

THE FINEST GUITAR LESSONS ON THE PLANET

Guitar Techniques

WE'LL MAKE YOU A BETTER PLAYER

LEARN TO ROCK LIKE THE...

ROLLING STONES!

KEEF, BRIAN, MICK & RONNIE
Nail the styles of four players that made each Stones era unique

HOW TO UNDERSTAND...

Classical HARMONY

The basis of music theory

LEARN NEON BY

JOHN MAYER

Play one of this modern legend's best and most popular tracks

Rock like the Texas Tornado!

JOHNNY WINTER

WORLD'S
CLEAREST
GUITAR TAB



BRIAN JONES



MICK TAYLOR



RONNIE WOOD

Future

musicradar.com

Q&A

Matt Schofield
& Bruce Bouillet

PLAY LIKE...

MARTIN BARRE

PAT MARTINO

PETER FRAMPTON

EACH MONTH

THE BEST
GUITAR TUITION
LISTEN, LEARN AND PLAY!

BLUES, ROCK, JAZZ & MORE

ID:SERIES

PROGRAMMABLE AMPLIFIERS

ANY STYLE, ANY EFFECT,

Simplify your setup with the amp that gives you a multitude of sounds, effects, with a valve like response. The ID:Series will deliver any sound you can imagine....

CHOOSE YOUR VOICE

Select Manual mode, choose a channel Voice, from chiming cleans to high gain distortion.



FREE INSIDER SOFTWARE

Deep edit and store patches, build a library of patches, share them with our online community, access artist patches and practice with the phrase trainer.

CHOOSE YOUR EQ

Use the patented ISF control to shape your tone from tight aggressive American to woody British tones.



ID:60TVP

ID:100TVP

ID:100TVP

ID:260TVP

ID:260TVP

ANY TONE. ONE AMP

Get in to a store and try one

www.blackstaramps.com

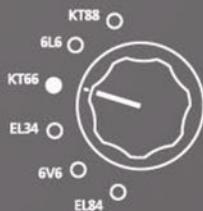


ADD SOME EFFECTS

Add up to 3 simultaneous studio quality effects to create your sound.



LOUD AS VALVE



Only our patent-applied-for TVP delivers your sound LOUD as valve™. Select the tone and feel of 6 different power valve presets.

Blackstar®
AMPLIFICATION

the sound in your head

MORE HORSEPOWER



NEW
MUSTANG
AMPLIFIERS



©2013 FMIC. Fender®, Mustang™, and Fender® FUSE™ are trademarks of Fender Musical Instruments Corp. All rights reserved.

FENDER.COM/MUSTANGAMPS

[Facebook.com/fendergb](https://www.facebook.com/fendergb)
 [Twitter.com/fendergb](https://twitter.com/fendergb)

FENDER MUSTANG™ III V.2 AMPLIFIER
ONE OF FIVE NEW MUSTANG V.2 AMPLIFIERS

Just some of your regular GT technique experts...



SHAUN BAXTER

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



PAUL BIELATOWICZ

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



JON BISHOP

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



PHIL CAPONE

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



CHARLIE GRIFFITHS

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



PHIL HILBORNE

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



TERRY LEWIS

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



BRIDGET MERMIKIDES

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



JACOB QUISTGAARD

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



STUART RYAN

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



ANDY SAPHIR

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



TRISTAN SEUME

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



JOHN WHEATCROFT

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

Welcome

THE
FINEST
GUITAR TUITION
YOU CAN BUY!

IF YOU WEREN'T around in the early to mid 60s you might not understand the impact that the music of that time had on the youth of the day. Those that were, will remember how it felt when each new band emerged, brandishing a different look, or an exciting new sound.

There are great artists around today, for sure, but imagine hearing The Beatles, The Kinks, The Rolling Stones, The Animals, The Yardbirds, Them, The Zombies, The Hollies, The Who, Manfred Mann, The Moody Blues, The Byrds, Bob Dylan, Donovan, and The Beach Boys, not to mention all the great female singers and the Stax and Motown artists... literally as they broke onto the scene. And that was before Cream, Jimi Hendrix, Led Zeppelin and all those other amazing acts emerged in the latter part of the decade.

My very incomplete list puts things into perspective, even when seen alongside today's biggest acts, and focuses my attention on that greatest of all living bands, The Rolling Stones.

Just as I watched The Beatles grow from four jiggling popsters into the creative giants that they became, so I also tracked the rise of The Stones from a covers band doing Chuck Berry tunes and old blues numbers, into their own gargantuan

brand. I also noted the various guitar line-ups that ensued, from the glorious intertwining of Brian Jones and Keith Richards, to the real musicality that Mick Taylor brought to bear, and the unbridled abandon that Ron Wood has wrought since acceding to the throne. The glue that held each pairing together, of course, was the cool phenomenon that is Keith Richards.

It's fascinating to see how the change of one guitarist can have such a powerful effect on a group. But there are three distinct eras of The Stones; a band that fills stadiums 50 years after it formed, and which mesmerised Glastonbury 2013 with a performance that turned even non-believers into fans.

Our cover feature sees Phil Capone exploring each guitarist's playing traits and foibles, to see what gifts he brought to the Stones' table. It's a great feature that I'll be delving into wholeheartedly. I hope you do too. See you next month...



Neville

Neville Marten, Editor
nevilles.marten@futurenet.com

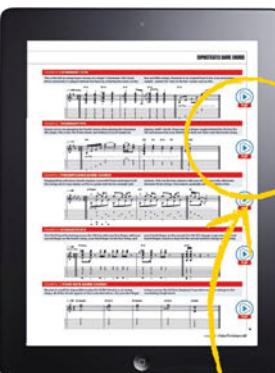
DON'T MISS OUR AMAZING DIGITAL EDITION

Our digital edition for iPad, iPhone, Kindle Fire and Nook is now even better!



Tap the links

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



Animated tab & audio

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



Play the videos

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

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

DRIVEN TO PERFECTION



TONE-BURST™



GUITAR
PLAYER
EDITORS'
PICK



GRID SLAMMER™



FLUX-DRIVE™



GUITAR
PLAYER
EDITORS'
PICK



THROTTLE BOX™



GUITAR
PLAYER
EDITORS'
PICK

You've heard about 'em. You've probably seen them. Maybe you've even read the many glowing Reviews. It's time to experience them for yourself! MESA Drive Pedals. See what 44 years of HIGH GAIN alchemy can achieve for Pedals by the folks who literally invented it. There's a model that's perfect for every style, gain region and need. Compare their design, TONE, build-quality and materials to the competition - you'll find they're truly superior. And every one is hand-built in Petaluma, CA at MESA/Boogie® Ltd., the original Home Of Tone®. Check these beauties out today and you'll see we really are driven to perfection.

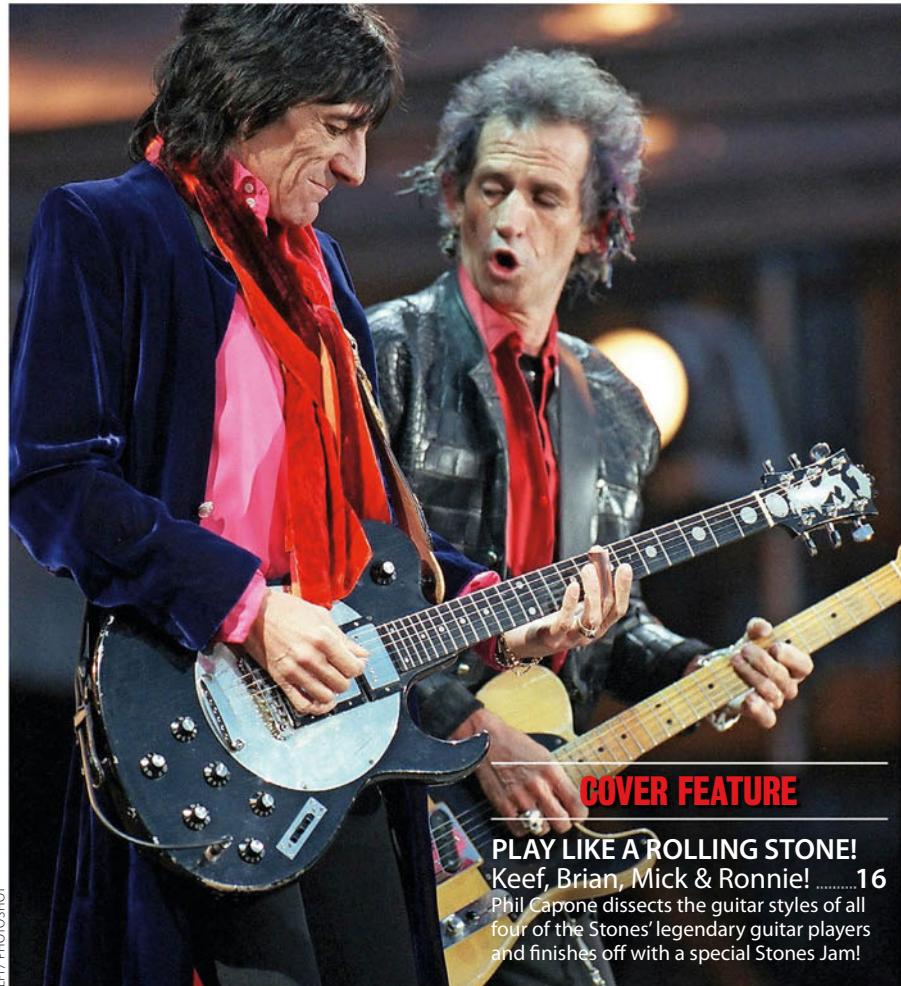


TO FIND A UK AUTHORISED MESA BOOGIE DEALER GO ONLINE TO:
QUICKFIND.ME/MESA



Guitar Techniques

• CONTENTS • FEBRUARY 2014 •



LEI / PHOTOSHOT

COVER FEATURE

PLAY LIKE A ROLLING STONE!

Keef, Brian, Mick & Ronnie! 16

Phil Capone dissects the guitar styles of all four of the Stones' legendary guitar players and finishes off with a special Stones Jam!

GT FEATURES

TRANSCRIPTION #1

JOHN MAYER

Neon 26

Jon Bishop transcribes and performs a classic track from John Mayer's hugely popular debut album, Room For Squares.

SPECIAL FEATURE

CLASSICAL HARMONY

Understand music better! 34

Bridget Mermikides presents a complete feature designed to show you how classical harmony works and how you can use it.

TRANSCRIPTION #2

BOCCHERINI

Minuetto 44

Another sublime classical guitar arrangement and transcription from our resident titan of touch and tone, Bridget Mermikides.

REGULAR FEATURES

WELCOME 5

Nev gets nostalgic about the mid-1960s.

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 89

Save time and money – get GT delivered!

BACK ISSUES 92

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

ALBUMS 93

Top guitar CDs and DVDs reviewed and rated.

TAB GUIDE 94

Our terms and signs explained.

NEXT MONTH 98

We have a full transcription of Clapton's Tears In Heaven, plus Play Better Chords and more...

GT LEARNING ZONE

LESSONS INTRODUCTION 50

Our music editor Jason Sidwell introduces this month's feature packed Lessons section.

30-MINUTE LICKBAG 51

BIMM's Terry Lewis has six more licks for you in easy, intermediate and advanced flavours!

BLUES 54

Wheaty unleashes some Texas fire in the style of the mighty Johnny Winter.

ROCK 58

Martin Cooper Comes Alive with the guitar style of 70s icon Peter Frampton.

CREATIVE ROCK 68

Shaun Baxter shows how picking hand tapping techniques can improve your playing.

HOT COUNTRY 72

Andy Saphir unveils the modern pop country guitar of the mega-talented Dixie Chicks.

PROG 76

Paul Bielatowicz on the progressive style of Jethro Tull's eclectic axe man, Martin Barre.

JAZZ 80

Pete Callard outlines the guitar style of celebrated fusioneer Pat Martino.

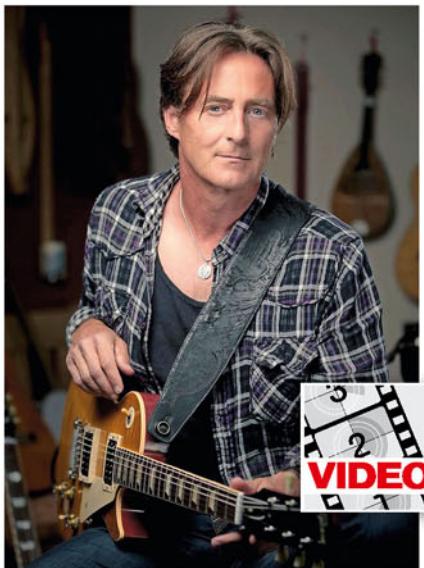
ACOUSTIC 86

Stuart Ryan continues his series on singer-songwriters with James Vincent McMorrow.

ROCKSCHOOL 90

Charlie Griffiths continues his A-Z with R for Rakes, Rallentando, the Rasikapriya scale, Relative Keys and Rhythm changes!

GT VIDEO MASTERCLASS



ALLEN HINDS PT2 62

Our illustrious guest tutor shares more of his liquid legato (and other) secrets with you!

TalkBack

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



Super 400 CES (left) and single pickup L-5 CES (right); L-5 is an inch narrower

NOT SO SUPER

Guitar Techniques is a great publication. One small point though: in the November 2013 issue on page 80 under Kenny Burrell's photo showing him playing a guitar, the caption reads, "Kenny Burrell with a 1960s Gibson L-5 CES." However, this guitar has been misidentified. All of us jazz heads know Kenny has been widely associated with the Gibson Super 400 CES which is what's actually shown with Kenny in that photo. Among other things, the Super 400 CES has an 18" lower bout while the L-5 CES has a 17" lower bout. Cheers!

Stanton Braden

Yes, sorry Stanton. One of our huge team of caption writers (me!) obviously got his knickers in a twist that day. Considering I used to work for Gibson and have played many L-5s and Super 400s, that's pretty poor! The Super 400 is indeed a giant of a guitar – and named so because, at its launch in 1934, it cost a staggering \$400. At the time the annual American family income was around \$1500 so this new instrument represented more than three months' wages. In today's salary terms that would be the equivalent of about \$15,000 – not far off what a new Super 400 CES would set you back if you bought a new one now. Thanks for the wrist slap, and indeed for the praise.

THE PRICE OF LOVE

I noticed the Les Paul on GT224's 'Giants Of Blues' cover. It looked remarkably similar to the one on

STAR LETTER WRITE ONE AND WIN A PRIZE!

SPEED VS FEEL

This used to be the argument that raged across the pages of guitar magazines. It went on for years – decades even – from when I first started reading both American and British publications. But it seems this conversation has dried up somewhat. I wonder if it's because music has broadened out to encompass more styles than ever before, and people simply get on with what they like, and indeed what they like to play, leaving others to their own devices? Rock guitar used to encompass everything, from Free and Led Zeppelin to Van Halen, Yngwie and Vai etc. So the debate tended to happen within rock circles and rock orientated magazines, thus dividing the ranks. But today we have classic rock magazines, metal magazines, blues magazines and indie magazines, so the tribes live on their own little islands, rarely coming into contact with each other. GT on the other hand covers everything, so I'm surprised there's not more debate going on within its pages. Come on guys, how about a good old scrap?

Michael, Chelmsford

You have several fairly valid points there, Michael. Another view is that it was a pretty unwinnable

Guitarist's cover from the month before. Then I noticed from reading the Guitarist review that it was editor Neville Marten's guitar, and it all dropped into place. The fall-out from the Guitarist piece was considerable – split about fifty-fifty between the, "How dare anyone pay that much for a guitar" and the, "Goodness me, I so want one of those" brigades. I haven't really made my mind up about it, but I have certainly looked at the latest Gibson LP reissues and drooled... quite a lot! My point is, can a guitar really be worth that much? Does it play better, or sound better than one costing half, or indeed a tenth as much less? Is that even the point: is it all about 'owning' something with that heritage, with that



You could play with feel, speed or both on a guitar like this lovely old Telecaster

argument anyway, from both perspectives – feel is not better than speed, or the other way around. They each provide a function within music, it's just that the 'feel' brigade would get a bit sniffy about speed when they perceived it was out of place, or done for the sake of it. At the end of it all, it's just music and you either like it or you don't like it. There are dozens of examples of fast playing in what might be considered inappropriate situations, where it really works – check out John McLaughlin guesting with James Taylor on the track Someone, from Taylor's album One Man Dog. It's an unlikely pairing – a gorgeous dreamy song with a super-fast fusion-style acoustic solo. You might hate it, I might like it, but to be honest it doesn't really matter – it's there and we can make our own choices. I'd also love to hear a good old-fashioned debate (about anything, but please not a tedious forum-style stream of abuse) in these pages. So how about it?

Who's got a good topic they'd like to lead with?

STAR LETTER PRIZE

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



price tag or with that perceived kudos? Or perhaps it's simply a case of the Emperor's new clothes? I'd be interested to hear your views.

Nigel, Cranleigh

Yes that is the same instrument, Nigel. Whether a new guitar is 'worth' £4,500 for its component wood, metal and plastic, is really a moot point. Add the sum of the parts together and they don't amount to anything like that: but they are made by Gibson's top luthiers, in a first world country with high wages, then shipped all around the world; various organisations between Gibson and our wallets then add their own profit in order to stay in business. It's no different if you buy a pepper grinder or a pair of shoes. When

The old 'are guitars over-priced?' debate

owning something of that calibre, of course you expect it to play fantastically well and sound amazing – those things go without saying. But my experience with the guitar is that having it strapped around my neck and plugged into my favourite amp, makes me feel wonderful. It connects me (in my own little mind at least) to all the great Les Paul players that came before me, and creates a glow that's hard to describe. I'm sure other readers will say the same thing about their beloved guitars. Like anyone else, I justify my purchase ("You work in the music industry, you play and write about guitars for a living; you deserve it, mate"), and other such nonsense. You could also add that GAS (Gear Acquisition Syndrome) helps keep the industry's wheels turning. And that itself is no bad thing. But "worth it?" That's a hard one. The best guitars have always been expensive (see my answer to Stanton Braden's 'Super 400' letter, above), but owning mine does make me feel great! Any other thoughts?

Intro

• GUITAR TECHNIQUES • FEBRUARY 2014 •



New Play Guitar Now! Specials

IF YOU'RE LOOKING for a new instrument or style to learn in the New Year, why not try the ukulele or funk style guitar? With this in mind, we at GT have produced two exciting new Play Guitar Now! specials aimed at blues and rock guitarists who want to branch out into other areas. **Play Guitar Now! Funk** (£4.99) shows you how to play in the guitar styles of Nile Rodgers, Earth Wind & Fire, The Meters, James Brown, Kool & The Gang, Rick James, Rufus, and the Red Hot Chili Peppers. **Play Guitar Now! You Can Play Ukulele** (£6.99) boasts all new content,

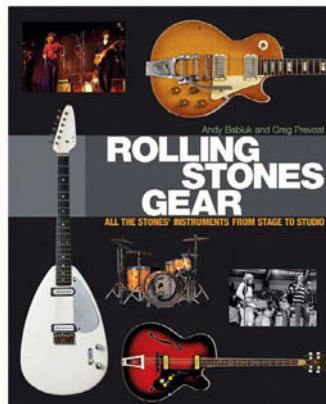
making it an ideal companion to our first ukulele special, as well as the perfect start for beginners and improvers. And if you prefer rock and roll to funk, check out **Play Guitar Now! Rock & Roll** (£4.99), which comprehensively looks at the styles of Buddy Holly, Chuck Berry, Eddie Cochran and the Everly Brothers, as well as the guitarists behind Elvis, Bill Haley, The Shadows, and Rick Nelson. So if you want to broaden your musical horizons, what are you waiting for? Click on over to www.myfavouritemagazines.co.uk and order one (or all) today!

The Stones' gear book bible!

Coming out this very January from Backbeat Books, Rolling Stones Gear is the first book to document all The Stones' musical instruments on their way to superstardom. Rolling Stones Gear (ISBN 9781617130922) not only covers the group's personal background, but also every tour and studio session from their inception in 1962 to date, with detailed descriptions of what instruments and equipment were used during these periods. Every song recorded by the band, including demos and outtakes are documented, with input from within The Stones' ranks, as well as from various people who were involved with the band.

Author Andy Babiuk was given exclusive access to The Stones' musical equipment, and he has masterfully compiled the history

of the band through the instruments they used for more than 50 years. "The book has taken nine years to finish and I thank The Rolling Stones as well as the hundreds of people who helped make this historic document possible," says Babiuk about the 672 pages of lavishly



illustrated research. In 2001, he wrote the best-selling book Beatles Gear: All the Fab Four's Instruments From Stage To Studio. Rolling Stones Gear is a worthy follower. A respected expert on vintage guitars and the foremost authority on the equipment used by The Stones, Babiuk is uniquely positioned to write this historic, first ever document on the iconic band that influenced and shaped rock and roll, and pop culture.

The book boasts hundreds of photographs and rare images, many of which have never been published, specially photographed for this book and to be seen here for the first time. We're told: "Stones fans, and casual readers alike, will learn amazing new facts about the band from their monumental 50-year existence." Visit www.backbeatbooks.com for further information.

Jam tracks tips

Use these tips to navigate our bonus backing tracks.

1. MOR Ballad in A

Melodic soloing with string bends and strong chord tones is the order of the day here. The progression is quite straight forward (Amaj7-F#m7-Bm7-E7) so using the A major pentatonic (A B C# E F#) (same notes as F# minor pentatonic) is an ideal choice for soloing.

2. Jangly pop in E

This backing track features Em - G - F#m - A - E and it's the transition from E to Em that you need to watch. Try E minor pentatonic (E G A B D) or E Dorian (E F# G A B C# D) for the first four chords then E major pentatonic (E F# G# B C#) for the E.

3. Bouncy Blues in D

This is a simple blues in D (D7 - G7 - A7 - G7 - D7). The typical option is D minor pentatonic (D F G A C) over the whole progression with a little b5 (Ab) added for bluesy grit. If you're braver, try homing in on the major 3rd for each chord as a sustain note (F# for D7, B for G7 and C# for A7).

4. Laid back grooving in G

Lots of slinky rhythms in this progression of mostly G7 with Eb9-D9 injections to end phrases and brief shifts to C7. G minor pentatonic (G Bb C D F) and G blues scale (G Bb C Db D F) are your friends here. Acknowledge chord tone notes from Eb9 (Eb G Bb D F) and D9 (D F# A C E) and delve into C minor pentatonic (C Eb F G Bb) for C7 when possible!





Retro, cool and very affordable: the ideal living room amp?

Fender erects its Ramparte

Fender's Pawn Shop Special series has unveiled a new Ramparte amp. With its tastefully textured two-tone chocolate-and-copper fabric covering, it's right at home in the den or living room next to the recliner and the console stereo. But fire up this diminutive 9-watt beauty and you'll be storming the ramparts of pure tube tone, with huge power and performance from the 12" Special Design speaker and dual Hot and Cool channels.

Ramparte's Cool channel is voiced from warm and clean to

moderately gritty, while flip over to the Hot channel and you'll discover that it delivers great overdriven tone from mild to wild. Each channel has its own separate standard input jack and volume control. Other fine features include 'Class A' circuitry from a single 6L6 power tube, internal speaker jack socket disconnect for when using an external enclosure, chicken-head control knobs and vintage style leather strap handle. Visit www.fender.com for further information about this cool amp - the ideal living room companion.

Aria's new range of acoustics

Aria Guitars of Japan has unveiled a new range of 500 Series acoustic guitars, constructed from high quality tonewoods, featuring four models within OM and Dreadnought body sizes.

Solid Sitka spruce is the tonewood choice for the soundboard with inlaid herringbone patterns for the soundhole design and body purfling, while solid Indonesian mahogany is employed for the satin-finished neck and silky smooth, 20-fret fingerboard, inlaid with small snowflake position markers.

Two OM size models, 501 (£499) and 505 (£539) are available with optional solid Indonesian mahogany or rosewood for the back and sides, with internal quarter-sawn non-scalloped X bracing. We're told "These excellent woods deliver sweet, mellow overtones with an exceptional range of dynamics and a sonic blend of trebles, with a strong but non-obtrusive, focused bass response."

Identical tonewoods and construction specifications are also utilised for the dreadnoughts, 511 (£499) and 515 (£539), now with die-cast machineheads and also available with Indonesian

Aria's classy looking acoustics built in Japan



rosewood or solid mahogany back and sides. All models ship with cases and D'Addario EXP-15 Coated Phosphor Bronze Strings. Visit www.ariaguitars.com for further information on these tasty looking acoustic instruments.

PHIL HILBORNE'S ONE-MINUTE LICK '12 TONES' LICK

One of the most useful pieces of musical knowledge I ever learnt was that it is possible to play any note against any chord. Of course, if that is all the information you have it's not overly helpful, and your resulting ideas will sound very random. To make this concept work, you need to prioritise the notes so they make musical sense. This is generally achieved by looking at how they all relate to the underlying chord(s), both in terms of note relationships and rhythmic placement.



This month's lick contains all 12 notes of the chromatic A major scale and can be used in many styles over a dominant chord - look at how the notes relate to the underlying A7 chord (A C# E G). Also cast your eye over the fretting hand fingering - I think this is a good and efficient way to play it, but feel free to change it to suit. Once you have mastered this lick (in a few different keys) continue working on similar ideas against other chord types.

$\text{J} = 220$
Lively A7
mf

1

60 Seconds with...

A minute's all it takes to find out what makes a great guitarist tick.
This month: The amazing **MATT SCHOFIELD**

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

MS: My first guitar hero was BB King, and I listened to him every day as a kid. However it was so majestic it was hard to know where to even start. It took seeing a video at age 12 of BB and Albert Collins with Stevie Ray Vaughan to make it all click. If the 'young' Stevie could stand between them and sound just as great in his own way, then maybe there was hope for me!

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

MS: I wanted any kind of Strat.

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

MS: The first time I played at the Montreal Jazz Festival in Canada, in 2007. It was my first gig with my own band outside of Europe, and 6000 people, who had never heard me before, accepted my music so enthusiastically. It made me realise that, given the opportunity, I could connect with audiences anywhere.

GT: ...and your worst playing nightmare?

MS: One night in the early days the band outnumbered the audience, which is bad when you're a trio! I've had a couple of brutal electric shocks. Literally knocked back off the mic. But the worst was a case of severe food poisoning en route to a festival in Estonia last year. They delivered me to the stage, and an audience of 5000 people, in an ambulance, lights flashing, on a stretcher. With the drip still attached to my arm, I managed four songs and then got back in the ambulance and went to the hospital for the night. Simon Law, my esteemed tech, finished the gig for me!

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

MS: To listen! Really listen deeply, to the music you love, and the people you make music with.

Matt Schofield:
UK bluesman of
the highest order



GT: Do you still practise?

MS: I've never felt like I've practised a day in my life. I've just played guitar a lot! So to be honest that's what I still try and do.

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

MS: I have a pint, call home, then it's showtime!

“Every day that goes by I realise that Albert King is the greatest... ...and then there's everybody else.”

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

MS: Well, I'd still have Jonny Henderson from my band on organ. He's been with me through thick and thin for over a decade, so it's only fair he gets the chance to play with these guys too! But, if Jonny can't make it, we'll have Steve Winwood on organ, and he can sing with Donny Hathaway and Bobby Bland. Then we'd have Oscar Peterson on piano, probably Willie Weeks on bass and Steve Jordan on drums – hang on that's just Eric Clapton's current rhythm section! Never mind, just give me

Booker T & The MG's when they were backing up Albert King, including the Memphis horns. With Maceo Parker for a nice bit of extra funk!

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

MS: Obviously, there is no such thing as the greatest guitarist, apart from Albert King. Every day that goes by I realise more and more he is the greatest, and then there's everyone else.

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

MS: Albert King's Answer To The Laundromat Blues is the greatest guitar solo ever played, so that would be it. Close second is Machine Gun by Jimi. But, if I could somehow have played any solo by Oscar Peterson on the guitar, that would be perfect.

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

MS: I don't really listen to my own records, so it would be an ordeal to figure that out! I'm still proud of Once In A While from my Ear To The Ground record, for getting a 'perfect' solo into it. I'm enjoying From Far Away from the new record. Live, Where Do I Have To Stand from Anything But Time is my current favourite to play.

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

MS: I would like to be remembered for sounding just like me. That's the ultimate. All my heroes have the 'one note' thing happening, and it's what I've spent the last 20 years going after, and what I hope to spend the next 20 refining.

Matt Schofield's new album, Far As I Can See, is released on double LP and CD on 17 February 2014 on Provogue Records.

What Strings Do You Use?

BRUCE BOUILLET

We ask a great guitarist all those little questions you really do want the answers to. This month: Guitarist with Racer X and now The Order Of Control, the incredible Bruce Bouillet...

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

BB: The green Dunlop Tortex 88mm. This pick feels good, and being green I think there is a subliminal thing going on that harkens back to the Racer X days.

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

BB: 1) Vemuram Neoplex: this pedal just makes everything better. 2) Eventide Pitchfactor: the octave on this is awesome, plus who wouldn't want to step on an H3000. 3) Fulltone Octafuzz: wide open this thing is bombastic, roll your tone knob all the way down and... well you know! If I could bribe the gate keeper on the desert island I would also bring the TC Electronic Flashback x4 because I really like the delay, it has big knobs and requires no manual.

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

BB: I'm no bass player but I could get through a simple set if I put my mind to it. Yes I have filled in on bass for an alt. rock band - this is when I realised just how much power the bass player wields.

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

BB: Chord chart yes, actual notation and rhythms, no. Myself and a guitar player friend of mine in Los Angeles will sometimes play these fancy benefit parties up in the hills around Hollywood, so we'll chart up some 30 standards and go chop 'em out.

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

BB: That's a funny thing. People will spend countless thousands of dollars on amps, pedals and guitars, and connect it all with

whatever cable. I use Intex cables, built like a tank using super-high-quality components - www.intexcables.com - although I will say the curly cable should still be standard issue.

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

BB: Well I have a few different outlooks on this. 1) I hold writers and innovators at the top of the list. I enjoy listening to great playing, but I *really* enjoy listening to great playing in the context of a great song. 2) Anyone who has their own distinct sound, in other words can you name this guitar player, without a doubt, when they are standing behind a curtain.

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

BB: My FGN Fujigen Wood Tone Expert OS, because it's a great sounding and playing guitar; my 1978 Les Paul Standard, because it's my childhood guitar; my 1978 Ibanez PF 300, because it was a gift from Paul Gilbert and I used it on the G3 2007 tour. Good grief! This is like asking which family member your going to save. I think I'd risk going in for them all.

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

BB: When I teach or just practice around the house, I use a Roland Micro Cube. I like the Engl amps quite a bit. Also, Marshalls I've

used with a lot of success. Back in the day Paul Gilbert and I used to run Ampeg V 4s - those amps were killer... super loud, super clean, tons of headroom on the EQ. You needed a separate preamp, but those were the days before anyone could walk into a store, plug into any amp and have a sick tone. What used to be how do I get a great tone...is now which great tone do I want?

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

BB: I like really low action on them. But my one quirk is... I need to be able to bend up a minor 3rd without it fretting out. There's nothing worse than going for a great bend and fretting out. It's the ultimate letdown.

“Writers are at the top! I enjoy listening to great playing, but I really enjoy listening to great playing within the context of a great song.”

GT: What strings do you use?

BB: GHS Boomers 9-42; but if down-tuned, 10-46. I've tried a lot of strings but I always end up back at GHS. They just seem to last really well and always seem fresh out of the package. I rarely break them either.

GT: What are you up to at the moment?

BB: The new record (The Order Of Control, on Mascot's Music Theories imprint) comes out on January 21, 2014. It features Glen Sobel on drums and Dave Foreman on bass. I've just finished a bunch of songs for TV. I'm writing the follow-up to the new album, which will be called The Order Of Control Vol. 2. I've got a new vocal band I'm demoing which I will unveil this coming year. Planning a tour for the instrumental stuff as well as a clinic tour. So plenty happening!



That Was The Year... 1975

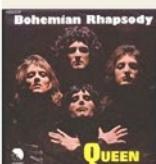
Jensen, Martin & Thatcher

GRETCH LAUNCHES THE COMMITTEE 7628 MODEL guitar envisaged by a panel of designers. It features a double cutaway walnut solid body, twin humbuckers and through-body stringing. The neck is maple and walnut through-neck construction offering a striped body look that is clearly seen through the transparent or tinted scratchplate. The rosewood fretboard offers 22 frets with pearl dot inlays. Controls are volume and tone for each pickup and a three-way selector switch.

THE SHADOWS COME SECOND in the Eurovision Song Contest in Stockholm with Bruce Welch taking lead vocals on Let Me Be The One; Ritchie Blackmore quits Deep Purple to form Rainbow with Ronnie James Dio on lead vocals; Rick Wakeman and the English Rock Ensemble perform the newly released King Arthur on ice at Wembley Empire Pool; London sees the film premiere of The Who's Tommy; and John Lennon wins a deportation appeal and stays in America.

THE JENSEN CAR COMPANY reduces its workforce by more than 60 percent; motorcycle producer Norton Villiers is declared bankrupt and closes down; Shildon in County Durham celebrates the 150th anniversary of the Stockton & Darlington Railway with a bonanza of steam locomotives; the National Railway Museum opens in York; and the European Space Agency is established.

