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272 AUGUST 2017

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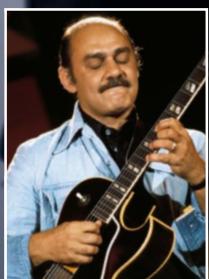
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SHAWN BAXTER

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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!



LES DAVIDSON

Les has worked with Mick Taylor, Rumer, Jon Anderson, Pete Townshend, Tina Turner & more. He also runs a recording studio and teaches at BIMM London.



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's currently touring Europe with the Champions Of Rock show.



PAT HEATH

BIMM Brighton lecturer, ESP product demonstrator and all-round busy musician, Pat brings you six cool licks each month in 30-Minute Lickbag.



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STUART RYAN

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For over 25 years Iain has taught in the UK's top schools and academies, as well as a stint at GIT in LA. He can also boast playing with the legend Brian Wilson!



JOHN WHEATCROFT

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

WELCOME

I HAVEN'T DONE a 'gear' editorial for a while, but last weekend I was playing an outdoor gig in Bristol and had a bit of a revelation. You may know from my years of waffling, and of endless pictures of me with nice guitars and amps, that I like my gear. Well, the backline on this gig was supplied, and to save humping the Marshall mini-stack (my latest must-have!), I decided to risk it. When the gear list arrived I was heartened to see 'my' amp was a Fender Hot Rod Deluxe - the older, American-made, 40w, 1x12 one. I also elected to use my faded Fiesta Custom Shop Strat rather than the Candy Apple Tele that's been floating my boat on recent gigs. I also took a small board with a few choice stompers including the brilliant Analogman King Of Tone drive, Keeley-modded Boss DD-3 delay, etc.

A couple of interesting things occurred that day. First, although I've always known Fender Hot Rods to be fantastic and reliable workhorses, hired-in backline is often on its last

legs. This, however, was amazing! Hand on heart, I'd count that setup as among the top three tones I've ever had on stage. Secondly (and I'm a bridge-only or middle-only Strat pickup guy), I stayed on bridge-and-middle the entire gig. I usually find it too obviously 'Stratty' and recognisable, but with both sides of the K.O.T. on for the entire gig, and running everything from the Strat's volume knob, it was just fat, beautifully compressed and utterly controllable.

It was a cold and miserable day and, while a few friends did stay to endure us, most felt they'd rather be in the beer tent.

But I had a great gig! And what did I learn? That one of the most popular amps in the world is popular for a reason; and that if you put quality in, you're likely to get quality out (I'm talking about the Strat and King Of Tone pedal here, not me). See you next time.



Neville Marten, Editor
nevile.marten@futurenet.com

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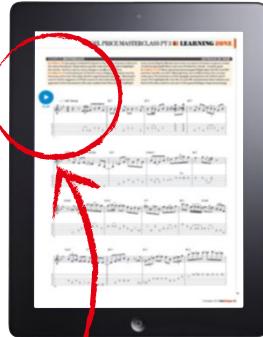
Tap the links

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



Animated tab & audio

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



Play the videos

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

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

* PLEASE NOTE: Only the Apple version contains interactive tab and audio. Zinio and others do not.



DISC AUDIO (PRINT VERSION ONLY) Sometimes the GT CD features some of the backing tracks as mp3 files due to space. These will be found in a folder on the CD-ROM section of the disc, accessible only via a computer, and will not work in a regular CD player.

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Guitar Techniques

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BRETT GARSED Allan Holdsworth lesson 44

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TalkBack

Post Guitar Techniques, Future Publishing, Ivo Peters Road, Bath, BA2 3QS.
Email neville.marten@futurenet.com using the header 'Talkback'.



Phil's Solo Analysis was a Guitarist favourite

LONGER CLASSICAL TUNES

Greetings from the north of Quebec ! My very first issue that I still have was purchased in December 1994 and I have been a subscriber for close to ten years now, so me complaining about the magazine would be kinda hard to do. But I have two suggestions I'd like you to consider.

I always give a try to Bridget's columns, and even have one of my classical guitars always tuned to drop D, just in case! How about asking Bridget to commit to something of a long run like Bach's Chaconne? Not in a single issue, of course, but spread over the number of months that would be required to master this, section by section. I would also look forward to what she would have to tell us about this wonderful piece.

The other is, memorable guitar solos. I enjoy playing along the guitar solo of the songs I like, especially if they are not too challenging. One example that comes to mind is the solo in a wonderful Art Garfunkel song: Scissor's Cut. It breaks my heart every time I hear it, and I love playing it over and over. I suppose that your team with all its contacts could also write about the actual, often unknown player behind some of those short moments that bring a song to another level. Voilà !

Michel Lapointe, Rouyn-Noranda, Quebec, Canada

Hi Michel. The idea of a long classical piece transcribed over several months is intriguing. I'd be interested to hear if others would find that appealing too - magazines usually worry about repetition, as we like to be able to put

something new on the cover each month. Maybe a two-month article would be a starting point? Any other suggestions for long pieces would be greatly received - if something absolutely amazing was suggested, who knows? Regarding tabbed solos, we used to do it regularly in both Guitarist (Phil Hilborne's Solo Analysis) and in GT - we tabbed three great solos from Christopher Cross's debut album, for instance. Sadly, it's just too expensive these days so we've stopped tabbing any copyright material. Were that ever to change, I think solos would be the first thing to return.

DIGITAL CONVERSION

I'm a new digital subscriber to GT who, being a hobbyist, was finding myself mainly just playing some favourite songs rather than practicing and therefore not making much progress as a player. I'm finding the iPad edition a nice way to both try out some new things and actually do some real practice. I found the letter in Talkback interesting, however, where the reader was saying to only bother with showing tab. My reading is very slow and with tab available and often more useful

to read quickly as a guitarist it isn't likely to get much faster in a hurry. However, I agree with what Steve Vai once said, that a music score is itself a thing a beauty, and seeing the chord names and complete harmony really does help you get a better understanding of why something works. Please therefore do keep up with the standard notation!

One thing that can be missing still for guitarists, even with tab and a score, is where you need to finger a chord shape and yet only play some of these notes - often in different ways. For example Eric Johnson often plays those beautiful mixed harp harmonic and standard note arpeggios and

without a quick way of seeing the chord shape to finger you can't really sight read and play the notes at speed on the spot. Maybe a chord box is what's required?

Finally, is it me or are there fewer transcription books for complete albums these days? I have all the Joe Satriani books up to and including Black Swans and Worm Hole Wizards, but there has never been a book for Unstoppable Momentum or Shockwave Supernova. The same with Chickenfoot III. Yes, there were sometimes errors or simplifications in the official books but they were still a better start than most of the efforts you find online. These days all the books just seem to be recycled 'best ofs' which have all been available over for years. I don't know if it is artist popularity or the economics of printing books but it is disappointing.

Matthew Wilson

We totally agree about notation, Matthew, so have no fear, it will be staying. We do try to put chord boxes in where we feel it would help, but often space is the issue and we end up having to cram things in where we'd really like to spread them out. Point taken, though.

I don't have an answer on the tab book situation, but these things are usually about supply and demand, so perhaps people are more interested in Ed Sheeran and Gabrielle Aplin chord songbooks than high-end rock guitar?

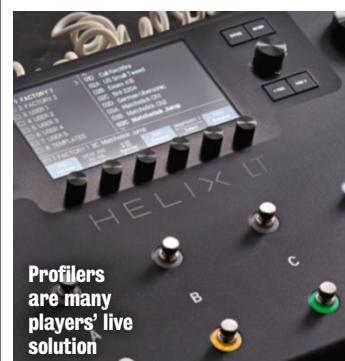
HIGH PROFILE?

I've noticed in recent months - perhaps the last year - that the amp profilers such as Kemper, Fractal and Helix are becoming more and more prevalent. I've been to a couple of theatre shows recently and there were no amps in the pit but the guitar sounds were wonderful. I've not yet made the jump from glass, wood and magnets but I think it's just a matter of time. And, to that

end, I was wondering if a) you have any advice on which one is best for live gigs and b) if any of your writers use profilers on the GT audio tracks? I'd be very interested to hear your views.

Alan Treadwell

You're quite right, Alan. I've noticed it too - lots of Facebook posts on the subject and long, raging debates between converts and naysayers. First off, I don't believe many of our guys use actual profilers for their GT audio - although Quist is a Fractal AxeFx endorser and Stuart Ryan a recent Kemper purchaser - both love them, too. I've been using a Line6 Helix on stage for about nine months (with in-ear monitors) and it's transformed the gig for me. I use electric and acoustic through it, both on dedicated patches with some wonderful, natural sounds. Jason Sidwell plays both Helix and Kemper, again mainly for the musical theatre shows that he does. He has no real preference, sonically, but for a two-guitar gig he goes Helix as it offers a simpler solution for that. It's also arguably easier to tweak on the fly. But ask any Kemper, Fractal or Helix user about them and they'll tell you they've transformed their gigs - especially theatre shows where stage volume is always the bane of the producer or sound engineer's life. Jason still has his Boogie and AC15, and I still have a Marshall JTM45 and Blues Junior for lairy pub gigs or little venues (both of us have nicely populated pedalboards too). So amps and pedals certainly haven't had their day; it's just that, for certain situations, the profilers are so practical - and sound so darned good - that they are no-brainers.



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FOOD FOR *thought*

Every month **Justin Sandercoe** of justinguitar.com lends GT his insight as one of the world's most successful guitar teachers.

This month: shaking off the nerves.

When we're about to go on stage the adrenaline surges and many people notice sweaty palms, 'butterflies' in the stomach, the need to go for a wee, shaking hands and even nausea. Although not great things to be feeling, these are normal reactions to stressful situations. However, I have been able to change how I perceive these things and, instead of thinking about them as showing that I am 'nervous', they are something I feel when 'excited' by the thing I'm about to do.

The first time I played a national live TV show I was feeling pretty peaky - big stars everywhere, and I had to take a solo. I had butterflies, clammy hands and buckets of adrenaline surging round my body. I mentioned to one of the other band members that I needed a pee and he replied, "Me too, most people get that before a big show."

And once I had a severe panic attack mid tour. I was terrified of going on, for no reason that I can think of. So I sought out a CBT therapist who worked magic over three sessions. Cognitive Behavioural Therapy works by re-programming your brain, and we made the squeezing of my right hand thumb and first finger



Justin has some great advice on performance anxiety issues

together (how I hold a pick) a trigger for good feelings related to performing. It really worked and I recommend looking into it if you have anxiety problems.

I'm a big believer in the 'Six Ps' too: Prior Preparation Prevents Piss Poor Performance. Being prepared is top of the list to prevent anxiety. But even the greatest artists make mistakes: I've seen Neil Young start with a wrong harmonica and have to begin again. Mistakes happen and it's no big deal – just don't admit the mistake; give the bassist a

dirty look, or blame your gear.

I studied classical guitar at The Tasmanian Conservatorium of Music and the exams we had to perform were terrifying. We'd walk into a big concert hall, set up and perform our repertoire for four examiners who would keep blank expressions and offer no feedback at all. In my first exam my hands were shaking and I played awfully. I knew I had to better prepare myself for the exam, and not just the music. So I set up my living room as the hall and would sit outside and

imagine that I was about to do the exam. I was able to get myself into a nervous state just thinking about it. Then I'd calm myself down by using slow breaths and the old trick of imagining myself blowing all the nervous energy into a red balloon and watching it float away. The goal should be to let the music flow in a relaxed way; if you keep worrying about that difficult section coming up, not only are you more likely to mess it up, you'll also be more likely to mess up the bit before it too.

Be aware of your heartbeat, too - especially for solo gigs. It's the body's built-in metronome and you rely on it to judge tempo when you start a song. But if your heart is beating fast you are likely to start the song too fast, and if it's a technically difficult song you're going to face some challenges.

If you're finding it very difficult to deal with then get help from a therapist; it can transform your performing experience. And don't be afraid to discuss it with other musicians, as sharing these feelings and realising that you are not alone can offer a lot of comfort in itself. Good luck and best wishes.

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

PHIL HILBORNE'S ONE-MINUTE LICK

Minor Add9 Arpeggio Lick

This month's lick uses notes from a D Minor add9 arpeggio - D-F-A-E. This sort of idea can be used in any style, although in jazz and blues it would probably be appropriate to 'swing' the phrasing. It's surprising how much the addition of that one note can make. It turns a humble Minor arpeggio into something a lot more interesting and sophisticated. Technically,

there isn't that much to worry about here – just make sure you follow the picking and palm muting indications and keep the timing as metrical as possible. As always, try to compose similar phrases of your own using the same concept. The same ideas will also work with Major add 9 arpeggios (1-3-5-9) and these are well worth spending time exploring.



Lively ♩ = 180

Dm

mf

PM - - - - -

E B G D A E

5-7-8-7 7-9-10-10 10-12-13-12-10 12-10-12-10 10-9-7-10 7-9-10-7

SESSION shenanigans

The studio guitarist's guide to happiness and personal fulfilment, as related to us by top sessioneer **Mitch Dalton**
This month: Studio sessions and how to survive them - part the fifth.

It has to happen at some point, with any luck and a following wind. If you pick away at the commercial music face for long enough, eventually you'll hit pay dirt. Yep, I refer to yer actual real live, paid recording session, a frankly bizarre engagement in which the sole purpose of the date appears to be structured to capture musical sound as accurately and fastidiously as humanly possible.

How weird is that? No messy compromises. No slicing and dicing of the composer's intentions to fit the charming moment where the little girl kisses the poodle's ear (or vice versa). No cameras. No cables. No directors with tin ears. Nope.

Nothing but proper recording engineers, assistants ("tape ops", back in the day when tape was tape, men were men and sheep were nervous), a producer, a composer, an artist and even a copyist if the budget happens to stretch somewhere north of posh.

A brethren gathered together exclusively to make bootiful music. And money, to be fair. But you know. Unless the record label has filched the last Arts Council grant in town or the artist is formerly known as Abramovitch that's just the reality of life in this post truth, post Trump, post-early-for-Christmas world. Of course, yet again and however, there is a multitude of potential scenarios that might unfold shortly after that vital studio question, "Where's the coffee?" has been posed.

You may have been asked to bring but one specific instrument to the gig, which is handy but harrowing if there's a last-minute change of artistic direction ("Surely not?" I hear you cry, in four-part harmony). No. It's probably wiser just to bite the Bigsby, load up the Mondeo with as much gear as a Tupperware Ladies' morning, and hope for the best.

You might be part of a large orchestral ensemble. In which case you should definitely count the day a personal triumph if you can



Mitch with more tales from the broom cupboard

correctly identify your chair, gain access to it without crashing into the second desk cellist and trashing her instrument (worth on its own more than all your equipment put together!), and can actually see the conductor from the broom cupboard in which you've been incarcerated ("Sorry, it's nothing personal. There's too much spill if

parts. Or just a chord chart. And more often than not you might think, nothing at all other than the poisoned plectrum preamble of, "We're looking for a killer guitar solo here, right after the tambourine breakdown section. What can you give us?" Er, apart from a large invoice, I take it?

Sadly, there is no infallible guide

them. Well, for three hours anyway, with a 15-minute break.

And there is no way of predicting the outcome. In my time I've walked into a room with nothing but a Spanish guitar, a bunch of emery boards and a wan smile and yet emerged 20 minutes later with a solo, fills, and rhythm part in the can. And a number one record to tell my bored-to-bits kids about. Alternatively, I've spent an entire day playing continuous semiquaver chords on a 12-string guitar, punching in endlessly on the track until the producer was completely satisfied that each and every up-and-down strum was exactly in time. Like, EXACTLY.

Six hours of arthritis-inducing, barre-chord purgatory, my friends. Don't try it at home.

So. They pays yer money. And they takes their choice.

Just be sure to get the address for the bill before you leave.

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

"IT'S PROBABLY BETTER TO BITE THE BIGSBY, LOAD UP THE MONDEO WITH AS MUCH GEAR AS A TUPPERWARE LADIES' MORNING, AND HOPE FOR THE BEST"

we don't put you in here.") Oh. And can you play the part correctly and in time with a bunch of disenchanted divas who regard a click track as the work of the diatonic devil?

On the other hand, you may be in for a day of overdubbing on pre-recorded tracks under the watchful ear of the producer and perhaps the artist too. You might be provided with meticulously scored

that I can give, to coping with the stress of being obliged to deliver superlative, in-the-pocket, instantaneous musicality at the blink of a red light. There is one helpful cardinal rule, however. You'd better love the song, the artist and the gig to death - and if you can't do that, then fake it, baby. This project is someone else's blues-eyed boy and they want you to undertake the lonely, tortuous journey with

INSTRUMENTAL *inquisition!*

Instrumentals have supplied some of music's most evocative moments. We asked some top guitarists for their personal take on this iconic movement. This month: Canadian rock and fusion virtuoso, **Nick Johnston**.

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

NJ: I grew up in a very small town, and being the only musician in my family, I didn't really have contact with a circle of people who played music. I listened to a lot of soundtracks and classical music and never really noticed the absence of vocals in the music. I think a combination of the music I was listening to, and the lack of musicians in my proximity, allowed me to consider writing music on my own where the guitar was the voice.

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

NJ: When I listen to instrumental music, I find myself picturing scenes from my past. I get lost in the music and often times become very emotional or attached to the piece I'm listening to. It's up to me to decide what the piece meant and what emotion is being conveyed. I think a good piece of instrumental music can transport the listener to a different time, place or world. It's universal, too. I've travelled all over the world playing my instrumental music and everyone can understand what's going on. There's nothing to separate me from the listener.

GT: Any tendencies that you aim to embrace or avoid?

NJ: As a kid I listened to a lot of instrumental records and I found that a lot of them abandoned melody in favour of displaying technical proficiency. Both approaches are great, but for the type of player and listener I am, I'd prefer to hear a well crafted melody. After I've developed some melodies, I think about the arrangement and instrumentation. That's when it really starts to get fun.

GT: Is a typical song structure always relevant for an instrumental?

NJ: It depends on the musician and what they're trying to accomplish. I used to follow that quite closely. As I write more music, I feel a need to experiment more so that form is becoming less and less relevant for me. However, maybe once I exhaust my thirst for quirky arrangements,



Nick Johnston:
more into
melody than
shredding

I'll be right back to the tried and true form. I guess it all comes down to the quality of the content within the form. If it's a poorly written piece of music, it doesn't matter what the arrangement is.

GT: How useful is studying a vocalist's approach?

NJ: I think vocal and a guitar melodies are completely different concepts. A vocalist can sit on a handful of notes and get away with the limited melodic content because of the description and emotion in the vocals. You can tell when the vocalist is angry or sad or happy, by the way they're singing the lyrics. The guitar doesn't have the benefit of description, so composition needs to be approached from a different perspective.

GT: How do you start writing one?

NJ: Ideas tend to pop up when I'm

just messing around on guitar or keyboard. If I 'try' to write, nothing comes out. I like to keep an open mind and let all sorts of styles seep into my songwriting. I love sci-fi, video games and comic books too. A lot of my older music was written with the idea that I was scoring a scene from a comic book. I used to get really inspired by that.

GT: What do you aim for when performing an instrumental?

NJ: Every instrument should ideally be supporting each other. Since my music is so simplistic from a technical stand point, it's more important that all instruments lock together creating the bigger picture, rather than simply providing a backdrop for me to play a bunch of guitar solos.

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

NJ: It depends on the piece of music and the production on it. If there's a lot of acoustic guitar, piano and no distorted rhythm guitars, it might be an odd choice to use a lead tone saturated with a ton of gain. When I play the music live though, I opt for a mid-gain single-coil sound.

GT: Any favourite keys or tempos?

NJ: I seem to be writing a lot of music that happens to be slower in tempo at the moment. I don't really have a favourite key to write in.

GT: Minor or Major?

NJ: I've always gravitated to Minor keys. I have written music with a more Major focus, but Minor definitely outweighs the Major.

GT: Favourite modes?

NJ: I think more about intervals. If a Minor chord needs a Major 6th, even though I'm thinking of it as Phrygian I'm going to throw the 6th in there. I'm more interested in the harmony and the intervals I'm using to develop a theme.

GT: Modulations into new keys?

NJ: I'm a huge fan of modulation. A modulation can be incredibly cool if done in a clever way. I feel it's either going to be awesome, or horrific. There's really no 'in the middle' result with a modulation. Haha!

GT: And harmonising melodies?

NJ: I grew up listening to a ton of instrumental music, so I heard my fair share of harmonised leads. I don't really think it fits my music. I've tried it on a few tracks, but it came across as cheesy or just plain ridiculous sounding. I'm not sure I've recovered from the over-exposure to it.

GT: What three guitar instrumentals have inspired you?

NJ: Sleepwalk (Santo and Johnny et al), Scuttle Buttin' (Stevie Ray Vaughan) and Frankenstein (The Edgar Winter Group). The first time I heard those tracks, I felt like I was hearing music from a different dimension. I can only hope to write something as transcendent and iconic as those pieces one day.

“I'VE TRIED [HARMONISING] ON A FEW TRACKS BUT IT CAME ACROSS AS CHEESY OR RIDICULOUS SOUNDING”

More from Nick and his music at,
<https://nickjohnstonmusic.com>

That Was The Year... **1990**

*Super 'S', Mr Bean
and a Rum Deal*

IN THE NEVER ENDING QUEST

for the 'Super S-style' PRS introduces the EG3. With extra contouring to the body horns and the distinctive headstock shape, edge mounted jack socket and with all the single-coil pickups angled, PRS have claimed this design as their own. Some things remain like the alder body, maple neck and rosewood fingerboard with dot inlays and spring loaded trem. The electronics are conventional too; it's the neck joint that singles this out as it runs under the scratchplate to allow easier access to the uppermost frets.

PRIME MINISTER MARGARET THATCHER



resigns from power and John Major steps into the top job as Labour leader Neil Kinnock watches expectantly. East and West Germany reunify and Checkpoint Charlie is dismantled; the daily rum ration in the Royal New Zealand Navy is discontinued; and after 27 years behind bars Nelson Mandela is finally released.

THE STRATOCASTER USED BY JIMI HENDRIX

at Woodstock sells for \$295,000 at auction; while travelling on a train from Manchester to Euston, Joanne Rowling conceives the idea for Harry Potter; Rowan Atkinson introduces Mr Bean on Thames Television; and the first McDonalds is opened in Moscow.

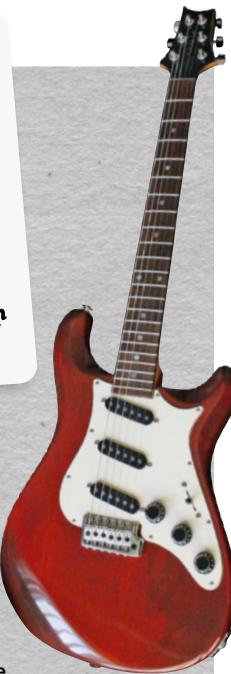
NEW DECADE, NEW TAKAMINE ELECTRO-ACOUSTIC, the appropriately named LTD-90. This traditionally-proportioned dreadnought features a cutaway all koa body with mahogany neck and a rosewood fretboard. Body and neck are fully bound and the fretboard features white snowflake inlays. The bridge is rosewood and the tuners are gold-plated Grover style. The electronics are set into the upper bout and feature a rotary volume control and four EQ sliders that work parametrically. Glossy finish with that distinctive Takamine sound.

