In the second bar of the example, the minor 3rd resolves to a major 3rd and the line continues in the major key.

**C**

**G**

E B G D A E  
BU      BU      BU  
3 5 5 (7) 3 5 5 5 (7) 3 5 5 5 (7) 3 4 3 5 7 8

16

**C**

**G**

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

18

## EXAMPLE 6 PEDAL TONES AND RHYTHMIC VARIATION

CD TRACK 69

Here's an example of how Wilson might use pedal tones in his playing – notes repeated within a phrase, while other 'melody' notes change around

them. This is followed by a major pentatonic idea, showing his use of rhythmic variation (the theme is slightly different each time it's repeated).

**C**

**G**

E B G D A E  
6 6 6 6      BU RP  
8 8 10 10 7 7 8 8 10 10 8 8 8 7 7 8 10 7 8  
7 10 (12) 10 (12) 10 8

20      □ V □ V □ V □ etc

## EXAMPLE 6 PEDAL TONES AND RHYTHMIC VARIATION ...CONTINUED

CD TRACK 69

22

## EXAMPLE 7 CREATING MELODY IN SOLOS

CD TRACK 69

The solo ends with a series of G major scale ascending runs, mixed in with chord tones (for example, D and B notes for the G major chord) that give

Steve Wilson's solos such a strong sense of melody. Thanks for following the column and hopefully see you all again soon!

24

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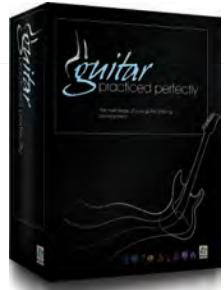
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# George Benson PART 2



Join **Pete Callard** as he uncovers some of the greatest licks from the giants of jazz guitar. This month, the groovier side of George Benson.



George Benson with his ever faithful Ibanez

## ABILITY RATING

Moderate/Advanced

INFO	WILL IMPROVE YOUR
<b>KEY:</b> Various	<input checked="" type="checkbox"/> 'Groove' soloing
<b>TEMPO:</b> Various	<input checked="" type="checkbox"/> Jazz phrasing
<b>CD:</b> TRACKS 71-90	<input checked="" type="checkbox"/> Swing feel

a series of increasingly commercial hit records, but it was the Quincy Jones produced Give Me The Night in 1980 that proved his real pop breakthrough, with the Rod Temperton penned title track making it into the top ten pop and R&B charts. Through the 80s Benson enjoyed huge commercial success, with his vocals increasingly to the

fore and his guitar taking a backseat - indeed, on a personal note, growing up in the 80s I never realised that George Benson even played the guitar. It certainly came as a shock when I first heard him! Benson returned to jazz for 1989's Tenderly, an album of standards, and 1990's Big Boss Band with the Count Basie Orchestra, and continues to record and perform, with 2013's Inspiration: A Tribute To Nat King Cole, considered by critics to be among his finest recordings. In 2009 Benson received the highest award in jazz, being recognised as a Jazz Master by the National Endowment For The Arts.

This month's examples focus on the smoother, funkier side of Benson's playing that dominated his output in the 70s and 80s. There's ten examples in all, of which only Examples 1, 2 and 6 feature chord changes. The others, in keeping with his music of the period, are all minor, dominant or II-V vamp ideas, and see Benson exploring the rhythmic, harmonic, melodic and technical possibilities opened up to him by the lack of harmonic strictures. Alongside Benson's fluid, bubbling single-note soloing approach we'll also examine some of his post-Wes Montgomery style octave and chordal soloing ideas, and the examples cover, among other things, pentatonic substitution, superimposed arpeggios, chromaticism, patterns, outside playing, note flurries and sweep and economy picking. ■

**“Although Benson never entirely stopped playing jazz and bebop, from the 70s he began to explore smoother, more groove based styles.”**

NEXT MONTH: Pete takes a look at how the **Diminished Scale** is used in jazz.

## GET THE TONE



George Benson is renowned for using his signature Ibanez George Benson model guitar with flatwound strings through a Polytone amp. To emulate his sound (if you don't have a jazz guitar to hand), use the neck pickup on your guitar and roll the tone off to around 5, or take the treble down on your amp. Heavy gauge strings also help to get that jazzy sound – you'll find that Benson's lines seem to work better with the resistance you get from heavier strings.



**TRACK RECORD** Some listening recommendations for George Benson from his more groove based 70s and 80s era include *It's Uptown* (1973), *Breezin'* (1976), *Weekend In LA* (1977) and *Give Me The Night* (1980). Benson also recorded a tuition video that's now available on DVD called *The Art Of Jazz Guitar* that's well worth investigating.

