

THE FINEST GUITAR LESSONS ON THE PLANET

# GuitarTechnique

20 YEARS OF THE FINEST GUITAR TUITION

NOVEMBER 2014  
#236

YOUR COMPLETE...

## BLUES WORKOUT

Hone your blues skills with one great lesson and be prepared for any jam, gig or session!

HOW TO USE...

## PASSING CHORDS

Add new sophistication to your chord sequences



TRANSCRIBED

## Django 'NUAGES'

The greatest version of this iconic Gypsy jazz tune fully tabbed for you to play

PLAY LIKE...

## STEVIE RAY VAUGHAN

His amazing soloing approach laid bare

## KINGS OF LEON

Create their cool rocky riffs and licks

## PAUL McCARTNEY

Emulate his subtle acoustic style

## SPENCER DAVIS GROUP

Play like the mega talent that is Steve Winwood

Future

Dunlop



Clyde McCoy  
BY CRY BABY®

THE MOST AUTHENTIC TRIBUTE TO THE TONE AND SPIRIT  
OF THE VERY FIRST WAH PEDAL, STRAIGHT FROM THE  
HEIRS TO ITS LINEAGE AND GUARDIANS OF ITS LEGACY.  
DESIGNED AND BUILT IN CALIFORNIA.

Buy with confidence from a uk warranty authorised dealer. To find a dealer go online to:  
**QUICKFIND.ME/CRYBABY**

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*.



#### PAT HEATH

BIMM Brighton lecturer, ESP product demonstrator and all-round busy musician Pat takes over from Terry Lewis on 30-Minute Lickbag. Welcome, Pat!



#### BRIDGET MERMIKIDES

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



#### JACOB QUISTGAARD

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



#### STUART RYAN

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



#### ANDY SAPHIR

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



#### TRISTAN SEUME

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



#### JOHN WHEATCROFT

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

# Welcome

THIS MONTH'S COVER feature is all about blues, but in truth anyone can benefit from it. John Wheatcroft is a superb player and tutor and his Blues Workout will prepare you for anything on your musical horizon, be it Wembley Stadium or a jam down at the blues club where you're hoping to impress local bands with your prowess – and employability.

The feature is the most thorough workout you're likely to encounter, and is something you can refer to time and time again, as it's theory as well as technique based.

Wheaty hints in the feature that there's another element to being a musician, one that's equally vital to master, and that's the performance itself. It's all well and good being the best bedroom guitarist there is, but if you can't interact with other band members or connect with your audience during a show, then really only half the job is done.

A large part of a crowd's enjoyment of a band is to see that its members are getting off on it, too. If you're playing with a smile on your face, and interacting with others who are in similar throes of musical ecstasy, then how can the audience not feed off that? Where

John's feature comes in is that, the more preparation you've done and the more confident you are with the material and your ability to play it, the more convincing your on-stage persona is likely to be.

Some musicians are infuriatingly natural performers – the old gag is that they open the fridge door, the light comes on and they do 20 minutes. But for many of us, it's daunting to leave the inhibitions at the stage door, plant the foot on the monitor, stick the head back and give it some welly.

Actually, a friend of mine struggled with this, so he rented a rehearsal studio once a week for six weeks, and practised how to 'perform' his parts in the band's set, in front of the room's full-length mirror. It didn't turn him into a natural overnight, but it did what John's lesson does, and gave him the tools with which to get the job done. Worth thinking about?

What really is worth thinking about is our second great offer of a free digital edition when you buy this one. Go on, try it: I think you'll like it.

*Neville*

Neville Marten, Editor  
nevilles.marten@futurenet.com



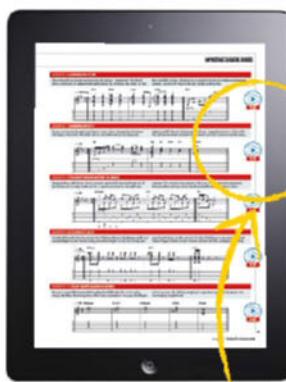
## DON'T MISS OUR AMAZING DIGITAL EDITION

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](http://bit.ly/guitartechus) (if you live in the UK) or [bit.ly/guitartechus](http://bit.ly/guitartechus) (overseas). You can also find us on [www.zinio.com](http://www.zinio.com) (NB: Zinio editions do not yet have interactive tab or audio).

# LIGHTER | LOUDER

ALL-NEW RUMBLE™ SERIES BASS AMPS



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

© 2014 Fender Musical Instruments Corporation. Fender® and Rumble™ are trademarks of FMIC. All rights reserved.

[fender.com/rumble](http://fender.com/rumble)

ALL-NEW RUMBLE HEADS, CABINETS AND COMBOS  
RE-ENGINEERED WITH CLASSIC FENDER VIBE

Fender

# Guitar Techniques

• CONTENTS • NOVEMBER 2014 •

TUNE UP

Tap here for an  
audio clip to help  
you tune your  
guitar

Fully  
interactive  
contents!

Tap to read  
an article



Many thanks to World Guitars of Stonehouse for the loan of this '56 LP Reissue cover star!

## GT COVER FEATURE

### YOUR ULTIMATE BLUES WORKOUT 16

John Wheatcroft's guide will prepare you for any upcoming blues gig, recording date or jam. No deal with the devil required...

## GT FEATURES

### TRANSCRIPTION #1

#### DJANGO REINHARDT

Nuages 30

John Wheatcroft transcribes this fantastic Gypsy jazz tune from the all-time master of this amazing style, Django Reinhardt.

### SPECIAL FEATURE

#### USING PASSING CHORDS

Spice up your rhythm! 40

Jon Bishop presents five different examples of how to incorporate passing chords into your progressions for a more professional sound.

### TRANSCRIPTION #2

#### BIZET

Habanera 48

Bridget Mermikides tames the rebellious bird that is this beautiful and instantly recognisable aria from Carmen for solo classical guitar.

## REGULAR FEATURES

### WELCOME 3

Editor Neville Marten welcomes you to the magazine with thoughts on performance.

### THEORY GODMOTHER 7

Answers to your musical and theoretical issues.

### TALKBACK 9

Tell us your views... we want to know!

### INTRO 10

News and regulars, plus Phil's One-Minute Lick, That Was The Year, Hot For Teacher and more.

### SUBSCRIPTIONS 65

Save time and money – get GT delivered!

### BACK ISSUES 94

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

### ALBUMS 95

New guitar CDs and DVDs reviewed and rated.

### TAB GUIDE 96

Our terms and signs explained.

### NEXT MONTH 98

Hottest Blues Licks, The Police, Eric Clapton, Lindsey Buckingham, Bossa Nova and more...

## GT LEARNING ZONE

### LESSONS INTRODUCTION 53

Music editor Jason Sidwell introduces this month's lessons with more words of wisdom.

### 30-MINUTE LICKBAG 54

BIMM's Pat Heath has six more licks for you.

### BLUES 58

John Wheatcroft examines SRV's fiery blues.

### ROCK 62

Martin Cooper explores the stadium rock of Kings Of Leon.

### VIDEO 66

Classical guitarist Carlos Bonell presents the first in a series of videos on classical techniques.

### CREATIVE ROCK 70

Shaun Baxter on how to create your own neo-classical rock rhythm guitar parts.

### CHOPS SHOP 76

Andy Saphir looks at legato Major Pentatonics in his series on technique fundamentals.

### BRITISH R&B 78

Phil Capone checks out the Spencer Davis Group's precociously gifted Steve Winwood.

### JAZZ 84

Pete Callard tabs some cool licks from more of Blue Note's legendary jazz artists.

### ACOUSTIC 88

Stuart Ryan examines the varied and wonderful acoustic style of Sir Paul McCartney.

### MUSIC READING 92

Charlie Griffiths continues his 14-part series on reading music notation. This issue: leger lines.

## GT VIDEO MASTERCLASS



### CARLOS BONELL Part 1 66

Classical guitarist Carlos Bonell explores classical technique. This issue: free stroke and rest stroke.



Córdoba

cordobaguitars.com



Nylon string guitars for the  
modern guitarist.  
Complete your collection.

# Q&A

# Theory Godmother

Post your playing posers and technical teasers to: Theory Godmother, Guitar Techniques, Quay House, The Ambury, Bath, BA1 1UA or email info@davidmead.net. Every wish is your Godmother's command!



## SPEED KING

**Dear Theory Godmother**

I'm new to the guitar and have actively been learning for about a year now. In the August issue, I decided to take a crack at Phil Hilborne's One-Minute Lick: Powerful Pentatonics and came away wondering. At a very slow BPM I can play this relatively easily, but as soon as I try to bump it up I begin to lose focus, and my fingers don't co-operate. How do I know when it's time to increase the tempo and by how much, to maximise my learning of a particular piece? Thank you!

Pedro

The rule with advancing metronome speeds is 'slowly, slowly wins the race'. You find a speed where you can play a lick or riff perfectly with no mistakes, and then you take it up a single notch at a time. When you find the speed at which it begins to fall apart again, you remain there and practise it until you can play it correctly – and so on, until it's up to speed. However, if you're new to the guitar this lick calls for some fairly advanced technique (see Ex 1). I asked Phil to comment, and he said this: "That lick is a little unusual; although it's based on a Pentatonic scale, the idea was to use intervals and legato via slides, hammer-ons and pull-offs to make a less-than-typical clichéd lick. I think in this case, some interval exercises would help – as would working at being accurate with the aforementioned techniques and position-shifts, too. Also, I put fretting-hand fingering on this lick and it is important to follow it, particularly in regard to getting it up to speed." Wise words from the master himself – hope this helps!

## FINGERING QUANDARY

**Dear Theory Godmother**

As guitarists, when we learn scales in their individual box shapes, they come with their own set of fingerings for that particular shape. However, when we improvise, are we supposed to adhere strictly to those fingerings? The reason I ask is because I have recently been teaching guitar to some teenagers, which has made me closely examine how I do things; and

## EXAMPLES 1 - 4

**Ex 1**

Am7 (throughout)  
♩ = 200  
mf

Fretboard diagram: E-B-G-D-A-E  
Fret 1: 17  
Fret 2: 15-13  
Fret 3: 14  
Fret 4: 12-10  
Fret 5: 10  
Fret 6: 8-10  
Fret 7: 11  
Fret 8: 12  
Fret 9: 10  
Fret 10: 13  
Fret 11: 8  
Fret 12: 10  
Fret 13: 7  
Fret 14: 10  
Fret 15: 8  
Fret 16: 10  
Fret 17: 7

**Ex 2** Am Pentatonic Box Shape 1, 5th fret – correct fingering

E-B-G-D-A-E  
Fret 5: 5  
Fret 6: 8  
Fret 7: 5  
Fret 8: 7  
Fret 9: 5  
Fret 10: 7  
Fret 11: 5  
Fret 12: 8  
Fret 13: 5  
Fret 14: 8

**Ex 3**

E-B-G-D-A-E  
BU  
Fret 8 (10): 8  
Fret 9: 5  
Fret 10: 8  
Fret 11: 5  
Fret 12: 8  
Fret 13: 5  
Fret 14: 8  
BU  
Fret 8 (10): 8  
Fret 9: 5  
Fret 10: 8  
Fret 11: 5  
Fret 12: 8  
Fret 13: 5  
Fret 14: 8  
BU  
Fret 8 (10): 8  
Fret 9: 5  
Fret 10: 8  
Fret 11: 5  
Fret 12: 8  
Fret 13: 5  
Fret 14: 8  
BU  
Fret 8 (10): 8  
Fret 9: 5  
Fret 10: 8  
Fret 11: 5  
Fret 12: 8  
Fret 13: 5  
Fret 14: 8

**Ex 4**

has made me wonder if the way I'm teaching them is wrong. Many licks are sometimes easier to play with fingers that aren't in accordance with the way we learn scale shapes – and sometimes, crossing between shapes or bending notes is also easier with the 'wrong' fingers. Are the fingerings we learn for scale shapes (and indeed arpeggios) purely to learn where the notes are and build our technique? Or is there a method behind the madness, and should we stick to those fingerings when improvising?

Ria

Rock and blues guitar is not known for its orthodoxy. But if I think back to the days when I was learning classical technique, I remember playing scales and arpeggios, strictly adhering to the recommended exam-syllabus fingerings. But when it came time to learn a new piece, my teacher and I would often spend the entire lesson

working out the mechanics of playing it. That is, we would adjust and modify fingerings until the piece was as easy to play as we judged possible. The same, I believe, is true with rock technique. We learn the Pentatonic box shapes with fingerings like the one shown in Ex 2, in order to properly coordinate hands, picks and fingers. Then, when we begin to tackle transcriptions, we adapt in order to make the lick, riff or whatever as easy for the fingers to navigate as possible (see Ex 3 morph into Ex 4).

In order to prepare students for varying the fingerings they have learned at the scale-playing stage, I would begin by showing them very simple Pentatonic licks that require substituting the third finger for the more scale-orientated fourth. As long as they realise that the things they've learned in the classroom have to be adjusted for the real world, then the process will slowly become automatic. Spend a couple of lessons showing

them the type of things a player might have to do in order to optimise a solo segment where fingering is concerned – and tell them why. You could demonstrate how a bend with added vibrato using the third finger is easier than it would be with the 'correct' fourth. Indeed, anything to underline the fact that woodshedding scales is only half the story.

## CORRECT POSTURE

**Dear Theory Godmother**

Could you shed some light on a very grey area in the world of guitarists – posture! I have struggled to find any professional guidance regarding the minimising of tension in my body and arms while playing. I have even resorted to asking my doctor for advice. I have suffered from tendonitis and am worried it will return or, worse, cause long-term injuries. I am in a thrash-metal band which requires virtually non-stop picking. Can you offer any advice on how to refine my stance and minimise tension, or should I be seeing a kinesiologist?

Ash

So we all know what we're talking about, a kinesiologist is a medical professional who specialises in the mechanics of body movement. I would also say that I'm not in any way qualified to offer medical advice – it would be reckless to do so, in fact. Having said that, the advice I give people to stay out of trouble with conditions like RSI is to keep the wrists as straight as possible and the arms as relaxed as you can. A mistake I see often, is guitar straps worn so low that the resulting playing position involves the wrists being bent at right-angles and the back arched. I know at least two professional guitarists who suffer back problems as a result of the 'low slung' syndrome. It might look cool, but it's not good for you! I have been told that Alexander Technique can be of help with eliminating tension; a yoga teacher can offer advice, too. You've taken the first important step in asking for advice, but I would encourage you to continue seeking a medically qualified answer, if you want to make sure you're playing safely.

# musicradar.

The No.1 website for musicians



**Want online advice on how  
to improve your playing?**

Get the best advice at [musicradar.com](http://musicradar.com)

Thousands of gear  
reviews and killer  
video demos

Tips and techniques  
to help you play and  
sound better

# TalkBack

**Write to:** Guitar Techniques, Quay House, The Ambury, Bath, BA1 1UA.  
**Email:** neville.marten@futurenet.com using the header 'Talkback'.

## FROM RUSSIA WITH LOVE

I'd really like to say that I've read the magazine for years, but there's no ability to purchase it freely here in Russia. A friend of mine during her visits abroad has brought me these two issues: 206 July 2012 and 231 June 2014, with Clapton and Vaughan on their covers correspondingly. I wanted to write to Talkback two years ago, having read that 'Letter From India' in GT206. You were astonished by the fact that "the stuff we produce here in GB is finding its way across the world". I wanted to say something like: "Hey-hey! India is an English speaking nation, at least, so what would you say about my country?" But I procrastinated and then didn't get round to it. Nevertheless, things changed this year. I'm a self-taught musician; I like to gain a new knowledge, and for a couple of months I had been trying to find some comprehensive info about using 7th chords, and the circle of 5ths. Could anyone imagine my surprise when Anna (the friend) gave me GT231 and there was an article with explanations concerning these two badly required topics? That was a great boost for my musical inspiration! So thank you, GT!

Dmitriy Sumin

Well, it's just as fabulous to know that some of our issues are getting to you in Russia, as well as to readers in India. Your country has an incredible musical history, and I know that history continues with some amazing guitarists, such as Feodor Dosumov, who gives lessons with our friends over at [www.jamtrackcentral.com](http://www.jamtrackcentral.com) and is as good as anyone we've ever seen.



Feodor Dosumov:  
simply outstanding  
Russian guitarist

## THE BENDS

I was really interested in your recent article on string bends and a comment made in Neville's 'welcome' page about the mechanics of string bending. In it, he was saying that 'holding the finger perpendicular to the strings' is not correct, and that some other sort of motion is the way to do it. I'd be really interested in having this explained further, since I struggle with string bends and, worse, having any kind of control over them once they're bent. I use light gauge strings, I'm essentially playing a bluesy style and the rest of my technique – picking, general speed and so on – is coming along fine. I've been playing about four years and I'm in my 50s, having taken the guitar up late – and I'm guessing 'late learner syndrome' is more than a little to do with it! Anyway, some further instruction would be most helpful.

*Terry Dodds, Newcastle*

*Trying to bend a string just by 'pushing up' with a finger from below is not a great idea, as it's all but impossible to get the required 'purchase' against the neck – which you'll need if you have any hope of controlling the bent string. So, pick up your guitar and follow these instructions. We're going to bend the second string up a tone, from G to A, at the 8th fret.*

*1) Grip the neck firmly between your thumb and first finger, and fret the second string at the 8th fret with your third finger. If your hand is anything like mine, the base of your first finger is now pressed against the bottom edge of the neck around the 5th fret (this is your 'pivot' point), and your thumb is coming over the neck at about the 6th fret.*

What a lovely coincidence that the issues Anna brought back home featured the very lessons you wanted. Let's hope she makes more UK visits and can top up your collection with more (hopefully just as useful) lessons.

## POINTING THE FINGER

It was good to read in John Wheatcroft's column (September 2014) that Walter Trout is on the road to recovery. After reading the article, listening to the CD tracks, and having a go at the tab, I wanted to refer back to John's earlier GT article on this modern blues giant.

And that was when I ran into my usual problem with your excellent magazine: trying to find things in back issues. I have been buying GT magazine since September 1994 (Dave Kilminster's transcription of Money For Nothing, Cliff Douse's



*Note the neck grip, and how the 'bending' finger is supported by two others*

*2) Maintain this grip and you may notice that your first and second fingers are resting on the string behind the 'bending' finger. This is handy, because you'll need these to 'assist' in the bending. If they don't fall here naturally, place them there now and get used to this. The fingers should now be anything but perpendicular to the strings; in fact, they'll be lying almost parallel to them. The point of the exercise is to rotate the wrist anti-clockwise, pivoting the first finger against the neck to sort of 'lever' the bend.*

*3) As you rotate the hand, push the string up using all three fingers. Use a 'clenching' action that comes from a combination of wrist rotation, first finger pivot, forearm muscle and the strength of three fingers. Keep bending and relaxing the string, and feeling what's going on in your hand, wrist and arm. Use your ear to hear how far you've bent (or check by fretting the same string at the 10th fret). Before long your muscle memory will develop and you won't need to think about how much force each bend requires.*

*4) The mechanics of adding finger vibrato are very similar. For a bluesy vibrato, bend the string as*

*suggested then let it down, but not right back to its starting place, perhaps halfway, then bend back to pitch and repeat ad infinitum. You'll do this mechanically to start with, but the aim is a natural 'oscillation' – try the same movement with your hand held in the same shape but away from the guitar neck; wobble it and you'll see you can make it go into a kind of spasm, so it's oscillating without you telling it to do each up-down motion. What you want in blues is a 'reflex action' vibrato, not a forced, unnatural one.*

*Good bending and vibrato don't come overnight, so you'll need to practice regularly. But these aspects are what make a decent player sound like a great one. Good luck!*

archive of guitar tuition material is worthy of a comprehensive index?  
Ken Avery

Our old friend Jim Cameron used to keep an index of the transcriptions and we'd run that from time to time in the magazine. But as we have so few tabs of actual songs these days we haven't printed it for a while. We simply don't have the people power to go through every issue and create a full list of lessons and features from scratch – 256 magazines (or so) and counting. And to be honest, it's not the kind of job I'd give to a work experience person – it would put them off work for life! But if anyone out there has such a list and wouldn't mind sharing it with us, I'd keep it as a PDF on the disk, upload it to the GT page on [www.musicradar.com](http://www.musicradar.com) and update it from then on.

# Intro

• GUITAR TECHNIQUES • NOVEMBER 2014 •



## Jam Tracks Tips

Use these tips to navigate our bonus backing tracks.

### 1) Slow Blues in G

Playing at this slow a tempo is great for your sense of timing, as it keeps you on your toes, sharpening your time-keeping in the process. In addition to the obvious G Minor Pentatonic (G Bb C D F) with the added 'blue note' (Db), try G Major Pentatonic (G A B D E) on the I and V chords (G7 and D7). Or you could think G Mixolydian over the G7 (G A B C D E F#).

### 2) 2-5-1 Medium Swing Jazz Track (C)

At 120 bpm, this works well as a practice track for the classic jazz progression, the II-V-I. In C major, the chords are Dm7, G7 and Cmaj7. In theory, you can play C Major scale throughout, but I suggest learning to outline the arpeggios. Cmaj7 arpeggio is C E G B; Dm7 arpeggio is D F A C; and G7 arpeggio is G B D F. Try more advanced colours on the G7/G13 with the G Diminished Half-Whole scale (G Ab Bb C D E F#).

### 3) Fuzzy Rockout in A

This rock jam track has two chord progressions: A - G - D - A (the main one) and C - D - A, the breakdown sections. You can use the A Minor Pentatonic (A C D E G) to great effect, but also mix in Dorian (A B C D E F# G) and Mixolydian (A B C# D E F# G), if you fancy extra colour.

### 4) 11/8 Ballad in C Minor

Here's a challenging 11/8 ballad, which I suggest you count as 3+3+3+2. The chords are Cm - G7/B - Eb - F - Abmaj7. In terms of scales, C Minor scale works great (C D Eb F G Ab Bb), but for the G7/B, you'll want to include the B natural and play C Harmonic Minor scale (C D Eb F G Ab B). Finally, the F major chord contains an A natural, and that chord – brief as it is – is best negotiated by way of C Dorian mode (C D Eb F G A Bb). Not to forget, of course, that C Minor Pentatonic and the Blues scale will also work well on this track.

Jam tracks by Jacob Quistgaard

## Autumn Jazz and Blues Live

Enjoy a feast of live guitar music as we head into Autumn

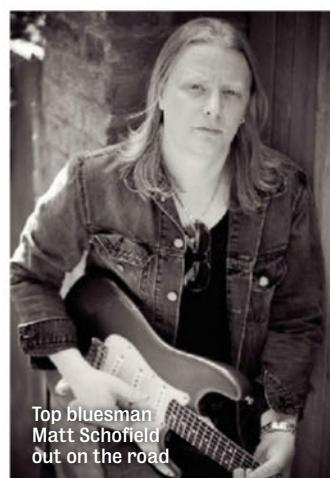
2014's EFG London Jazz Festival, taking place across various London venues between 14 to 23 November, has plenty of guitar highlights among its 10-day lineup. Bill Frisell salutes the Fender Telecaster and his own early inspirations in the Guitar In The Space Age show; and there are sets from aspiring jazz star

Andy Button; flamenco-jazz stylings from Chano Dominguez and Nino Josele, as well as boundary-pushing genre-fusion from The Tolis Zavalari Project. Not to mention the small matter of the world's finest musicians giving it their all throughout the 10 days of what is a must-visit for jazz lovers... head over to [www.efglondonjazzfestival.org.uk](http://www.efglondonjazzfestival.org.uk) for more information.

While we're on the festival trail, the International Guitar Festival Of Great Britain, taking place in venues across the Wirral between the 6 to 30 November, has a varied and classy lineup, including Andy Fairweather-Low, Marin Simpson, Dweezil Zappa and Joan Armatrading. See [www.bestguitarfest.com](http://www.bestguitarfest.com) for more.

Blues fans will welcome the return of UK bluesman Matt Schofield to these shores for a 15-date tour in November, starting in Nottingham and ending in Cardiff, with the Ben Poole Band in support. Schofield last toured the UK supporting Joe Satriani, and will of course be playing songs from his excellent 2014 record, *Far As I Can See* (see

[mattschofield.com](http://mattschofield.com) for info). Rising blues-rock star Joanne Shaw Taylor also tours in support of her new album, *The Dirty Truth*, between 1 and 20 November, welcoming special guest Bernie Marsden on stage – see [www.joanneshawtaylor.com](http://www.joanneshawtaylor.com) for more. Finally, it's welcome to the jangle for the indie fraternity, as Johnny Marr promotes his second solo album, *Playland*, with a series of UK dates between 13 to 29 October – see [www.johnnymarr.com](http://www.johnnymarr.com) for the lowdown.



Joanne Shaw Taylor heads out in November



Top bluesman Matt Schofield out on the road



## Orange aid

Don't buy the kids a games console for Christmas. Instead, take a look at the Complete Guitar Pack from Orange – a relatively affordable all-in-one starter kit for the budding younger (or older) rocker in your life, comprising an Orange-brand twin-humbucker Les Paul-esque guitar with nato body, rosewood fingerboard and

maple neck in Orange, Black or White finish; and an Orange Crush PiX 12L combo with three-band EQ, master volume, overdrive and headphone out. The kit is completed by the all-important Orange tuner, a padded gigbag, an instrument cable, six plectrums, a strap and a guitar tuition course. The UK price is just £229; see [www.orangeamps.com/guitar-pack](http://www.orangeamps.com/guitar-pack) for more info.

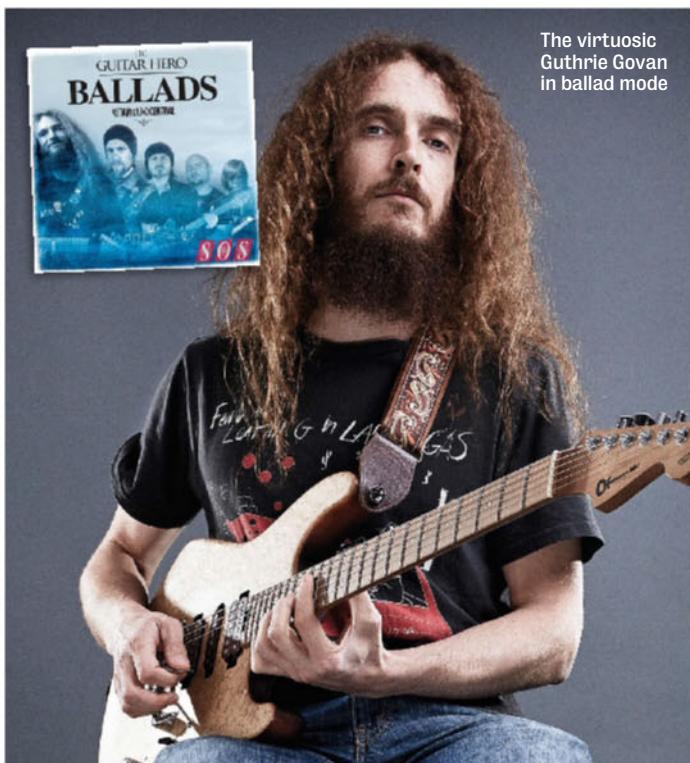
## Ballad insane

Every guitar hero needs a ballad, reasoned JamTrack Central founder, producer and guitarist extraordinaire, Jan Cyrka. So he set to work compiling *Guitar Hero Ballads*, an album featuring many of JamTrack Central's roster of artists parading their otherworldly instrumental talents over their own compositions.

The 50-minute album features 11 players in all, including Guthrie

Govan, Alex Hutchings, Andy James, Al Joseph, Jack Thammarat, Marco Sfogli and a whole host of other sensational rock-orientated players.

The album is available on CD and download, as backing tracks with full transcriptions and five bonus videos, or as a Deluxe Edition which includes an electric fan to gently billow your hair as you shred along (only joking). Prices start from £7.99; see [www.jamtrackcentral.com](http://www.jamtrackcentral.com).



## PHIL HILBORNE'S ONE-MINUTE LICK 4THS STRETCH LEGATO LICK

*Here's a long intervallic line in 4ths that travels rapidly from the lowest note on the guitar – the open sixth string – up to the highest – the 24th fret of the first string (for guitars with 24 frets). All the notes come from E Aeolian – E F# G A B C D E or E Dorian – E F# G A B C# D E. The reason we can see it coming from either scale is that the 6th note (C or C#) is not present anywhere in the lick. It can also be seen as being derived from E Minor Pentatonic with an added 2nd/9th (E F# G A B D E). I'd be the first to admit that this style of lick isn't particularly melodic. However, when used sparingly and in an appropriate setting,*

*this type of angular line can be a real 'head-turner'. Listen to fusion players like Allan Holdsworth or John McLaughlin for similar-styled ideas. You may find the fast position shifts and stretches a little taxing; if so, take it slowly, maintain a consistent fretting-hand fingering regime and aim for accuracy before speed. It can help to 'lock' the spread of your fretting-hand fingers as you ascend and just make minor adjustments to concur with the closer frets you encounter higher up. If your guitar has only 21 or 22 frets, you will have to devise a clever bending strategy to achieve the top note(s). But this is all part of the fun!*

**J = 110    Em7**

8va -

BU

Fret positions: 7-12-17-12      17-12-17-22      17-22-(24)

String positions: E B G D A E

Fret positions: 0 5 7 12





## Hello Edinburgh!

I AM CALLED BY A CHARMING BBC producer to appear on the above programme. He sells it to me as a light-hearted but informative history of the guitar, its role in 20th century popular music; an explanation of the physics and acoustic theory relevant to it. And some comedy.