IN RESPONSE TO IRAQ'S INVASION

of Kuwait the United Nations Security Council introduces a global trade embargo; the Leaning Tower of Pisa closes to the public due to safety concerns; the English and French workers tunnelling from opposite sides beneath the Channel finally meet; and Glasgow becomes the Culture Capital of Europe for 1990.

FOLLOWING THE SUCCESS OF THE NYLON-

strung CE model, Gibson now introduces the Chet Atkins SST, a chambered solidbody guitar that looks and sounds like a steel-strung acoustic when amplified. Gibson have reverted to a solid headstock and a cambered fretboard for ease of playing. The surrogate soundhole remains on this all-mahogany singlecut body; the neck is also mahogany but the 'board is ebony with dot inlays. The volume and dual concentric treble and bass controls sit neatly on the body surface. Looks and plays like a dream.

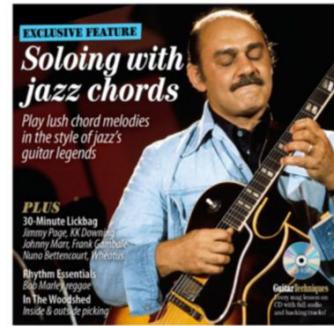


JAM TRACKS tips

Use these tips to navigate our bonus backing tracks

1 Slow D Minor Blues

Let's start with this easy-to-play-on minor Blues, which has a touch of Gary Moore about it. Use D Minor Pentatonic (D-F-G-A-C) and D Minor scale (D-E-F-G-A-B,-C) - Gary loved mixing the two. You can also use D Harmonic Minor (D-E-F-G-A-B,-C#) to great effect on the A chords, adding that crucial C# note, which leads nicely back to the D.



2 5-1 Jazz Jam (Cm)

Practice track for that most classic Jazz progression, the II-V-I. Use C Minor scale (C-D-Eb-F-G-A,-B,) for the two (Dm7,5) and one (Cm7) chords and then C Harmonic Minor (C-D-E,-F-G-A,-B) for the five (G7) chords. The arpeggios will help tremendously: Dm7,5 (D-F-A,-C), G7 (G-B-D-F) and Cm7 (C-E,-G-B,).

4 12-Bar Blues Rocker (E)

E Minor Pentatonic (E-G-A-B-D) will work great, as will E Major Pentatonic (E-F#-G#-B-C#), E Mixolydian (E-F#-G#-A-B-C#-D) and E Dorian (E-F#-G-A-B-C#-D). Try E Minor scale (E-F#-G-A-B-C-D) on the C5/B5 chords at the cycle's end. Have fun!

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

HOT FOR TEACHER

YOUR RGT TUTOR

NAME: James Ledley **TOWN:** Lurgan, Craigavon, Co. Armagh, N Ireland

STYLES TAUGHT: Bass - rock, pop, blues; acoustic guitar - rock, pop, blues, fingerstyle; electric guitar - rock, pop, blues, reggae, jazz (beginners)

SPECIALITY: Rock, pop and blues

QUALIFICATION: DipLCM Electric Guitar (Perf.) Grade 8 Electric Guitar

LEVELS TAUGHT: From Beginners right up to Advanced players from age six upwards. Students can also take their grades (up to Grade 8). I will also be offering ukulele grades very soon

SIGHT-READING: Beginner only

CHARGES: £10 per 30-min lesson paid four weeks in advance; 45-min and 60-min lessons also available

SPECIAL: I have been playing for 30 years and teaching for 13. I enjoy watching students advance (sometimes from never having lifted a guitar) to gaining a great enthusiasm for guitar and it becoming a big part of their life. I also encourage students to write songs and explore their creativity. Fully-equipped music room-cum-studio; lessons can be recorded for students' advancement. Skype lessons also available. Basic set-up and repair service and also sell guitar accessories.

TEL: 07871879780

EMAIL: jlguitar@hotmail.com

WEB: www.jlguitar.com



Les Paul Heroes

50 awesome licks!



Richard Barrett has created and transcribed 50 licks from 50 of the most iconic Les Paul players of all time. There's five stylistically authentic backing tracks to try them over, too!

ABILITY RATING		Moderate/Advanced	★ ★ ★ ★
Info	Will improve your...	✓ Improvisation and vocabulary	
Key Various Tempo Various CD TRACKS 4-13	✓ All types of picking	✓ Stylistic knowledge	

Many of the best-known players switch guitar to suit their material. For instance, Peter Frampton played Show Me The Way on a Strat and Eric Clapton also eschewed his trusty Gibsons for Layla and Other Assorted Love Songs; but it's interesting to view this from the other side of the fence and see how different guitars, with their inherent characteristics, have influenced the styles of those who play them. Arguably, the first mass-produced 'signature model', the Les Paul was, of course, designed for jazz – its solidbody virtually eliminating the resonant feedback issues of the hollow body instruments that had previously dominated this field. Of course, Les's own guitars were considerably more 'weird and wonderful' than the regular production model – instruments like the Les Paul Personal and Recording featured complex switching and low impedance pickups, far ahead of the curve and closer to his own specification. But these were much more 'hi-fi' sounding than your average rock and roller required, so considerably less popular with the mainstream. Though its initial production run ceased in 1960, popular demand led to the Les Paul's triumphant reintroduction in 1968,

thanks to guitarists like Eric Clapton, Mike Bloomfield, Jimmy Page, Peter Green, among many others, who ably demonstrated some unexpected capabilities of this classic design. The Les Paul, it transpired, was unrivalled at producing a smooth, singing sustain through a cranked amplifier. This is partly due to its woods and construction, though the PAF (or

“AT THE HEIGHT OF THE POINTY HEADSTOCK ERA SLASH REMINDED US OF THE RAW APPEAL OF A LES PAUL, MINIMUM PEDALS AND A MARSHALL AMP”

P90) pickups were capable of driving an amp fairly hard, while also retaining enough 'cut' to stand out in the mix. As we've progressed through the '70s, '80s and '90s to the present day, fashions have changed fairly regularly: 'hot' aftermarket pickups, refrigerator-sized racks of effect processors, high-gain amplifiers, ad infinitum. But although a player like Neil Young has continued to use his heavily customised '53 Goldtop (sprayed black) through a cranked Fender tweed

throughout these decades (albeit aided by a custom made 'whizzer' that physically changes his amp settings on the fly!) it was probably Slash who, at the height of the pointy-headstock-programmable-everything era, first reminded everyone that the raw appeal of a Les Paul, minimal pedals and a Marshall amp may be the ultimate rock setup after all. Gary Moore had a hand in doing the same for blues. Recent years have marked a return to the more 'traditional' vintage spec Les Paul, with lower output pickups and aged finishes, but the different playing styles keep coming. While some of the players in this feature have remarkably similar styles, it's interesting to note that even though many set up their sounds in very different ways, it's still pretty clear what guitar you are hearing.

These 50 musical examples are grouped in no particular order over five different styles of backing track that are designed to complement my impersonation of each player's style. Hopefully, some will be instantly recognisable, though it's well worth following the transcription to see if you agree whether it sounds like them. There's bags of fun to be had, so enjoy these licks anyway! ■



Get the Tone

Using the above settings and a distortion/drive pedal should cover lots of the required territory.

Of course, somebody like Tom Scholz would require more midrange and less bass, while John Sykes likes to crank the low end and turn up the gain - all quite simple to achieve. Wah, delay and phaser also appear, but the core tones are by far the most important element.

TECHNIQUE FOCUS

Picking

The most technically-challenging aspect of these examples is undoubtedly the fast alternate picking that crops up fairly often in the rockier examples, like Buckethead, Vivian Campbell or Gary Moore. Though each has their own approach to this, a few guidelines always stand true. To develop accuracy, you must have a clear plan about exactly what notes you wish to fret and synchronise this with your down and upstrokes with the pick. Starting slowly and using a metronome or drum machine as a timing reference is 100 percent more effective than just tapping your foot, which is way too forgiving. I know I've said it once, but let me reiterate: start slowly, with no concerns of speed! Take care of posture, minimum movement etc, and the speed will follow on automatically.

It's said that G'NR's Slash was the inspiration for the Les Paul's return to grace



FRANCESCA MOORE / ALAMY



TRACK RECORD With no space to list 50 albums let's go with a few iconic tones. How about Les Paul, *How High The Moon* (1951); Peter Green, *Oh Well* (Pt 1) (1980) and *No More Tears* by Ozzy Osbourne (with Zakk Wylde (1991)? Then there's Thin Lizzy's use of duelling Les Pauls (though Duane Allman and Dickey Betts famously used them too); Clapton and the Beano album, and Gary Moore's *Still Got The Blues*.

»

EXAMPLE 1 RANDY RHOADS

CD TRACK 4

Ozzy's much-missed guitarist liked classical-sounding lines, which he would often double track. For this mixture of legato and alternate picking there's plenty to work on. A good tip here is to try 'sweeping' from the second to first strings between the triplet groups. It's much quicker than a down then upstroke!

EXAMPLE 2 JOHN SYKES

CD TRACK 4

With legato, economy and alternate picking Sykes never fails to impress. Practise slowly (missed notes will spoil the effect); and don't neglect details like the slide down the sixth string, which sets things up so effectively. John likes to flick to the bridge pickup at key moments, like that wide bend at the end of the first bar.

8va

JOHN SYKES

E B G D A E
17-19-20 17-20-17 20-17-19-17-19-17-19 17-20(24) (20)-17-19-20-17-19-17-20-19-17-20

(8va)

E B G D A E
(22) 17-20-17-20-17-20-19-17-20-17-20-19-17-19-19-17-19-19-17-15-17

EXAMPLE 3 SCOTT GORHAM

CD TRACK 4

Scott's vibrato and Pentatonic licks are an often undervalued part of the Thin Lizzy sound. Check his solos on Waiting For An Alibi and Dancing In the Moonlight and you'll see what inspired this example. Yes, those were both double-tracked, but that isn't all that typical of Scott, so this is a single pass.

EXAMPLE 4 VIVIAN CAMPBELL

CD TRACK 4

Inspired by his more Les Paul-fuelled days with Dio, this phrase demonstrates his Gary Moore influenced alternate picking, followed by some very 'British' 5 trickery in the high register. There is impressive playing by Vivian out there available to view online, so check him out for a few ideas.

VIVIAN CAMPBELL

1 1/4 1/4 etc

(8va)

E B G D A E 2

(8va)

E B G D A E 3

BU BD BU

EXAMPLE 5 KIRK HAMMETT

CD TRACK 4

Though famously associated with more 'metal' brands like ESP, Kirk has long been a Les Paul player too – and is now the owner of the ex-Gary Moore/Peter Green guitar. Using a series of pull-offs similar to those in Enter Sandman, this ends with a nod to his more bluesy side. Pile on the gain and have some fun!

KIRK HAMMETT

W/wah

E B G D A E 1

8va

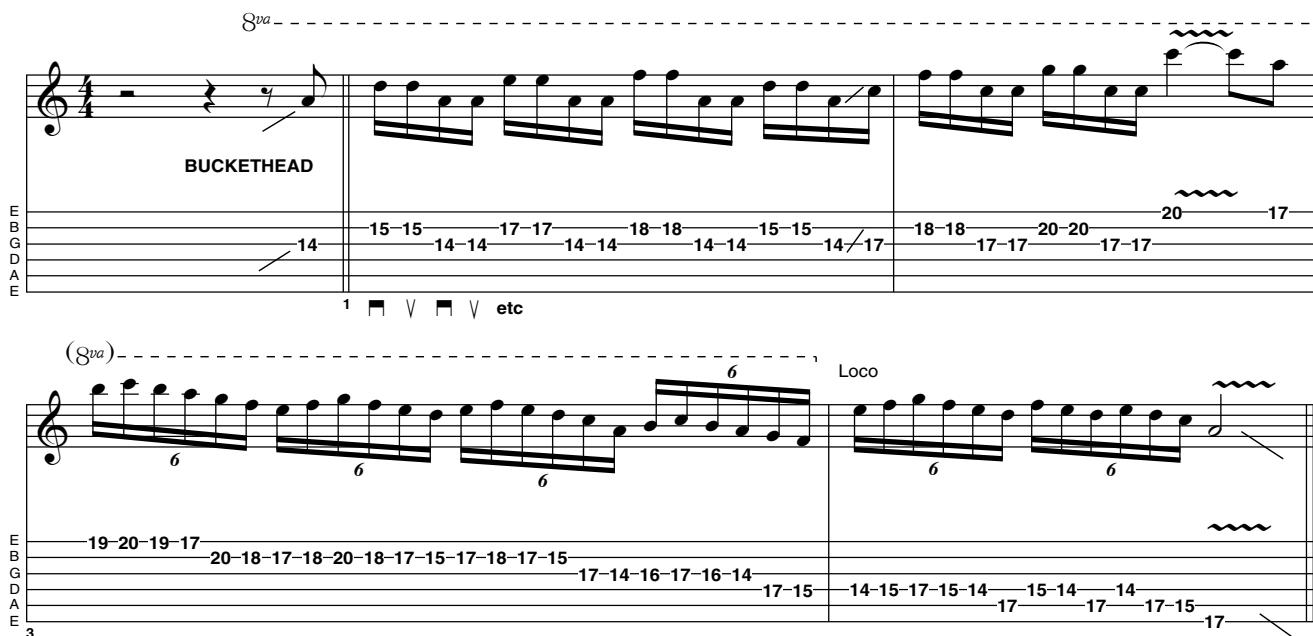
E B G D A E 3

BU BU BD

EXAMPLE 6 BUCKETHEAD

CD TRACK 4

Possibly best known for his work with Guns N' Roses, Buckethead's a very capable alternate picker so that's what we're looking at here. As always, pay special attention to hand posture and accuracy – slow practising to a click or drum machine/loop will get you there a lot faster than holding your breath and rushing.



BUCKETHEAD

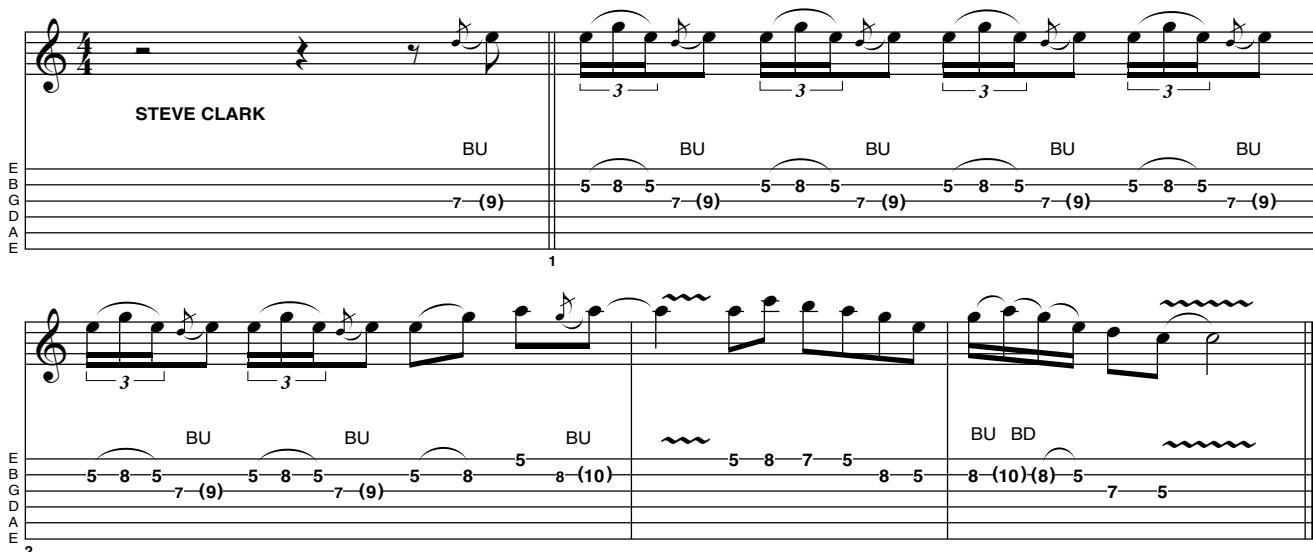
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Loco

EXAMPLE 7 STEVE CLARK

CD TRACK 4

Steve's solos on Def Leppard's Photograph and Love Bites are classics. Most of his Les Pauls were customised with a locking tremolo – a detail many of us will be unable to duplicate so I've omitted any dive bombs. Drawing on classic Pentatonic repertoire, this bridge pickup tone is not too driven, but has plenty of mids.



STEVE CLARK

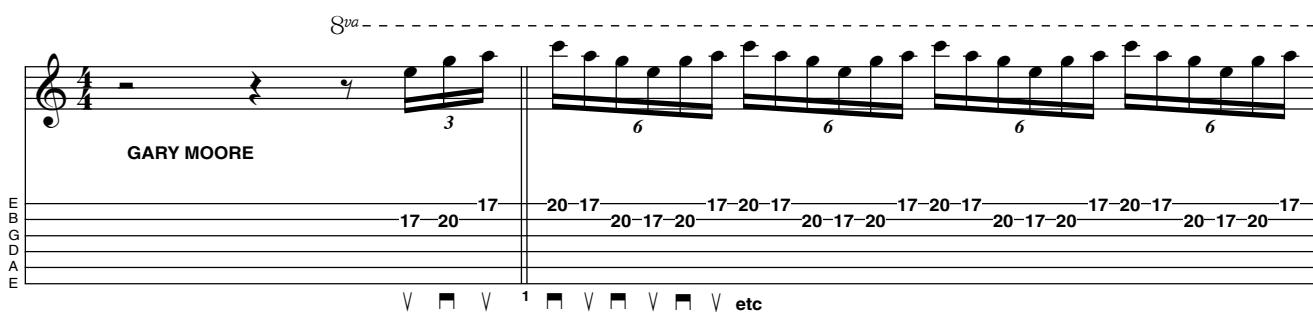
BU BU BU BU BU

BU BU BU BU BD

EXAMPLE 8 GARY MOORE

CD TRACK 4

Gary's energetic picking has been an inspiration to many. This example is inspired by his late '70s or early '80s soloing in Thin Lizzy. This is a very challenging lick, so be prepared to spend some time getting up to speed. The slower triplet phrasing should be super-confident too, so don't neglect this.



GARY MOORE

V □ V 1 □ □ □ □ □ etc

EXAMPLE 8 GARY MOORE ...CONTINUED

CD TRACK 4

(8va)

BU BD

20-(22) (20)-17 1/4 1/4
20 17 19 20 17
20-(22) 17 20 17 19-(21)
20-17 19-(21)-(19)-17 19-17

EXAMPLE 9 ACE FREHLEY

CD TRACK 4

Check out a few live Kiss tracks and you'll get a good idea of where I've drawn the inspiration for this example. This is largely bridge pickup and not too much drive – remember, this is from the days before super-high gain tones were the norm. Lots of midrange helps with definition and sustain. In fact, many old Marshall users regard the mid as a secondary gain control. It may take a little practise to build the stamina, but this is a fun lick.

8va

ACE FREHLEY

BU BU BU BU BU BU

19-(21) 17 20-17 19-(21) 17 20-17 19-(21) 17 20-17 19-(21) 17 20-17 19-(21) 17 20-17 19-(21)

(8va)

Loco

BU

17 20 15 15-17 15-13 13-15 13-10 10-13 10-8 10-8 9-7 5 8-(10)

EXAMPLE 10 ZAKK WYLDE

CD TRACK 4

Taking a little influence from his Ozzy predecessor, Randy Rhoads, plus John Sykes and Al Di Meola, Zakk has forged a blistering bluesy metal style of his own. Inspired by some of his most well-loved solos, this one has its challenging moments. Cast your mind back to the economy picking/brushing across the strings on the first example as this will help with speed and articulation.

8va

ZAKK WYLDE

5 15 12-17 12-17 12-17 12-17 15-19 15-19 15-19 15-19

(8va)

BU

20 17-20 17-20 17-22-17 20-17-20 17-20-17 20-17-20 17-20-17 22-17 20-17-20 17-20-17 20-17 19-17-19-(21)

EXAMPLE 11 ERIC CLAPTON

CD TRACK 6

Eric was an early pioneer of the 'Les-Paul-into-a-cranked-Marshall' school of playing, though his influences come from the first generation blues players of 30 years before. Go easy on the gain and really dig in to this Pentatonic phrase, paying heed to small details like the quarter-tone bends and shallow vibrato.

EXAMPLE 12 PAUL KOSSOFF

CD TRACK 6

A benchmark of expressive soloing Kossoff got his overdriven tone by turning up loud! A more socially acceptable option for most of us is to use an overdrive pedal, keeping the gain relatively low. The phrase itself isn't too challenging, but the fast and wide vibrato may take some time.

EXAMPLE 13 PETER GREEN

CD TRACK 6

This absolute master of electric blues never plays without the ultimate in poise and eloquence. As such, he's not easy to copy, but this line - inspired by his playing in early Fleetwood Mac puts you firmly in the ballpark. A slightly driven (preferably out of phase) tone and a splash of reverb will help.

PETER GREEN

BU BU BD BU BU

E B G D A E
9 11 10 12-(13) 12-(13)-(12)-10 12-(15)-12-(13)-10 10 11 10-10 11

1

EXAMPLE 14 BILLY GIBBONS

CD TRACK 6

A mixture of good old-fashioned blues with extra drive and some pinch harmonics is a good start. Note the ringing double-stops are given a slight wobble in the blues tradition. Though these pinch harmonics have come out mainly sounding the root note, this is a fluke and not essential at all.

BILLY GIBBONS

Let ring

E B G D A E
1

EXAMPLE 15 RICH ROBINSON

CD TRACK 6

The Black Crowes guitarist's authentic mix of rock and blues incorporates Chuck Berry style 6ths, triplets, staccato hits and quarter-tone bends. There

really is far more to this than just the notes – it's about the rhythm and all these other details. This is a very good place to start though.

RICH ROBINSON

E B G D A E

12-13 12-13 14 15-(17) 12 15\13 10 13-(15) 10 13-10 10-11 10 12 12-9 12-(13) 12 10 12 12

EXAMPLE 16 FREDDIE KING

CD TRACK 6

Freddie King's strident, overdriven blues playing has been an inspiration to so many. This example attempts to channel that energy, remembering that Freddie was coming out with these licks way before they became mainstream. Keep the drive low and attack the strings firmly to get this raunchy sound.

FREDDIE KING

E B G D A E

5 6 5-7 8/10 8 x 8 9\7 5 7 X 7 5 7 5 7 5 7 5 7 5

EXAMPLE 17 MICK RALPHS

CD TRACK 6

Mick Ralphs, though very much a blues player, brings a real melodic sense to his solos. Plenty of midrange and not too much drive here using the bridge pickup. Have a good listen to his solos on Can't Get Enough and Feel Like Making Love to hear more – especially his distinctive vibrato.

MICK RALPHS

E B G D A E

5 8/10 8 10 8 9\7 (9)-(7)-5 7 7 (9)-7 (9)

EXAMPLE 18 ROBBEN FORD

CD TRACK 6

Robben Ford's jazzy blues lines are exquisitely phrased, drawing from arpeggios and exotic scales, though often based around imaginative use of Major and Minor Pentatonic scale patterns (shape 3 in this case). There is enough drive here to make the notes sing out without having to work too hard, but no more!