## EXAMPLE 1 LAID BACK LINE

CD TRACK 71

Over the Gmaj7 Benson suggests G6 then anticipates the change to F9, moving down F Lydian b7 then up E minor pentatonic with the 9th (F#) added over the Ebm7/E and Em7. Over the C#m7 he throws in a 4ths idea

around C# minor pentatonic and outlines F#m7 over the F#m7 chord before anticipating the change to Cmaj7 and closing in C Lydian. If you can sing, these examples are great for trying out George's familiar scat style.

*J = 145*

## EXAMPLE 2 FUNKY LINE OVER CHANGES

CD TRACK 73

For this funky 16th note line Benson starts in C major over the Cmaj7 chord, then ascends chromatically over the Bm7, moving into a descending E Dorian idea from beat 2 of Bm7 and over the Em7. On the Am7 he initially suggests E7 then moves up A Dorian, then A minor pentatonic over the D9 and uses encirclement (see GT168) to set up the resolution to Gmaj7,

landing on the 3rd (B) and 5th (D). Over the Db9 he suggests Db Lydian b7 before anticipating the chord change, sweeping up a C6 arpeggio and back down what could be seen as a substituted D minor blues scale or an implied G7b9 over the Cmaj7 and ending on the 3rd (E). Learn tricky ideas slowly at first - nail the fingering perfectly before you attempt any speed.

*J = 115*

## EXAMPLE 3 PENTATONIC SUBSTITUTION IDEA ON A II-V VAMP

CD TRACK 75

Benson starts out around C minor pentatonic with a 9th (D) added, in the 3rd bar moving up a mixture of D minor pentatonic and C Dorian, then coming back down a Dm7 arpeggio and ending on the 5th (G). These

speedy two-notes-per-string arpeggio ideas can be easy to mess up - even one fluffed note will spoil the effect - so again, take time letting your fingers' muscle memory do its work before piling on speed to unlearned licks!

**1**

**4**

## EXAMPLE 4 CHROMATIC IDEA ON F7 VAMP

CD TRACK 77

Benson starts with a Cm7 arpeggio ending on a held Bb, followed by a couple of double chromatic approach ideas (see GT168) leading into the A and G. He comes down C minor pentatonic with a 9th (D) added, then over

the F7 descends chromatically from the F to the Eb and suggests Gm7 and C7b9 on beat 2 before resolving to F over the Cm7, and comes down an F arpeggio with an added 4th, then back up F7 to close.

**1**

**4**

## EXAMPLE 5 SPLIT OCTAVES IDEA

CD TRACK 79

Example 5 features a post-Wes split octaves idea, with Benson playing a three-note pattern (low octave, high octave, low octave) in 16th notes that rhythmically displaces itself each time, and sliding it around the neck in C

Dorian, ending with a chromatic ascent and a G octave. The pattern can be played with pick and second finger, or thumb and first or second finger (Wes, of course, was a thumb-only player).

*J = 125*

E B G D A E  
13 15 17 18 15 17 13 15 11 13  
10 12 14/15 15\12 12 14 14\10 10/12 12\8 8\10 10\7

1

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

4

## EXAMPLE 6 LAID BACK CHORDAL LINE

CD TRACK 81

Benson is a master of chordal soloing, as this lovely line demonstrates. Moving between three and four-note voicings, he harmonises a simple melodic line, moving between Am and diminished voicings over the Am7,

then moving up chromatically over the D7 to close on F9#11 and E9sus voicings. Benson strums this with a pick, but it also works Wes style with the thumb, or fingers.

*J = 135*

E B G D A E  
12 13 12 13 9\10 8 7 5  
9 10 10 10 9\10 9 7 5 8  
10 10 8\9 10 6 5 8

1

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

4

# LESSON: JAZZ

**ON THE CD**  **TRACKS 71-90**

## EXAMPLE 7 CHORDAL LINE ON A BM7 VAMP

**CD TRACK 83**

Example 7 is a very characteristic Benson post-Wes idea, as he moves swiftly around a series of three-note voicings in B minor. The voicings are basically octaves with the middle note filled in, with Benson switching between 5ths

and 4ths to suit the harmony, and the speed with which he crosses strings and descends in the final two bars is particularly challenging. Benson again plays this with his pick, but it also works with the thumb or fingers.

**EXAMPLE 8 DOMINANT VAMP LINE IN F**

**CD TRACK 85**

This primarily F Mixolydian line features Benson's trademark note flurries and a series of superimposed arpeggios. Over an F1sus vamp Benson starts out around Ebmaj7 arpeggios, then in bar 2 comes down Gm7, Dm7 and Cm7 arpeggios. In the third bar he descends chromatically from A to Eb then

skips up to Bb, then outlines Cm9 and G7 on beats 3 and 4. The final bar features an idea echoing an arpeggio/scale pattern used in Ex 5 last month, and is quite challenging; in a speedy flurry Benson outlines Ebmaj7 and F9 then comes down C minor pentatonic with a 9th added to close.