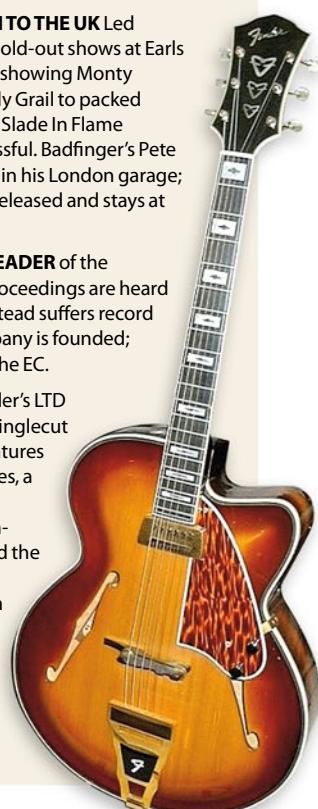
SIGMA JAPANESE ACOUSTIC GUITARS adopt a new headstock logo after five years in production. These 'second generation' models include EST 1970 under the Sigma Guitars script indicating when Martin Guitars started the company in an attempt to introduce their own cheaper versions to counteract the Japanese copies that were already flooding the American market.



ON THEIR RETURN TO THE UK Led Zeppelin play five sold-out shows at Earls Court; cinemas are showing Monty Python and the Holy Grail to packed houses; but Slade's Slade In Flame movie is less successful. Badfinger's Pete Ham is found dead in his London garage; and Queen's Bohemian Rhapsody is released and stays at number one for nine weeks.

MARGARET THATCHER IS VOTED LEADER of the Conservative Party; parliamentary proceedings are heard live on radio for the first time; Hampstead suffers record breaking rainfall; the Microsoft Company is founded; and the British public vote to stay in the EC.

IT'S THE END OF THE ROAD for Fender's LTD Archtop guitar built in the USA. This singlecut hollow bodied archtop jazz guitar features a spruce top with two unbound f-holes, a bolt on maple neck with an ebony fretboard and distinctive 'diamond-in-block' inlays. The hardware is gold and the single humbucking pickup is controlled by volume and tone set on a raised tortoiseshell pickguard. Designed by Roger Rossmeisel (of Rickenbacker fame) it's destined to become one of the rarest Fender production line guitars ever.



Enhanced digital GT lessons!

Our latest digital tuition products for iPad include an enhanced and updated set of guitar lessons aimed at players who want to improve their skills and broaden their musical horizons:

PLAY LIKE THE BLUES GREATS offers solos in the styles of nine of the most awesome guitar players ever: BB King, Peter Green, Gary Moore, Freddie King, Eric Clapton, Eric Johnson, Albert King, Jimi Hendrix and SRV.

200 TIPS TO MAKE YOU A BETTER GUITARIST includes 30 video examples with animated music and tab (at full and half speed), plus words of advice from some of the best players of all time. **PLAY SOUTHERN ROCK** explains the exciting guitar styles of Lynyrd Skynyrd, ZZ Top, Creedence Clearwater Revival, Allman Brothers, Kansas, Little Feat and

other Southern Rock greats, and features a complete solo in a fabulous Southern Boogie Jam.

20 ALTERNATE PICKING EXERCISES is for intermediate to advanced players. It boasts 20 exercises that will get your picking hand moving in no time. It also includes a full music piece. So are you up for the challenge?

LEARN TO IMPROVISE! shows useful ways for you to improve your note choices, phrasing, rhythmic placement and changing up through the gears.

FREE! PLAY VINTAGE BLUES An introduction to the early blues style of T-Bone Walker, the earthy slide of Muddy Waters, and more.

The above digital guitar lessons are all available now from the iPad apps of Guitar Techniques, Total Guitar and Guitarist!

Big Muff's little brother!

For over 40 years, the Electro-Harmonix Big Muff Pi has helped to define the sound of rock guitar. Now EHX has introduced a nano-sized version of this legendary pedal. In describing this new version of a company classic, EHX Founder and President, Mike Matthews, said: "The new Nano Big Muff Pi works and sounds identical in every way to



the NYC Big Muff Pi. We simply shrunk it without changing its rich sustain and creamy sound," he says. "Now you can have it in our time-honoured standard chassis, or our new, compact nano design."

The Nano Big Muff Pi (\$93.06) features: Big Muff legendary sustain, distortion and control set; compact, rugged pedalboard friendly enclosure; true bypass for maximum signal integrity; 9-volt battery and optional 9.6V DC power supply.

HOT FOR TEACHER YOUR RGT TUTOR

RGT
Registry of Guitar Teachers

WHO? Adam Moore **TOWN:** Norwich **STYLES TAUGHT:** Rock, metal, jazz, fusion, pop, blues, folk, funk and soul. **SPECIALITY:** Rock and jazz **QUALIFICATION:** BA (Hons), MMus, PGCE, FLCM **LEVELS:** From beginner to advanced - RGT grades if desired **READING:** From beginner to advanced **CHARGES:** £30 per 1hr lesson, also available - 30 and 90 minute lessons **SPECIAL:** Tuition in composition, improvisation, sound engineering and the recording process; basic guitar set-up service **TEL:** 07787 117361 **EMAIL:** adammoore78@hotmail.com



DIFFERENT VISIONARIES IN THE INDUSTRY HAVE ALLOWED MUSICIANS TO EXPERIENCE MUSIC IN WAYS NEVER SEEN BEFORE, BRINGING US NEW TOOLS FOR CREATIVITY & MUSICAL ENJOYMENT. TRONICALTUNE IS THE NEXT STEP IN THAT REVOLUTION.



The next
Revolution
is here!

With cybermatic tuners rotating to 18 different tunings in just seconds, you can experience creativity in a unique perfect-pitch kind of way.*

TRONICALTUNE
the ultimate tune-up.

WARNING

Use of this product for extended period of time may lead to excessive joy & nirvana.

 **Tronical**

TO FIND A UK AUTHORISED TRONICAL DEALER GO ONLINE TO:
QUICKFIND.ME/TONICAL

*COMPATIBLE WITH MOST FINE ELECTRIC & ACOUSTIC GUITARS.



Like A Rolling Stone!



As this iconic band's career rockets relentlessly skywards, **Phil Capone** celebrates The Stones' four fabulous fretsters: Keith Richards, Brian Jones, Mick Taylor and Ronnie Wood!

ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: Various	<input checked="" type="checkbox"/> Rhythm skills
TEMPO: Various	<input checked="" type="checkbox"/> Slide playing
CD: TRACKS 3-30	<input checked="" type="checkbox"/> Part writing

THE ROLLING STONES are one of the most influential bands in the history of contemporary music, second only to The Beatles. They were, and are still are, frequently cited as 'the greatest rock and roll band in the world'. Not bad for a quartet of pensioners! Early line-up changes were triggered by Brian Jones' departure and tragic death in 1969. Jones was quickly replaced by ex-John Mayall's Bluesbreakers' guitarist, Mick Taylor. Taylor quit the band five years later and was replaced by Ronnie Wood in 1974. Since then the line-up has remained unchanged apart from the departure of bassist Bill Wyman in 1993, which from a guitar

TECHNIQUE FOCUS

None of the examples in this tutorial requires a high level of out-and-out technique; what they do demand is a solid sense of time and a strong groove. So it's a good idea to practise with a metronome before you play along to the backing tracks. Focus on your timing; keeping your playing simultaneously tight and loose is not easy. For the slide tracks, you'll find the bottleneck is easier to control when you wear it on your third finger, as this will also allow you to rest your first and second fingers on the strings behind the slide to mute unwanted harmonics. Use your picking hand fingers to mute unplayed open strings. If you're already a slide player this should present no problem; if you're not, you'll find this will take time to master. When playing with a slide always position it directly above the fret, not behind it as you would when fretting, otherwise all your notes will sound flat.

perspective has had the least impact on the band's unique sound.

Changes in second guitar personnel have given rise to three distinct-sounding eras, often identified as 'the Brian Jones period', 'the Mick Taylor period', or the 'Ronnie Wood period'. This feature will highlight the different techniques and approaches of each player (including Richards') and how each used his approach to define the sound of The Stones.

From an early age Keith Richards was fascinated by Chicago bluesmen such as Muddy Waters and Jimmy Reed. His style is primarily riff based, but he's no slouch when given the chance to let rip with a wailing blues solo. In 1968 Ry Cooder showed Keith how to play in open G tuning; this changed The Stones' sound forever when Keith removed his sixth string to improve the clarity of the five-string chord shapes. He has played on and off in this tuning ever since. You will need

“Brian Jones played slide guitar on many early Stones classics, giving the band an authentic, primeval sound their main rivals, The Beatles, could only dream about.”

to re-tune to play our three Keef examples, but removing your sixth string is optional!

Brian Jones helped to pioneer 'The Ancient Art Of Weaving' (as Keith describes the twin guitar sound of The Stones) in the early days of the band. Jones was also influenced by Chicago blues players and even experimented with open tunings before Keith. He also played slide guitar on many early Stones classics, giving the band an authentic, primeval sound that their biggest rivals, The Beatles, could only dream about. We've kept all of the Jones-style examples in standard tuning, but you will need your slide and capo to hand.

Mick Taylor is regarded by many as 'the

best guitarist The Stones ever had'. His playing was, and still is, lyrical and heartfelt. Equally adept at soloing with or without a bottleneck (in standard tuning), Mick was definitely the most accomplished soloist to grace the band's ranks. He also played solid grooving rhythm on both electric and acoustic, and is said to have co-written several of the band's riffs during this period (these were never credited, and Jagger and Richards refute the claim to this day). Taylor's slide example here is played in standard tuning; use a glass slide for best results.

Ronnie Wood has become the longest surviving 'second guitarist', notching up an impressive 39 years of service. Wood had already hit the bigtime with the Jeff Beck Group (as bassist) and The Faces when he joined The Stones' ranks in 1974. His authoritative riffing style and Chuck Berry inspired licks blend effortlessly with Richards' playing, marking a return to The Ancient Art Of Weaving that Richards first explored with Jones back in the 60s. Ronnie also plays slide guitar (often in open E tuning) but the three examples here focus on his conventional soloing technique and riffing approach.

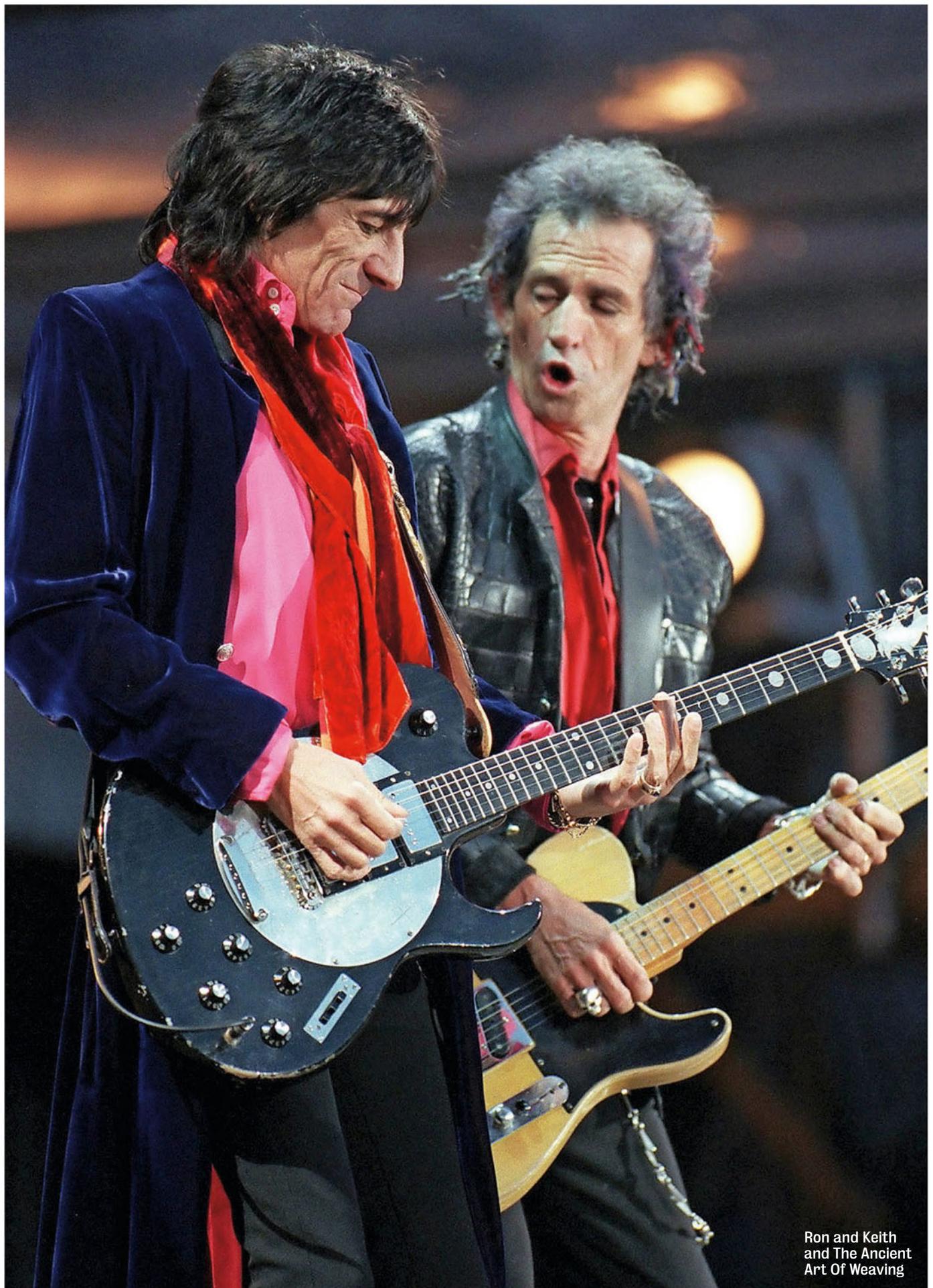
GET THE TONE



Since we're dealing with four players, each with his own distinct identity and tone, it is very difficult to recommend a single 'one size fits all' sound. However, crystal clean tones are not what The Stones are about so you'll find the above settings are a good starting point. You could add a tube screamer or similar in front of your amp to add a little more gain for solos. In the Final Jam you could use switchable reverb and EQ to achieve different sounds on the fly.



TRACK RECORD For Brian Jones era try the official 66 compilation, *Big Hits (High Tide And Green Grass)*. The superlative Atlantic Records compilation *Made In The Shade* (1975) includes all the classics of the Mick Taylor era including *Brown Sugar* and *It's Only Rock 'N' Roll*. The Ronnie Wood era seen many great releases. Although comprising '70s studio outtakes, *Tattoo You* (1981) was the band's last multi-platinum album and spawned the huge hit *Start Me Up*. It features strong interplay between Richards and Wood.



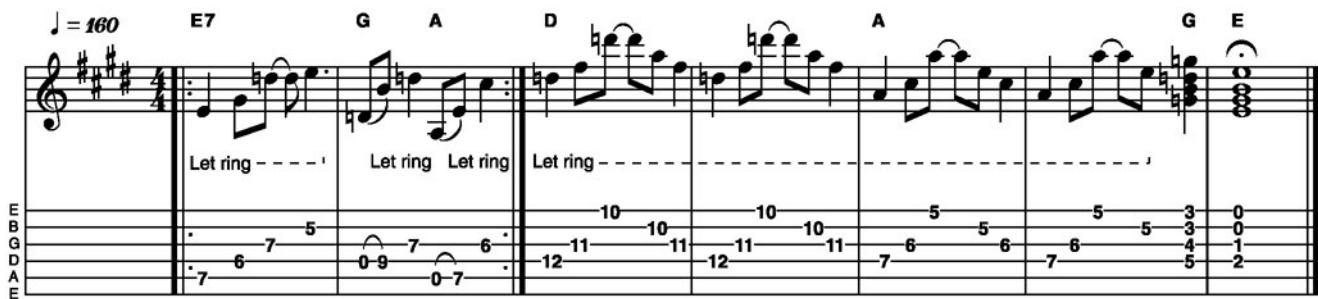
Ron and Keith
and The Ancient
Art Of Weaving

»

BRIAN JONES EXAMPLE 1

TRACK 3

This example illustrates Brian's ability to transform basic arpeggios into cool riffs. Notice how the part locks with Keith's acoustic rhythm guitar. You can use alternate 8th-note picking or down-picks throughout; experiment with both techniques to find which you prefer.

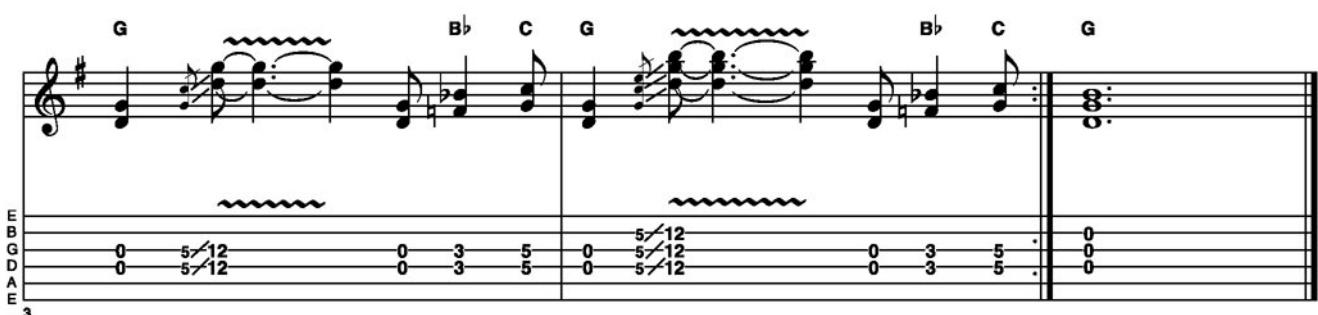


BRIAN JONES EXAMPLE 2

TRACK 5

Brian's slide technique was basic but effective, as this example illustrates. Ideally you should wear the slide on your third finger; this will allow you to

rest your first and second fingers on the strings behind the slide, while using picking hand fingers and your palm to keep unplayed strings muted.

BRIAN JONES EXAMPLE 3

TRACK 7

Jones was a master of minimalist guitar, often using basic effects such as reverb and tremolo to give his parts more 'weight' in the mix. To achieve

the fattest sound possible this riff should be played entirely on the fifth and sixth strings as indicated in the tab.



BRIAN JONES EXAMPLE 4

TRACK 9

Jangling high arpeggios were a trademark of Brian's rhythm technique. Although it is possible to play this example without a capo you will struggle

to achieve clear ringing notes without one. The bracketed chords reference the parent CAGED based chord shapes. Use alternate picking throughout.

BRIAN JONES EXAMPLE 4

TRACK 9

J = 135

Capo 7th fret

Let ring

Guitar Tab:

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

Picking Pattern: □ V □ V □ V □ V

KEITH RICHARDS EXAMPLE 1

TRACK 11

Play this example using the hybrid picking indicated in the first bar - your pick plays the notes on the third (or fourth) string, while your second finger

(m) simultaneously picks the first (or third) string as required. In bar 2 damp the open sixth string with the tip of your first fretting hand finger.

KEITH RICHARDS EXAMPLE 1

TRACK 11

J = 110

Let ring - - - - -

Guitar Tab:

D	0	0 0	5	5 5 5 5	0
B	0	2 4 4 2 0	5 6 6 5	0	
G	0	2 4 4 2 0	5 5 5 5	0	
D	0	2 4 4 2 0	5 7 7 5 5	0	
G	0	2 4 4 2 0	5 5 5 5	0	

Open G tuning: m m m m m V

KEITH RICHARDS EXAMPLE 2

TRACK 13

To avoid introducing unwanted resonance it's important to keep the open sixth string completely muted throughout. To achieve this barre all of the

chords with your first finger, placing it across the strings so that the tip of your finger remains in contact with the sixth string throughout.

KEITH RICHARDS EXAMPLE 2

TRACK 13

J = 120

Open G tuning: 1

KEITH RICHARDS EXAMPLE 2

TRACK 13

J = 120

Open G tuning: 4

KEITH RICHARDS EXAMPLE 3

TRACK 15

Use 16th-note alternate strumming throughout, to achieve a strong, grooving performance. Aim to avoid sounding the sixth string when playing

the open chords in the final repeated section, by precise strumming and light muting by the fretting hand's thumb over the neck.

$\text{J} = 75$ Am11 B \flat m6 Am11

Let ring throughout

Open G tuning

B \flat m6 G C D G Gsus2/G G C/G G

Let ring

MICK TAYLOR EXAMPLE 1

TRACK 17

Mick Taylor generally played bottleneck guitar in standard tuning, preferring a glass slide worn on his fourth finger. Although there are no hard and fast rules, you'll find the slide is easier to control when worn on your

third finger. Remember to apply appropriate string damping throughout (trailing your fretting hand fingers behind the slide and using your unused picking fingers to mute strings).

$\text{J} = 108$

B

With slide (standard tuning)

F \sharp

E

B

MICK TAYLOR EXAMPLE 2

TRACK 19

The guitar parts on the full mix of this example are panned hard left and right to allow you clearly hear how The Art Of Weaving worked during the

Mick Taylor era. To allow this part to interlock with Keith's on the backing track, ensure that all ties, rests, and staccato dots are carefully observed.

J = 120

D**5** D**b5** A**b5** A**b5sus2** A**b5** B**b5**

Panned right in mix

E B G D A E
1

B**b6** B**b5** B**b6** B**b5** 1 B**b5** D**b5** 2 B**b5**

E B G D A E
4

MICK TAYLOR EXAMPLE 3

TRACK 21

Mick Taylor, like all great blues guitarists, has always possessed an uncanny ability to create beautifully phrased licks using nothing more than the minor pentatonic scale. However, notice how the instinctive use of quarter-

tone bends pushes the b3rd F notes closer to the major sound (F#) of the accompanying D7 chord. Make sure you allow the notes to ring into each other as indicated.

RONNIE WOOD EXAMPLE 1

TRACK 23

This example is in the style of Ronnie's funkier playing as can be heard on the Black And Blue album. Use alternate 16th-note picking (note that the

16th triplets should be picked and not slurred) and achieve the staccato notes by immediately releasing the pressure of your fretting hand finger.

J = 82 **C** **1** **3 F**


2 C **3 F**


RONNIE WOOD EXAMPLE 2

TRACK 25

Ronnie's strong, bluesy phrasing is clearly outlined in this example. The use of one-bar licks allows 'question and answer' phrasing to be established with the bass. To apply the quarter-tone bends effectively to the Chuck

Berry style double-stops in bar 1, use a semi-barre to fret the notes then pull your finger towards the first string to execute the bend. Remember, the ideas in this feature are about creativity within a set of specific parameters.



RONNIE WOOD EXAMPLE 2

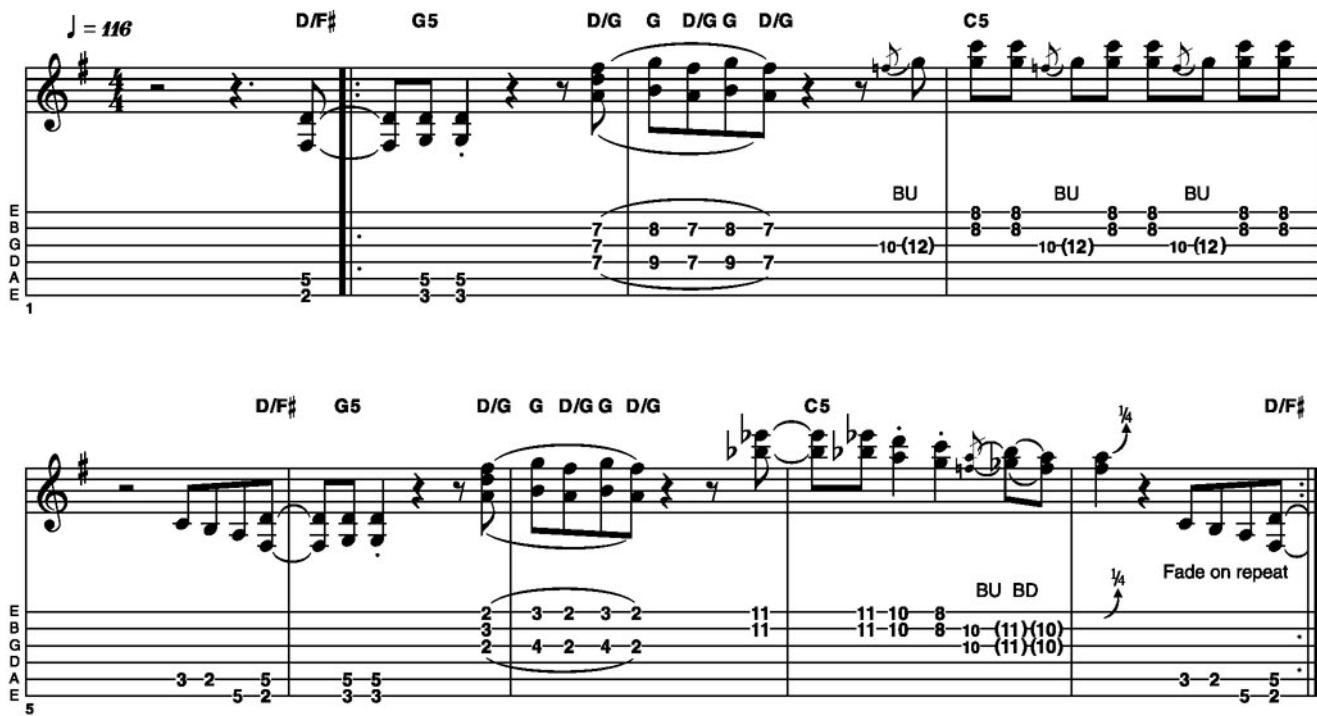
TRACK 25

RONNIE WOOD EXAMPLE 3

TRACK 27

This example illustrates The Ancient Art Of Weaving in its most effective form, as played by Ronnie and Keith. To play the consecutive hammer-on, pull-offs in bar 2, form the D/G chord shape by barring across the second,

third and fourth strings with your first finger. This leaves your second and third fingers free to hammer-on and pull-off the remaining notes. Keep your first finger in position throughout.



RONNIE WOOD EXAMPLE 3

TRACK 27

STONES ALL-STAR JAM

TRACK 29

In this final example we've created a 'dream jam' scenario where Keith, Brian, Mick and Ronnie take turns to solo, highlighting the individual styles of each player. Note that Brian and Mick's parts are played with slide, so keep your bottleneck handy! None of the parts should present huge problems; the

challenge will be to make each sound different. Try using a reverb pedal on Brian's part; or an overdrive stomp as an EQ pedal by backing off the gain and adjusting the tone control to change your sound. And don't forget your guitar's volume, tone and pickup selectors can all provide sonic variation.

RIFF

A

E

D A G E

KEEF : (standard tuning)

A

BU

E

D A G E

D A G E

BRIAN : slide (standard tuning)

A

E

Let ring

STONES ALL-STAR JAM

TRACK 00

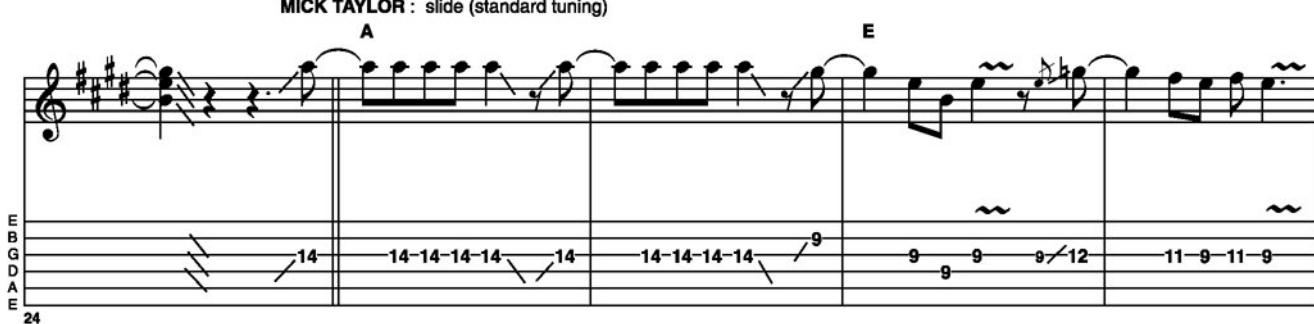


MICK TAYLOR : slide (standard tuning)

20

Let ring - - - - -

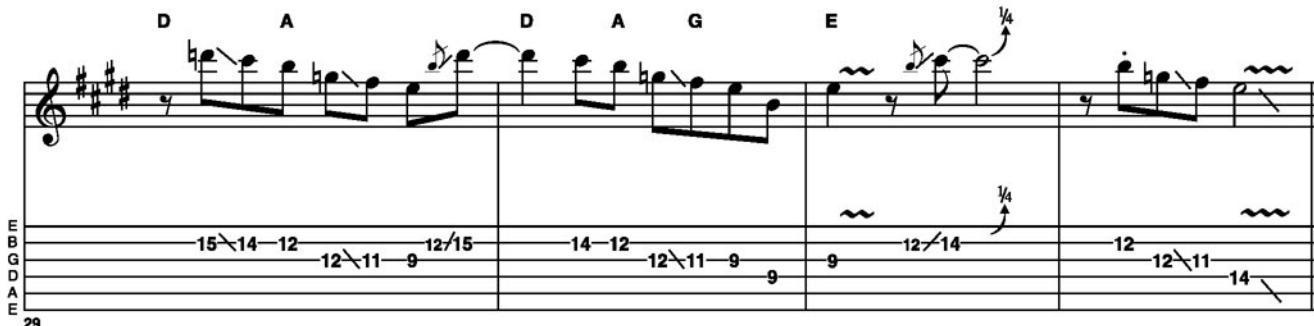
E B G D A E



A E

24

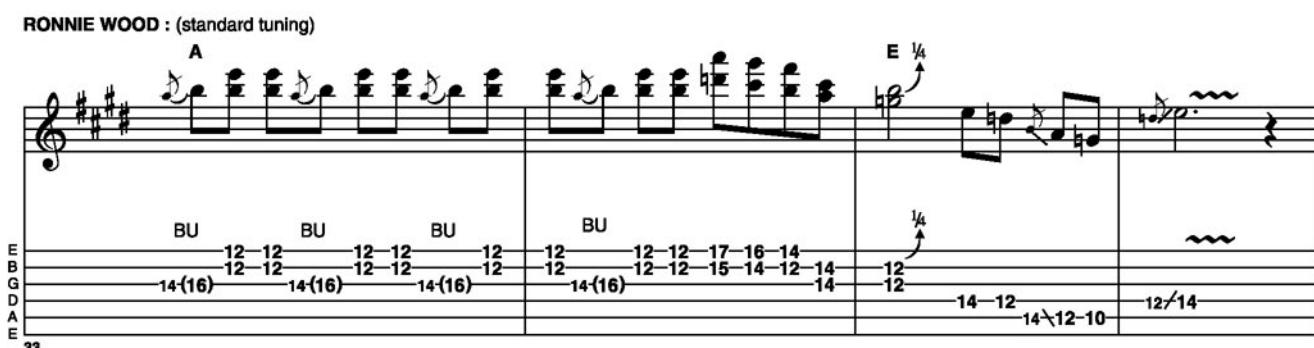
E B G D A E



D A D A G E

29

E B G D A E



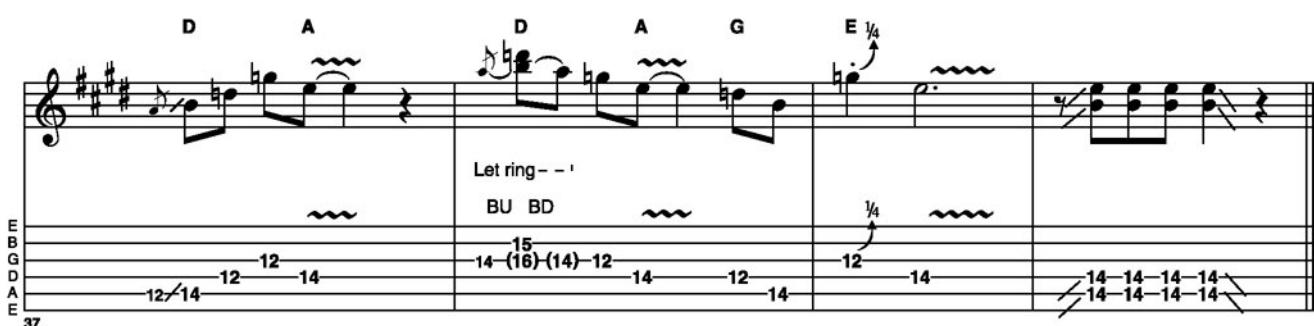
RONNIE WOOD : (standard tuning)

A

33

BU BU BU BU

E B G D A E



D A D A G E $\frac{1}{4}$

37

E B G D A E

Let ring - - - - -

BU BD

E $\frac{1}{4}$

14-14-14-14



From day one
to **Christmas**
number one

Whether you're playing at
your school hall or the O2,
we have you covered.