He has written the script, which will be narrated by Harry 'Spinal Tap' Shearer, aka Derek Smalls. Mitch Benn of Radio 4's 'The Now Show' is to provide the musical comedy. He's a guitarist. Dr Mark Lewney is to be the tame boffin or Guitar Physicist and is engaged to provide the technical explanations, all in the best possible taste. He plays the guitar, too. And then there is, er... me. My role is to, ahem, play the guitar and flesh out the script with suitable stylings from the last 100 years of fretting joy at suitable intervals. It's all left disarmingly vague. I mumble the words "Yes... okay... that sounds, er... interesting", and my fate is duly sealed. I should mention that towards the end of our conversation the nice man (Mark, by name) casually drops in the idea the I might play Foggy Mountain Breakdown, the fiendish theme from Deliverance, on the banjo. I pretend that he didn't actually say that, and hope that the idea will melt away.

It transpires that August turns into a bizarrely busy month. I have much else to attend to. So it happens that two days beforehand I awake in pre-dawn nocturnal terror with the realisation that the show is almost upon me and that I haven't the slightest idea of what I'm supposed to prepare or play and the exact details of my travel arrangements. In particular, the logistical nightmare of how to transport four instruments to the future Independent Republic Of

**"I awake in pre-dawn terror. The show's almost upon me and I haven't the slightest idea what I'm supposed to play."**

Scotland (or not, depending on which way the Bannock burns on 18 September).

I do what I'm good at. I panic. I call Mark, Mr Charming Producer. He talks me down from the ledge. We agree to hire two instruments in Edinburgh. His PA will collect two of my guitars in London, along with a suitcase full of accessories and personal items. She will come down by train and return on the overnight sleeper in a first-class compartment, thus ensuring the safety of my gear. Maybe. The only suitable arrangement is collection from The Royal Albert Hall where

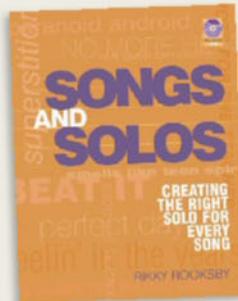
I'm playing a late-night Prom two nights before the broadcast recording. And I will fly up early on the day of the show.

We talk a little more about what I might play. He assures me that his script can be adapted to suit my choice of material. A blues, featuring bottleneck, a plectrum guitar piece, solo jazz, a couple of instrumental medleys and onwards. Oh, and the finale – Tap classic, Tonight I'm Gonna Rock You Tonight, featuring the four of us. Harry will play the bass ukulele. By the time Mark has finished with me I believe, quite erroneously, that I was born to do just this with my life.

And so it is that I'm up well before any right-minded lark has even opened an eye in anger and a car is at my door. It is worth mentioning at this point that when you are issued with the temporary laminate that has the word 'Artist' emblazoned across it, rather than the plankton-like status of 'Musician', two interconnected things happen immediately. First, your IQ is slashed by a minimum of 50 points; secondly, and as a consequence, your life must be organised and your needs attended to just as an infant is spoon fed from those delightful little glass jars. Hence the car. Heaven forfend that I could be capable of organising such a complicated task. I lie back and enjoy it. Bring it on.

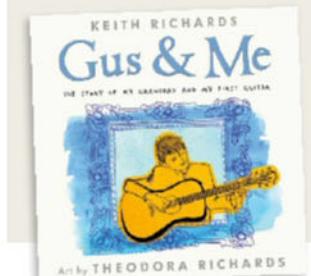
## Songs And Solos

Rikky Rooksby, venerable author of this parish and that of our sister magazine *Guitarist*, has written countless great books on various aspects of the art of songwriting. His latest tome addresses the fundamental question of how to create the right solo for a song, beginning with a look at the solo's place in the history of popular music before engaging with the theory behind constructing a great lead break. The book offers all manner of useful suggestions for improving your own compositional approach to soloing, and casts the net wider to take a look at what guitarists can learn from the soloing approaches of other instrumentalists; plus the accompanying CD has 42 example solos across different genres. The book costs £19.99; see [www.halleonardbooks.com](http://www.halleonardbooks.com).



## Keef's bedtime story

*Gus & Me* is a newly-released children's book by none other than... Keith Richards. Subtitled 'The Story Of My Grandad And My First Guitar', it features pen-and-ink collage illustrations by Keef's daughter, Theodora Dupree Richards, who was named after Richards' grandfather, Theodore Augustus Dupree. The story of Dupree's role in Richards' discovery of music is a heartfelt one, and Keith himself said: "The bond, the special bond, between kids and grandparents is unique and should be treasured. This is a story of one of those magical moments. May I be as great a grandfather as Gus was to me." The hardback version of *Gus & Me* is available now, priced £14.99; see [www.orionbooks.co.uk](http://www.orionbooks.co.uk).



# 60 Seconds with...

A minute's all it takes to find out what makes a great player tick. Before he jumped in his limo for the airport, we grabbed a chat with Virgil & The Accelerators' guitarist, **Virgil McMahon**

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

I started using Jim Dunlop Tortex picks 1/1.5mm when I first learnt to play, but I went to see Ronnie Peterson when I was six with my dad and got one of his picks which was similar in size and shape to a Jazz III pick, so I took it home and it felt very comfortable for me. So I used it until I wore it down to a nub! I have always found a smaller pick easier to handle and more articulate to play with. So I only use JD Jazz IIIs or, if I'm feeling like I want to try something else for whatever reason, I'll use the Jazz III XL.

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

If I had to choose the Desert Island Three it would have to be my Royal OverDrive by Van Weelden, my Line 6 DL4 and my wah. The Van Weelden ROD does it all, works great with any Gibson guitar and any Fender. It has a mid-boost switch and the gain boost switch really adds a thick lift in delivery. It's my favourite OD pedal, it out-guns my Klon! My Line 6 DL4 has been a part of my set-up for the last seven years. It does just about every kind of delay, sweep, swell and echo. The wah is a late '70s Jim Dunlop CryBaby – can't go without a wah-wah; just don't go living every solo through it!

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

No. I can't even read tab. It's like a foreign language to me. I spent three months in an orchestra pit playing guitar for a musical stage production. The MD and the rest of the band looked upon me as the Antichrist for not being able to read sheet music. I had a copy of the music on CD, learnt it from there and also made a note sheet of the different songs and keys and where I should play on them.

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

I'm not really jealous at all. Everybody is different in how they play. I certainly admire a lot of



Virgil with the Les Paul his dad gave him when he was 14

different players, but not just guitarists. I love bass players and sax players and I try to use those kind of licks in my playing. There's always room for improvement, so I take different licks and tricks from lots of different people and roll them up into my own ball.

**GT: Your house or studio is burning down: which of your guitars do you salvage?**

**“It's important to practise in order to continue stretching yourself, even if it means a cock-up here and there!”**

It would have to be my 1994 Black Les Paul known as 'The Preacher'. It belonged to my dad; he gave it to me when I turned 14 and I've used it ever since. I couldn't live without that guitar.

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

Either my 1971 Marshall JMP-50 or my 1961 Fender Bassman. I don't tour the Bassman but I do tour the Marshall. I set the amp to the sound of the room we are in. General rule of thumb, though, is 75 per cent mids and 25 per cent bass.

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

A medium action. I can't do the shredder low action or the SRV drive-a-bus-under-the-strings height, either. Somewhere in the

middle is manageable and comfortable for me. All my LPs have the strings wrapped over the stoptail à la Billy Gibbons.

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

I use Ernie Ball 10-52 on all my guitars. My John Allison 0 model acoustic uses a slightly heavier gauge (12-54). I love Ernie Ball strings and everything they make. After all, "Balls are best". Haha!

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

My dad, Hendry. I wanted to be like him because he made guitar look so easy and so cool. He taught me about all guitars and amps so he was the catalyst.

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

A '68 Black Stratocaster like Jimi Hendrix played. My first serious one was a limited edition '96 Lake Placid Blue Strat with a matching headstock. I sold it to my cousin who still has it and won't sell it back to me!

**GT: Do you still practise?**

Every day, usually. Sometimes four hours, sometimes one hour. It depends on how I'm feeling physically and mentally. It's important to practise in order to continue stretching yourself – even if it means the odd cock-up here and there.

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

There have been many greats, especially those that have pioneered certain styles, but it's either Jimi Hendrix, Eric Johnson or Shawn Lane for me.

**GT: Is there a solo you really wish you had played?**

Larry Carlton's on Point It Up.

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

I'm proud of all our songs. When it comes to my own solos I am always critical, but I think the solo on Take Me Higher is okay.

**What are you up to currently?**

The new album, Army Of Three is out 6 October on Mystic Records. The UK tour runs from Sept 29 to 16 Nov. For more info on it, go to: [www.vataband.com](http://www.vataband.com).

*That Was  
The Year...*  
**1953**  
Hillary, Douglas,  
Stuart & Kay

**GUILD INTRODUCES THE STUART** cutaway archtop guitar, fully bound (including f-holes and scratchplate) with an ebony bridge and fingerboard and pearl block abalone wedge inlays. The instrument comes loaded with a pair of humbucking pickups, volume and tone controls for each and a three-way selector switch. The fittings are gold-plated and the distinctive harp-style tailpiece was made by Muller in Germany. The X-500 sports a sunburst finish while the X-550 is natural blonde.



**A QUARTER OF BRITISH HOUSEHOLDS** now own a television set, with many buying one to watch the Coronation of Queen Elizabeth II at Westminster Abbey. A full-colour film of the event is also shown in cinemas all over the UK and national street

parties are organised to celebrate the event. New TV watchers enjoy The Quatermass Xperiment, The Good Old Days and Panorama, and the government's proposals for a commercial television station are backed by the House Of Lords.



**SIR EDMUND HILLARY AND TENZING NORGAY** are the first to reach the summit of Mount Everest. Author Ian Fleming introduces James Bond in his novel, Casino Royale; the G-Plan furniture range goes on sale; the Moka in Soho is the first Italian espresso coffee bar to open in Britain; Walt Disney's Peter Pan feature film premieres.

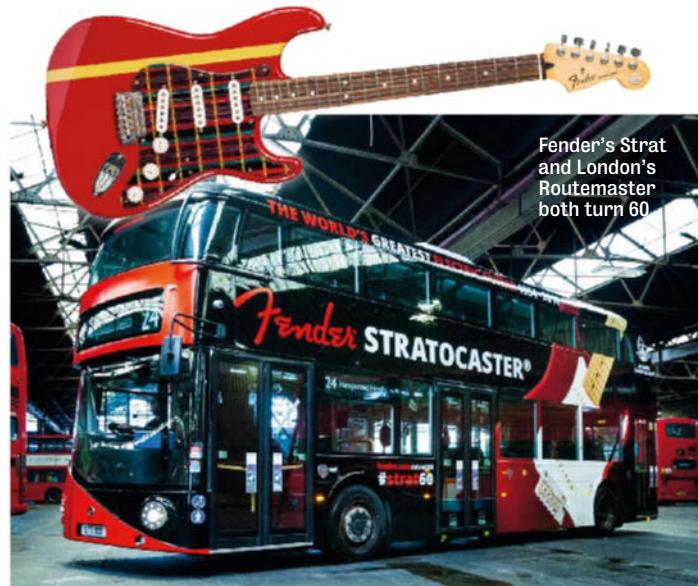
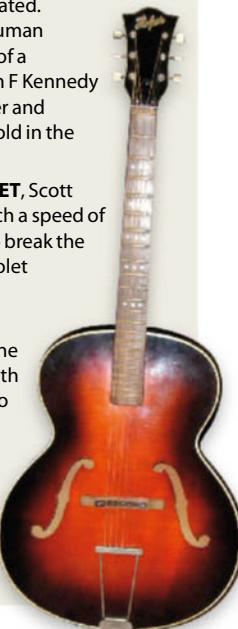
**KAY REVEALS ITS K-161 'THIN TWIN'**, a semi-hollowbody guitar that features an internal solid wooden block running from neck to tailpiece. The maple top, striking tortoiseshell scratchplate and ivory coloured control knobs make this a very eye-catching presentation. The pickups are slick bar-type high-fidelity units, the bridge is wooden and it sports a trapeze-style tailpiece. As ever, it's a very cost-effective guitar.



**THE KOREAN ARMISTICE AGREEMENT** finally brings the Korean War to an end with the North remaining communist and the South capitalist. Prisoners are repatriated. American President Harry S Truman announces the development of a hydrogen bomb, Senator John F Kennedy marries Jacqueline Lee Bouvier and Marilyn Monroe is the centrefold in the first issue of Playboy magazine.

**FLYING THE DOUGLAS D-558-2 SKYROCKET**, Scott Crossfield becomes the first test pilot to reach a speed of Mach 2; Jackie Cochran is the first woman to break the sound barrier flying an F-86 Sabrejet. Chevrolet introduces the Corvette sports car.

**HOFNER'S 450 ARCHTOP ROLLS OFF** the production line and is offered at a budget-line price. The body has maple back and sides with a plain maple top, two f-holes and binding to the top edge only. It has a single-saddle bridge, trapeze tailpiece, a two-piece maple neck with rosewood board and either triple spot inlays or five large blocks that span the width of the neck. It's also available as an electric but most of the early models are acoustic.



## Fender Strat-o-master?

Few designs are more striking and enduring than London's iconic Routemaster bus and Fender's venerable Stratocaster. So it seemed fitting that the two should celebrate their 60th anniversaries in August with a joint celebration. The party in London saw the launch of a new Fender-themed Rock'N'Roll Routemaster bus, which will go into service on the capital's 24 route, taking in famous

stops from London's musical heritage along the way, including the 100 Club and The Roundhouse. Fender also debuted a limited run of 25 Strats, on sale at the London Transport Museum for £899, which incorporate a Routemaster goldstripe, the Transport For London roundel and a scratchplate imitating the Routemaster's 'moquette' seat fabric. See [www.fender.com](http://www.fender.com) for more info.

## Jam remotely with other musicians



Remote online jamming – a long-held dream for musicians – is taking a step closer to reality, thanks to JamKazam, a new collaborative platform that aims to enable musicians from anywhere in the world to jam together as though they're in the same room, with the ability to voice chat in

real-time as they play. All you need to use it is an adequately-specced computer, an online connection and an audio interface, and once you've registered, you can join up with free sessions, or create your own and invite other musicians to them. Sessions can be recorded, broadcast and shared, and the number of collaborators is only limited by the overall bandwidth of the participants. JamKazam is currently free, with plans to provide premium services in future. Visit [www.jamkazam.com](http://www.jamkazam.com) to hear some performances created using the service, and to try it out for yourself.

## HOT FOR TEACHER YOUR RGT TUTOR

RGT  
Regulation of Guitar Teachers

**WHO?** John Bruce **TOWN:** Camborne, Cornwall

**STYLES TAUGHT:** Rock, pop, bass, acoustic

**SPECIALITY:** Running a weekly school of rock

**LEVELS:** Beginners to advanced, RGT rock, acoustic and bass exams

**SIGHTREADING:** Beginners upwards

**CHARGES:** £13 per half hour

**SPECIAL:** Lessons are available at my home studio or at selected schools, where I teach RGT exams. I'm proud to have a 100 per cent pass rate and 92 per cent have passed with distinctions!

**TEL:** 07926 387990

**WEBSITE:** [www.johnbruceguitars.com](http://www.johnbruceguitars.com)





# ID: CORE

PROGRAMMABLE AMPLIFIER

# PLAY : BETTER : FASTER



STEREO 10   STEREO 20   STEREO 40



Plug in to a new ID:Core programmable amp and you have everything you need to play better faster. It's loaded with great features like six voices, 12 effects, Blackstar's unique ISF feature and easy-to-use controls, all delivered in **SUPER WIDE STEREO**. Plus, with built-in USB and free Insider software, you can share or swap sound patches in the Blackstar online community.

ID:Core Stereo 20

**Blackstar®**  
AMPLIFICATION

the sound in your head

Designed & Engineered  
by Blackstar Amplification UK

Find your nearest dealer at  
[www.blackstaramps.com](http://www.blackstaramps.com)

# Complete Blues Workout!



In this special feature, **John Wheatcroft** gets your blues mojo working with no mention of a deal down at the crossroads. Here's everything you need to prepare for that big blues gig, jam or recording session.

## ABILITY RATING



### All Ability Levels

#### INFO

**KEY:** Various

#### WILL IMPROVE YOUR

**TEMPO:** Various

- ✓ Application of 7th voicings
- ✓ Blues-soloing techniques
- ✓ Stylistic part creation

**CD:** TRACKS 04-21

IT'S EASY TO underestimate the blues. For the uninitiated, it's just the same five notes and the same three chords, but when it's done right, the results can be magical. Albert Collins once stated "simple music is the hardest music to play, and blues is simple music." And he was right. When a player of BB King's magnitude takes to the stage the audience can equally feel his pain, or be touched by his obvious joy. The perfect balance in his playing between beautiful consonance and brutal dissonance – all completely within his control, with dynamic mastery ranging from a whisper to a roar – has captivated music lovers for generations.

Along with elder statesmen of the genre such as King and the equally talented Buddy

## TECHNIQUE FOCUS DO YOUR LISTENING!

The lineage of influence in blues is crucial, so always devote a portion of your listening to tracing this chain of tradition. It's important to find out who your favourite players have listened to and learnt from, then figure out their influences' influences – and so on. If you're a fan of Matt Schofield, you should listen to Robben Ford, and this in turn will direct you to Mike Bloomfield, en route towards (Muddy Waters and Howlin' Wolf's guitar ace) Hubert Sumlin; or Albert Collins. Likewise, John Mayer clearly connects to SRV, who connects to Jimi Hendrix, who in turn connects to Buddy Guy and Albert King, who connects to Lonnie Johnson. Or we could intersect between Peter Green and Eric Clapton and take the BB and Freddie King highway en route to T-Bone Walker and Louis Jordan, where the distinctions between blues and jazz begin to blur. The further back you trace and the broader your search, the greater chance you'll have of sounding original – coupled with your own imagination, of course.

Guy, we've had numerous generations of blues men and women carrying the torch.

To take a brief snapshot, consider the effect of the 60s British blues boom, a scene that gave birth to Eric Clapton, Jeff Beck, Jimmy Page and even 'Honorary Brit' Jimi Hendrix, and how these links in the chain of tradition have led us (via SRV, Gary Moore, Bonnie Raitt, Robert Cray et al) to current artists such as Susan Tedeschi, Gary Clark Jr, The Black Keys, Jack White, Matt Schofield, Joanne Shaw Taylor and loads more besides.

**“If you don't know the blues there's no point in picking up the guitar and playing any other form of popular music.”**

*Keith Richards*

It's safe to state that this power of the blues shows no sign of diminishing.

The focus of our attention here is divided into three main headings: Rhythm Studies, Lead Studies and a Complete Piece that combines elements of the two. Within our rhythm primer we cover topics such as selecting between our potential 7th chords and extensions, emulating left-hand piano riffs, exploiting the CAGED system in a minor blues and developing control of both swing and straight rhythm feels. In a lead-guitar context, we shall be exploring our various scalar and Pentatonic options against a Dominant 7th tonality, along with a comprehensive look at bending, rhythmic placement and melodic phrasing.

When put together, these elements form the basis of a superb blues workout, whether for that 'next big gig' or as the basis for your ongoing blues vocabulary – plus, you can return to the lesson again and again.

Being a spontaneous musician and playing what you feel are prerequisites in a style as emotive and ever-changing as blues, with a

strong core of improvisation at its heart. So treat these examples, exercises and short pieces as the beginning of a 'new' musical journey that starts here, aiming to internalise any specific approach, concept or phrase so that in time you will be able to access these ideas at will, as and when it's appropriate to do so. Further to all the practice you need to do on your instrument, it's vital to augment this with listening, in order to immerse yourself into the genre.

It's unavoidable not to be influenced by your surroundings. We all must know someone whose accent has changed after moving to a new city or country. We pick up the nuances of a regional dialect with little conscious intervention – unless deliberately assimilating these influences for a specific reason, as an actor might when researching a role. This is very similar to finding our footing with a new musical style. And while we can get close, these often tiny inflections are all but impossible to definitively indicate on a written score – they'd be practically unreadable even if it were possible. So there's no substitute for getting your headphones on and listening to the blues greats – old and new – or, better still, getting your coat on and getting down to the local blues jam to join in the fun. ■

## GET THE TONE



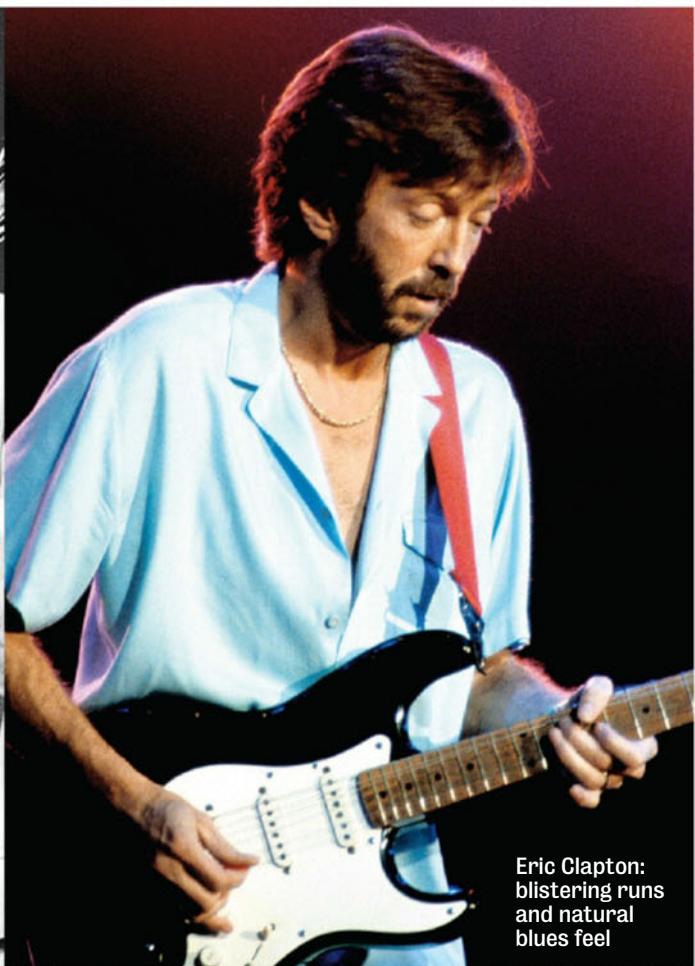
Most blues players would agree that a good quality valve amp turned up loud with a couple of select pedals is the way to go. We're usually after just one good tone with progressive degrees of 'more' or 'less', varying the level of gain by using the volume on your guitar or perhaps kicking a decent overdrive pedal on or off. The gain structure, in conjunction with the output level of your pickups, can have a dramatic effect on the playability and 'feel' of your guitar.



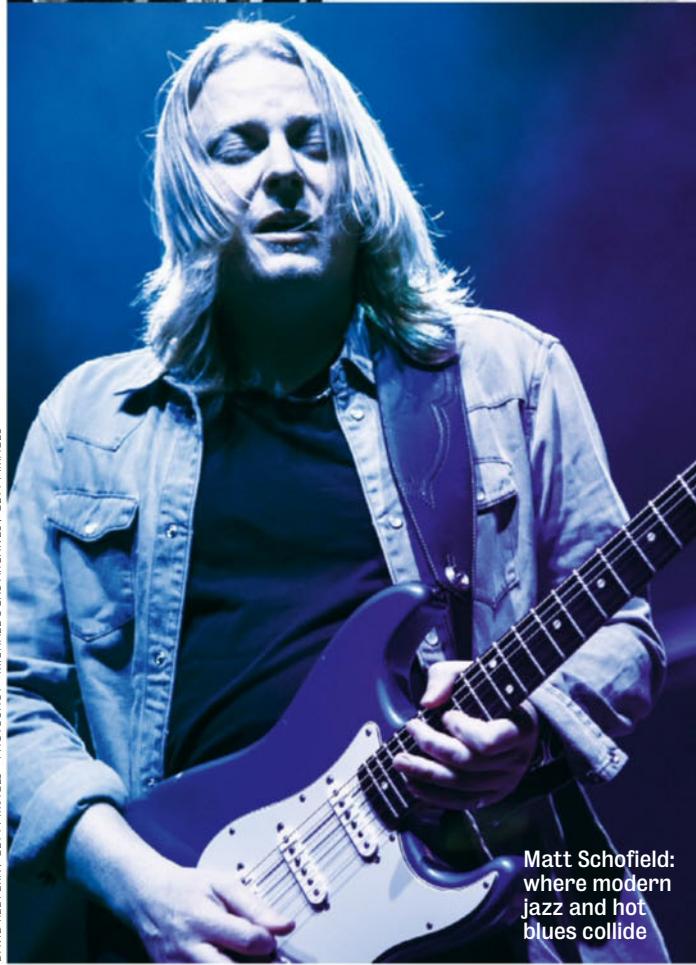
**FURTHER STUDY/LISTENING** Eric Clapton's Crossroads festivals are a fantastic opportunity to catch a wide range of the best-of-the-best in blues in one location. Beautifully documented on both DVD and CD, the most recent, Crossroads Festival 2013 (Rhino) features Eric alongside Jeff Beck and Robert Cray, as well as new-wave blues artists such as Gary Clark Jr.



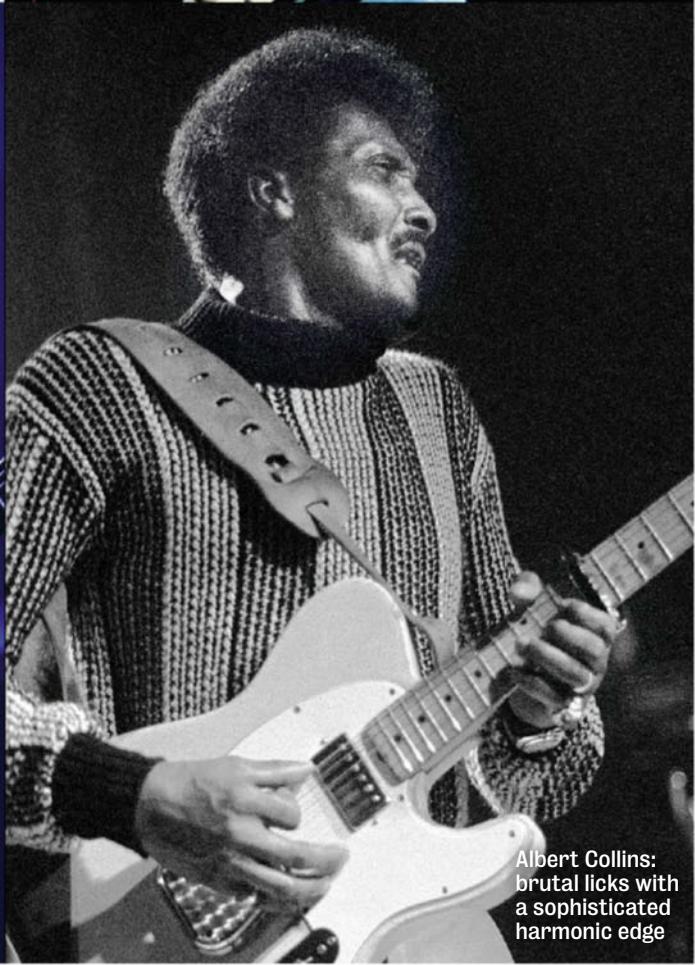
BB King: from warm melodies to sharp and explosive licks



Eric Clapton: blistering runs and natural blues feel



Matt Schofield: where modern jazz and hot blues collide



Albert Collins: brutal licks with a sophisticated harmonic edge

## RHYTHM EXAMPLE 1A DOMINANT 7TH CHORD REVIEW

Our first study, a medium-tempo quick-change 12-bar in E, explores a multitude of useful 7th shapes moved around the I (E7), IV (A7) and V (B7). The

muted strums bring the part to life and ensure your playing has the necessary swinging bounce, so consult the audio for reference before diving in.

TRACK 04

**1 = 150 Swing**

**E7**      **A7**      **E7**

**A7**      **E7**

**B7**      **A7**      **E7**      **B7**

## RHYTHM EXAMPLE 1B BOOGIE LEFT-HAND PIANO RIFF

Using the same sequence as before, this time we're aiming to emulate the left-hand feel of a boogie piano player. Not only is this perfectly achievable, it sounds remarkably effective on the guitar and over the years has formed the

backbone of many a riff or rhythm section part. It's best to use hybrid picking here, with the plectrum allocated to all single-note and first-string duties, while the second and third fingers take up double-stop responsibilities.

TRACK 04

**E7**      **A7**      **E7**

**E7**      **A7**      **E7**

## RHYTHM EXAMPLE 1B **BOOGIE LEFT-HAND PIANO RIFF** ...CONTINUED

TRACK 04

### RHYTHM EXAMPLE 1C EXTENDED CHORDS

We round up our first section with a look at extended chords, once again within the context of our quick-change 12-bar. Again, you could see the origins of this type of part from a non-guitaristic perspective and this may

help you to internalise the feel. Think of a jump-blues from swing artists like Louis Jordan or Count Basie and then imagine what the brass might play behind a solo. Transpose each voicing so that it could work as a I, IV or V.

TRACK 04

E13 A9 E13 E9

E B G D A E

5 5	5 5	5 5	4	4	5 5	5 5	5 5	9	7
6 6	6 6	6 6	5	5	6 6	6 6	6 6	7	7
6 6	6 6	6 6	5	5	6 6	6 6	6 6	6	6
5 5	5 5	5 5	4	4	5 5	5 5	5 5		

26

Guitar tablature for a blues progression in A major. The top staff shows a treble clef, a key signature of two sharps, and a 12/8 time signature. The bottom staff shows a standard six-string guitar neck with fret numbers. The tablature consists of two measures of A6 chords followed by two measures of A9 chords, then a measure of E6, another measure of E9, a measure of E6, and finally a measure of E9. Chord boxes indicate fingerings: A6 (root position), A9 (root position), A6 (root position), A9 (root position), E6 (root position), E9 (root position), E6 (root position), and E9 (root position). The strings are labeled E, B, G, D, A, E from top to bottom.