ROBBEN FORD

E B G D A E

12-13 12 13-(15) 13 10-13 10-12 11-10 13-10 13-10 11

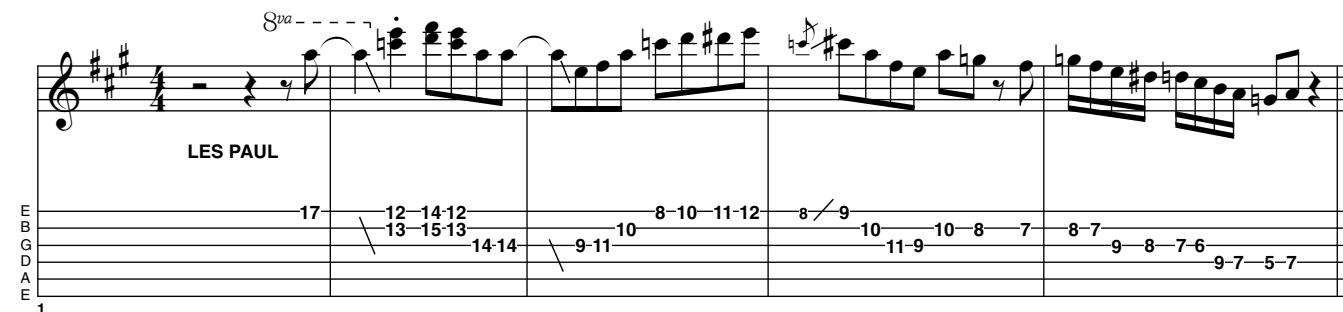
E B G D A E

10 12 10 11-12 11-9 12-10/11 11-10 12 12

EXAMPLE 19 LES PAUL

CD TRACK 6

The man himself. Les Paul's agile jazz phrasing is, of course, what the guitar we are celebrating here was originally designed for. Use the neck pickup with a little reverb and keep the picking hand/arm movements as 'economical' as possible: that's the secret to developing that smooth jazz picking style.



LES PAUL

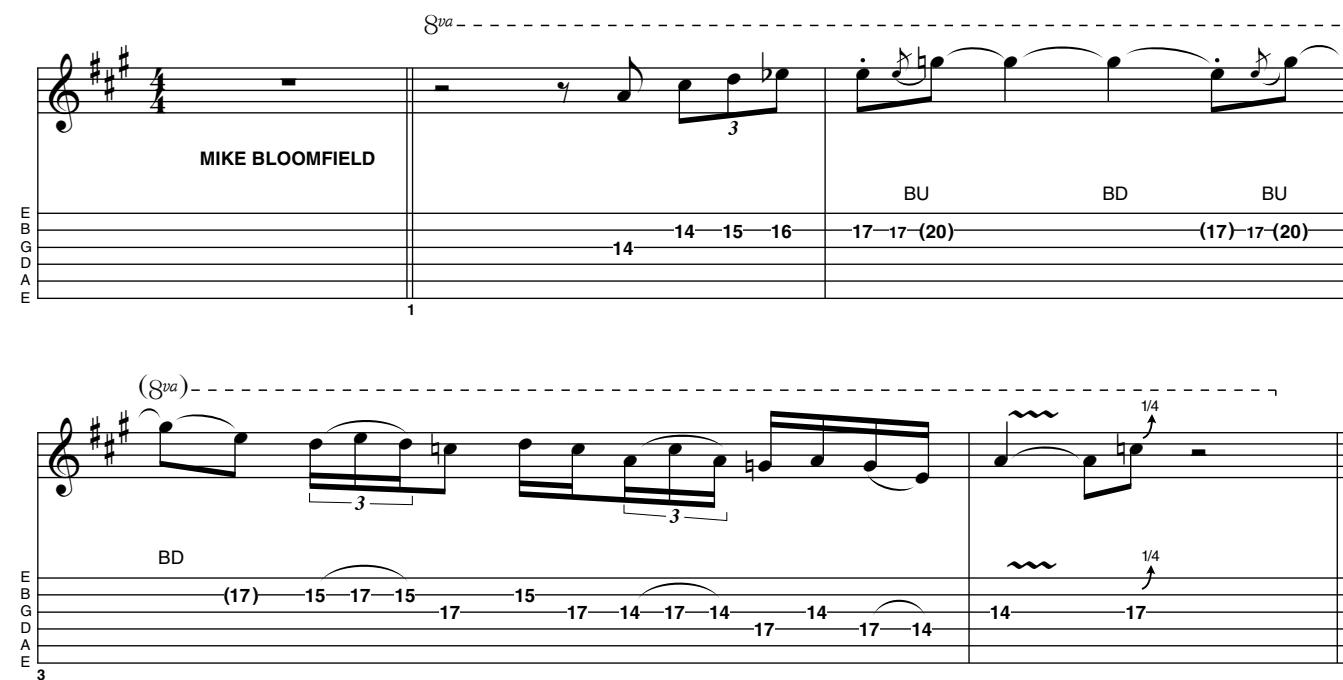
E B G D A E
17 12-14-12
13-15-13 14-14 9-11 8-10-11-12 8-9
10 11-9 10 8 7 8-7
9 8-7-6 9-7-5-7

1

EXAMPLE 20 MIKE BLOOMFIELD

CD TRACK 6

While Eric Clapton was setting the UK blues scene alight, Mike Bloomfield was creating a similar stir in the United States. Short bursts of Minor Pentatonic interspersed with wide string bends is a bit of an over simplification, but this is a good place to start. Keep the drive low and note that the classic Les Paul 'PAF' tone could sometimes be bright and cutting. In terms of precision, Bloomfield sat somewhere between Clapton and Page.



MIKE BLOOMFIELD

E B G D A E
14 14-15-16 17-17-(20) (17)-17-(20)

1

(8va) -

E B G D A E
BD (17) 15-17-15 17 15 17-14-17-14 17 14 17-14 14 17-14 14 17

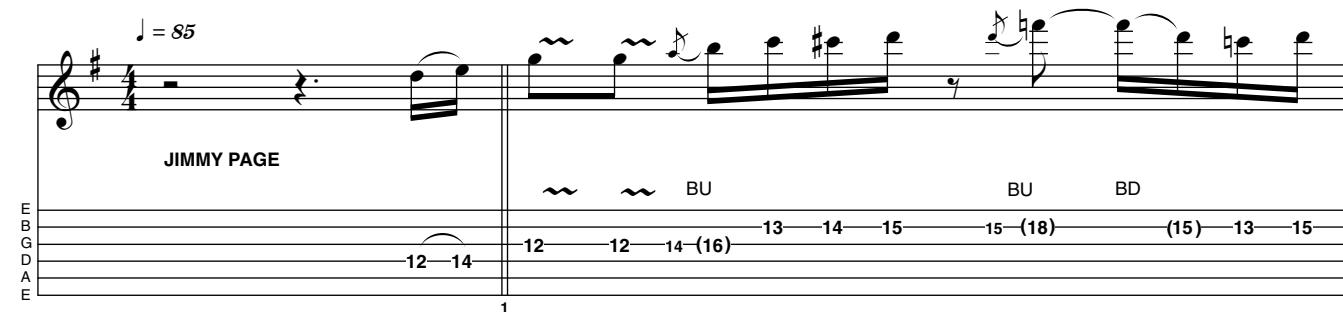
3

1/4

EXAMPLE 21 JIMMY PAGE

CD TRACK 8

This Jimmy Page inspired phrase reminds us that the middle position is a very effective alternative in a style that often alternates strictly between neck and bridge pickups. Use a light drive, heavy pick attack and pay attention to details like pitching string bends. Don't be too 'metronomic' with your timing either.



JIMMY PAGE

E B G D A E
12-14 12 12-14-(16) 13-14-15 15-(18) (15)-13-15

1

$\text{J} = 85$

~~ ~~~ BU BU BD

EXAMPLE 22 JOE BONAMASSA

CD TRACK 8

Joe Bonamassa has absorbed influences from all quarters, including the greats like BB King, Paul Kossoff and Stevie Ray Vaughan to more modern stylists like Eric Johnson. Aiming for a driven but vintage-inspired bridge pickup tone, this example showcases a little of the traditional and a little of the flash. Light palm muting helps with definition and hand positioning on that final picked phrase.

JOE BONAMASSA

BU BU BD BU

E B G D A E

6-10 8-(10)(8) 6-6 9-(11)

6-(8) 6-3 6-3 6-3

6-3 5-3 5-3 5-3

6-3

1

BU BD 3 1/4

E B G D A E

3 5-(7) 5-(7)-(5) 3 5 5 3 5 3 5 3 5 3 5 3 5

3

etc

EXAMPLE 23 JOE PERRY

CD TRACK 8

Joe Perry is clearly influenced by Jimmy Page (tone-wise as well as in his technique), though he brings his own attitude and preferences too. This example demonstrates how Joe often uses 'supercharged' '50s rock and roll-style licks (complete with short slapback delay). Once again, keep the drive low enough to let the detail shine through. Yes, this makes things slightly harder, but sounds so much better in the long run.

JOE PERRY

8va -

E B G D A E

17 17 17 17 15 15 15 15 17 17

15 15 15 15 17 17 17 17 15 15

15 18-(20) 15 18-15 17-(19) 15-18 17 18 17-15 17

1

BU BU 1/4

E B G D A E

15 16 17 18 17 15 16 15 16 15 16 15 17 18 18 15

17 19 17 15 17 17 15 16 17 17 17 15 16 17 17 17

(8va) -

E B G D A E

15 16 17 18 17 15 16 15 16 15 16 15 17 18 18 15

17 19 17 15 17 17 15 16 17 17 17 15 16 17 17 17

BU BD

3

EXAMPLE 24 JOHN SQUIRE

CD TRACK 8

John Squire's style developed significantly within a few short years. During the latter years of the Stone Roses and the Seahorses album, John was rarely seen without his Les Paul. Check Love Spreads, Driving South and Love Is The Law for more ideas like this. At the risk of sounding repetitive – use plenty of mids and not too much drive, and check out that Jimmy Page influence.

EXAMPLE 25 ALEX LIFESON

CD TRACK 8

Though perhaps most famously associated with his white Gibson ES355, Alex Lifeson has played many a riff and solo on Les Pauls too. This eccentric, staccato pattern uses plenty of random pinch harmonics. Though the run at the end is alternate picked, Alex would often tremolo pick runs up and down a single string. Check out tracks like La Villa Strangiato, Tom Sawyer and The Analog Kid for more.

ALEX LIFESON

BU BU ~~~

13-(15) 13-(15)

11 13 11

2 11 10

12 11 10 8

10-11-12-10

etc

E B G D A E

11 13 11

2 11 10

12 11 10 8

10-11-12-10

etc

6 6

6

PH

~~~

~~~

~~~

~~~

12 10-12 10 9-10 9-7-9-7-5-7-5-3-5-3-2-3-2-0-3-5-5

5

etc

E B G D A E

5

EXAMPLE 26 DICKEY BETTS

CD TRACK 8

Dickey Betts is a name that's bound to crop up sooner or later whenever people are discussing Gibson Les Pauls. This driven bluesy phrasing has a real sense of symmetry and proportion. Little details like the vibrato on the repeated, rhythmic first note are what this is all about. Check out tracks like The Allman Brothers' In Memory Of Elizabeth Reed – in fact check all of that fabulous album, At Fillmore East.

DICKEY BETTS

BU BD BU BU ~~~~ 3 3 6 (8) 3 3 6 3 3 6

E B G D A E
5 (7) (5) 3 5 (7) 3 6 (8) 3 3 6 3 3 6

BU BD

E B G D A E
3 3 6 3 3 6 3 3 6 3 6 3 6 3 6 3 6

BU BD

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

EXAMPLE 27 DUANE ALLMAN

CD TRACK 8

Duane Allman was Dickey Betts' partner in the classic Allman Brothers line-up. Though he was famously known for his slide playing on Clapton's Layla, he had a distinctive straight soloing style too, employing lots of sustaining notes – clearly enjoying the Les Pauls unrivalled facility for this. Be sure to listen out for him and spot the differences in playing approach to Betts, while you're checking out At Fillmore East.