*J = 110*

F13sus

E B G D A E

1

E B G D A E

4

## EXAMPLE 8 OUT LINE ON A MINOR VAMP

CD TRACK 87

Over an Am11 vamp Benson starts very 'outside', with the first two bars seemingly based around an Ebmaj7 arpeggio/Eb major scale (or Cm7/Cm, or Abmaj7/Ab Lydian). In the following bar he initially suggests E7, then A Dorian, and finishes around E7 and Am7.

$\text{♩} = 125$

Am11

## EXAMPLE 9 DOMINANT VAMP LINE IN E

CD TRACK 89

Again right up the dusty end, Benson starts around Bm7 and E7 with E mixolydian, and continues the idea in bar two with a little chromatic movement added. He then moves into a series of descending superimposed

arpeggios as he outlines F#m7, E7, Dmaj7, C#m7 and Bm7 and for the final two bars switches between Bm7 and E7 again, throwing in an implied F#7 - Bm7 resolution at the end of the penultimate bar.

$\text{♩} = 125$

E9sus      E9

E9sus      E9

E9sus      E9

E9sus      E9

# Sarah Jarosz



In the latest of his tutorials on contemporary singer-songwriters, **Stuart Ryan** looks at the style of Texas-born bluegrass and roots prodigy, Sarah Jarosz.



Sarah Jarosz  
with her lovely  
Fletcher Brock  
octave mandolin

## ABILITY RATING

Moderate

INFO	WILL IMPROVE YOUR
<b>KEY:</b> D	<input checked="" type="checkbox"/> Fingerpicking
<b>TEMPO:</b> 101bpm	<input checked="" type="checkbox"/> Picking hand co-ordination
<b>CD:</b> TRACKS 91-92	<input checked="" type="checkbox"/> Playing syncopated parts

Nathaniel Smith and fiddler Alex Hargreaves, and it's fascinating to watch her in this format either on guitar or her Fletcher Brock octave mandolin to see how she fills the register in between cello and fiddle. Being a mandolinist as well as guitarist means that Jarosz is adept at both plectrum and fingerstyle. For this issue's study we'll focus on the fingerpicking

A GUITARIST, mandolinist and banjo player, Sarah Jarosz is a superlative singer-songwriter and multi-instrumentalist who can often be found in the company of bluegrass superstars such as Chris Thile and Jerry Douglas.

Sarah was born in Austin, Texas in May 1991 and grew up in Wimberley, Texas. Her musical journey started with the mandolin at aged 10 and incredibly by the time she was in high school she signed a recording contract with leading bluegrass label Sugar Hill Records aged just 16. After school she studied at the New England Conservatory of Music in Boston, graduating in 2013.

It's humbling to know that at such a young age she has already released three albums: *Song Up In Her Head* (2009, featuring a Grammy nominated track, not bad for a debut!), *Follow Me Down* (2011) and *Build Me Up From Bones* (2013). These albums feature the absolute cream of modern bluegrass musicians – the aforementioned Thile and Douglas appear alongside banjo genius Bela Fleck, guitarist and singer Dan Tyminski from Alison Krauss's Union Station, and Shawn Colvin.

Jarosz often appears in a trio format with cellist

**“Her albums feature the absolute cream of modern bluegrass musicians, such as Chris Thile, Bela Fleck, Dan Tyminski and Shawn Colvin.”**

Nathaniel Smith and fiddler Alex Hargreaves, and it's fascinating to watch her in this format either on guitar or her Fletcher Brock octave mandolin to see how she fills the register in between cello and fiddle. Being a mandolinist as well as guitarist means that Jarosz is adept at both plectrum and fingerstyle. For this issue's study we'll focus on the fingerpicking approach with a specific emphasis on the very traditional use of the alternating thumpicked bass line. The key with this style is to get the thumb completely independent from the picking hand fingers – the alternating bass line pattern is usually derived from picking the sixth and fourth strings, although string five often comes into play as well. This bass line provides the beat around which the first, second and third fingers ('i', 'm' and 'a') can weave accompaniment on the third, second and first strings respectively. Take care to balance the volume and dynamics of the bass notes against the other strings – Travis pickers will usually palm mute these strings to keep them in check, but singer-songwriters often keep them un-muted and so use a lighter attack on the thumb to even things out.

Another major technical aspect is being comfortable with syncopation: the even rhythms of the bass notes often contrast with the off-the-beat upper-string notes, as you'll see in this month's example.

Jarosz is a wonderful musician and writer and well worth checking out – UK readers can catch her on her summer tour this year! ☺

**NEXT MONTH:** US singer-songwriter and Blue Note recording artist, **Amos Lee**.

## GET THE TONE



Jarosz can often be seen with a Gibson J-200, and a Collings D2HA is all over her most recent album. Any good acoustic is fine for this sort of thing but a dreadnought may get you closer to that 'American' sound.