Benefits include:

- Pay monthly at no extra cost (0% APR)
- No excess as standard on ClassicPlay
- Low £25 excess as standard on PowerPlay*
- Unattended vehicle cover available**

Call now on **0800 980 6138**
or visit us online for a quote:
www.allianzmusic.co.uk

Allianz Musical Insurance

Allianz 

Terms and conditions apply. *£100 excess applies to computer equipment. **Unattended vehicle cover is not available for soft top and convertible vehicles and the instrument must be concealed from view. Allianz Musical Insurance is a trading name of British Reserve Insurance Company Limited which underwrites this insurance. British Reserve Insurance Company Limited is registered in England No. 307622. Registered Office: 57 Ladymead, Guildford, Surrey, GU1 1DB and is a wholly owned subsidiary of Allianz Insurance plc. British Reserve Insurance Company Limited is authorised by the Prudential Regulation Authority and regulated by the Financial Conduct Authority and the Prudential Regulation Authority. Financial Services Register No 202058.

John Mayer Neon



This month **Jon Bishop** has transcribed a classic John Mayer track for you. Neon is a crowd-pleaser when played on either electric or acoustic guitar and a surefire way to boost your fingerstyle skills.

ABILITY RATING

Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: C minor	<input checked="" type="checkbox"/> Fingerstyle technique
TEMPO: 102 bpm	<input checked="" type="checkbox"/> Fretting with the thumb
CD: TRACKS 31-34	<input checked="" type="checkbox"/> Stretchy chord fingerings

JOHN MAYER RECORDED Neon in 2001 and it was released on his multi-platinum debut album Room For Squares. The track has become something of a showstopper live and Mayer performs it both with a full band and also as a solo acoustic number. The track

TECHNIQUE FOCUS

Fretting bass notes with the thumb

This is a great way to free up fretting hand fingers and it helps with stretchy chords. If you are new to this idea it may take a little getting used to. The trick is to get the thumb to come over the top side of the neck and incidentally fret the sixth string in the process. The master of this is Hendrix, a prime hero for Mayer. Everyone's hand size and grip is different so you will need to experiment with the best way to achieve consistent results. If you have a big neck and small hands you'll find this technique very tricky indeed. Big hands are definitely an advantage here but there is no reason a smaller hand couldn't find a way to get this technique happening on a smaller neck. You may find tall frets are also an advantage for getting a clean bass note. In this piece the 5th string is not used and needs to be muted so the thumb can be used to lightly rest on it also. As an exercise try playing the chords as notated in the main intro riff as a simple strumming part. The chord boxes in fig one will help you to visualise how these chord shapes fit onto the guitar fretboard. You may find the Bb 6/9 tricky with the thumb, so you may wish to try playing this note with the third finger instead. This exercise will help you to master the thumb bass skills needed to perform this part.

is in the key of C minor and the tempo is a funky 102 bpm.

If you harmonise C natural minor (C D Eb F G Ab Bb) in 3rds to the 7th degree the following chords are produced: Cm7, Dm7b5, Ebmaj7, Fm7, Gm7, Abmaj7 and Bb7. The main riff uses the basic chord progression of Cm, Eb, Fm and Ab to Bb as a quick turnaround to take us back to the start. To spice things up Mayer adds extra extensions and colour tones to these basic chords. Extensions like the 9, 11 and 6 provide a sophisticated aesthetic and the parts sound more expressive with these tonalities. For the main riff Mayer combines a few key ideas to create an awesome sounding part.

The first key component is the use of drop C tuning. In this instance the top five strings

“Once you've mastered these parts on electric guitar, why not transfer them onto the acoustic? ”

stay in standard tuning and the low E is dropped down a major 3rd to C. This provides us with the following tuning notes: C, A, D, G, B, E. You may find detuning the sixth string this far causes tuning and playing issues. You may even find your sixth string starts buzzing. To counteract this you can fit a thicker gauge string as this will help to increase the tension to a more usable level.

The second key component is the use of fingerstyle picking. The fingerpicking pattern Mayer uses here is very specific and this can be gleaned from watching him perform the part live. The first thing you may notice is only the thumb and first finger is used. The thumb plays the bass note and then the first finger plays the note on the fourth string. The thumb then skips over to play the third string and finally the

finger plays the note on the second. The pattern is thumb (p), first finger (i), thumb (p), first finger (i). To start with you may find getting the thumb to skip from the sixth to third strings tricky but with some slow and considered practice this will start to feel quite comfy.

After the tuning notes, you'll hear the intro picking riff played to a click, slow then faster. This is John playing the riff himself: live he often plays the final Absus2 and Bb6/9 chords slightly differently, depending on how he feels. See what you prefer! For our version an ending has been added as the original fades out. This ending uses one of the choice licks from the breakdown section as a punctuation point.

Once you've mastered these parts on electric guitar, why not have a go at playing the piece on your acoustic? Mayer accentuates the bass notes for his acoustic version by slapping down with the thumb, and adding other percussive elements.

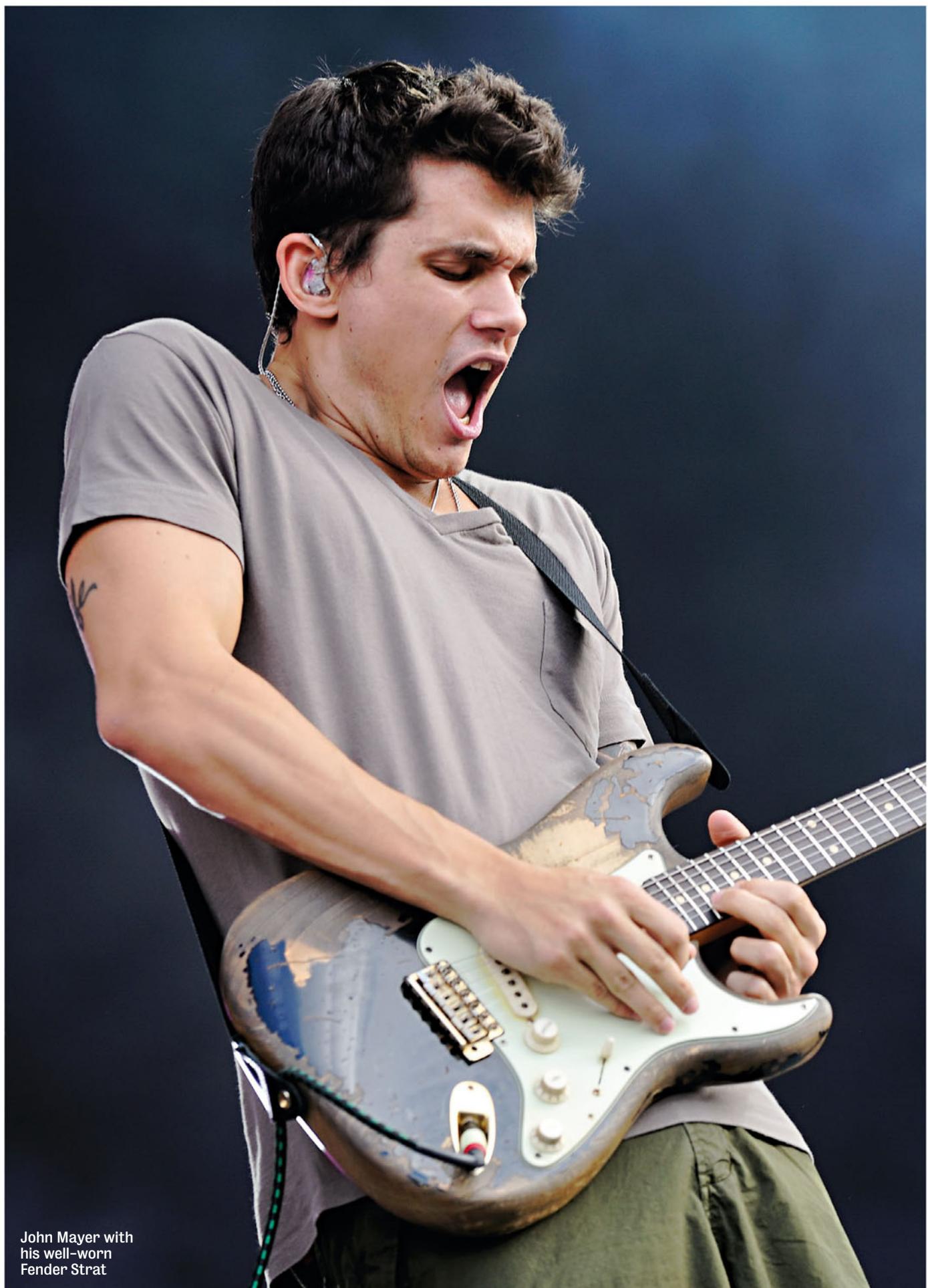
GET THE TONE



In the main John Mayer is a Stratocaster player, so a Strat style guitar is your obvious first port of call. Delay and chorus (or Leslie) effects are also a great bonus. You will find all of the effects settings included in the notation. To get the sound with your own set up, simply select the neck pickup of your guitar and dial up a lively, clean sound. Set the delay pedal to a dotted 8th-note setting and three or four repeats will help the chorus arpeggios float along. A chorus pedal with the rate on a fast setting and the depth set high, or a Leslie simulator will be the icing on the cake. I added a clean boost to push the amp into mild natural overdrive so if you have such a thing it will help the track along.

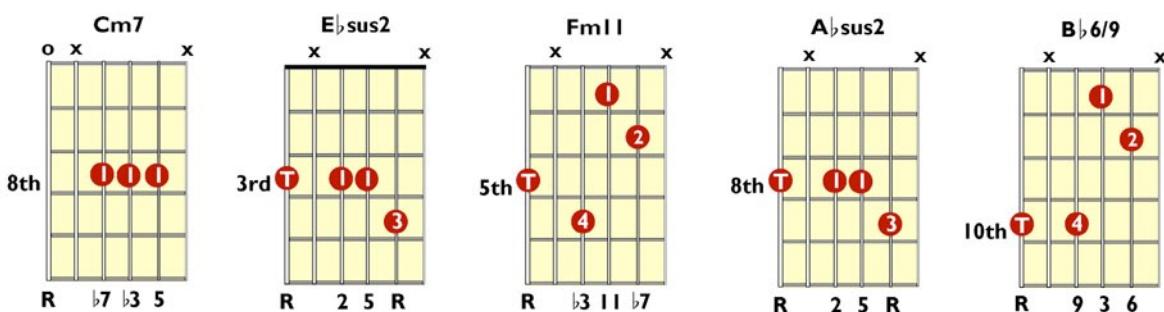


TRACK RECORD Neon was released in 2001 and was taken from the John Mayer debut album Room For Squares. John also performs a solo acoustic guitar version on the EP Inside Wants Out. Be sure to check out any live performances of Neon, such as can be found on the DVD Where The Light Is: John Mayer Live In Los Angeles. There are various videos of him playing the track online, too.



John Mayer with
his well-worn
Fender Strat

»

**FIG 1:
NEON
CHORDS**
CADGBE
TUNING

PLAYING TIPS

TRACK 32

[Intro: Bars 1-4] Don't forget to tune your sixth string from E to C! This riff is the hardest part to master and there are no short cuts. Start very slowly and make sure you don't slip into bad habits by racing to faster tempos. The picking pattern is essentially the same throughout (thumb, first finger, thumb, first finger) so practise in isolation until it feels second nature. As the chord fingerings are also tricky, try some simple strumming to start with.

If you can't manage some of the thumb bass notes, rework the fingerings to suit your grip.

[Verse 1: Bars 5-12] The verse simply repeats the opening riff. Developing consistency is the key to a convincing performance and this will only come from lots of practice. The long-term goal is to be able to sing the melody and play this riff simultaneously - no easy task.

INTRO Clean guitar with neck pickup

Cm7 **E_b sus2** **Fm11** **A_b sus2** **B_b 6/9**

f With thumb and first finger

Bottom string detuned P i p i p i p i p i p i p i p i

VERSE 1

Cm7 **E_b sus2** **Fm11** **A_b sus2** **B_b 6/9**

0:10

Play 4 times

BRIDGE 1

A_b 6/9 **Gm11** **G_b 6/9**

Clean with wah wah rock treadle back & forth in specified rhythm

INTRO RIFF

Cm7 **E_b sus2** **Fm11** **A_b sus2** **B_b 6/9**

0:38

Clean with neck pickup

PLAYING TIPS

TRACK 33

- [Bridge 1: Bar 13–16]** Angle the neck up to help with these chord stretches.
 Rock the wah-wah in time to add a cool retro effect to the sustained chords.
[Intro riff: Bars 17–20] This section is a repeat of the intro/verse riff.
[Verse 2: Bars 21–28] Verse 2 is a repeat of verse 1.
[Bridge 2: Bar 29–37] This second bridge is twice as long as the first and adds a couple of extra chords to take us into the chorus. Pay attention here

to the timing and velocity of each chord as this will sound best when even.
[Chorus 1: Bars 38–45] This arpeggio part uses a dotted quaver delay and adds a cool ambient effect. The same three-note pattern will work with all the underlying chords and there is only one slight adjustment needed to allow it fit over the last two bars.
[Intro riff: Bars 46–49] This section is a repeat of the intro/verse riff.

VERSE 2

Cm7 **E^bsus2** **Fm11** **A^bsus2** **B^b6/9**

0:47

Play 4 times

Fretboard diagram for Verse 2:

E	B	G	D	A	C
.	.	X-X	8	6	
.	X-X	X	0	3	4
.	X		5	6	
21, 23, 25, 27	0	3	5	8	10

BRIDGE 2

A^b6/9 **Gm11** **G^b6/9**

1:06

Clean with wah wah rock treadle back & forth in specified rhythm

Fretboard diagram for Bridge 2:

E	B	G	D	A	C
6	5	8	7	6	4
8	5	8	5	6	3
8	7			6	
29					

A^b6/9 **Gm11** **Fm11** **Gm11** **E^b/A^b**

Fretboard diagram for the first part of the chorus:

E	B	G	D	A	C
6	5	8	7	6	8
8	5	8	5	6	8
8	7			5	
33					

CHORUS 1

Fm11 **Gm11** **Cm7** **B^bsus2** **Fm11** **Gm11**

1:27

Clean with dotted quaver delay

Fretboard diagram for Chorus 1:

E	B	G	D	A	C
8	11	11	8	8	11
8	8	8	8	8	8
8	11	11	8	8	11
38, 40	p i p m	m i p i p m	m i		

Cm7 **B^bsus2** **A^bmaj9 (no 3rd)**

Fretboard diagram for the second part of the chorus:

E	B	G	D	A	C
8	11	11	8	8	11
8	8	8	8	8	8
10	10	10	10	10	10
43					

PLAYING TIPS

TRACK 33

[Bridge 3: Bars 58-65] To add interest each of the four bridges in this tune are slightly different. This time a couple of extra chords are added in bar 65.

[Chorus 2: Bars 66-73] For this chorus the chords are embellished by a Leslie (rotating speaker) style sound. This can be achieved with a fast chorus

but the best results will come from a Leslie simulator.

[Instrumental section: Bars 74-79] These tasty sounding chords make up an interesting instrumental section and are again embellished with the Leslie or fast chorus effect.

INTRO RIFF

1:46

Cm7 E^{flat}sus2 Fm11 A^{flat}sus2 B^{flat}6/9

Clean with neck pickup

E B G D A C
0 8 10 0 3 4
X 0 3 5 6 5
3 5 8 0 10 7
10

46, 48

VERSE 3

1:55

Cm7 E^{flat}sus2 Fm11 A^{flat}sus2 B^{flat}6/9

Play 4 times

E B G D A C
0 8 8 4 4 9
10 8 0 3 3 8
X 8 3 3 6 8
52, 54, 56 5 6 10 8 10
p i a m i p i a m i p i a m i
50, 52, 54, 56

BRIDGE 3

2:14

A^{flat}6/9 Gm11 G^{flat}6/9

Clean with wah wah rock treadle back & forth in specified rhythm

E B G D A C
8 6 5 6 4 3
8 7 8 5 6 6
58

A^{flat}6/9 Gm11 Fm11 Gm11 E^{flat}/A^{flat} F/B^{flat}

E B G D A C
8 6 5 6 4 3
8 7 8 5 6 6
62

CHORUS 2

2:33

Fm11 Gm11 Cm7 Fm11 Gm11 Cm7 B^{flat}sus2 A^{flat}sus2

Clean guitar with Leslie speaker effect

E B G D A C
4 6 4 4 6 4
3 5 3 5 3 5
6 8 5 6 8 5
5 7 5 7 3 10 10 8
66, 68



Play Guitar With 18 Classic Songs (Guitar Tab and CD, 160pp, £18.95 ref. AM100659) This great folio features eighteen timeless rock classics. Specially recorded CD backing tracks put you and your guitar in the music, while a matching music book features both Guitar tab and notation with chord symbols, and full lyrics for vocalists. Available from: www.musicroom.com

JOHN MAYER: NEON

PLAYING TIPS

TRACK 33

[Breakdown: Bars 80-83] This section is a jammed out improvised passage that Mayer often uses to start live performances of Neon.

[Bridge 4: Bars 84-91] To add interest each of the four bridges in this tune are slightly different. This time all of the arpeggios start on beat 1 as

opposed to previous bridge sections where they are pushed (start on the '4 and' of the previous bar)

[Chorus 3: Bars 92-99] This section is a repeat of the arpeggio ideas with delay we looked at in chorus 1.

INSTRUMENTAL SECTION

2:53

Clean guitar with Leslie speaker effect

E
B
G
D
A
C

74

BREAKDOWN

3:06

Clean guitar with neck pickup

E
B
G
D
A
C

78

E
B
G
D
A
C

81

BRIDGE 4

3:15

Ab6/9 Gm11 Gb6/9

Clean with wah wah rock treadle back & forth in specified rhythm

E
B
G
D
A
C

84

E
B
G
D
A
C

88

WE CAN HELP YOU FIND YOUR PERFECT GUITAR



Model Shown: D-18E

It's a personal thing, choosing a guitar. The sound, the feel, the look of the instrument- all mean different things to different people. At Martin we think the best way to choose a guitar is to play it, and the place to play Martin is at an Authorised Martin Centre.

TO FIND A UK AUTHORISED MARTIN DEALER GO ONLINE TO:
QUICKFIND.ME/MARTIN



Classical Harmony



In this special article **Bridget Mermikides** looks at some important and useful principles of classical harmony and how they can be applied to your music.

ABILITY RATING



All ability levels

INFO	WILL IMPROVE YOUR
KEY: Various	✓ Harmony knowledge
TEMPO: Various	✓ Musical theory
CD: TRACKS 35-48	✓ Stylistic awareness

MUCH OF TODAY'S music, in all its many forms, resists and rebels against musical principles that were developed between the 17th to the 19th century. We'll refer to these concepts, which prevailed from the Baroque through to the late Romantic period in Western art music, as simply 'classical harmony', and not unnecessarily delve into complex classifications.

That said, it is really useful to have a basic understanding of some of these, as they can help immensely with your own composition and playing, whatever your style, as well as lead you to a deeper knowledge and wider appreciation of music and its fascinating history.

Ironically, many of music's pioneers had a deep knowledge and mastery of the prevailing music 'rules' and so could subvert them most effectively. Rarely does anyone break rules in an effective and enduring way without knowing them well. Furthermore, these harmonic ideas, although established centuries ago, not only provide the heritage of much music making today but continue to be a direct inspiration to musicians of all styles.

In the rock genre alone, Queen, Muse, Yngwie Malmsteen, Steve Morse, Frank Zappa, Steve Vai, Greg Howe, Symphony X, Vinnie Moore, Extreme, Children Of Bodom and many others have drawn inspiration from these foundational ideas.

This article will introduce you to some of these fundamental, but extremely effective, concepts in the context of the guitar. You should not think of them as a rulebook, but more of a style guide and a resource to employ these principles and inform your own music making.

PARALLELISM vs VOICE LEADING

One key difference you'll notice in these classical harmony examples, compared to a lot of rock music, is in how chord changes are handled. Classical harmony takes a lot of care to ensure that each note moves smoothly from one chord to the next and that each of these 'voices' sounds independent, as if they are playing separate melodies. This is called voice leading. For this reason, notes moving in the same direction and pitch distance (particularly if an octave or 5th apart) are extremely rare. This is 'parallel motion' and it is very common in rock, partly because the shifting of the same chord type is so guitar-friendly. Parallelism in rock music can be found easily: think of the riffs from *Smoke On The Water*, *You Really Got Me* and *Smells Like Teen Spirit* and countless others. This is not to say that parallelism never happens in classical harmony: there are even rare moments when Bach used parallel 5ths when the force of a melodic phrase became more important than voice-leading; and by the 20th century composers such as Debussy and Stravinsky had fully embraced parallelism. Many examples of voice leading can be found in rock music, such as the guitar intros of *Hotel California* and *Stairway To Heaven* and the verse rhythm part in *Wonderful Tonight*. As with everything in music you shouldn't think of voice-leading vs parallelism as good vs bad, or think of them as prescriptive rules. It's far more beneficial to see them as 'style-guides' and be able to understand their uses, recognise them in other people's music and learn how to use them effectively in your own writing.

CLASSICAL CONCEPTS

There are many classical concepts that are useful to know and can be applied to a wide range of styles. Here are a few important concepts explained...

ANTIPHONY This is a call and response style structure, common in church music when a leader sings a phrase that is answered by a congregation. It is found in many global music styles and can be heard throughout rock music, such as the verses of The Who's *My Generation*.

MONOPHONY This is when there is a single melodic phrase (sung solo or in unison) with or without a drone accompaniment. Janis Joplin's *Mercedes Benz* is a good example of monophony.

HOMOPHONY is when voices move in the same rhythm but in different directions and/or steps, creating harmonies, completely embedded in classical

choral singing. You can hear an excellent example in the opening of Queen's *Bohemian Rhapsody*.

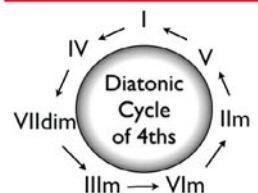
CONTRARY MOTION This is when two voices or musical lines move in opposite directions, as we see in the augmented 6th chord. Contrary motion is extremely common in classical music, the opening of Bach's *Bourée* (GT205) being a perfect example. However, it can also be found in rock music, such as the famous guitar intro to *Stairway To Heaven*.

GROUND BASS (also known as basso ostinato) is when a bass line is repeated continuously, while musical material is varied above. Pachelbel's *Canon* (GT204) and Ravel's *Bolero* (GT198) are classic examples. In rock this might be simply called a bass riff and is an extremely common musical approach: Led Zeppelin's *Dazed And Confused* and *Whole Lotta Love*, and Black Sabbath's *Iron Man* are just a few of countless examples.

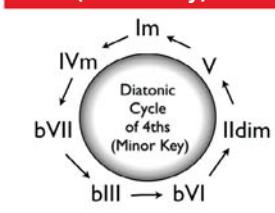
TABLE 1: HARMONISED MAJOR SCALE

Roman Numeral (Triad)	Roman Numeral (7th chord)	Key of C (Triads)	Key of C (7th Chords)	Key of G (Triads)	Key of G (7th Chords)	Key of D (Triads)	Key of D (7th Chords)
I	I ^{maj} 7	C	C ^{maj} 7	G	G ^{maj} 7	D	D ^{maj} 7
II ^m	II ^{m7}	Dm	Dm7	Am	Am7	Em	Em7
III ^m	III7	Em	Em7	Bm	Bm7	F#m	F#m7
IV	IV ^{maj} 7	F	F ^{maj} 7	C	C ^{maj} 7	G	G ^{maj} 7
V	V7	G	G7	D	D7	A	A7
VI ^m	VI ^{m7}	Am	Am7	Em	Em7	Bm	Bm7
VII ^{dim}	VII ^{ø7}	Bdim	Bø7	F#dim	F#ø7	C#dim	C#ø7

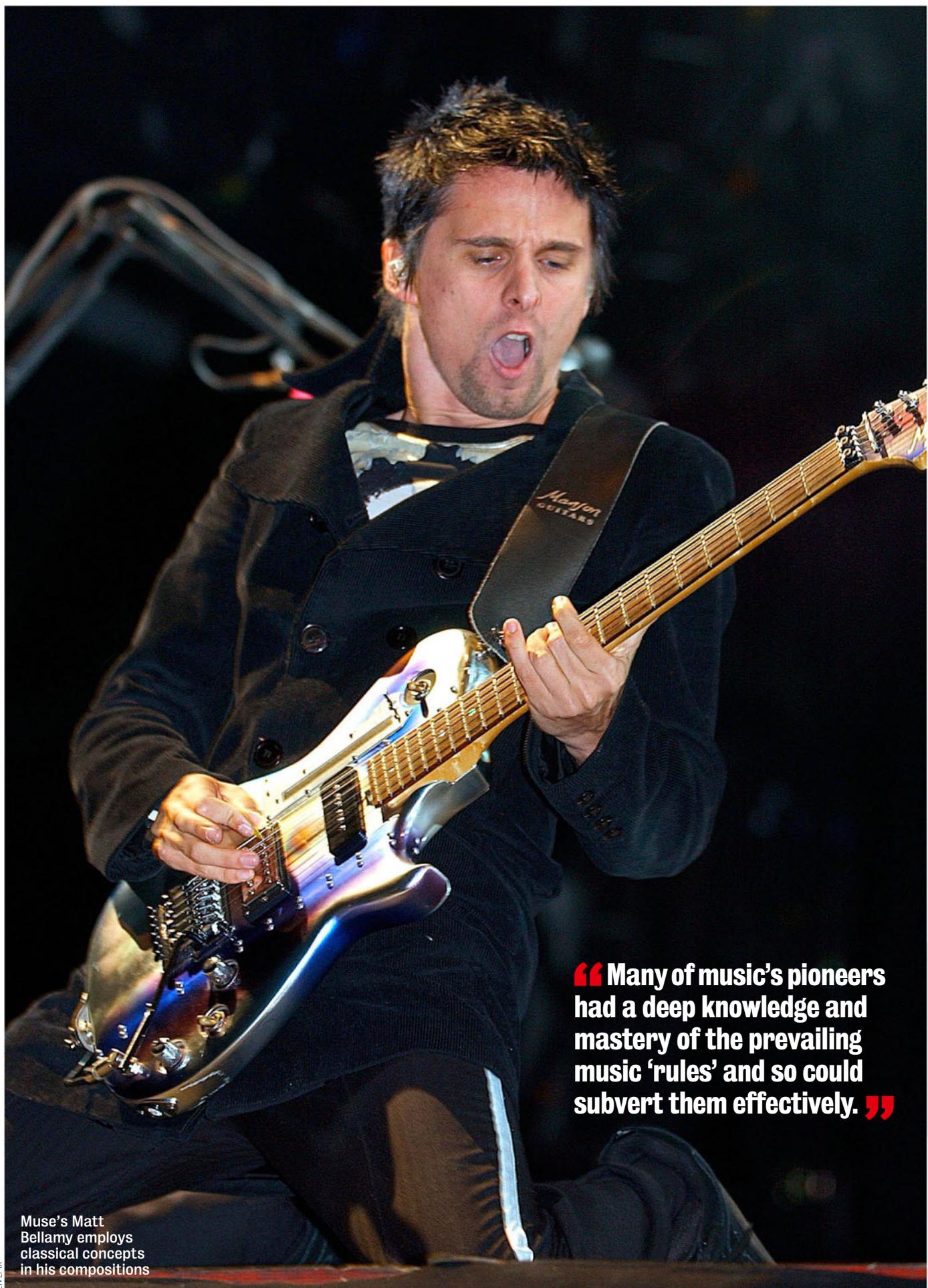
DIAG 1 CYCLE OF 4ths



DIAG 2 CYCLE OF 4ths (minor key)



FURTHER READING A good introduction can be found in *Understanding Music Theory* by Margaret Richer (Teach Yourself 2010) or if you'd like to turn your studies into a certificate, Eric Taylor's *The AB Guide To Music Theory Parts 1 and 2 (ABRSM)* can set you up to get an ABRSM Theory Grade Certificate (Grade 5 and Grade 8 respectively). For a thorough guide to Classical Harmony concepts from the 17th to 20th centuries, I highly recommend *Tonal Harmony* (2008 McGraw-Hill) by Kostka & Payne – a used copy will do if you can't stomach the price!



“Many of music’s pioneers had a deep knowledge and mastery of the prevailing music ‘rules’ and so could subvert them effectively.”

Muse's Matt Bellamy employs classical concepts in his compositions

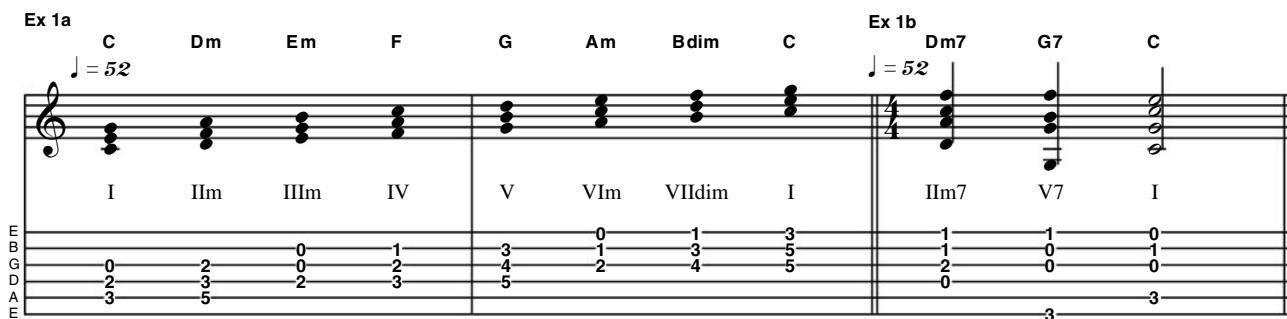
EXAMPLES 1A & 1B DIATONIC TRIADS OF THE MAJOR SCALE

TRACK 35

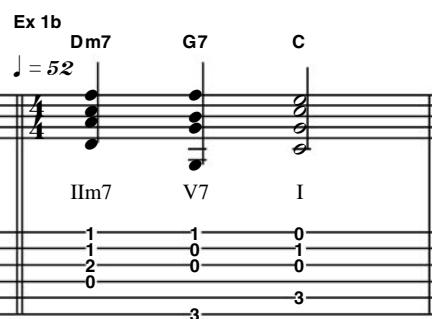
Ex 1A) Classical harmony is based on tertial harmony (chords built on 3rds). Using C major scale, if we take its 1st, 3rd and 5th note, we create a C major triad. By continuing this process we can build three-note chords (triads) for each scale degree (C,E,G for the C major triad, D,F,A for the D minor, etc). This is a fundamental (and rarely questioned) aspect of music making to this day. The resulting diatonic (from the key) chords are labelled by their scale degree number in Roman numerals. There are a number of conventions for this but we'll use a modern system with upper case Roman numerals for all chords, with the symbol m to denote a minor

triad and dim for a diminished triad. Roman numerals can apply to any key. Ex 1B) We can achieve much with triads, but chords can also be extended up by another 3rd to produce a 7th chord. Here we'll focus on the two most common 7th chords: the IIIm7 (in this case Dm7) and the V7 (G7 in C). The V7's strong tendency to resolve back to the I chord, forms the cornerstone of classical harmony. Here are those two 7th chords in the context of a IIIm7 V7 I progression. For completeness Table 1 shows the diatonic chords in a few major keys. This article focuses on those highlighted and they are well worth memorising!

Ex 1a



Ex 1b



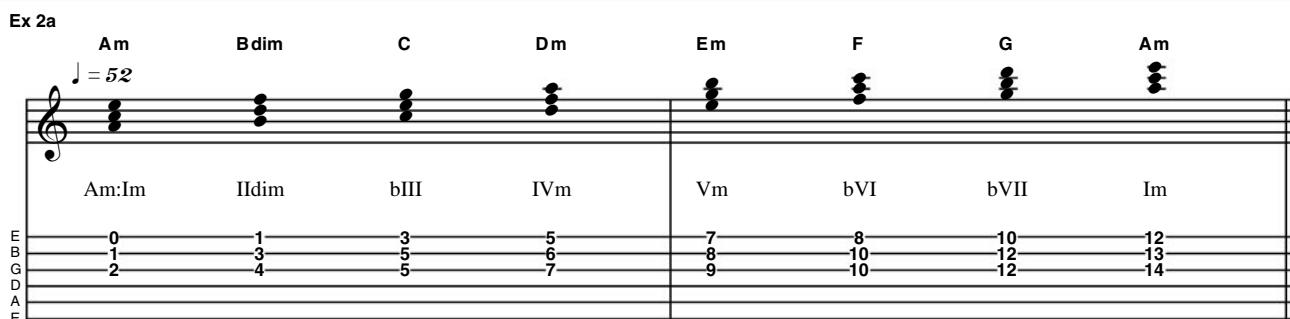
EXAMPLES 2A, 2B & 2C DIATONIC TRIADS OF THE NATURAL MINOR SCALE

TRACK 36

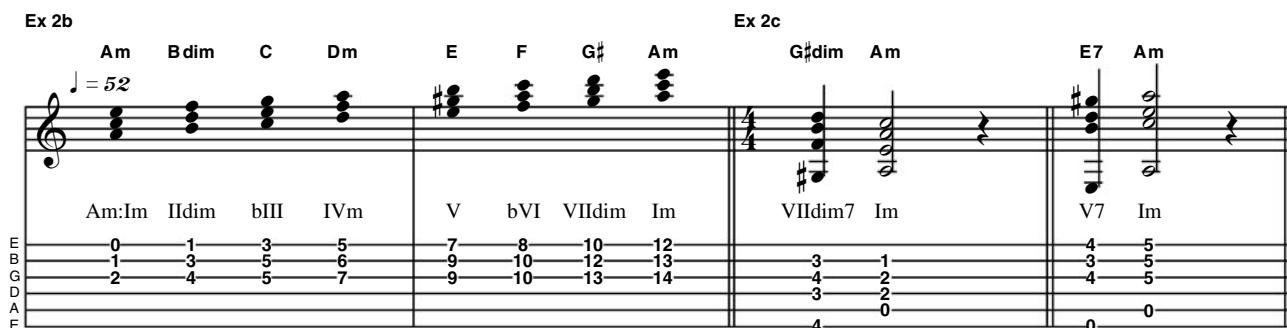
Ex 2A) We can also construct the diatonic triads of a minor scale (here A minor), labeling chords with the Roman numerals for the scale degrees on which they are built, with upper and lower case describing major and minor chords (and dim for the diminished chords). Ex 2B) The minor scale is more complicated in that its 6th and 7th degrees can alter depending on context. This complicates the idea of diatonic harmony but the most important thing to remember is that the 7th degree

is often raised by a semitone to create a leading tone that wants to resolve to the I chord. This example adds this leading tone to the 5th and 7th chords' triads of the natural minor scale to produce the useful V and VII^{dim} chords. Ex 2C) Again we can extend the triads up by a 3rd to create 7th chords. I've picked the two most common 7th chords found in a minor key: the V7 and VII^{dim7}, both of which contain the leading tone and have a strong tendency to resolve back to the tonic chord I^m.