DUANE ALLMAN

~~~~~ 6 3 6 3 8 8 8 8 6 8 8 6 3 6 5 3

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

BU BD

E B G D A E  
5 3 5 (7) 3 6 3 3 6 3 6 3 6 3 5 6 3 5 (7) (5) 3 5 5 5

## EXAMPLE 28 JOE WALSH

**CD TRACK 8**

Joe Walsh brought his savvy, funky phrasing with a touch of country in those bends to The Eagles in the mid '70s. A unique voice on the guitar, it's well worth checking out Funk 49, Life's Been Good and Rocky Mountain Way. This was inspired by the tone Joe gets plugging into a small but cranked Fender Tweed.

**JOE WALSH**

\* Slowly release bend

## EXAMPLE 29 JEFF BECK

**CD TRACK 8**

**Jeff Beck** may be primarily known as a Strat player these days, but he has created many a classic solo and riff on the good old Les Paul. Inspired by his early-to-mid '70s rock-fusion material, this example uses hybrid picking and a large dollop of reverb. Note the emphasis on quarter-tone bends at the end – back in those days Jeff wouldn't rely solely on a whammy bar to create his famed pitch manipulations.

## EXAMPLE 30 **FRANK ZAPPA**

**CD TRACK 8**

Frank Zappa is not the easiest player to copy. This example is drawn from Pentatonic scales but eschews much of the traditional blues inspired 'rock' phrasing. Performing 'bursts' of fast picking like this is very tricky, but a great exercise. This is played on the neck pickup with a moderate amount of drive.

FRANK ZAPPA

8va - -

E B G D A E

11-13 12 11-13-11 12-10 12-10 10 10-12 11-13 13-(15)-13-(15)-13 11 13/15

BU BU

## EXAMPLE 30 FRANK ZAPPA ...CONTINUED

CD TRACK 8

(8va) - - -

E 15 13 15-13  
B 15-13  
G 15-12 15 12 10 12 10  
D 15-12  
A 12 10 12 10 8 10-8 10-8 10

4

## EXAMPLE 31 STONE GOSSARD

CD TRACK 10

Stone Gossard's expressive blues-tinged playing in Pearl Jam features lots of sustained bends, slides and vibrato. Use the bridge pickup with plenty of high-end cut and balance the gain between clarity and sustain. Maybe add a little compression if available – this can help simulate the sound and feel of a cranked amp if you are subtle about it.

*J = 130*

STONE GOSSARD

E X 17-(19) 17-(19) 17-(19) BD (17)-15-17 15 BU 12 15-12 BU BD 14(16)(14) 12-14 14  
B 17-(19) 17-(19)  
G 17-(19) 17-(19)  
D 17-(19) 17-(19)  
A 17-(19) 17-(19)

1

## EXAMPLE 32 STEVE JONES

CD TRACK 10

This Steve Jones inspired example is great for filling a lot of musical space when soloing. Excellent in a guitar/bass/drums line up like the Sex Pistols. Use the bridge pickup and a fat overdrive. Once again, the weight of this depends more on attitude/pick attack than high levels of gain.

8va - - -

STEVE JONES

E X 12 12 12 12 12 12 BU 15 15 15 15 15 15 BU 15 15 15 15 15 15 BU  
B 12 12 12 12 12 12  
G 14(16) 14(16) 14(16) 14(16) 14(16) 14(16)  
D 17-(19) 17-(19) 17-(19) 17-(19) 17-(19) 17-(19)  
A 17-(19) 17-(19) 17-(19) 17-(19) 17-(19) 17-(19)

1

Loco

E 10 10 10 10 10 10 BU (12) 10 11 10 BD 11 10

B 10 11 10 12 10 12 (14)  
G 10 11 10 12 10 12  
D 10 11 10 12 10 12  
A 10 11 10 12 10 12

3

### EXAMPLE 33 ELLIOT EASTON

**CD TRACK 10**

Elliot Easton's quirky, intelligent playing with The Cars takes more than a little influence from country playing styles. Using the bridge pickup and a healthy amount of drive, this example explores his melodic soloing style with lots of string bends – many of which are held and re-picked. Tricky, but worth your time.

**ELLIOt EASTON**

BU RP BU RP  
11—(13) 12—(13)—(11) 9 11-14-(16) 15 15—(16)-(14) 12 14-12/14

E B G D A E

1

Let ring

E B G D A E

14 12 10 14 12 10

12 11 12/14 12 12 9/11

3

## EXAMPLE 34 JAMES DEAN BRADFIELD

**CD TRACK 10**

James Dean Bradfield's intricate playing features prominently in The Manic Street Preachers' live performances. When you've checked this out, try Motorcycle Emptiness, Sleepflower and Faster. Use a fairly high-gain setting and a smooth overdrive. James is particularly fond of the neck pickup for soloing.

8va -

J. D. BRADFIELD

E B G D A E

BU 12-16 12 12 BU BU BU 15-19 15 15 15 15-17

15-(17) 15 15-(17) 12-18(20) 18 18-(20) 15-17

1

(8va) -

E B G D A E

RP BD BU RP BD

(19) 17 (19) (17) 14 16 (18) 17 (18) (16) 14

3

### EXAMPLE 35 PETE TOWNSHEND

**CD TRACK 10**

Pete Townshend was a prominent user of the much neglected Les Paul Deluxe (apparently a favourite of Les himself too). Using a 'fuzz' style distortion and the bridge pickup, this is very much about the ferocity of delivery, but don't underestimate Pete's phenomenally accurate strumming technique. As always, go slowly at first – once you have the accuracy down, you can let rip.

PETE TOWNSHEND

E B G D A E

1 7

## EXAMPLE 35 PETE TOWNSHEND ...CONTINUED

CD TRACK 10

Let ring - - - - -

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

## EXAMPLE 36 AL DI MEOLA

CD TRACK 10

Al Di Meola is a phenomenal alternate picker and this exercise pays homage to that. It is challenging, but there's logic to the way it's phrased. Take your time and work through slowly with a click. This was played using the neck pickup, very light drive and some compression to help keep things sounding even.

AL DI MEOLA

E B G D A E  
9-11 9-10-12-10-9-7 9-10-9-7 | 9-7 10-7 10-8 7 10-8 9-7-9 8-7-10 7-10  
1 □ V □ V etc

E B G D A E  
10/12 10 12-10 12-9 12-9 12-9 | 11-12 11-9 12-11 9 11-12 9 12

## EXAMPLE 37 MICK RONSON

CD TRACK 10

Best known for his stint with David Bowie, Ronson's distinctive rich 'fixed wah' tone features heavily on Ziggy Stardust, Queen Bitch and Starman. This example is inspired by his melodic lead playing on the latter, plus the sublime Life On Mars? Use the bridge pickup with lots of mid and not too much drive.

MICK RONSON

E B G D A E  
0 0 3/5 0 8 | 0 10-(12) 10-(12)(10)-8 | Let ring BU RP BD  
2-(4) | 9/11 10 10-12 10-12-(14)-(14)(12)-10 | Let ring BU RP BD ~

## EXAMPLE 38 MICK JONES

CD TRACK 10

Mick Jones of The Clash was keener on a bit of lead guitar than many punk musicians would be willing to admit. Emulating his characteristic use of analogue delay, this example features unison bends and heavy pick attack for an urgent feel. Though the sound is very aggressive, it's more down to the attitude than heavy levels of gain – have I mentioned that before?

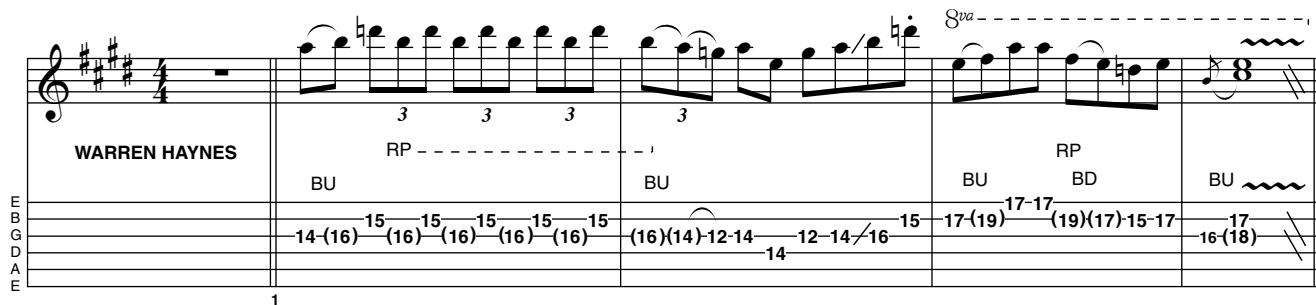
MICK JONES (CLASH)

E B G D A E  
12 12 12 12 | 12 12 12 12 | 15-(17) 15-(17) 15-(17) 15-(17) | 17-15-(17) | (15)-12 12-15-12 | 14-(16) 14-(16) 14-(16) 14-(16) | 12-15 14-(16) 14-(16) 14-(16) | 12-14

## EXAMPLE 39 WARREN HAYNES

CD TRACK 10

Warren Haynes plays with an awareness of older school players such as Duane Allman and Dickey Betts, but brings a more modern aggression (and slightly higher levels of gain) to the table. Equally at home on the neck or bridge pickup, Warren is also fond of a bit of wah, but I felt this phrase was more generally representative of his style. Be sure to hold the re-picked bend to pitch during that first phrase.



**WARREN HAYNES**

BU      BU      RP      BU      BD      BU

E  
B  
G  
D  
A  
E

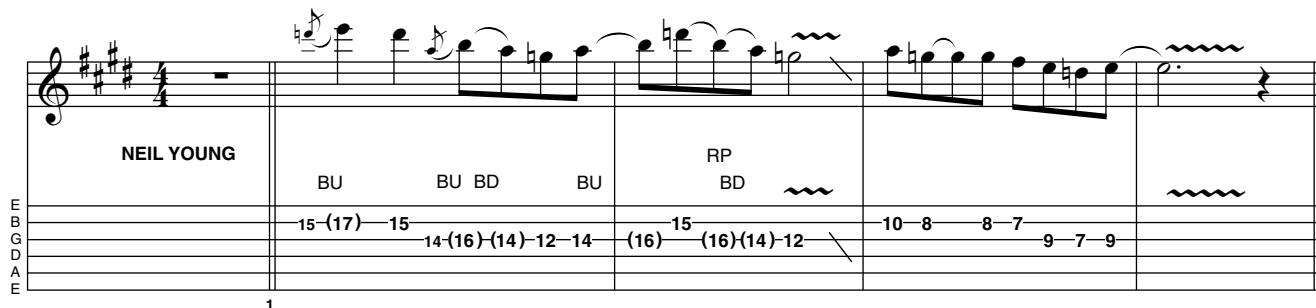
14-(16) (16)-(16)-(16)-(16) (16)(14)-12-14 12-14-16 15-17-(19) (19)(17)-15-17 17-16-(18)

1

## EXAMPLE 40 NEIL YOUNG

CD TRACK 10

Neil Young's distinctive soloing style is produced using his favourite Les Paul 'Old Black' through a Fender Tweed amplifier. He's quite fond of delay and octave effects but, as usual, these are an enhancement rather than a necessity. If you do decide to use a delay, put it before any drive in the effects chain – the opposite to more conventional advice. It works completely differently in this position, for a far grungier effect.



**NEIL YOUNG**

BU      BU      BD      BU      RP      BD      10-8-8-7-9

E  
B  
G  
D  
A  
E

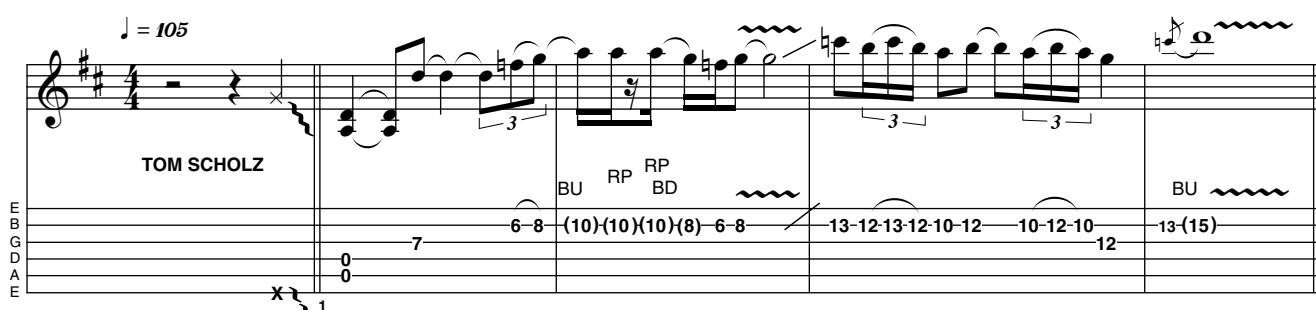
15-(17)-15 14-(16)-(14)-12-14 (16)-15-(16)-(14)-12 10-8-8-7-9 9-7-9

1

## EXAMPLE 41 TOM SCHOLZ

CD TRACK 12

Tom Scholz's distinctive Les Paul tones have been at the very centre of every single Boston album. You could use a fixed wah or parametric equaliser to boost mids at around 400/500hz (while cutting bass slightly) to get close to this sound (Tom of course used his own design Rockman mini-amp-processor). Very aware of production techniques he would often double track his 'composed' sounding lead lines, so I've done that here too.



**TOM SCHOLZ**

105

BU      RP      RP      BD      BU

E  
B  
G  
D  
A  
E

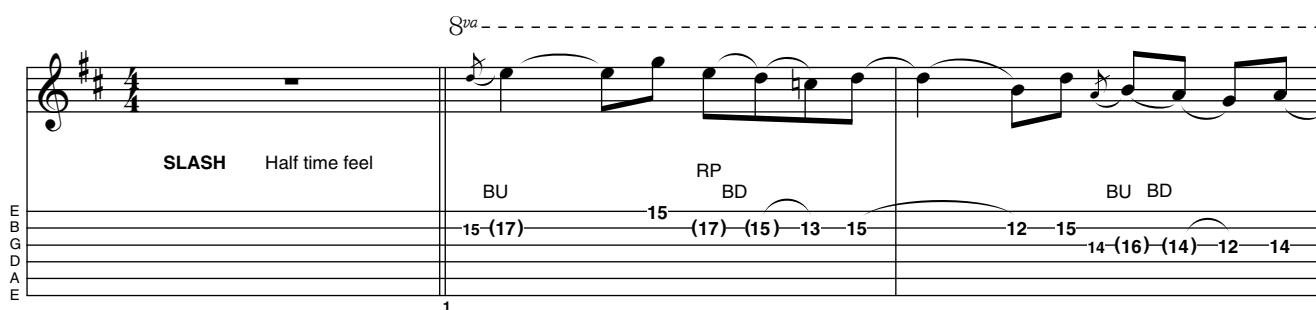
0 7 6-8 (10)(10)(10)(8) 6-8 13-12-13-12-10-12 10-12-10 12 13-(15)

1

## EXAMPLE 42 SLASH

CD TRACK 12

It seems hard to imagine now, but Slash was pivotal in bringing the Les Paul back from the danger of obscurity in the mid-to-late '80s. His melodic style features lots of accurate string bends, often switching between neck and bridge pickups (as I've done here) with a good amount of drive, mids and top end cut.



**SLASH** Half time feel

BU      RP      BD      BU      BD

E  
B  
G  
D  
A  
E

15-(17) 15-(17)-(15)-13-15 12-15 14-(16)-(14)-12-14

1

## EXAMPLE 42 SLASH ...CONTINUED

CD TRACK 12

(8va) - - - - - Loco

## EXAMPLE 43 NEAL SCHON

CD TRACK 12

Neal Schon's melodic, technically impressive and memorable solos with Journey were often double tracked for sonic reinforcement and that's what I've also done here. A tricky little legato intro phrase leads to what is essentially a simple line, but be prepared to spend time getting it 'just so'. Recording yourself double tracking it makes for excellent practice regarding timing, feel and general accuracy.

8va - - - - -

NEAL SCHON

## EXAMPLE 44 BERNIE MARSDEN

CD TRACK 12

Bernie Marsden's writing and playing with Whitesnake has deservedly brought him a lot of success. His soloing style combines a blues influence with more melodic modern rock. This example is played using the neck pickup and a fair amount of gain, to emulate the tone of his fabled '59, known as The Beast.

BERNIE MARSDEN Half time feel

## EXAMPLE 45 PETER FRAMPTON

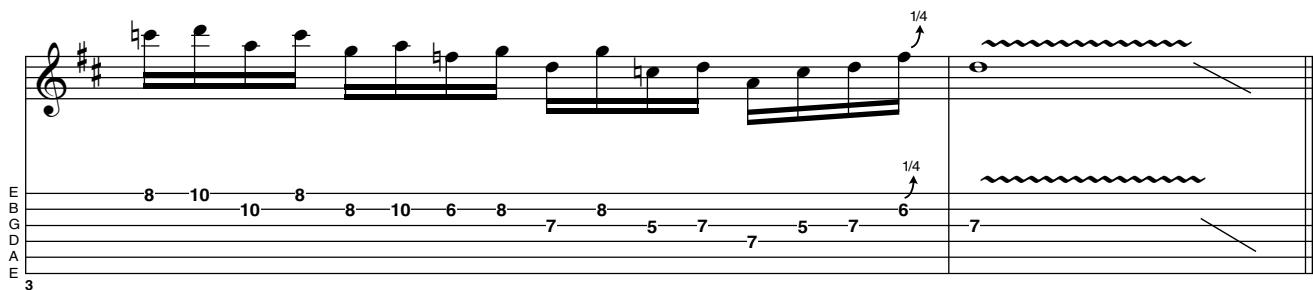
CD TRACK 12

Peter Frampton used a heavily-customised 50s Les Paul all through the 1970s – thought lost forever, but now happily rediscovered. Using moderate drive and a phaser/rotary effect, this example is inspired by his nimble (and often under-rated) fretwork on the most excellent Frampton Comes Alive album.

PETER FRAMPTON

## EXAMPLE 45 PETER FRAMPTON ...CONTINUED

CD TRACK 12

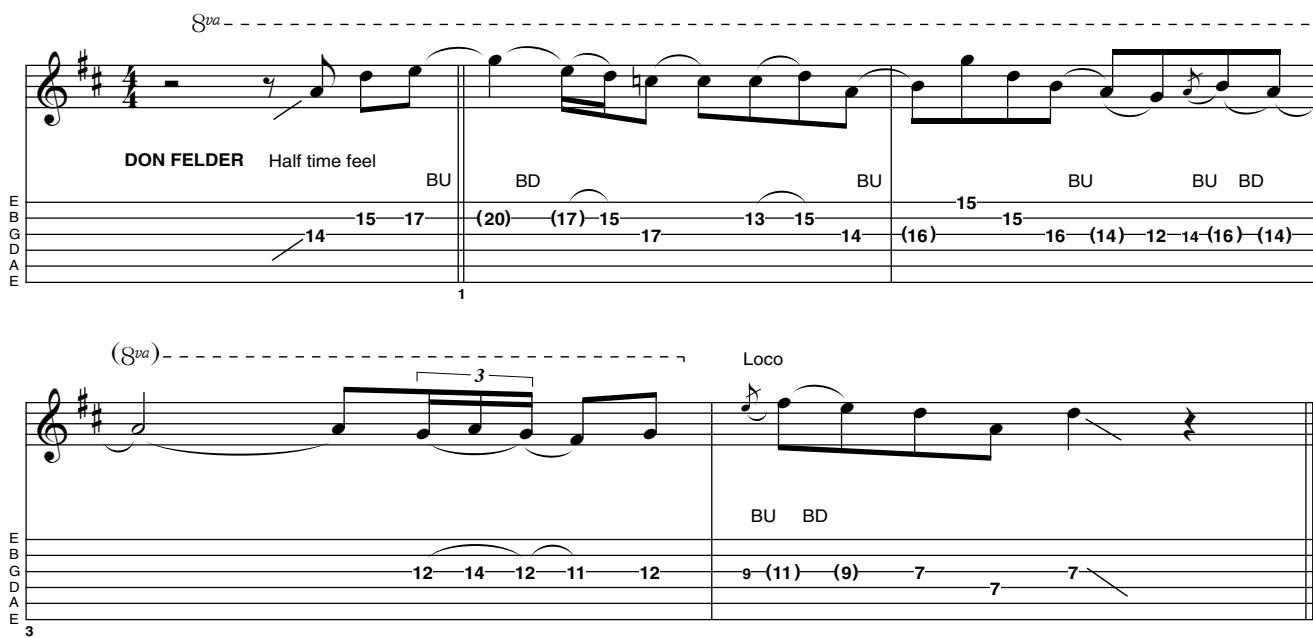


E B G D A E  
3

## EXAMPLE 46 DON FELDER

CD TRACK 12

Don Felder's considered, super-accurate playing is what we're going for here, using a 'cranked tweed'-type sound – as Don did so often in the studio. The influence here is fairly obvious, but there are great examples of his virtually perfect playing style on every Eagles album since One Of These Nights.



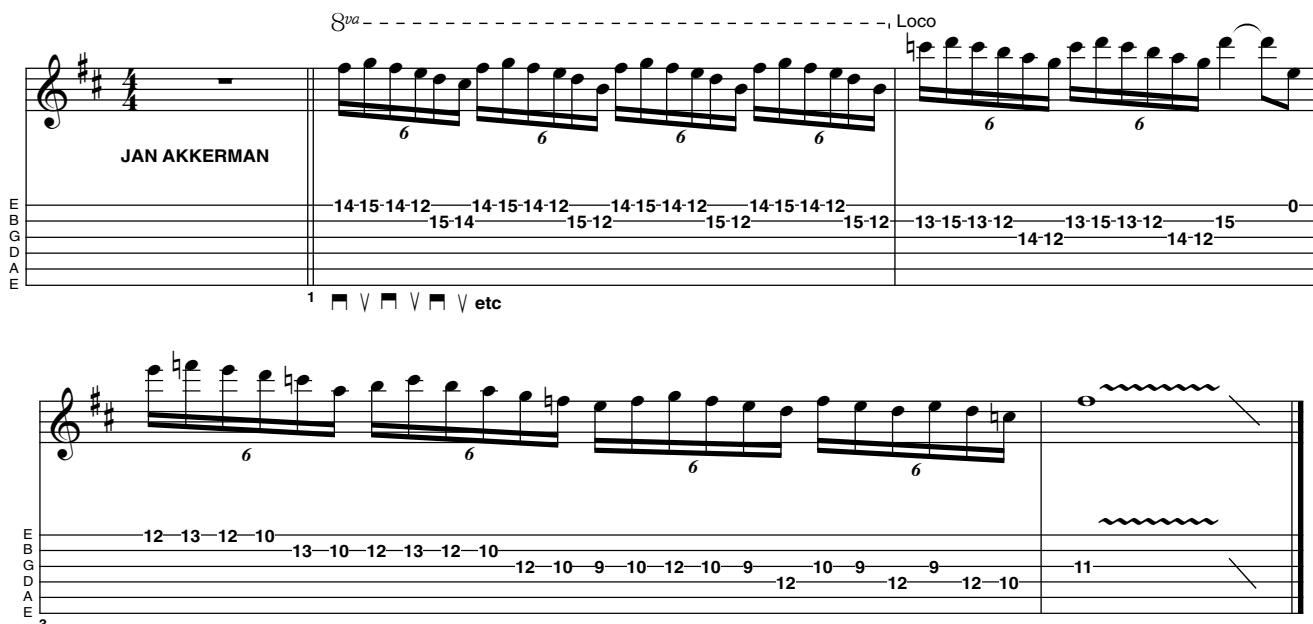
DON FELDER Half time feel  
BU BD BU BU BD  
E B G D A E  
14 15-17 (20) (17)-15 17 13-15 14 (16) 15-16 (14) 12-14-(16) (14)  
1

(8va) - - - - - 3 Loco  
BU BD  
E B G D A E  
12 14 12 11 12 9 (11) (9) 7 7 7  
3

## EXAMPLE 47 JAN AKKERMAN

CD TRACK 12

Jan Akkerman's exciting playing on his Les Paul Custom features lots of alternate picking with a prominent pick attack. Add a little extra high end and dig in hard to get this happening. As always, take your time and use a click to keep things on track. For extra inspiration, try *Sylvia* and the sublime *Hocus Pocus* (by Focus).



JAN AKKERMAN  
Loco  
E B G D A E  
14-15-14-12 14-15-14-12 14-15-14-12 14-15-14-12 14-15-13-12 13-15-13-12 13-15-13-12 14-12 14-12 0  
1 □ √ □ √ □ √ etc

E B G D A E  
6 6 6 6 6 6  
12-13-12-10 13-10-12-13-12-10 12-10-9-10-12-10-9 12-10-9-12-9 12-10-11  
3

# LES PAUL HEROES { 50 LICKS

## EXAMPLE 48 MARK KNOPFLER

**CD TRACK 12**

**When Knopfler picked up a '58 Les Paul the inherent body of the tone encouraged heavier riffs and soulful, sustained bends. Check out these double-stop 5ths.**

**MARK KNOPFLER** Half time feel

The first measure shows a half-time feel with a single eighth note on the G string. The second measure consists of a repeating eighth-note chord pattern. The third measure is a solo section starting with a sixteenth-note run. The fourth measure continues the solo with a sixteenth-note run followed by a eighth-note chord. The fifth measure concludes the solo with a sixteenth-note run.

BU

E B G D A E

x x

8 8 8 8 8 8 8 8 8 8 7 7 9 9 7 7 9 7 9 (11)

1

BU BD

E B G D A E

7 10 9 (11) (9) 7 9 7 8 7 9 7

3

## EXAMPLE 49 **MICK JONES**

**CD TRACK 12**

Though Mick can tear out great licks his solos often sound carefully composed. Check out *The Damage Is Done*, *Cold As Ice* and *Juke Box Hero* to hear more.

*8va*

MICK JONES (FOREIGNER)

E B G D A E

15-(17) 15-(17) 15-(17) 15-(17) 15-(17) 15-(17) 15 15-(15)

1

(8va) - Loco

3

BU BD

10 13 10 12 (14)-(12) 10 12 10 12

E B G D A E

12

3

## EXAMPLE 50 STEVE HACKETT

**CD TRACK 12**

Beyond a successful solo career, Hackett is remembered for his ethereal Goldtop contributions to classic Genesis with his 'non-blues' melodies, bends and sustain.

**STEVE HACKETT**

Half time feel

BU BD BU BD



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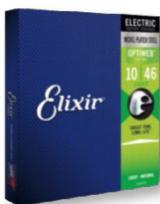
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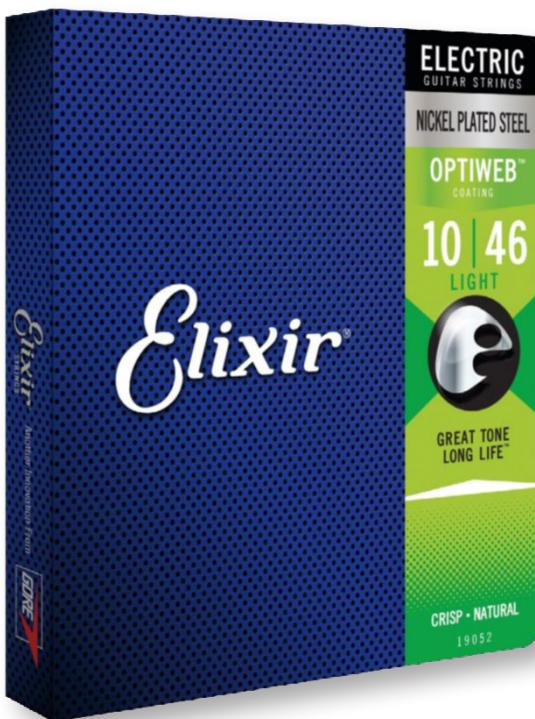
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# Chord Soloing Jazz style



If you've ever marvelled at how great jazz guitarists solo with chords fear not, as **Milton Mermikides** explains that there are codes we can all crack in order to master this beautifully musical style.

| ABILITY RATING                            |                      | Moderate/Advanced                                   | ★ ★ ★ ★ |
|-------------------------------------------|----------------------|-----------------------------------------------------|---------|
| Info                                      | Will improve your... | ✓ Soloing (and comping) vocabulary                  |         |
| Key Various Tempo Various CD TRACKS 14-36 |                      | ✓ Harmonic theory    ✓ Understanding of jazz styles |         |

The conventional roles of the lead and rhythm guitarist are quite clear: the rhythm guitarist plays chords that accompany the lead guitarist who plays the (usually higher, faster and more 'important' single-note material). This dichotomy, however, is not always true, or helpful musically – and the long (and ongoing) history of the instrument involves many players who have chosen to explore the middle ground: soloing using a variety of chords for both harmonic support and textural variation. It can however be overwhelming to start considering soloing with chords, when it's hard enough to learn chords and scales separately. Furthermore, the idiosyncrasies and anomalies of the guitar fretboard make it particularly challenging. Be well aware: a guitarist who can solo effectively with chords in a variety of concepts knows music theory (implicitly or explicitly) and the guitar fretboard very well indeed; one needs to be agile both mentally and technically to handle this approach.

Luckily for us, there are ways to develop knowledge in this area through a series of conceptual and practical exercises. Although

there are many highly-accomplished blues, rock, soul and pop chord-soloists, I've opted to stick with the broad genre of jazz here. This is to act as a way of introduction to the style, but also because it allows a wide range of melodic, harmonic or modal concepts to be engaged with, from the Minor Blues scale to standard jazz chord progressions to modes. Of

**"AS USUAL, WE HAVE A FINAL EXAMPLE SOLO SHOWING HOW THESE CONCEPTS CAN BE USED IN THE 'REAL WORLD'"**

course, these concepts can be transported out to whatever genre you like, but the rich, eclectic and beautiful world of jazz guitar is a great place to start. Working on these ideas will not only improve your soloing, allowing greater harmonic support and independence, particularly when playing in smaller ensembles, but also allow much greater variation of texture that can help build a solo effectively and keep it interesting.

The article is divided into 11 exercises

focusing on various concepts. Example 1 shows how the all-important Minor Pentatonic or Blues scale can act as a basis for octave, double-stop and chordal soloing. Example 2 deals with bluesy double-stop ideas for Dominant 7 chords all over the fretboard. Examples 3–5 build agility and fluency with the m7, dom7th and maj7th chords on the top four strings of the guitar. Examples 6–9 will help you quickly describe a variety of fundamental modes and harmonic contexts (Dorian, Lydian, Mixolydian and Altered) wherever you are on the fretboard. Examples 10–11 offer very useful and harmonically appropriate solutions for navigating the essential Major and Minor II–V progressions all over the fretboard.