**TRACK RECORD** It's incredible that Jarosz had a deal with the top bluegrass label when she was just 16. Her first two albums, *Song Up In Her Head* and *Follow Me Down* received critical acclaim and were highly recommended, but perhaps it's best to start with her most recent, *Build Me Up From Bones* (2013), to get a sense of where this bluegrass prodigy is now. Great online videos available too!

## EXAMPLE SARAH JAROSZ STYLE

**CD TRACK 91**

**[Bar 1]** The first thing is to become comfortable with the repeating bass figure, which in this case is played on the sixth and fourth strings. Count '1 and 2 and 3 and 4 and' to get this in place, preferably with a metronome so you can get used to the underlying pulse.

**[Bar 3]** You should see that although the chords are changing, the rhythmic pattern remains the same with the syncopation in the same place each time.

**[Bar 5]** Here's a change and a very common type of embellishment on the first beat with the hammer-on from the open third string to the 2nd fret. This can be a tricky technique to execute while maintaining the rhythm so get used to this section on its own first.

**[Bar 7]** Here the rhythmic embellishment from bar 5 is flipped so now it appears on the bass line from the open 5th string to the 2nd fret.

**Drop D tuning**

**Chords:** D5, Csus2, G/B, Csus2, D5, B6, G5, D7, D7, Csus2, G/B, Csus2, D7, B6, G/B

**Fretboard Diagrams:**

- Staff 1 (Measures 1-3): D5, Csus2, G/B, Csus2
- Staff 2 (Measures 4-6): D5, B6, G5, D7
- Staff 3 (Measures 7-9): D7, Csus2, G/B, Csus2
- Staff 4 (Measures 10-12): D7, B6, G/B

**Hand Position:** The diagrams show the left hand's position on the fretboard, with fingers numbered 1 through 4. Measures 1-3 show a more open position, while measures 4-6 and 10-12 show the hand moved up the neck.

# LESSON: ACOUSTIC

**ON THE CD**  **TRACKS 91-92**

## EXAMPLE SARAH JAROSZ STYLE

**CD TRACK 91**

**[Bar 17]** Here's a great technique borrowed from banjo styles – to sound the chord at the end of beat three flick the strings with the nail on the picking 'm' finger to get a really percussive sound.

**[Bar 29]** Another banjo influenced phrase here, at the start of beat 3 you

can either pick or slap the sixth string with the picking hand thumb then flick the first chord with the nail of the 'm' finger; then strike the same chord again with an upward flick on the picking hand 'i' finger. Techniques like these might feel mechanical at first, but they will soon sound natural.

**G5**

**D7**

**E B G D A D**  
18

**p m**

**Dsus2**

**Cadd9**

**G6/B**

**Cadd9**

**E B G D A D**  
21

**Dsus2**

**G5/F Csus2**

**Cadd9**

**Csus2**

**E B G D A D**  
24

**p m i p m**

**G6/B**

**Cadd9**

**Dsus2**

**G5/F Csus2**

**E B G D A D**  
27

**p m i p m**

**Cadd9**

**Csus2**

**G6/B**

**Cadd9**

**D5**

**E B G D A D**  
30

**0 3 3 3 2 0**

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# A-Z of music theory: W



As he Waltzes to the finish line of his epic alphabetical adventure, **Charlie Griffiths** has enough time to look at Wahs, Whammys, Whole tones and Walking bass.



Jeff Beck: master of the Strat's vibrato (whammy)

## ABILITY RATING



**Easy to Advanced**

INFO	WILL IMPROVE YOUR
<b>KEY:</b> Various	<input checked="" type="checkbox"/> Music theory
<b>TEMPO:</b> Various	<input checked="" type="checkbox"/> Scale knowledge
<b>CD:</b> TRACKS 93-97	<input checked="" type="checkbox"/> Rhythm understanding

## Wah-wah pedal

The wah-wah is one of the most used effects pedals in guitar history. The first wah-wah was designed by Vox in the late 60s and quickly gained in popularity due to

played on the bottom three strings to connect larger chord shapes together.