Ex 2a



Ex 2b



Ex 2c

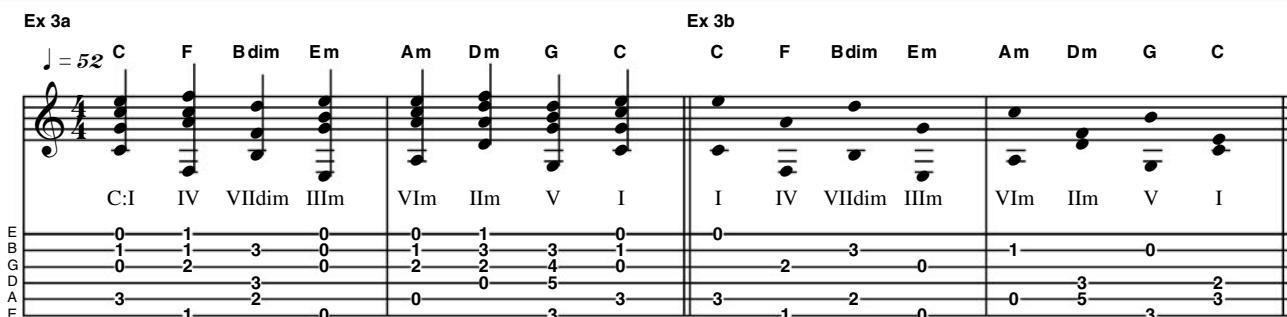
EXAMPLES 3A, 3B AND 3C DIATONIC CYCLE OF 4THS

TRACK 37

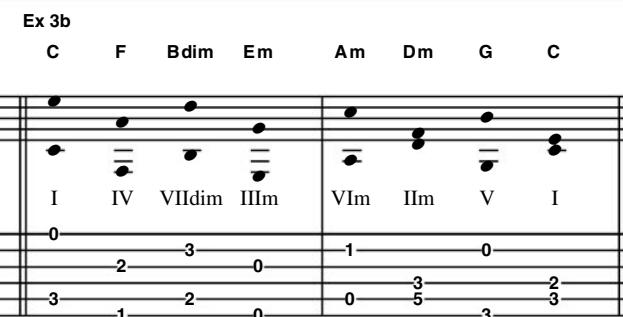
Ex 3) In Example 1A, we saw the chords of the major scale in sequence (I, II^m, III^m, IV^m etc). However this progression is rare in classical harmony: more common is when chords move up a 4th (or down a 5th) to another diatonic chord. This is of course not the only 'allowed' move but it provides one trajectory of expectation which can be followed or refuted in the journey away from, and back to, the I chord. It is often

represented in a circle (Diagram 1). Example 3A, plays through this entire sequence in the key of C major from I to IV and all the way around the cycle back to I. Example 3B distills the sequence down to just two voices, the root in the bass and the 3rd in the melody for each chord. This way you can hear better the logical sequence that occurs and how simply it can be implied.

Ex 3a



Ex 3b



EXAMPLES 3A, 3B AND 3C DIATONIC CYCLE OF 4THS ...CONTINUED

TRACK 37

Example 3C uses the framework of Example 3B to construct a melodic sequence. Notice how by simply connecting the rising 4ths (or falling 5ths) with consecutive

scale notes we can elegantly outline the harmony. Stripping the harmony down like this is a great way to hear and understand it.

Ex 3c

Guitar tablature for a blues progression in C major. The progression consists of four measures of C major followed by four measures of F major, then Bdim, Em, Am, Dm, G, and C. The tab shows a single-note line with strumming patterns indicated by vertical strokes. The bottom part of the figure shows the corresponding fingerings and string notes for each note on the guitar neck.

EXAMPLES 4A, 4B AND 4C DIATONIC CYCLE OF 4THS (MINOR)

TRACK 38

Example 4A shows a similar cycle of 4ths, but here we see it from the diatonic chords of a minor key. Notice how the V chord (which contains the leading tone) is used at the end of the cycle to strengthen the resolution back to I (see Diagram 2). This V-I move is the strongest harmonic ‘pull’ in Western music.

For Example 4B, here is the same sequence using just the root and 3rd of each chord. Notice how the leading tone (G#) is used in the penultimate chord (V) to resolve to Im. Example 4C elaborates the harmonic framework of Example 4B using connecting scale notes and creating a satisfying sequence.

Ex 4a

J = 52

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

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

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

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

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

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

Ex 4b

Ex 4c

EXAMPLE 5 INVERSIONS

TRACK 39

So far we've only looked at chords where the root is at the bottom, which is a natural place to start as many common chords (our open position chords on the guitar, for instance) have the root in the bass. But in fact any of a chord's notes can be in the bass. When the 3rd, 5th or 7th appears in the bass of a chord it's known as an inversion (1st, 2nd and 3rd inversion respectively) and this device is of primary importance in classical harmony. One system for labeling inversions is by using a, b,

c and d after the Roman numeral to define 1st, 2nd and 3rd inversions respectively (see tab below for explanation). Elsewhere you may see numbers used which denote which intervals are used in the bass (and thus the inversion) in a system called 'figured bass'. We'll use letters, but for simplicity will leave out the letter 'a' for a root position chord, and only use b, c or d. Here's C major, A minor and G7 in each of their possible inversions (C, C/E, C/G, Am/C, Am/E, G7/B, G7/D and G7/F).

Ex 5

Chord Progression: C – C/E – C/G – Am – Am/C – Am/E – G7 – G7/B – G7/D – G7/F

Chord Fingerings:

	C:I	Ib	Ic	VIm	VIImb	VIImc	V7	V7b	V7c	V7d
E	0	3		1	0	0	3	1	1	3
B	1	1	5	1	1	1	3	3	0	3
G	0	0	5	2	2	2	4	0	0	4
D	2	2	5	2	2	2	3	0	0	3
A	3			0	3		2			
E							3			

a = root position b = 1st inversion (3rd in bass) c = 2nd inversion (5th in bass) d = 3rd inversion (7th in bass)

EXAMPLE 6 VOICE LEADING

The advantage of being able to revoice chords and use inversions is that one can move from chord to chord in an elegant and musically satisfying manner. Whole books have been written on the concept of voice leading – the smooth transition of one chord to the next – but we can address some of the principles here. Many of the principles of writing parts come from writing for singers – we still use the vocal terms soprano, alto, tenor and bass to denote the ranges of the four voices in four-part writing, even if they are played on an instrument. Here are some principles: each ‘voice’ should be singable from chord to chord, which means a sensible range and no repeated leaps in the same direction. In general, motion in scale steps is

TRACK 40

preferred – and when not it’s rare to have repeated leaps in the same direction. Lines should be independent, you should think of them as individual melodies that happen to make up chords. For this reason two or more parts moving in the same direction in octaves or 5ths (common in rock) is very rare as it subverts the elegant beauty of independent lines. To demonstrate voice leading we’ll take a simple tonic-subdominant-dominant-tonic (I IV V7 I) progression in C, and first voice it in parallel and wide ranging manner (Example 6a), followed by two examples of stylistically effective part-writing (Example 6b and 6c). If you play each string separately you can hear that each line is simple, balanced, logical and singable.

Ex 6a

Ex 6b

Ex 6c

EXAMPLE 7 VOICE LEADING

TRACK 41

Example 7A shows an unidiomatic (ie ‘non classical’) voicing of a I II^m7 V7 I progression in C, followed by an example of smooth voice-leading (Example 7B).

Example 7C shows how JS Bach employed this very voice leading idea in the first four bars of his Prelude in C Major.

Ex 7a

Ex 7b

Ex 7c from J.S.Bach's *Prelude in C Major*

EXAMPLE 8 SUSPENSION, RETARDATION AND ANTICIPATION

TRACK 42

Voice-leading allows for some very elegant techniques. Since the voices move so smoothly, one can create beautiful harmonic moments by not moving all the voices at the same time. For example, when a descent of a melody note is delayed against

the other voices, it creates a suspension (Ex 8A). If a melody note’s ascent is delayed this is known as a retardation (Ex 8B). Finally, a melody note can jump to its next note before the other voices, which is termed anticipation. (Ex 8C).

Ex 8a

Ex 8b Suspension

Ex 8c Retardation

Ex 8c Anticipation

EXAMPLE 9 AUTHENTIC CADENCES

TRACK 43

A change of harmonic tension is known as a cadence (from the Latin meaning to fall). The I chord (or Im chord) is known as the tonic, creating a final resolution. There are multiple ways that the I chord can be approached, each with varying strengths of resolution or finality. The strongest cadences are known as Authentic Cadences: that is a V7 (or V) chord resolving to I (or Im). The most final cadence is when a root position V7 chord resolves to a root position tonic chord (I or Im) with the root in the

melody. This is a Perfect Authentic Cadence (PAC) and Ex 9A shows four examples. When an authentic cadence does not fulfill all the conditions of a PAC, it is known as an inauthentic perfect cadence (IAC). This occurs if either chord is not in root inversion, or if the melody note is not a root on the final chord. Example 9B shows three examples of IAC; these sound less final than PACs and are used when the piece is continuing (or when a more wistful ending is required).

Ex 9a

Ex 9a

Ex 9b

Ex 9c

Ex 9d

EXAMPLE 10 LEADING TONE, PLAGAL AND INTERRUPTED CADENCES

TRACK 44

There are other ways other than PACs and IACs to create a sense of resolve to the tonic chord. One approach is to move from the VII^{dim} (or VII^{dim7}) chord to the tonic chord. This is known as a leading tone cadence (LTC) and sounds a somewhat softer resolution than a PAC and IAC. Example 10A has four LTCs to explore. A softer resolution still is moving from a IV or IV^m chord to the tonic chord. You might

recognise this as it is often played at the end of a hymn ('a-men'). This is known as a plagal cadence (PC) and example 10B shows two examples. Finally the V7 chord – which has an expectation to resolve to the tonic chord – can also resolve to the V^{Im} chord which creates a wonderful effect. This is a type of deceptive cadence known as an interrupted cadence (IC) – see Example 10C.

Ex 10a

Ex 10a

Ex 10b

Ex 10c

EXAMPLE 11 CADENTIAL, AUGMENTED 6TH AND NEAPOLITAN 6TH CHORDS

TRACK 45

Example 11A) When a V or V7 chord is expected in a progression, it can be preceded by a tonic chord in 2nd inversion (I^c chord, or I^{mc}). This may be termed a cadential I^c. Here are two examples of how a V-I (or V-Im) progression can be preceded by this chord. Example 11B illustrates the augmented 6th chord, which most often used to approach the V chord although there are other ways in which it is used. If we are in the key of C the V chord is G. An augmented 6th chord approaches the G at two octaves, the lower G is approached by a semitone from above and the upper octave from a semitone below (creating an augmented 6th interval). The augmented 6th

comes in a few different flavours, depending on which other notes are added to it. For instance, the Italian augmented 6th (It+6) also includes the root; the French augmented 6th (Fr+6) includes both root and 2nd; and the German augmented 6th (Gr+6) includes root and b3rd. Another beautiful way to approach the V chord is to use a 1st inversion major triad built on the flattened 2nd note of the key (Bb/D in the key of A minor). This is known as a Neapolitan 6th chord (N6). The different types of augmented 6th chords mentioned, and the Neapolitan 6th chord are all demonstrated in Example 11b.

Ex 11a

Ex 11a

Ex 11b

Ex 11b

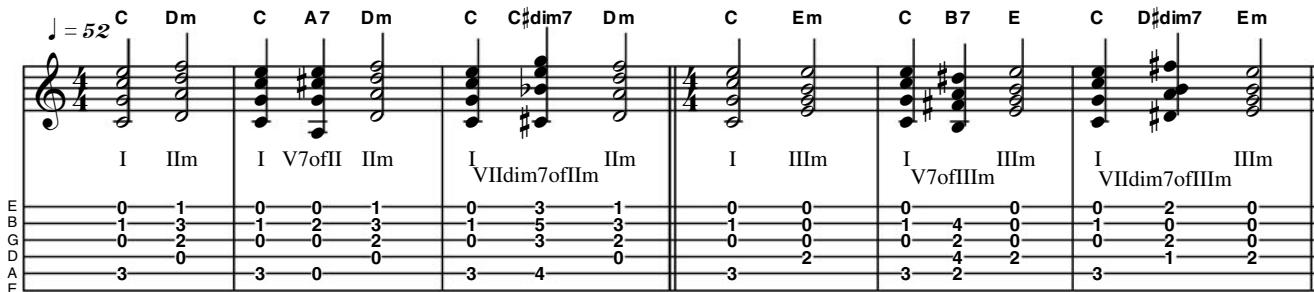
EXAMPLE 12 SECONDARY FUNCTIONS

TRACK 46

So far so good, but the real power and beauty in classical harmony occurs when we start to move beyond diatonic harmony. So far we have seen which chords exist in a key, and how we might approach the tonic chord with various cadences. It is in fact possible to approach any diatonic chord with a cadence (this is known as secondary functions), and it creates a wonderful leaning effect on the other chords. Here are two effective ways to approach chords other than the tonic (so called secondary chords): 1) use a dominant chord a 5th above the target chord (secondary dominant); or 2) a diminished 7th chord a semitone below the target (secondary

diminished). Essentially these are an authentic cadence and leading tone cadence respectively, approaching not the tonic chord, but other diatonic chords. Example 12A shows how the II^m chord can be approached by a dominant chord a 5th above (notated as V7/II, in other words the dominant chord of the II^m); or you can think of it as the V7 chord in the key of the second scale degree (D in this case), as well as how it can be approached from below by a diminished 7 chord (notated as VII^{dim7}/II). Examples 12B-E show how these two techniques can be used to approach the other diatonic major and minor chords (III^m, IV, V and VI^m).

Ex 12a



Ex 12a

Chords: C, Dm, C, A7, Dm, C, C[#]dim7, Dm, C, Em, C, B7, E, C, D[#]dim7, Em.

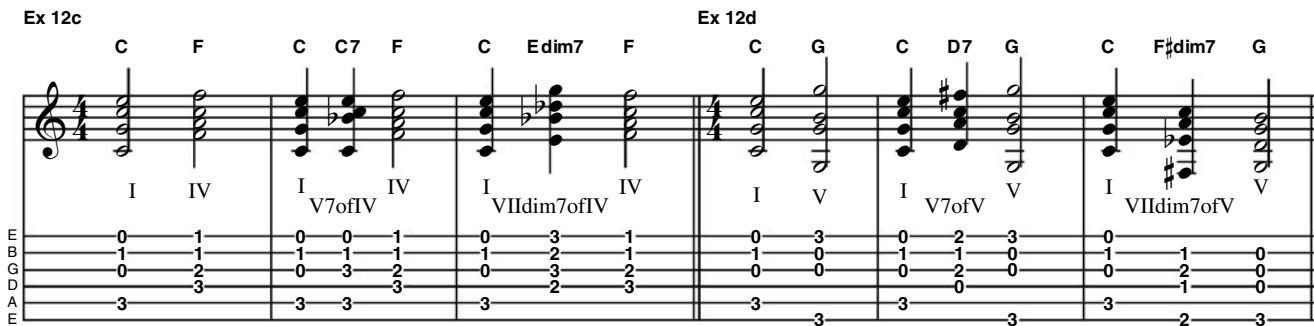
Key signature: C major (no sharps or flats).

Time signature: Common time (indicated by '4').

Fretboard positions:

I	II ^m	V7 of II	II ^m	VII ^{dim7} of II ^m	II ^m	I	III ^m	V7 of III ^m	III ^m	VII ^{dim7} of III ^m	III ^m
E 0	B 1	E 0	B 1	E 0	B 1	E 0	B 1	E 0	B 1	E 0	B 1
B 1	G 0	B 1	G 0	B 1	G 0	B 1	G 0	B 1	G 0	B 1	G 0
G 0	D 2	G 0	D 2	G 0	D 2	G 0	D 2	G 0	D 2	G 0	D 2
D 3	A 0	D 3	A 0	D 3	A 0	D 3	A 0	D 3	A 0	D 3	A 0
A 3	E 0	A 3	E 0	A 3	E 0	A 3	E 0	A 3	E 0	A 3	E 0
E 0		E 0		E 0		E 0		E 0		E 0	

Ex 12b



Ex 12b

Chords: C, F, C, C7, F, C, E^{dim7}, F, C, G, C, D7, G, C, F[#]dim7, G.

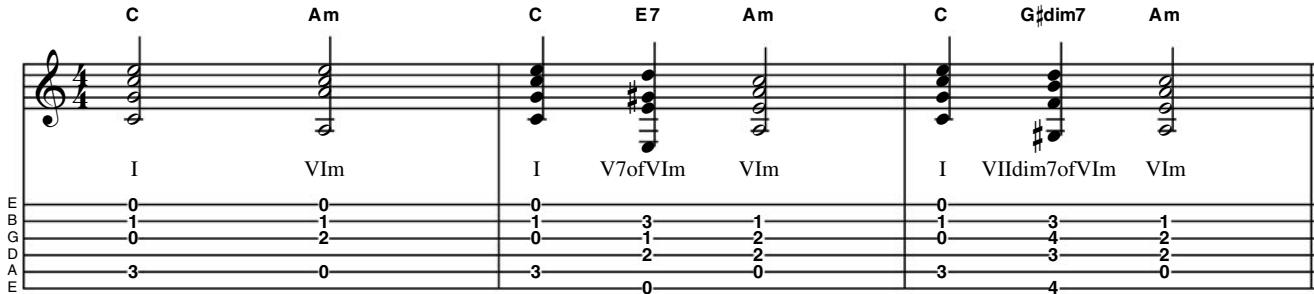
Key signature: C major (no sharps or flats).

Time signature: Common time (indicated by '4').

Fretboard positions:

I	IV	I	V7 of IV	IV	I	VII ^{dim7} of IV	IV	I	V	I	V7 of V	V	I	VII ^{dim7} of V	V
E 0	B 1	E 0	B 1	E 0	B 1	E 0	B 1	E 0	B 1	E 0	B 1	E 0	B 1	E 0	B 1
B 1	G 0	B 1	G 0	B 1	G 0	B 1	G 0	B 1	G 0	B 1	G 0	B 1	G 0	B 1	G 0
G 0	D 2	G 0	D 2	G 0	D 2	G 0	D 2	G 0	D 2	G 0	D 2	G 0	D 2	G 0	D 2
D 3	A 0	D 3	A 0	D 3	A 0	D 3	A 0	D 3	A 0	D 3	A 0	D 3	A 0	D 3	A 0
A 3	E 0	A 3	E 0	A 3	E 0	A 3	E 0	A 3	E 0	A 3	E 0	A 3	E 0	A 3	E 0
E 0		E 0		E 0		E 0		E 0		E 0		E 0		E 0	

Ex 12c



Ex 12c

Chords: C, F, C, C7, F, C, E^{dim7}, F, C, G, C, D7, G, C, F[#]dim7, G.

Key signature: C major (no sharps or flats).

Time signature: Common time (indicated by '4').

Fretboard positions:

I	IV	I	V7 of IV	IV	I	VII ^{dim7} of IV	IV	I	V	I	V7 of V	V	I	VII ^{dim7} of V	V
E 0	B 1	E 0	B 1	E 0	B 1	E 0	B 1	E 0	B 1	E 0	B 1	E 0	B 1	E 0	B 1
B 1	G 0	B 1	G 0	B 1	G 0	B 1	G 0	B 1	G 0	B 1	G 0	B 1	G 0	B 1	G 0
G 0	D 2	G 0	D 2	G 0	D 2	G 0	D 2	G 0	D 2	G 0	D 2	G 0	D 2	G 0	D 2
D 3	A 0	D 3	A 0	D 3	A 0	D 3	A 0	D 3	A 0	D 3	A 0	D 3	A 0	D 3	A 0
A 3	E 0	A 3	E 0	A 3	E 0	A 3	E 0	A 3	E 0	A 3	E 0	A 3	E 0	A 3	E 0
E 0		E 0		E 0		E 0		E 0		E 0		E 0		E 0	

Ex 12d



Ex 12d

Chords: C, G, C, D7, G, C, F[#]dim7, G.

Key signature: C major (no sharps or flats).

Time signature: Common time (indicated by '4').

Fretboard positions:

I	V	I	V7 of V	V	I	VII ^{dim7} of V	V
E 0	B 1	E 0	B 1	E 0	B 1	E 0	B 1
B 1	G 0	B 1	G 0	B 1	G 0	B 1	G 0
G 0	D 2	G 0	D 2	G 0	D 2	G 0	D 2
D 3	A 0	D 3	A 0	D 3	A 0	D 3	A 0
A 3	E 0	A 3	E 0	A 3	E 0	A 3	E 0
E 0		E 0		E 0		E 0	

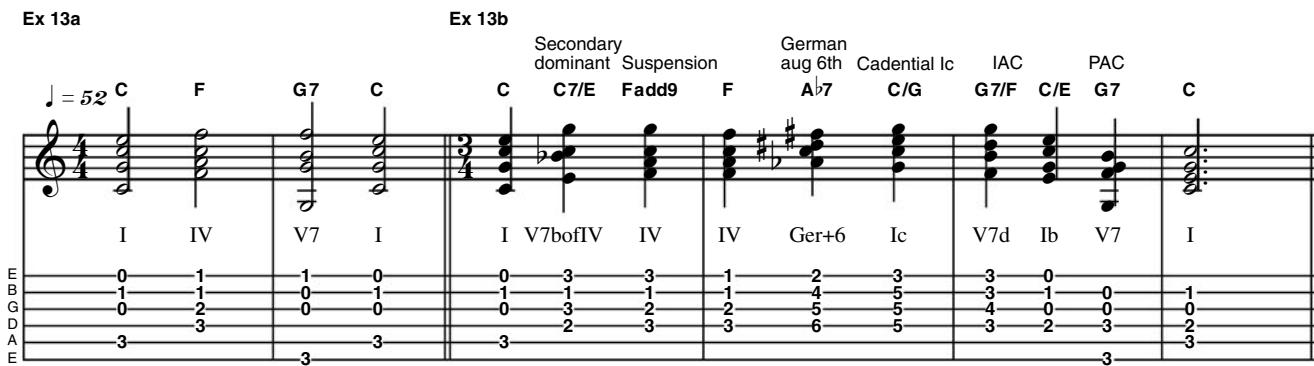
EXAMPLE 13 EMBELLISHING A BASIC HARMONIC PROGRESSION IN C MAJOR

TRACK 47

Classical harmony progressions can often be distilled as a journey from the tonic chord to the V (or V7), usually via other chords; and then a (simple or convoluted) resolution back to I. This is how a very simple chord progression of I-IV-V7-I (Example 13a) can be made beautiful by employing the techniques from the article. Notice how the I-IV-V7-I landmarks are elaborated with other chords that add

interest to the 'story' (Example 13b). For example, the move from I to IV is made via a secondary dominant chord (V7 of IV), and the IV chord includes a suspension. The V chord is preceded by a German augmented 6th, and is then followed by a cadential I^c chord. The following V7 chord then has two 'attempts' at resolving: first a soft IAC (G7/F-C/E), followed by a very final sounding PAC (G7-C).

Ex 13a



Ex 13a

Chords: C, F, G7, C, C, C7/E, Fadd9, F, A^b7, Ger+6, C/G, G7/F, C/E, G7, C.

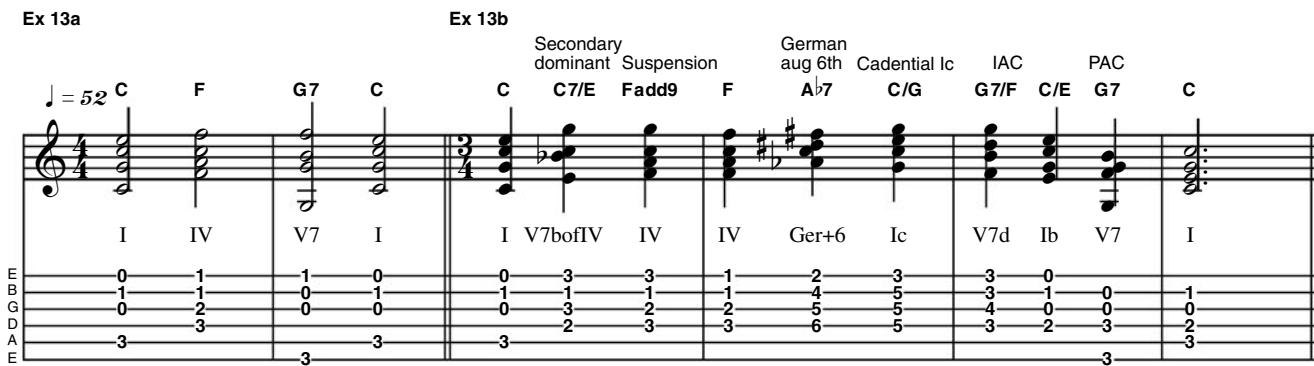
Key signature: C major (no sharps or flats).

Time signature: Common time (indicated by '4').

Fretboard positions:

I	IV	V7	I	C	C7/E	Fadd9	F	A ^b 7	Ger+6	C/G	G7/F	C/E	G7	C
E 0	B 1	E 0	B 1	E 0	B 1	E 0	B 1	E 0	B 1	E 0	B 1	E 0	B 1	E 0
B 1	G 0	B 1	G 0	B 1	G 0	B 1	G 0	B 1	G 0	B 1	G 0	B 1	G 0	B 1
G 0	D 2	G 0	D 2	G 0	D 2	G 0	D 2	G 0	D 2	G 0	D 2	G 0	D 2	G 0
D 3	A 0	D 3	A 0	D 3	A 0	D 3	A 0	D 3	A 0	D 3	A 0	D 3	A 0	D 3
A 3	E 0	A 3	E 0	A 3	E 0	A 3	E 0	A 3	E 0	A 3	E 0	A 3	E 0	A 3
E 0		E 0		E 0		E 0		E 0		E 0		E 0		E 0

Ex 13b



Ex 13b

Chords: Secondary dominant, Suspension, German aug 6th, Cadential I^c, IAC, PAC.

Key signature: C major (no sharps or flats).

Time signature: Common time (indicated by '4').

Fretboard positions:

I	V7 of IV	IV	V7b7 of IV	IV	IV	Ger+6	Ic	V7d	Ib	V7	I
E 0	B 1	E 0	B 1	E 0	B 1	E 0	B 1	E 0	B 1	E 0	
B 1	G 0	B 1	G 0	B 1	G 0	B 1	G 0	B 1	G 0	B 1	
G 0	D 2	G 0	D 2	G 0	D 2	G 0	D 2	G 0	D 2	G 0	
D 3	A 0	D 3	A 0	D 3	A 0	D 3	A 0	D 3	A 0	D 3	
A 3	E 0	A 3	E 0	A 3	E 0	A 3	E 0	A 3	E 0	A 3	
E 0		E 0		E 0		E 0		E 0		E 0	

EXAMPLE 14 PUTTING IT ALL TOGETHER

Let's see how these ideas can be used in a composition. We'll take a progression, in this case I_m-IV_m-V-I (Example 14A) and intervene between the chords to create more interest. So we get: I_m-(V₇ of IV)-IV_m-(VII_{dim7} of V)-(Cadential I_mc)-V-I

(Example 14B). Finally, notice that this harmonic progression has been played with an arpeggio pattern, rather than just using block chords, to show how these ideas combine for maximum musical effect - see Example 14C.

TRACK 48

Ex 14

J = 52

Secondary function
Secondary leading cadence
Cadential Ic PAC

Am Dm E7 Am Am A Dm Ddim7 Am/E E7 Am

Im IVm V7 Im Im VofIV IV VIIIdim7ofV Imc V7 Im

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

Get
more
recording tips
musicradar.com

News • Reviews • Tuition
Samples • Forums
Community

Learn
how to play
better at
musicradar.com

News • Reviews • Tuition
Samples • Forums
Community

Watch
free video
tutorials at
musicradar.com

News • Reviews • Tuition
Samples • Forums
Community



The ultimate guitar course!

**Blues * Country * Rock * Folk * Maintenance * Jazz
Fingerstyle * Strugglers * Improvers * Master Classes**

EARLY BIRD DISCOUNT
(expires midnight 31 Dec 2013)
DON'T MISS OUT!

Some great courses coming up.

Check out the website for details.

Vouchers available if you're not sure

Our courses make fantastic, unique gifts.



Guitar Weekends

Teaching Since 1994

guitarweekends.co.uk

0844 272 4433

Marlene D., guitar department

PLAY IT.
FEEL IT.





thomann
MUSIC IS OUR PASSION

Luigi Boccherini Minuetto



Bridget Mermikides arranges and transcribes an elegant and surprisingly familiar piece of music originally composed in 1775.

ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: A	<input checked="" type="checkbox"/> Slurs and ornaments
TEMPO: 40 bpm	<input checked="" type="checkbox"/> Classical repertoire
CD: TRACK 49	<input checked="" type="checkbox"/> Playing in 6ths and 3rds

IF THERE WAS ever one most widely recognised piece of classical music written by a lesser known composer, it might have to be the 3rd movement of Boccherini's String Quintet in E major, Op. 11, No. 5.

Luigi Boccherini (1743-1805) may not be well known to the general public but this short piece of music written in 1771 for string quintet (two cellos, one viola and two violins) seems to represent a popular conception of music from the classical era: elegant, cultured and ornamented. It has been used in countless films and TV shows as a ready symbol when an air of culture, sophistication and refinement is required. A very short list of many examples include Charlie Chaplin's *The Great Dictator* (1940) *The Lady Killers* (1955), *The Muppet Show* (1978), Carl Sagan's *Cosmos* (1980), Ferris Bueller's Day Off (1986), *Ren & Stimpy* (1995), *Family Guy* (2007), *Skins* (2008) and *Quartet* (2012). You might even recognise it in *This is Spinal Tap* (1984), where Nigel Tufnell plays it at the end of the tune *Heavy Duty* in a parody of heavy metal's classical pretensions.

The third of a five-movement work this one piece (variously referred to as simply Minuet,

Minuetto or The Celebrated Minuet) is often played in isolation and follows a standard structure from the classical era known as a minuet and trio. A minuet is a dance form of French origin in 3/4 time and you should aim to replicate its elegant lilting rhythm. The trio is essentially a short theme played at a faster tempo embedded in the middle of the structure, which aims to contrast and balance the theme of the minuet. The form here is very measured and balanced with its use of

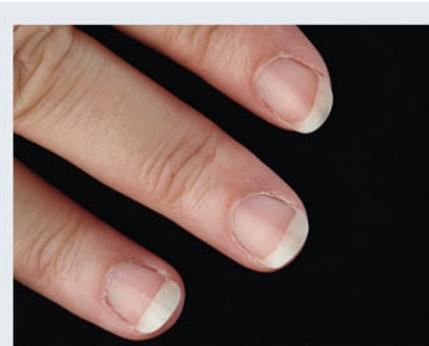
“I’ve kept the original key of A major and the arrangement as faithful as possible, given that we are going from 20 strings down to six, and 10 hands down to two.”

repeats; note that the DC al Fine (no repeats) instruction means that you start again from the beginning (DC= Da Capo = from the head or top) until the Fine ('end') symbol, but ignoring all repeats. So the overall form is essentially A1A1BA2BA2CCDDA1BA2.

I've kept the original key of A major which happens to be guitar friendly, and I've managed to keep the arrangement as faithful as possible given we're going from 20 strings to six, and 10 hands down to two!

In order to give this piece its required elegance and dance-like evenness of rhythm, you'll want to secure your technique so take your time and use the tab captions to

negotiate the trickier sections. Incidentally, this is an excellent piece for learning about classical harmony, so come back to it after reading the classical harmony lesson in this issue (p32) and look out for the diatonic chords, inversions, secondary dominants, half-cadences and perfect authentic cadences, they're all here! 