Then, as usual, we have a final example solo showing how these concepts can be used in the 'real world'. This example solo is just one of countless possible from the material provided, so do use it as a template to compose your own. Also, I've chosen to use just one key centre for each concept (for the sake of succinctness and focus) but practising these ideas in different keys and contexts is essential for their proper absorption. ■



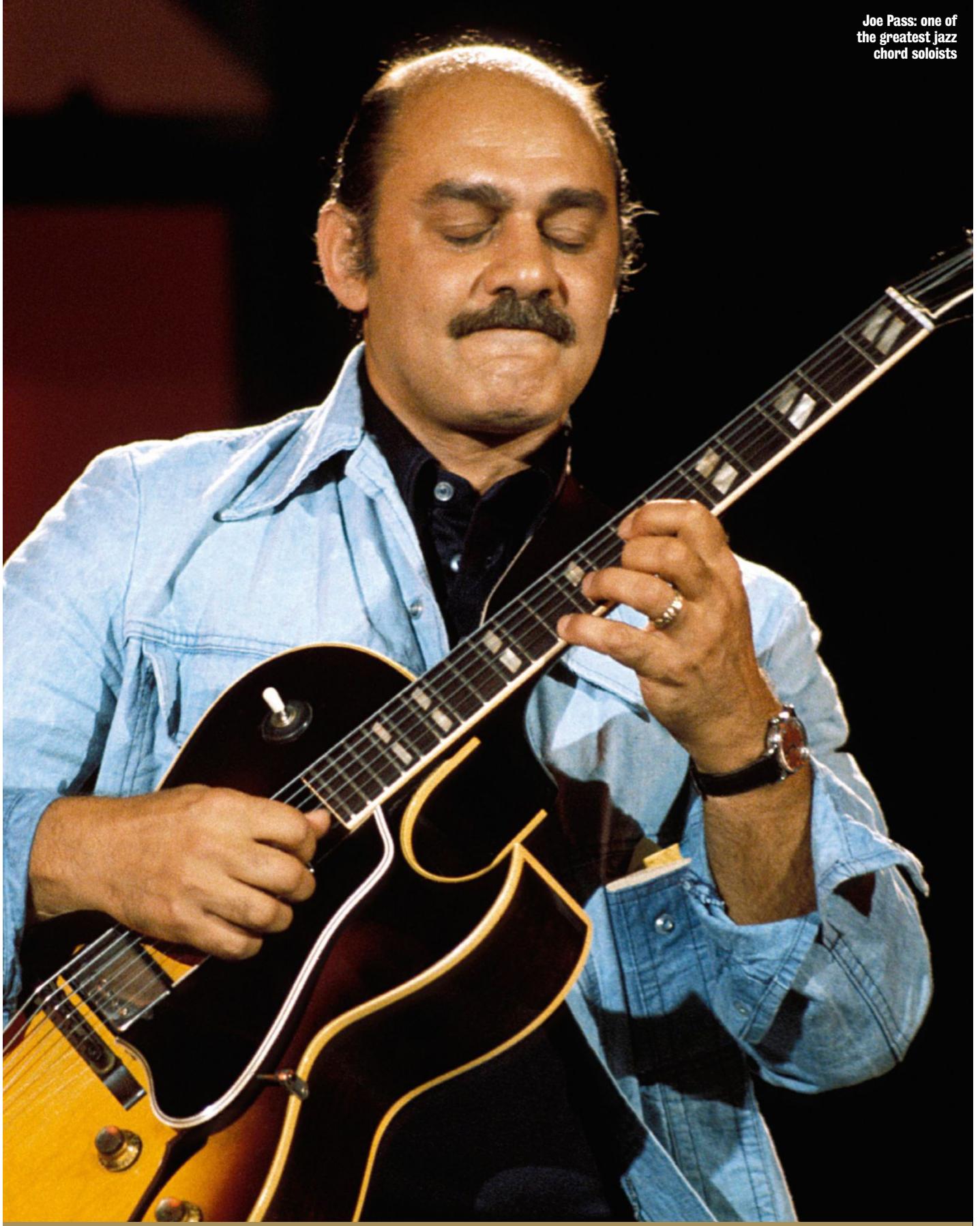
## Get the Tone

These concepts are adaptable to any guitar setup, but as we are in 'jazz' mode I used my Gibson ES-335 into an Egnater Rebel amp into Logic Pro X, where all MIDI programming and performing takes place. All examples are played fingerstyle (or thumb only) but pick and hybrid picking is possible throughout. Go for a natural, warm neck pickup tone and minimal effects.

## TECHNIQUE FOCUS

### Pick vs fingers vs hybrid

One of the many choices a guitarist faces is between pick, fingerstyle and hybrid playing. There are various pros and cons to each approach; pick playing (generally) has greater attack, evenness and fluency (so is common in rock and metal) while fingerstyle allows both a varied nuance of tone and, most crucially, the ability to play multiple voices (and so is favoured among classical, acoustic and many jazz players). Hybrid picking is a useful compromise, allowing an extra voice or two from a picked lower voice (and so is common in country playing). There are many stylistic exceptions from Jeff Beck's blues-rock fingerstyle playing to Paco de Lucia's amazingly fast and hard fingerstyle scales. Here I've played all fingerstyle for clarity, but these are all playable hybrid style, or (with judicious fretting-hand muting) just pick or thumb. I'd suggest being open to a range of approaches and using what feels best for you technically and musically.

A close-up photograph of Joe Pass, a jazz guitarist, captured in mid-performance. He has a dark mustache and is wearing a light blue denim jacket over a dark shirt. His eyes are closed, and he is deeply focused on his playing. He is holding a black electric guitar with yellow pickguard and trim. The background is dark, making the subject stand out.

Joe Pass: one of  
the greatest jazz  
chord soloists

**TRACK RECORD** Check these out: Joe Pass, *For Django*; George Benson & Jack McDuff, *Kenny Burrell, Midnight Blue*; Wes Montgomery, *Smokin' At the Half Note*; Grant Green, *Anthology*; Joe Dioro, *It's About Time*; Emily Remler, *East To Wes*; Kurt Rosenwinkel, *Reflections*; Charlie Byrd, *Brazilian Byrd*; Pat Metheny, *Question & Answer*; Bill Frisell, *Bill Frisell, Ron Carter, Paul Motian, John Scofield, A Go Go*.



## EXAMPLE 1 DEVELOPING CHORD SOLOS FROM THE MINOR PENTATONIC SCALE

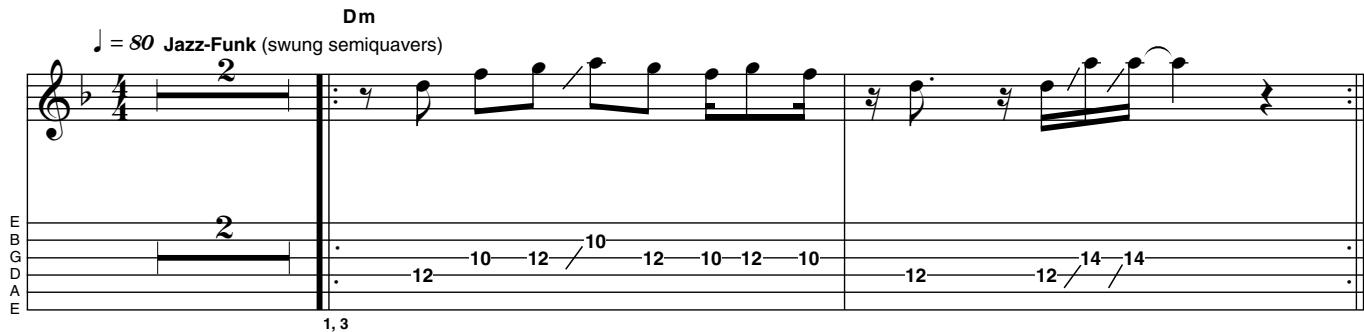
CD TRACK 14

Here a simple minor Pentatonic 'seed phrase' (Ex 1a) is used to build a number of chord solo ideas. Example 1b shows the same idea in octaves (be sure to mute the intervening string with the underside of your fretting hand first finger, and to imitate the master of the now ubiquitous style, the great Wes Montgomery, by using your fretting hand thumb to create a warm jazzy tone. Example 1b is an approach favoured by players like George Benson and Grant Green, an intervening note (a 5th or 4th above the melody note) is placed between the octave notes. A subtle but satisfying variation. Example 1c – in

the style of Kenny Burrell – uses the Minor Pentatonic notes in double-stops (harmonised in 3rds), in this example this adds an additional note to the Minor Pentatonic scale, the Major 6th (in this case B) to the scale – implying the Dorian mode – a hugely useful approach in many Minor contexts. Finally, Example 1d takes a more edgy approach in the style of Robben Ford and Joe Dioro (by way of Miles Davis' post-bop keyboard players); the Minor Pentatonic notes are stacked in 4ths (known as quartal harmony); for added dissonance the lower two notes can be altered chromatically. So simple but so effective.

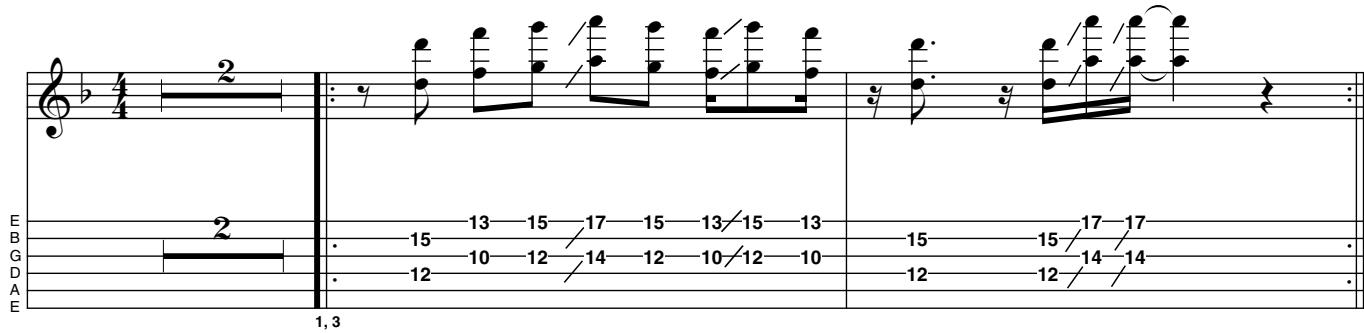
## Ex. 1a Minor Pentatonic Seed Phrase

Dm  
♩ = 80 Jazz-Funk (swung semiquavers)



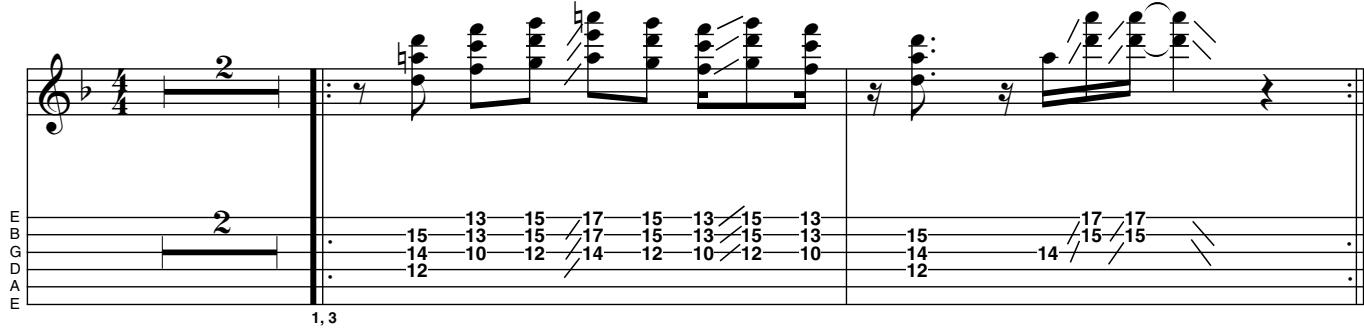
The notation shows a treble clef, a 4/4 time signature, and a D minor chord (Dm). The tempo is 80 BPM. The music consists of two measures. The first measure starts with a whole note (D) followed by a sixteenth-note pattern: (E, B, G, D, A, E). The second measure starts with a whole note (B) followed by a sixteenth-note pattern: (E, B, G, D, A, E). Fingerings '2' are indicated above the first note of each measure. String names (E, B, G, D, A, E) and fret numbers (12, 10, 12, 10, 12, 10) are shown below the staff. Measure numbers 1 and 3 are at the bottom.

## Ex. 1b Octaves



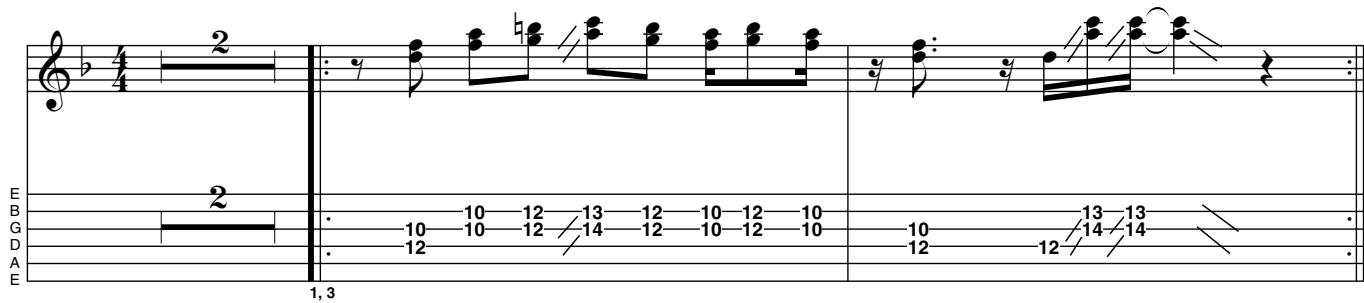
The notation shows a treble clef, a 4/4 time signature, and a D minor chord (Dm). The tempo is 80 BPM. The music consists of two measures. The first measure starts with a whole note (D) followed by a sixteenth-note pattern: (E, B, G, D, A, E). The second measure starts with a whole note (B) followed by a sixteenth-note pattern: (E, B, G, D, A, E). Fingerings '2' are indicated above the first note of each measure. String names (E, B, G, D, A, E) and fret numbers (12, 10, 12, 10, 12, 10) are shown below the staff. Measure numbers 1 and 3 are at the bottom.

## Ex. 1c Harmonization in Octaves + 5ths



The notation shows a treble clef, a 4/4 time signature, and a D minor chord (Dm). The tempo is 80 BPM. The music consists of two measures. The first measure starts with a whole note (D) followed by a sixteenth-note pattern: (E, B, G, D, A, E). The second measure starts with a whole note (B) followed by a sixteenth-note pattern: (E, B, G, D, A, E). Fingerings '2' are indicated above the first note of each measure. String names (E, B, G, D, A, E) and fret numbers (12, 10, 12, 10, 12, 10) are shown below the staff. Measure numbers 1 and 3 are at the bottom.

## Ex. 1d Harmonization 3rds



The notation shows a treble clef, a 4/4 time signature, and a D minor chord (Dm). The tempo is 80 BPM. The music consists of two measures. The first measure starts with a whole note (D) followed by a sixteenth-note pattern: (E, B, G, D, A, E). The second measure starts with a whole note (B) followed by a sixteenth-note pattern: (E, B, G, D, A, E). Fingerings '2' are indicated above the first note of each measure. String names (E, B, G, D, A, E) and fret numbers (12, 10, 12, 10, 12, 10) are shown below the staff. Measure numbers 1 and 3 are at the bottom.

## EXAMPLE 1 DEVELOPING CHORD SOLOS FROM THE MINOR PENTATONIC SCALE ...CONTINUED

CD TRACK 14

Ex. 1e Harmonization in stacked 4ths with chromatic embellishment

1, 3

## EXAMPLE 2 DOMINANT 7TH BLUESY DOUBLE-STOPS BASED ON CAGED SYSTEM

CD TRACK 16

Here are some jazz-blues double-stop ideas, which are excellent for playing over many dominant 7th chords. These are all in a George Benson style and I've given an idea for each of the five CAGED shapes, so that you will always

have one to hand. Of course, practise these in various keys and then on a complete blues progressions as well as in other Dominant 7th contexts. I also recommend writing your own for each position.

**G7**

$\text{♩} = 138$  Jazz-Blues (swung quavers)

1, 5

9, 13

17, 21

## EXAMPLE 2 DOMINANT 7TH BLUESY DOUBLESTOP BASED ON CAGED SYSTEM ...CONTINUED

CD TRACK 16

E B G D A E

25, 29

10 12 11 10 12 10 12 10 12 11 10

12 7 9 8 7 10

15 15 15 15 15 15 15 15 15 15 15

12 13 12 13 12 13 12 13 12 13 12

13 12 13 12 13 12 13 12 13 12 13 12

12 13 12 14 12 12 12 14 12 14 12

33, 37

3

## EXAMPLES 3-5 MINOR 7TH CHORD DOMINANT 7 AND MAJOR 7 HARMONISATION

CD TRACKS 18-22

In order to solo with chords one needs to know several chord types, everywhere on the fretboard, so let's be thorough, and dig deep into some fundamental chords: the Minor 7, Dominant 7 and Major 7. The better we know these chord types and their various shapes, the more fluently we can navigate a range of chord progressions, and even harmonise any melody with any chord – the ultimate goal. Check out Joe Pass, Charlie Byrd and Wes Montgomery's ballad style for this sort of approach.

**EXAMPLE 3** Here is every inversion of a Dm7 chord on the top four strings of the guitar, followed by how one can use them to harmonise an ascending and descending scale (D Dorian) on the first string.

**EXAMPLE 4** Here are the inversions for a G7 chord on the top four strings, followed again by the harmonisation of an ascending and descending scale

(G Mixolydian) with a simple rhythm. Practise these in different keys and with different simple melodies.

**EXAMPLE 5** And here are the inversions for a Cmaj7 chord. For the harmonisations I've used some alternative voicings using 6th, 6/9 and maj13 chords; this is partly because the first chord (Cmaj7/E) although utterly beautiful is quite tricky to grab at speed – so these are more 'agile' solutions. Also Cmaj7/B is quite a spiky chord (with the C in the melody and B in the bass) and I've offered the softer C6/9 with the A in the bass as an alternative. Ultimately, all these chords come from the C Major scale and provide a general 'happy' Major diatonicism. You might find that using small barres with your fretting hand (as I do) is easier than using a finger per note, so do experiment with what works for you – especially given the speed of some changes.

## Ex. 3 Minor 7th Inversions and Harmonization

$\text{D}_7/\text{F}$   $\text{D}_7/\text{A}$   $\text{D}_7/\text{C}$   $\text{D}_7$   $\text{D}_7/\text{C}$   $\text{D}_7/\text{A}$   $\text{D}_7/\text{F}$

$\text{D}_7/\text{F}$   $\text{D}_6/\text{A}$   $\text{D}_7/\text{A}$   $\text{D}_7/\text{C}$   $\text{D}_9/\text{C}$   $\text{D}_7$   $\text{D}_\text{sus}4$   $\text{D}_7$   $\text{D}_9/\text{C}$   $\text{D}_7/\text{C}$   $\text{D}_7/\text{A}$   $\text{D}_6/\text{A}$   $\text{D}_7/\text{F}$

E B G D A E

2 5 8 10 13 10 8 5

3 6 7 10 14 10 7 5

5 7 10 12 14 10 7 3

3 7 10 12 14 10 7 3

1

5 7 8 10 12 13 15 13 12 10 8 7 5

3 6 7 10 10 13 14 14 12 10 6 7 3

5 7 10 12 14 10 12 10 10 7 7 3

3 7 10 12 14 10 12 10 10 7 7 3

9, 13

## EXAMPLES 3-5 MINOR 7TH CHORD DOMINANT 7 AND MAJOR 7 HARMONISATION ...CONTINUED

CD TRACKS 18-22

## Ex. 4 Dominant 7th Inversions and Harmonization

$\downarrow = 138$  Swing (swung quavers)

E B G D A E

1

9, 16

13, 20

## Ex. 5 Major 7th Inversions and Harmonization

$\downarrow = 138$  Jazz Vamp (Sparse)

E B G D A E

1

9, 13

## EXAMPLES 6-9 'MODAL' CHORDS

Rather than thinking of chords as unmovable blocks it's liberating to think of a key area and use chords derived from the scale (or mode) in a more fluid manner (particularly on longer one-chord 'vamp' sections); it also offers options for chords in conventional progressions. Pat Metheny, Bill Frisell, Joe Dioro, Kenny Burrell, Emily Remler, Scott Henderson and Allan Holdsworth take this 'modal' approach. There are many modes and concepts to explore but I've picked the extremely useful Dorian, Lydian, Mixolydian, and Altered.

**EXAMPLE 6** Here's a number of great-sounding chords, all over the neck, that describe D-E-F-G-A-B-C mode. The 'character' note of D Dorian is the Major 6th (B natural) and you'll see that note appear in many of these voicings.

**EXAMPLE 7** Lydian with its raised 4th (B natural for F Lydian here) gives a beautiful floating quality to a Major sonority. It works great for 1) extended

sections of Major 7th chords; 2) when the chord is not the I chord and; 3) ending chords. Practise these in a number of keys and contexts.

**EXAMPLE 8** Mixolydian mode is top choice for Dominant 7th chords so think of these ideas as options over a dom7 chord from blues to funk to jazz.

**EXAMPLE 9** The Altered (or Superlocrian mode) creates maximum dissonance without 'breaking' the dom7 chord. It contains root, maj3rd and 7th to define its essential quality, but all other scale degrees are altered from their natural position, hence: 9-#9, 15-13. A Altered therefore is A-B-,B#-C#-E,-F-G. Some players also include the 5th (as I've done here on a couple of the chords). I've also included a 13th, which sounds suitably John Scofield-esque, with a #9 or 9. These sound great over a Dominant 7th chord with altered extensions and/or when you want to create some added tension.

## Ex. 6 Dorian Fluency

**Dm6 (Dorian)**  
♩ = 80 Jazz-Funk  
(swung semiquavers)

E B G D A E  
2 . 1 3 5 7 10 15 12 7 5  
1 3

## Ex. 7 Lydian Fluency

**Fmaj7 #11 Lydian**  
♩ = 136 Latin Jazz

E B G D A E  
2 . 3 5 5 7 10 12 12 15  
1 5

## Ex. 8 Mixolydian/Dominant 7th Fluency

**Bop G13 (Mixolydian)**  
♩ = 160

E B G D A E  
2 . 15 12 12 10 10 8 7 5 3  
15 12 10 10 9 9 9 7 4 4 4 2 2  
15 15 9 9 9 8 8 3 3 3 3 2 2  
1 5

## Ex. 9 Altered/Dissonant Dominant 7th Fluency

**A7(alt) (Altered)**  
♩ = 112 Fusion

E B G D A E  
2 . 13 11 13 11 13 11 10 9 8 6 8 6  
12 12 12 12 10 10 9 6 6 6 7 7 4 5  
11 11 11 11 11 11 8 5 5 5 5 5 5 4  
12 12 10 10 10 10 8 8 5 5 5 5 4  
1 5

## EXAMPLES 10-11 THE UBIQUITOUS 11-V-1

CD TRACKS 32-33

In standard jazz, the II-V-I is a fundamental chord progression that needs complete theoretical and practical understanding. It is defined as a type of Minor chord going up a 4th (or down a 5th) to a type of Dominant chord which goes up a 4th (or down a 5th) to a root chord. There are two types of II-V-I; a Major II-V which is a m7th chord (with or without added notes) going to a Dominant 7th (which usually but not always has 'natural' extensions) and 2) a Minor II-V which is a m7,5 chord moving to a Dominant 7th (which usually has 'altered' extensions such as ♯9, ♯9 and ♭13). Major and Minor II-V devices 'expect' resolutions to Major and Minor chords but counter-examples are numerous and well established. Here I've used the progression Dm7-G7-Cmaj7-Em7,5-A7, which embeds both types of

II-V-I very neatly and offers tons of scope for soloing.

**EXAMPLE 10** I've used the voicings of Dm7, G7 and Cmaj7 from Examples 3-5 to create a major II-V-I and Minor II-V (by altering the 5th of the m7 voicings) in four different positions on the fretboard. These are great for harmonising solos (as Joe Pass and Wes Montgomery did) and interjecting little comping patterns between phrases.

**EXAMPLE 11** This example takes the shapes from Example 10 and adds some extensions and alterations to create a little more flavour and flow. With these you can – ultimately – navigate a lot of standard jazz repertoire in any key, and at any position on the fretboard.

## Ex. 10 Major and Minor II-V-I in 4 positions

*J = 140 Swing*

Detailed description: The tablature consists of two horizontal staves, each representing a different position on a guitar neck. The top staff starts with a Dm7/F chord (fret 1, 3) followed by a G7/F chord (fret 5, 3). The second position features a Cmaj7/G/E chord (fret 3), followed by an Em7b5/G/A7/G chord (fret 6, 5). The third position shows a Dm7/A chord (fret 8) and a G7 chord (fret 7). The fourth position concludes with a Cmaj7/G chord (fret 10) and an Em7b5/B/A7 chord (fret 9, 7). The bottom staff follows a similar pattern but uses different chord voicings: Dm7/C (fret 10), G7/B (fret 10), C6g/A (fret 8), Em7b5/D/A7/C# (fret 12), Dm7 (fret 13), G7/D (fret 13), Cmaj7 (fret 12), and Em7b5/A7/E (fret 15).

## Ex. 11 Elaborated Major and Minor II-V-I in 4 positions

*J = 140 Swing*

Detailed description: The tablature consists of two horizontal staves, each representing a different position on a guitar neck. The top staff starts with a Dm9/F chord (fret 5, 6, 4) followed by a G7b13/F chord (fret 3, 5, 6, 4). The second position features a G7b13 chord (fret 2, 5, 6, 6). The third position shows a C6g/E chord (fret 3, 5, 6, 6) and an Em7b5/G chord (fret 6, 8, 6). The fourth position concludes with an A7b9/G chord (fret 7, 9, 8) and an A7b9/B chord (fret 9, 11). The bottom staff follows a similar pattern but uses different chord voicings: Dm9/C (fret 12, 11), G7b13/B (fret 10, 9), Cmaj9/B (fret 8, 10, 12), Em7b5/D (fret 10, 12, 13), A7b9/C# (fret 11, 13, 14), Dm7sus4 (fret 12, 14, 14), Dm7 (fret 12, 14, 15), G13/F (fret 12, 14, 15), G9/F (fret 12, 14, 15), Cmaj7/E (fret 12, 14, 15), Em7b5 (fret 12, 14, 15), A7b9/G (fret 14, 17, 18), and A7b9/E (fret 14, 17, 15).

## EXAMPLES 12 CHORD SOLO STUDY

CD TRACK 35

This solo is one of countless possible using this sequence. For example, for the D Dorian sections (bars 1-7 and 29) you can use any Minor Pentatonic/Blues ideas from Ex 1, or the harmonisations from Ex 3. For the G7 and E7 (bars 9-11, 30), any of the Mixolydian chords (Ex 8) or bluesy double-stops (Ex 2). The