## Waltz

The term waltz dates back to 16th century Germany and describes a traditional ballroom dance where the participants spin and turn around each other in 3/4 time. Pronounced 'three four time', 3/4 is a simple time signature comprising three quarter-notes per bar, so can be said to be in 'triple time'. As with any time signature, the lower number denotes the type of beat you are dealing with: 4 is a quarter note, which we



**TRACK RECORD** Steve Vai's use of the wah pedal in *Bad Horsie* enhances the melodies and riffs and brings the guitar to life. Martin Taylor is a master of fingerstyle jazz, and his walking bass technique on *I Got Rhythm* is nothing short of amazing. You don't have to go all the way back to the 16th century to hear a waltz: in 1967 The Beatles wrote a lovely 3/4 song called *She's Leaving Home*. Jeff Beck's track *Where Were You* from the *Guitar Shop* album is a signature track of Mr Beck's, and one of the greatest whammy bar songs put on record. The whole tone scale sounds jagged and strange, qualities that King Crimson employ on the track *Fracture*.



influential players such as Eric Clapton and Jimi Hendrix demonstrating its expressive capabilities. The rocking of the pedal controls a pot much like the tone control on your guitar, which sweeps a filter up and down the frequency range of the guitar to create the effect. The wah of the name alludes to the similarity to the human voice; the heel down position is equivalent to the mouth being closed and the toe down position opens the mouth.

## Walking bass

Walking bass is primarily a jazz based rhythmic approach which holds down the quarter note pulse. Rather than simply repeating the same root note over and over, the approach is to continuously keep moving to a different note, giving it that wandering, or 'walking' effect. More musical bass lines are based on the arpeggio notes of the chord which is happening at that moment. The idea is to make the chord changes as smooth as possible, so scale notes and chromatic passing notes can be employed to achieve this. On the guitar, walking bass lines can be

generally understood as being the 'downbeat' of a piece of music; that pulse at which you naturally want to tap your foot along with. The top number shows you how many of those beats there are per bar. It is counted 'one, two three - one, two three' and so on.

## Whammy bar

The whammy bar or vibrato system (usually wrongly called a tremolo) is essentially a movable bridge which allows you to smoothly change the pitch of a note by adjusting the tension of the strings. Pushing the bar down slackens the strings, thereby lowering the pitch, and pulling up on the bar increases the tension which raises the pitch. The design of the system has evolved since the 1940s Bigsby style tailpiece which was best suited to a 'flutter' style tremolo. The 50s Fender strat trem enabled players like Jeff Beck to employ pitch shifting more accurately on tracks like *Where Were You* and *Two Rivers*. This paved the way to the Floyd Rose style floating systems which reached the peak of popularity in the 90s with players like Steve Vai and Dimebag Darrell producing incredibly large pitch bends which were previously impossible on the instrument.

## Whole tone scale

The whole tone scale is exactly that - a scale made up entirely of whole tones, or the equivalent of going up or down two frets. So if you start from an C root, then go up a tone, you arrive at D. Now go up another tone and you arrive at E. Keep going up in tones and you get F#, G#, A# and finally back to C. So we have six equally spaced notes in our hexatonic scale, which is exactly half of the total of 12 notes available to us. This means that there are really only two possible whole tone scales: C and C#. The rest of the possible starting root notes are essentially 'modes' of either of these, but since they all sound the same, in practical terms there are only two. The scale sounds cool over augmented chords. ▀

**NEXT MONTH:** Charlie combines the letters X, Y & Z for his final A-Z Of Theory.

**EXAMPLE 1 WAH PEDAL****CD TRACK 93**

The pedal position is indicated by the small circle and cross symbols. The circle shows the pedal in fully open 'toe down' position and the cross is 'heel down'. Use these as a guide only and remember to use the pedal to enhance the shape of the riff, rather than simply rocking back and forth randomly.

**CD TRACK 93**

**EXAMPLE 2 WALKING BASS****CD TRACK 94**

This I-VI-II-V progression is simple, using major and 7th chords. The bass line outlines the bass movement and links the chords together with chromatic

approach notes either a semitone above, or below the target root note. Use your thumb to pluck the bass line and remaining fingers to play the chords.

**CD TRACK 94**

**EXAMPLE 3 WALTZ****CD TRACK 95**

This rock pop style song is played in 3/4 time so count "one, two, three" for each bar and tap your foot to help you stay in time. Play the root note

on beat one and the rest of the chord on beats three and four, using downstrokes throughout.

**CD TRACK 95**

**EXAMPLE 4 WHAMMY BAR****CD TRACK 96**

Dive the bar down as far as possible using your fretting hand thumb and first finger to mute all the strings except the third. Bring the bar up and

touch the string at the desired point to produce the harmonic. Allow the pitch to sustain and wobble the bar to add vibrato.