# D'Addario

# PLAY: BLUES

**ON THE CD**  **TRACKS 04-21**

## RHYTHM EXAMPLE 1C **EXTENDED CHORDS** ...CONTINUED

TRACK 04

Musical score and tablature for guitar. The score shows a six-string guitar with various chords and fingerings. The chords are labeled above the staff: B11, B9, A11, A9, E9, D6, E6, and E6. The tablature below shows the string numbers (E, B, G, D, A, E) and the fret positions for each chord. The first two chords (B11, B9) have identical fingerings: B (5), G (5), D (6), A (6), E (7), B (7). The next two chords (A11, A9) have identical fingerings: E (5), B (5), G (3), D (4), A (4), E (5). The following three chords (E9, D6, E6) have identical fingerings: E (5), B (12), G (12), D (12), A (11), E (11). The final chord (E6) has a different fingering: E (5), B (14), G (15), D (15), A (16), E (16).

## RHYTHM EXAMPLE 2 MINOR 7TH 'CAGED'

This study explores the five CAGED minor 7th forms, so called because they resemble the five open-position shapes of C, A, G, E and D. The idea is to move through the five distinct areas, but around each tonic Im chord (Am7) we also

find the closest IVm (Dm7) and Vm (Em7). For the sake of brevity, we've cut each cycle down to just two bars, but you should expand the progression to the complete 12-bar cycle.

TRACK 06

**1 = 80 Straight**

**A m7      D m7      E m7      A m7      A m7      D m7**

E B G D A E  
1

**E m7      A m7      A m7      D m7      E m7      A m7      A m7      D m7**

E B G D A E  
5

**E m7      A m7      A m7      D m7      E m7      A m7      A m7**

E B G D A E  
9



## RHYTHM EXAMPLE 3A – 3C STRAIGHT TO SWING

Our trio of short snappy phrases here illustrates the transition from straight rhythms towards the swinging shuffle that we so often associate with blues via the magic that we call triplets. The conventional method to teach swing rhythms is to consider each of our two-notes-per-beat as the first and third

## TRACK 08

from a group of three, evenly spaced out with an equivalent rest in the centre. The reality is not so even, with different players giving each note a slightly different time value and consequently a different 'swing-ratio', but for starters this is the best way to begin – followed by a healthy dose of listening.

## Ex 3a Quavers

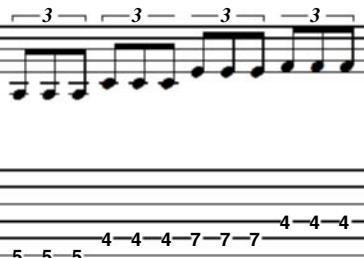
$\text{J} = 112$

A7

E B G D A E  
1

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

## Ex 3b Quavers Triplets



## Ex 3c Swung Quavers

E B G D A E  
5

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

## RHYTHM EXAMPLE 4 SWING TO STRAIGHT

## TRACK 10

To further emphasise the differences, this short piece based around a regular 12-bar in G goes the other way, from swung to straight. I've kept the notation for the parts identical, so we play through the first time with a swinging

shuffle feel, sounding decided bluesy, and then motor through at the same tempo but completely straight, giving us a much more driving rock feel to exactly the same notes (more Status Quo than Chuck Berry).

$\text{J} = 120$  Swing

G7

E B G D A E  
1

3 3 3 3 3 3 3 3 3 3 3 3

C7

E B G D A E  
5

3 3 5 3 3 3 5 3 3 5 5 5 5 5 5 7 3 3 6 7 5 3 3 5 3

# PLAY: BLUES

**ON THE CD**  **TRACKS 04-21**

#### RHYTHM EXAMPLE 4 **SWING TO STRAIGHT** ...CONTINUED

TRACK 10

## LEAD EXAMPLE 1 **SELECT 'C7' SCALES**

TRACK 12

There are many choices when it comes to selecting scales to play over a blues. And while it's fair to say that the notes are only a small part of the story, we still need to consider these choices and know our options. This example lists six possibilities; you should become fluent with them all and switch between

them at will: Minor Pentatonic (R b3 4 5 b7), Major Pentatonic (R 2 3 5 6), 'Blues' Scale (R b3 4 b5 5 b7), Major Blues (aka Country) scale (R 2 b3 3 5 6), Minor Pentatonic plus major 3rd, and finally Mixolydian (or Dominant 7th) arpeggio (R 2 3 4 5 6 b7/ R 3 5 b7).

**1a) Minor Pentatonic**

**1b) Major Pentatonic**

**1c) 'Blues' Scale**

**1d) Major 'Country/Blues' Scale**

The sheet music consists of four staves, each representing a different scale. Each staff includes a treble clef staff, a C7 chord diagram, and a six-string guitar neck diagram with fingerings. The scales are:

- 1a) Minor Pentatonic:** This staff shows a minor pentatonic scale starting on E. It includes a C7 chord diagram at the beginning and a six-string guitar neck diagram below it. Fingerings are indicated above the strings.
- 1b) Major Pentatonic:** This staff shows a major pentatonic scale starting on E. It includes a C7 chord diagram at the beginning and a six-string guitar neck diagram below it. Fingerings are indicated above the strings.
- 1c) 'Blues' Scale:** This staff shows a blues scale starting on E. It includes a C7 chord diagram at the beginning and a six-string guitar neck diagram below it. Fingerings are indicated above the strings.
- 1d) Major 'Country/Blues' Scale:** This staff shows a major country/blues scale starting on E. It includes a C7 chord diagram at the beginning and a six-string guitar neck diagram below it. Fingerings are indicated above the strings.



## LEAD EXAMPLE 1 SELECT 'C7' SCALES ...CONTINUED

TRACK 12

1e) Minor Pentatonic (plus Maj 3rd move)

1f) Mixolydian/Dominant 7th combination

## LEAD EXAMPLES 2A &amp; 2B BENDING STUDY IN TWO PARTS

TRACK 14

In Ex 2a we showcase how it is possible to bend from each Pentatonic note up to the next in the scale, so the root can be bent to the minor 3rd, the 3rd to the 4th and so on. Example 2b positions this flexible approach into a stock phrase to provide a selection of alternative endings to the same initial phrase.

The ability to transform ideas in this way is an essential skill for the blues soloist to achieve greater fluency and to expand vocabulary. Often the same phrase can be repeated over different chords in the sequence, with perhaps a note changed here or there, giving you several licks for the price of one!

2a) Minor Pentatonic note-to-note

$\text{J} = 80$  Straight

$E\text{m}$

(8va)-

2b) Embed bend into phrase

$E\text{m}$

# PLAY: BLUES

**ON THE CD**  **TRACKS 04-21**

## LEAD EXAMPLE 3 PHRASING PLACEMENT

The idea of this study is to reposition a phrase to a different location within a bar and note how the consequent syncopation can change the feel entirely. A common problem with fledgling blues improvisers is that they start every phrase in the same place, usually the down beat of beat 1, and

aim for the same destination note – usually the root (tonic). So we'll mix this up by changing our phrase's starting location and the destination. Try this with literally everything you play – as with the previous example, you'd be surprised at the mileage you can get from each initial idea.

TRACK 16

**3a) Initial cell (target 5th)**

**3b) Displaced to 'and' of beat 1**

**Cm7**

**E B G D A E**

**1**

10 (12) - 8 - 10      10 - 8 - 8 - 10 (12)

10 (12) - 8 - 10      10 - 8 - 8 - 10 (12)

3c) Initial cell (target root)

3d) Displaced to 'and' of beat 1

BU                    BU                    BU                    BU

E                    10-(12)-8-10-8-8-11-(13)

B

G

D

A

E

4

#### LEAD EXAMPLE 4 C7 PHRASES THROUGH FIVE POSITIONS

In a similar fashion to our CAGED minor 7th examples, we can use this five-position study to create single-note lead lines. So here we see each of the five CAGED dominant 7th's root, 3rd, 5th and b7th, followed by a short lead lick derived from the scale choices outlined in Example 1 from this section. Again,

you could transpose these ideas to follow our IV7 and V7 chords. If you're extremely studious you should aim to do this in the same fretboard location, so that each of the five distinctly separate areas has its very own unique I7 phrase, along with an associated IV7 and V7 idea around the same fret area.

TRACK 18

**4a) E-form**

**C7**

$\text{J} = 90$  Swing

E B G D A E

8 8 9 10 10 10

10 8

**4b) D-form**

**C7**

E B G D A E

8 9 8 11 10 8 9 10 10

12 11 12 10 10



## LEAD EXAMPLE 4 C7 PHRASES THROUGH FIVE POSITIONS ...CONTINUED

TRACK 18

4c) C form  
C7

4d) A-form  
C7

4e) G-form  
C7

## EXAMPLE COMPLETE PIECE

TRACK 20

To round things up, we have a full piece based around a 12-bar sequence in G. We set things up with a rhythm study that can be played either fingerstyle, hybrid or a straight plectrum approach. I opted for the latter for the sake of variety, but all techniques will work with slightly different but equally effective

results. We follow this with a 'call and response' solo that mixes a variety of single-note and double-stop ideas before drawing matters to a conclusion with a more involved solo that moves towards the upper frets and ends on a slick idea that would be a welcome addition to any blues player's lickbag.

**A: Rhythm Part**

$\text{♩} = 100$  Swing

G7

C7

G7

EXAMPLE COMPLETE PIECE ...CONTINUED

TRACK 20



**B: Basic Melody**

**Measure 13:** Chords D7#9, G7, G7. Tablature shows fingerings: 5-3-3, 5-3-4; 6, 5-5; 6, 5-5; 5-3, 4-2, 5-3.

**Measure 14:** Chord D7#9. Tablature shows fingerings: 6, 6, 5; 10-12, 12-12-12-10; 12-11, 10-8, 10.

**Measure 15:** Chord G7. Tablature shows fingerings: 10-12-12-12-10, 11.

**Measure 16:** Chord C7. Tablature shows fingerings: 10-12-12-12-10, 13-12, 11.

**Measure 17:** Chord G7. Tablature shows fingerings: 12-9, 11; 12-14, 12-14-14-(15)-(14)12; 15-12, 12-15.

**Measure 18:** Chord D7. Tablature shows fingerings: BU BD, 8-9; 5-5-8-9, 7-9-9, 10-9-7.

## EXAMPLE **COMPLETE PIECE** ...CONTINUED

TRACK 20

Guitar tablature for solo section C. The top staff shows a melodic line with chords E♭9/G, D9/F♯, G7, Daug, and G7. The bottom staff shows the guitar's six strings (E-B-G-D-A-E) with corresponding fingerings and a fretboard diagram. The tab includes instructions like "Let ring" and "Let ring - - -". The page number 23 is at the bottom left.

8va

C7

BU BU BU BU

E B G D A E

27

D7 (8<sup>va</sup>) E♭9 D7♯9 A♭9 G9

BU  
18-(20)-18-15-18-15 ~ 15 18 17 16 15 11 10 10  
17-15-16 14 17 15 15 11 10 10  
17 14 15 16 17 10 9 9  
11 10 10



# D'Addario

Robin N., guitar department



PLAY IT.  
FEEL IT.



**thomann**  
MUSIC IS OUR PASSION

# Django Reinhardt

## Nuages



Our own doyen of Gypsy jazz, **John Wheatcroft**, has his head in the 'clouds' as he brings you a great version of one of Django Reinhardt's most popular compositions, the beautiful Nuages.

### ABILITY RATING



**Moderate/Advanced**

### INFO

**KEY:** F

**TEMPO:** 130/116

**CD:** TRACKS 22-23

### WILL IMPROVE YOUR

Tremolo chord picking

Gypsy Jazz phrasing

Stylistic repertoire

DJANGO REINHARDT IS a true guitarist's guitarist. Here's what George Benson has to say: "Django stretched the guitar imagination to its limit. He was the fastest, the most creative, he had great rhythm, and he was a good composer, too."

Born in 1910, into a family of Manouche gypsies, Django was prodigiously talented and by age 13 was performing with the street entertainers of Paris. In 1928, he survived a fire that left him with a severely disfigured left

### TECHNIQUE FOCUS

#### Modern harmonisation

When approaching this tune, many modern players adopt a bebop device, by adding a IIm chord before each V7. This gives a sense of motion, tension and release against each chord lasting a bar or more. So, while here we consider the first chord in the sequence to be Db9, albeit over an Ab bass, modern charts often state it to be Abm7 to Db9, creating a IIm-V. In some instances, the V7 resolves to the I chord for a perfect cadence, creating a IIm-V-I in the process. These can go in one of two ways: IIm7-V7-IIm major; or IIm7b5-V7-IIm. In this tune we also see a variation – the 'deceptive cadence'. Here, we assume because of the initial chords that we are going in one direction but change tack at the final resolution; so, while Gm7b5 normally indicates we resolve to Fm via C7, here, we travel not to Fm but to F. These ideas are easier to hear than to describe, so listen to the motion between the chords and look out for the bassline movement and the connection between the 3rd and 7th of each chord. Django's other secret weapon was his use of 6ths; learn these and your Gypsy jazz will sound more convincing.

hand. Having full use of only his first and second fingers, he overcame the disability by evolving a completely new fingering method, using just two fingers for single notes and making limited use of the crumpled third and fourth for playing certain chord shapes.

Inspired by the new art form, jazz, Django was performing again and in 1934 he formed the Quintette Du Hot Club De France with Stéphane Grappelli. This was the first all-string jazz group, an unusual line-up of

**"Jazz attracted me because in it I found a formal perfection and instrumental precision that I admire in classical music, but which popular music doesn't have,"** Django Reinhardt

two rhythm guitars, violin, double bass and with Django on acoustic lead. This continues to be the blueprint line-up for the genre.

Django's playing has it all: unbelievable chops, remarkable flair, beautiful tone and advanced harmonic awareness. His playing shines with vitality, energy and ingenuity. His recordings were coveted all over the world and his influence was felt fully. Charlie Christian learnt his solos note-for-note and many of his compositions have gone on to become jazz standards, such as this month's transcription, the beautiful Nuages.

This version comes from what many consider to be the Quintette Mark II. In 1939, with the group on tour in London at the outset of WWII, Stéphane took the decision to stay in England while Django elected to return to Paris. Grappelli's replacement was not be another violinist but the virtuoso clarinetist Hubert Rostaing, and on this recording we see also a second clarinet, one solitary rhythm player and drums. It's clear that Django was

far from restricted to working with the Quintette alone, and recorded with numerous ensembles throughout this wartime period.

Django revisited Nuages many times throughout his career, and each version is worth a listen. As the years passed, the arrangement and instrumentation would vary greatly, although, generally speaking, F major was the chosen key when clarinet was the prominent melody instrument, rising a tone to G major for both violin and guitar interpretations. Needless to say, Django takes all of this in his stride and plays beautifully on every version – there's something new and exciting to learn on them all, so it pays to do as much research as possible.

I'd like to take the opportunity to thank the supremely talented Paul Thomas for providing the harmonised clarinet (a la Hubert Rostaing and Alix Combelle), along with the equally wonderful Mark Rose and Philippe Castemann on double bass and drums respectively. 

### GET THE TONE



Django's guitar was the Selmer acoustic based on an original design by Mario Maccaferri. These are extremely rare and expensive, but there are loads of wonderfully built and much more affordable replicas available, ranging from luxurious bespoke hand-built jobs such as my Aylward, to off-the-peg but excellent brands such as Gitane. Strings are extremely light for an acoustic guitar (we're talking either a .10 or .11 top string), but factor in that these guitars have an extra-long scale length and the action needs to be set on the high side, or else you'll never get the required projection.



**TRACK RECORD** Our chosen performance is Django's second recording of Nuages, dated 13 December 1940, and can be found on the two-disc compilation, *L'or De Django* (Dreyfus 2010). Many other artists have recorded interpretations of this tune; look out for versions by Bireli Lagrene, Stochelo Rosenberg, Joe Pass and even Allan Holdsworth on his album *None Too Soon* (Cream 1996).



Django still used his damaged fretting-hand fingers for certain chords

»

# PLAY: GYPSY JAZZ

**ON THE CD**  **TRACKS 22-23**

## PLAYING TIPS

**CD TRACK 22**

**[Bars 1-8]** We kick things off with a clarinet intro derived exclusively from the Whole-Tone scale (R 2 3 b5 #5 b7), created from a series of whole-tone, or two-fret, steps. While the guitar intro is, for once, the

simple part here, I've added a suggested fingering should you wish to attempt the clarinet part. Subsequent versions see guitar and violin do just that, albeit in a slightly modified form.

**INTRO**

$\text{J} = 130$

**B9**<sub>5</sub>****

Clarinets  
(arranged for guitar)

E B G D A E

7 9 5 6 4 6 4      7 9 5 6 4 6 4      7 9 5 6 4 6 4

Django

E B G D A E

4 4 4 4 4 4      2 2 2 2 2 2

**C9**<sub>5</sub>****

E B G D A E

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

**C9**

E B G D A E

4 4 4 4 4 4      3 3 3 3 3 3      3 3 3 3 3 3      3 3 3 3 3 3

**Melody: Interpret rhythms freely**

$\text{J} = 116$  Swing

**C9**<sub>5</sub>****      **D**<sub>9</sub>****      **Gm7**<sub>5</sub>****      **C7**      **F**

E B G D A E

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

E B G D A E

3 3 3 3 3 3      - - - - - -

8 ~ 8  
9

PLAYING TIPS

**CD TRACK 22**

**[Bars 9-41]** While I've presented as accurate a rendition of the melody as music notation will allow, Hubert pushes and pulls the rhythms to breathe life into the notes, so feel free to add your own

embellishments. On guitar, your objective is to keep the tremolo-picked chords smooth and relaxed, as tension will provide an aggressive and stiff tone – precisely what we don't want.

# PLAY: GYPSY JAZZ

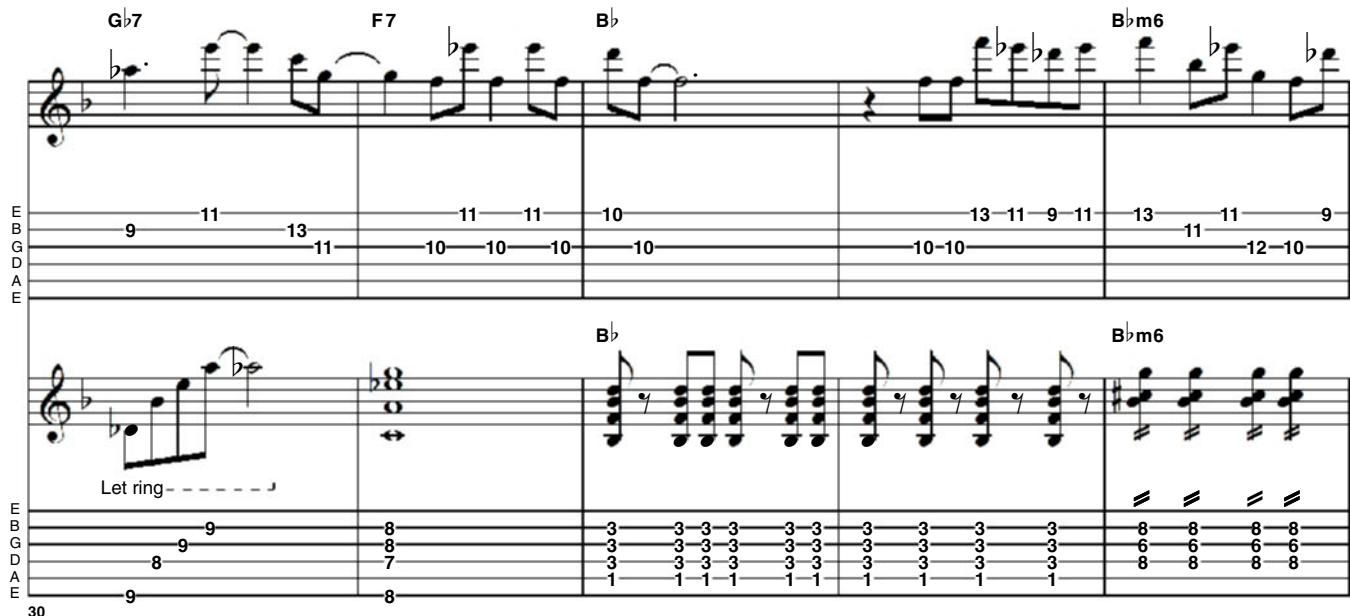
ON THE CD  TRACKS 22-23

## PLAYING TIPS

**[Bars 42-48]** After a pick-up in bar 41, we start the guitar solo. Django begins with a series of phrases derived from the underlying chord tones using a technique he called 'flageolet' (harmonics), produced by touching the first finger on the string 12 frets higher than the fretted notes, while holding his plectrum between thumb and

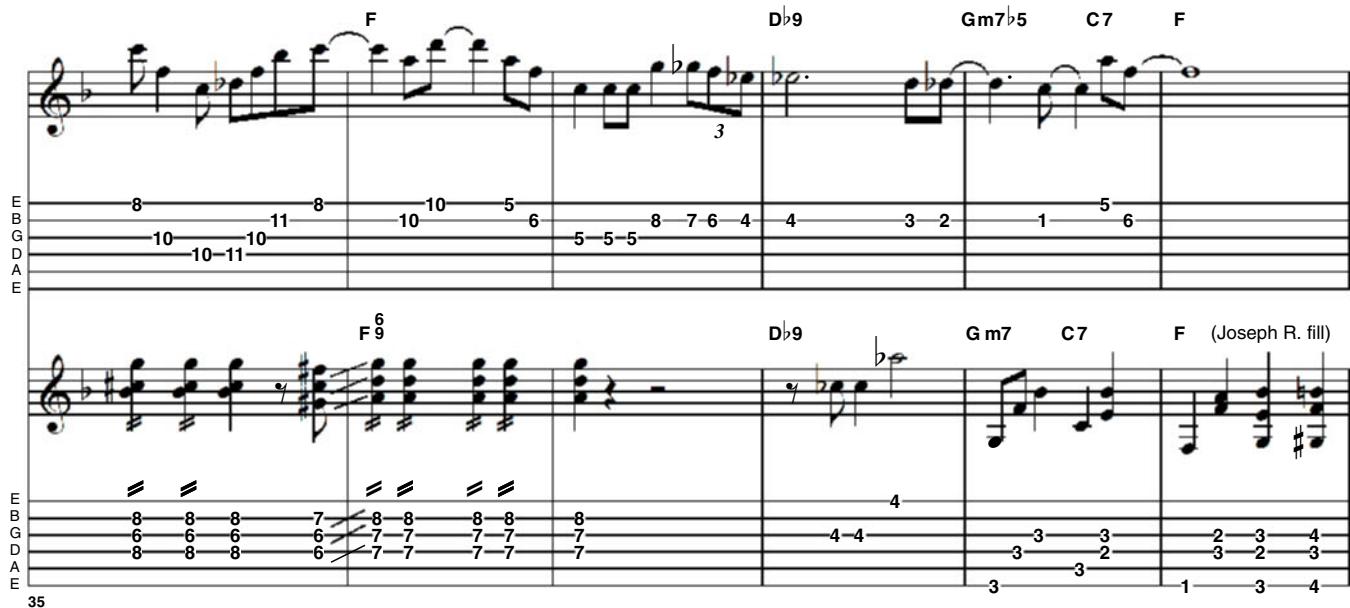
CD TRACK 22

second fingers to pick the note. Notice how brother Joseph reacts to this immediately by bringing the volume down to allow these notes to jump out above the band. It's good to acknowledge that the Quintette was a real team effort, and the role of the rhythm section is often sorely underplayed.



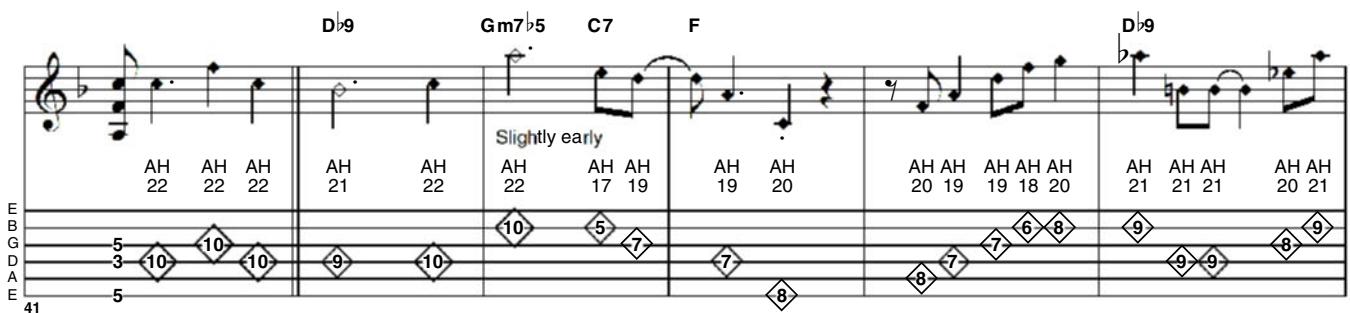
Guitar tablature for bars 30-34. The top staff shows the melody line with chords G<sup>b</sup>7, F7, B<sup>b</sup>, and B<sup>b</sup>m6. The bottom staff shows the rhythm section with various patterns. A note 'Let ring' is indicated with a dashed line under the strings. The tab includes fingerings and string names (E, B, G, D, A, E) on the left.

30



Guitar tablature for bars 35-39. The top staff shows the melody line with chords F, D<sup>b</sup>9, Gm7<sup>b</sup>5, C7, and F. The bottom staff shows the rhythm section with various patterns. The tab includes fingerings and string names (E, B, G, D, A, E) on the left.

35



Guitar tablature for bars 41-45. The top staff shows the melody line with chords D<sup>b</sup>9, Gm7<sup>b</sup>5, C7, F, and D<sup>b</sup>9. The bottom staff shows the rhythm section with various patterns. The tab includes fingerings and string names (E, B, G, D, A, E) on the left. A note 'Slightly early' is indicated with a bracket over the rhythm section tab.

41

## PLAYING TIPS

CD TRACK 22

[Bars 49-52] Django knows a thing or two about V7-I<sup>m</sup> cadences (A7 to Dm here) and this semiquaver salvo is typical of the kinds of lines he might choose, derived from a combination of Phrygian Dominant scale

(R b2 3 4 5 b6 b7) and 7b9 arpeggio (R b2 3 5 b7) for the A7, moving to a Dm9 arpeggio for Dm (R b3 5 b7 9). For most soloists of this era it was all about arpeggios and chord tones, and less about 'licks'.

47

51

55

57

## PLAYING TIPS

**[Bars 53-66]** As previously mentioned, when it comes to jazz, and in particular Gypsy jazz, arpeggios and the connection of the underlying chord tones are given greater significance than scales. Arguably you generate these structures from scales, so the connection is not completely irrelevant, but notice here how almost all of the significant melodic action aligns perfectly with the underlying chord sequence. Make sure you learn all your major, minor, 7th and 6th arpeggios along with 7b9 and its implied diminished connection, and you'll be in a

## CD TRACK 22

much stronger position for playing this style.

**[Bars 69-74]** Django restates the melody here to bring his solo to a close, but notice how he now makes the descending line completely chromatic. He lasts about a bar before launching back into improvisation again, once more derived from those crucial arpeggios, although Reinhardt was extremely comfortable with adding chromatic 'fill-in' notes to these structures to create greater melodic interest, such as the Db9 in bar 70 (R 3 5 7 b9).

60

63

66

BU BD

70

## PLAYING TIPS

## CD TRACK 22

**[Bars 74-88]** Our outro effectively cuts the form in half. If you consider the 32-bar sequence to be derived from four 8-bar chunks, then the usual form for one chorus would be: A B A C. As this takes quite a while

for one complete cycle, the ending is arranged to go straight from A to C, using a composed and harmonised figure peppered with improvised lines from both clarinet and guitar.

OUTRO

*8va*

**D♭9      Gm7♭5      C7      F      D♭9**

**Clarinet 1 (arranged for guitar)**

**Django**

73

**Gm7♭5      C7      F      G♭7**

*(8va)*

**G♭7/D♭      F7/C      B♭**

79

## PLAYING TIPS

**[Bars 90-94]** For our final rendition of the melody, we break from the regular pulse to slow down expressively. Live, both clarinettist and guitarist would react to each other to ensure they both feel this 'rall' the same way, but when playing along with our backing you

## CD TRACK 22

may need to simply feel where the clarinet is going and respond appropriately. One good way to imagine the gradient of slow-down is to consider how you might come to a stop after a run, gradually reducing the speed until you come to a relaxed conclusion.