Altered chords (bars 8 and 24) are from Ex 9, the II-V progressions (bars 25-26) from Ex 11, the maj7 chords in bars 31-32 are from Ex 5 and the Lydian chords (bars 26-28 and 32), Ex 7. Once you've learned this solo, have a go at building your own using the other examples here to start making your own material.

**Dm7 (Dorian)**  
Dm

Jazz-Funk  $\text{♩} = 98$

**G7 Mixolydian**  
G13/B

## EXAMPLES 12 CHORD SOLO STUDY ...CONTINUED

CD TRACK 35

Dm7      G7      Cm7      F7      Bm7**5**      E7      B**flat** Lydian

Dm9/C      G7**flat**13/B**flat**9      Cm9/B**flat**      F7**flat**13/A**flat**9      Bm7**flat**5/A      E7**flat**13/G**sharp**9      B**flat**maj7**sharp**11

E      B      G      D      A  
12, 24      10      5      7      10      10      9      7      6      6      5  
B      G      D      A  
10      10      10      8      8      8      7      7      7      7  
D      A  
7      10      9      8      7      7      6      7      7      8

12, 24      25

B**flat**maj9**sharp**11/A      B**flat**maj7**sharp**11      B**flat**/C      C/D      Dm7sus4      Dm7      Dm9/C      Dm7/C      Dm7/A      Dm6/A

E      B      G      D      A  
8      10      10      12      15      13      12      10      8      7  
B      G      D      A  
5      10      11      13      13      10      10      6      6  
D      A  
7      8      10      12      14      14      10      7      7

27

D**b7** Mixolydian      Cmaj7      Cmaj7 Lydian

D**b9**/C**b**      D**b13**/C**b**      D**b9**/C**b**      D**b13**/F      D**b9**/F      D**b13**/F      C**6**/E      C6/G      G/A      C**6**/A      Cmaj7      C**6**/E      D/E

E      B      G      D      A  
9      6      9      6      4      4      3      5      7      10      12      15      14  
B      G      D      A  
6      6      6      4      4      4      3      5      8      8      12      15      15  
D      A  
9      9      9      3      3      3      2      5      7      7      10      14      14

30

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# Allan Holdsworth Tribute



Australian maestro Brett Garsed pays tribute to the talent of the sadly departed Allan Holdsworth, with a video masterclass guided by **Milton Mermikides**.

## ABILITY RATING

 Advanced

**Info**

**Key:** Various

**Tempo:** Various

**CD:** CD-ROM

**Will improve your**

✓ Fretting-hand legato

✓ Fretboard knowledge

✓ Chord voicings

which include artists as diverse as David Gilmour, Eddie Van Halen, Jeff Beck, Jimi Hendrix and Jimmy Page. But it is his encounter with the music of Allan Holdsworth (through Holdsworth's solo on In The Dead Of The Night) that ignited his exploration of sounds and possibilities beyond the rock idiom and into the wider fusion realm.

## “GARSED HEARD IN ALLAN HOLDSWORTH’S STYLE A FLUIDITY TOWARDS WHICH HE’D ALREADY BEEN GRAVITATING IN HIS OWN GUITAR EXPLORATIONS”

Garsed heard in Holdsworth's style a fluidity towards which he had already been unwittingly gravitating in his own guitar explorations, and which both inspired new ideas and brought much needed confidence to his individualistic legato approach.

Brett has consistently praised Holdsworth,

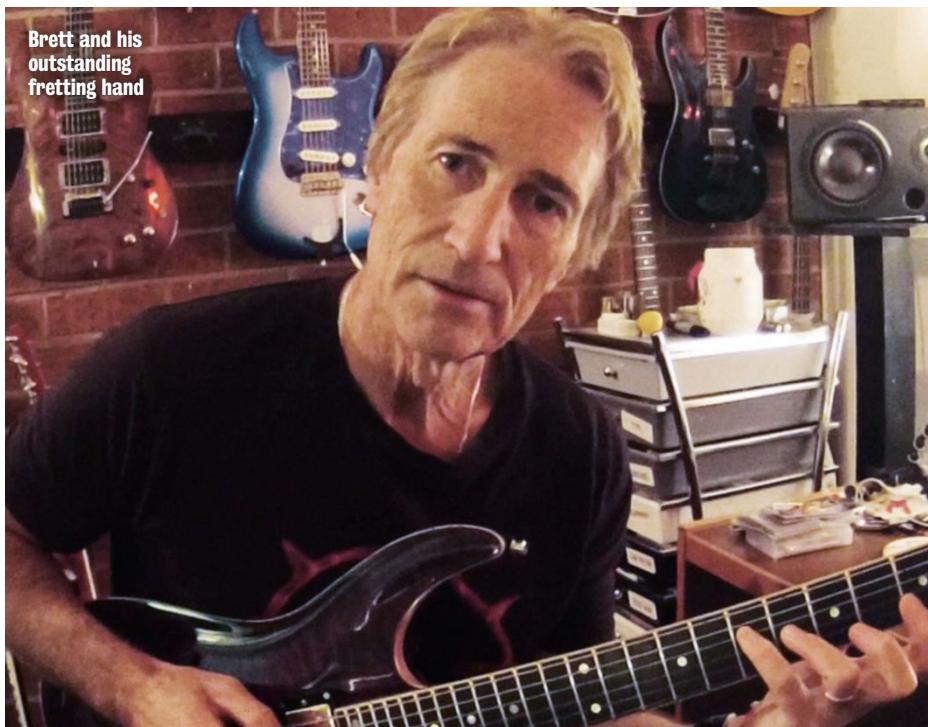
calling him “one of the greatest musicians who ever lived” and “a genius”. Inspired by his lifelong admiration and emotional connection to Holdsworth’s music, Brett recorded an informative tribute video to Allan especially for Guitar Techniques. We also asked if he would record some examples deconstructing key elements of his music, showing also how he adopted and adapted these features.

Brett was more than willing to oblige and so, following my own Holdsworth For Mortals feature last month (back issues at [www.myfavouritemagazines.co.uk](http://www.myfavouritemagazines.co.uk)), over the following pages we have some more detailed examples of Allan’s approach from a player who understands his work better than most.

Yes, it's high-end stuff and will tax even the most able players, but persevere and there is something here for any guitarist to take away and learn from.

We'd like to express our sincere thanks to Brett for initiating this unique feature. □

**NEXT MONTH** Paul Bielatowicz tapping video: *Dr Gradus ad Parnassum* by Claude Debussy





**Get the Tone**

Brett and Allan both prefer tones that aim to sound less like a conventional lead guitar and perhaps more like some sort of other-worldly tenor horn. To this end, a dark sound is required, with lots of deep overdrive or distortion but little in the way of top end or presence. It's all about smoothness of execution and so steer clear of raspy 'pixellated' distortion, instead opting for the smoothest drive you can find. Both Allan and Brett like their picked and legato notes to be of similar volume, so take this into consideration too. A humbucking bridge pickup is the way to go, and some nice reverb can also help to smooth out the playing. Allan didn't mind whether his amps were valve or transistor, as long as the tone was right. Use the above settings as your sonic starting guide.

Allan Holdsworth:  
one of the few  
top players to  
embrace the  
headless guitar



**TRACK RECORD** Brett's 2003 CD Big Sky (BMI) is a terrific instrumental CD overflowing with rock, jazz, fusion, blues and other-worldly overtones. Or try his collaborations with the extraordinary TJ Helmerich, such as Uncle Moe's Space Ranch, 2001 (Tone Center). His latest album, Dark Matter, features an engaging marriage of blues, rock and jazz with truly progressive rhythmic, melodic and timbral invention.

ALAMY  
»

**EXAMPLE 1 LEGATO CHROMATIC LINES [3:07-3:21]**

When Garsed first encountered Holdsworth's playing, he was greatly moved by its blend of expression, emotionality and humanity but he was unable to decode the details and theory behind the music. He interpreted the

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complexity within it as a kind of 'general legato chromaticism'. Example 1 shows a couple of representative phrases. Note the use of fretting-hand legato slurring which gives the chromaticism a lovely fluidity.

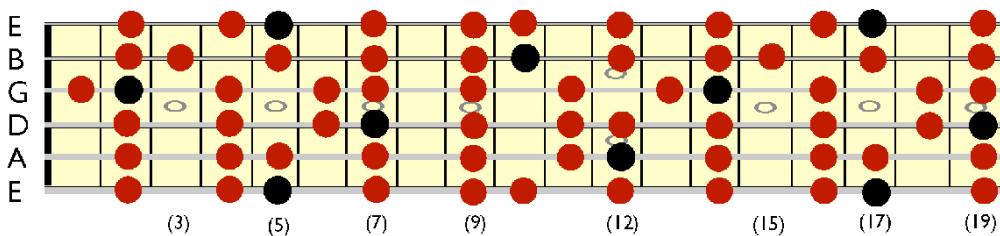
**Freely**

**EXAMPLE 2 FOUR-NOTES-PER-STRING LEGATO: A MAJOR [3:49-3:54]**

Brett later discovered that Allan used a four-notes-per-string approach. Example 2 demonstrates A Major scale 'four-notes-per-string, legato'. This sounds effortless but actually involves a very mature technique. It's worth developing this, but it can also be achieved by position shifts if that is more in

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line with your current approach and aspirations. The fretboard diagram shows A Major scale all over the fretboard and the tab notation is just a small subset of one possible application of the scale.



**Freely**

**EXAMPLE 3 A MAJOR FLUIDITY WITH CHROMATICISM [5:28-5:40]****CD TRACK CD-ROM**

Example 3 shows how this positionally more fluid approach combined with chromaticism can result in far more interesting and musical material. Again,

this is trickier than Brett makes it look (lots of directional variety) so take your time getting these wonderful lines under your fingers.

**Freely**

1      3      5





Fretting hand finger independence and good ability with the fourth finger paramount for fusion chops

#### EXAMPLE 4 HOLDSWORTH INTERVALS AND VOICINGS [5:51-6:02]

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Brett was also taken aback with Holdsworth's chord approach, never having heard such 'cluster' intervals as well as unusual voicings. Here's an example of

some of these unusual intervals and voicings, notice how they are all relate to the key of A major and involve unidiomatic stretches.

**Freely**

**Eadd11 (no 5th)**

(min 2nd cluster) (min 2nd + maj 2nd cluster) (min 3rd + maj 2nd cluster) (maj 2nd cluster) (maj 2nd cluster) (maj 3rd + min 2nd cluster)

1

#### EXAMPLE 5 GARSED'S HOLDSWORTH-INSPIRED POP CHORD VOICINGS [6:24-6:47]

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As Brett discusses, Allan built his chord voicings in a similarly 'fluid' way to his soloing approach. The unlocking of the fretboard allowed for a less

'boxed' chordal as well as soloing approach. This is an example of how Brett assimilated these types of intervals in a more 'pop' idiom.

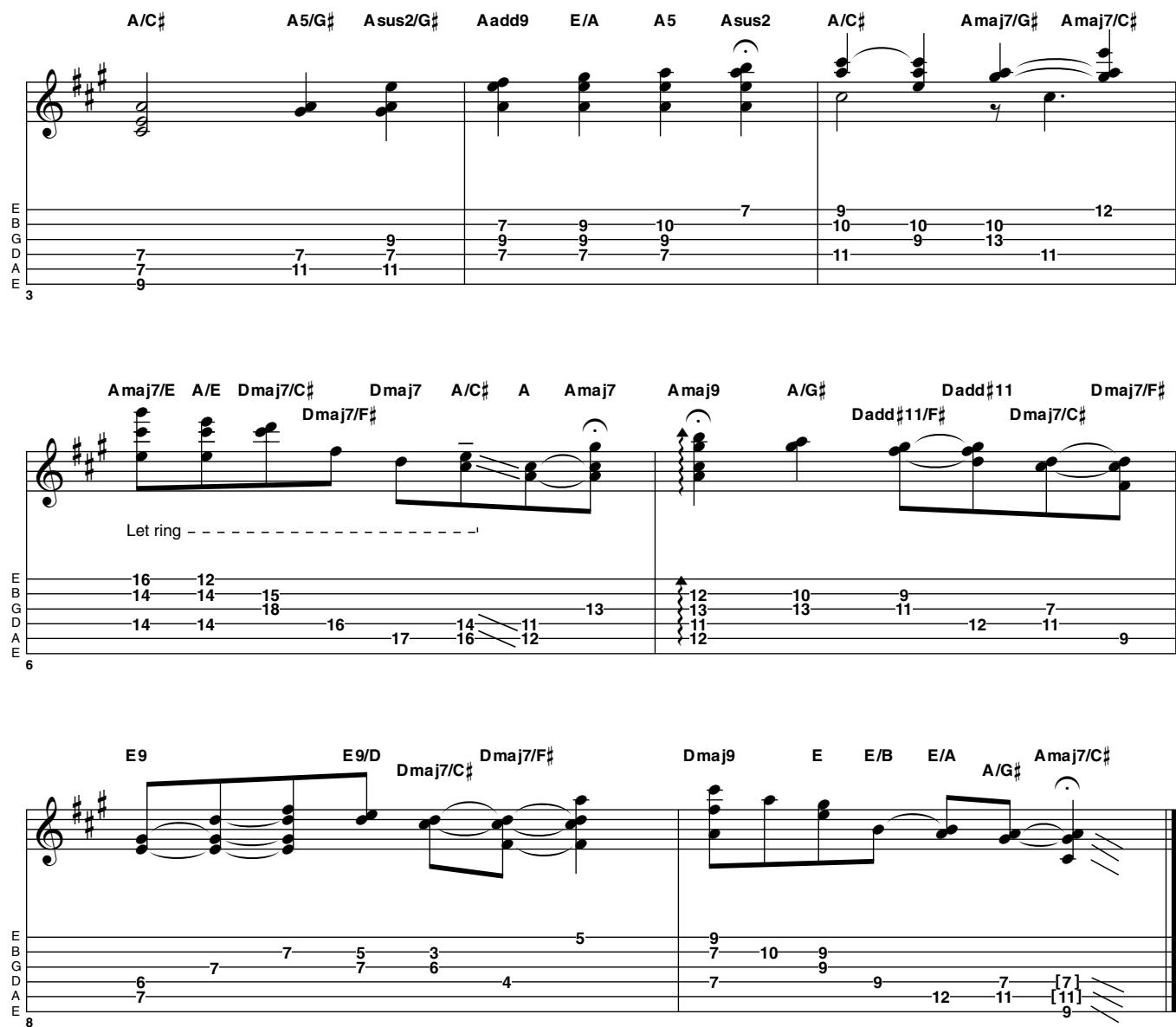
**Freely**

**Aadd11    A/G#    F#m    Dmaj7    A/C#    A**

1

## EXAMPLE 5 GARSÉD'S HOLDSWORTH-INSPIRED POP CHORD VOICINGS [6:24-6'47]

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The first staff shows a sequence of chords: A/C♯, A5/G♯, Asus2/G♯, Aadd9, E/A, A5, Asus2, A/C♯, Amaj7/G♯, and Amaj7/C♯. The second staff continues with chords: Amaj7/E, A/E, Dmaj7/C♯, Dmaj7/F♯, A/C♯, A, Amaj7, Amaj9, A/G♯, Dadd11/F♯, Dadd11, and Dmaj7/C♯. The third staff concludes with chords: E9, E9/D, Dmaj7/C♯, Dmaj7/F♯, Dmaj9, E, E/B, E/A, A/G♯, and Amaj7/C♯.

**Fingerings:**

- Staff 1: 3, 7, 9, 11, 11, 11, 11, 11, 12
- Staff 2: 16, 14, 14, 15, 18, 16, 14, 11, 13, 12, 10, 9, 11, 12, 11, 7, 9
- Staff 3: 8, 7, 5, 3, 4, 5, 7, 10, 9, 9, 12, 7, [11], 9

**Performance Notes:**

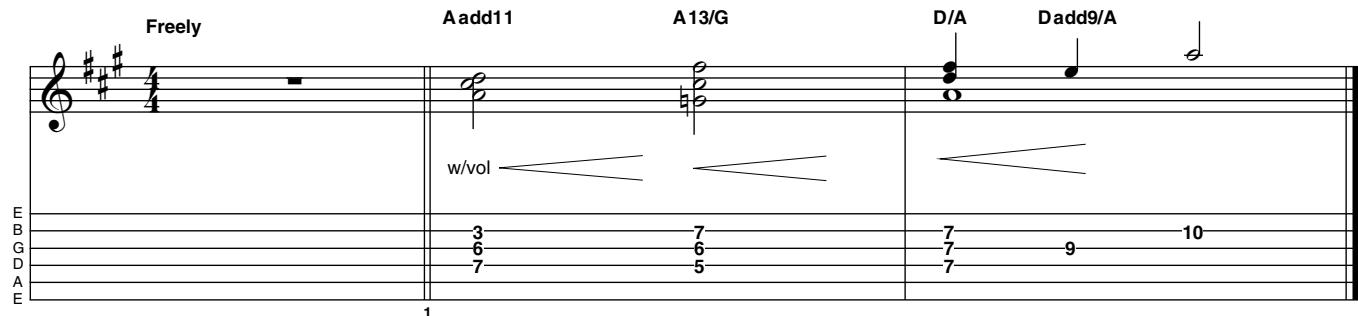
- Staff 2: Let ring - - - - -
- Staff 3: w/vol

## EXAMPLE 6 HOLDSWORTH AMBIENT DELAYS (7:38-7:45)

CD TRACK CD-ROM

Brett was also hugely inspired and influenced by Allan's incredible ambient delay sound, which created a beautiful impressionistic 'pad', particularly

when used in conjunction with a volume pedal, which removes the guitaristic transient attack at the start of each chord.



The staff shows a sequence of chords: Freely, Aadd11, A13/G, D/A, and Dadd9/A. The first three chords have a 'w/vol' instruction with a volume pedal symbol, indicating a sustained sound level. The fourth chord, D/A, has a volume pedal symbol with a downward arrow, indicating a decrease in volume.

**Fingerings:**

- Staff: 1

### EXAMPLE 7 DYNAMIC DELAY CONTROL [8:10 -8:30]

Garsed developed this textural idea by adding an expression pedal that controlled the input to the delay section of the sound. In this way the delay could be controlled expressively and the pedal could be gradually or quickly depressed when that pad ambience was required but then lifted when

rhythmic clarity is required: not exactly the same as just controlling the volume of the delays, as it limits a signal being sent to the delay so harmonies don't bleed into each other. Here's how this adapted Holdsworth sound is used in Garsé's more rhythmic playing.

**CD TRACK CD-ROM**

#### EXAMPLE 8 GILMOUR-ESQUE LEAD PLAYING WITH 'DELAY-RIDING' [8:40-8:56]

Brett also adopted this sort of 'delay-riding' in a more epic distorted lead sound context. Here's an example of Brett blending the Holdsworthian effect concept

with another one of his influences: Dave Gilmour. This shows how the blending of disparate influences can result in an individualistic style.

**CD TRACK CD-ROM**

**Freely**

N.C.

With expression (send to delay)

BU BU

E B G D A E

10-(12) 8 9 8 10 7 9 (10) {10} 7 10-8-10 7-9

1

**BU BD BU**

BD

E B G D A E

9-(11)-(9)-(11) [(11)]-(9)-7-4-7-9 -7-5-7

3

# IMPLUSE

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# Guitar Techniques

# Schumann Of Foreign Lands And People



This dreamy, innocent depiction of childhood is a quintessential example of the emotionally-charged works of this Romantic composer, says **Bridget Mermikides**.

**ABILITY RATING**

**Info**  
**Key G** **Tempo** 50 bpm **CD** TRACK 37

Moderate

Will improve your... ✓ Melody and accompaniment separation  
✓ Playing triplets against semiquavers ✓ Playing melody in 3rds

In this issue we return to one of the most important composers of the Romantic era, Robert Schumann (1810-1856). Schumann embodied all the expected characteristics of the Romantic composer: a virtuoso pianist, genius composer with a tragically short life filled with mental anguish, physical health issues and a passionate love affair. However, Schumann's works engaged with a huge range of emotions and style, and he was not only a prolific composer, but also a great contributor to the appreciation of the genre with his beautifully written and judged

series of articles as a music critic.

Here, I've arranged the first piece from his Kinderszenen (Scenes From Childhood), a set of 13 short works for piano composed in 1838, each a nostalgic musical depiction of a childhood scene. These works are shorter, more approachable and are more 'innocent' and joyful than his prevailing style. They were inspired by his wife, the distinguished pianist,

**“THIS PIECE HAS AN INNOCENT AND DREAMY QUALITY REFLECTING NEW WORLDS AS SEEN THROUGH THE EYES OF A CHILD”**

influential impresario Clara Wieck who told Schumann that he "seemed like a child". The opening piece, Von Fremden Ländern Und Menschen (translated as Of Foreign Lands And People) has an innocent and dreamy quality reflecting perhaps new worlds as seen through the eyes of a child. It is a very familiar melody that has found its way into both the piano repertoire and popular culture (used for example in the Oscar-winning 1982 film Sophie's Choice). Barely a page long on the original piano score, the piece is constructed by a repeated eight-bar section, followed by a less conventional 14-bar one. Despite its brevity and unusual bar length, there is a completeness and integrity to the work. Furthermore, although the harmony is conventionally tonal and 'simple' there is an interesting twist. It largely comprises chords from the key of G (G-Am-Am6-C-D-Dsus-D7-Em), their inversions for bassline movement



Schumann: much more than just a Romantic composer

and one functional approach chord to one of these diatonic chords (C#°7 used to approach D) is a late romantic moment. However in bars 20 and 34, there's a B Major chord that's neither in the key nor resolves conventionally to a chord in the key. The move from B to G, however, can be explained in terms of voice-leading: B Major has the notes B-D#-F# while G Major has G-B-D. By just keeping the B the same, and moving the D# down a semitone to D and the F# up to G, a very smooth transition can be made. This technique, where harmonic changes from outside the key can be made by 'voice-leading' adjustments, is a defining characteristic of the Romantic era of art music to which Schumann made a great contribution.

I've maintained the original key of G and managed to stay very close to the original. The main challenge is to play the melody over the triplet accompaniment and in, in particular, in bars 2,4,6 etc, the last semiquaver of beat 1 in the melody must appear after the last triplet in the bass. Slow your playing right down so you can understand the placement.

**NEXT MONTH** Bridget arranges and transcribes the beautiful piece **Hearts And Flowers**

**TECHNIQUE FOCUS**
**Best practise**

If like many people you have a limited amount of time to practise, use it wisely. For one week, focus on one thing. For example, if there is a particularly tricky passage in a piece you are learning, isolate it, slow it right down and practise it several times in a row without mistakes. This means you need to be focused but also very calm. Absolute precision is the aim, reinforced with accurate repetition until your brain and hands are consistently able to reproduce the techniques required. Always stop and correct any errors – go back and slow down again for successful consistency.



**TRACK RECORD** It's informative to listen to a variety of interpretations when learning a piece. However, Claudio Arrau's performance on Schumann; Carnaval; Kinderszenen; Waldszenen (1987, Universal) is very measured and expressive. And to see the extent that Schumann's work can be treated check out the Jacques Loussier Trio's jazz arrangement Beyond Bach: Other Composers I Adore (Telarc 2014).

# OF FOREIGN LANDS AND PEOPLE { SCHUMANN }

## PLAYING TIPS

## CD TRACK 37

**[Bars 1-12]** The melody begins straight away with a triplet accompaniment. The triplets need to flow so that we can feel the two beats per bar. The melody should stand out a little from the accompaniment so use a gentle rest stroke where possible and try the indicated picking hand fingering. In bar 2 be careful not to allow the open first string semi-quaver to over ring – try muting it with the side of your fretting-hand first finger on beat 2. Watch out for the slightly

stretchy Dsus4 chord at bar 7 and make sure you have enough pressure with the fretting third finger to avoid buzzing.