**CD TRACK 96**

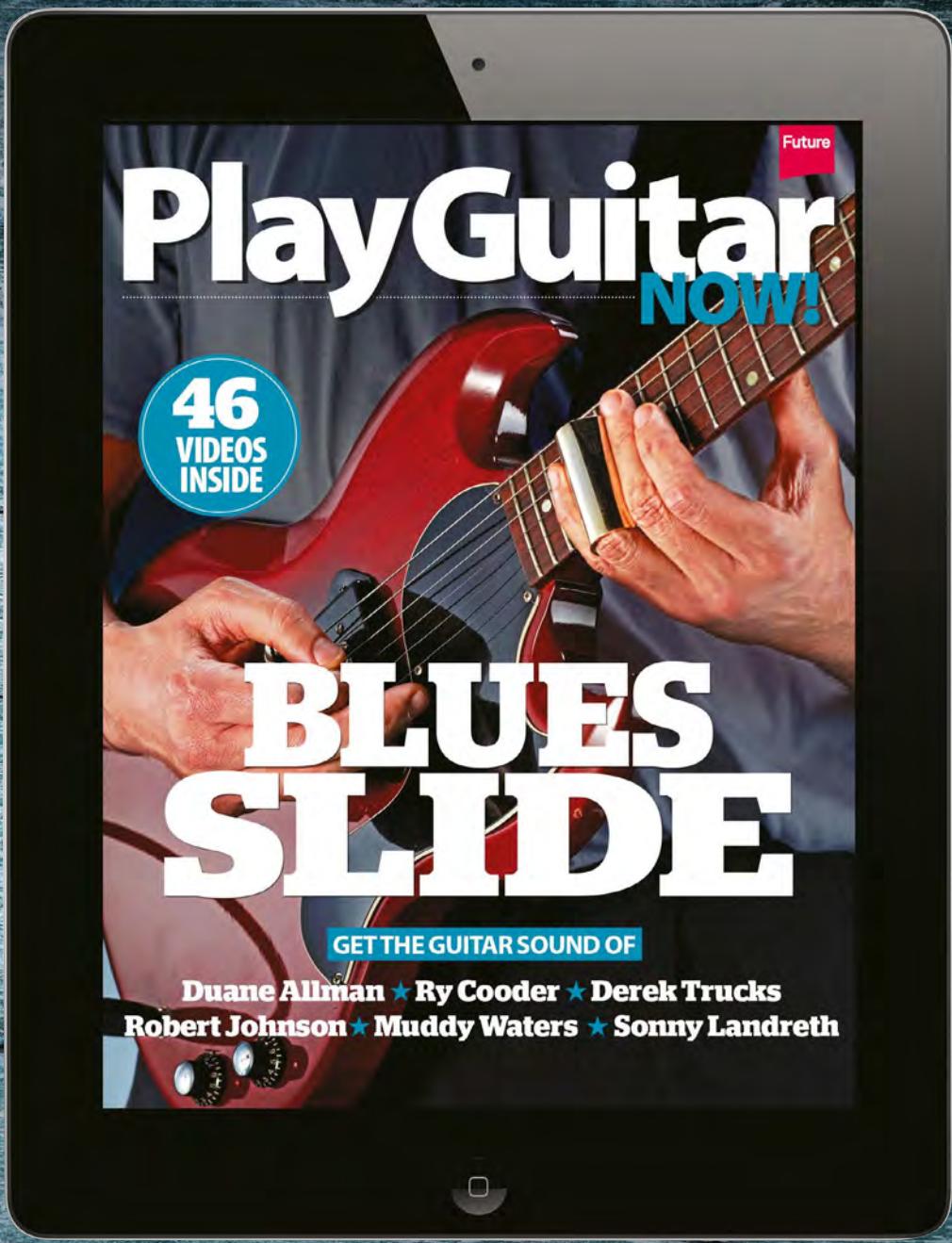
**EXAMPLE 5 WHOLE TONE SCALE****CD TRACK 97**

Play the A augmented chord, then play up and down the scale keeping the notes even in time and volume. The notes per string from low to high are:

three, two, three, two, two, three - this should help you memorise the shape more easily.

**CD TRACK 97**

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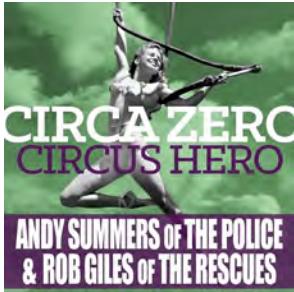
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# New Albums

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

## ALBUM OF THE MONTH



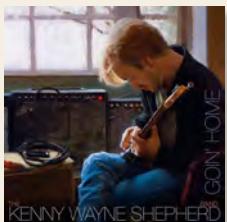
### CIRCA ZERO

CIRCUS HERO

429Records ★★★★

This is the most exciting outing from Summers since those heady Police days, and I Advance Masked, his 1982 album with Robert Fripp. Here Andy has teamed up with the multi-talented Rob Giles, from The Rescues, and it's hard to see how

the pairing could have been bettered. While Andy sticks firmly to guitar, Rob handles everything else; but with a generous 13 tracks there's opportunity to explore lots of musical avenues together. From beautifully expansive sounds on Summer Lies, a blistering solo on Underwater and the steady beat of Whenever You Hear The Rain, there's never a dull moment. Various tracks would make great singles too, like The Story Ends Here. Say Goodnight includes some strangely rewarding Summers guitar stabs, but generally there is little here to remind you of The Police. Andy is playing great, and so although this is music of today its roots are firmly into pop-rock and it's all incredibly commercial. Now joined by drummer Emmanuelle Capalette, Circa Zero are a fully functional working band.