TECHNIQUE FOCUS

Use your nails

All professional classical guitarists pluck the strings using the fingernails. These need to be kept the right length and shaped correctly so that they create a good plucking action and extract the best possible tone. Every serious player keeps a variety of nail files, buffers and a big favourite is very fine wet or dry sanding paper. This is used to smooth off the edges of the nails and keep them buffed to a fine polish. The better the nails the better the tone!



TRACK RECORD A great introduction to Boccherini's music can be found on the *Best Of Boccherini* 2-CD set (Decca 1993). This includes the Minuet as well as some lovely music written for guitar and strings, although purists might prefer the recording of these on period instruments by Jakob Lindberg and the DBA (*Guitar Quintets* 1993 BIS). The non-purists will of course want to get hold of the (none more) Black Album by *Spinal Tap* (Universal 1984) to hear the Minuet as Boccherini surely intended it!

Luigi Boccherini's
Minuet became a
surprise 'big hit'



Lefèvre débouillet.

Bourgeoisie de la Richardière sculpt.

Luigi Boccherini
Né à Lucques le 14 Janvier 1740, Mort à Madrid.



PLAYING TIPS

CD TRACK 49

[Bars 1-16] The Minuetto begins with ornamented semiquavers. These grace notes need to be played lightly and clearly - a good opportunity to examine your second to fourth finger hammer-on and pull-off! The first phrase includes some fretting hand fingering ideas to aid smoothness. The second phrase begins with the same embellishment; again aim to play it crisply and clearly. The final semiquaver of bar 4 should be played with a hinge barre at the 2nd fret to prepare for the next two bars, both of which

require a five-string barre - this is also needed on the last beat of bar 7 to support the trill. The next section starting upbeat into bar 18 is reasonably easy fingering-wise, but will sound really tidy if you mute the bass notes in the correct places; mute the A (with the thumb) from beat 3 of bar 17 after you play the low E on beat 1 of bar 18. Then mute the E after playing the A on beat 3 of bar 18 and so on. This may sound fiddly but without it you get both the A and E bass notes ringing at the same time and that bugs me!



The sheet music consists of six staves of musical notation for classical guitar, arranged vertically. Each staff includes a treble clef, a key signature of three sharps, and a tempo marking of 72 approx. The staves are labeled with measure numbers and specific performance instructions:

- Staff 1:** Measures 1-7. Includes a five-string barre at the 2nd fret. Fingerings: 1, 2, 3, 4, 5, 6. Chords: A, E7.
- Staff 2:** Measures 8-14. Fingerings: 1, 2, 3, 4, 5, 6. Chords: A, B7.
- Staff 3:** Measures 15-21. Fingerings: 1, 2, 3, 4, 5, 6. Chords: E, A, B7, E.
- Staff 4:** Measures 22-28. Fingerings: 1, 2, 3, 4, 5, 6. Chords: Am, E7, Am, E7, Am.
- Staff 5:** Measures 29-35. Fingerings: 1, 2, 3, 4, 5, 6. Chords: E7, Am, E7, A.
- Staff 6:** Measures 36-42. Fingerings: 1, 2, 3, 4, 5, 6. Chords: rit., a tempo, Am.

PLAYING TIPS

CD TRACK 49

[Bar 19 to end] On bar 28 use a four-string barre at the 2nd fret for the first two beats, getting your fretting hand nicely in second position for the D chord on beat 2. Then come back to first position with the second finger for the trill to end the section.

[Bar 43] The Trio starts suddenly and is played at a faster tempo – follow the fretting hand fingering on the 6ths to keep it neat and play the semiquavers nice and lightly. Bar 49 is played in fourth position to help prepare for the final trill to end the section.

fingering in the following bar. There are repeats on every section of this piece so work on some contrasting tone colours and dynamics to keep it musical and interesting. In bar 76 at the end of the trio you need a full barre on beats 1 and 2 (second then third position) then on beat 3 I use a hinge barre for a half beat before sliding the second finger back to the C# and then back up to the D. Now play the Minuetto again but without repeats and don't forget to revert back to the original slower tempo!

E7

A D *tr* E7 A

Fine

E G D A E E

2 1 1 1 3 0 2 1 1 1 3 0 2 2 2 4 3 2 0 2 0 4 0 .

0 0 2 0 0 0 0 0 0 0 5 0 0 0 0 .

27.40.114

TRIO

D

J = 92 approx

44-53

E B G D A E

44-53

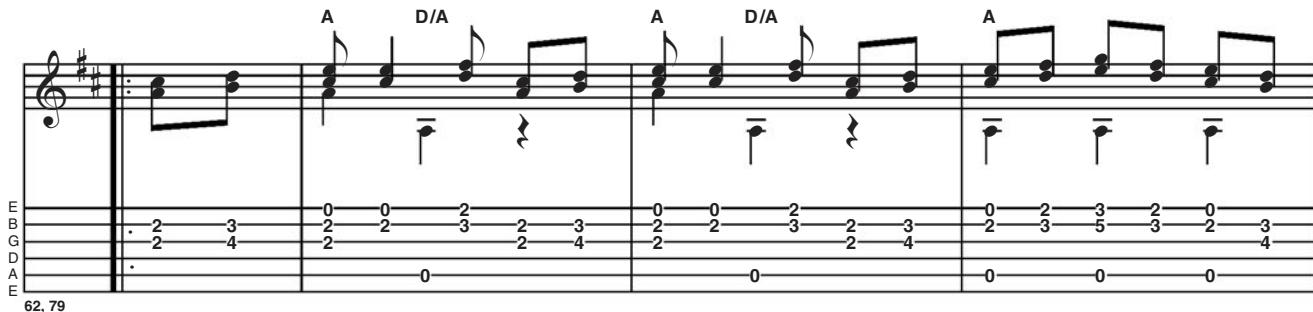
The image shows a page of sheet music for guitar, specifically measures 56 and 57. The music is in common time and G major (indicated by a treble clef and a sharp sign). The first measure begins with a grace note followed by a sixteenth-note pattern. The second measure starts with a sixteenth note, followed by eighth-note pairs, and concludes with a sixteenth-note pattern. The tablature below the staff shows the fingerings for each note. The strings are labeled E, B, G, D, A, E from top to bottom. Measure 56 has fingerings: 2, 0, 2, 3, 5, 2. Measure 57 has fingerings: 2, 0, 4, 4, 2, 0. The page number 47 is at the bottom left.

E7/D A/C♯ E A

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

PLAYING TIPS

CD TRACK 49

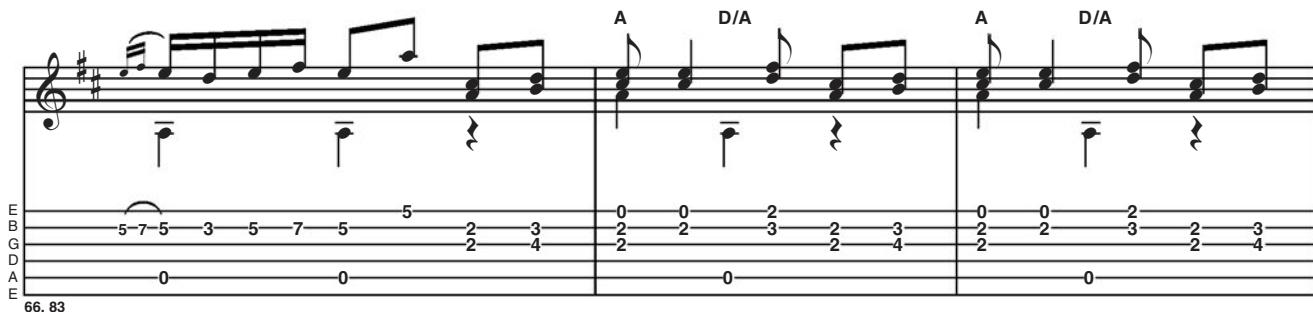


62, 79

Chords: A, D/A

Fretboard diagram:

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

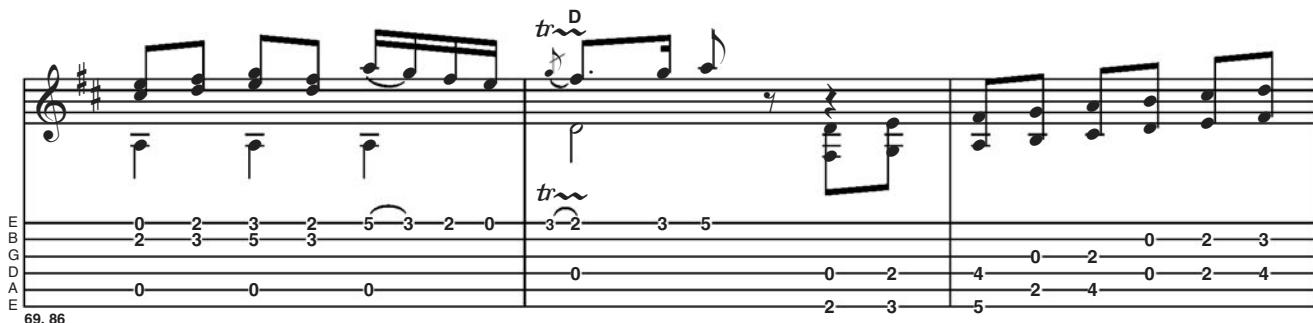


66, 83

Chords: A, D/A

Fretboard diagram:

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

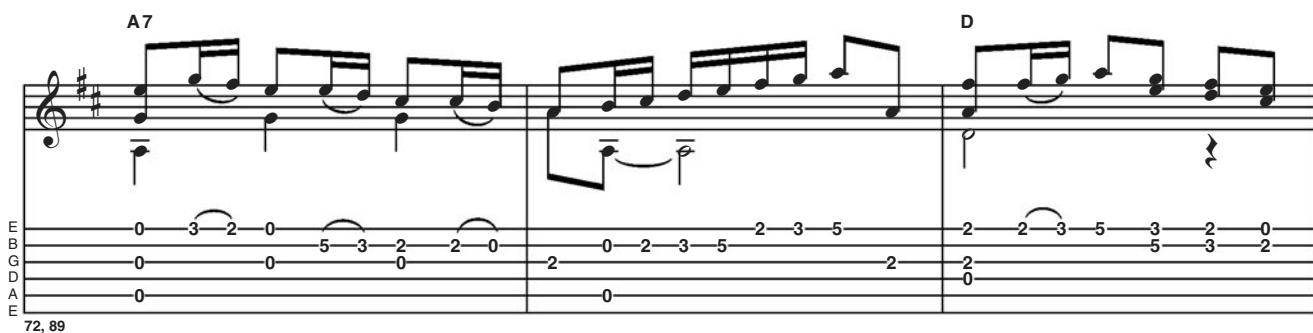


69, 86

Chords: A, D

Fretboard diagram:

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

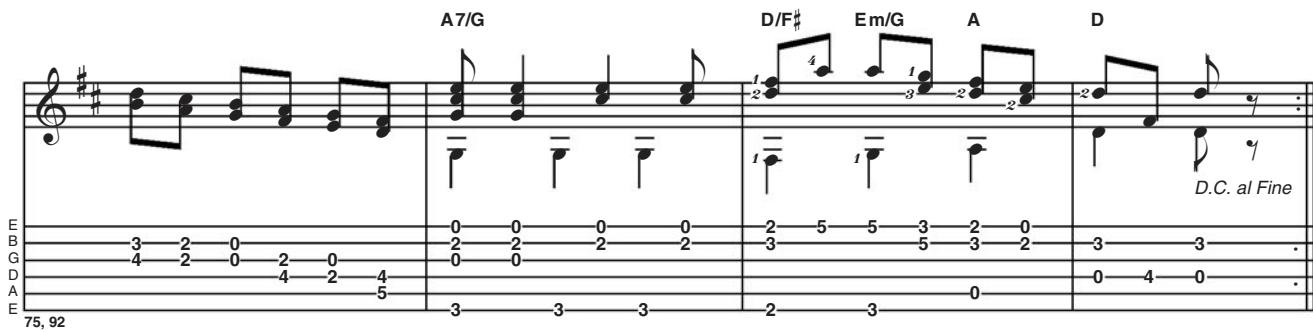


72, 89

Chords: A7, D

Fretboard diagram:

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



75, 92

Chords: A7/G, D/F#, Em/G, A, D

Fretboard diagram:

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

D.C. al Fine

FROM THE MAKERS OF

GuitarTechniques



NEW! DIGITAL LESSONS FOR GUITARISTS!

Great tutorials from **Guitar Techniques** have been enhanced in digital format for tablet users. So if you've got an iPad and a guitar, download our free one today and check it out!



ONLY
£1.49
EACH

LEARN TO IMPROVISE!

Want to improvise but don't know where to start? Fear not, as help is at hand! Learn To Improvise offers useful ways to improve your note choice, phrasing, rhythmic placement and changing through the gears. Includes animated music notation videos at full and half speed. Essential!

FREE! PLAY & VINTAGE BLUES

Don't you just love the authentic but sophisticated blues style of T-Bone Walker and the earthy slide licks of Muddy Waters? Well, with this special FREE guitar lesson you can learn how to play like these and other vintage blues stars. Includes animated tab and notation videos at full and half speed. Superb!

PLAY SOUTHERN ROCK

Learn the exciting guitar styles of Lynyrd Skynyrd, ZZ Top, Creedence Clearwater Revival, Allman Brothers, Kansas, Little Feat and other Southern Rock greats. Then play a complete solo in our fabulous Southern Boogie Jam. Includes animated music notation videos at full and half speed. Incredibly!

20 ALTERNATE PICKING EXERCISES

Do you need to introduce greater accuracy and speed into your picking? Well, here's the solution! This incredible package boasts 20 highly musical exercises that will get your picking hand moving in next to no time. It also includes a full music piece. It's intermediate to advanced level - so are you up for the challenge?

PLAY LIKE THE BLUES GUITAR GREATS

Learn solos in the styles of nine of the most awesome guitar players ever: BB King, Peter Green, Gary Moore, Freddie King, Eric Clapton, Eric Johnson, Albert King, Jimi Hendrix and SRV. Then put them all together into one giant blues jam. Includes animated notation videos at full and half speed!

200 TIPS TO MAKE YOU A BETTER GUITARIST

Do you want to become a better player? Of course you do! This exciting package includes 200 brilliant tips, including 30 video examples with animated music and tab (at full and half speed), plus fascinating words of advice from some of the most famous players of all time. Amazing!

Available now from the iPad apps of **Guitar Techniques**, **Total Guitar** and **Guitarist**!

GT LEARNING ZONE



bimm bristol

bimm brighton

THE
INSTITUTE

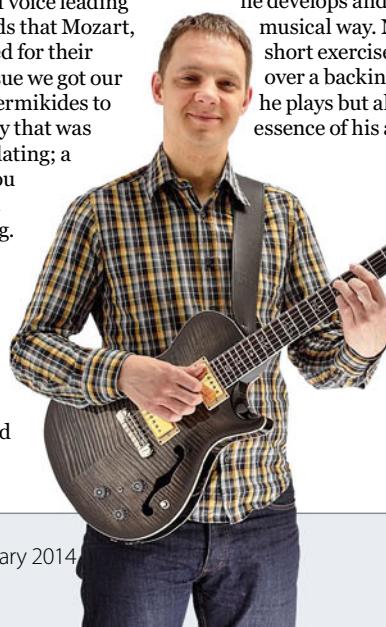
rockschool

Tech
MUSIC SCHOOL

HARMONY HAS ALWAYS been hugely appealing to me. Perhaps it's my classical guitar background, or maybe it's the types of chords that, say, The Beatles, Beach Boys, Stevie Wonder, Steely Dan or Eric Johnson have favoured. Whatever, harmony (along with rhythm) is the essence that makes all music sound great. Only with these do great melodies and solos really shine. So, we got to thinking; GT has never covered the traditional nuts and bolts rules and concepts that underpin classical music harmony. Yes, we often mention the Roman numeral system, how chords relate to modes and what chord inversions are. But what about meaty topics like the different types of cadences (indeed, what is a cadence?), use of voice leading and the types of 6th chords that Mozart, Beethoven or Wagner used for their compositions? So, this issue we got our classical guru, Bridget Mermikides to tackle this subject in a way that was expansive but not intimidating; a tutorial that could help you sound more refined when arranging and performing. It's as applicable to jazz players and 'baroque and roll' metallers as it is for acoustic fingerpickers, and of course classical guitarists. Work through the examples and see just how much you 1) learn and 2) can apply to your own music making.

Changing topic, we've been inundated with glowing emails and letters about last issue's legato video with Allen Hinds. Aside from being a great guitarist, Allen's been teaching for many years at LA's GIT so knows the typical pitfalls of legato development. Many guitarists miss out on how to make notes count, or how to create smooth phrases with the technique. Certainly, you can play Allen's examples fast but, as he suggests, you want to be able to play them at numerous speeds (including slow) in order to have the technique properly nailed. This issue, Allen explores fretting-hand taps and longer legato passages. Using only a few legato 'cells' (a cell being a musical idea made up of a handful of notes), he develops and expands on ideas in a very musical way. Notice how he shifts from a short exercise to then using it to improvise over a backing track in D. Learn all that he plays but also absorb the underlying essence of his approach too, so you're not just playing his licks but instead developing phrases of your own invention too. Let us know how you get on!

Jason
(Handwritten signature)



LESSONS GT226

30-MINUTE LICKBAG

51

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

BLUES

54

John Wheatcroft travels down to Texas to meet the mighty blues rock'n'roller, Johnny Winter.

ROCK

58

Martin Cooper says Show Me The Way and the super talented Peter Frampton obliges!

CREATIVE ROCK

68

Shaun Baxter begins a new series exploring the many merits of tapping in rock music.

COUNTRY

72

Andy Saphir goes south to create a bluegrass country track in the style of The Dixie Chicks.

PROG

76

Paul Bielatowicz gets Jethro Tull's guitarist to show him some Martin Barre chords. Doh!

JAZZ

80

Pete Callard evaluates the playing style of the incredible jazz survivor, Pat Martino.

ACOUSTIC

86

Stuart Ryan continues his series on modern acoustic minstrels by examining the lilting style of Irish songsmith, James Vincent McMorrow.

A-Z OF MUSIC THEORY

90

Charlie Griffiths seeks out several suitably sensible subjects to sit in his series of sequential soliloquies on scales, sounds and suchlike...



ON
VIDEO!

The second masterclass from LA tutor and studio ace Allen Hinds, on legato... and more.
Page 62

30-Minute Lickbag



BIMM Brighton tutor **Terry Lewis** has six more licks for you to play at easy, intermediate and advanced levels. Can you blitz through the whole half dozen?



Brought to you by...



EASY LICKS EXAMPLE 1 PETER BUCK STYLE

CD TRACK 50

Here's a jangly open-chord riff in the style of REM's Rickenbacker loving guitar man. Try this on your bridge pickup with a moderate amount of gain,

or with two pickups on for a hollower style of jangle. If you pick close to the bridge you'll get an even edgier tone.

EASY LICKS EXAMPLE 2 **GEORGE HARRISON STYLE**

CD TRACK 51

Here's a lick that wouldn't be out of place in The Beatles' early rock 'n' roll tracks. The descending 3rds and open-string pull-offs are typical of the

Merseybeat take on rhythm and blues. It'll sound best with a slight natural break-up dialled into your amp.

J = 110

E D C#m Bm A E G A E

Let ring - ↳

E B G D A E

7/9 9 7 7 5 5 3 3 2 2 0
7/9 9 7 7 6 6 4 4 2 2 1
2 0 0 0 2 4 2
1 0 3 3 0 0 0

INTERMEDIATE LICKS EXAMPLE 3 FALL OUT BOY

CD TRACK 52

These types of sus2 chords are typical of 'emo' guitar and are basically like two power chords that have been stacked on top of each other. So they

were always going to sound big! Bridge pickup, a decent amount of gain and a consistent strumming hand are what's needed.

Chord Progression: C[#]sus2 - G^{#5} - Esus2 - Cmaj7^{#11}

String Pattern: E B G D A E

Fretboard Diagram:

Notes: The diagram shows the following note placement across the strings:

Fret	1	4	7	11
E	X	X	X	X
B	X	X	X	X
G	X	X	X	X
D	X	X	X	X
A	X	X	X	X
E	X	X	X	X

LESSON: 30-MINUTE LICKBAG

INTERMEDIATE LICKS EXAMPLE 3 **FALL OUT BOY** ...CONTINUED

CD TRACK 52

Guitar tablature for a blues progression in E major. The progression consists of four measures in C[#]sus2, followed by four measures in G[#], then four measures in B/A, one measure in A, and finally four measures in Asus2. The tab shows a repeating eighth-note pattern on the B string. The bottom staff provides the guitar's position on the neck, with the 3rd fret indicated.

INTERMEDIATE LICKS EXAMPLE 4 RITCHIE BLACKMORE

CD TRACK 53

This neo-classical lick uses a technique called pedal point, where you keep returning to a note (here G on the open third string) as an anchor. It's useful

to map out a scale along a string; here we see G nat minor and G harmonic minor when the raised 7th (F#) is included as the penultimate note.

J = 140

E B G D A E
1

E B G D A E
4

NORTH AMERICAN SUBSCRIPTION OFFER

Subscribe to **Guitar Techniques** today and save over \$89 off the store price - it's madness!

- Yes, you can save over 40% off the store price and pay just \$29.50 by quarterly credit card.
 - That's the equivalent of only \$9.07 per issue (usual price \$15.99)!
 - Struggle to find a copy of *Guitar Techniques* in stores? Then subscribe today and you'll never miss another issue - delivered by Airmail, direct to your home or workplace.
 - Get your copy up to 3 weeks before they hit the stores.

ORDER ONLINE: www.imsnews.com/guitartechniques
OR CALL TOLL FREE on: 1-800-428-3003



**SAVE
OVER
40%**

OVERSEAS ORDERS Excluding North America
Order online at: www.myfavourite magazines.co.uk
Or call +44 1604 251 045

ADVANCED LICKS EXAMPLE 5 JAMES BURTON

CD TRACK 54

Comb your moustache and strap on your Paisley Tele; it's a pick and fingers lick in the style of the one-time Ricky Nelson and of course, Elvis Presley sideman. The main duty of the pick is to play the Travis style alternating bass

notes, while the picking hand's second (m) and third (a) fingers take care of the rest. For the chromatic phrase at the end we're alternating between pick and second finger for speed and articulation.

ADVANCED LICKS EXAMPLE 6 GARY MOORE

CD TRACK 55

Gary Moore was a master of the 6/8 blues-rock ballad, with blistering runs, huge sustain and a tone to die for. This lick is mostly based in A natural

minor but it dips briefly into harmonic minor to accommodate the dominant V chord. Tone-wise, it's classic bridge humbucker with British stack territory.

Johnny Winter



Fancy a blisteringly hot Winter this year? No, it's not global warming just yet as **John Wheatcroft** takes a look at the Texan fireball, Johnny Winter.



Johnny Winter: a dedicated Gibson Firebird player

ABILITY RATING

Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: Various	<input checked="" type="checkbox"/> Blues and rock vocabulary
TEMPO: Various	<input checked="" type="checkbox"/> General stamina
CD: TRACKS 56-65	<input checked="" type="checkbox"/> Speed and articulation

TEXAN BORN JOHN Dawson Winter is the real deal. For well over 40 years albino Johnny has mesmerised audiences all over the world with his intense and unique guitar style and distinctive vocal delivery.

Along with his younger brother Edgar, the

albums for the legendary blues giant Muddy Waters. This fruitful collaboration, earning Winter a Grammy and several nominations in the process, inspired Johnny to personally pursue a more organic and authentic blues direction, a road he continues to successfully travel to the present day with a healthy touring schedule taking him into his 70th year.

The following five short musical examples serve as an introduction to Johnny's incendiary blues-rock soloing style and should be used to expand both your vocabulary and general overall technical facility and stamina. Winter's playing, particularly in his 70s heyday was really quite

Winter brothers were encouraged by their parents to pursue their musical ambitions from an early age. And after witnessing live performances by BB King, Muddy Waters and Bobby Bland, Johnny was left in no doubt that the blues would be his calling. He released his first single at age 15, appropriately titled School Day Blues, attributed to Johnny & The Jammers.

Johnny's first taste of success came in the late 60s with his trio (incidentally featuring SRV cohort Tommy Shannon on bass). Winter's early releases blended raw country blues with straight-ahead rock'n'roll, proving to be the perfect medium to showcase Johnny's explosive guitar prowess. Numerous gold-selling records and world tours were to follow, achieving his sales peak in 1971 with the album Johnny Winter And.

In the late-1970s, after overcoming a debilitating addiction to heroin, Johnny went on to fulfil a lifelong fantasy by producing several

full on, with a lot of notes and not too many rests! Winter is also an excellent slide guitarist, employing a variety of open tunings while still playing with the same attack and conviction. His articulate and bold tone is achieved by running his Music Man combo with the treble all the way up and the bass all the way down, using a combination of thumbpick and fingers although all of our examples are playable with both conventional plectrum and hybrid picking approaches.

Take time to build up the stamina as, even though these examples are four bars or so in length, Johnny could keep these ideas coming for several minutes. There are many ways to build up speed but here I'd suggest you attempt to play these ideas at full tempo, even if you can only manage the first couple of notes. Reduce the speed by all means at this point, add the next few notes and then shift back up to tempo taking care to play the notes cleanly. This way we make progress by expanding the duration of an idea rather than playing an entire phrase at a fraction of the desired speed. Of course, in a balanced practice session a variety of approaches will reap the greatest rewards!

“I bought every blues record I could find; it wasn't just one or two people. I always wanted to play music and have it be my career.” Johnny Winter

GET THE TONE



The surprisingly untraditional Erlewine Lazer headless is Johnny's main workhorse axe, with a Gibson Firebird reserved for electric slide duties in open tuning. We're aiming for a super-bright humbucking tone with a moderate level of overdrive, so go easy on both the gain and the bass.



TRACK RECORD Setlist: *The Best of Johnny Winter Live* (Sony 2013) is a great place to start. Winter's most recent studio release, *Roots* (Megaforce 2011), features Derek Trucks, Sonny Landreth, Vince Gill and more and is equally superb. Johnny's favourites are *The Progressive Blues Experiment* (EMI 1968), *Johnny Winter* (Sony 1969), and his 'comeback' album *Still Alive And Well* (BGO 1973).

LICK 1 REPETITIVE PHRASES**CD TRACK 56**

The challenge we face in this month's lesson is maintaining the necessary accuracy, stamina and articulation to produce an endless stream of notes while also considering the intelligence of the note selection itself. Our first example draws heavily from short repetitious phrases found within A minor

pentatonic scale (A C D E G) but we also see some hints towards major pentatonic (A B C# E F#) and blues chromatic minor to major 3rd action (C to C#) in bar 2. We even see a chromatic pentatonic ascent from D minor to E minor in bar 4, so plenty to get stuck into from a melodic perspective.

$\text{♩} = 94$ A5

E B G D A E
1

E B G D A E
3

E B G D A E
5

LICK 2 DEVELOPING STAMINA**CD TRACK 58**

While our note selection is relatively straightforward in this example, derived exclusively from B minor pentatonic scale (B D E F# A), it is the connection of short repetitious patterns and the stamina to deliver the fourth bar with the same conviction as the first that will take time to

develop here. Why not take each bar in turn and loop round and round. Remember that there is a difference between that warm throb that indicates fatigue and the cold sharp pain that accompanies injury so be patient and rest often when drilling ideas of this nature.

Double-time feel

 $\text{♩} = 134$ B7

E B G D A E
1

E B G D A E
3

LESSON: BLUES

ON THE CD  TRACKS 56-65

LIK 3 BLUES SHUFFLE

The advantages to Winter's thumbpick and fingers technique are apparent in this example, both for the rolling three-note figure in bar 1 and the double-stops against pedal-tone moves in bar 3. If you feel that using a thumbpick is every bit as articulate as playing guitar with your feet, you

CD TRACK 60

could adopt a hybrid-picking approach and even play bars 1 and 2 with plectrum alone. We're looking at a shuffle blues in E so what could be better than the E blues scale (E G A Bb B D). Make sure you check out the five-note displaced figure that occurs midway through bar 5. Lovely!

LIK 4 RHYTHMIC SUBDIVISIONS

More blues scale action, although this time in Bb (R b3 4 b5 5 b7). In 12/8 each main pulse is felt as four groups of three quavers. Here each of those quavers is further divided into three to produce a perpetual phrase that propels the music forward rhythmically. It is a great idea to work on your

CD TRACK 62

picking technique so the listener can discern your rhythmic intentions. Try playing patterns grouped in two, three, four and even five-note subdivisions. Speed will be an issue here so break each beat down and connect together only when each new piece of the puzzle falls into place.

LIK 5 MIXING RHYTHMS AND PENTATONICS

Here we're mixing 16th-note semiquaver rhythms with semiquaver triplets in bar 1. Harmonically we're adopting the time honoured traditional blues move of mixing E minor pentatonic (E G A B D, bars 1-2) with E major

CD TRACK 64

pentatonic (E F# G# B C#, bar 3). Watch out for the big position shift at the end of bar 2 and make sure you learn this lick in small chunks, connecting them together to create one long cohesive whole over a period of time.

Guitar Techniques
PRESENTS

PlayGuitar

ALL NEW CONTENT!

UKULELE

NOW!

ONLY
£6.99!

Let top player Jon Bishop teach you the...

UKULELE!

Learn...

Chords, picking,
strumming,
melodies and
four full pieces
in jazz, blues,
classical and
reggae styles!

"It's easy!
Anybody
can do it"



DVD
VIDEO

Guitar Techniques

Our easy
guide is all you
need to play this
brilliant musical
instrument
today!

STRUM!
The strum styles
& chords you need

PICKING & LEAD

Pick out melodies,
chords and solos



Join in the ukulele fun!
If you or anyone in the family got
a uke for Christmas, this DVD/mag
is a must! It has all you need to get
started, enthused and *PLAYING!*

On Sale Now! Just £6.99 from WHSmith and all good newsagents

Peter Frampton



We ask **Martin Cooper** to 'show us the way' to strap on a triple humbuckered Les Paul Custom and play like a '70s rock guitar icon. Mr Cooper obliges!



Peter Frampton:
with legendary
Les Paul Custom

ABILITY RATING

Moderate

INFO	WILL IMPROVE YOUR
KEY: Am	<input checked="" type="checkbox"/> Rhythm playing
TEMPO: 110bpm	<input checked="" type="checkbox"/> Lead melody and phrasing
CD: TRACKS 66-67	<input checked="" type="checkbox"/> Melodic part creation

Sambora made the Heil Talkbox popular in Bon Jovi's *Livin' On A Prayer*, Frampton had already used it on *Frampton Comes Alive!* and its associated tour, and he also has a signature pedal (the Framptone amp switcher) with Robert Keeley effects. He continues to tour to this day and has recently played alongside other guitar greats

PETER FRAMPTON WILL be a name familiar to most music aficionados, and that's no surprise as he's had a successful career spanning four decades, including a slew of hit albums, a stint with David Bowie, and even appearing as himself in an episode of *The Simpsons*.

Born in Bromley in 1950, Frampton began playing in a band at his local school and while still in his teens he fronted respected band The Herd and played on George Harrison's solo album, *All Things Must Pass*. Many readers will also know Frampton from his days playing alongside Steve Marriott in early 70s British rock band, Humble Pie.

Frampton's solo career really took off with the release of *Frampton Comes Alive!* (1976), which is still seen as one of the classic albums of the 70s. However, towards the end of the decade he was in a near-fatal car accident and it took a few years to get his life and career back on track.

In the late 80s Frampton played on Bowie's *Never Look Back* album and accompanying tour, and he has credited his time playing with Bowie as pivotal in revitalising his career. Long before Richie

including blues legend Kenny Wayne Shepherd and Toto's Steve Lukather.

This month's piece is in the key of A minor, although it also uses some non-diatonic notes such as a C# to acknowledge the A major chord. The first section of the rhythm part is actually a melodic line, which is common in many of Frampton's songs. More than many other riff-based rock players, he'll often employ open chords and small parts of CAGED chord shapes in his rhythm playing, which the track here also does. The solo section is split into four phrases, with the first two based on the A minor pentatonic (A C D E G) and the second half using the A natural minor scale (A B C D E F G). The solo is phrased in a way that could be transferred easily to the Talkbox, and has been written in a 'lyrical' way, rather than just notes of a scale. Of course, if you don't have the talkbox effect (I didn't use one), it'll still work; you should also try these kinds of phrases with a wah-wah or filter pedal if you have access to them. ■

"Frampton joined his first band at 12 years old and had played with George Harrison before he turned 20!"

GET THE TONE



Frampton has used Gibson Les Pauls and Fender Strats and Teles for much of his career, and our audio track uses a Strat style single-coil sound. If your instrument uses humbucking pickups, make sure you dial the gain down a little so the notes ring cleanly throughout. Amps are in the classic Marshall and Mesa Boogie style territory, so go with a tube amp tone with moderate gain if possible. Or set any type of amp clean and dial in your gain from a quality overdrive pedal, or perhaps a distortion device with its drive level set low.