**[Bars 13-24]** After a repeat of the first section we move to Em at bar 17. There is indicated fretting-hand fingering for the next few bars so follow this carefully. At bar 18 we need barre chords at the 5th fret and then the 7th fret with some stretchy fourth finger work.

The sheet music consists of six staves of guitar tablature. Each staff has a musical staff above it with note heads and stems. The tablature shows the strings (E, B, G, D, A, E) and frets (1, 2, 3, 4, 5). Fingerings are indicated by numbers (1, 2, 3, 4) above or below the notes. Chords are labeled above the staves: G, C#dim7, D, D7/F#, G, C#dim7, D, D7/F#, G, G/B, C, C/E, Dsus4, D7, G, G, C#dim7, D, D7/F#, G, C#dim7, D, D7/F#, G, G/B, C, C/E, Dsus4, and D7. The tempo is marked as quarter note = 50.

## PLAYING TIPS

## CD TRACK 37

[Bars 25-36] Here we have repeat of both sections. Aim to keep a good sense of rhythmic flow throughout and keep your ear on the melody.

**16**

G Em Am D G/B

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

B 0 8 9 10 9  
0 9 0 7 9

D 5 7 7 7 7  
5 7 7 7 7

A 8 7 10  
8 7 10

**19**

C Am6 B G C D/C

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

B 2 4 4 3 0  
2 4 0 4

G 0 1 2 2 3  
0 1 2 3

D 3 3 3 3 3  
3 3 3 3 3

**22**

G/B G G/B C<sup>#</sup>dim7 D D7/F<sup>#</sup>

E B G D A E  
3 0 5 7 1 3  
2 0 3 12 12 2

B AH AH 3 0 3 5  
0 2 4 3 5

G 2 3 0 3 3  
0 2 3 0 5

D 0 2 3 0 2  
0 2 3 0 2

**25**

G C<sup>#</sup>dim7 D D7/F<sup>#</sup> G G/B

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

B 0 4 2 0 2 3  
0 4 2 0 2 3

G 3 0 0 0 3 0  
3 0 0 0 3 0

D 3 2 0 0 2 0  
3 2 0 0 2 0

**28**

C C/E Dsus4 D7 G

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

B 0 3 2 0 5 2  
0 3 2 0 5 2

G 0 0 4 5 4 3  
0 0 4 5 4 3

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

A 3 2 0 0 2 0  
3 2 0 0 2 0

Fret and pluck with  
the picking hand

# OF FOREIGN LANDS AND PEOPLE { SCHUMANN }

## PLAYING TIPS

## CD TRACK 37

[Bars 37-44] A final rendition of the main melody appears here with a simple ending. I hope you enjoy learning this lovely piece!

Sheet music for guitar showing chords Em, Am, D, G/B, C, and Am6. The staff shows six measures of music with corresponding fingerings and string numbers below. The measure numbers are 31.

Sheet music for guitar showing chords B, G, C, D/C, G/B, and G. The staff shows six measures of music with corresponding fingerings and string numbers below. The measure numbers are 34.

Sheet music for guitar showing chords G/B, C#dim7, D, D7/F#, G, C#dim7, D, and D7/F#. The staff shows eight measures of music with corresponding fingerings and string numbers below. The measure numbers are 37.

Sheet music for guitar showing chords G, G/B, C, C/E, Dsus4, D7, and G. The staff shows seven measures of music with corresponding fingerings and string numbers below. The measure numbers are 41.

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# GT

# LEARNING ZONE

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

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The late Steve Jobs of Apple, was not only a pretty astute businessman but a provider of inspirational quotes. Several of these centred around notions about curiosity ("Boredom allows one to indulge in curiosity and out of curiosity comes everything."). For guitar players, curiosity is vital to be fully engaged as an active musician. Curiosity can be of any topic and of any size, can be 100% fresh or born out of something already existing. Fundamentally, curiosity is the 'what if' that stimulates creativity. What if the 5th were changed to a ♯5th when using the Minor Pentatonic scale? What if E7 in an A Major doo-wop progression (A-F♯m-D-E7) were changed to B7,5? What if 16th-note patterns were played as triplets? What if a 4/4 time signature riff were changed to 7/8?

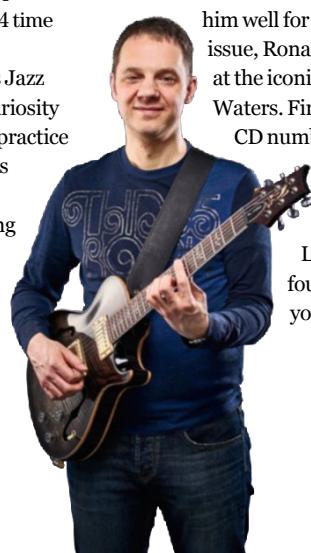
In this issue, John Wheatcroft's Jazz article on Jim Hall ends with 'let curiosity raise the questions and allow your practice to provide you with the answers'. As you work through the article (and indeed the whole issue), try applying curiosity to venture beyond what's on the pages. Here's one small suggestion for further exploration; the first bar in Example 4, page 70 (two-part solo lines) features a high sustaining E note while ascending lower notes

are played. Learn it then play the lower notes as descending, then vary note directions. After that, what about upping your perspective and moving the Dm9 based shape (D Dorian: D-E-F-G-A-B-C) up to an Em7 based shape (E Phrygian: E-F-G-A-B-C-D). Discover what that offers before moving the shape up again to an Fmaj7 based shape (F Lydian: F-G-A-B-C-D-E). And so on up the fretboard.

This is one macro exploration of being curious but of course it could be anything. You just need inspiration and a little time to initiate your own 'what if'.

Before I close, two things; Blues tutor and all-round session supremo, Les Davidson writes his last article this issue (Ronnie Earl). We wish him well for the future and from next issue, Ronan McCullagh joins us, looking at the iconic blues master, Muddy Waters. Finally, you may notice that the CD numbering is a little lower this issue; we had so much audio to fit on the disc, that all backing tracks for the Lessons section are MP3s, to be found in the CD-ROM folder via your computer.

Enjoy the issue!



## IN LESSONS GT #272



### CREATIVE ROCK ..... 78

Shaun Baxter continues to explore ways of using 7th arpeggios to play interesting lines in a Mixolydian that shift along the fretboard.



### RHYTHM ..... 88

Iain Scott looks at the grooves that took an unassuming young man from a farm in Jamaica to the stadium stages of the world.

# 30-Minute Lickbag



**Pat Heath** of BIMM Brighton brings you six more licks at easy, intermediate and advanced levels - instant inspiration in a variety of styles.

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## EASY LICKS EXAMPLE 1 WHEATUS

**CD TRACK 38**

A marvellously simple band with a wonderful approach to straightforward guitar parts. You can pick this example using entirely downstrokes or use alternate picking as suggested in the tab below to sharpen your timing. A great one to learn for a light-hearted teen punk feel.

*J = 120*

A5                    A6                    Amaj7                    A6

*mf*

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

Frets      V V V V V      V V V V V V      V V V V V V      V V V V V V

#### EASY LICKS EXAMPLE 2 KK DOWNING

**CD TRACK 39**

This is a straightforward Major-Minor triad tapped on the first string. Played with authority it creates a simple but effective melodic movement. Use your picking hand's second finger for the high tapped notes and use fretting hand pull-offs for the lower notes.

*N.C.*

*mf*

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

1, 5

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

3, 7

INTERMEDIATE LICKS EXAMPLE 3 **JOHNNY MARR**

**CD TRACK 40**

Arpeggiated triads are a good way of turning a basic chord progression into a great guitar part. Follow this A-Bm-C#m example with flowing back and forth directional picking. Test yourself against a metronome to see you can play it as tight as Johnny would.

Sheet music for guitar in 4/4 time, key of B major (two sharps). The tempo is  $\text{♩} = 120$ . The melody consists of eighth-note pairs with grace notes. The strumming pattern is indicated by vertical strokes below the strings. The left hand fingering is shown above the strings, and the right hand strumming is indicated by vertical strokes.

**Chords:** A, Bm, C $\sharp$ m, Bm

**Musical Instructions:**

- mf*
- Let ring - - - - -

**Fretboard Diagram:**

|   |   |   |   |   |   |
|---|---|---|---|---|---|
| E | B | G | D | A | E |
| . | 6 | 5 | 5 | 6 | 7 |
| . |   |   |   |   | . |
| . |   |   |   |   | . |

**Strumming Pattern:**

|   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| █ | █ | ▀ | ▀ | ▀ | █ | ▀ | ▀ | ▀ | █ | █ | █ | ▀ |
|---|---|---|---|---|---|---|---|---|---|---|---|---|

INTERMEDIATE LICKS EXAMPLE 4 **JIMMY PAGE**

CD TRACK 41

A loud bridge pickup - a humbucker is preferable - and lots of down picking attack is needed to make this example sound authentic. Watch the final A7 chord: being placed at beat 1& is a little unusual but typical of Jimmy Page.

ADVANCED LICKS EXAMPLE 5 **FRANK GAMBALE**

CD TRACK 42

Frank Gambale made a name for himself with his extraordinary sweep-picking technique - picking across several, or even all strings in one direction. So this example is all about economising with your picking hand. Use directional sweep-picking with hammer-ons to fluidly execute this jazz-style arpeggio lick.

ADVANCED LICKS EXAMPLE 6 **NUNO BETTENCOURT**

CD TRACK 43

Nuno is a timing expert and this percussive, slightly-muted descending Pentatonic line needs a very rigid rhythmic approach. Use alternate picking in combination with hammer-ons while accenting the first note of each beat to help keep you in time.

# Ronnie Earl



This contemporary blues player absorbs various genres to create his own voice. **Les Davidson** doffs a respectful cap to the Earl of Queens.



## ABILITY RATING

★★★★☆ Moderate

Info

Key: Various

Tempo: Various

CD: TRACKS 44-45

Will improve your

- ✓ Blues-jazz soloing
- ✓ Authentic urban blues feel
- ✓ Groove and timing

**R**onnie Earl, born Ronald Hovarth in 1953, was a relative latecomer to music, only picking up the guitar as a student in Boston in the early 1970s after

having seen Muddy Waters perform live. His love of blues, however, stretched back much further. Growing up in Queens, New York City, Ronnie was enchanted by blues, jazz, soul and rock – when he started his musical career in his 20s he embraced all of these influences, often straddling the genres with a graceful subtlety born of living in one of the most sophisticated music cities in the world.

Once he'd decided on his future in music, Ronnie became involved in the Boston blues scene, also making trips to Chicago and

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Austin, Texas where he became friends with older brother of Stevie Ray, the great Jimmie Vaughan, appearing onstage with the man who had first inspired him: Muddy Waters.

In 1979 Ronnie replaced Duke Robillard in Rhode Island jump blues outfit Roomful Of Blues where he spent the next eight years touring and recording, while the band grew in popularity as the blues revival took flight.

In 1988 he left Roomful Of Blues to form his own outfit, The Broadcasters, releasing their debut Soul Searchin' in the same year. Despite career breaks to deal with alcohol and cocaine addiction and depression, Earl

**"I FEEL THE RESPECT AND AFFECTION FOR HIM THAT A FATHER FEELS FOR HIS SON. HE IS ONE OF THE MOST SERIOUS BLUES GUITARISTS YOU CAN FIND TODAY. HE MAKES ME FEEL VERY PROUD"** BB King

continues to record with The Broadcasters as well as enjoying the success of a solo career. He's received the W C Handy Blues award on three occasions and is an associate professor of guitar at Boston's prestigious Berklee College of Music.

Earl enjoys a reputation as a leading figure in the blues revival of the 80s and 90s and as a polished guitarist who absorbs disparate musical influences (Otis Rush, John Coltrane and Wes Montgomery among them) and reinterprets the blues with a unique voice.

Ronnie uses mainly a pick but sometimes adds his first or second picking finger. If you take one thing from this lesson, let it be to make every note speak and bloom. ■

**NEXT MONTH** Ronan McCullach takes over from Les with a look at Texan **Jimmie Vaughan**



*Get the Tone*

Ronnie has been mainly associated with Fender Stratocasters, with Fender also his amp of choice. These examples will sound good on any of the Strat's pickup selections, but the 'in-between' settings provide a great swampy feel, or perhaps try the less often used middle pickup. Ronnie is not one for over-the-top effects so use reverb or delay to taste.



**TRACK RECORD** Ronnie Earl lives in that very groovy blues world with other similar 'feel' players like Duke Robillard and Jimmie Vaughan, and his long career gives newcomers plenty to choose from. A good selection to plunder (in chronological order) is: Live At Lupo's Heartbreak Hotel (1987); I Like It When It Rains (1990); The Duke Meets The Earl (2005) and Living In The Light (2009).

## EXAMPLE 1 12/8 GOSPEL BLUES IN A

CD TRACK 44

Our first example is based around a gospel blues type chord progression in 12/8 time. Scales used are mostly A Minor Blues (A-C-D-E,-E-G) with various approach notes and passing tones, plus a smattering of A Mixolydian (A-B-C#-D-E-F#-G) for a nod towards major tonality.

**Staff 1:**  $\text{♪} = 66$ , 12/8 time. Chords: A, A/D, A. Fingerings: 10-8-10, 9-10-9-10-9, 10-8-10. String numbers: E, B, G, D, A, E.

**Staff 3:** Chords: A, A/D, A, A/D. Fingerings: 10-8-(9), 9-10, 10-9-10-9, 10-9-10-8, 10-7-10-11. String numbers: E, B, G, D, A, E.

**Staff 5:** Chords: D, G/D, D, G/D. Fingerings: 12-11, 10-8-10-12-10, 13-10, 12-10-11, 12-10-9. String numbers: E, B, G, D, A, E. Includes a 'PM' (Palm Mute) instruction.

**Staff 7:** Chords: A, A/D, A, A/D. Fingerings: BU-12-(14)-12, BU-10-(12)-10, BU-8-(10)-8-(9), BU-5, BU-8-5, BU-7-(8)-(7)-5, 10. String numbers: E, B, G, D, A, E.

**Staff 9:** Chords: E, A/E, E, A/E. Fingerings: 8-10-12-12, 10-13-10-12-12-12, 10. String numbers: E, B, G, D, A, E.

# LESSON } BLUES

ON THE CD  TRACKS 44-45

#### **EXAMPLE 1 12/8 GOSPEL BLUES IN A ...CONTINUED**

**CD TRACK 44**

Musical score and tablature for guitar. The score shows a melodic line on the top staff and harmonic chords on the bottom staff. The tablature below shows the fingerings for the chords and melodic line.

**Chord Progression:**

- Measures 1-2: D
- Measure 3: G/D
- Measures 4-5: D
- Measures 6-7: G/D

**Fretboard Diagrams:**

The tablature shows the following fingerings:

- Measures 1-2: E (8), B (10), G (10)
- Measure 3: E (10), B (12), G (12), D (10)
- Measure 4: E (9), B (11), G (11), D (9)
- Measure 5: E (10), B (12), G (12), D (10)
- Measures 6-7: E (8), B (10), G (10)
- Measure 8: E (10), B (12), G (10), D (12), A (10)
- Measure 9: E (9), B (11), G (9), D (11), A (9)
- Measure 10: E (10), B (12), G (12), D (10), A (12)

**String Names:** E, B, G, D, A, E

**Fret Markers:** 11

Musical score and tablature for guitar, measures 13-14.

**Score:**

A D/A A D/A

**Tablature:**

|          |                            |    |    |              |                     |
|----------|----------------------------|----|----|--------------|---------------------|
|          |                            |    |    |              |                     |
| BU BU BU |                            |    |    |              |                     |
| E        | B                          | G  | D  | A            | E                   |
| 11       | 10-13-(14)-13-(14)-13-(14) | 11 | 10 | 13-(14)      | 12-14-14-(15)-14-12 |
| 13       |                            |    |    | 12-(13)12-10 | 11                  |

**A**

**D/A**

**A**

BU BD BU

BU

E  
B  
G  
D  
A  
E

13-(14)-(13)-(14) 8-9-10 8-9 10-7 8-9 10-7 5-(6) -7 -7

15

## EXAMPLE 2 JAZZY BLUES IN C

**CD TRACK 45**

We go a bit more uptempo with this slightly jazzy blues progression in C with its 6th, 7th and 9th chords. C Minor Blues scale (C-E,-F-G,-G-B,) is again a clear choice, with added C Mixolydian scale (C-D-E-F-G-A-B,) helping to underline the major/dominant 7th nature of the piece.

Sheet music for electric guitar with a tempo of  $\text{quarter note} = 140$ . The chords are labeled above the staff: C6, B6, C6, B6, C6, C6, and C6 C9. The guitar neck diagram below shows the fingerings for each chord:

|   |    |   |   |    |   |   |    |    |    |    |   |
|---|----|---|---|----|---|---|----|----|----|----|---|
|   | 8  | X | 7 | 8  | X | 7 | 8  | 8  | 8  | 5  | 6 |
| E | 10 | X | 9 | 10 | X | 9 | 10 | 10 | 10 | 5  | 5 |
| B |    |   |   |    |   |   |    |    |    |    |   |
| G | 9  | X | 8 | 9  | X | 8 | 9  | 12 | 12 | 5  | 7 |
| D | 10 | X | 9 | 10 | X | 9 | 10 | 14 | 10 | 14 | 5 |
| A |    |   |   |    |   |   |    |    |    |    |   |
| E |    |   |   |    |   |   |    |    |    |    |   |

The first measure has an empty staff. The second measure starts with a C6 chord. The third measure starts with a B6 chord. The fourth measure starts with a C6 chord. The fifth measure starts with a B6 chord. The sixth measure starts with a C6 chord. The seventh measure starts with a C6 chord followed by a C9 chord.