### KENNY WAYNE SHEPHERD BAND GOIN' HOME

Mascot ★★★★

Kenny is looking back at some of the tracks that inspired him to become the player he is today, which is surely one of the best blues guitarists ever. While the songs fit like a pair of old jeans, Kenny has gone back to their DNA and altered things enough to make them his own. There's still that raw quality that we love and, even with guest stars like Joe Walsh, Keb' Mo' and Ringo Starr, the music is all about feel rather than polish. It's a sensational band so lots of stunning tracks here: I Live The Life I Love is a truly amazing performance by all concerned; the BB King style cleaner guitar sounds on You Done Lost Your Good Thing adds some breathing

space. The same can be said of the acoustic Cut You Loose with its cool wah-wah solo; and the menacing Boogie Man is outstanding. Including the three 'bonus tracks' there's a total of 15 magical performances here. Better still, the band will be at the O2 Academy in Islington at the end of April, so that's got to be worth a visit!

### BETH HART & JOE BONAMASSA AMSTERDAM

Provogue ★★★★

This pairing has proved remarkably successful and, as if to celebrate the fact, their recent Amsterdam concert has been captured for double DVD, BluRay and CD releases. It's a soulful blues outing featuring songs from their two studio albums together (Don't Explain and Seesaw), plus a stonking version of Lucinda Williams'



Can't Let Go and one of Joe's favourites, Someday After Awhile (You'll Be Sorry), which he sings. Beth adds a great visual element to the sensational Bonamassa big band; plus she plays piano on Chocolate Jesus and Baddest Blues, sits on the front of the stage for Your Heart Is As Black As Night - and boy can she sing! We are used to inspiring performances from JB whenever he gets on stage, and he's on top form here. As ever we get to see a good cross-section of guitars from his impressive collection - including several Les Pauls, an ancient Telecaster and a cool sunburst Strat. Backup guitar is played by Blondie Chaplin who gets a solo on Someday After Awhile too. It's a long set with good contrasts; we love the spacious and moody arrangement of Strange Fruit. As if this magnificent concert weren't enough there's a bonus DVD that includes Up, Down, All Around: Behind The Seesaw, The Making Of: Live From Amsterdam, an alternative version of Someday After Awhile, and even a photo gallery. Bargain!

### WILKO JOHNSON & ROGER DALTREY

GOING BACK HOME

Chess Records ★★★★

While the sad fact remains that Wilko is living on borrowed time his attitude



is that every day needs to be lived to the full. That means doing the things he loves best and that's playing the guitar and gigging. His and Roger Daltrey's paths have crossed many times and the phrase 'Let's do an album together' was always bound to come up. But thanks to a frantic eight days of recording it's now a reality. And make no mistake - it's great! Wilko's chunky chord patterns are legendary (first experienced by many on the recording of Roxette by Dr Feelgood), and this album is full of them. Bright and breezy they provide instant feel and foundation, and although Wilko is not known for his solos we do get a few here on tracks like Ice On The Motorway, Keep On Loving You and Some Kind Of Hero. It's a really uplifting collection, and as you listen you keep breaking into a smile and there are precious few albums that have that effect. Daltrey is in good voice but everyone here plays their part magnificently. This comes highly recommended!



### JOSH TAERK

JOSH

Misty Creek Records ★★★

It's great when you put on an album and immediately feel an affinity with it. That's exactly what we have with this release from Canadian singer-songwriter Josh Taerk. It's unashamedly commercial, the music lying somewhere between Jackson Browne and Bruce Springsteen. But the tracks have a wonderfully fresh quality that allows them to breathe, so even with the band in full swing it's easy to relax into the sound. Opening track, I'll Live For You is classic soft rock with stunning lead guitar work; My Angel has an air of Del Amitri about it (and nothing wrong with that), while Casie is another really strong track that has been selected as the single. It's a great album! There's also a deluxe version that includes four of the tracks with just vocals and acoustic guitar - this one's definitely worth a listen.

### YES

THE YES ALBUM

DGM/Panegyric ★★★★

When Yes's third album was released at the dawn of the 1970s it became regarded as the definitive prog rock statement of its time. But technology has come a long way since then, and now contemporary prog master Steven Wilson has taken the original master tapes to add some magic of his own. So can the band's 'Shining, flying purple wolfhounds...' sound even better? Happily, the answer is, well, "Yes!" as this revised package delivers on all fronts. Not only do we get the original album but with added punch, dynamics and sounding as fresh as a daisy, we also get a whole extra disk of added features. For a start there's a version of A Venture that doesn't fade at the beginning of Steve Howe's solo, embellished liner notes, live tracks and many more features that will keep a smile on the face of any Yes fan for the foreseeable future!