TRACK RECORD The aforementioned *Frampton Comes Alive!* (1976) is the place to start and features the gigantic smash hit singles *Show Me The Way* (with its famous Talkbox refrain) and *Baby, I Love Your Way*. The all-instrumental album *Fingerprints* (2006) features a cover of Soundgarden's *Black Hole Sun*, with Pearl Jam's Mike McCready and Matt Cameron.



EXAMPLE PETER FRAMPTON STYLE

CD TRACK 66

[General] Roll the guitar volume back a little when you play the chords from bar 13 onwards so the notes ring clearly. Let the chords in the rhythm part ring into each other arpeggio style from bar 18 onwards, and play

with a strong picking hand attack on the riff parts, but without too much aggression. With the lead guitar section, aim to make things as lyrical as possible in the way that you articulate each phrase, as Frampton would.

RHYTHM GUITAR

A5

A musical score for guitar. The top staff shows a melodic line with various note heads and stems. The bottom staff is a six-string guitar neck diagram with fret numbers indicated below each string. The strings are labeled E, B, G, D, A, E from top to bottom. The fret numbers shown are 10, 9, 7, 9, 7, 5; 5, 7, 5; 7; 5, 7; 5, 7, 5, 3; 5, 3; 2, 3, 2, 0.

Guitar tablature for the first measure of the solo, starting with an A5 chord. The tab shows the strings E, B, G, D, A, and E with the following fingerings: (2, 2), 0, 0, 3, 0, 3. The tab includes a staff above with a treble clef, a key signature of one sharp, and a time signature of common time.

Chords: Asus4 A Gsus4 Fsus2 C/E Gsus4/D C Fsus2 C/E G/D




Guitar tablature for the first section of the solo, showing chords and fingerings:

Chords: Fsus2, C/E, Gsus4/D, C, Fsus2, C/E, G, A5, N.C.

Fretboard diagram and fingerings:

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

Guitar tablature for the first 16 measures of the solo, showing a melodic line with various techniques like hammer-ons, pull-offs, and bends. The tab includes a neck diagram, string names (E B G D A E), and fret numbers.

Measures 1-2: Open strings (E, B, G) followed by two muted eighth notes.

Measure 3: Muted eighth note followed by a muted eighth note with a bend up to the 2nd fret.

Measures 4-5: Fret 2 (B) with a hammer-on from the 3rd fret of the A string, followed by a muted eighth note.

Measures 6-7: Fret 1 (A) with a hammer-on from the 2nd fret of the A string, followed by a muted eighth note.

Measures 8-9: Fret 0 (G) with a hammer-on from the 1st fret of the A string, followed by a muted eighth note.

Measures 10-11: Fret 1 (A) with a hammer-on from the 0th fret of the A string, followed by a muted eighth note.

Measures 12-13: Fret 0 (G) with a hammer-on from the 1st fret of the A string, followed by a muted eighth note.

Measures 14-15: Fret 2 (B) with a hammer-on from the 3rd fret of the A string, followed by a muted eighth note.

Measures 16-17: Fret 0 (G) with a hammer-on from the 1st fret of the A string, followed by a muted eighth note.

LESSON: ROCK

ON THE CD  TRACKS 66-67

EXAMPLE PETER FRAMPTON STYLE CONTINUED

CD TRACK 66

LEAD GUITAR

$\text{J} = 110$

A5 N.C. A5 N.C. A5 N.C.

E B G D A E

24 7-5-5-7-7-7 7-9-5-7-7-7 5-7-5-7-5-7 7-5-7-5-7-5

A5 N.C. A5 N.C. A5 N.C.

E B G D A E

3 5 3-3 8 10 7-8-7 10-8 9-7-5-7-5 7-5 7-5-3 3-5-3

28

Fsus2 C/E Gsus4/D C A5

E B G D A E

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

31

DAVE MANN MUSIC

THE SERIOUS CHOICE FOR SERIOUS GUITARS



Martin Eric Clapton
Signature Crossroads
Limiteds

NOW AVAILABLE



0115 941 7955
WWW.DAVEMANN.CO.UK
123-125 MANSFIELD RD, NOTTINGHAM, NG1 3FQ

Collings
GUITARS

Martin & Co
EST. 1833

PRS
PAUL REED SMITH
GUITARS

Huss & Dalton
MUSICAL INSTRUMENTS

Taylor
GUITARS

Patrick
James Eggle

Lowden
GUITARS

Every issue in Computer Music...

Essential reading for all Mac and PC musicians

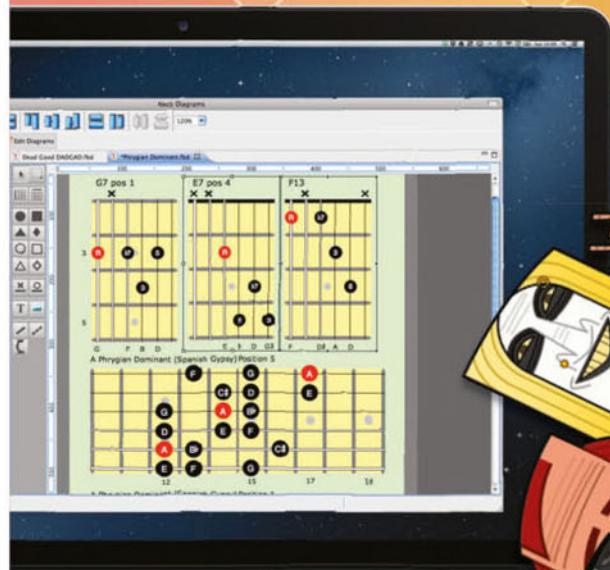
Packed with tutorials, reviews and advice, and featuring a DVD full of exclusive software and samples, every month **cm** helps you make better music on your Mac or PC!



COMPUTER
MUSIC
MAKE MUSIC NOW

On sale in all good newsagents
www.myfavouritemagazines.com
www.musicradar.com

NECK DIAGRAMS



Creating fretboard diagrams just got EASY

- AS SIMPLE AS POINT AND CLICK!
- MOUSE-DRAG RESIZING
- SCALE GENERATOR WITH 98 SCALES
- LEFTY SUPPORT
- SHOW NOTE NAMES, FINGERINGS AND INTERVALS
- CREATE FRETBOARDS AND CHORD BOXES QUICKER THAN EVER BEFORE!
- LEARN FASTER!



LOADS MORE FEATURES IN THE NEW 1.9 RELEASE!

VISIT WWW.NECKDIAGRAMS.COM/GT
FOR A FREE TEST DRIVE TODAY!

Allen Hinds Part 2



For our second feature on legato chops, Allen Hinds shows some great ways to create legato runs. **Jacob Quistgaard** transcribes.



Allen Hinds with his trusty gold top Les Paul

ABILITY RATING

Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: D	<input checked="" type="checkbox"/> Legato technique
TEMPO: 100bpm	<input checked="" type="checkbox"/> Overall tone
CD: CD-ROM	<input checked="" type="checkbox"/> String skipping

ALLEN HINDS DRAWS his influences from a broad range of styles and artists, from jazz and fusion stars like Wayne Shorter, Chick Corea and Allan Holdsworth to bands like the Allman Brothers and even The Beatles. The

jazz-fusion side of Allen's playing was brilliantly enforced by his studies at Berklee College and Musician's Institute, and both of these world famous institutions did a great job of challenging him to do the work required to be up there with the best. The result is Allen's brilliantly eclectic and exciting style – as well as a 'touch' many guitar players would kill for.

Crucially, Hinds' ability to employ seamless and highly expressive legato is a large part of that touch, and thus he has held masterclasses around the world, concentrating mainly on his legato technique, in addition to classes on slide playing and problem solving for aspiring guitarists.

As Allen himself puts it: "I was only trying to compensate for my weak alternate picking abilities. But here I am, a legato player. Now, I'd never suggest that a specific style is correct or incorrect, but I will say that having a variety of techniques at your disposal will only expand your sonic palette and musical vocabulary."

He continues: "I have a weird style of holding my pick. I cradle it with my thumb, index and middle finger and brush the string with the side of the pick, kinda 'rake' the note with the side of my pick. That makes for a very soft attack. Often you can't tell when I'm picking, or hammering on or pulling off of a note, as my fretting hand can generate volume equal to when I pick a note."

A strong legato approach can offer lots more dynamics than simply picking every note with the same velocity. You will also see how the dynamic 'contour' of your phrases can become more varied with use of legato, adding more accents to your phrases, like you would hear in the playing of jazz greats like Charlie Parker or, say, John Scofield. Another bonus is that legato techniques can be seamlessly integrated with any kind of fingerstyle and hybrid picking.

Think of Allan Holdsworth's highly

evolved and instantly recognisable style. It is based around a masterful command of legato and Holdsworth has often said that he is more influenced by horn players than guitarists. For Allen, it is not too dissimilar a story. In his own words: "I was drawn to a legato style, naturally, because of its smooth, horn-like quality. If you can harness even a bit of a legato technique, I believe you will expand your dynamic range and noticeably improve your musicality."

Allen goes on, saying: "I know that when some people think of legato they conjure up images of adolescent sequential noodling at lightening speed. Maybe it's because that is the easiest thing to do at first, while at the same time giving the impression of a fast clean technique." However, as you will discover within these pages, there's a lot more to find in the wonderful well of expression that is legato. So let's get to it!

On the following pages we will dive into Allen's own legato style, centering our explorations around three main examples of legato in an improvised context. All the examples will build up the muscles required for playing legato lines, and should also give you the keys to much better control over your tone – it's a win-win situation!

Remember, these are mainly exercise ideas. In Allen's own words: "It's up to you to be creative and use them and come up with your own variations and situations where they can be applied, which – I might add – is where you discover your own style, your own voice. So experiment!"

Finally, we'd like to offer a big thank-you to Allen for his time and musical generosity.

If you get into legato, it can make your sound incredibly fluid and seamless – and it's a really musical way to express yourself.

Allen Hinds

GET THE TONE



On the video you will see and hear Allen's 1954 Goldtop Les Paul (converted to '57 specs). However, as we are dealing with a general concept, don't worry too much about which type of guitar you are playing. Try to keep the tone clean at first though, perhaps experiment with adding a little compression to fatten up the tone and aid the smooth execution of the legato phrases.



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

EXAMPLE 3A (SEE GT225 FOR EXAMPLES 1 AND 2) ALLEN HINDS LEGATO

CD-ROM

Our first example is based on D Mixolydian (D E F# G A B C). The remaining examples will also be based on this same tonality, as we are dealing with a group of concepts which ideally will be transferred by yourself to other keys, modes and tempos. Starting on the 5th of D Mixolydian (A) on the 10th fret of the second string, we descend the scale using pull-offs (and hammer-ons at the end) whenever possible, only using our pick for the first note of each string as we go.

Notice how this is the G shape from CAGED chord shapes and that you will always have either three or two notes per string. Next you can try the legato version, reminiscent of the style of Allan Holdsworth, hammering-on all of the notes, not even picking the first note of each new string. This approach takes time so I recommend practising the principle very slowly at first, making sure you build precision and clarity while gradually increasing speed.

Staff 1 (Bar 1): No time
E B G D A E 1
10 8 7 9 7 10 8 7 9 7 10 9 7 10 9 7 10 8 7 8 10

Staff 2 (Bar 6): Use fretting hand only
No time
E B G D A E 6
10 8 7 10 8 7 9 7 10 9 7 10 9 7 10 8 7 7 10
10 8 7 9 7 10 9 7 10 9 7 10 8 7 8 10

Staff 3 (Bar 9): Use fretting hand only
No time
E B G D A E 9
10 8 7 9 7 10 9 7 10 9 7 10 8 7 10
10 8 7 9 7 10 9 7 10 8 7 10

EXAMPLE 3B LEGATO IMPROVISATION

CD-ROM

In this first of our three improvisations, we explore moving between the various scale shapes, starting with a cheeky approach note (G#) sliding up to the A note on the 10th fret of the second string, before descending D Mixolydian. Make sure you choose a good fingering (see Allen's for ideas!) and build up the speed, giving yourself plenty of time to 'code in' good technique habits on the way, rather than trying it at tempo right away and learning bad habits. Notice how the descending

scale patterns starting at bar 10 descend D Mixolydian from various points (10th, 8th and 7th frets). Bar 13 introduces a fairly common sequence (1-3, 2-4, 3-5, etc), which you may have encountered before. If you haven't, try it out on a simple major scale, playing steps 1 and 3, then 2 and 4, etc. Bar 14 introduces a bit more chromaticism with the added C# leading up to the D on the 10th fret of the first string, and continuing into the phrases that conclude the example.

Top Staff (D13):
♩ = 100
E B G D A E 1
9 10 9 7 9 7 10 9 7 10 8 7 10 10 10 X 10 10 10
10 8 7 9 7 10 8 7 9 7 10 9 7 10 9 7 10 8 7 10

Bottom Staff:
E B G D A E 4
10 8 7 9 7 10 8 7 9 7 10 9 7 10 9 7 10 8 7 8 10
10 9 7 10 7 9 5 7 9

EXAMPLE 4 IMPROVISATION

CD-ROM

E B G D A E
7 5 9 5 7 9 5 7 9 10 7 10 7 10 8 10 8 7 9 7 7 8 7 9 7 11 7 9 11 9 7 10 7 9 10 7 9

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

E B G D A E
5 8 7 8 5 7 5 8 5 9 5 9 10 7 10 7 10 7 8 10 8 7 9 7 9 7 10 9 7 10 9 7 5 0 5

EXAMPLE 4 STRING SKIPPING IMPROVISATION

CD-ROM

In this example Allen gets a little more playful. Though still largely building the phrases from the same two and three-notes-per-string scale shapes, he uses string skipping to great effect, jumping between both strings and scale positions. Here, it is important to employ fingers on either or both hands to help keep any unwanted strings from ringing, by gently muting them. This can take time to get used to as it sometimes seems like a lot of 'behind the scenes' work, making your picking hand damp strings you aren't even playing - but it's worth it, as the final result and level of control will be much greater. And like anything, once you've done it a few times slowly and really well, it will become a matter of habit, muting your strings when necessary. Notice how the main pattern on each string has

developed from a simple 1-2-3 (ascending) and 3-2-1 (descending), to 3-1-2-3, 3-1-2 and 1-3-2, adding heightened interest to the legato patterns, right from the start in bars 1 and 2. Bar 5 sneaks in a slightly unexpected F natural note (10th fret on the third string), but lovers of Mixolydian mode will know this is indeed a pretty common occurrence, as it often fits well adding that type of blues vibe (the b3rd) to a Mixolydian context. Notice how Allen's phrases play with ideas that develop across the various scale shapes, like for instance the 1-3-2 sequence-type lick from bar 20-22, which then organically moves on, ending in a final descending run down the scale in bar 23-24, preceded by the chromatic approach note D# sliding up to the 9th (E).

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

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

EXAMPLE 4 STRING SKIPPING IMPROVISATION ...CONTINUED

CD-ROM

3

7

10

13

16

19

22

EXAMPLE 5 BASIC TRIPLET FIGURE

CD-ROM

Here we have what Allen refers to as a basic triplet idea. Note however that he uses the idea not only as a triplet figure, but translates that basic lick into a plethora of different rhythmic variations. The idea is based on combining a slide with pull-offs, creating a slick figure that can be used all over the neck in any part of any scale. We start out by sliding the fourth finger up one scale step and then pull-off two scale steps, all in the same pick stroke. This lick can be carried across the octaves and used in any part of the scale. One great way to achieve this is by sliding from the 6th of D Mixolydian (B, 4th fret on the third string) to the b7th (the C a semitone above) and then moving that same lick to the fourth string, sliding from F# to G (the 3rd to the 4th) – as in bar 6. Bar 7 shows a more elaborate

version, which adds another note to the figure (as well as a rest), causing it to be displaced, moving ‘across’ the beats rhythmically. Bars 9-10 show the same idea of sliding from the 3rd to the 4th (F# to G) and the 6th to the b7th (B to C), moving it across the octaves, all the way down to the lowest possible point. Bars 11-13 show the same lick, albeit in a different position and moving just two octaves. Bars 17-18 show the same idea applied with a smaller jump between each interval, enabling the lick to remain based around the same area on the fretboard for the most part. This one requires you to go back on yourself on a way that may seem tricky at first, but with some practice you should be able to get some great speed and smooth legato out of this handy little combination.

1

5

9

16

EXAMPLE 5 LEGATO IMPROVISATION

CD-ROM

For this final improvisation Allen starts out with the basic triplet idea applied to great effect, moving swiftly on to a longer phrase, utilising the two and three-notes-per-string shapes and sequential type of playing we've touched upon already. Bar 6 sees an unexpected little twist in that we pull-off the 12th fret of the second string to an open B note (the lower octave), hammering back on to 12th fret and continuing into the triplet lick from there. Then Allen moves

that same figure across the fretboard, eventually getting a little bluesy again in bar 9, before culminating in a fast, final version of the triplet figure, played in a septuplet constellation (of five notes). For bars 12-14 Allen again allows a gentle touch of blues in the door, with the b3rd (F natural) being used – first as a jazzy, chromatic colour and finally in the context of a classic minor pentatonic lick to finish off the jam. Great stuff!

D 13

1

Fade in

4

7

10

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902</

Picking hand tapping



Beginning a new series, **Shaun Baxter** shows you how to extend your blues-based rock vocabulary by using this effective and ear-catching technique.



ABILITY RATING

Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: C	<input checked="" type="checkbox"/> Legato playing
TEMPO: 94bpm	<input checked="" type="checkbox"/> Tapping techniques
CD: TRACKS 69-70	<input checked="" type="checkbox"/> Creative soloing

PICKING HAND TAPPING is the practice of adding hammer-ons and pull-offs from the picking hand, along with hammer-ons and pull-offs using the fretting hand.

Tapping has a number of advantages. First, most players find it easier to play fast using legato and tapping than by using picking.

Pull-offs allow you to play a note when a finger leaves the fretboard, so you get twice as many notes as you are seen to play. On fast passages too, legato sounds more articulate than picking. Picking produces a 'click' as the pick makes contact with the string. When playing slowly, this produces 'attack' at the start of a note; but when playing fast, the notes last for such a short time that they don't have time to express themselves before the 'click' has passed; with legato, you hear the pitch of each note no matter how fast you play.

Gone are the days when you had to find a way of dispensing with the pick while you launched into the 'tapping section' of your solo. A lot of modern rock players use arpeggios and licks that involve picking and tapping, so it's important to still hold the pick between your thumb and first finger when tapping. So I recommend you tap with the second finger as it's the longest, and conveniently situated in the middle of the picking hand.

Always rest the side of your picking hand on idle bass strings when you tap. And try tilting the tapping hand so that the palm is turned towards your face. This will cause you to make contact with the string on the inside edge of the tapping finger. It is also advisable to tap upwards; tapping towards the floor usually involves moving the hand, so it's more difficult to eradicate noise.

When tapping, strive for strong contact with any note fretted or pulled off with the picking hand. You need to do all this without incurring open-string or handling noise, so don't leave it until the last moment to shift position. Aim to make each position shift with one continuous and un hurried movement, so move the hand steadily as soon as it is free. I also suggest that you place the tips of the third and fourth fingers of the picking hand on the underside of the neck because it will anchor the hand, and these fingers can be draped

across the idle treble strings when tapping bass strings and eradicate open-string noise.

When getting to grips with a technique, it's good to limit yourself to using only that technique when improvising. With tapping, limit yourself even more by just working along the length of one string.

Once you know the notes of a scale along the length of that string, you should practise the following: keep the picking hand where it is and move the fretting hand taps up and down the string (remember that when the fretting hand is playing any notes, the picking hand can shift position and vice versa); keep the picking hand tap where it is and move the fretting hand up and down the length of the string; move both hands up the string; and move both hands down the string; move both hands in opposite directions.

When experimenting, it's important to try to be expressive: picking hand tapping doesn't just have to be used for the fast stuff (although clearly it's great for that); try using it to give a liquid quality to slow melodies too. The tone and volume of each tap will improve as the calluses build up on the tapping fingers. If you're new to tapping, your virgin digits will probably fret each note with the authority of a raw sausage. So, until the skin toughens, make sure that you don't overdo things, because you'll end up giving yourself a blister on the tip of each tapping finger. ■

“Picking hand tapping doesn't just have to be used for fast stuff: try using it to give a liquid quality to slow melodies too.”

GET THE TONE



While more 'gain' makes tapping easier, it also increases handling noise. So you need a compromise between being working harder with less gain, but not making things too difficult. I used a Fender Strat for the recording, and as its pickups are weaker than humbuckers I added a distortion pedal to boost the signal. With single-coils, try 25% of your distortion from the pedal and 75% from the amp. You'll find the results are sweeter and more compressed than when getting it all from the amp. A touch of reverb and delay (in time with the track) will add smoothness to the overall performance.

TRACK RECORD Ron Thal (also known as Bumblefoot), uses picking hand tapping as just one aspect of his technical arsenal. Ron has a highly individual and experimental style: there are virtually no orthodox techniques used in his solos. I'd recommend listening to the Bumblefoot albums, *Hands* (1998), *Uncool* (2002) and *Abnormal* (2008) for starters.

EXAMPLE 1

CD TRACK 69

This example features a series of eight-note motifs played along a single string. Each tap is taken up the fretboard while the fretting hand plays the same notes throughout (pedal tone). Rather than think in terms of eight notes per beat, it's easier to think in terms of a 'doubled' tap. Bar 2 of this section starts off with a pull-off from a fretting hand-tapped note, and is a useful illustration of how to combine tapping with 'normal' playing. The

second half of bar 3 features a succession of three-note motifs taken up through the top four strings. The significant thing is that the first note on each string is a picking hand tap. Whereas the fretting hand provided a pedal motion in bar 1, the pedal motion in bar 4 is provided by the recurring picking hand-tapped note, while the fretting hand (counterpoint) moves laterally down the length of the same string.

EXAMPLE 2

CD TRACK 69

Bar 6 features a further development of the double-tapped figures referred to earlier back in bar 1.

This time though, each figure occurs across two strings instead of just one. Note, again, that a tap is used to start a new string each time.

Ex 1

8va - Am11
♩ = 94

(8va) - Dm9 Am11

E B G D A E
2

(8va) - Dm9

E B G D A E
4

Ex 2 (8va) - Am11

E B G D A E
5

(8va) - Dm9

E B G D A E
6

LESSON: CREATIVE ROCK

ON THE CD  TRACKS 69-70

EXAMPLE 3

Bar 10 features an Eddie Van Halen-style fretting hand tapping figure similar to one used in his solo in Beat It, by Michael Jackson. Here, each six-note two-string figure is taken up through the scale along the length of the neck (lateral motion). The principle is quite simple, but very effective.

CD TRACK 69

Rhythmically, it might help you to think of the taps on the first string as tracing out a quarter-note triplet rhythm. Alternatively, you can focus on tracing out an eighth-note triplet rhythm with all the picking hand tapped notes. Either way works fine.

EXAMPLE 4

This example requires a deft and rather impressive interplay between using the picking hand to either tap or pick. Again, rhythmically, it is helpful to

focus on tracing out an eighth-note triplet rhythm with the taps in each nine-note figure.

CD TRACK 69

(8va) -

Am11

BU (20) BD (19) 20 (22)

20 19

E B G D A E

7

Ex 3

(8va) -

Dm9

Am11

BU BD 19 (20) (19) 17 15 14

BU 18 (20) 15 15 BU 18 (20) 15 17 17 12

E B G D A E

8

(8va) -

Dm9

19 15 17 18 15 17 19 15 17 20 17 19 20 17 18 20 17 19 20 17 18

E B G D A E

10

(8va) -

Am11

Loco

Dm9

BU 22 (24) Slow release 22 20 19 20 19 17 16 17 15 14 15 17 15

5

E B G D A E

11

Ex 4 Am11

Dm9

5 8 (10) (8) 10 9 7 9 8 10 12 13 12 10 13 12 10 12 10 8 12 10 8 10 9 7 5 4 9

E B G D A E

13

EXAMPLE 5

Often, you can give the impression of having super-human conventional technique when using tapping. This will apply in bar 18 as long as everything that you play is dynamically even. Legato-orientated techniques can run away with you, so a sequence like this puts your time-keeping under a

CD TRACK 69

microscope (if the notes are rushed or uneven, the figure will sound lumpy); if so, go back to some scale exercises using a legato approach and be brutally honest when assessing your efforts: sometimes, you need to take a step back in order to move forward: you'll sound a lot slicker in the long run.

EXAMPLE 6

The issues are exactly the same here as they were in bar 18; only, here in bar 22, each eight-note figure moves across two strings instead of just one. Also, similar to bar 2, bar 23 demonstrates how to blend picking hand

CD TRACK 69

tapping with 'normal' playing. In this case, the tap at the start of the bar is followed by a conventional bend - and then by some typically blues-based rock guitar vocabulary.

Am11

Dm9

Ex 5

Dm9

Am11

Ex 6

Dm9

Loco Am11

Dm9

15

18

20

22

CD TRACK 69

Dixie Chicks



In his final Modern Country column **Andy Saphir** goes all acoustic with a bluegrass flatpicking tune in the style of top country girl group, The Dixie Chicks.



Dixie Chicks: highly skilled musicians, singers and writers

ABILITY RATING



Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: E	<input checked="" type="checkbox"/> Picking technique
TEMPO: 118 bpm	<input checked="" type="checkbox"/> Stylistic vocabulary
CD: TRACKS 71-72	<input checked="" type="checkbox"/> Fretboard skills

CONSISTING OF NATALIE Maines (guitar, vocals), Emily Robison (banjo, Dobro) and Martie Maguire (fiddle, mandolin), The Dixie Chicks are a phenomenally talented and successful country band, whose style of music blends contemporary country pop with the traditional sounds of acoustic bluegrass. The group have been at the top since the late 1990s and the release of their first album, *Wide Open Spaces*, which featured hits like *There's Your Trouble* and the title track itself.

The combined musical and vocal talents of the Dixie Chicks provide a wide variety of songs that range from the emotionally poignant, the fun and feel-good, to the

musically jaw dropping. With a strong emphasis on traditional instrumentation like fiddle, mandolin, Dobro, acoustic guitar and banjo, which are a staple of the bluegrass style, the group's music also uses standard 'rock band' electric instruments like drums and electric guitars too.

As is standard in country, there are many opportunities for the individual musicians' skills to shine in the form of instrumental breaks, riffs, and solos. This is also a common feature in Dixie Chicks songs, with impeccable solos from all the expected instruments, not only from the girls themselves but from session players too. These are always played with the skill, control and imagination typical throughout the bluegrass and country music genres. In fact the electric guitar on their song *Some Days You Gotta Dance* on their 1999 album, *Fly* is played by none other than Keith Urban (Modern Country GT220) who has recorded the same song.

This month's piece is in the key of A, but played with a capo at the 2nd fret (so it 'looks'

Brought to you by...

THE
INSTITUTE

like it's in G). I've gone for a traditional bluegrass sound that features the acoustic guitar playing a 30-bar solo using an A/B structure. A common technique to apply to this style is known as 'flatpicking'. This is the method of using the pick to play all strings rather than the thumbpick and fingers, or pick plus fingers approach used when playing electric guitar in a lot of country music.

This can be a challenging technique, as it's important to maintain an even alternate picking approach throughout, in order to keep the groove flowing and intact. For example, this month is in 'cut common time' (still four beats to the bar, but a fast quarter-note speed of 195 bpm), with the rhythmic approach being predominantly eighth notes (think 1 & 2 & 3 & 4 & at 195 bpm).

So when you're picking, aim to always pick the notes on the beat with a downstroke, and the off beats with an up. This might sound pretty logical anyway, but when you look at the tune, the use of various legato passages and location of notes on different strings might lead you to feel happier picking more 'randomly' or 'comfortably'.

Now don't get me wrong, it's okay to do this, provided the piece sounds smooth and accurate, but when you see flatpicking played properly, and the complexity of the tunes played by these highly gifted players, you realise how logical this approach is. In fact, some communities in different US states hold annual flatpicking championships!

To find out more about your instructor, visit www.andysaphir.com where you can also see the video of him playing his country guitar extravaganza, *What The Cluck!*

“As is standard in country, there are many opportunities for the individual musicians to shine with instrumental breaks, riffs and solos.”

GET THE TONE



A good steel string acoustic guitar with a low action is necessary in bluegrass in order to whizz around the neck comfortably. A dreadnought style guitar is often used. Experiment with different string gauges - you will need a gauge that's thick enough to project a good tone; a .012 gauge set is most common for acoustics.



TRACK RECORD The Dixie Chicks have some great solos on their albums. For great bluegrass style acoustic picking, listen to Bryan Sutton's solo on their song, *Sian Wagon* and also *L'il Jack Slade*. For some great sounding electric twang, check out Tommy Nash's solo on the song, *Give It Up Or Let Me Go* and Keith Urban's playing on *Some Days You Gotta Dance*.

EXAMPLE GENERAL TRACK

CD TRACK 71

[General] Remember to put the capo at the 2nd fret and that the musical notation is in the written key of A. Due to the capo, the tab is written with the 2nd fret as being 'open', with the following frets following on consecutively (the bracketed chords represent the CAGED shapes being played).

[Intro part] This features a riff that is based on the chord progression of the tune. As with a lot of acoustic tunes, you need to let the strings ring as much as possible, so fret the A5 arpeggiated notes as chords (due to the capo, this will look like a G5 chord). Play the notes using just the pick, evenly and smoothly, with a 'down' stroke on the beats and an 'up' on the off beats.

[A Section] This is the main tune and uses notes from the A major scale (A B C# D E F# G#) with the occasional minor 3rd (C natural) which acts as a passing note. Again, try to maintain the even down/up picking approach as this will keep the tune feeling ‘in the pocket’. Feel the pulse by keeping your picking hand relaxed and moving in 1/8th notes and try not to let it stop, which would interrupt the flow. Listen to how the notes react with the chords that are underneath them, and don’t be afraid to let certain notes ring together, as this often acts as an indicator as to the harmony. This can be really useful if playing this kind of tune unaccompanied.

INTRO

$\text{♩} = 97.5$

A5 (G5) D (C) A5 (G5) E5 (D5)

Capo 2nd fret

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

A5 (G5) F♯m (Em) D (C) A5 (G5) E5 (D5) A5 (G5)

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

A (G) D (C) A (G) E (D)

E B G D A E
9 3 4 3 0 3 5 3 0 4 3 4 2 0 2 0 2 0

A (G) F♯m (Em) D (C) A (G) E (D) A (G)

E B G D A E
13 3 4 3 0 3 5 3 0 4 3 4 2 0 2 0 1 2 0 0

LESSON: MODERN COUNTRY

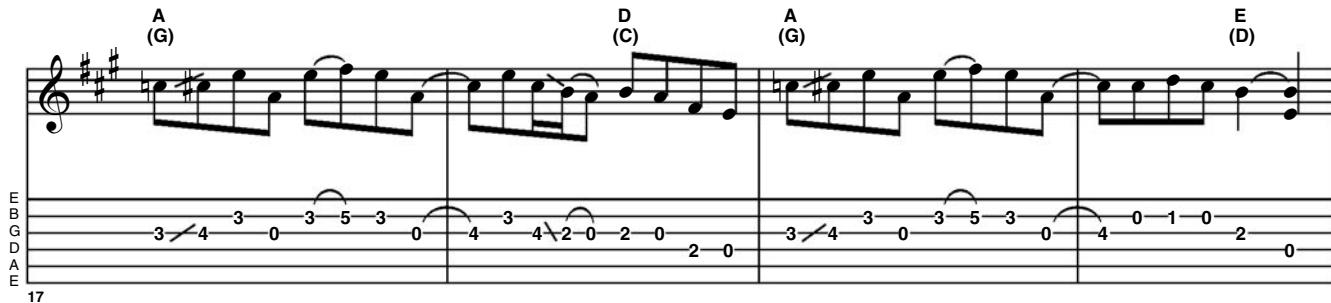
ON THE CD  TRACKS 71-72

EXAMPLE GENERAL TRACK

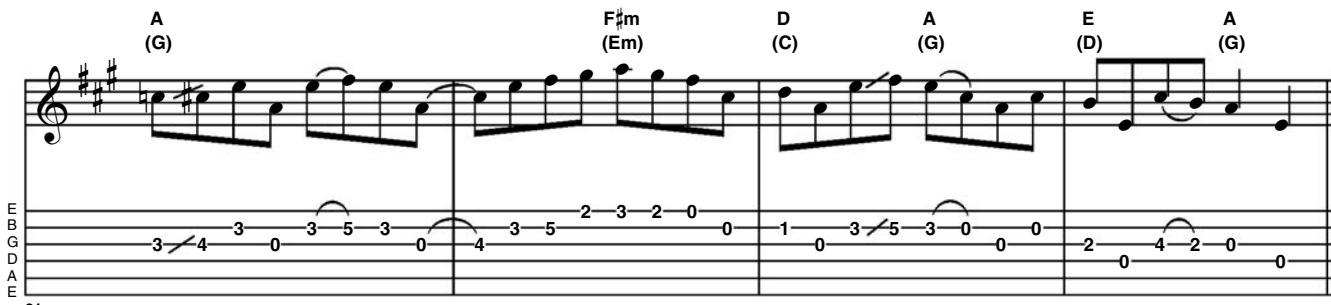
CD TRACK 71

[B Section] Starting on the IV chord (D major), the first two bars have an ascending lick based on the D major blues scale (D E F F# A B). Make sure that you let the minor 3rd (F natural) and the open first string major 3rd (F#) ring together. This will sound a bit dissonant in isolation, but is often a

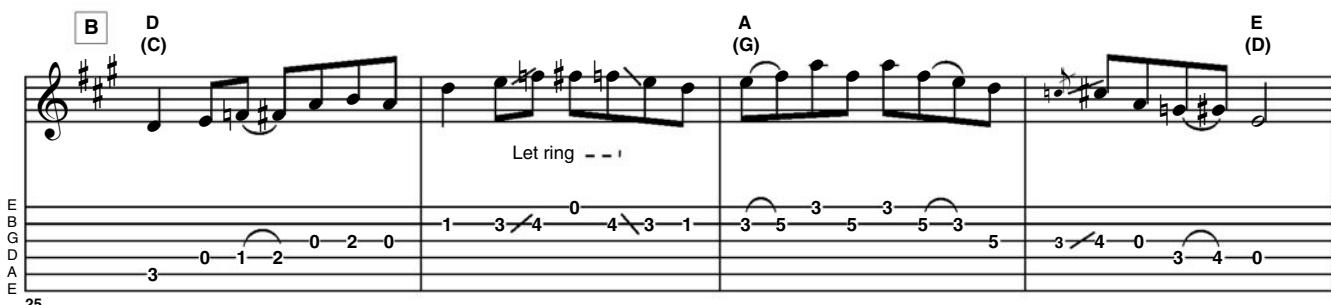
feature in this style, as it actually sounds pretty cool once you're used to it! The final two bars are a typical bluegrass style triplet ending rhythm and due to the speed of the tune, you'll need to pay attention to the suggested picking directions or it won't work as well.