B<sub>b</sub>m6      F

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

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

85

D<sub>b</sub>9      Gm7<sub>b</sub>5      C7      F      Straight

E B G D A E  
4 3 1-4 4-3 2 5 10 13 13-11 9-8 11-6 6 8-10 12-12 5

D<sub>b</sub>9      G m6      F6/9      B<sub>b</sub>m6      F6/9

E B G D A E  
4 3 2 3 3 6 3 3 3 13-13-13  
3 4 2 3 2 6 3 3 3 13-13-13  
3 3 3 5 2 2 2 12-12-12  
3 3 3 1 3 3 3 12-12-12

90

Get more recording tips  
**musicradar.**

News • Reviews • Tuition  
Samples • Forums  
Community

Learn how to play better at  
**musicradar.**

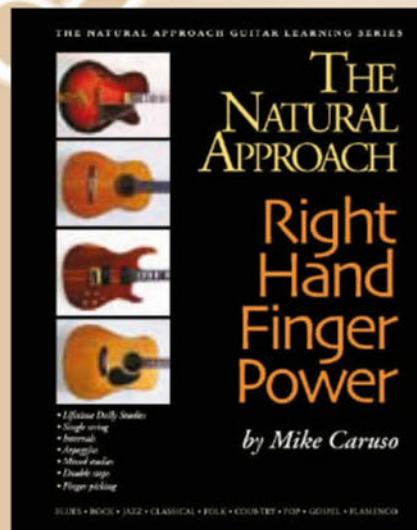
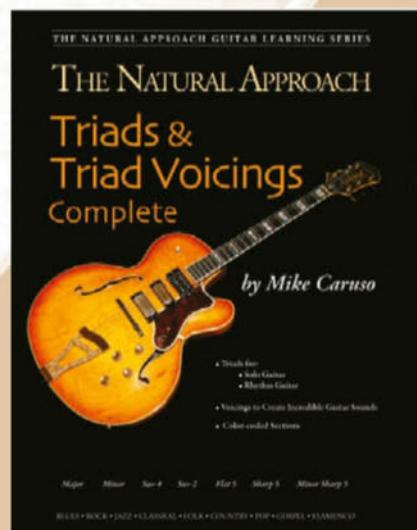
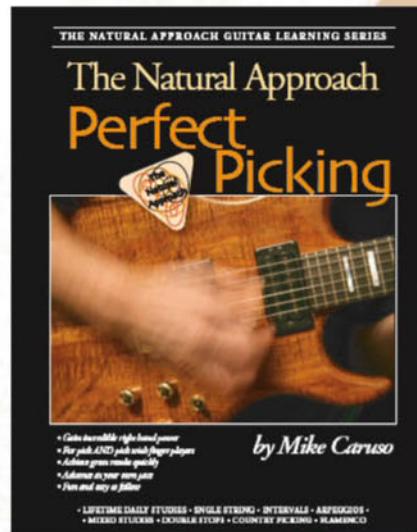
News • Reviews • Tuition  
Samples • Forums  
Community

Watch free video tutorials at  
**musicradar.**

News • Reviews • Tuition  
Samples • Forums  
Community

# The Natural Approach to Guitar™ Learning Guides

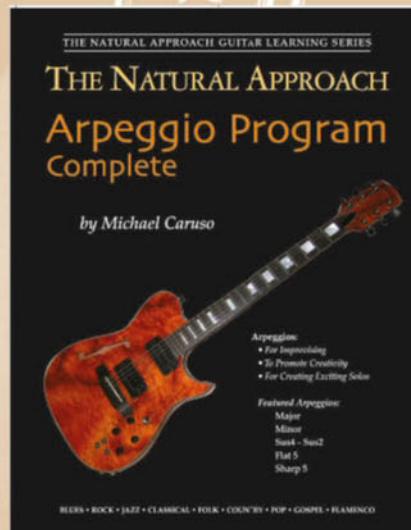
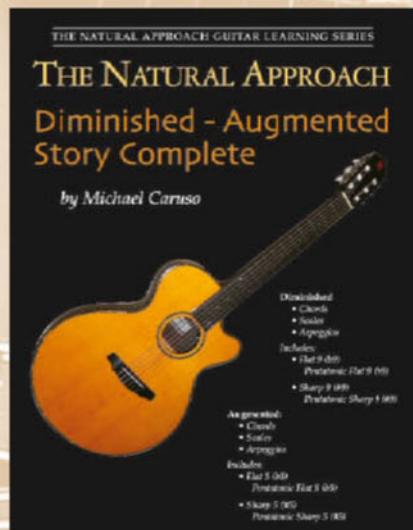
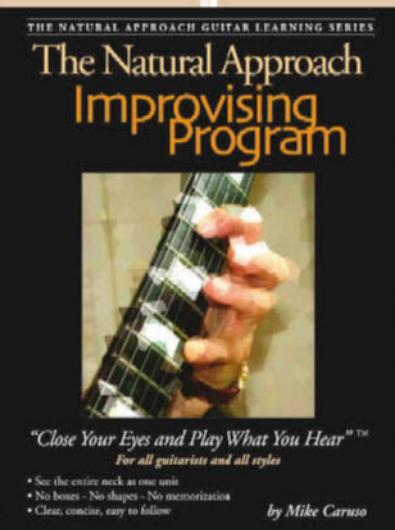
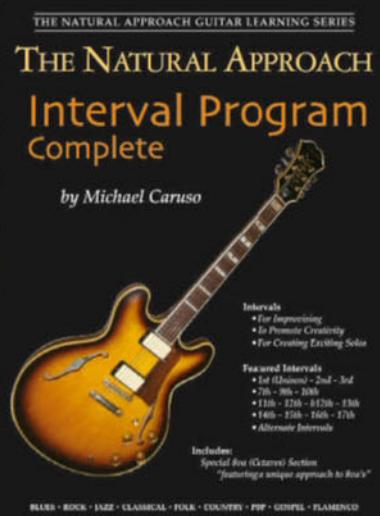
## Close Your Eyes and Play What You Hear... Become the Guitarist You've Always Wanted To Be!



*The only truly comprehensive learning guides that allow you to finally master the guitar*

Each guide allows you to learn in three ways:

- As a comprehensive guide to work through to mastery
- As a valuable resource to concentrate on single areas
- As a reference guide to turn to when you need.



## THE NATURAL APPROACH TO GUITAR

[www.thenaturalapproach.com](http://www.thenaturalapproach.com) • Talk to Mike Live! 914-232-4923

# Using passing chords



**Jon Bishop** takes a look at how to use passing chords to spice up your rhythm work. With five demonstration tracks to learn, this lesson will help to make you a more convincing-sounding player in a variety of styles.

## ABILITY RATING



Moderate

### INFO

**KEY:** Various

### WILL IMPROVE YOUR

Chord and fretboard mastery

**TEMPO:** Various

Application of music theory

**CD:** TRACKS 24-33

General rhythm work

PASSING CHORDS ARE used by musicians in all styles of music to spice up changes and progressions. They can also be used to add tension and colour to common sequences, in order to help them stand out or sound more sophisticated.

A passing chord can be thought of as one that's outside the key (chromatic). We use these chords to create a smooth transition, or set up some tension and release. You might not even have thought about passing chords, but there are many ways to include them and here, we set out to uncover some of the most popular and useful concepts.

The first idea is the simplest, and possibly the most common used by guitarists: the semitone approach. The semitone approach works for chords, double-stops and single notes and simply involves playing the same shape a semitone higher or lower than the target chord. Playing momentarily a semitone 'out of key' sets up a dramatic tension that's resolved when the target chord is played directly afterwards. This concept works in all musical styles from punk and blues to jazz and funk. The classic 'pub blues' ending highlights how effective the semitone approach can be. In the key of A, the last two chords to end the tune would be Ab9 to A9, or Bb9 to A9.

The second idea is adding chromatically to the seven chords of the harmonised Major scale. If we harmonise the C Major scale (each note has its own root/3rd/5th), we produce the chords in Figure 1, below.

I	II <sub>m</sub>	III <sub>m</sub>	IV	V	VI <sub>m</sub>	VII <sub>dim</sub>	I
C	Dm	Em	F	G	Am	B <sub>dim</sub>	C

Fig 1 – The harmonised C Major scale

If we place chords between each one, it produces the list in Figure 2. If you play this sequence up the neck you'll hear how effective passing chords can be. This isn't the only way to do this, and the choice of chromatic chord (ie minor or major) is personal taste, but it will give you a strong start. Obviously, in practice, you would only use small segments from this list, but it's good to know all the options.

I	bII <sub>m</sub>	II <sub>m</sub>	bIII <sub>m</sub>	III <sub>m</sub>	IV	bV	V	bVI <sub>m</sub>	VI <sub>m</sub>	bVII	VII <sub>dim</sub>	I
C	D <sub>b</sub> m	Dm	E <sub>b</sub> m	Em	F	G <sub>b</sub>	G	A <sub>b</sub> m	Am	B <sub>b</sub>	B <sub>dim</sub>	C

Fig 2 – Chromatic chords ascending

If one wishes to play a series of descending chords, the order has to be slightly different for it to work. Try the sequence in Figure 3 below, for descending passages.

I	VII <sub>dim</sub>	VI <sub>m</sub>	bVI	V	bV	IV	III <sub>m</sub>	bIII <sub>m</sub>	II <sub>m</sub>	bII <sub>m</sub>	I
C	B <sub>dim</sub>	Am	Ab	G	G <sub>b</sub>	F	Em	E <sub>b</sub> m	Dm	D <sub>b</sub> m	C

Fig 3 – Chromatic chords descending

Another level of sophistication can be achieved by using 7ths. Figure 4 shows the chords of the harmonised C Major scale in 7ths.

I	II <sub>m</sub>	III <sub>m</sub>	IV	V	VI <sub>m7</sub>	VII <sub>mb5</sub>	I
C <sub>maj7</sub>	D <sub>m7</sub>	E <sub>m7</sub>	F <sub>maj7</sub>	G7	A <sub>m7</sub>	B <sub>m7b5</sub>	C <sub>maj7</sub>

Fig 4 – The harmonised C Major scale

We can also add diminished 7th chords when ascending between chords I, II<sub>m</sub> and III<sub>m</sub>. This doesn't work so well for descending passages so the dominant 7th is a popular option instead. Play this sequence and aim to memorise the sound.

I	bII <sub>dim</sub>	II <sub>m</sub>	bIII <sub>dim</sub>	III <sub>m</sub>	IV	III <sub>m</sub>	bIII	II <sub>m</sub>	bII	I
C <sub>maj7</sub>	D <sub>bdim7</sub>	D <sub>m7</sub>	E <sub>bdim7</sub>	E <sub>m7</sub>	F <sub>maj7</sub>	E <sub>m7</sub>	Eb7	D <sub>m7</sub>	Db7	C <sub>maj7</sub>

Fig 5 – Adding diminished and dominant 7 chords

Now we have digested the idea of adding passing chords, it's time to put it into practice. So we have five fully-notated pieces, each demonstrating various passing chord ideas in a musical context. The tracks are in a range of styles and hopefully there will be a new passing chord concept for you to perfect – if you find one you like, then memorise it and use it in future accompaniments. Most importantly, once you have mastered some of the concepts in the examples, have a go at creating some rhythm parts of your own using the same five backing tracks. Have fun and see you next time. ☺

## GET THE TONE



Any guitar tone can be used for the GT examples. But to help you achieve the sound you hear in our audio, the guitar's volume, tone and pickup selections are noted at the start of each example. To emulate this with your own equipment simply select the pickup indicated in the tab. A sparkling clean sound is a good starting point and then you can add the various effects as directed in the notation. Subtle reverb and delay were applied during mixdown, so you might want to include a little yourself.



**TRACK RECORD** You can hear passing chords literally anywhere, from Eddie Cochran's Come On Everybody to Status Quo's Rocking All Over The World; RHCP's Under The Bridge to pretty much anything by any jazz-guitar great and other artists mentioned in this article. And don't forget Hendrix – his recordings will provide you with tons of passing-chord ideas, as his style inspired generations.

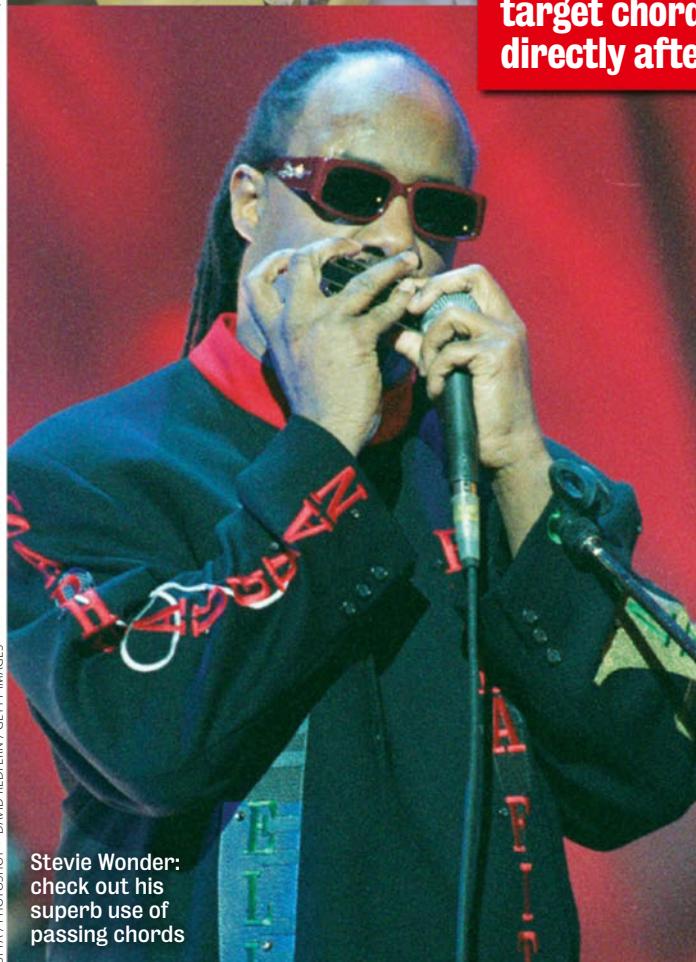


Nile Rodgers' funky licks are littered with passing chords

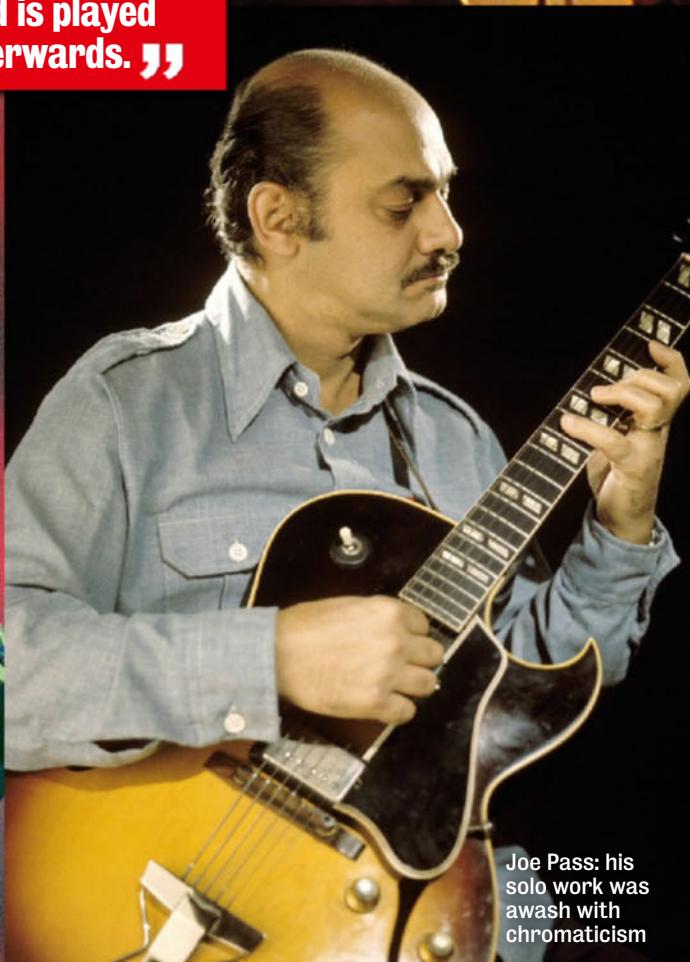


Jimi Hendrix's rhythm playing was full of cool chromatic ideas

**“Playing momentarily a semitone ‘out of key’ sets up a dramatic tension that’s resolved when the target chord is played directly afterwards.”**



Stevie Wonder: check out his superb use of passing chords



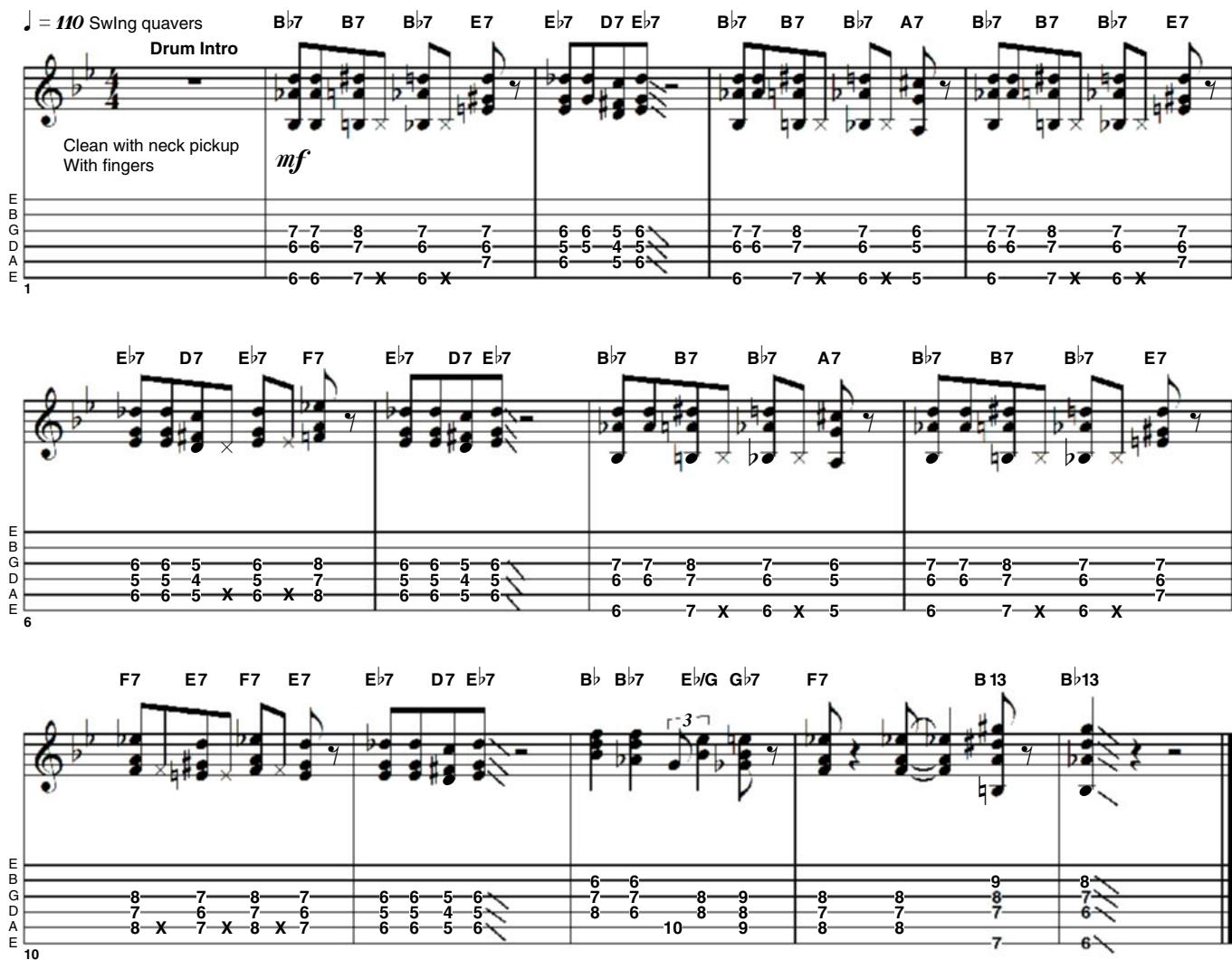
Joe Pass: his solo work was awash with chromaticism

## EXAMPLE 1 THE SEMITONE APPROACH BLUES

TRACK 24

This first piece is inspired by jazz-guitar virtuoso, Joe Pass. Approaching a chord from a semitone above or below adds a tension and release factor and sounds very effective. Playing this type of idea on the guitar is relatively easy as you just move the same shape around as desired – this example works well when played with a fingerstyle

technique – as Joe himself would have done. These 7th chord voicings use root, 3rd and b7th. Once you've mastered this concept, use your ears and improvise a few choruses: you'll find that some movements won't work quite so well, while others suit what you are trying to achieve. As ever, use your ear and trust your musical instincts.



**J = 110 Swing quavers**

**Drum Intro**

Clean with neck pickup  
With fingers **mf**

E B G D A E

1

E B G D A E

6

E B G D A E

10

## EXAMPLE 2 ADDING DIMINISHED CHORDS

TRACK 26

In Figure 5 we looked at adding diminished 7th chords in between chords I, II<sup>m</sup>, and III<sup>m</sup> of the harmonised Major scale. This example is a bit of a party piece, and combines a walking bass line with many different passing chord stabs. Take it slowly to start with and build up to speed. A fingerstyle approach is essential and the bass notes are played exclusively with the thumb. Tri-tone substitution is a

complicated-sounding concept, but simply means that any dominant 7th chord can be substituted for another dominant 7th chord three tones (a tri-tone) away. This concept is great for creating ascending and descending passages, as demonstrated in the opening nine bars. Create a tremolo effect on the final chord by turning the guitar's volume control up and down repeatedly. Nice!



**J = 175 Swing quavers**

**Drum Break**

Clean with neck pickup  
With fingers **2**

E B G D A E

12

E B G D A E

12

E B G D A E

12

## EXAMPLE 2 ADDING DIMINISHED CHORDS ...CONTINUED

TRACK 26

Dm7 G9 C13 Gm7 C13 F9 Cm7 F9

E B G D A E  
B 10 10 10 9 8  
G 10 10 9 8 8  
D 10 8 8 7 8  
A 11 10 9 8 9  
E 10 8 10 9 8  
B 10 11 10 9 8  
G 10 9 8 7 8  
D 10 8 8 7 8  
A 9 8 7 0

Bmaj7 Bdim7 Cm7 Ddim7 Dm7 G9 Cm7 F9

E B G D A E  
B 6 6 8 8 10 10 8 8  
G 7 7 8 9 10 10 8 8  
D 7 6 8 8 10 11 10 9  
A 6 7 8 9 10 11 10 9  
E 13 6 7 8 9 10 11 10  
B 6 7 8 9 10 11 10 9  
G 7 6 8 8 10 11 10 9  
D 7 8 8 7 0

Bbmaj7 B7 Emaj7 Em7 Bb7b5  
Vol Toggle

E B G D A E  
B 6 6 8 7 5 7  
G 7 6 8 8 5 7 6  
D 7 6 8 8 5 6 7 8  
A 6 6 8 8 5 7 8 6  
E 17 6 6 8 8 5 7 6

## EXAMPLE 3 ADDING INVERSIONS

TRACK 28

This third piece is in the style of Jimi Hendrix. Jimi was the master of adding passing chords and inversions (placing one of the chord tones other than the root in the bass). This style is typical of many great

Hendrix tracks. From bar 10 onwards, the track goes into rock mode and inversions are used to create a series of descending chromatic bass notes. This concept is also used by rockers such as Brian May.

$\text{J} = 100$

Hi-Hat Intro

Neck and middle pickup with light overdrive

E5 E C#m C

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

## EXAMPLE 3 ADDING INVERSIONS ...CONTINUED

TRACK 28

B                    B<sup>flat</sup>                    A                    Cdim7                    E<sup>flat</sup>dim7                    C<sup>#</sup>madd9                    C<sup>#</sup>m

E B G D A E  
7 7 7-9-7 7 6      5 5 8 X X 11 11 11 11 9 9 9-12-9 11 11 9 11 9 11

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

C                    B                    A                    D5 D<sup>#</sup> E5

E B G D A E  
9-11-9 11 9 11 10 8 7 7 7-9-7 7 6 5 5 6 6 X X 7 8 9 5 6 7

B/D<sup>#</sup>            D5            A/C<sup>#</sup>            Cdim            C5            Em

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

E5            G5            F<sup>#</sup>5            F5            E5            G/B            C5            Em            D5 D<sup>#</sup> E5

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

## EXAMPLE 4 THE I, VIM, IIM, V PROGRESSION

TRACK 30

This progression is popular in all styles of music, but we can make it sound much more interesting with passing chords. In the first line of the notation, the progression (Cmaj7, Am7, Dm7, G7) is played so we can hear the sound. In line two, the chords are changed to all dominant 7th chords. This concept is known as 'secondary dominant substitution' and adds extra tension and release. In line three, we use

tri-tone substitution on chords VI and II and this provides a series of three chromatic descending chords. In line four, we add extensions that provide a much more sophisticated flavour. The final line of the example is a chord melody idea that combines the semitone approach with the G7 augmented (G7#5) in bar 22, thus providing a smooth transition from G13 to C6/9.

$\downarrow = 150$  Swing quavers

Drum Break

Cmaj7 Am7 Dm7 G7 C7 A7 D7 G7

Clean with neck pickup  
With fingers

E B G D A E

E B G D A E

E B G D A E

E B G D A E

11

19

Get  
more  
recording tips  
**musicradar.**

News • Reviews • Tuition  
Samples • Forums  
Community

Learn  
how to play  
better at  
**musicradar.**

News • Reviews • Tuition  
Samples • Forums  
Community

Watch  
free video  
tutorials at  
**musicradar.**

News • Reviews • Tuition  
Samples • Forums  
Community

## EXAMPLE 5 FINAL JAM

This track puts everything we've learned into practice. It's a funk extravaganza in the style of disco king Nile Rodgers, and although the music looks complex, it's relatively easy to play and we'd recommend having a couple of listens to the GT audio to familiarise

**TRACK 32**

yourself before diving in. You probably wouldn't use this 'everything including the kitchen sink' approach at a gig (it might sound a bit overkill), but it's great fun to do. Select your neck (or neck and middle) pickup and a clean tone – you're about to sound pretty 'chic'.

**J = 120**  
Two bar count in  
Clean with neck pickup  
With phaser



**A/B      B/C      B/C#      C/D      D/Eb      D#9 E9      D#9 E9      F#9      F9**

**D#9 E9      D#9 E9      D#9 E9      F#9      F9**

**D#9 E9      E75      A13 A13      A13 A13      Em/A      D6/A**

**A7 A7      D#9 E9      D#9 E9      F#9 F9**

**D#9 E9      E9sus4      E9      A13      D9**

## EXAMPLE 5 FINAL JAM

## TRACK 32

The opening bars feature some funky slash chords played in a chromatic ascending passage. Songs like Never Too Much (Luther Vandross) and Street Life (Crusaders) use this idea. The main riff, as played in bar 5, is constructed by moving the dominant 9th chord around in semitones.

Bar 18 features a string of three diminished chords that link the Db7#9 and E7#9 together. The ending section from bar 23 moves to the V chord (B7) and then chromatically to A7. This section is reminiscent of the way Stevie Wonder might spice up a turnaround.

**Chords and Labels:**

- Bar 14:** G13, C9, D#9, E9, D#9, E9, F#9, F9
- Bar 16:** D#9, E9, E7#9, E7#9, D7#9
- Bar 18:** D#7#9, A#dim7, Bdim7, Ddim7, E7#9, D13, G13, C13, E13
- Bar 21:** D#9, E9, D#9, E9, E9, E9sus4, B7, C7b5
- Bar 24:** B7, B7b5, A7, B7#9, D9, E9, E9

**Fingerings:**

- Bar 14:** E: 5, B: 5, G: 4, D: 3, A: 3, E: 14
- Bar 16:** E: 6, B: 6, G: 6, D: 5, A: 6, E: 16
- Bar 18:** E: 5, B: 4, G: 4, D: 3, A: 3, E: 18
- Bar 21:** E: 4, B: 3, G: 4, D: 3, A: 4, E: 21
- Bar 24:** E: 7, B: 8, G: 7, D: 6, A: 7, E: 24

# Georges Bizet

## Habanera



This month, **Bridget Mermikides** arranges and transcribes a beautiful aria from Bizet's groundbreaking opera, Carmen, for solo guitar.

### ABILITY RATING



**Moderate**

### INFO

**KEY:** D min/D maj

Bass/melody independence

**TEMPO:** 53 bpm

Bass-string muting

**CD:** TRACKS 34-35

Use of dynamics

THERE ARE COUNTLESS and diverse musical cultures and styles throughout the world, but once in a while a composer hits on a work that seems to speak to just about every listener.

One such piece is Bizet's L'Amour Est Un Oiseau Rebelle (Love Is A Rebellious Bird), better known simply as Habanera. An instantly recognisable piece, Habanera is the opening aria from Act I, scene 5 of the opera Carmen, the most famous opera by the highly successful French romantic composer, Georges Bizet (1838-75) and indeed one of the most popular opera moments of all time. The aria is sung by the sultry gypsy – the eponymous Carmen – as she seduces the hapless Don José. There is something in the insistent Latin rhythm, the infectious descending chromatic melody and the pedal D underneath the harmony which weaves the perfect atmosphere for the scene.

The melody itself is in fact not original (Bizet thought it was a traditional folk tune but it had actually been written only a few years previously by a Spanish composer) but it is the man's

brilliant arranging and orchestration that really brings it to life.

I've retained the original key of Dm (modulating to D major), dropping the sixth string from E to D, and the piece works surprisingly well on the solo guitar. The rhythm which opens the piece – and remains prominent throughout – has a distinctly Latin feel. It is based on a

**“From a performance standpoint you'll want to keep this as lyrical and legato as possible: use the tab captions to guide you through.”**

19th Century dance known as the Contradanza (or Habanera outside its native Cuba) and has a wonderfully evocative tango-esque flavour. This should be played as snappily as possible, and if you want this piece to sound its best, you'll have to work to mute the bass notes, keeping them at their written length (see the tab captions for more direction). This bass rhythm is coupled with the famous, and gorgeous, descending melody line.

From a performance standpoint you'll want to keep this as lyrical and legato as possible – again, the tab captions will guide you through the trickier sections.

Finally, you'll want to emulate the drama with the stabs in bars 36, 40, 52, 56 and 60, so aim to create as much dynamic contrast as possible here. Working on all these details will pay off in the end and you'll be rewarded with a wonderful piece to add to your working repertoire.

**NEXT MONTH:** Bridget tabs Bach's *Anna Magdalena Minuet*



Georges Bizet:  
Carmen's brilliant  
French composer



**TRACK RECORD** The opera diva Maria Callas delivers a classic performance of Bizet's Habanera on the 1964 EMI recording Carmen: Highlights. But you might prefer a more restrained and naturally voiced interpretation, and in that case I'd recommend the wonderful Agnes Baltsa with the Berliner Philharmoniker, under the conductor Herbert von Karajan (1984 Deutsche Grammophon).