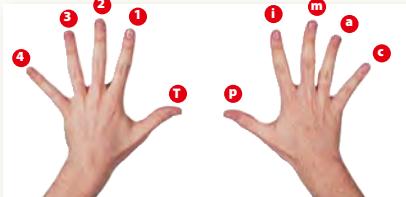


# GT USER GUIDE



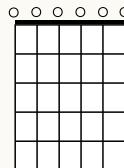
You can get more from GT by understanding our easy-to-follow musical terms and signs...

## RELATING TAB TO YOUR FRETBOARD



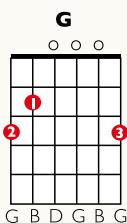
### HAND LABELLING

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



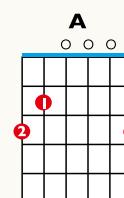
### NUT & FRETBOARD

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



### CHORD EXAMPLE

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

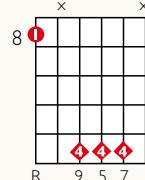
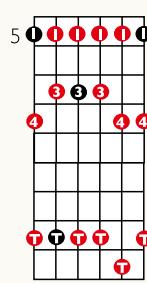


### CHORD EXAMPLE (WITH CAPO)

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

### SCALE EXAMPLE

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



### TAPPING & HARMONICS

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

## OUR RATING SYSTEM

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

Advanced

Moderate-Advanced

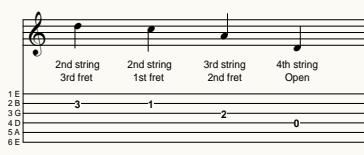
Moderate

Easy-Moderate

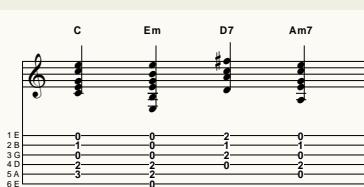
Easy

## READ MUSIC

Each transcription is broken down into two parts...



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

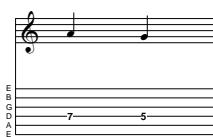


**TABBING** Under the musical stave, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are fret numbers. The two stave and tab examples show 4 notes and 4 chords; C (C major), Em (E minor),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

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

### PICKING VARIATIONS AND ALTERNATIVES

#### Up and down picking



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

#### Tremolo picking



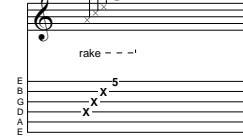
Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

#### Palm muting



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

#### Pick rake



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

#### Appoggiante chord



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

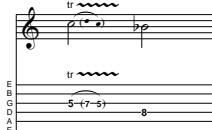
## FRETTING HAND

### Hammer-on & Pull-off



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

### Note Trills



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

### Slides (Glissando)



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

### Left Hand Tapping



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

### Fret-Hand Muting



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

## BENDING AND VIBRATO

### Bend up/down



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

### Re-pick bend



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

### Pre bend



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

### Quater-tone bend



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

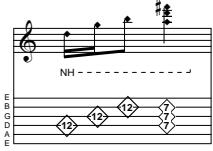
### Vibrato



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

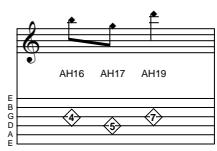
## HARMONICS

### Natural harmonics



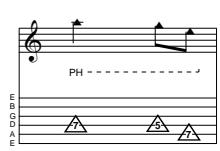
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

### Artificial harmonics



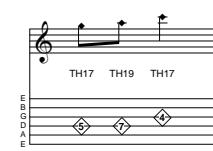
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

### Pinched harmonics



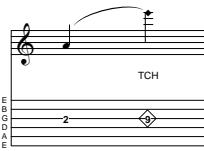
■ Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

### Tapped harmonics



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

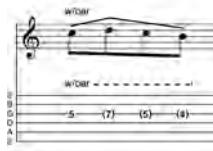
### Touch harmonics



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

## VIBRATO ARM (AKA WHAMMY BAR)

### Vibrato arm bends



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

### Scoop & doop



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

### Dive bomb



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

### Gargle



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

## CAPO

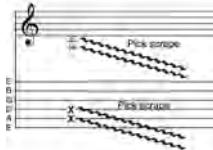
### Capo Notation



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

## OTHER TECHNIQUES

### Pick scrape



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

### Violining



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

### Finger numbering



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

### Pima directions



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

### Right-hand tapping



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

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WHO WOULDN'T FALL IN LOVE WITH YOU



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KICK OUT THE JAMS F.B.I.  
THE NIGHT THEY DROVE OLD DIXIE DOWN  
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FINISH WHAT YA STARTED  
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