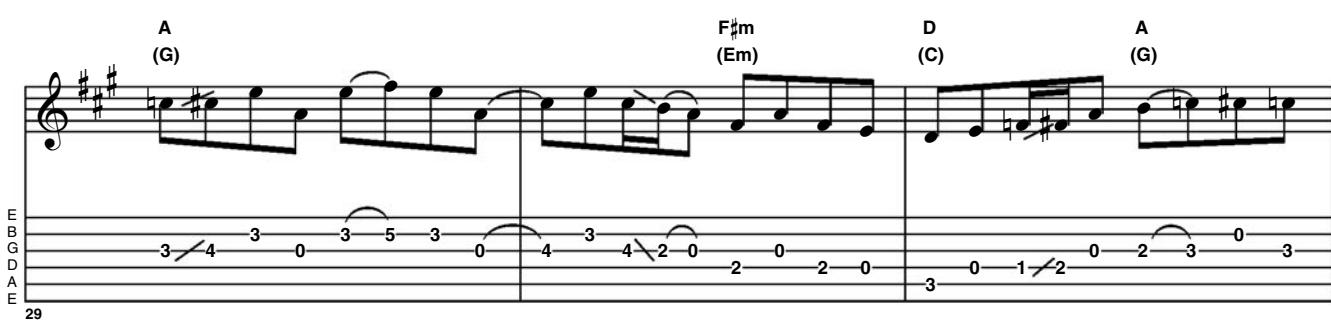
17



21



25



29

EXAMPLE GENERAL TRACK... CONTINTUED

CD TRACK 71

E (D) A (G)

F#m (Em)

32

D (C) A (B) E (D) A (G)

35

guitar
practiced perfectly

Learn to play, improve your skills and repertoire
from beginners to advanced... *perfectly*



WHATEVER YOUR STYLE
ROCK • JAZZ • BLUES • FOLK • POP • METAL

Learn how to play & master the guitar

Learn, play, practice &
improve your guitar
playing... *perfectly*

The Ultimate Guitar Tuition & Practice Software

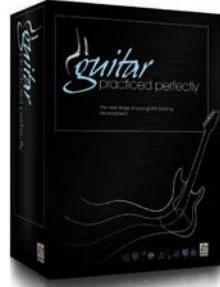
Whether you are a budding bedroom guitarist,
live musician or a music academy student -
Guitar Practiced Perfectly has you covered

**Study Scales, Chords, Arpeggio, Rhythm,
Theory, Ear Training, Sequencing and more**

- One off purchase fee
- Includes over 300 practice routines
- Structured Tutorial course to suit all levels of ability
- Practice in an order that you specify and can change
- Use the reporting feature to monitor your progress

"Every now and then GT comes across a new product that is so good, we have to tell everyone about it! This is the case with 'Guitar Practiced Perfectly', a PC software application that will have you focused at getting great results with your playing, fast!"
Guitar Techniques

*For a special
GT only price
of **£24.97**
enter this code
in our cart:
GT3468



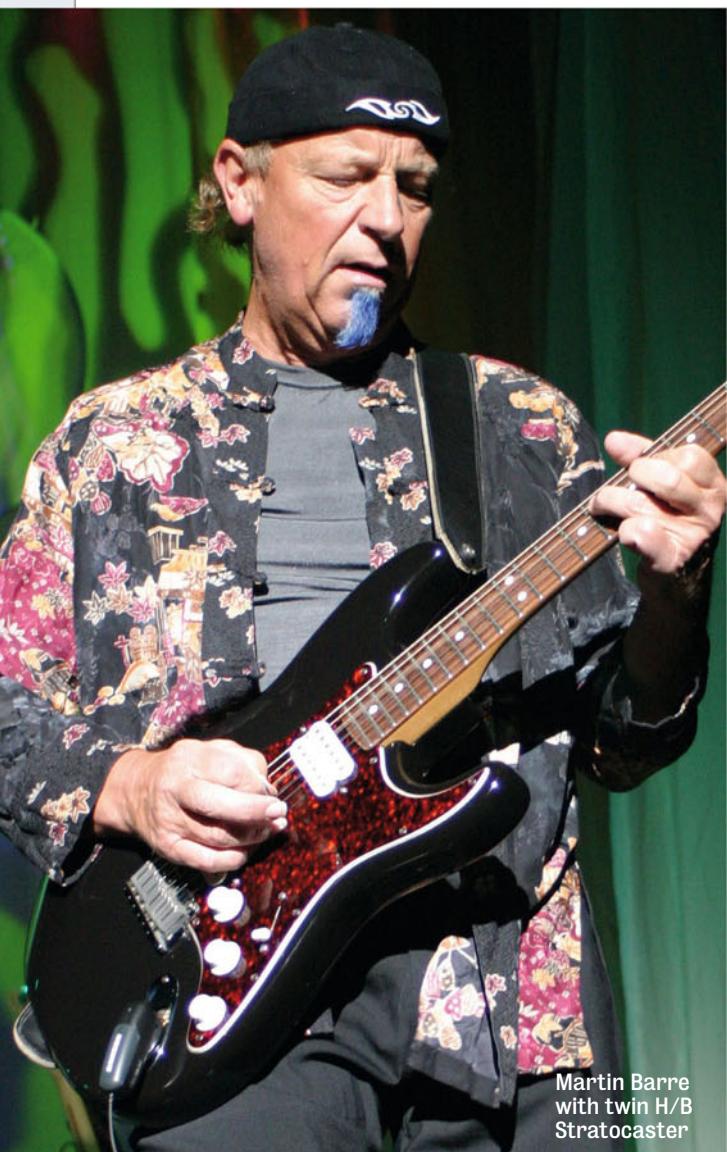
For more information and for your copy visit our website NOW

Download NOW from www.guitarpracticedperfectly.com

Martin Barre



Although we examined his playing quite recently, **Paul Bielatowicz** says you can never get too much of Jethro Tull's excellent axeman, Martin Barre.



Martin Barre
with twin H/B
Stratocaster

ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: E minor	<input checked="" type="checkbox"/> Palm muting
TEMPO: 180bpm	<input checked="" type="checkbox"/> Repeating ideas
CD: TRACKS 73-74	<input checked="" type="checkbox"/> String bends

Thankfully none of these mishaps seemed to matter - he was hired for the job and the rest, as they say, is prog rock history. Second only to Anderson, Barre went on to be the longest standing member in the band's history, playing with them for four decades and appearing on every album except their debut (which of course featured Mick Abrahams).

MARTIN LANCELOT BARRE was born in Birmingham, England on November 17th, 1946. He first picked up the guitar at the age of 14 and a couple of years later added flute to his roster of instruments, after which he began to learn the saxophone. It was on sax that he would begin his music career in the early 60s with a local band called The Moonrakers. Then, in 1966, Barre joined The Noblemen and, after a couple of name and line-up changes, eventually switched to lead guitar duties in the band.

At the end of 1968 Martin was playing in Noel Redding's group Fat Mattress, when he heard that Ian Anderson was looking for a new guitarist for his band Jethro Tull. After a brief stint with Tony Iommi and an unsuccessful get-together with Steve Howe, Barre came to audition for Anderson and his group.

By all accounts his try-out for Tull could have gone better – on his first audition he was so nervous that he could barely play, and he turned up for the second without an amplifier or guitar cable.

With Barre onboard, Jethro Tull's unique sound was solidified and they released Stand Up, the band's only chart-topping album. Tull went from being a progressive blues band to becoming one of the largest concert tickets in the world. Their live shows were well known for their theatrical content and flamboyant costumes. It was not unusual for a show to include extras in rabbit suits running across stage, pantomime zebras excreting ping-pong balls or stages being transformed into Viking ships. However, throughout the wildest theatrics, Barre remained the force of calm within the band (although one tour did see him entering an on-stage beach tent with the drummer and the two emerging having swapped trousers).

In the 1990s Barre began performing as a solo artist and has since released four studio albums consisting of blues, rock, prog, acoustic and even ambient electronic music. In 2012 he formed the ultimate tribute band, Martin Barre's New Day, consisting entirely of ex-Tull members and playing exclusively Jethro Tull music.

“On his first audition Barre was so nervous that he could barely play. And he turned up for his second without an amplifier or guitar cable.”

GET THE TONE



The classic Barre sound we're aiming for in this lesson is that of his Gibson stage. I used the bridge humbucker of my PRS Custom 24 for the recording, in an attempt to emulate the 'Treble' pickup setting on his Les Paul. Interestingly enough, nowadays Martin uses PRS guitars himself. For an amp I used my PRS SE 50 combo on the distortion channel, with the gain rolled back.



TRACK RECORD Jethro Tull's *Aqualung* (1971) is a great place to start. Barre's solo on the album's title track has been voted by numerous magazine reader polls as being among the best ever recorded. Their live albums are also well worth a listen – check out *Bursting Out* (1978) for brilliant musicianship (Anderson himself is no slouch on the acoustic guitar) and plenty of on-stage antics!

EXAMPLE 1 PALM MUTED PICKING**CD TRACK 73**

Our first example begins with a classic repeated blues lick. Bar 3 of the example demonstrates Barre's use of palm muted alternate picking – this

type of lick and level of playing would not disgrace even that titan of alternate picking, Al Di Meola.

Em **C** **D**

BU BU BU BU BU

PM

E
B
G
D
A
E

14(16) 12 12 12 12 12 14(16) 12 12 14(16) 12 14 12 11 12 14 11 12

Em **C** **D**

14 11 12 14 11 12 11 14 12 14

E
B
G
D
A
E

4

EXAMPLE 2 SCALIC IDEAS**CD TRACK 73**

One of Martin's trademarks is his use of scalic sequences. The first two bars of this example consist of an E minor pentatonic scale (E G A B D)

descending in 4ths, which is followed by an E Aeolian (natural minor) scale (E F# G A B C D) ascending in a three-note sequence.

Em **C** **D**

15 14 12 12 14 14 12 14 12 14 12 14 15 12 12 14 15 12 14 15 12 14 15

PM

E
B
G
D
A
E

9

Em **C** **D**

12 14 15 12 14 15 12 14 14

E
B
G
D
A
E

12

EXAMPLE 3 TRILLS AND BLUESY LICKS**CD TRACK 73**

This example begins with a couple of trills – a device used by Barre to great effect. Bars 3 and 4 consist of an ascending line, demonstrating how Barre

might shift positions in a single run. The example ends with a repeated E minor pentatonic bluesy hammer-on lick.

Em **C** **D**

tr tr tr

E
B
G
D
A
E

7 9 7 7 9 7 5 7 9 7 9 7 11 10 12 10

21

EXAMPLE 4 DEVELOPING THEMES

CD TRACK 73

Martin cleverly uses rhythmic variation and displacement. Bar 2 is made up of triplets; bar 4 features a repeated grouping of three 16th notes; and bar 6

has a different grouping of three 16ths. Taking a theme (here groupings of three) and presenting it in different ways is common in Barre's playing.

25

29

EXAMPLE 5 PEDAL TONES

CD TRACK 73

Here we see more of Martin's palm muting technique. The first four bars of this example feature a classical inspired E minor pedal tone idea (a repeated

static note usually played against other, moving ones). This is followed by a fast repeated legato lick, also using the E natural minor scale.

33

37

EXAMPLE 6 REPEATED BENDS

CD TRACK 73

Our final example starts by demonstrating Barre's use of fast repeated bends – the two notes are played in a triplet rhythm, resulting in rhythmic displacement (meaning that each note lands on a different part of the beat

each time it's repeated). Continuing with this rhythmic displacement idea, the second half of the example consists of three notes played as 16ths (four notes per beat).

E

41

D

43

E

45

D

47

Pat Martino



This month intrepid jazz explorer **Pete Callard** uncovers some of the greatest licks from another titan of jazz and fusion guitar - Pat Martino.



Pat Martino:
Titanic player
and survivor

ABILITY RATING



Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: Various	<input checked="" type="checkbox"/> Jazz soloing
TEMPO: Various	<input checked="" type="checkbox"/> Melodic phrasing
CD: TRACKS 75-94	<input checked="" type="checkbox"/> Outside playing

THIS MONTH WE'RE going to be exploring the fluid soloing style and technical prowess of Pat Martino. Pat was born Pat Azzara on August 25th, 1944 in South Philadelphia. He

was introduced to jazz by his father, who would take him to the city's clubs, where he was to hear and meet the legendary Wes Montgomery, among others.

Pat took up the guitar at the age of 12 and soon became active on Philadelphia's early rock scene. Counting Wes Montgomery and Johnny Smith among his early influences, Martino relocated to Harlem where he began working with organists Jack McDuff and Don Patterson. Hailed as a prodigy while still a teenager, Martino secured a recording contract with Prestige by the time he was 20, releasing a string of solo records that at various points combined hard-bop with fusion, world music, psychedelia, pop and avant-garde jazz.

In 1976, while performing with his fusion group Joyous Lake, Martino began experiencing seizures, which were eventually diagnosed as the congenital disorder AVM. He underwent surgery in 1980 following a severe brain aneurysm, but was left with amnesia, barely able to recognise his parents and with no memory of his career or even how to play the guitar. Through studying his old recordings and with the aid of computer technology Martino was able to relearn the guitar, and

returned to performing in 1987 with a New York concert, recorded and released as *The Return*. With the illness and eventual death of his parents, Martino took another spell away from music, returning in 1994 with *Interchange* and *The Maker*.

Now into his late 60s, Pat Martino lives in Philadelphia and continues to perform and record, his most recent release being 2013's *We Are Together Again* with pianist Gil Goldstein. As an educator, Martino conducts seminars around the world, is on the adjunct faculty at the University of the Arts in

Philadelphia, and has released several books and tuitional videos including *Creative Force* and *Quantum Guitar*. His 2001 album *Live At Yoshi's* was nominated for a Grammy and he was awarded *Guitar Player of the Year* in *Downbeat Magazine's 2004 Reader's Poll*.

Pat Martino is renowned for his harmonic concepts, phenomenal technique, fluent soloing style, long, flowing lines and smooth, round tone, as evidenced in this month's 10 playing examples. The examples take in everything from outside playing on one-chord vamps to short and long major and minor II-V-I and II-VI-II-V-I lines. They highlight key aspects of Martino's soloing style including chromaticism, superimposed arpeggios, outside playing, encirclement, variations on the same idea, modal playing, double time and fast tempos. Martino's technical command is virtuosic - he tends towards picking every note with occasional slurs and very occasional sweeps to help things along, and the fluidity and fluency of his extended lines can prove challenging to replicate. As ever, start slowly and gradually work the examples up to speed. ■

“I've always depended upon my own melodic instinct, instead of scale like formulas”

Pat Martino

GET THE TONE



Pat Martino currently plays a Benedetto signature model, and uses 0.15 and 0.16 gauge GHS strings. For a good classic jazz sound, use the guitar's neck pickup with the tone control rolled off to around 3 or 4 (or take the treble down on the amp), and set up a warm clean tone on your amp. Thick strings work better, as does a hollowbody guitar, but neither is essential.



TRACK RECORD Good starting points from different stages of Pat Martino's career include *East* (1968), *Exit* (1976), *Interchange* (1994) and *Live At Yoshi's* (2001). However any album by this great guitarist is worth a listen. There are also plenty of videos on YouTube showing Pat playing with his band and giving lessons in his approach to playing. These are well worth watching.

EXAMPLE 1 SHORT II-V-I LINE IN A MINOR**CD TRACK 75**

Example 1 is quite a rarity for Pat Martino - a slow lick! Starting in A minor, Martino implies B7b9 over the Bm7b5 and E7b9 over the E7, resolving back

to A minor in the final bar. Pat often starts his solos slowly and thoughtfully like this, as he works his way into it - usually speeding up quite quickly!

$\text{♩} = 130$

EXAMPLE 2 SHORT III-VI-II-V-I LINE IN C**CD TRACK 77**

In this example Martino plays around the Em7, outlining A7b9 over the A7 and using encirclement (see GT164) to lead into the b3rd (F) on the Dm7.

He then hits the #5 and b5 on the last beat of G7 and resolves to a Cmaj9 arpeggio. Even when playing fast, he always thinks melodically.

$\text{♩} = 250$

EXAMPLE 3 III-VI-II-V-I LINE IN F**CD TRACK 79**

Over this slow III-VI-II-V-I, Martino double times it, meaning this could equally work as a long III-VI-II-V-I line in 8th notes at a quicker tempo. Starting with an implied E7 pick-up, Martino plays around A Dorian over the

Am7 and D7 the classic scale for this chord move), then over the Gm7 and C7 initially outlines D7b9 then Gm9 and finally moves up C Lydian b7 to resolve to the 5th (C) on the Fmaj7.

$\text{♩} = 120$

Gm7

C7

Fmaj7

EXAMPLE 4 LONG MINOR II-V-I IN CMINOR

CD TRACK 81

In this example Martino starts in F Dorian over the Fm7 then literally ignores the Dm7b5 chord, instead anticipating the G7 with a G altered idea (bar 2) which resolves to a substituted C minor in bar 3 (beats 1 and 2). Pat then

moves back to G altered (beats 3 and 4) before resolving to C minor, before moving back to G7 and finally ending in C minor in the last bar. And he's doing all this by thinking melodically, not by choosing requisite scales.

$\text{J} = 260$

Fm7

D m7b5

G7

Cm7

CD TRACK 81

G7

Cm7

CD TRACK 81

EXAMPLE 5 LONG MINOR II-V-I IN CMINOR

CD TRACK 83

Here's a good example of how Martino employs variations on the same idea over a sequence, in this case a minor II-V-I in C minor. Following on from Ex 4, he again starts in F Dorian over the Fm7, initially descending chromatically, then moving into exactly the same line as Ex 4 but starting

two beats later. Over the G7 he inserts a triplet but the notes are the same until beat 3, where he employs encirclement to set up an anticipated resolution to Cm7. The final bar features a great outside idea moving a major triad up chromatically from Gb to G and ending on the b3rd of Cm7 (Eb).

$\text{J} = 260$

Fm7

D m7b5

G7

CD TRACK 83

Cm7

Lay back

CD TRACK 83

EXAMPLE 6 OUT LINE ON A CM7 VAMP

CD TRACK 85

A one-chord vamp can make a musician feel very exposed if his melodic powers, or scale knowledge are not up to it. No fear of that with Pat! Over this Cm7 vamp he initially seems to be playing around C# melodic

minor, shifting back down to C, then C# Dorian in bar 3. In bar 4 he starts in C Dorian then moves into one of his favourite ideas, a chromatically descending minor 3rds figure, ending up back in C Dorian for the final bar.

$\text{J} = 250$

Cm7

E
B
G
D
A
E

1

E
B
G
D
A
E

4

EXAMPLE 7 SUPERIMPOSED ARPEGGIOS LINE ON DM7 VAMP

CD TRACK 87

Here Martino takes the one-chord vamp idea even further. This time over a Dm7 vamp he moves straight up D minor pentatonic then descends,

superimposing Dm7, Am7 and G7 arpeggios, then suggests A7 and Dm7 and closes with a chromatic ascent around an implied G7.

$\text{J} = 115$

Dm7

E
B
G
D
A
E

1

E
B
G
D
A
E

4

EXAMPLE 8 SLOW MINOR II-V-I LINE

Over this slow tempo example II-V-I in Db minor, Martino plays a flowing and heavily chromatic quintuplet line. Over the Ebm9 he plays around Eb dorian with added chromatic passing notes, then over the Ab7#5 initially suggests Ab7b9, then superimposes F and Cmaj9 arpeggios and descends

CD TRACK 89

chromatically (using the same minor 3rds idea from Ex6). Over the Dbm9 he again plays around the chord with numerous chromatic passing notes and closes moving between the #4th (G) and 5th (Ab).

EXAMPLE 9 II-V INTO LONG MINOR II-V-I IN GMINOR

Over the Gm7 Martino starts in G melodic minor, moving to G Dorian with a chromatic passing note, then over the C7 moves up a Bbmaj9 arpeggio and back down C Mixolydian. Over the Am7b5 he moves up an implied Ebmaj9

CD TRACK 91

arpeggio, then comes back down D minor pentatonic over the D7 and moves into his favourite descending minor 3rds pattern to end in back in 'home' G minor territory.

EXAMPLE 9 II-V INTO LONG MINOR II-V-I IN GMINOR

CD TRACK 91

A m7**5**

Gm7

EXAMPLE 10 II-V INTO III-IV-II-V-I IN GMINOR

CD TRACK 93

Over the Gm7 Martino suggests D7 before sweeping up a Gm7 arpeggio and outlining C7, then plays around the Gm7/C and C9 chords in the next bar with chromatic passing notes. He initially outlines B7#5 then G minor

over the B7, before implying Ebmaj7 and A over the Bb7 and moving into A Locrian over the Am7b5 and D7, changing to D Mixolydian on the last beat of the bar. He closes echoing his initial Gm7 ideas.

$\text{J} = 115$

Gm7/C

C9

B7

Bb7

A m7**5**

D7

Gm7

James Vincent McMorrow



Continuing his series on modern singer-songwriters **Stuart Ryan** looks at the style of a much admired young vocalist-picker from the Emerald Isle.



The Irish singer and songwriter, James Vincent McMorrow

ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: C	<input checked="" type="checkbox"/> Picking hand stamina
TEMPO: 121bpm	<input checked="" type="checkbox"/> Timing and accuracy
CD: TRACKS 95-96	<input checked="" type="checkbox"/> Knowledge of sus chords

IRISH SINGER-GUITARIST JAMES Vincent McMorrow may be a new name to you but chances are you've already heard some of this beautifully crafted, wistful songs. His music has featured on the Twilight movies, while his gorgeous cover of Steve Winwood's Higher Love recently graced a British TV advert. A masterful songsmith, he wasn't always drawn to the guitar, and his early endeavours were in hardcore bands as a drummer. Turning to solo songwriting, he created a debut album Early In The Morning (2011), which was

released to universal critical acclaim.

As with other artists covered in this series, there are no blazing guitar solos, twin leads or altered jazz chords. However, you'll find perfectly crafted fingerpicking passages that interlock with the rest of the band and lay the foundation for the song itself. Part of the intrigue with this style of playing is how you can strip back the instrumentation to just the core of guitar and vocals and get right to the heart of the piece. And remember, this is often how such music is crafted in the first place.

While there may not be complex licks or unusual chords to get your fingers round, there are still great challenges associated with this style. If you are new to fingerstyle then just getting the rhythms in place can be a challenge. Or, you may have some fingerstyle chops already but need to work on timing or stamina so that you can play all the way through a piece.

One of the greatest challenges with this style is simply getting the patterns under the picking hand fingers. All the great singer-songwriters, from Paul Simon and James Taylor all the way up to James Vincent McMorrow, have picking patterns that are common (or unique) to them, so learning this stuff often means starting slow, identifying which type of pattern it is (which fingers to use, is it an alternating bass situation, a flowing arpeggiated picking pattern, or are you plucking several strings simultaneously?) and then building up the speed so you can execute the piece at performance tempo.

McMorrow is a master of up-tempo, deftly picked arpeggio patterns, generally based around open chords and often in standard tuning. This month's study builds on some of the common picking hand ideas and also gets the thumb playing alternating bass notes on the fifth and fourth strings.

The chord shapes in the piece shouldn't pose any big problems, but make sure you think about what they are (for example, sus4 etc) so when you hear them in the music of these guys and any others, you can identify them straight away. **GT**

“All the singer-songwriters, from Paul Simon and James Taylor, up to James Vincent McMorrow, have picking patterns unique to them.”

GET THE TONE



James plays smaller bodied Gibson acoustics – the small body size gives a fast response time, which is perfect for deft fingerpicking. Any acoustic will get you here, although larger bodies such as dreadnoughts can be less responsive or forgiving for fingerpicking lines.



TRACK RECORD James Vincent McMorrow's debut release, Early In The Morning is a great album full of classic, melodic songwriting. Look out for his follow up album, Post Tropical due early 2014! Put his name in a search engine and you can discover his many collaborations (including one with Jack Bruce), film and TV song appearances, and YouTube video performances.

EXAMPLE JAMES VINCENT McMORROW STYLE

CD TRACK 95

[Bar 1] Here is our first fingerpicking pattern. There's nothing tricky for the fretting hand to be concerned with so focus on getting the rhythm even and in time – watch out for the rhythmic pattern in particular and that sustained note on the second string.

[Bar 6] These types of sus chords often appear in this type of music – their

'dreamy' quality makes them ideal for the wistful nature of this style. Bear in mind that often it's the fingers that lead into these shapes rather than any pre-planned chord substitution ideas.

[Bar 10] Up until now the thumb has been plucking the fifth and fourth strings; now there's a larger distance to travel from the sixth to the fourth.

J = 121 C

Am7

Fsus2/C

C

G

F6sus2

C

LESSON: ACOUSTIC

ON THE CD  TRACKS 95-96

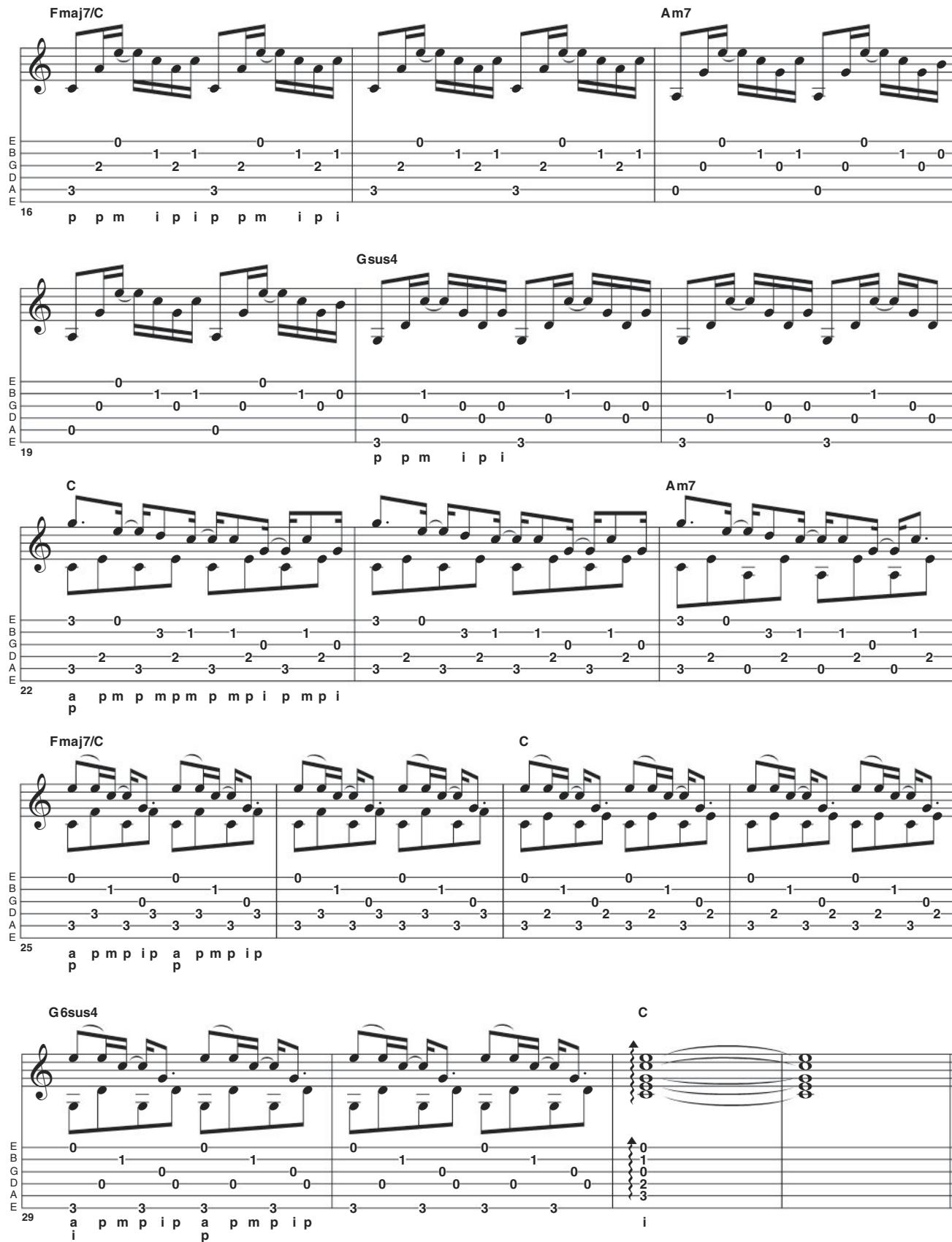
EXAMPLE JAMES VINCENT McMORROW STYLE

CD TRACK 96

[Bar 16] The leap from the fifth to the third string may look like it requires 'i' to 'm' fingerpicking but using the thumb to pluck both these strings is probably going to be easier and smoother at this tempo at least.

[Bar 22] Using a different picking pattern and some embellishments, keep the top line ringing out against the alternating bass line throughout.

[Bar 25] The major 7th chord is another favourite of the singer-songwriter but bear in mind that the lowest note of the chord doesn't always have to be the root note – keeping the lowest note as C (the 5th of F major) makes for a seamless transition from F major 7 to C major or vice versa. Why not take this piece and see how you could embellish it further?



Fmaj7/C

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

16 p p m i p i p p m i p i

Am7

E B G D A E
0 1 0 1 0 0 1 0 0 0 1 0 0 0 1 0 0

Gsus4

E B G D A E
0 1 0 1 0 0 1 0 0 0 1 0 0 0 1 0 0

19 p p m i p i

C

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

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

Fmaj7/C

E B G D A E
0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1

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

G6sus4

E B G D A E
0 1 0 0 1 0 0 1 0 0 1 0 0 1 0 0 1 0 0 1 0 0

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

C

E B G D A E
0 1 0 0 1 0 0 1 0 0 1 0 0 1 0 0 1 0 0 1 0 0

i

SUBSCRIBE TO Guitar Techniques

WORTH
£41.99



TODAY AND GET
A FREE COPY OF
NOTION MUSIC'S
PROGRESSION
SOFTWARE

Notion Music's intuitive and revolutionary *Progression* software is the ultimate in tab, notation, songwriting, and composition software. Now bringing you an updated second version - enter your tab or standard notation and hear your music play back with seamlessly integrated instrument samples from Victor Wooten (bass), Roy "Futureman" Wooten (drums), and Neil Zaza (guitar). *Progression* has made it easy to create your own guitar tab, lead sheets, and standard sheet music complete with built in effects and amp simulators.

For more info: www.notionmusic.com

NORTH AMERICAN READERS

Please see Page 52 or visit: www.imsnews.com/guitartechniques for info on a fantastic US offer!
OVERSEAS READER OFFER (excluding N. America)
Order online: www.myfavouritemagazines.co.uk
By phone: +44 1604 251 045

Great Reasons To Subscribe

- Save 20% off the cover price and pay just £28.49 every 6 months
- Get a FREE copy of Notion Music's *Progression* software
- Get 13 issues a year delivered FREE to your door
- Never miss an issue!

TWO SIMPLE WAYS TO SUBSCRIBE

- Click  myfavouritemagazines.co.uk/GTQP2D
- Call **0844 848 2852** quoting code **GTQP2D**

Lines are open 8.00am-9:30pm weekdays and 8.00am-4pm Saturdays

TERMS AND CONDITIONS This offer is for new UK subscribers paying by Direct Debit only. You will receive 13 issues per year. Your subscription will start with the next available issue. Gifts are subject to availability. In the unlikely event your selected gift is unavailable; we reserve the right to send an alternative gift of similar value. Please allow up to 60 days for delivery of your gift. If at any time you are dissatisfied in any way please notify us in writing and we will refund you for all un-mailed issues. Prices correct at point of print and subject to change. For full terms and conditions please visit: www.myfavouritemagazines.co.uk/terms. Offer ends: 30th January 2014

A-Z of music theory: R



As he Rattles through the musical alphabet
Charlie Griffiths Ruminates about Rakes, Ralls,
 Rhythms, Relative keys and Ragas. Right on!