## PLAYING TIPS

**CD TRACK 35**

**[Bars 1 - 3]** The opening three bars imitate the pizzicato cellos of the original orchestral version and I recommend playing palm muted and pluck with the flesh of the thumb for the desired effect. A light staccato on the F note will set the scene of the habanera style. When the melody starts in bar 4, it is no longer feasible to play the bass notes muted, so switch to normal plucking and try to get a subtle blend of tone from muted to non muted by not playing the basses too loudly. The melody can be played mainly rest stroke to give it a warm full tone. There is some indicated fingering for both hands to help you, so do follow it carefully. A difficult aspect here is the articulation of the bass line – the problem being the low D on the first beat of every bar, which once plucked will naturally sustain for the whole bar unless we do something to mute it. Muting bass notes is a huge part of classical guitar technique and something good players will do without thinking. In the Habanera, the moment in the bar to mute is immediately after the second

beat so that the low D is no longer audible during the second half of the bar.

**[Bar 4]** For example, in bars 4 and 5 mute the low D with the pad of the thumb immediately after plucking the bass note F (fifth string, 8th fret) by getting the thumb to 'spring back' and mute the sixth string before plucking the bass note A. This action of plucking and muting happens in one smooth and efficient movement of the thumb.

**[Bar 6]** Bar 6 has the added problem of both the D and the A bass notes ringing through the bar, because the bass note F is now played on the fourth string instead of the fifth. This time, I mute the fifth and fourth strings simultaneously by allowing the thumb to spring back to the A – in the same way as it did for the low D in bars 4 and 5, but the thumb also leans back slightly so its side touches and mutes the low D at the same time.

**[Bars 8 - 10]** Bars 8, 9 and 10 are much easier for the bass articulation because the Bb, played on the sixth string, cuts off the low D automatically.

The image shows a guitar tablature for the first 16 measures of a solo. The top part displays the musical notation with various slurs, grace notes, and dynamic markings like '3' and 'Dm'. The bottom part shows the corresponding fingerings and string names (E, B, G, D, A, D) for each measure. The tablature uses a standard six-string guitar neck with fret numbers indicated below the strings.

Measure	Fret 1	Fret 2	Fret 3	Fret 4	Fret 5	Fret 6	Fret 7	Fret 8	Fret 9	Fret 10	Fret 11	Fret 12
1	0	8	8	8	7	6						
2	0	8	8	8	0	8	8	8	0	6		
3	0	8	8	8	0	8	8	8	0	0	3	0
4	0	8	8	8	0	8	8	8	0	0	0	0
5	0	8	8	8	0	8	8	8	0	0	0	0
6	0	8	8	8	0	8	8	8	0	0	0	0
7	0	8	8	8	0	8	8	8	0	0	0	0
8	0	8	8	8	0	8	8	8	0	0	0	0
9	0	8	8	8	0	8	8	8	0	0	0	0
10	0	8	8	8	0	8	8	8	0	0	0	0
11	0	8	8	8	0	8	8	8	0	0	0	0
12	0	8	8	8	0	8	8	8	0	0	0	0
13	0	8	8	8	0	8	8	8	0	0	0	0
14	0	8	8	8	0	8	8	8	0	0	0	0
15	0	8	8	8	0	8	8	8	0	0	0	0
16	0	8	8	8	0	8	8	8	0	0	0	0

## PLAYING TIPS

**[Bar 20]** At bar 20, we are in D major, and a half barre is needed where the melody starts on beat two. Aim to make the top line smooth and legato by

## CD TRACK 35

following the suggested fretting hand fingering up to bar 27 – all the while remembering to think about expression and dynamics.

13

17

20

24

## PLAYING TIPS

## CD TRACK 35

**[Bar 28]** The next section starting on beat 2 of bar 28 leads up to the end and should be played with more definition and accentuation. Take some

time with a bit of rubato (pull back on the timing at your own discretion) in bars 39 and 43 (listen to the CD if needed).

D

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

28

Em/D

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

32

D D/A D/F# A5

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

36

A7/D Em/B Em/G B5

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

40 a m i p

## PLAYING TIPS

**[Bar 59]** For the slurred triplet leading into the last bar, I like to use the fourth finger (rather than the third) of the fretting hand to execute the

## CD TRACK 35

hammer-on and pull off, as I find it makes the shift to the chord easier. Good luck – I hope you enjoy learning this legendary piece of music!

44

49

53

57

# GT LEARNING ZONE



ENJOYING THE ISSUE so far? We hope so, because as much as we appreciate the wave of enthusiasm for last month's 60 Strat Licks, we feel this one's even better. Why? Well, you've already looked at the Blues Workout (it's so stuffed with useful info that even some big-name pros should read it!); a definitive transcription of Django's most popular piece, Nuages (check the audio; John Wheatcroft has really gone the distance with his musicians and performances); the Passing Chords feature (those sophisticated moves of the pros are here for the taking); and the beauty of Bizet's Habanera, so you already have more than enough to tackle for the month ahead.

However, if you're not a blues, Django, chord or classical-guitar fan (you're soooo missing out...), the following lessons will have you revelling in all manner of guitar-playing approaches: SRV blues, Kings Of Leon rock, Carlos Bonell nylon-string video masterclass, neo-classical rock rhythm, legato Pentatonic exercises, Stevie Winwood R&B, Blue Note jazz-piano soloing, Paul McCartney's acoustic approach and sight-reading leger line notes. There's a wealth of niche and mainstream guitar fun here for everyone.

Over the past few years, the letters, emails and phone calls from readers all over the world have proved

interesting and helpful in guiding what we create for you each month. One topic that has arisen (and one we're happy to see) is an interest in rhythm and chord playing. As we all know, a guitarist that cares about chords and rhythm is also a guitarist with gigs, so time spent in this area will literally pay off for you. The more chords and voicings you know, the more rhythms you can perform well; and the more areas you can do this on the fretboard, the more employable you are and the more enjoyable the guitar will be for you.

With this in mind, I'd encourage you to go through the articles again and write out all the chords you like, or have not played before. For instance, page 18's Example 1a – can you perform all these 7ths right off the bat? Play each one repeatedly, really listening to the sound so your hands and ears become familiar with them. Then look into how they can fit into your jams and gigs, and watch your fellow band-guitarist's eyes and

ears prick up when you play them. And if you nail a few cool changes, even your chord-Yoda keyboard player's may too!

Jason



## LESSONS GT236

### 30-MINUTE LICKBAG ..... 54

Pat Heath again sets a challenge with six licks at easy, intermediate and advanced levels.

### BLUES ..... 58

John Wheatcroft gets into the heart and soul of what made SRV tick as a giant of blues.

### ROCK ..... 62

Martin Cooper examines the modern rock riffage of chart-toppers Kings Of Leon.

### VIDEO ..... 66

We meet a master of combining classical and modern elements to create fabulous music.

### CREATIVE ROCK ..... 70

Shaun Baxter concludes his series on the neo-classical style with a look at rhythm guitar.

### NEW SERIES: CHOPS SHOP ..... 76

Andy Saphir continues his new series with a look at legato and the Major Pentatonic.

### BRITISH R&B ..... 78

Phil Capone meets a genuine musical prodigy: The Spencer Davis Group's Steve Winwood.

### JAZZ ..... 84

Pete Callard celebrates 75 years of Blue Note records with a look at its sublime jazz pianists.

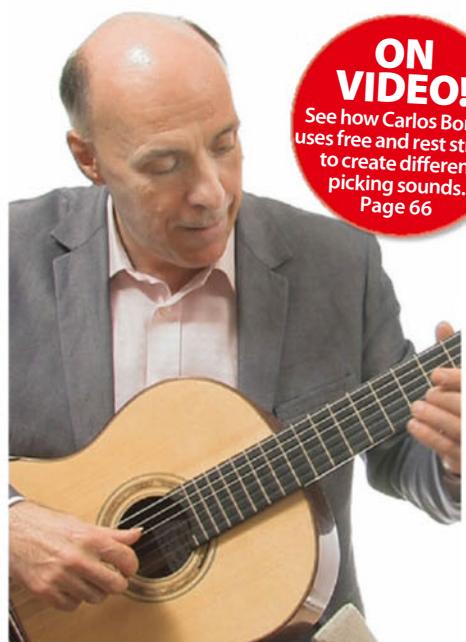
### ACOUSTIC ..... 88

Stuart Ryan looks at the picking, thumbing and strumming style of one Sir Paul McCartney.

### READING MUSIC ..... 92

Charlie Griffiths continues his 14-part series on reading music. This issue, it's leger lines.

ON VIDEO!  
See how Carlos Bonell uses free and rest stroke to create different picking sounds.  
Page 66



## LESSON: 30-MINUTE LICKBAG



# 30-Minute Lickbag

### EASY LICKS EXAMPLE 1 DOMINANT EXERCISE

CD TRACK 36

This exercise requires a slow and dynamic approach using the strums as a gentle rake followed by a short, sharp upstroke to accentuate the syncopation.

$\text{♩} = 90$

**E7** **D $\sharp$ 7** **D7** **D $\sharp$ 7**

*mf*

Guitar tablature for E major (no capo) in common time. The first measure shows a G major chord (E, B, G) followed by an E7 chord (E, B, G, D). The second measure shows a D major chord (A, D, G) followed by a D $\sharp$ 7 chord (A, D, G, C $\sharp$ ). The third measure shows a D major chord (A, D, G) followed by a D $\sharp$ 7 chord (A, D, G, C $\sharp$ ). The fourth measure shows a G major chord (E, B, G) followed by a D $\sharp$ 7 chord (A, D, G, C $\sharp$ ). The strings are labeled E, B, G, D, A, E from bottom to top.

**E7** **D $\sharp$ 7** **D7**

Guitar tablature for E major (no capo) in common time. The first measure shows an E7 chord (E, B, G, D). The second measure shows a D $\sharp$ 7 chord (A, D, G, C $\sharp$ ). The third measure shows a D7 chord (A, D, G, C). The fourth measure shows a G major chord (E, B, G) followed by a D $\sharp$ 7 chord (A, D, G, C $\sharp$ ). The strings are labeled E, B, G, D, A, E from bottom to top.

### EASY LICKS EXAMPLE 2 DICK DALE

CD TRACK 37

This is a slowed version of Dick Dale's sound and technique. This is a classic use of the Double Harmonic scale (E-F-G $\sharp$ -A-B-C-D $\sharp$ ) and is reminiscent

of the Pulp Fiction music. Pick with steady up and down alternate picking. Naturally, transfer this to the sixth string to add excitement!

$\text{♩} = 125$

*mf*

Guitar tablature for E major (no capo) in common time. The first measure shows a G major chord (E, B, G) followed by an E7 chord (E, B, G, D). The second measure shows a D major chord (A, D, G) followed by a D $\sharp$ 7 chord (A, D, G, C $\sharp$ ). The strings are labeled E, B, G, D, A, E from bottom to top.

Guitar tablature for E major (no capo) in common time. The first measure shows a G major chord (E, B, G) followed by an E7 chord (E, B, G, D). The second measure shows a D major chord (A, D, G) followed by a D $\sharp$ 7 chord (A, D, G, C $\sharp$ ). The strings are labeled E, B, G, D, A, E from bottom to top.



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

Brought to you by...  
**bimm brighton**

## INTERMEDIATE LICKS EXAMPLE 3 QUEENSRYCHE

CD TRACK 38

This example is designed to replicate Queensryche's Mindcrime/Empire era, featuring various double-stops over a droning D note. Play with a strong and

consistent down stroke, and a delay that matches the track's tempo – and remember to deliver this with plenty of attitude.

**Dsus4**

*J = 150*

**C5/D**

**C/D**

**D**

## INTERMEDIATE LICKS EXAMPLE 4 JOHN SCOFIELD

CD TRACK 39

Pick this Scofield-style idea up near the bridge with plenty of attack for a sharp, biting tone and with plenty of dynamic shift between the

bottom notes of the lick and the top. This example mixes Major and Minor Pentatonic, and works well over an A7 chord.

**A7**

*J = 110*

**pb**

# LESSON: 30-MINUTE LICKBAG

## ADVANCED LICKS EXAMPLE 5 BILLY F GIBBONS

This is a country-blues-sounding riff with a hammered triplet at the turnaround of each two bars. Play the bass strings with a pick, and hybrid-

**CD TRACK 40**

pick the top notes of the chord using your second (m) and third (a) fingers. Plenty of gain but a fairly dry sound will get you in Billy's sonic ballpark.

## ADVANCED LICKS EXAMPLE 6 STEVE VAI

Tapping, Vai-style – with an obvious Van Halen influence that cropped up on his own albums, and in Whitesnake's Fool For Your Lovin'. It's a 16th-note

**CD TRACK 41**

triplet line that works by tapping the top tones in a 1, 2, 3, 4, 5, 6 polyrhythm across the four beats of the bar. The notes should flow around this rhythm.

# Every issue in Guitarist...

Find out more about the gear that made the music



Guitarist is packed to the brim every month with gear reviews, artist interviews, guitar lessons, tech Q&A, free CD and more

THE BEST GEAR  
**FIRST**

# Guitarist

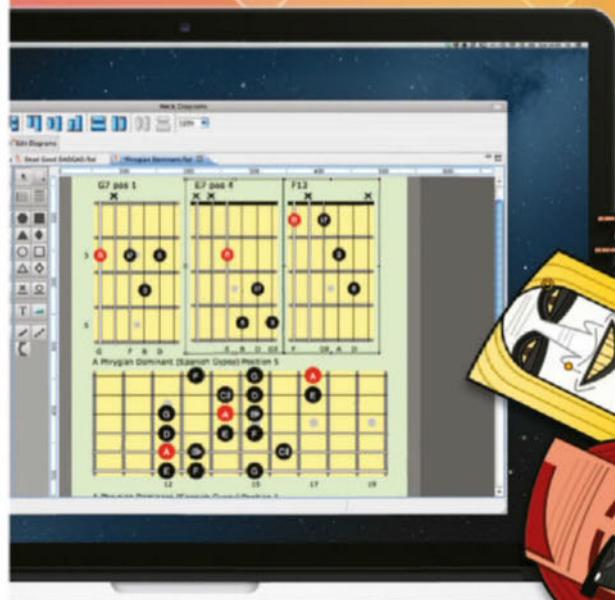
The Guitar Player's Bible

On sale in all good newsagents

[www.myfavouritemagazines.co.uk](http://www.myfavouritemagazines.co.uk)

[www.musicradar.com](http://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](http://WWW.NECKDIAGRAMS.COM/GT)  
FOR A FREE TEST DRIVE TODAY!

# Stevie Ray Vaughan



**John Wheatcroft** examines the key components to the playing style of a genuine blues legend, the amazingly talented but ill-fated Stevie Ray Vaughan.



invigorating the blues genre in the process.

Vaughan certainly paid his blues dues, and his influences were clear for all to see. That said, he was his own man through and through. Not since the British boom in the 60s had the blues world experienced a new artist of this calibre and significance, simultaneously finding that elusive combination of stylistic authenticity, style, ingenuity and originality.

Vaughan's stratospheric rise began when he played on David Bowie's 1983 album, Let's Dance. The story goes that upon hearing the title track on the radio, Eric Clapton pulled his car over and rang his record company demanding to know who the guitar player was!

Along with his rhythm section, Double Trouble, Stevie went on to produce a string of successful albums, toured the world and picked up more awards than you could shake a stick at. After overcoming struggles with alcohol and drugs, by 1990 the future of blues, and guitar music in general, appeared to be in safe hands.

That is until tragedy struck in the August of that year. While on tour with Clapton, Buddy Guy and Robert Cray, the helicopter Stevie was travelling in from Wisconsin to Chicago, crashed in heavy fog, killing all the passengers instantly. His fire, passion and musical integrity touched audiences the world over and he is still sorely missed.

There's a full 24-bar solo for your consideration this month, twice round a conventional Texas-blues shuffle in C. I listened to Stevie's first two albums back-to-back a couple of times and made a list of as

Brought to you by...  
**Tech**  
MUSIC SCHOOL

**“As I was hearing the original masters, I was also hearing this updated and energised English blues boom version of the same thing.”**

*Stevie Ray Vaughan*

many Vaughan-isms as I could: anything I heard Stevie do frequently went on the list. Once I was comfortable with a rough idea of what I wanted to convey, I hit the 'record' button and the transcription that follows shows what came out.

While it's a great idea to learn this piece in its entirety – especially for things like general solo construction, pacing, development and so on – it's also worthwhile taking each technique independently and exploring it fully, as this will allow you to attain greater mileage from your own vocabulary and also take you a step further towards personalising your sound. Learning a lick is the beginning of the process. It's what you do next that's the really interesting part. What's more, I'm certain this is exactly how Stevie Ray Vaughan learnt to play. ■

**NEXT MONTH:** Things get a bit raunchy as John meets ZZ Top's **Billy Gibbons**

## GET THE TONE



We're after quite a high-gain tone here, with the twang and snap coming from a combination of single-coil pickups and picking gusto. Make sure your action is not so low that the notes choke out when attempting those three- and four-fret bends. Ideally, you should be looking at a medium-output valve amplifier with a good-quality overdrive. In the studio, Stevie's tone was quite reverb-heavy, so feel free to dollop this on thickly!

### ABILITY RATING



**Moderate/Advanced**

#### INFO

KEY: C

TEMPO: 120 bpm

CD: TRACKS 42-44

#### WILL IMPROVE YOUR

Blues phrasing

Expression and delivery

Integration of double-stops

STEVIE RAY VAUGHAN personified the energetic, raw and electrified modern Texas sound, conveying a modern blues message to the masses and almost single-handedly



**TRACK RECORD** The Essential Stevie Ray Vaughan And Double Trouble (Sony, 2004) is a great place to start your collection. For specific albums, we'd also highly recommend Texas Flood (Sony, 1983) and the equally fantastic Couldn't Stand The Weather (Sony, 1984). If the DVD format is more to your liking, then Live At The El Mocambo (SMV, 2000) is staggeringly good and sees Stevie on blistering form.

## EXAMPLE 24-BAR SOLO

CD TRACK 43

**[Bars 1-4]** Our opening salvo sets the stall for what is about to follow; harmonically straightforward but impeccably selected blues vocabulary that displays an acute awareness of the traditional, but is instantly recognisable as Stevie. We're looking at a combination of Blues scale (R b3 4 b5 5 b7) along with some E-form box shape double- and triple-stops. The trickiest part here is the controlled dissonance in bar 1 achieved by catching the bend on both first and second strings, no doubt a trick Stevie would have picked up from Albert King. The late Gary Moore was particularly fond of this idea also.

**[Bars 5-8]** For the transition from IV to I chord, we're in Pentatonic land, sticking to our C Minor guns throughout (C Eb F G Bb), although in bar 5

you'll see a decorative embellishment that Stevie was particularly fond of by adding the b2 (Db), although sometimes he'd choose the note a semitone higher, the major 2 (D).

**[Bars 9-12]** We switch quickly to thumb and second finger to pluck these bluesy double-stops. The trick to making this transition at speed is to tuck the pick upwards into the bent first finger, reversing the procedure at the end of bar 10 for the rapid Pentatonic lines that follow. In bar 12, you'll find Stevie's take on the 7#9 chord – he personalises this voicing by removing the root (here, G) and adding the 5th (here, D) on top, giving us the following intervals, low to high: 3, b7, #9, 5. It's a great shape to have in your chord bag.

**C7**

**(8va)**

**F7**

**C7**

**G7**

**F7**

# LESSON: BLUES

**ON THE CD**  **TRACKS 42-44**

## EXAMPLE 24-BAR SOLO ...CONTINUED

**CD TRACK 43**

**[Bars 13-16]** Double-stops in T-Bone Walker or Chuck Berry territory is the order of the day here, proving that you don't need to include the harmonic kitchen sink to sound musically effective. For the triplet rhythms in bars 13-14, use alternate picking and aim to remain loose but dynamically articulate. You may also need to watch out for extraneous open strings ringing through, so this is a good one to test your fretting-hand muting, too.

**[Bars 17-20]** Here, we see the influence of Albert, BB and Freddie King, with bends large and small, along with slightly curled double-stops. With all bending techniques, the concept is to make the turning motion of the wrist, rather than the fingers, do the heavy lifting. The move is similar to how you might open a jar, a door or turn keys in a lock, with the thumb and base of the first finger providing the fulcrum point by gripping the edge of the neck.

The image shows a musical staff in G clef and a guitar neck diagram below it. The staff has a key signature of one sharp (F#). The first five measures show a repeating pattern of eighth-note chords: B7 (B, D, G, B), E7 (E, G, B, E), A7 (A, C#, E, A), D7 (D, F#, A, D), and G7 (G, B, D, G). The sixth measure begins with a B7 chord. The guitar neck diagram shows the strings E, B, G, D, A, and E. Fret numbers are indicated above the strings: 3, 3, 3, 3, 3, 3; 3, 3, 3, 3, 3, 3; and 3, 3, 3, 3, 3, 3. The 13th fret is marked on the bottom string (E).

8va -

BU BU BU BU

E 10-(12) 8 8 8 10-(12) 8 10-(12) 8 10-(12) 8 8

B 11 10 11 10 8 11 10 11 10 13-16

G

D

A

E

15

Sheet music for guitar, F7 chord (8va), C7 chord. The melody consists of eighth-note patterns with grace notes and slurs. The tablature below shows the strings (E, B, G, D, A, E) and fret positions (17, 14, 13, 13, 14, 14). Fingerings are indicated above the notes: BU BD (16(20) (16)-13), BU (15(18) 15-13 (15)(13)), BU BD (16-13 14), and BU BD (16-13 14). The tablature also includes a 3rd position marker (3) over the 14th and 13th frets.

## EXAMPLE 24-BAR SOLO ...CONTINUED

CD TRACK 43

[Bars 21-24] You'll hear echoes of Jimi here, followed by a burst of tremolo picking. We round things up with a triplet blues line that outlines the chord

tones from C7 (C E G Bb) with a pair of chord voicings T-Bone Walker would be proud of, outlining our final resolution from V (G7#9) to I (C9).



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*

**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

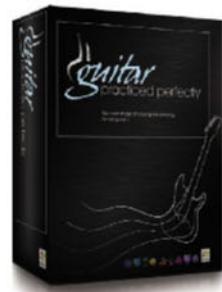
"Every now and then GT comes across a new product that is so good, we have to tell everyone about it! This is the case with 'Guitar Practiced Perfectly', a PC software application that will have you focused at getting great results with your playing, fast!"

Guitar Techniques

## 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

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



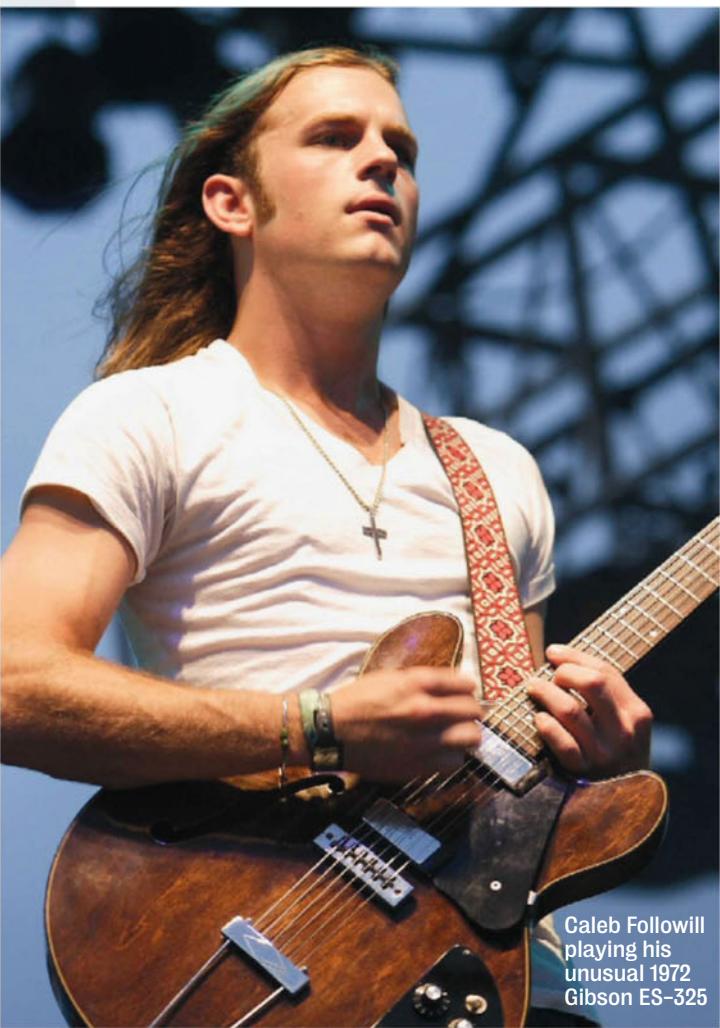
For more information and for your copy visit our website NOW

Download NOW from [www.guitarpracticedperfectly.com](http://www.guitarpracticedperfectly.com)

# Kings Of Leon



This month, **Martin Cooper** heads to Tennessee to check out a group of musical family members whose eclectic rock sound has set charts alight around the world.



Caleb Followill playing his unusual 1972 Gibson ES-325

## ABILITY RATING



**Moderate**

### INFO

**KEY:** C

**TEMPO:** 140 bpm

**CD:** TRACKS 45-47

### WILL IMPROVE YOUR

- Sympathetic part writing
- Lead and rhythm playing
- Timing and sense of groove

MODERN ROCK BAND Kings Of Leon hail from Nashville, Tennessee and have been together as a group since 1999. However, they've known each other for far longer than

that, as the outfit comprises brothers Caleb Followill (lead singer and rhythm guitar), bass player Jared Followill, drummer Nathan Followill and their cousin Matthew Followill on lead. The brothers began playing at Pentecostal Church meetings where their father Ivan was preaching, and soon became a close-knit family band. Having officially formed as a group, the quartet's music was primarily rootsy Southern rock and blues. They had some early success with the 2003 album *Youth And Young Manhood*; however, it was subsequent release *Only By The Night*, in 2008, that saw them catapulted to superstardom, with songs like *Sex On Fire* and *Use Somebody* leading them to sell out venues such as London's O2 Arena.

The band draws influence from artists as diverse as Queens Of The Stone Age and Sly And The Family Stone, with elements of U2-style delay-drenched single-note lead lines on a number of their songs. Lead guitarist Matthew Followill

declares that Thin Lizzy have been an influence on his playing, and has also stated that sometimes entire songs are written from the foundation of a simple single-note phrase, such as happened with *Use Somebody*.

The band has largely stayed away from the usual rock-star tantrums and meltdowns, and seems to focus solely on making and playing music. With six albums, and many sold-out trips around the world under their belts, plus Grammy and Brit awards in the bank, Kings Of Leon look set to continue their success as they celebrate their 15th anniversary together.

Brought to you by...



**“The band draws influence from artists as diverse as Queens Of The Stone Age and Sly And The Family Stone.”**

Our track this month features many of the playing approaches, licks and tones associated with Kings Of Leon. The intro begins with a few simple chords and then moves into a section of choppy rhythm playing, not unlike the type of thing that Andy Summers from the Police, or 70s new-wave bands such as Blondie might employ.

We're in the key of C major (C D E F G A B) for the whole track, with the exception of the F# note in bars 17-22, which hints at the key of G major (G A B C D E F#). There's no tricky technical playing to tax you this month; here, it's about concentrating on the accuracy of the notes, timing and tone. The solo is nice and straightforward, too, following chord tones for the first eight bars before bringing in some typically melodic phrases.

Check out the playing tips and notation for details on picking and dynamics, and the Get The Tone box for some more information on sounds and gear. ■

**NEXT MONTH:** Martin looks at Humble Pie's Steve Marriott and Clem Clempson

## GET THE TONE



Both the guitar-playing Followills favour classic guitars and amps. Caleb often uses a Gibson ES-325 electric and Gibson Hummingbird acoustic, plus a Vox AC30 amp. Matthew also plays Gibsons, including a Les Paul. So it's classic-rock territory all the way. A humbucker-equipped guitar would be ideal, but not vital (I used a Tom Anderson T Classic on the recording, which has single-coil pickups). Effects are minimal, with mainly delay and reverb, and not too much gain on the overdriven tones.

**TRACK RECORD** The earthy debut album, *Youth And Young Manhood*, was produced by Ethan Johns and features the songs *Red Morning Light* and *Wasted Time*, while its massive follow-up, *Only By The Night*, includes *Use Somebody* and *Sex On Fire*. The most recent release, *Mechanical Bull*, features *Supersoaker*, while also available is a live DVD and Blu-ray recorded in London in 2009.



## EXAMPLE RHYTHM GUITAR

Accuracy during the first eight bars of the rhythm part is vital. Make sure that there are no unwanted open strings ringing as you negotiate the chords, and when you play the staccato reggae/funk chords, it's crucial that

the timing and duration is spot on – this, and accurate fretting, should be uppermost in your mind. Pay careful attention to the pick directions and accented chords in the rhythm part as well.

**CD TRACK 46**

## RHYTHM GUITAR

## EXAMPLE LEAD GUITAR

CD TRACK 46

When it comes to the solo, play aggressively but make sure you stay in control of the notes and the bends and vibrato. When digging in hard and

going for it, it's all too easy to get carried away and find yourself ahead of the beat, so make sure you're aware of the timing and the 'groove'.

## LEAD GUITAR

**Staff 1:** C major scale (measures 24-25). Fingerings: 13-13-13-13-13-13-13, 15-15-15-15-15-15. Chords: C, G, F.

**Staff 2:** G major scale (measures 26-27). Fingerings: 8-8-8-8-8-8-8, 13-13-13-13-13-13-13. Chords: G.

**Staff 3:** G major scale (measures 28-29). Fingerings: 8-8-8-8-8-8-8, 6-6-6-6-6-6-6. Chords: G.

**Staff 4:** F major scale (measures 30-31). Fingerings: 3-3-3-3-3-3-3, 6-5, 7-5, 5-6-5, 7-5. Chords: F.

**Staff 5:** Dm chord followed by F major scale (measures 32-33). Fingerings: 3-3-3-3-3-3-3, 6-5, 7-5, 5-6-5, 7-5, 8-6-5, 7-7. Chords: Dm, F.

**Staff 6:** C major scale (measures 34-35). Fingerings: 10, 13-(15), 13-(15), 13-(15), 13-12-10-10. Chords: C.

**Staff 7:** G major scale (measures 36-37). Fingerings: 12, 12-10, 9, 10-12, 13-13. Chords: G.

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



# SUBSCRIBE

TO **Guitar Techniques** TODAY...

# SAVE UP TO 31%!

Subscribe for just £25.99 every 6 months!

- Get 13 issues for just £59.99, saving 20% off the cover price
  - Just £3.99 an issue – a 31% saving!
- Get your copy up to a week before it hits the shops, delivered to your door for free



#### NORTH AMERICAN READERS

Please see Page 83 or visit: [www.imsnews.com/guitartechiques](http://www.imsnews.com/guitartechiques) for info on a fantastic US offer!  
OVERSEAS READER OFFER (excluding N. America)  
Order online: [www.myfavouritemagazines.co.uk](http://www.myfavouritemagazines.co.uk)  
By phone: +44 1604 251 045

WANT  
THE DIGITAL  
EDITION?  
GO TO PAGE 91

Subscribe to *Guitar Techniques* today and **save up to 31%**. Subscribe now for as little as £25.99 every six months, that's just £3.99 an issue, you'll also get every copy of your favourite guitar mag delivered days before it reaches the shops. Hurry! Offer ends: 04/11/2014.

## TWO SIMPLE WAYS TO SUBSCRIBE



**Click [myfavouritemagazines.co.uk/GTQP2H](http://myfavouritemagazines.co.uk/GTQP2H)**



**Call 0844 848 2852 quoting code GTQP2H**

Lines are open 8.00am-9.30pm weekdays and 8.00am-4pm Saturdays

**TERMS AND CONDITIONS** Savings compared to buying 13 full priced issues from UK newsstand. You will receive 13 issues per year. If you are dissatisfied in any way you can write to us or call us to cancel your subscription at any time and we will refund you for all un-mailed issues. Prices correct at point of print and subject to change. This offer is for new UK subscribers to the print edition only. For full terms and conditions please visit: [myfavm.ag/magterms](http://myfavm.ag/magterms). **Offer ends: 04/11/2014**

# Carlos Bonell

## PART 1



In the first of a new video masterclass series, modern classical virtuoso Carlos Bonell demonstrates to **Bridget Mermikides** his approach to making music using nylon-string guitar.



**Carlos Bonell:**  
a great guitar  
communicator

Carlos went on to become professor of guitar at the Royal College of Music. In this series of articles he talks about and demonstrates some fundamental aspects of classical guitar technique, and starts this month with the picking hand.

Fingerpicking on a classical guitar, he explains, is really based on the idea of alternating the fingers (rather than repeating with the same finger). The most obvious and common alternation is with 'i' and 'm' (first and second fingers), and this forms an essential grounding for technique. But because we play quite involved passages, it's very important to develop equality between all the fingers so we should also practise 'i' and 'a' (first and third finger), and 'i' 'm' 'a' 'm' (first, second, third, second), and that again is alternating fingers.

To begin, Carlos demonstrates 'rest stroke'. This is where the finger, once it has plucked the string, rests on the adjacent string. Think of the fingertip 'pushing' the string – the movement starts at the knuckle joint and the tone should be strong and well controlled. Start on open strings using all combinations of alternation and across all the strings (Examples 1 and 2). Next, try adding a chromatic exercise with the fretting hand for co-ordination between the

**“Once you start to achieve a good tone with free stroke, try repeating and alternating between rest stroke and free stroke on the same note.”**

two hands, and again practise with all the picking hand finger combinations (Example 3).

Carlos next explains that it's important also to develop a really good 'free stroke'. This is where you don't rest the finger on the previous string after plucking, but instead the finger continues its 'push' under the hand slightly. Free stroke, however, can be problematic because the tone can be thinner and quieter than rest stroke, and we need to ideally work towards making the two tones as equal as possible in quality. Carlos shows how the movement of the finger and angle of attack on the string is very similar in both rest stroke and free stroke. Both strokes begin with the same 'push' of the finger towards the underside of the hand while the hand and arm remain still. Once you start to achieve a good tone with the free stroke, try repeating and alternating between rest stroke and free stroke on the same note and work on matching the two tones as closely as possible. Again, try this with different finger combinations (Example 4).

Next comes the picking-hand arpeggio (Example 5). Carlos first demonstrates all free stroke and then shows how to add a rest stroke third finger 'a' into the arpeggio (Example 6) so you can work on switching between rest stroke and free stroke. ■

**NEXT MONTH:** Bridget continues her one-to-one video masterclass with **Carlos Bonell**

### 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 the best possible tone. Every serious player keeps a variety of nail files, buffers and a big favourite is very fine wet and 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!



#### ABILITY RATING

● ● ● ● **Moderate/Advanced**

#### INFO

**KEY:** Various  
**TEMPO:** Various  
**CD:** CD-ROM

#### WILL IMPROVE YOUR

Classical technique  
Free and rest stroke playing  
Tone creation and balance

CARLOS BONELL HAS been described as, "one of the great communicators of the guitar world". He has recorded more than 20 albums and played in 40 countries, with concert appearances ranging from intimate recitals to concertos with symphony orchestras.

He was born in London of Spanish parents and began learning the guitar at age five, taught by his father, a keen amateur guitarist.

**TRACK RECORD** Carlos is one of those rare classical musicians that doesn't distinguish between genres or prejudge styles. Hence his Queen Guitar Rhapsodies, Magical Mystery Guitar Tour and great Western themes (Once Upon A Time In The West) sit perfectly alongside his works from the great classical composers such as Rodrigo, Paganini, Benjamin Britten and many others.



**EXAMPLE 1 REST STROKES ON THE FIRST STRING****CD-ROM**

Here, we are alternating the picking fingers in three different plucking combinations. The rest stroke plucking action comes from the 'push' of the finger from the knuckle joint; the finger then immediately comes to rest

on the lower adjacent string. It is excellent practice to work on all fingering combinations and aim to achieve an equal balance of tone and control with each of your plucking digits.

All rest stroke

**EXAMPLE 2 REST STROKES ACROSS ALL SIX STRINGS****CD-ROM**

This takes the same set of finger combinations but now with the added challenge of playing across all the strings. Notice the slight adjustment of

arm position as you change strings – always keeping the forearm relaxed. Again, play rest stroke and aim for equality of tone throughout.

All rest stroke

**EXAMPLE 3 CHROMATIC EXERCISE****CD-ROM**

This simple fretting-hand chromatic exercise means we now have all picking combinations combined with the coordination of both hands. This is an

excellent, and beneficial routine. This is the kind of basic exercise you can return to, in order to test both your picking skills and equality of tone.

All rest stroke

**EXAMPLE 4 ALTERNATING BETWEEN REST STROKE AND FREE STROKE****CD-ROM**

The finger movement should be similar for both types of stroke and the hand position should barely change between the two. Even though the feel

and trajectory of the two strokes is quite different, we are working to smooth out those differences to achieve a balanced tone between the two.

**EXAMPLE 5 BASIC ARPEGGIO PATTERN****CD-ROM**

This straightforward arpeggio pattern is important for establishing and maintaining the picking-hand position. All notes are played free stroke, so

aim to keep the hand and arm still and relaxed. Try the same picking pattern on as many chord shapes as you can.

**EXAMPLE 6 REST STROKE WITH THE THIRD FINGER (A)****CD-ROM**

Incorporating rest stroke using the third finger now allows us to practise switching between rest stroke and free stroke with the aim of keeping the

hand position the same between both – again, the object of the exercise is to balance the tone, volume and dynamics between the two stroke types.

Over £25 Million stock

More than 70,000 products

Best prices in Europe<sup>\*\*</sup>

Next day delivery

3 year warranty

30 day money back guarantee\*

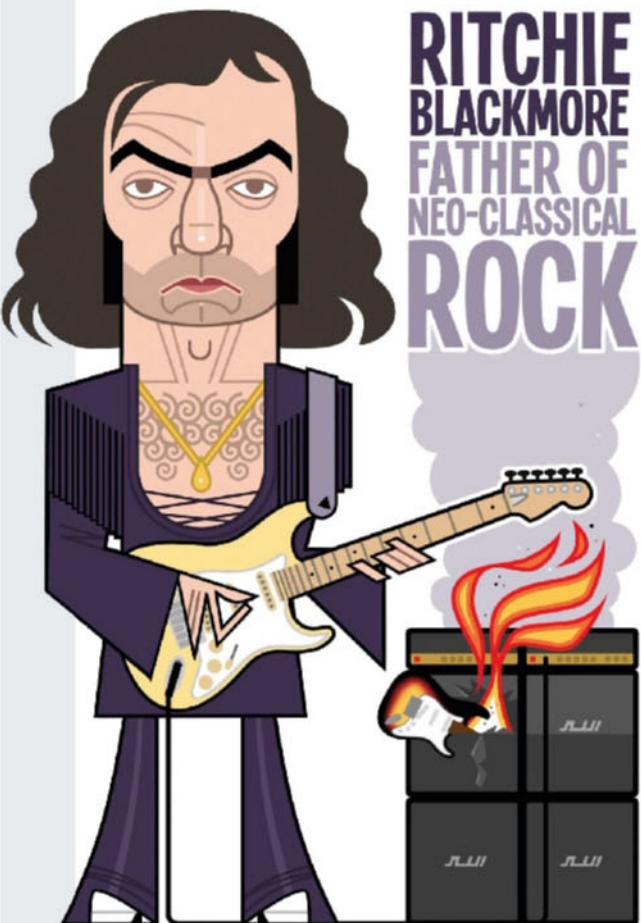
Visit us: Chesham House, Chesham Close, Romford, Essex RM7 7PJ  
Email: [sales@dv247.com](mailto:sales@dv247.com) • Web: [www.dv247.com](http://www.dv247.com) • Tel: 0203 1766 247



# Neo-classical rock rhythm guitar



**Shaun Baxter** concludes his series on neo-classical rock by looking at how rhythm parts fit within the genre's heavy and often busy arrangements.



## RITCHIE BLACKMORE FATHER OF NEO-CLASSICAL ROCK

### Less is more

The neo-classical rhythm style was pioneered by Deep Purple's Ritchie Blackmore. Rhythm parts played by a thick or distorted sound need to be sparse, so many parts consist purely of single notes and double-stops (diads). This will allow the part to cut through better (especially when playing with keyboards), and sound less muddy and overpowering.

### Mirroring the bass guitar

It is also common to double the bass guitar an octave above via palm-muted notes on the lower strings. To get a good palm-mute, play with the picking hand resting karate chop-style on the strings where they pass over the bridge. The pressure can be adjusted for optimum musical effect, depending on what each section requires (hard mute, soft mute etc.). Also, experiment with the precise placement of the picking hand. Bringing it a millimetre forward from the bridge will increase the bass, but bring it too far forward and the notes will start to sound sharp, as the side of the hand begins to act as a moveable bridge or capo. And change the angle of the pick: twist it so that the edge pointing towards the nut is lowered and the edge pointing

towards the bridge is raised. This way, you will be striking each string with the edge of the pick, rather than the flat face, giving each note a much more three-dimensional rasp. The sound will be further improved if you pick using a bouncing motion, so the edge of the pick is drawn across the string when leaving it (like a violin bow). This action should stem from the wrist, while keeping the lower part of the arm in contact with the guitar, like a snake's head bobbing up and down were you to pin its neck to the floor with your boot.

### Picking

Even though you may use economy picking in your lead playing, in the interest of rigid timing and cultivating a more robotic

aesthetic and mind-set, you should adopt a more mechanical approach to your rhythm work. This means strict alternate picking or even consecutive down-strokes (depending on the tempo of each particular piece).

### 12/8 rhythm

If you look at this month's study, you'll see that two of the three pieces are written in

**“ Busy parts played by a thick sound need to be sparse; consequently, many rhythm-guitar parts in this style consist purely of single notes and double-stops (diads). ”**

12/8. This time signature is used as a simpler way of writing music that would otherwise involve dozens and dozens of triplets rhythms: basically, by showing each beat as a dotted quarter-note (which consists of three eighth-notes), it saves us from always having to write a '3' above each three-note group.

Because the three notes in each beat sound like (and could be written as) eighth-note triplets in 4/4, you should bear in mind that a quarter-note in 12/8 lasts the same time as two eighth-note triplets in 4/4; consequently, when successive quarter-notes are played in 12/8, the musical effect is the same as quarter-note triplets played in 4/4. You can hear this in the fourth ending of section A2 in the first of this issue's examples.

When you've gone through my exercises, try creating some fresh ideas of your own.

**NEXT MONTH:** Shaun begins a new mini-series to improve your rock creativity

## GET THE TONE



Generally, regardless of the style, rhythm guitar needs to be punchy as it forms part of the rhythm section; consequently, make sure that your sound isn't too distorted, as it will soften the edges, thin the sound, and detract from the overall impact. You'll need to find a working compromise between a sound being distorted enough to sound large and easy to play, but detailed and clear enough to have sufficient strength and cut through.

### ABILITY RATING



**Moderate/Advanced**

### INFO

### WILL IMPROVE YOUR

**KEY:** C (Am)

Rock rhythm parts

**TEMPO:** 160 bpm

Connecting chords and riffs

**CD:** TRACKS 48-54

Locking with bass and drums

OUR CURRENT SERIES on neo-classical rock has focused mainly on the theory and vocabulary underpinning single-note lead lines and improvisation. However, in this lesson, we're going to examine how rhythm parts are constructed and played in this particular style.



**TRACK RECORD** Yngwie Malmsteen's albums are full of prime examples of this type of rhythm-guitar playing. You can also try looking at some of the many examples of his playing on YouTube. Focus on what he's doing when accompanying the singer or a keyboard solo. And of course, albums such as Deep Purple In Rock, Live In Japan and Machine Head contain rhythms and riffs that inspired the great Yngwie.

## EXAMPLE 1 NEO-CLASSICAL RHYTHM

This first example features some lively shuffle (triplet) rhythms that will require an adept switch from chords to single notes without losing any momentum. Make sure that you are clear as to which notes and chords are palm-muted or played normally. Where you see note-heads as crosses, these are damped rather than muted.

With muted notes, you can still hear the pitch even though the notes have been made to sound more subdued and staccato, whereas damped notes signified by crosses for note-heads just sound percussive with no discernible pitch, and are produced by using a combination of palm-muting in the picking hand and not holding the note(s) down fully with the fretting hand (the fretting hand maintains contact with the string(s) but doesn't hold down any notes at all).

Note how potentially complex chords, such as E/G#, are reduced to the

bare essentials (in this case, two notes) in order to create sparse forms that sound direct and punchy.

The G#o and Bo at the end of the B section are, basically, just a shorthand way of writing G#dim and Bdim. Note that both of these chords would normally have a minor 3rd (1, b3 and b5), but this has been omitted in order to avoid thickening and muddying the sound.

The direction 'DC al Coda' means go back to the beginning and play until instructed to move to the coda. Finally, if you want to practise improvising over this progression, it has been designed so that you can use A Harmonic Minor throughout, treating the notes of the parental Am triad (A, C and E) as the main notes of musical gravity (rest): A Harmonic Minor:

A B C D E F G#  
1 2 b3 4 5 b6 7

**A1 A5**

**1, 3**

**2**

**4 D5 F5**

**A2 A5**

**1, 3**

**2**

**4 F5 E5 E/G# A5**

**B F5**

**Fmaj7#11**

**E5**

**1**

**2 E5 G#dim Bdim**

12, 36      16, 40      17, 21, 41, 45      20      24, 48

# LESSON: CREATIVE ROCK

**ON THE CD**  **TRACKS 48-54**

#### **EXAMPLE 1 NEO-CLASSICAL RHYTHM ...CONTINUED**

**CD TRACK 49**

**Coda**

A3 | A5

1, 3 | 2

E  
B  
G  
D  
A  
E

49, 51, 53, 55      50, 54      52

4 | F5 E5 E/G# A5

E  
B  
G  
D  
A  
E

56

## EXAMPLE 2 NEO-CLASSICAL RHYTHM

**CD TRACK 51**

This is the only example played in straight time, rather than with a shuffle feel; however, the tempo is very slow, which will provide its own challenges as your time-keeping will be under much more scrutiny. Again, make sure that you are clear as to which notes are palm-muted or not. For example, the first beat shows how all but the last 16th-note are muted. This will be easier than it looks if you follow the picking pattern, as the first two notes of the beat are played using a down-stroke, making it easy to release the palm mute when playing the upstroke for the final note.

I recorded each backing track with a live band (Paul Elliott on drums and Alan Mian on bass), so what you hear is us playing it for the first time in a warts-and-all performance. This second example was then doubled by Phil Hilborne, who was recording us at the time. Being the experienced professional, Phil was able to instinctively know how to construct a complementary guitar part which would both thicken the original, by doubling it, and embellish it, by, for example, playing the double-stop figure at the end of bar 2 up an octave, and the F chord at the end of the B section

on the 12th, 13th and 14th frets of the second, third and fourth strings respectively. Incidentally, there are long pauses during the B section whose effect could be destroyed by extraneous handling noise, so make sure that you rest lightly and carefully on all the idle strings in-between each chord, avoiding any sudden or clumsy movement that could prove audible (the same applies to the stops at the end of the first ending of the A1 section).

If you want to practise improvising over this progression, it has been designed so that you can use E Phrygian Dominant scale throughout:  
E Phrygian Dominant scale – E F G# A B C D

This scale has the same notes as A Harmonic Minor (it's one of its modes); however, the crucial difference is that the notes of gravity (musical rest) are now related to a parental E major triad (E, G# and B), not Am.

Finally, note the inclusion of passages using single notes (such as the second half of the second ending in A1, which stands out due to the use of an expressive device such as vibrato).

## EXAMPLE 2 NEO-CLASSICAL RHYTHM ...CONTINUED

CD TRACK 51

1 E5 F5 | 2 E5 E5 | B E5 | F5 1 E5 D5

PM --- PM --- | PM - PM - | PM - PM - | PM --- PM --- |

E B G D A E  
4 0 0 0 0 0-1-1-3 | 8 0 0 0 0 0-1-4-2-5-3 | 9, 11 7-7 10 9 9 7-7 5 |

2 E5 D5 F5 A2 E5 | F5 E5 |

PM --- PM --- PM --- PM | PM --- PM --- |

E B G D A E  
12 9 9 7 7 5 10 | 13 0 0 0 0 0 0 0 0 0 0 0 1 | 2 3 2 0 2 0 0 0 0 0 0 0 |

F5 E5 F5 E5 |

PM --- PM --- PM --- PM | PM --- PM --- |

E B G D A E  
15 2 2 2 2 2 2 2 2 3 | 2 2 2 2 2 2 3 3 3 | 1 2 0 |

## EXAMPLE 3 NEO-CLASSICAL RHYTHM

CD TRACK 53

When improvising over this shuffle, you're going to have to shift from A Harmonic Minor over the Am chord to E Phrygian Dominant over the E chord. This involves changing musical perspective every two bars which, for most players, will present a formidable challenge.

Even though both scales have the same notes, the idea is to reflect the change of emphasis from basing your lines and melodies around Am (A, C and E) when thinking in terms of A Harmonic Minor, and E (E, G# and B) when thinking in terms of E Phrygian Dominant.

In the B section, things speed up further. Here, you must change scale every bar, and use A Natural Minor for the F and G chords (although it's also possible to think of E Phrygian), and then E Phrygian Dominant for E.

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

Alternatively, you could arpeggiate each of the chords in this section, or use E Phrygian Dominant throughout (especially if you play it fast enough), as there is only momentary tension at the end if the first bar by virtue of the G chord (which contains a G note that isn't in E Phrygian Dominant).

You can use the musical demos from this lesson in several different ways. You can: play along with each full backing track, so that you can lock in with the timing of my guitar part and make sure that you are playing the examples correctly; play on your own to the backing tracks that just feature bass and drums, ensuring that you can maintain a steady rhythm without using my guitar as a guide, producing a sound that is full and commanding; or practise your neo-classical-style lead-guitar soloing over each full backing track using the appropriate scales (as described in the guidance above). There is so much to take in here, so you might want to go through this article several times.

♩ = 152 A A5 |

PM --- PM --- PM --- PM |

E B G D A E  
1, 5, 9, 13 | 0 0 0 0 0 2 3 | 2 2 2 2 0 3 2 0 | 2 2 2 2 0 0 1 0 4 0 5 0 |

# LESSON: CREATIVE ROCK

**ON THE CD**  **TRACKS 48-54**

### EXAMPLE 3 NEO-CLASSICAL RHYTHM ...CONTINUED

**CD TRACK 53**

A5

E5

PM —————— J

PM —————— J

PM —————— J

E B G D A E

2 2  
2 2  
2 2

25, 29, 33, 37,  
49, 53, 57, 61

4 E5 D.S. al Coda CODA A5

FORM:  
A, B,  
A, B,  
A, Coda

E  
B  
G  
D  
A  
E

2 2  
2 2

48 65 1 0 4 1 5 4 2 5 3 2 5 3 0

Learning to solo, or know someone that is?  
Then cut through the bull with this superb mag/DVD

The image shows a magazine cover for 'PlayGuitar' and a DVD cover for 'Lead Guitar'. The magazine cover features a large electric guitar and a hand playing it. A blue circle on the right says 'ONLY £6.99'. The DVD cover features a man playing a red and white electric guitar. Text on the DVD cover includes 'Let a Guitar Techniques expert teach you LEAD GUITAR', 'It's great. Get started today!', 'Play perfect solos - pro lessons with tab and video', 'Scales, licks and techniques of top guitarists, then play two original tracks', 'Guitar Techniques', 'EXCLUSIVE VIDEO & AUDIO TUITION FOLLOW OUR EASY STEP-BY-STEP GUIDE!', and 'LEARN THEIR LICKS! Play like Clapton, Hendrix, Gilmour, Page, Slash, Santana, Van Halen and many more'. Both covers mention 'Guitar Techniques PRESENTS'.

All you need to play lead!  
A magazine/DVD with riffs, scales,  
soloing techniques and exercises,  
plus two original pieces to learn

On sale now! Just £6.99 from WHSmith and all good newsagents

# Chops Shop



**Andy Saphir** wants to boost your fretboard prowess. In this second lesson, he explores some cool-sounding 'along the neck' legato ideas using the Major Pentatonic.

THE FIRST FOUR exercises use F Major Pentatonic scale (F G A C D) with various legato approaches. I've included pick direction and fretting-hand fingering suggestions, though these don't have to be 'religiously' followed; you

might well find that your own way suits you better. Practise the examples to a metronome or drum machine to improve your timing. Exercise 5 is a short study that you can play over the backing track.



## EXAMPLE 1 ASCENDING LINEAR ROOT SCALE PATTERN

CD ROM

This first example is a linear, fifth-string root scale pattern that ascends using hammer-ons and descends using pull-offs. Very often in this scale pattern, the three notes on the fifth and third strings are played as a picked note, then

hammer-on, then slide; but in this example, they're played as, picked note, hammer-on, hammer-on, which is arguably harder to play, but can be really useful for rock-style runs.

$\text{J} = 70 - 100$

## EXAMPLE 2 THREE-OCTAVE REPEATED PHRASE

CD ROM

This exercise uses a fourth-string-root linear scale shape as its basis, and consists of a repeated phrase over three different octaves. It shows how this

relatively straightforward approach can create a very musical line. Note that the A note played right at the end of the exercise is the major 3rd of F.

$\text{J} = 70 - 100$

## EXAMPLE 3 PULL-OFF ASCENT, HAMMER-ON DESCENT

CD ROM

This interesting legato approach can make for an unusual sounding lick. You may find this tricky at first, as it's more usual to hammer-on ascending and

pull-off descending. Ensure accurate hammer-on and pull-off technique is observed. This uses the scale shape seen in Example 1.

$\text{J} = 70 - 100$

**EXAMPLE 4 INSIDE-PICKED LICK**

CD ROM

This sequential pattern ascends using a combination of hammer-ons and inside picking (ie down-pick higher string, up-pick lower string). This may

take time to master, especially the fingering of the notes in the last two beats of the second bar. Slow and accurate is better than fast and sloppy.

$\text{♩} = 70 - 100$

**EXAMPLE 5 EIGHT-BAR STUDY**

CD ROM

This study is played over a progression using the I, IV and V chords in the key of F major (F major, Bb major and C major). There are a few approaches here that use ideas seen in the previous four exercises, plus some others. Note

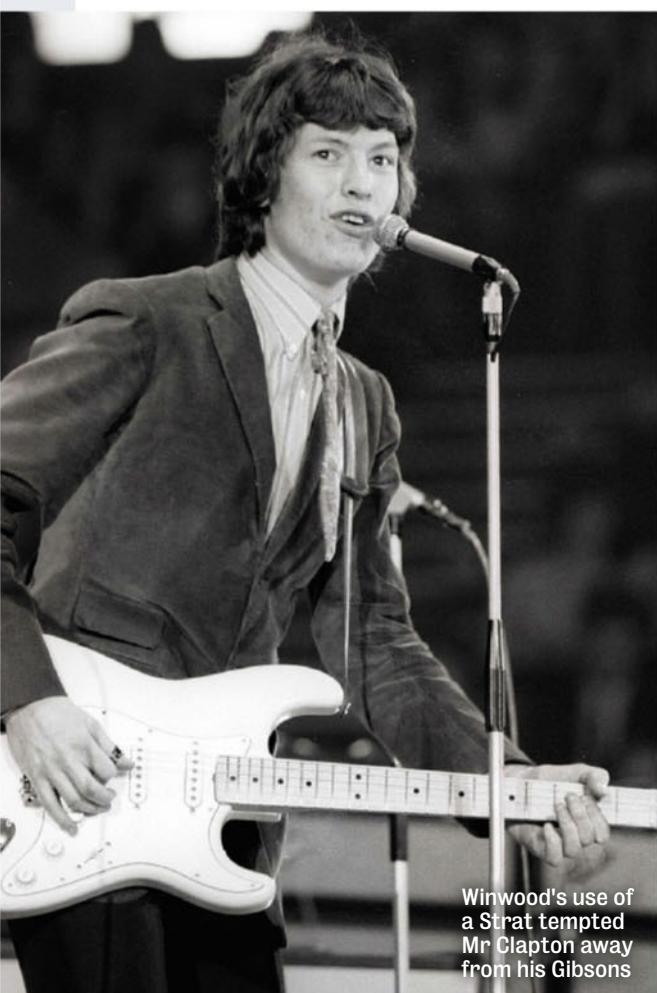
how the Major Pentatonic scale changes with the chord; in other words, F Major Pentatonic over the F chords, Bb Major Pentatonic over the Bb chords, and C Major Pentatonic over the C chords.

$\text{♩} = 70 - 100$

# The Spencer Davis Group



This quartet enjoyed a string of huge hits in the mid-60s; they not only defined the sound of British R&B, but also pioneered an exciting new organ-based rock sound that would influence future 70s superstars.



Winwood's use of a Strat tempted Mr Clapton away from his Gibsons

## ABILITY RATING



**Easy/Moderate**

## INFO

## WILL IMPROVE YOUR

**KEY:** Various

✓ Pentatonic riffing over chords

**TEMPO:** Various

✓ Blues phrasing and control

**CD:** TRACKS 57-68

✓ Basic jazz-blues vocabulary

IN 1963, GUITARIST Spencer Davis spotted the precocious talents of vocals, organ and guitar wizard Steve Winwood (just 15 at the time) playing with his older, bass-playing brother Muff in a Birmingham pub. Davis

highly successful career as A&R executive and producer for Island).

The final single this line-up would release was I'm A Man, one of the first organ-led rock anthems, preceding Procol Harum's Whiter Shade Of Pale by some four months.

**“Stevie's Blues showcases Winwood's incredible guitar talent, perhaps qualifying him as one of the most underrated musicians of the era.”**



**TRACK RECORD** The singles, Keep On Running (1965), Somebody Help Me (1966), Gimme Some Lovin' (1966) and I'm A Man (1967) are among the best 60s R&B tracks. Their First LP (1965), The Second Album (1966) and Autumn '66 (1966) show the band's jazzier side, while Stevie's 80s hit albums, Arc Of A Diver, Talking Back To The Night and Back In The High Life see his genius fully realised.

instantly recruited the brothers, adding Pete York on drums to complete the original line-up of this legendary R&B outfit. A few months later, Island Records executive Chris Blackwell caught the band playing live, and immediately signed them to his fledgling label. In 1964, The Spencer Davis Group released their debut single, a cover of John Lee Hooker's Dimples, which failed to chart. Undeterred, during 1965 the band issued three further 45s, all of which only just managed to scrape into the bottom of the UK singles chart.

Then, seemingly out of nowhere, came one their most iconic songs, Keep On Running. The combination of innovative fuzz guitar intro, an infectious Motown-style groove and Steve Winwood's vocal performance to die for (he also played the cool guitar riffs), sent the song straight to the top of the UK charts.

The song was written by Jamaican Ska artist Jackie Edwards, and arranged by Steve on piano. Further hits and American chart success followed, but this wasn't enough to prevent Steve Winwood quitting to form Traffic in 1967 (with his brother Muff also leaving to pursue a

The Spencer Davis Group were in a different league from their R&B peers. These guys weren't solely bluesmen; they could play cool jazz, too. Evidence of this can be found on their single B-sides with tracks like Blues In F (the flip side of Gimme Some Lovin'), an up-tempo blues that not only demonstrated Steve Winwood's ability to play scorching Jimmy Smith-style organ, but also highlighted Spencer Davis' jazz technique, a swinging, melodic style no doubt influenced by American jazz guitar giants such as Grant Green and Kenny Burrell.