Bohemian Rhapsody ends with a dramatic Rallentando or 'rall'

ABILITY RATING

Easy to Advanced

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

Rake

This is a picking technique that entails dragging the pick across two or more strings to produce a succession of percussive notes, usually preceding a sustained melodic note. This raking sound is an emphasised pick attack, giving the final note an increased sense of melodrama. We know that picking a note is

simple, but a well placed rake such as the one Dave Gilmour adds in his Another Brick In The Wall solo can convey a sense of struggle or effort that the listener will easily relate to. A rake can be played across muted strings for a percussive sound, or across a held chord shape, sweep-picking fashion.

Rallentando

Rallentando is a commonly used Italian musical direction, which means 'gradually slow down'. Another Italian R word, Ritardando, means essentially the same thing, but 'rall' as it is usually abbreviated, usually means a more gradual decrease in speed, whereas Ritardando or 'rit' suggests a more sudden decrease. 'Ralls' are usually used at the end of a song to add a satisfying sense of drama and finality. The amount of tempo deceleration can range from subtle to exaggerated and is an artistic choice for the performer to make. This is generally an intuitive process of 'feel' rather than a mathematical one.

When playing as a band, eye contact and visual communication are of paramount importance in order that everybody slows and finishes together.

Rasikapriya

This is a 'raga' or melodic mode from the South Indian Classical system known as Carnatic music. Learning sounds and scales from different cultures is a fantastic way to open creative doorways and introduce your ears to new melodic structures. This scale has no western counterpart, so unless you have listened to Indian music before, it will be an exciting new experience. The intervals of Rasikapriya are: 1 #2 3 #4 5 #6 7 - the 1, 3, 5, 7 spells out a major 7th chord which is a sound we are familiar with, so we can already see



that this exotic scale could be incorporated into western music quite nicely. The #4 gives us a familiar Lydian flavour, which always sounds great over a major chord. Rasikapriya also includes a #2 and #6 intervals, which are enharmonic names for b3 and b7, so it could also be played over a dominant 7th chord. If you are familiar with the harmonic minor modes, you could start with Lydian #2 and raise the 6th to arrive at Rasikapriya.

Relative Keys

We saw in issue 221 that a pentatonic scale shape can be used as either a major or a minor scale, depending on which note is designated as the 'root'. This works because each major key has a relative minor key and vice versa. This is not to be confused with the parallel minor keys we looked at in issue 224, where both major and minor keys start from the same tonic. Relative both have the same key signature (therefore the same notes), but start on a different tonic note. The tabbed example shows both the C major (C D E F G A B) and A minor (A B C D E F G) scale. These two keys contain the same notes, but we can see that the minor scale starts from the 6th note of the major scale; this rule is the same for every key. An easy way to find the relative minor on the guitar is to think 'three frets down' from the major root note.

Rhythm Changes

Rhythm Changes is a set of chords used mainly by jazz musicians as a progression over which to improvise. The 'rhythm' refers to the 1930s George and Ira Gershwin song, I Got Rhythm. There are thousands of songs that have become known as 'jazz standards' as they are part of an agreed repertoire of tunes that all jazz musician worth their salt should know. Many jazz standards started out life as Broadway show tunes and I Got Rhythm is actually from the musical Crazy Girl. The song is based on a repeating 32-bar form, which can be broken down into an eight-bar A section that's played three times, and an eight-bar B section that's played once. As with a lot of jazz standards these sections are structured AABA. The progression is now ubiquitous as many high-profile jazz musicians have written their own melodies over the Rhythm changes and have subsequently become standards. These include: Charlie Parker and Dizzy Gillespie's Anthropology, Sonny Rollins' Oleo and Duke Ellington's Cotton Tail. □



TRACK RECORD Rakes: Elliot Randall's fills in Steely Dan's Sign in Stranger. Rallentando: Queen, Bohemian Rhapsody; Led Zeppelin, Stairway To Heaven. Rasikapriya: John McLaughlin's Shakti, A Handful Of Beauty. Relative keys: R.E.M. Everybody Hurts Queen, All Dead, All Dead; Metallica, One. Rhythm Changes: The Flintstones theme follows the changes and The Muppet Show is based on the A section.

EXAMPLE 1 RAKE

CD TRACK 97

This Dave Gilmour style A minor lick uses bends and features a classic rake - drag the pick across the strings in the motion.

J = 70 8va-

Rake - - - ! BU Rake - - ! Rake - - BU Rake - -

E B G D A E

5 5-7 (8) 7 5 8 x 10 12-15 (17) 15 12 15 13 12

5 x 14

V V V V

EXAMPLE 2 RALLENTANDO

CD TBACK 97

Try playing this punky power chord riff in A and keep the tempo and energy consistent up until the final bar, at which point gradually slow down with

your strumming hand until you reach the final chord. In a live situation you'd be making eye contact with other band members so as to all end together.

J = 60

A5 D5 G5 1, 2, 3 | ⁴G5 A5

rall -----

E B G D A F

.	7	7	X	7	7	X	X
.	7	7	X	5	5	X	5
.	5	5	X	3	3	X	3

EXAMPLE 3 RASIKAPRIYA

CD TRACK 97

First play the A7#5 to give the scale context, then play up and down the scale and sing along so you can appreciate the sound of the intervals - 1 #2

3 #4 5 #6 7. This scale will also work over a major triad or a major 7th chord and sound 'outside': note D# (#4) and Eb (b5) are the same note.

The image shows a musical score for a six-string guitar. The top staff is a treble clef staff with a key signature of A7 \flat 5 (two sharps). The bottom staff is a standard six-string guitar neck diagram. The tempo is indicated as $J = 60$. The harmonic progression is A7 \flat 5. The melody consists of a series of eighth-note patterns. The guitar tab below shows the fingerings for the chords and the melodic line.

EXAMPLE 4 RELATIVE KEYS

CD TRACK 97

Start with your second finger on the sixth string and ascend the C major scale, finishing on C major. Next start with your first finger three 'frets down'

and play the same notes, starting from A - A B C D E F G. This method works in every key and you can find them all by starting on different frets.

The image shows a musical score for a guitar. The tempo is set at 90 BPM. The first measure consists of a C chord (E-B-G) played across six strings. The second measure consists of an Am chord (E-B-A) played across six strings. The guitar's neck is shown below the staff, with fingerings indicated above the strings. The strings are labeled E, B, G, D, A, E from bottom to top.

C

Am

E B G D A E

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

EXAMPLE 5 RHYTHM CHANGES

CD TRACK 97

Here we have just an excerpt of the 32-bar form of the piece. The opening bars of the 'A' section are based on a I VIm IIIm V progression. In this case the

VI chord has been made into a secondary dominant (A7) and is the V of the II^m chord (Dm7); providing an extra moment of tension and release.

A musical score for guitar in 4/4 time at 100 BPM with swing feel. The score includes four chords: C, A7, Dm7, and G7. Below the staff is a fretboard diagram with fingerings for each chord.

Chord Fingerings:

- C: .5, .5, .5, .3
- A7: 5, 6, 5
- Dm7: 6, 5, 7, 5
- G7: 3, 4, 3, 3

NEVER
MISS
ANOTHER
ISSUE

Turn to page 89
to subscribe!

BACK ISSUES

MISSED IT? GRAB IT NOW!

Your copy of *Guitar Techniques* gone walkabout? Quick, get one now while stocks last!



AUGUST GT 220

FUNK UP YOUR BLUES

Make your blues groove with our fabulous funk-blues tutorial, and learn classic funk in the style of Nile Rodgers. Master the art of eight-finger tapping and play in the styles of Joe Satriani, Rory Gallagher, Joe Pass, Keith Urban, Ty Tabor and Martin Barre!



SEPTEMBER GT 221

STUNNING SOLOS!

Play better solos over chord progressions. Become an awesome wah-guitar player. Bowie's Starman transcribed! Plus learn the styles of David Gilmour, Kenny Wayne Shepherd, Mott The Hoople, Charlie Byrd, Steve Lukather and Alan Jackson.



OCTOBER GT 222

ALBERT KING & SRV

Albert King and SRV's awesome rendition of Born Under A Bad Sign tabbed, with full backing track! Learn how top blues-rockers use their whammy bar; take our Easy Jazz lesson; play like Steve Hillage, T-Bone Walker, Johnny Thunders, Brooks & Dunn and more!



NOVEMBER GT 223

HOW MUSIC WORKS!

Learn how chords relate to modes, and see how rhythm and lead slot together. Check out our full transcription of The Beatles' Twist & Shout, featuring both George's and John's guitar parts. And play like Cream-era Clapton, Judas Priest and Kenny Burrell.



DECEMBER GT 224

GIANTS OF BLUES

Master the styles of 11 blues giants including Clapton and the 3 Kings! Play Eva Cassidy's beautiful version of Autumn Leaves. Use drop tuning to play jawdroppingly cool styles. And play like John Squire, Robert Johnson, Robert Fripp and more!



JANUARY GT 225

FLUENT & FABULOUS!

Don't miss the first part of our exclusive legato masterclass video with fusion maestro Allen Hinds! Plus a full transcription of Jeff Beck's awesome version of Over The Rainbow, and play Delay Guitar like The Edge, Albert Lee, Andy Summers and more!

TO ORDER BACK ISSUES: Call 0844 848 2852 or visit www.myfavouritemagazines.co.uk

Please do not call or email the magazine directly as we cannot deal with subscriptions or back issues. We regret that we cannot photocopy transcriptions from back issues

Each back issue costs (including postage and packing) ■ UK: £5.50 ■ Europe: £6.50 ■ Rest of the world: £7.50

New Albums

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

ALBUM OF THE MONTH

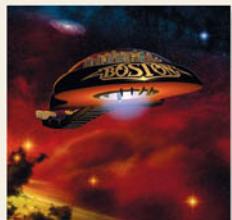


KING CRIMSON

THE ROAD TO RED

Panegyric ★★★★

Hot on the heels of last year's 15-disc box set release in celebration of King Crimson's Larks' Tongues In Aspic album, comes this veritable 24-disc behemoth containing virtually every single note this manifestation of the band ever committed to tape. As before in this excellent 'kitchen sink' series, the contents are as lavish as they are all-inclusive. Along with a 2013 stereo remix of the album Red itself, there are sound desk recordings culled from the band's 1974 US tour, all given the appropriate digital rejuvenation treatment with results that vary from impressive to truly remarkable. If that weren't enough to keep even the most hardcore Crim fan ecstatic for months on end, there are reproductions of the cover art from both Red and USA, hi-def Blu-Ray versions of the material collected here, plus a booklet and other paraphernalia offering up further insight into life on the road with one of the world's best-loved prog bands. Amazing!



BOSTON

LIFE, LOVE & HOPE

Frontiers Records ★★★★

It's taken more than a decade to put together but a new album from Boston is just around the corner. Although Boston is mostly a one-man show (the legendary Tom Shultz plays everything as well as supporting the various lead singers on backing vocals), but make no mistake this is a stunningly good album and a faithful return to form. Original Boston vocalist Brad Delp is also featured here, although he sadly passed away in 2007. Life, Love & Hope also includes two tracks that originally appeared on the Corporate America album in 2002. But here Tom has reverted to his original less spacey arrangements, with Someone being shorter and more dynamic, while You Gave Up

On Love kicks off with vocal harmony. There are shades of More Than A Feeling on Didn't Mean To Fall In Love, but the title track is fresh, so this latest album certainly fits the established Boston footprint beautifully and yet adds a new dimension on top. It should appeal to old fans and new converts alike!

BEASTMILK

CLIMAX

Svart Records ★★★

The curiously named Beastmilk hail from Finland and this debut album announces their arrival in style. Beastmilk describe their music as "apocalyptic post-punk", and there is certainly a modern twist here on a sound that has its roots firmly in the punk years. It's fast, exciting, solid and instantly appealing and the pace never lets up. The band's stringsman is Goatspeed, who plays some mean



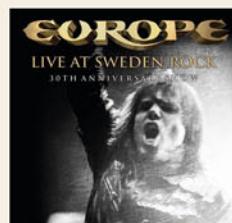
hard and fast guitar - short on solos, maybe, yet full-on and authoritative throughout. The band has already released four singles that have generated a lot of interest, but this album is all new work. Although the consistency of material means that there are no real highs or lows, we particularly like the last three tracks, Love In A Cold World, Surf The Apocalypse and the hypnotic and moody Strange Attractors, which has some interesting chord changes. All in all, it's an excellent album and musically very different for today.

EUROPE

LIVE AT SWEDEN ROCK - 30TH ANNIVERSARY SHOW

EarMusic ★★★★

Europe celebrated their 30th Anniversary last June in the best way they could, playing to 30,000 fans at the Sweden Rock Festival. This is a stunning show as it features all the most requested hits alongside strong new material. Riches To Rags makes an excellent opener, Superstitious has never sounded better, Carrie gets the audience singing along, and Last Look At Eden shows that the band can still write great songs. John Norum is superb on guitar throughout (sometimes backed up by vocalist



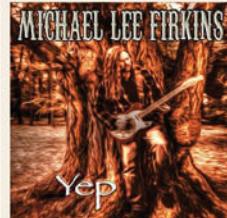
Joey Tempest on electric and acoustic guitar), but such an occasion demands guest players so Scott Gorham and Michael Schenker also make an appearance. Rather than join in on the Europe material we get Scott on Thin Lizzy's Jailbreak and Michael on UFO's Lights Out, and both are performed with energy and respect. Naturally it all winds up with The Final Countdown, where Tempest invites the audience to participate. We are generously given a close-up of Norum's immaculate classic solo too. This is a very special concert and it's beautifully captured in hi-def video and sound and also comes on BluRay and a double-CD set.

MICHAEL LEE FIRKINS

YEP

Magna Carta ★★★★

Firkins is back and firmly on track with his personal slant on the blues, Cajun rock and country music. It's been a while in coming but the time's been put to good use in writing some great tracks. The recording process only



took five days as the tracks were laid down in the good old-fashioned way, with everyone playing together and no click tracks. Perhaps his biggest breakthrough is the development of the Reso-Tele, which Michael designed with the help of a woodworking friend, fusing a resonator cone to a Telecaster and it sounds great here. It's also helped move him away from his focus on acoustic guitar so the whole album is positively bursting with energy: check out No More Angry Man, a two-part song that has Michael singing and playing his heart out. Wonderful stuff indeed. This album is a delight, the songs are strong, the guitar and slide work is superb, and there is such an 'up' feel about the whole project. If you're unfamiliar with Firkins' work then this is the perfect place to start.

TRIVIUM

VENGEANCE FALLS

Roadrunner Records ★★★

If you prefer your metal to be forged in Hell's Kitchen, your band of choice is likely to be Trivium. The Florida-born metallers achieved new heights in popularity with their In Waves album (2011), but this is a whole new ball game. The material, while thick and destructive as ever, is more musical and focused, so it marks a potential turning point in the band's career. Producer David Draiman has done an amazing job so he also deserves a bit of credit. The title track is a great introduction to the band and it features great performances from singer-guitarist Matt Heafy. The pace is relentless - well it's bound to be - but there are a just few moments of respite on the beginnings of At The End Of This War, the brilliant Villainy Thrives and the heartfelt Wake (The End Is Nigh), which at times is like Metallica on steroids. We also like the dual guitar opening section of No Way To Heal. There's lots going on here and if it doesn't get your heart racing then you'd better get a check up.

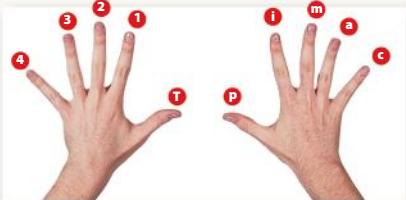


GT USER GUIDE



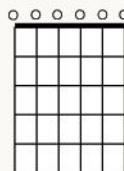
You can get more from GT by understanding our easy-to-follow musical terms and signs...

RELATING TAB TO YOUR FRETBOARD



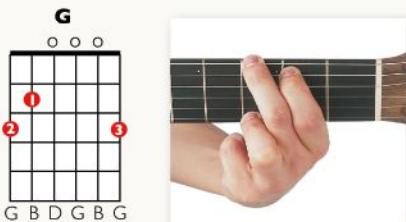
HAND LABELLING

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)



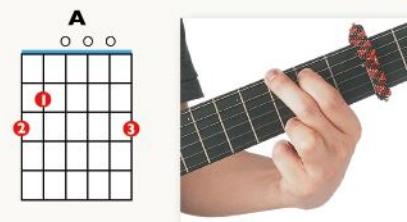
NUT & FRETBOARD

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.



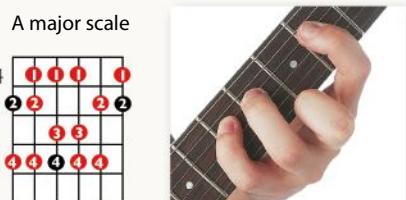
CHORD EXAMPLE

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.



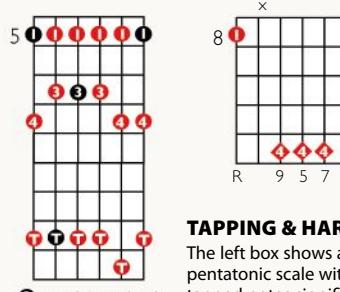
CHORD EXAMPLE (WITH CAPO)

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.

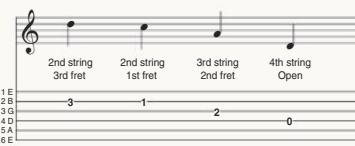
OUR RATING SYSTEM

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.

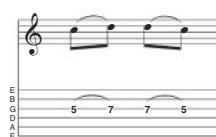
Appoggiante chord



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

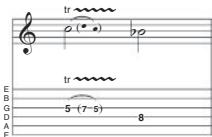
FRETTING HAND

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)



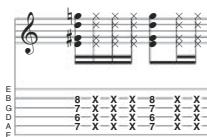
■ Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping



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

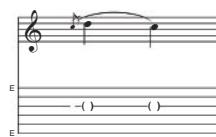
Fret-Hand Muting



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

BENDING AND VIBRATO

Bend up/down



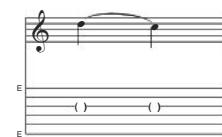
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

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.

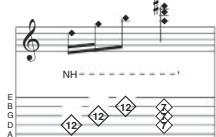
Vibrato



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

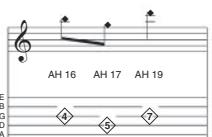
HARMONICS

Natural harmonics



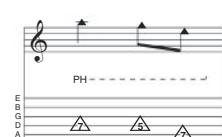
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



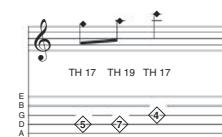
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



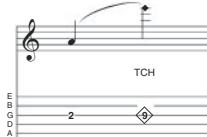
■ Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

Tapped harmonics



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

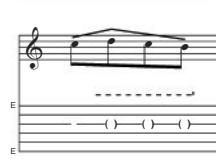
Touch harmonics



■ 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.

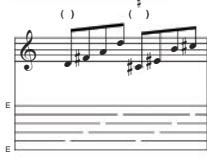
Gargle



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

CAPO

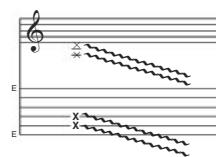
Capo Notation



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

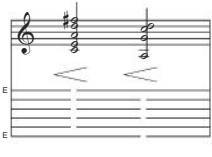
OTHER TECHNIQUES

Pick scrape



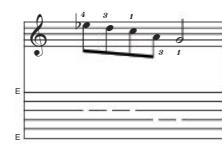
■ The edge of the pick is dragged down or up along the lower strings to produce a scraped sound.

Violining



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

Finger numbering



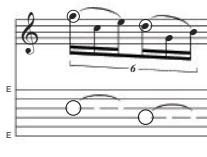
■ The numbers after the notes are the fingers required to play the fret numbers in the tab below.

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'.

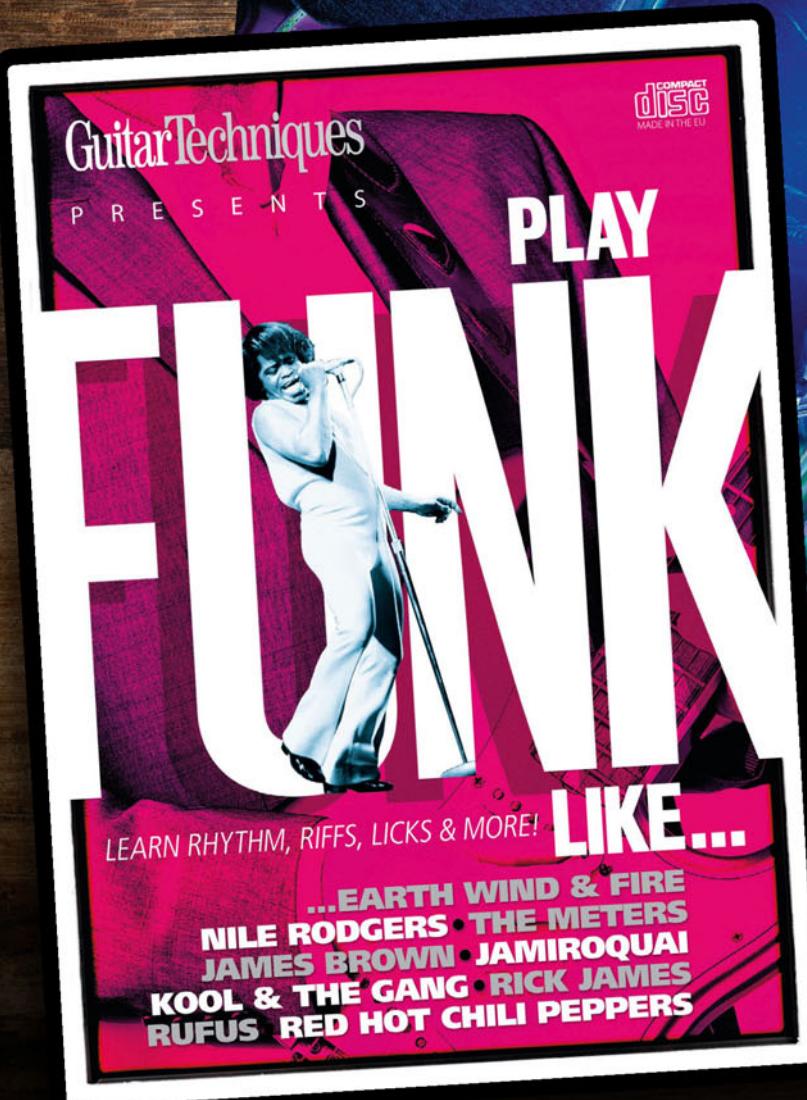
TUITION MAGAZINE + CD!

Guitar Techniques
PRESENTS

PlayGuitar

Funk! **NOW!**

All you need to play rhythm, riffs & licks
in the style of funk's all-time legends



Get Down!

ALL THE TECHNIQUES
YOU NEED TO FUNK

Freak Out!

LIKE: CHIC, KOOOL & THE
GANG, JAMES BROWN,
JAMIROQUAI, CHILIS



Everything you need...

A magazine/CD package with
chords, licks, riffs, hints and tips,
plus fabulous full tracks to learn!

On Sale Now! Just £4.99 from WHSmith and all good newsagents

CLASSIFIEDS

"this pedal is packed with great rock tone"

Guitar & Bass

www.rothwellaudioproducts.co.uk

RealChords

Join the Dots...

iPad £2.49
iPhone 99p

ipad: Customise to suit your needs, your style.

Save All Possible shapes for all the chords.

SAVE SONGS. Practice • Experiment • Create arrangements

Get the big-picture at a glance

Scroll through Chord Shapes

Swipe any Chord-Shape to change Key

realchords (channel) see
realchords pro introduction (iPad) & realchords iPhone introductionwww.realchords.com.authe TOTNES SCHOOL
of GUITARMAKING

ESTABLISHED IN 1985

- A 12 week, comprehensive course
- Every kind of guitar/related instrument
- Beginner to working professional
- Full details, including photos of instruments made by past students, are in our prospectus/on our website

The Totnes School of Guitarmaking
Collins Road, Totnes, Devon TQ9 5PJ
01803 865255
www.totnesschoolofguitarmaking.co.uk

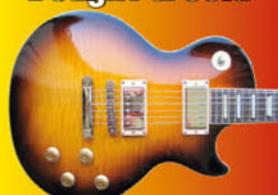
Private Guitar Lessons

With UK's leading Virtuoso
Fasttrack Results
Based in London for
Serious Guitarists.
www.mizarolli.net
07958 427 236

Raj Spolia
RAJ GUITARS
Replacing a nut, to a full refret

- Set ups • Refrets • Wiring/rewiring
- Custom mods (coil taps, phase/series parallel switching etc)
- Rare guitars also for sale

t: 07861 329144 • e: fretless@btopenworld.com
www.rajanspolia.co.uk

Gibson Les Pauls
Bought & Sold

07739 314261

david@99guitars.co.uk

"Great Prices & Friendly Service"

www.99guitars.co.uk

Guitar Picks Drumsticks Badges Necklaces Endorsements Tins Keyrings

www.printedguitarpicks.co.uk

50 PREMIUM
CELLULOID PICKS
ONLY £14.99

CUSTOM PRINTED WITH ANY LOGO, IMAGE OR TEXT.



Tel: 01207 509955

Email: sales@printedguitarpicks.co.ukPRS PAUL REED SMITH
GUITARS

From
Lincoln Piano Centre
'We love great grain!'

Visit our specialist
PRS centre where
knowledge &
service matter

Call Josh on
01522 542084

www.lincolnguitarcentre.co.uk
info@lincolnguitarcentre.co.uk

Guitar Techniques

TO ADVERTISE HERE, PLEASE CONTACT

AMANDA BURNS

ON 01225 442244 EXT. 2136

EMAIL: AMANDA.BURNS@FUTURENET.COM

NEXT MONTH

THE WORLD'S BEST GUITAR TUITION...

HARMONY MASTERCLASS

PLAY BETTER CHORDS

Learn the pro's choices!

Use inversions, extensions, alterations and substitutions to create the chords and progressions you always wanted.

THEORY MASTERCLASS

SWING COMPING

Master the styles!

Johnny Wheatcroft shows us how to play swing, big band and jazz blues rhythm comping on electric guitar.

TRANSCRIPTION #2

JOHANN STRAUSS II Vienna Blood Waltz

Bridget Mermikides arranges and transcribes a premium piece by the undisputed Wizard of Waltz.

STAR VIDEO LESSON

ALLEN HINDS PART 3 Exclusive masterclass

The incredible fusion virtuoso returns with a third helping of luscious liquid legato licks. Get some in!

LEARN TO PLAY CLAPTON'S... TEARS IN HEAVEN

Jon Bishop transcribes the greatest and most haunting song from Eric's celebrated 'Unplugged' era for you on acoustic guitar. Now you can play it PROPERLY!

OTHER GREAT LESSONS

A-Z of Theory

This month it's S for Slide, Staccato, Superlocrian, Sweep picking and... So on!

30-Minute Lickbag

Licks from top players including: The Edge, Jack White, Paul Kossoff, Ernie Isley and more!

Style studies...

Get into the heads of: Mark Knopfler, Mike Oldfield, Lou Reed, Grant Green and others!

AND THERE'S MORE...

Modern Acoustic, Theory Godmother, Creative Rock... So make sure you don't miss GT227 - March 2014 issue!

Your local newsagent will be happy to order *Guitar Techniques* for you each month. Save that trip into town and get to those fantastic transcriptions, lessons and exclusive video classes even quicker!



MARCH 2014 ISSUE ON SALE FRIDAY 24TH JANUARY

Please note: content is subject to change...

Guitar Techniques

SUBSCRIPTION & BACK ISSUE ENQUIRIES

UK: 0844 848 2852

International Tel: +44 (0) 1604 251045

Email: guitartechniques@myfavouritemagazines.co.uk

Subscribe online at:
www.myfavouritemagazines.com

EDITORIAL

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

Art Editor: David Dyas, david.dyas@futurenet.com

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

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

Music engraving: Chris Francis

CD mastering: Adam Crute

CONTRIBUTORS

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

Senior Art Editor: Mark Thomas

Group Senior Editor: Julie Taylor

Group Art Director: Rodney Dive

Creative Director: Robin Abbott

Editorial Director: Jim Douglas

ADVERTISING

Advertising Sales Director: Clare Coleman-Straw,

clare.coleman-straw@futurenet.com

Advertising Sales Manager: Amanda Burns,

amanda.burns@futurenet.com

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

Alison Watson, alison.watson@futurenet.com

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

MARKETING

Head Of Marketing: James Kick

Marketing Executive: Sarah Jackson

Direct Marketing Executive: Alex Moreton

CIRCULATION

Head of Trade Marketing: James Whittaker

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

Direct Marketing Executive: Ryan Lewis

PRINT & PRODUCTION

Production Co-ordinator: Ian Wardle,

ian.wardle@futurenet.com

LICENSING

Licensing & Syndication Director: Regina Erak,

regina.erak@futurenet.com

FUTURE PUBLISHING LIMITED

Managing Director: Nial Ferguson

Group Information Officer: Stuart Anderton

Head Of Music: Rob Last

Chief Executive: Mark Wood

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

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

Email: guitartechniques@futurenet.com

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

Distributed in the UK by Seymour Distribution Ltd

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

{ Want to work for Future?
Visit www.futurenet.com/jobs }



Member of the Audit
Bureau of Circulations.
20,468
Jan-Dec. 2012

Future

Future produces high-quality multimedia products which reach our audiences online, on mobile and in print. Future attracts over 50 million consumers to its brands every month across five core sectors: Technology, Entertainment, Music, Creative and Sports & Auto. We export and license our publications.

Future plc is a public company quoted on the London Stock Exchange (symbol: FUTR).

www.futureplc.com

Chief executive: Mark Wood

Non-executive chairman: Peter Allen

Chief financial officer: Zillah Byng-Maddick

Tel: +44 (0) 207 042 4000 (London)

Tel: +44 (0) 1225 442 244 (Bath)

© Future Publishing Limited 2013. All rights reserved. No part of this magazine may be used or reproduced without the written permission of the publisher. Future Publishing Limited (company number 200885) is registered in England and Wales. The registered office of Future Publishing Limited is at Beaufort Court, 30 Monmouth Street, Bath BA1 2BW. All information contained in this magazine is for information only and, as far as we are aware, correct at the time of going to press. Future cannot accept any responsibility for errors or inaccuracies in such information. Readers are advised to contact manufacturers and retailers directly with regard to the price of products/services referred to in this magazine. If you submit unsolicited material to us, you automatically grant Future a licence to publish your submission in whole or in part in all editions of the magazine, including licensed editions worldwide and in any physical or digital format throughout the world. Any material you submit is sent at your risk and, although every care is taken, neither Future nor its employees, agents or subcontractors shall be liable for loss or damage.



When you have finished with
this magazine please recycle it.



MIX

Paper from
responsible
sources

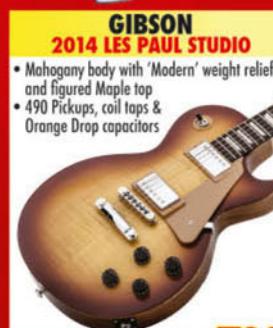
FSC® C007184

GAK

BUY ONLINE AT: [WWW.GAK.CO.UK](http://www.gak.co.uk)

THE UK'S #1 INDEPENDENT MUSIC RETAILER! NEXT DAY DELIVERY!
FREE DELIVERY WITH ORDERS OVER £99!

[/GAKMUSIC](#) [@GAK_CO_UK](#) [YOUTUBE.COM/GAKVISION](#)



Honeyburst Vintage Gloss £799



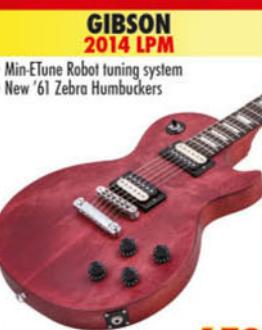
Bullion Gold Vintage Gloss £879



TV Yellow Satin £499



Vintage Sunburst Perimeter Satin £549



Cherry Satin £659



Heritage Cherry Sunburst Candy £999



Ebony £1499



Serenity Sunrise £1799



Rootbeer Burst Perimeter £2199



Walnut Vintage Gloss £699



Plum Insane Vintage Gloss £799



Alpine White £1099



Walnut £999



Vintage Sunburst £1399

0% FINANCE AVAILABLE! CALL

01273 665400

THE GUITAR, AMP & KEYBOARD CENTRE
78-81 NORTH ROAD, BRIGHTON, BN1 1YD

LINES OPEN:
WEEKDAYS 9AM-10PM
SATURDAY 9AM-5:30PM
SUNDAY 11AM-4PM

SHOP OPEN:
MON-SAT 9:30AM-5:30PM
SUNDAY 11AM-4PM

WHEN YOUR
MUSIC
MATTERS

ギルド



THE ALL NEW ARCOS™ SERIES
guildguitars.com