But the track that packs the most unexpected punch is Stevie's Blues (the B-side of Somebody Help Me) since it showcases Steve Winwood's incredible guitar talent. This slow, soulful blues could easily pass for the work of Eric Clapton or Buddy Guy, and probably qualifies him as one of the most underrated musicians of the era. Like other outstanding multi-instrumentalists, Stevie is often asked how he can excel on different instruments to such a high level. "If I pick up the guitar, I become a guitar player; I don't try to play guitar like an organ – and vice versa when I play organ. It's a different kind of skill. You just have to wear a different hat. If I'm playing bass, I'm a bass player; if I'm playing mandolin, I'm a mandolin player."

**NEXT MONTH:** Phil looks at Hilton Valentine of The Animals

## GET THE TONE



A distorted but not over-saturated blues tone has always been one of the hardest to nail. Stevie had that down very early in his career, at a time when overdriven guitar sounds were in their infancy. Aim for a relatively dry tone, with enough front-end push to get things working and the notes starting to have a life of their own, but not enough to sound fizzy. Stevie played anything from Gibson Melody Makers and Danelectros to Fender Strats, so single-coil is the way to go.

**EXAMPLE 1 MAJOR PENTATONIC RIFFS THROUGH CHANGES****CD TRACK 57**

This example illustrates how a simple Major Pentatonic riff can be expanded and transposed to fit each chord in a sequence. Play it entirely with your first and third fretting-hand fingers, negotiating position jumps with your first

finger. The final A note should be fretted to prevent the preceding open E note from sustaining. Stevie would sometimes scat along to licks like this, a blues or jazz trick also picked up on by Hendrix, and later George Benson.

**J = 136**

**A**      **D7**      **B7**

**D7**      **E7**      **A**

**EXAMPLE 2 GOSPEL-STYLE COMP****CD TRACK 59**

This simple but effective gospel-style comp requires careful fretting-hand damping throughout. Form the G and C/G chords by barring across the strings with your first finger (for G) and third finger (for C/G). To keep the first

string muted, angle the first knuckle of your finger so that the remainder of your finger rests lightly on the string. Practise this consistently and you'll find yourself doing it without thinking – as Stevie would.

**G**      **C/G**      **G7 (no 3rd)**      **C/G**

**Play 3 times**

**(fade on 3rd time)**

**EXAMPLE 3 JAZZ-BLUES LINKS****CD TRACK 61**

The G Major scale (G A B C D E F#) is used over the G7 chord to reinforce the tonic key (G7 is really a substitute for G) before the minor II-V (Bm7b5 to E7) pushes the tonality into Am. Watch out for the shift to the fourth position

(bar 4) and seventh position (bar 5), both of which should be negotiated by leading with your first finger. This 'first finger leading' is a great way to negotiate position shifts within the five Pentatonic shapes.

**G7**      **Bm7b5**      **E7**      **Am7**      **D7**

**(1st time only)**  
**G7 E7#9 A13 D7#9**

**Fine**

**(end at Fine on repeat)**

# LESSON: BRITISH R&B

ON THE CD  TRACKS 57-68

## EXAMPLE 4 MINOR PENTATONIC RIFF

CD TRACK 63

Using downpicks throughout this riff (16th-note picking) will help you to achieve a fatter sound and a solid groove. Use your second and third

fretting-hand fingers to slide into the D and B notes in bar 3; this keeps your first finger free for the partial barre on the 2nd fret that quickly follows.



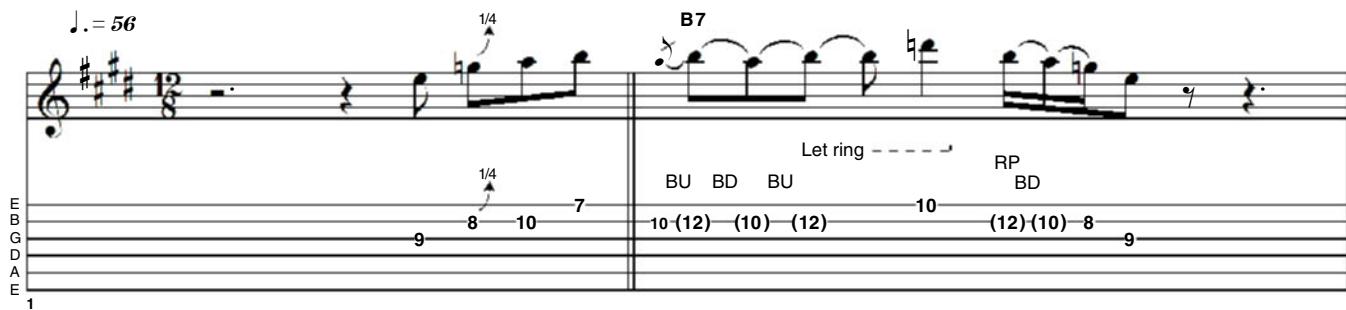
**CD TRACK 63**

## EXAMPLE 5 MINOR PENTATONIC BLUES LICKS

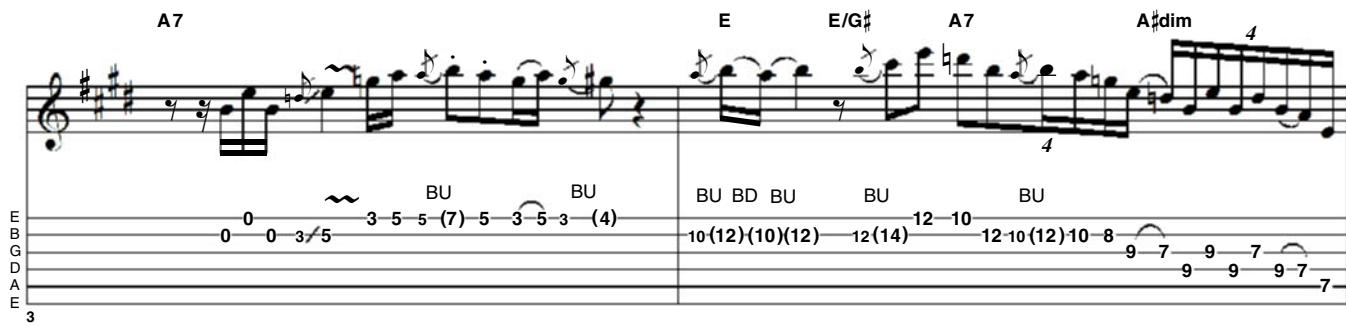
CD TRACK 65

Most of this example (which starts on bar 9 of a 12-bar blues) is played using shape four of E Minor Pentatonic. There are several instances where you will need to bend the second string then play the fretted note on the first string

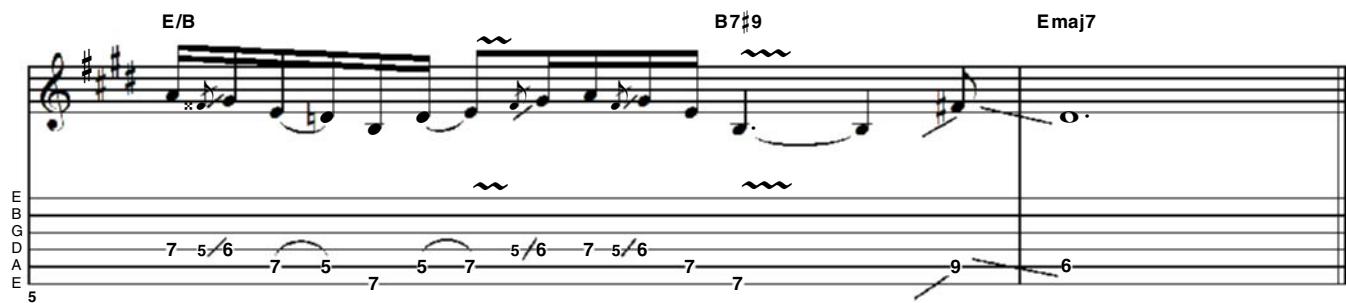
on the same fret. Use your third finger to play the bend then add the first-string note with your fourth finger – you could alternatively opt for bending with the second finger and fretting the first-string note with your third.



**CD TRACK 65**



**CD TRACK 65**



**CD TRACK 65**

## EXAMPLE 6 FINAL JAM

CD TRACK 67

This will sound best on your bridge pickup. Use the same pickup setting and tone throughout, backing off your guitar's volume slightly at bar 15 to accompany the organ solo. You'll find it's easier to play the opening riff using hybrid picking (picking the double-stops with your second and third fingers).

In the solo sections, the quarter-tone bends should be slightly 'stretched' (instead of bending straight to the higher note) to achieve a greater level of expression. Be sure to follow the rhythmic phrasing carefully, as this is just as important as the notes in the tab.

**TUNE**

**G7**

**C7**

**D7**

**C7**

**ORGAN SOLO RIFF**

**G7**

**D7#9**

**G7**

**C7**

**G7**

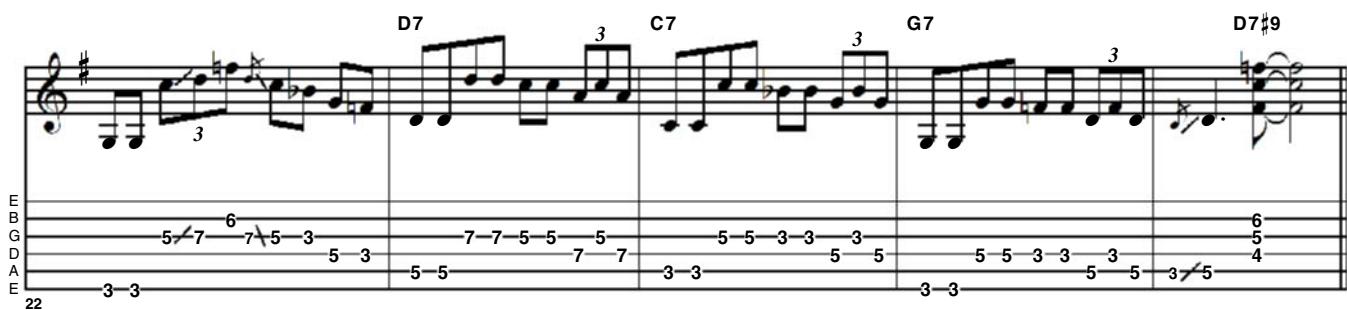
# LESSON: BRITISH R&B

ON THE CD  TRACKS 57-68

EXAMPLE 6 FINAL JAM ...CONTINUED

CD TRACK 67

**D7**      **C7**      **G7**      **D7#9**



22

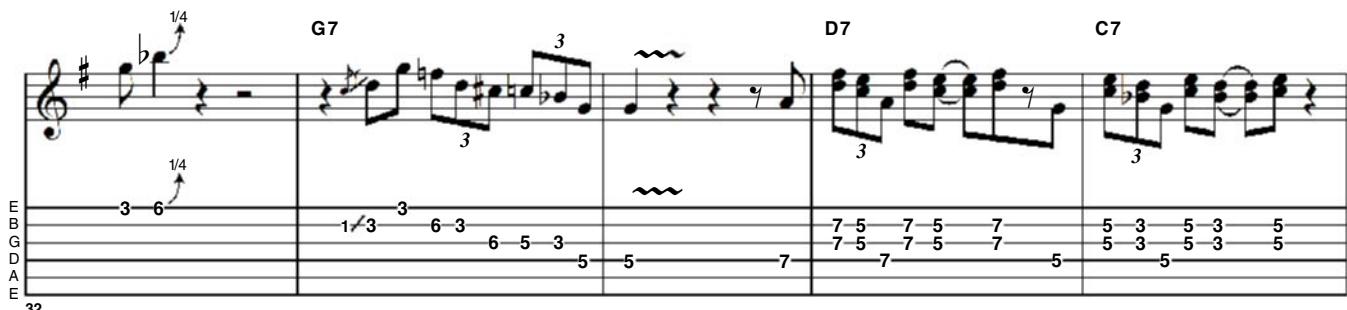
**SOLO - CHORUS 1**

**G7**      **C7**



27

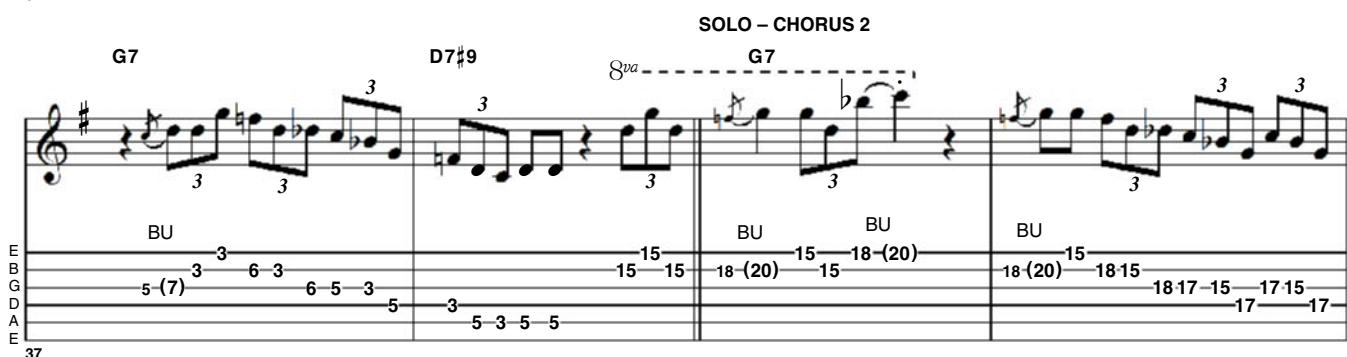
**G7**      **D7**      **C7**



32

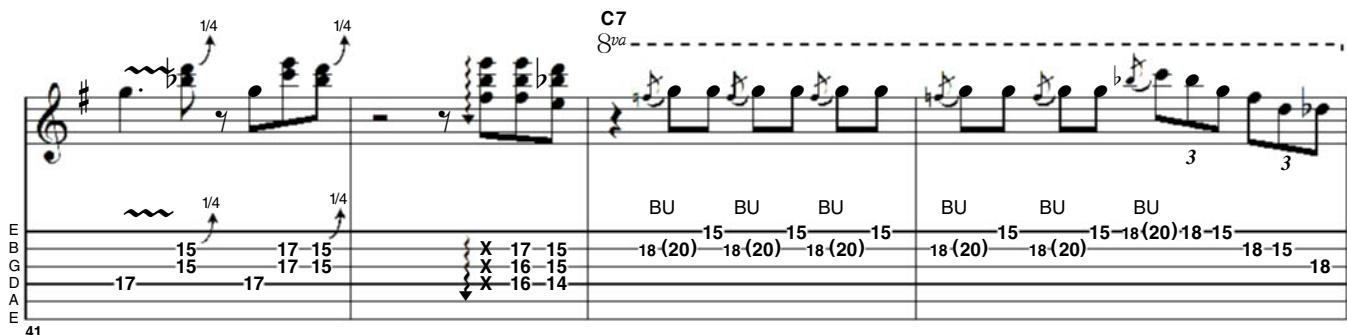
**SOLO - CHORUS 2**

**G7**      **D7#9**      **G7**



37

**C7**



41

## EXAMPLE 6 FINAL JAM ...CONTINUED

CD TRACK 67

G7

D7

8va

E B G D A E

17 15 17 15 15 16 15 17 15 17 16 15 13 14 15

12 14 14 12 10 8 12 14 14 12 11 9 12

45

(8va)

C7 G7 G7/B C7 C#dim G7/D A♭9 G9

10 12 12 10 8 6 3 6 5 3 6 5 3 6 5 3 5 3 5 3 5 4 3

10 12 12 10 9 7 10 5 3 5 3 5 3 5 3 5 4 3 3 2

48

# NORTH AMERICAN SUBSCRIPTION OFFER

**SAVE  
OVER  
40%**

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 three weeks before they hit the stores.

**ORDER ONLINE:** [www.imsnews.com/guitartechniques](http://www.imsnews.com/guitartechniques)  
**OR CALL TOLL FREE on:** 1-800-428-3003



**OVERSEAS ORDERS** *Excluding North America*  
Order online at: [www.myfavourite magazines.co.uk](http://www.myfavourite magazines.co.uk)  
Or call +44 1604 251 045

**TERMS AND CONDITIONS:** This offer is for new North American subscribers only. You will receive 13 issues per year. Your subscription will start with the next available issue. Minimum subscription term is 12 months. If at any time during the first 60 days you are dissatisfied in any way please notify us in writing and we will refund you for all un-mailed issues. Come and join the GT family!

# Blue Note anniversary

PART 2



Join **Pete Callard** as he celebrates 75 years of jazz's most iconic record label. In this issue, some of Blue Note's keyboard stars transfer their talents to guitar.



Bud Powell:  
amazing Blue  
Note jazz man

## ABILITY RATING



Moderate/Advanced

### INFO

**KEY:** Bb  
**TEMPO:** 130 bpm  
**CD:** TRACKS 69-70

### WILL IMPROVE YOUR

Jazz soloing  
 Harmony knowledge  
 Scale vocabulary

THIS YEAR SEES the 75th anniversary of the most famous of all jazz labels – Blue Note Records. In tribute, we're doing a series of columns celebrating some of the greatest artists associated with the label. Last time, we introduced a 'Blues Note Blues' featuring a chorus each on a jazz blues from some of Blue Note's legendary horn players, taking in

albums including the five volumes of *The Amazing Bud Powell*. Powell's early releases are considered his best, as health issues took a serious toll on his later playing.

Horace Silver (2 September, 1928 to 18 June, 2014) was renowned both for his distinctive playing style and his memorable compositions, contributing such standards as *Song For My Father* (which served as the basis for Steely Dan's *Rikki Don't Lose That Number*), *The Preacher*, *Peace*, and *Sister Sadie*. Silver's first Blue Note Records release was *Introducing The Horace Silver Trio* in 1953, and from 1956 onwards he recorded exclusively for the label, releasing over 20 albums and remaining with them until 1980. Silver was one of the pioneers of the hard-bop

trumpeter Freddie Hubbard and tenor saxophonists Dexter Gordon, John Coltrane and Wayne Shorter. This month, we move to the keyboard, with contributions from pianists Bud Powell, Horace Silver, Herbie Hancock and Hammond organ legend Jimmy Smith. Incidentally, the fingerings I've included are only suggestions, so feel free to adapt anything that's uncomfortable. The original examples were all played on keyboards, so there's no 'correct' way to finger them on guitar.

Dubbed the 'Charlie Parker of the piano', Bud Powell (27 September, 1924 to 31 July, 1966) was one of the originators of the bebop movement in the 1940s alongside Parker, Dizzy Gillespie and Thelonious Monk. Although his career – and life – was blighted by mental problems, alcohol and long stays in hospital stemming from a police beating he received at the age of 20, Powell is one of the most important pianists in jazz, with Bill Evans notably hailing him as "in a class by himself". Some of Powell's finest recordings were for the Blue Note label, where, between 1949 and 1958, he released several

movement of the 50s and 60s, with which Blue Note Records is principally associated. He also appeared as a sideman on many Blue Note releases, featuring with artists including Art Blakey (Silver was a founding member of the Jazz Messengers), Miles Davis, Kenny Burrell, Hank Mobley and Sonny Rollins.

Herbie Hancock (born April 12, 1940) remains one of the giants of modern jazz. A brilliant pianist, Hancock rose to prominence as a key member of Miles Davis' Second Great Quintet alongside Wayne Shorter. Later Hancock pioneered the use of electronic keyboards, but his 60s Blue Note Records tenure was firmly in the acoustic jazz world, and found him at the forefront of the post-bop

**"The original examples were all played on keyboards, so there's no 'correct' way to finger them on guitar"**

style. Hancock was also an acclaimed composer, with standards like *Cantaloupe Island*, *Maiden Voyage*, *Watermelon Man* and *Dolphin Dance* to his name. Along with a series of acclaimed solo albums, in the 60s he was a prolific sideman for Blue Note Records, with a discography including releases by Wayne Shorter, Grant Green, Lee Morgan, Freddie Hubbard and Tony Williams.

Jimmy Smith (December 8, 1925 to February 8, 2005) was a master of the Hammond B-3 organ, whose mix of soul, blues and jazz attained the rare dual achievement of jazz acclaim and commercial success. Smith's tenure with Blue Note Records was remarkably prolific, producing close to 40 sessions in an eight-year period from 1956. Smith returned to the label for several releases in the 1980s and 1990s, culminating in 1993's *The Master I and II*.

**NEXT MONTH:** Pete continues his quest to find more great Blue Note musicians

## GET THE TONE



As the featured artists are not guitarists, you can use any sound that you feel is appropriate for the examples. I've gone for a variety of tones for the audio. 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** For Blue Note releases of the artists covered, I'd recommend Bud Powell's *The Amazing Bud Powell* (1949–1951), Horace Silver's *Song For My Father* (1964), Herbie Hancock's *Maiden Voyage* (1965) and Jimmy Smith's *Back At The Chicken Shack* (1960). You can catch many great performances from these artists online, plus there are many great Blue Note compilations available.

## EXAMPLES 1 &amp; 2 BUD POWELL BLUES CHORUS IN Bb / HORACE SILVER

CD TRACK 69

Powell leads into the initial Bb7, moving up F Altered scale over the F7, then outlining Cbmaj7, resolving to Bb on beat 1 of the chorus. He then largely plays around Bb7 and Eb7, moving down the Whole Tone scale over the G7 and C7 chords and descending chromatically over the Cm7 into an F7 then F Altered idea on the Gb7 and F7, and closing around a Bb6 arpeggio.

Silver starts around the Bb7 and Eb7 (bars 15-16), moving into Bb Major Pentatonic over the Bb7 and suggesting Gm7. On the Eb7, he uses Eb Lydian b7 and moves up Bbm(maj9), then comes slowly down Bbm(maj7) over the Bb7, Eb7 and D7 chords. He outlines C#m7 over the G7 and suggests F#7 then Cm7 over Cm7, leaving a b9 (Db) hanging, then F Altered over the F7 and closes around Bb6.

## Ex 1 Bud Powell Blues Chorus in Bb

1

5

9

## Ex 2 Horace Silver Blues Chorus in Bb

13

18

## EXAMPLE 3 HERBIE HANCOCK

CD TRACK 69

Over the F7 chord leading into the Bb7 at the start of the sequence, Herbie Hancock moves up an Abmaj7 arpeggio, then comes down Bb Dorian over the Bb7 and throws in an encirclement idea around Bb over the Eb7 and outlines Eb and Ebm. He then suggests Fm7 and Bb Altered over the Bb7, moving into an Eb6 arpeggio. Over the Eb7 and F7 chords, he throws in a very pianistic idea trilling between octaves (bars 31-32), moving into a

descending triplets motif over the Bb7 and Dm7b5. Over the remainder of the progression, Hancock moves into a tricky 16th-note sequence weaving around Cm7 and G7 on the Cm7 chord and F Altered on the F7. On the Dm7, he moves up Dm7 and Bbmaj7 ending on the b9 (Ab) on the G7b9 chord, then closes on Cm7 and F Altered, resolving to the 3rd (D) and Bb octaves over the final II-V-I in Bb.

22

Ex 3 Herbie Hancock Blues Chorus in Bb

26

30

33

36

## EXAMPLE 4 JIMMY SMITH

**CD TRACK 69**

Jimmy Smith's chorus is the bluesiest, with numerous grace notes and very laid-back phrasing. He starts around Bb7 and Bb Blues Scale, then over the Bb7 in bar 3 moves into a chromatically descending arpeggio idea, going up a Gm7 arpeggio, down F#m7 and back up Fm7 moving neatly into a short II-V-I resolving bluesily to the Eb7. Over the Edim7, he moves up an Edim7 arpeggio, settling into a repeated D note to anticipate the Bb7 and

coming down a Bb arpeggio with an added Eb. Over the Db7, he moves up an Abdim7 arpeggio (a b5 sub for G7) then up a Cm7 arpeggio on to the 11th (F) on the Cm7. Over the F7sus and F7b9, he throws in a tricky chromatic idea, then comes down a G13b5 arpeggio resolving to the root of the Cm7, and closes with an ascending idea moving from Bb to Bb Major Pentatonic and moving chromatically up to the F (5th) on the Bb7 chord.

# Paul McCartney



**Stuart Ryan** examines the playing of a superb singer, bassist, electric guitar player, pianist, composer – and deceptively able acoustic picker: Sir Paul McCartney.



Paul McCartney:  
played Blackbird  
on his Martin D-28

## ABILITY RATING



Moderate

### INFO

**KEY:** G  
**TEMPO:** 98bpm  
**CD:** TRACK 71

### WILL IMPROVE YOUR

- Thumb and strum technique
- Picking independence
- Fretting-hand accuracy

ALTHOUGH PERHAPS MOST famous as the iconic Hofner-toting bassist of the Fab Four, Paul McCartney is also a great acoustic picker with a truly distinctive style. His most famous

never plays the same thing twice.

McCartney's style can be split into two broad camps – his strumming, which takes the background to his vocals, and his more intricate fingerpicked parts which bring the guitar to the fore and, in cases like Blackbird, can actually stand on their own as instrumental pieces.

Inspired by Bach's famous Bourrée In E Minor, Blackbird has become a standard among rock and pop fingerstylists and is a great study in 10ths (3rds but with the higher note an octave above). The ascending bass

acoustic tracks like Yesterday and Blackbird are covered the world over, but listen carefully and most of the time you'll hear that people aren't recreating his parts accurately at all.

Part of the challenge of McCartney's idiosyncratic playing is his 'thumb and strum' approach which borrows heavily from ukulele technique. This involves the thumb plucking the bass notes as usual, while the first finger performs an upwards stroke to catch the higher strings. In practice, this makes for a relaxed, effortless approach to fingerstyle but it does make his parts rather hard to recreate accurately – I learned this myself years ago while transcribing and recording Yesterday for GT! In addition to the thumb and strum approach, Paul will also use the backs of his picking hand fingernails to brush several strings at once, and all of this means that playing his parts note-for-note is a challenge – I'm also sure you'd find that he

**Transcribe his original parts – try playing Blackbird note for note and you may be surprised at what a technical challenge it actually is.**

and melody figures made for a distinctive piece of writing that sets McCartney apart from his acoustic peers in the pop world – it was an act of genius to use Bach's influence to create such a beautiful vocal piece.

This considered approach can also be found in a piece like Michelle, which features a descending bass line played against a chord figure – another example of how he would consider the full range of the guitar rather than just taking one chord shape and sitting on it. Yesterday, along with Mother Nature's Son and Rocky Raccoon, on the other hand, showcase his more straightforward 'thumb and strum' approach of outlining a chord progression with the classic 'bass-chord' system. I've tried to incorporate elements of all these pieces into this month's study to give you the widest possible view of his style. But remember, the best thing is to go back to these classics and transcribe his original parts – try playing Blackbird note for note and you may be surprised at what a technical challenge it actually is!

**NEXT MONTH:** Stuart delves into the acoustic style of the great Neil Young

## GET THE TONE



Although he has played various acoustic guitars over the years, McCartney immortalised the Epiphone Texan when he recorded Yesterday on it and used one on their famous appearance on The Ed Sullivan Show. Any good acoustic will be fine for this, though something with a larger body will give a bigger sound. I recorded this on a Froggy Bottom Model M.



**TRACK RECORD** Acoustic guitars are all over The Beatles music and, when you think about it, it's amazing how adept and creative all three of the guitarists in the band were. Blackbird, Rocky Raccoon and Mother Nature's Son all appear on The Beatles (also known as the White Album), while Michelle can be found on Rubber Soul and Yesterday is on Help.

## EXAMPLE PAUL McCARTNEY STYLE

CD TRACK 71

**[Bar 1]** Try contrasting a ‘pima’ picking hand approach with the ‘first finger and thumb’ method that Paul would often use. It’s actually quite liberating and organic if you don’t worry about hitting the right strings all the time.

**[Bar 2]** This is more redolent of tracks like Yesterday; play the bass notes with the picking-hand thumb then brush down the top three strings with the back of the first finger or other picking hand nails, rather than plucking this with a standard 'ima' pattern.

**[Bar 6]** The busier nature of this bar is where the ‘thumb and strum’ pattern comes into its own. Use a down and up ‘flick’ motion from the picking hand first finger. Make sure your wrist and fingers are really relaxed for this part in particular, but keep that bass note pulse going perfectly in time.

**[Bar 9]** Here is a descending bassline idea as heard in a piece like Michelle or (with different chords) Mother Nature's Son. Again, you can use the thumb and flick approach or stick with a more conventional thump and pluck idea.

**Measure 98:**

C C/E D<sup>#</sup>dim5 Dadd11 G C G/B Dadd11 C G

**Fretboard Diagram:**

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

**Fretboard Diagram:**

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

Guitar tablature for a blues progression in G major. The progression includes chords C, C/E, D<sup>+</sup>dim5, Dadd11, G, C, G/B, Dadd11, C, and G. The tab shows a 6-string guitar with fret numbers and picking patterns. The first measure starts with a C chord (E, G, B) followed by a C/E chord (E, G, B, E). The second measure features a D<sup>+</sup>dim5 chord (B, D, E, G, B, D) with a hammer-on from the 3rd string at the 5th fret to the 4th string at the 5th fret. The third measure is a Dadd11 chord (B, D, F#, G, B, D). The fourth measure is a G chord (E, G, B). The fifth measure starts with a C chord (E, G, B) followed by a G/B chord (E, G, B, D). The sixth measure is a Dadd11 chord (B, D, F#, G, B, D). The seventh measure is a C chord (E, G, B). The eighth measure is a G chord (E, G, B).

E m      Em/D♯      Em/D      Asus2/C♯      C      G

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

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

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

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

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

# LESSON: ACOUSTIC

**ON THE CD**  **TRACK 71**

#### EXAMPLE PAUL McCARTNEY STYLE ...CONTINUED

**CD TRACK 71**

**[Bar 18]** Watch out for the more jumpy rhythms here. Play this as loosely as possible and don't worry too much if you find yourself striking the open third string when it isn't indicated, as it works harmonically.

**[Bar 21]** What goes up, must come down: learning how to move these parts

both ascending and descending the neck, is a great technical exercise as well as a standard melodic and harmonic device.

**[Bar 25]** More descending bass lines and another opportunity to contrast standard picking-hand patterns with McCartney's thumb and strum

G Dadd11/F# G7/F C/E C G Dadd11/F# G7/F C/E C G/B A m7 G

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

21

Guitar tablature for the first 12 measures of the solo, showing chords and corresponding string notes.

Musical score and guitar tab for a 12-bar blues progression in E minor. The score shows a treble clef, key signatures, and a 12-bar blues form. The tab shows the E, B, G, D, A, and E strings with corresponding fingerings and fret positions.

# TRY OUR DIGITAL EDITION FOR IPAD AND IPHONE **GET 2 FREE ISSUES**

Get the current issue and the next completely free with a no-obligation free trial subscription



- Each issue enhanced with videos, audio and animated tab
- The latest issue is available instantly
- All issues download automatically
- Read it on your iPhone for no additional cost



Go to [bit.ly/guitartechiques](http://bit.ly/guitartechiques)

or [bit.ly/guitartechus](http://bit.ly/guitartechus) (overseas). You can also find us on [www.zinio.com](http://www.zinio.com)  
(NB: Zinio editions do not yet have interactive tab or audio).

## READING MUSIC PART 4

# Leger lines – above and below



Continuing his 14-part series on learning to read music, **Charlie Griffiths** looks at extending the stave above and below by adding leger lines.



Seeing random, rather than predictable lines of notes is better when learning to read music

**ABILITY RATING****Easy**

INFO

WILL IMPROVE YOUR

KEY: Various

Notation reading

TEMPO: 60 bpm

Fretboard knowledge

CD: TRACKS 72-81

Employability!

**SO FAR IN** this series, we have seen that the five lines and four spaces of the stave each represent a different note. As you'll already be aware, the number of different pitches available on the guitar far exceeds the sum total of the nine notes represented by the stave. One solution to this problem is to extend the stave by adding extra lines called 'leger lines'. Leger lines (commonly misspelt as 'ledger' lines) can be added either above or below the clef in order to extend the range by

an extra octave in either direction.

The lowest line of the stave proper is E; therefore, the space immediately below it is D, which is a tone down from E. Go down another tone from D and we arrive at C, which is where we encounter our first leger line; this one is not just any C, but also happens to be 'middle C' on the piano. The leger line is shown as a floating horizontal line that is slightly wider than the note-head itself. More leger lines can be added below 'middle C' to access progressively lower notes: A and F. The spaces between the leger lines are of course in alphabetical order from high to low: D, B, G and finally the space below the third leger line, which is equivalent to the guitar's open sixth (bottom E) string.

Notes above the stave are added in exactly the same way. The first leger line above the stave is A, the second ledger line is C and the

third leger line is E, which spells ACE! The spaces between the lines are G B D and F, which sits on top of the third leger line and is equivalent to the 13th fret on the first string (top E string).

The following examples will help you become acquainted with and focus on each of these new registers in isolation. First, get to grips with finding the low notes from middle C, down to low E, which is a register most suited to riffs. Our exercises are not remotely riff-like, however, and are intended to be a random collection of notes in order to force you to really focus on reading each note; real music often makes sense, which makes it easy

**“The first leger line we see above the stave is A, while the second leger line is C and the third leger line is E, which neatly spells ‘ACE’.”**

to guess which note might come next. The same goes for the higher register, in that our pieces are not at all melodic, but you are still developing the skills to recognise any note at random. Examples 3 and 4 expand on the 'accidentals' which were described in Part 3 of this series. These are best thought of as 'filling in the gaps' of our C Major scale framework.

The final example marries together the low, middle and high registers on the guitar, and covers all of the notes from the low E, right up to F on the 13th fret on the first string, which will require a fair amount of position shifting, as well as introducing accidentals, which will give you access to the entire chromatic scale (every possible note) across three octaves on the guitar.

This series is only a few issues old, so if you've missed the first three and would like to catch up to this point, simply nip over to [www.myfavouritemagazines.co.uk](http://www.myfavouritemagazines.co.uk) where you can buy back issues. Of course, if you are an iPad reader simply go to Apple's Newsstand and purchase them there – you will never regret learning to read music, so go for it!

**NEXT MONTH:** Charlie introduces the key signatures of **sharps and flats**

**EXAMPLE 1 LOW NOTES E F G A B C D****CD TRACK 72**

Start by mapping out these notes on the fretboard; the notes E F G A are best played on the sixth string in this order: open string, 1st fret, 3rd fret, 5th fret, and the B and C notes should be played on the 2nd and 3rd

frets of the fifth string. It doesn't really matter which fingers you use, as long as you use the same fingering all the time; your aim is to be able to find the notes without looking at your guitar neck.

*J = 60*

This musical example shows a treble clef staff with eight notes. The notes are positioned on the first, second, third, and fourth ledger lines above the staff, corresponding to the low notes E, F, G, A, B, C, and D mentioned in the text. The tempo is indicated as J = 60.

**EXAMPLE 2 HIGH NOTES G A B C D E F****CD TRACK 74**

Start by mapping out these high-register notes on the fretboard. We would suggest playing the, G at the 12th fret, third string and the notes A, B and C on the 10th, 12th and 13th frets of the second string. Finally,

the D E and F notes can also be found on those same frets – 10th, 12th and 13th – but this time on the first string. Again, your aim with all of these examples is to be able to read them without looking at the neck.

This musical example shows a treble clef staff with seven notes. The notes are positioned on the first, second, and third ledger lines above the staff, corresponding to the high notes G, A, B, C, D, E, and F mentioned in the text. The tempo is indicated as J = 60.

**EXAMPLE 3 LOW NOTES WITH ACCIDENTALS****CD TRACK 76**

Once you're familiar with finding the 'natural' notes in the lower regions of the guitar's fretboard, you can access the remaining chromatic notes (eg Bb, G#) by filling in the gaps in your original scale shape. As you read

through the exercise, say the name of each note out loud, to absolutely crystallise the recognition process. And remember, it's better to play slowly and accurately, than play fast and get it wrong.

This musical example shows a treble clef staff with twelve notes. The notes include naturals (E, F, G, A, B, C, D), sharps (F#, G#, A#, B#, C#, D#), and flats (Bb, Gb). The notes are positioned on the first, second, and third ledger lines above the staff, corresponding to the low notes with accidentals mentioned in the text. The tempo is indicated as J = 60.

**EXAMPLE 4 HIGH NOTES WITH ACCIDENTALS****CD TRACK 78**

Keep in mind that the scale shape based at the 10th fret you used in Exercise 2 was essentially the notes of the C Major scale. Try to retain

the framework of the scale, as this is the 'home base' to which your hand should conform whenever you are not playing an accidental.

This musical example shows a treble clef staff with twelve notes. The notes include naturals (G, A, B, C, D, E, F), sharps (A#, B#, C#, D#, E#, F#), and flats (Bb, Gb). The notes are positioned on the first, second, and third ledger lines above the staff, corresponding to the high notes with accidentals mentioned in the text. The tempo is indicated as J = 60.

**EXAMPLE 5 LOW, MIDDLE AND HIGH****CD TRACK 80**

This exercise combines the low and high leger lines, and also uses the centre line of the stave – B. It is worth noting – as a visual short cut or 'aide memoir' – that the low B (bar 2, beat 3) and the high B (bar 3, beat 1) are both found in the space adjacent to the first leger lines

of their particular register, and look like mirror-images of each other. This exercise will require a lot of jumping around the fretboard, but you should always feel free to find the notes in other, perhaps more practical – or musically logical – areas of the fretboard.

This musical example shows a treble clef staff with ten notes. The notes are positioned on the first, second, and third ledger lines above the staff, and also on the center line (B). The notes correspond to the low, middle, and high notes mentioned in the text. The tempo is indicated as J = 60.

NEVER  
MISS  
ANOTHER  
ISSUE

Turn to page 65  
to subscribe!

# BACK ISSUES

## MISSED IT? GRAB IT NOW!

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



OCTOBER GT 235

### PLAY 60 STRAT LICKS

Our huge cover feature celebrates the Strat's 60th anniversary, with 60 licks in the style of 60 top Strat players. Plus: play Gary Moore's Cold Day In Hell, Eric Satie's Gnossienne No.2; and learn the styles of Neil Young, BB King, James Taylor and many others.



SEPTEMBER GT 234

### CREAM OF CLAPTON

Explore the licks and techniques of Clapton's psychedelic-blues period. Plus, a special lesson on four-part harmony; focus on Keith Richards and Brian Jones in the early Stones; and a complete transcription of Wes Montgomery's jazz-pop classic, Sunny.



AUGUST GT 233

### STRING BENDS!

Learn 20 amazing string-bending licks to ignite your solos! Master the acoustic style of Jimmy Page, riff like The Kinks and The Faces, improve your classical and jazz technique – plus a complete transcription of G N' R classic, Welcome To The Jungle.



JULY GT 232

### PERFECT YOUR TIMING

Master timing with our in-depth lesson – it's crucial to playing more fluently, accurately and musically. Plus, learn Joe Walsh's guitar parts with our transcription of Funk 49, learn Grieg's Peer Gynt and check out the video masterclass with Thomas Leeb.



JUNE GT 231

### STEVIE RAY VAUGHAN

Learn SRV's awesome rendition of the blues classic The Sky Is Crying, and Vivaldi's Winter. Play like Nashville's Top 10 session men. Master the styles of Frank Marino, Chris Stein, Steven Wilson, George Benson and acoustic nylon-string ballad guitar!



MAY GT 230

### PENTATONIC POWER!

Unlock the true potential of the pentatonic in blues, rock, jazz and country music. Learn extreme guitar techniques. Play like Dream Theater, George Benson, Leslie West and Jonny Lang. Plus a full transcription of the Red Hot Chili Peppers' Parallel Universe!

**TO ORDER BACK ISSUES:** Call 0844 848 2852 or visit [www.myfavouritemagazines.co.uk](http://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



### JOE BONAMASSA

DIFFERENT SHADES OF BLUE

Mascot/Provogue ★★★★

Another CD from Joe Bonamassa? Indeed! But what's so amazing is that he maintains such a high level of performance and material. Following his last studio album, 2012's Driving Towards The Daylight, this features 11 new

tracks all written by Joe. "I wanted to make a completely original blues album," he declares, and this is most certainly that! It's experimental and inspirational, full of surprises and incredibly tight (check out Love Ain't A Love Song). Now that can sometimes mean a loss of feel, but that's certainly not the case here as Heartache Follows Wherever I Go demonstrates rather well. The regular trio is here, plus several other musicians involved, but it's no surprise that Kevin Shirley continues to produce as Bonamassa and Shirley are such a great team. Joe is singing and playing better than ever and the material is nothing short of sensational, so if you've yet to pick up on this legendary guitar player who loves British blues, then this is a fantastic place to start. Impossible to fault, this is a must buy!



### DEEP PURPLE

HARD ROAD: THE MARK 1 STUDIO RECORDINGS '1968-69'

Parlophone ★★

The first three albums from Deep Purple are presented in this five-CD box set that includes all the known studio material recorded by the original line-up before vocalist Rod Evans and bassist Nick Simper were replaced by Gillan and Glover from Episode Six. The rawness of the band is certainly evident but they were at their most experimental here, so each album has its own feel rather than the formulaic releases that would follow. Ritchie Blackmore's playing is equally experimental, and he was one of the first players to sit in the control room to maximise the sound and effectiveness of his guitar work. The interplay between the

guitar and Jon Lord's keyboards was already in motion and that was one aspect that stayed until the end of the band. This boxed set presents mono and stereo versions of Shades Of Deep Purple and The Book Of Taliesyn, alternative mixes, remixes, singles and outtakes and as such is a must for devotees. They were taking rock into a new areas back then, even bordering on prog at this time, although that path was abandoned with the personnel changes. Still sounds fresh today, so well worth checking out.

### MR BIG

THE STORIES WE COULD TELL

Frontiers Records ★★★★

Five years on from the reunion of all four original members of Mr Big comes the release of their second new studio album, and it's a blast. All the fire, force and virtuoso remains intact



and the songwriting has never been better. The album opens with the solid and riffy Gotta Love The Ride, a rocker that's tight and powerful and allows Paul Gilbert the perfect platform for a soaring solo. Yes, the boys are back and firing on all four cylinders! Eric Martin has always had the voice to front this powerful trio and he's lost none of his edge. This is a brilliant album from some of the best hard-rock players that have ever been. Billy Sheehan on bass and drummer Pat Torpey are a formidable rhythm section, and in spite of Billy's bass chops, he avoids over-playing, thus allowing the tracks to breathe. Lots of variation in tempo and feel here and no padding, but we love Paul's guitar on East/West, the harmonic section of The Light Of Day and the gentler pace of Just Let Your Heart Decide. Their fans will love it and it's a great place to start if you're new to Mr Big.

### US AMONGST THE REST

FOLLOW THE TRUTH

Two Star Records ★★★

Northern alternative rock is well represented by this York-based quartet fronted by vocalist and bassist Karl Sandor. Although hard-hitting and furious, Us Amongst The Rest know the benefit of bringing lighter



moments to the arrangements, and that works particularly well on Angels (not the Robbie Williams track) which builds fantastically as it progresses; to a lesser degree, the same goes for Fields Of Fray. There's great use of dual guitar work from Danny Beardmore and Dan Stockdale, all supported by the consistently forceful drumming of Paul Fernandez. It's a mighty powerful outfit. Earlier in the year they had a single release, Bring The Fuel; that's included, and it's a good introduction to the band. Over the whole album there's little relief from the musical onslaught, yet the constant quality of material will keep you coming back for more. We like this a lot!

### IVAN MIHALJEVIC & SIDE EFFECTS

COUNTERCLOCKWISE

Zeta Factory ★★★★

Our last encounter with Ivan and co was back in 2010 when we reviewed the Destination Unknown album and were mightily impressed. Well guess what? We're mightily impressed with



Counterclockwise, too! Although we've only just got this it's been out for a while, but is definitely worthy of a review. Side Effects (they've recently shortened their name) are a tight power-rock trio, but where they score over many other bands in this genre is in their melodic and well-constructed songs. Vocals are excellent and Ivan tears every ounce of emotion out of his guitar during his solos. This has bigger production values than the earlier material, and the orchestral arrangement of Eclipse adds real gravitas. Gilded Cage offers a little acoustic relief from the heavier proceedings too. Check out the instrumental Time Travel on YouTube for a taster of the album.

### ZZ TOP

THE VERY BADDEST OF ZZ TOP

Warner Brothers ★★★★★

Well, we've had 'Best Of' compilations of ZZ before, but at last, here's one that brings all the single versions together, many of which have never made it onto CD before. It's timed to coincide with their summer tour that includes a stint in Europe, and is available in one and two-disc versions. But why bother with the single CD – you just can't have too much of the Top! And this really does have the lot, from the huge sellers like Gimme All Your Lovin' and Sharp Dressed Man to the more recent ventures like Mescalero and Fearless Boogie. Plus, there's a host of album favourites from throughout their illustrious career, such as Tush, Rough Boy and Jesus Just Left Chicago. Great to hear that overdubbed guitar on Legs, the vocal delivery on Que Lastima and their curious rendition of As Time Goes By. The 'funkamental' things apply indeed! What this really shows is just how consistently good their music is and the way they've come full circle as they move back to their roots. If you want just one ZZ Top album in your collection then this is it, but get the two-disc version!

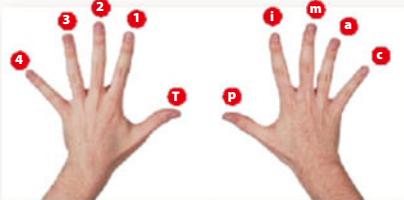


# GT USER GUIDE



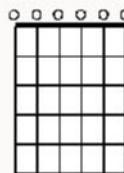
You can get more from GT by understanding our easy-to-follow musical terms and signs...

## 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).



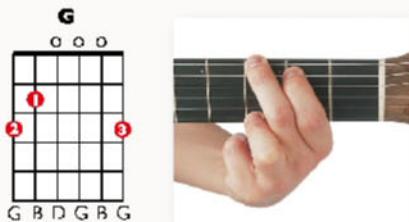
### NUT & FRETBOARD

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.



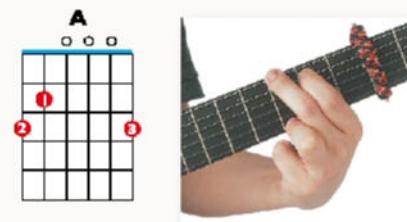
### OUR RATING SYSTEM

	Advanced
	Moderate-Advanced
	Moderate
	Easy-Moderate
	Easy



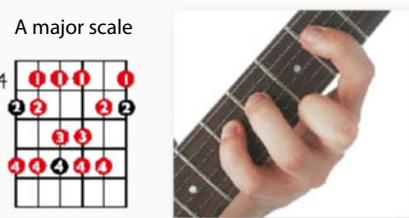
### CHORD EXAMPLE

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



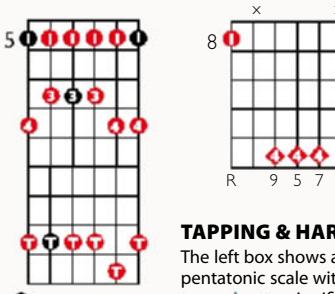
### CHORD EXAMPLE (WITH CAPO)

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



### SCALE EXAMPLE

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

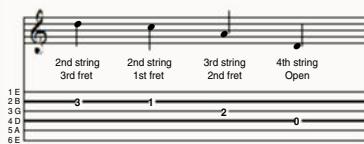


### TAPPING & HARMONICS

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

### READ MUSIC

Each transcription is broken down into two parts...



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

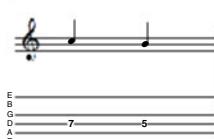


**TABBING** Under the musical stave, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are fret numbers. The two stave and tab examples show 4 notes and 4 chords; C (C major), Em (E minor),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

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

### PICKING VARIATIONS AND ALTERNATIVES

#### Up and down picking



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

#### Tremolo picking



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

#### Palm muting



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

#### Pick rake



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

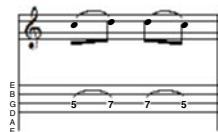
#### Appoggiante chord



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

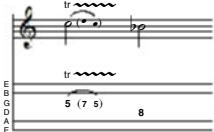
## FRETTING HAND

### Hammer-on & Pull-off



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

### Note Trills



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

### Slides (Glissando)



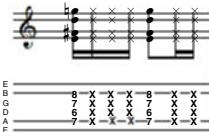
■ Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

### Left Hand Tapping



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

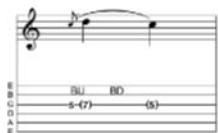
### Fret-Hand Muting



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

## BENDING AND VIBRATO

### Bend up/down



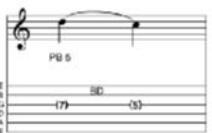
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

### Re-pick bend



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

### Pre bend



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

### Quarter-tone bend



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

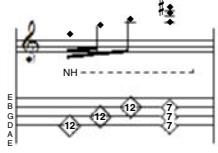
### Vibrato



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

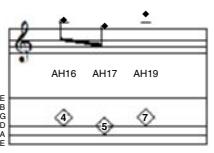
## HARMONICS

### Natural harmonics



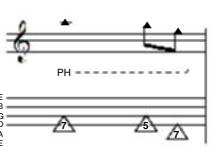
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

### Artificial harmonics



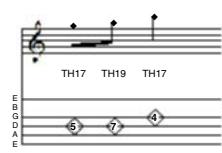
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

### Pinched harmonics



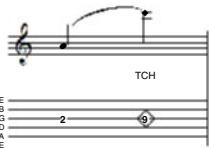
■ Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

### Tapped harmonics



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

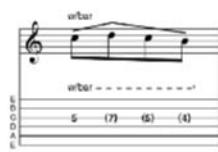
### Touch harmonics



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

## VIBRATO ARM (AKA WHAMMY BAR)

### Vibrato arm bends



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

### Scoop & doop



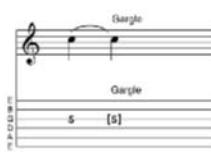
■ Scoop - depress the bar just before striking the note and release. Doop - lower the bar slightly after picking note.

### Dive bomb



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

### Gargle



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

## CAPO

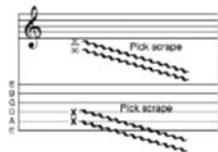
### Capo Notation



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

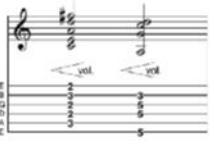
## OTHER TECHNIQUES

### Pick scrape



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

### Violining



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

### Finger numbering



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

### Pima directions



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

### Right-hand tapping



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

# NEXT MONTH

THE WORLD'S BEST GUITAR LESSONS...

## TRANSCRIPTION #1

### THE POLICE

#### Every Breath You Take

Jon Bishop transcribes Andy Summers' classic playing from one of the definitive pop-rock songs of the 1980s.

## TRANSCRIPTION #2

### PUCCINI

#### O Mio Babbino Caro

Bridget Mermikides transcribes this aria from Puccini's opera, Gianni Schicchi.

## FEATURE #2

### BOSSA NOVA

Our introduction to this timeless genre covers mastering the rhythms, chord shapes and playing styles of Bossa's most famous practitioners.

## VIDEO LESSON

### CARLOS BONELL

#### Classical style

This world-renowned classical guitarist offers more priceless technique advice.

## LEARN YOUR HOTTEST BLUES LICKS – EVER!

Take your skills to the ultimate level: learn how rock legends Paul Gilbert, Ritchie Kotzen, Greg Howe, Eric Johnson, Joe Satriani, Vinnie Moore, Michael Schenker and others have adapted blues licks to create their fiery rock styles.

## OTHER GREAT LESSONS

### Acoustic Legends

Stuart Ryan on the world-conquering acoustic style of Lindsey Buckingham.

### Rock

Martin Cooper on the riffs and licks that propelled Coldplay to fame.

### Blues Dues

John Wheatcroft looks at Eric Clapton's playing on his Robert Johnson tribute album, Me And Mr Johnson.

## PLUS ALL THIS...

Theory Godmother, Read Music, 30-Minute Lickbag, One-Minute Lick and more... So make sure you don't miss GT237, December 2014 issue!

Your local newsagent will be happy to order *Guitar Techniques* for you each month. Save that trip to town and get to those fantastic transcriptions, lessons and exclusive video classes even quicker!



DECEMBER 2014 ISSUE ON SALE FRIDAY 31ST OCTOBER

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](mailto:guitartechniques@myfavouritemagazines.co.uk)

Subscribe online at:  
[www.myfavouritemagazines.com](http://www.myfavouritemagazines.com)

## EDITORIAL

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

**Art Editor:** David Dyas, [david.dyas@futurenet.com](mailto:david.dyas@futurenet.com)

**Production Editor:** Cliff Douse, [clifford.douse@futurenet.com](mailto:clifford.douse@futurenet.com)

**Senior Music Editor:** Jason Sidwell, [jason.sidwell@futurenet.com](mailto:jason.sidwell@futurenet.com)

**Music engraving:** Chris Francis

**CD mastering:** Adam Crute

## CONTRIBUTORS

Shaun Baxter, Owen Bailey, Jon Bishop, Pete Callard, Phil Capone, Martin Cooper, Adam Crute, Charlie Griffiths, Pat Heath, Phil Hilborne, Martin Holmes, David Lytleton, David Mead, Bridget Mermikides, Roger Newell, Jacob Quistgaard, Stuart Ryan, Andy Saphir, John Wheatcroft

**Senior Art Editor:** Graham Dalzell

**Group Senior Editor:** Dan Griffiths

**Group Art Director:** Rodney Dive

## ADVERTISING

**Advertising Sales Director:** Clare Coleman-Straw,

[clare.coleman-straw@futurenet.com](mailto:clare.coleman-straw@futurenet.com)

**Advertising Sales Manager:** Richard Hemmings,

[richard.hemmings@futurenet.com](mailto:richard.hemmings@futurenet.com)

**Account Sales Managers:** Alison Watson, [alison.watson@futurenet.com](mailto:alison.watson@futurenet.com)

Marie Longstaff, [marie.longstaff@futurenet.com](mailto:marie.longstaff@futurenet.com); Leon Stephens,

[leon.stephens@futurenet.com](mailto:leon.stephens@futurenet.com)

**Sales Executive:** Simon Rawle, [simon.rawle@futurenet.com](mailto:simon.rawle@futurenet.com)

## MARKETING

**Group Marketing Manager:** Laura Driffield,

[laura.driffield@futurenet.com](mailto:laura.driffield@futurenet.com)

**Marketing Executive:** Richard Stephens,

[richard.stephens@futurenet.com](mailto:richard.stephens@futurenet.com)

## CIRCULATION

**Head of Trade Marketing:** James Whittaker

**Trade Marketing Manager:** Daniel Foley, [daniel.foley@futurenet.com](mailto:daniel.foley@futurenet.com)

**Direct Marketing Executive:** Ryan Lewis

## PRINT & PRODUCTION

**Production Co-ordinator:** Marie Quilter,

[marie.quilter@futurenet.com](mailto:marie.quilter@futurenet.com)

## LICENSING

**Licensing & Syndication Director:** Regina Erak,

[regina.erak@futurenet.com](mailto:regina.erak@futurenet.com)

## FUTURE PUBLISHING LIMITED

**Managing Director:** Nial Ferguson

**Head Of Music:** Rob Last

**Chief Executive:** Zillah Byng-Maddick

Future Publishing Ltd, Quay House, The Ambury, Bath BA1 1UA

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

Email: [guitar.techniques@futurenet.com](mailto:guitar.techniques@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

**Future**

Future is an award-winning international media group and leading digital business. We reach more than 58 million international consumers a month and create world-class content and advertising solutions for passionate consumers online, on tablet & smartphone and in print.

Future plc is a public company quoted on the London Stock Exchange (symbol: FUTR). [www.futureplc.com](http://www.futureplc.com)

**Chief executive:** Zillah Byng-Maddick

**Non-executive chairman:** Peter Allen

**Chief financial officer:** (Interim) Simon Poulton

Tel +44 (0)207 042 4000 (London)

Tel +44 (0)1225 442 244 (Bath)

© Future Publishing Limited 2014. 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.

**musicradar.**

**recycle**

When you have finished with this magazine please recycle it.

We are committed to only using magazine paper which is derived from well managed, certified forestry and chlorine-free manufacture. Future Publishing and its paper suppliers have been independently certified in accordance with the rules of the FSC (Forest Stewardship Council).

**MIX**  
Paper from  
responsible sources  
FSC® C007184



# Attention!

Your guitar  
is not a  
fridge

## Things to look out for with house insurance

- You may be given a replacement you haven't chosen  
**We let you pick**
- You may have to pay a large excess  
**We have no excess\***
- Your home insurer may not understand musicians needs  
**We are music specialists**
- We also provide cover for
  - Accidental damage
  - Theft outside of the house
  - Optional unattended vehicle cover
  - When you're performing

**We are music  
insurance specialists.  
Talk to us to find out more**

**0800 048 0065**  
[www.allianzmusic.co.uk](http://www.allianzmusic.co.uk)

**Allianz Musical Insurance**

**Allianz** 

CADILLAC IN MODEL "A" THE WORLD IS YOURS  
BABY BLUE LA BAMBA APACHE  
WALK, DON'T RUN MISIRLOU  
HELP ME RHONDA NOWHERE MAN  
**ALL YOU NEED IS LOVE**  
ALL ALONG THE WATCHTOWER  
BELL BOTTOM BLUES PROUD MARY  
SMOKE ON THE WATER  
**SUPERFLY** THAT LADY  
SWEET HOME ALABAMA MONEY  
DIXIE CHICKEN MAGIC MAN  
WALK THIS WAY FREEWAY JAM  
**FLY LIKE AN EAGLE**  
WONDERFUL TONIGHT LE FREAK  
COMFORTABLY NUMB  
ELEPHANT TALK LENNY  
OWNER OF A LONELY HEART  
ONE THING LEADS TO ANOTHER  
**BLACK STAR**  
SHAKESPEARE'S SISTER  
**SLOW TURNING**  
SMOKING GUN TUFF ENUFF  
**CLIFFS OF DOVER**  
DAMN RIGHT I'VE GOT THE BLUES  
SHOW ME HOW TO LIVE  
**BLUE ON BLACK**  
**SCAR TISSUE**  
BULLET WITH BUTTERFLY WINGS  
DAMMIT LAST NITE  
DIVINATIONS ABEL  
'TIL SUMMER COMES AROUND  
**FORGET YOU**  
WHO WOULDN'T FALL IN LOVE WITH YOU



THAT'LL BE THE DAY PEGGY SUE  
LET'S GO TRIPPIN' TRICK BAG  
I FOUGHT THE LAW SURFIN' U.S.A.  
**PURPLE HAZE** FIRE  
KICK OUT THE JAMS F.B.I.  
THE NIGHT THEY DROVE OLD DIXIE DOWN  
WHAT IS LIFE **LAYLA**  
REELIN' IN THE YEARS  
YOU AIN'T SEEN NOTHIN' YET  
TOO ROLLING STONED  
CARRY ON MY WAYWARD SON  
BEAST OF BURDEN BAD PENNY  
**SULTANS OF SWING**  
MY SHARONA **LIMELIGHT**  
RUN TO THE HILLS MANEATER  
PRIDE (IN THE NAME OF LOVE)  
**CUTS LIKE A KNIFE**  
YOU GIVE LOVE A BAD NAME  
**PRIDE AND JOY**  
SEE A LITTLE LIGHT  
FINISH WHAT YA STARTED  
SOMETHING TO TALK ABOUT  
ENDLESS, NAMELESS  
WICKED GAME COMEDOWN  
**SWALLOWED**  
ALIVE NO RAIN  
MAPS **GRAVITY**  
I BET YOU LOOK GOOD  
ON THE DANCEFLOOR  
**BEVERLY HILLS**  
GET LUCKY BLACK CHANDELIER



1954 · THE WORLD'S GREATEST ELECTRIC GUITAR · 2014  
Sixty Years, Countless Hits



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



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