**EXAMPLE 2 JAZZY BLUES IN C ...CONTINUED**

**CD TRACK 45**

The image shows a musical score for a six-string guitar. The top staff is a treble clef staff with a C6 chord (root position) followed by a C9 chord (with added 9th). The bottom staff is a standard six-string guitar neck diagram. The first measure shows a C6 chord with fingers 5 and 6 on the 5th frets of the B and G strings respectively. The second measure shows a C9 chord with fingers 5 and 5 on the 5th frets of the B and G strings, and a 7th finger on the 7th fret of the D string. The third measure shows an F7 chord with fingers 1 and 3 on the 1st frets of the E and A strings, and a 4th finger on the 4th fret of the D string. The fourth measure shows an F7 chord with fingers 1 and 3 on the 1st frets of the E and A strings, and a 5th finger on the 5th fret of the D string. The fifth measure shows an F7 chord with fingers 1 and 3 on the 1st frets of the E and A strings, and a 6th finger on the 6th fret of the E string. The sixth measure shows an F7 chord with fingers 1 and 3 on the 1st frets of the E and A strings, and a 5th finger on the 5th fret of the D string. The seventh measure shows an F7 chord with fingers 1 and 3 on the 1st frets of the E and A strings, and a 6th finger on the 6th fret of the E string. The eighth measure shows an F7 chord with fingers 1 and 3 on the 1st frets of the E and A strings, and a 5th finger on the 5th fret of the D string.

The image shows a musical score for a six-string guitar. The top staff is in treble clef, indicating standard notation. The bottom staff is a six-string guitar neck diagram, with strings E, B, G, D, A, and E labeled vertically on the left. The score consists of two measures. The first measure is labeled 'C13' at the beginning and features a bass line with eighth-note patterns and a treble line with eighth-note chords. A bracket under the bass line is labeled '3'. The second measure is labeled 'G7' at the beginning and shows a continuation of the bass line with eighth-note chords and a treble line with eighth-note chords. The guitar neck diagram below shows fingerings corresponding to the chords: the first measure uses fingers 8, 6, 8, 6, 5; the second measure uses fingers 8, 6, 5, 8, 7; and the third measure uses fingers 5, 8, 7, 5, 8, 6, 7. The fourth measure begins with a 10th-fret note on the 6th string, followed by 10th-fret notes on the 5th and 4th strings.

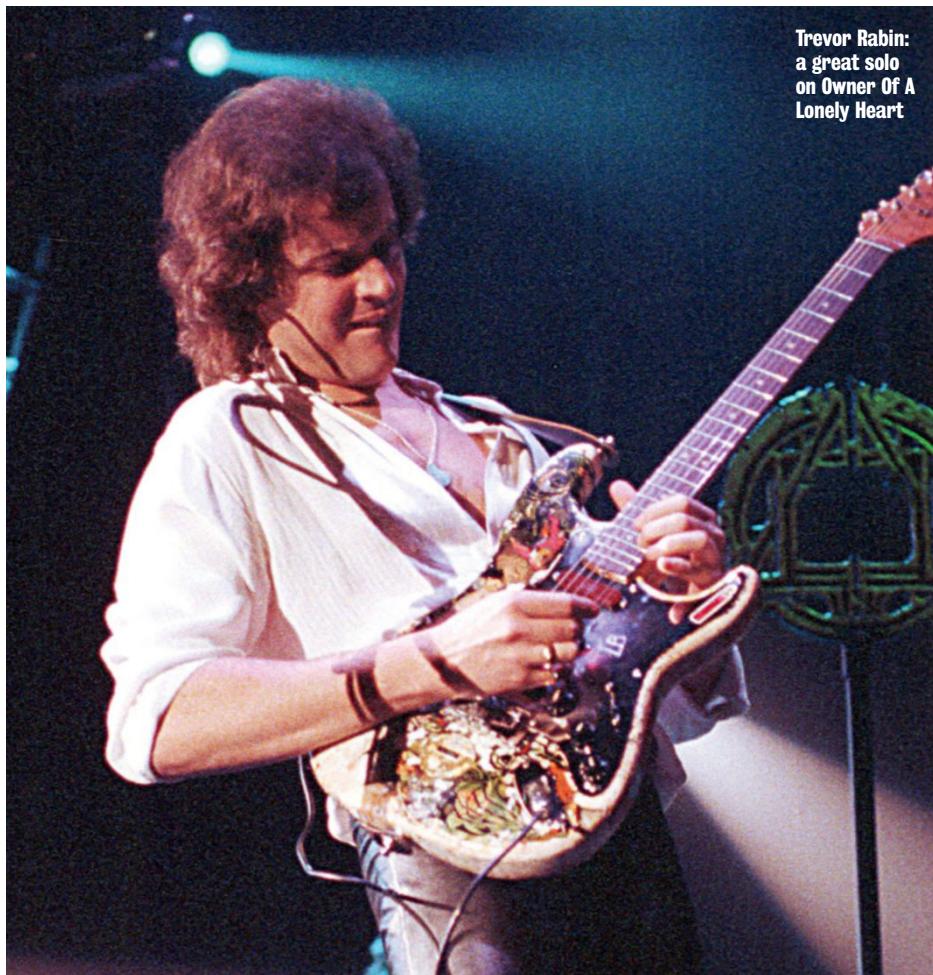
The image shows a musical score for electric guitar. The top part is a staff with a treble clef, featuring a solo line with various notes and a wavy line indicating a bend. The key signature is F major (one sharp). The bottom part is a tablature for a six-string guitar, with the strings labeled E, B, G, D, A, E from top to bottom. The tablature shows fingerings and a wavy line above the 11th fret of the 10th string. The music is divided into measures by vertical bar lines.

The image shows a musical score for a six-string guitar. The top staff is a treble clef staff with a 'C6' label above it. It features a bass note on the first beat followed by a six-note chordal pattern. The bottom staff is a standard six-string guitar neck diagram with the strings labeled E, B, G, D, A, E from top to bottom. Fret numbers are indicated below the strings: 8, 5, 8; 8; 8-7-5; 6; 8; 6; 7; 5-7; 7; 5-5-7-8-7-5. The right side of the staff has a 'G7' label above it, with a three-note chordal pattern shown. The page number '13' is at the bottom left.

# Trevor Rabin



**Martin Cooper** checks out those processed 80s pop-rock tones of Trevor Rabin-era Yes, with a track that should prove great fun to play.



Trevor Rabin:  
a great solo  
on Owner Of A  
Lonely Heart

| ABILITY RATING |                              |
|----------------|------------------------------|
| ★★★☆☆          | Moderate                     |
| Info           | Will improve your:           |
| Key: C         | ✓ General rhythm and lead    |
| Tempo: 123 bpm | ✓ Part writing and producing |
| CD: TRACK 46   | ✓ Theory knowledge           |

Vocalist Jon Anderson and bass player Chris Squire, formed Yes in London in 1968. They went on to become perhaps the biggest band in all of progressive rock. With a revolving door of almost 20 members over the years (including guitarist Steve Howe and keyboard wizzard Rick Wakeman) they have also undergone numerous changes in style.

They originally disbanded in 1981 but reformed in 1983 with Trevor Rabin on guitar, scoring a US Number 1 single with Owner Of A Broken Heart. This period was by far the most commercially successful in the band's history, and albums in the 1980s were overseen by super-producer Trevor Horn, who helped add a sense of pop melody to the writing and production. Trevor Rabin's style of playing was more pop-rock focused and he used a plethora of effects, playing a blend of chugging rock rhythms and riffs, mixed with funk-influenced clean guitar parts and technical but melodic solos. Mutt Lange, whom Rabin used to work for as a session guitarist on Lange-produced albums, introduced Trevor to the band, and this period

in their history also earned Yes a Grammy in 1983. Yes continue to tour, playing their biggest songs (with Steve Howe back in the fold) and 2017 sees them being inducted into the Rock & Roll Hall Of Fame.

It's the Rabin era of the band that we're looking at this month, so there is a definite pop-rock flavour to proceedings, and less of the progressive rock that Yes had employed earlier in their career. The track is in the key of C (C-D-E-F-G-A-B), but there is a definite C Mixolydian sound going throughout (C-D-E-F-G-A-B<sub>b</sub>). Basically that means that even though the C chord is Major, there's a B<sub>b</sub>, note

## "RABIN'S STYLE OF PLAYING WAS A BLEND OF CHUGGING ROCK RHYTHMS AND RIFFS MIXED WITH FUNK"

in the melodies instead of B. There's also a B<sub>b</sub> power chord in the track. The main rhythm part is blended with the keyboards and is heavily distorted and effected (see Get The Tone). The parts aren't difficult to play, other than some fairly speedy picking and legato on a couple of phrases, but they really do need to be parts that glue into the keyboards, bass and drums together in the mix. So it's a very guitar-heavy sound, but definitely with the guitar as a part of the whole, and this is what needs to be aimed for. The solo has a harmony line that should also be tried and there are some quite rapid alternate picking phrases along with the longer melody notes. ■

**NEXT MONTH** Martin introduces the tasteful (and tasty!) playing of Camel's **Andy Latimer**

Trevor Rabin used a Fender Strat for a lot of his work with Yes, as well as Marshall and Mesa Boogie amps. He also used a Tom Scholz Rockman. Rabin also employed delay, reverb, chorus and a harmoniser so if you have any such effects, this is the month to use them! I used a Tom Anderson Drop Top and recorded directly into Pro Tools for all amp and effects sounds.

**TRACK RECORD** Yes's 1983 album 90125 features Owner Of A Broken Heart (with Rabin's fabulous 'harmoniser' solo) and Leave It, while Rabin's final album with Yes, Talk, released in 1994 includes Walls and The Calling. There is also a live album from 2006 called Greatest Hits Live and numerous compilations including the Highlights album released in 1993.

## EXAMPLE 1 RHYTHM PART

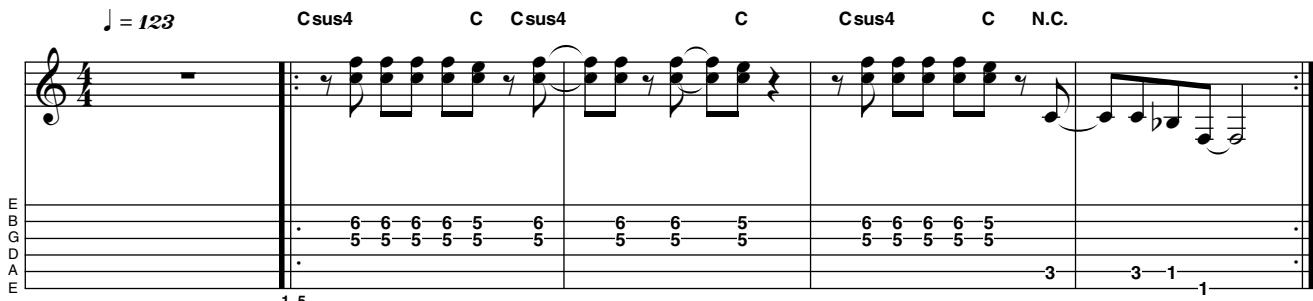
CD TRACK 46

The track has a lot of space in the rhythm parts, so watch your timing as sloppiness will be especially obvious. There is also plenty of palm muting on the chugging power chords throughout - these need to be accurate, but not too aggressive. Pay attention as well to the picking directions and accented notes. There's one quick change from overdriven to clean as well during the rhythm part.

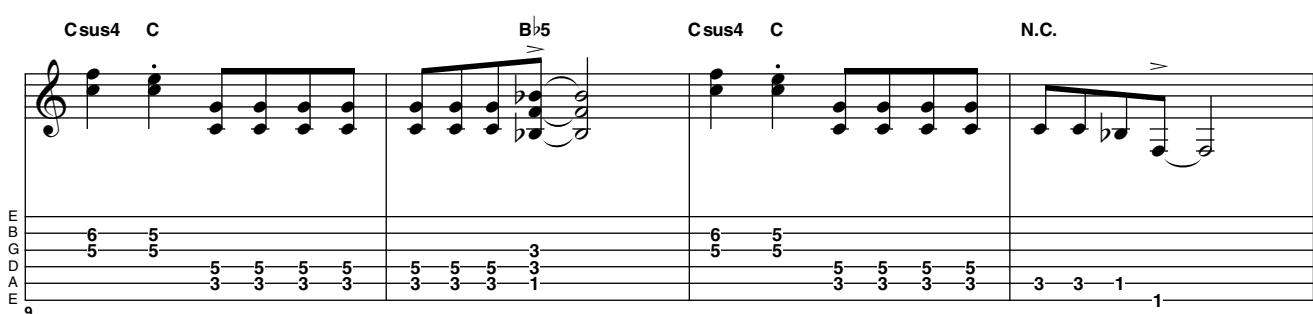
## YES STYLE - RHYTHM GUITAR

$\downarrow = 128$

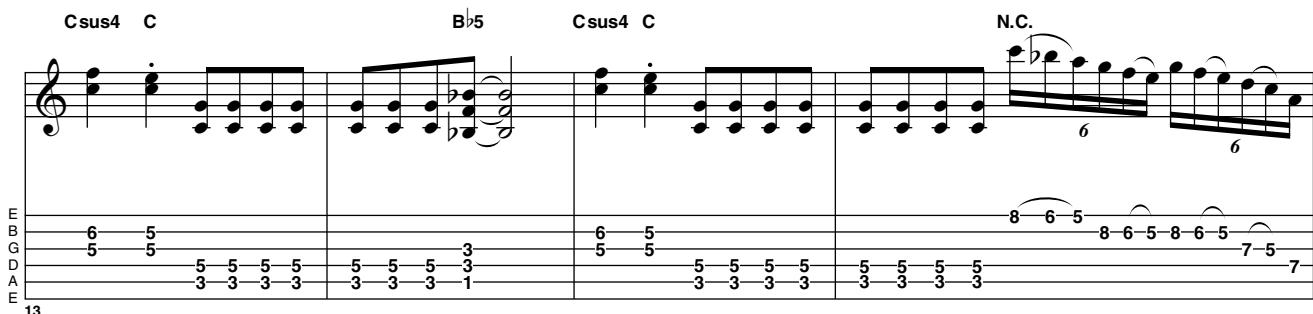
Csus4 C Csus4 C Csus4 C N.C.



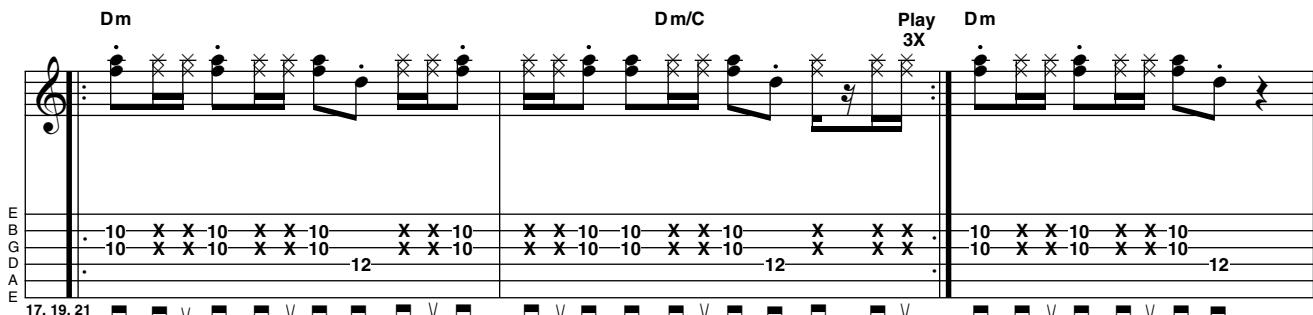
Csus4 C B $\flat$ 5 Csus4 C N.C.



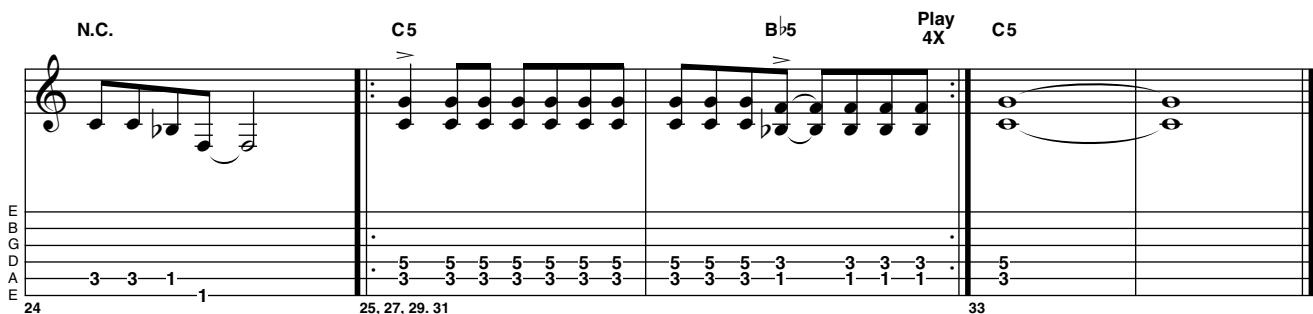
Csus4 C B $\flat$ 5 Csus4 C N.C.



Dm Dm/C Play 3X Dm



N.C. C5 B $\flat$ 5 Play 4X C5



## EXAMPLE 2 LEAD PART

CD TRACK 46

As with the rhythm part - which also has a fast lead line going straight into the clean pop-funk chords - watch for picking directions in the tab. There are quite a few speedy passages, so again watch your timing as it's (perhaps counter-intuitively) easy to find yourself rushing.

## YES STYLE - LEAD GUITAR 1

$\text{J} = 123$

24      C5      B<sub>b</sub>5      C5      B<sub>b</sub>

25

BU BD

13-(15)-(13)-13      10-12      13      12-10      13      12-13-12-10-12-10      13-10      13-11-10      11-13-11-10-11

29

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

32

## YES STYLE - LEAD GUITAR - HARMONY

$\text{J} = 123$

24      C5      B<sub>b</sub>      C5      B<sub>b</sub>

25

BU

17-(18)-17-17      13-15      17      15-13      17

29

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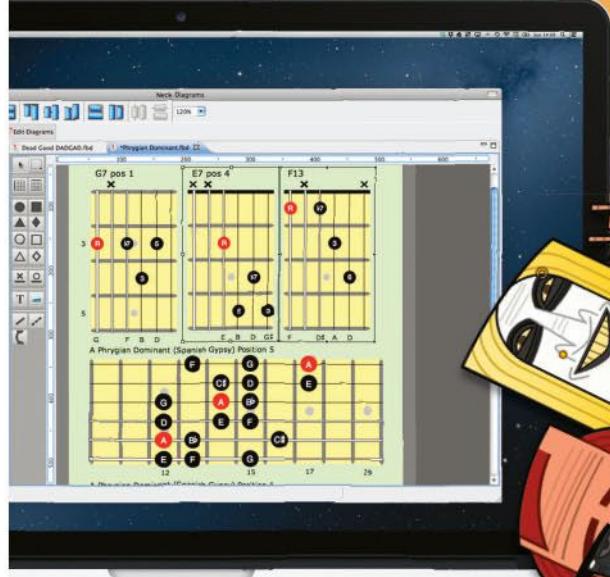
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# Jim Hall



Blessed with intelligence, beauty and grace, Jim Hall's influence has crossed generations, **John Wheatcroft** looks at a truly unique musician.



**Jim Hall: one of jazz's most tasteful players**

## ABILITY RATING

★★★★★ Moderate/Advanced

**Info**

**Key:** Various

**Tempo:** Various

**CD:** TRACKS 47-55

Will improve your

✓ Use of intervals

✓ Motifc development

✓ Outlining chord changes

**J**ames Stanley Hall was born in New York in 1930 and first picked up the guitar aged 10. He began performing professionally in his teens and studied music theory and piano at the Cleveland Institute of Music. Initially influenced by Benny Goodman's guitarist, Charlie Christian, young Hall was also interested in assimilating the legato sound of saxophonists such as Coleman Hawkins and Lester Young, along

with studying classical guitar with Vincente Gomez. His unique approach, with exquisite taste, touch and sophistication soon brought him to the attention of the jazz community and his career began to gather momentum.

Hall's first break was landing the gig with drummer Chico Hamilton. This led to the release of his debut solo album in 1957, entitled simply Jazz Guitar. Touring and recording dates followed with Ella Fitzgerald, Ben Webster, Bill Evans, Jimmy Giuffre, Paul Desmond, Sonny Rollins and a host of others. Jim balanced this with his solo work, band leading and a stint in the house band on the television program, The Merv Griffin Show.

Hall's career went from strength to strength but he achieved even greater status later in his life due to his collaborations with a

younger generation of players, all of whom expressed their gratitude and admiration for Hall's ground-breaking guitar style. These included Pat Metheny, John Abercrombie, Mike Stern, Bill Frisell and John Scofield, literally a Who's Who of contemporary jazz guitar. Hall's cross-generational influence can be felt to the present with new kids on the block such as Julian Lage, Lage Lund and Kurt Rosenwinkel openly singing his praises.

Jim's playing had intelligence, beauty and grace. It has been said by some that his playing was a testament to what you could achieve without advanced technique if your ideas were strong enough and your conceptual approaches outweighed this perceived deficit. The truth is, however, that Hall had fantastic technique, with a wonderfully fluid delivery and articulation. Yes, there were spaces in his playing, but these rests were there purely to serve the music, punctuating his ideas and his playing sounded all the better for it.

**"PAT METHENY, JOHN ABERCROMBIE, BILL FRISELL, MIKE STERN AND JOHN SCOFIELD HAVE ALL EXPRESSED ADMIRATION FOR HALL"**

Developing motifs was a huge part of Jim's playing and is evident in our examples. Once you've learnt them as written, you could take any three- or four-note idea, and then manipulate it to fit against all of the harmonic changes. You can make a huge musical impact just by changing a note or two, so let curiosity raise the questions and allow your practice to provide you with the answers. 

**NEXT MONTH** John investigates the inventive and unique playing of the superb **Bill Frisell**

**Get the Tone**

Jim used Gibson, D'Aquisto and Sadowsky guitars strung with flatwound strings. His neck pickup tone was warm but articulate. He chose an unwound third string, allowing him to bend the treble strings. Pick near the neck pickup and ensure that your technique is balanced so that the hammer-ons and pull-offs are on par, volume-wise, with the picked notes.



**TRACK RECORD** A good 'best of' album is often great so go for *Hallmarks: The Best Of Jim Hall* (1971-2000). Alone Together (Milestone, 1973), Jim's album with bass legend Ron Carter is stunning. While we're in duet mode, try *Jim Hall & Pat Metheny* (Telarc, 1999). There are some wonderful videos on YouTube, so jump straight in and enjoy the beautiful sound of one of our instrument's true masters.

**EXAMPLE 1 QUESTION & ANSWER WITH THE BASS THROUGH CHANGES****CD TRACK 47**

Jim's duo recordings with Ron Carter are a masterclass in interplay, taste and musicality. This example shows how both guitar and double bass support and instigate in equal measure. There are quite a few long notes here and these

are used to create space and a clear sense of question and answer. I'd suggest taking the time to investigate the intervallic relationship between the principle melody notes and the underlying harmony.

Swing  $\text{J} = 160$

E  
B  
G  
D  
A  
E

1

E  
B  
G  
D  
A  
E

5

**EXAMPLE 2 MORPHING MOTIFS****CD TRACK 48**

There are a number of themes developed here, such as the descending three-note chromatic figure in bars 1 and 2, the descending figure in bar 6 that

reappears (albeit in modified form in bar 8) and, finally, the pair of three-note arpeggios that bring the example to a close in the last two bars.

Swing  $\text{J} = 220$

E  
B  
G  
D  
A  
E

1

E  
B  
G  
D  
A  
E

5

## EXAMPLE 2 MORPHING MOTIFS ...CONTINUED

CD TRACK 48

B♭m7                    E♭7                    A♭maj7                    C7♯9

E  
B  
G  
D  
A  
E

10

## EXAMPLE 3 BLUESY MOTIF DEVELOPMENT

CD TRACK 49

There's a clear four-note motivic cell being developed here, featuring one high note followed by a trio of descending chromatic tones running through bars 5 to 9. The juxtaposition of large interval followed by dense chromaticism is

something of a Hall trademark and lends these lines a harmonically aware and implied compositional feel that in all reality would be beautifully spontaneous and totally off the cuff.

Swing  $\text{J} = 224$

G7♯5                    Cm7                    A♭13

E  
B  
G  
D  
A  
E

1

G7♯5                    G♭13                    F13                    D7                    G7                    Cm7                    G7♯5                    Cm7

E  
B  
G  
D  
A  
E

5

## EXAMPLE 4 TWO-PART SOLO LINES

CD TRACK 50

This excerpt develops the question and answer theme from Ex 1, although here Hall is playing both sides of the double act himself. We're in D Minor (D-F-A), although the B natural in the repetitious bassline figure points us in

the direction of D Dorian (D-E-F-G-A-B-C). Hold the last note in each phrase for as long as possible to create a legato effect and maintain the impression that we are hearing two independent, albeit related, separate parts.

Straight  $\text{J} = 144$

Dm

E  
B  
G  
D  
A  
E

1

## EXAMPLE 4 TWO-PART SOLO LINES ...CONTINUED

CD TRACK 50

5

## EXAMPLE 5 DOUBLE-TIME LATIN 'ENCLOSURE' LINES

CD TRACK 51

While there is evidence of yet more thematic development in the opening four bars here, I'd like to draw your attention to the decorated arpeggio figures found in bars 5 through to 8. Each three-note idea is based around the scale tone found above one of the notes in the underlying harmony. This is directly

followed by the note found a semitone below and this tension is resolved by concluding each group of three with the intended target chord tone. In jazz terminology a melodic move of this nature would frequently be referred to as an 'enclosure'.

Straight  $\text{J} = 140$

BU

1

4

## EXAMPLE 6 SHIFTING INTERVALIC IDEAS

CD TRACK 52

Example 6 is derived from a descending idea based around Major 6th intervals. It's plausible that Jim was treating the minor II-V moves here (Am7,5-D7,9, Gm7,5-C7,5) from the perspective of the V. In turn, you can see these chords from a diminished 7th perspective, as D7,9 shares four of its five notes with

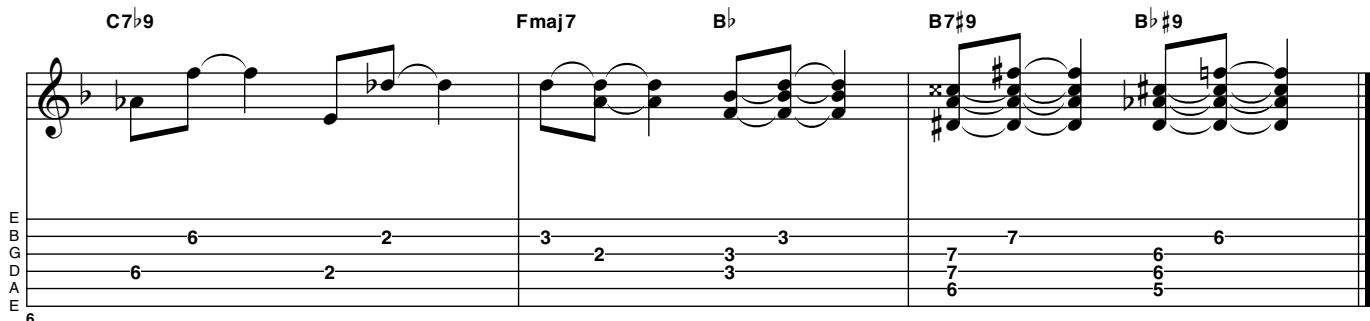
E, dim7 (E, F#/Gb-A/B, and C/D, to be specific). A diminished 7th is based around a cyclic sequence of Minor 3rds (E, to G, etc) and when these are inverted, with the G, on the bottom and E, on the top, this creates the interval of a Major 6th, which in turn can be moved around in symmetrical Minor 3rds.

Swing  $\text{J} = 170$

1

## EXAMPLE 6 SHIFTING INTERVALIC IDEAS ...CONTINUED

CD TRACK 52



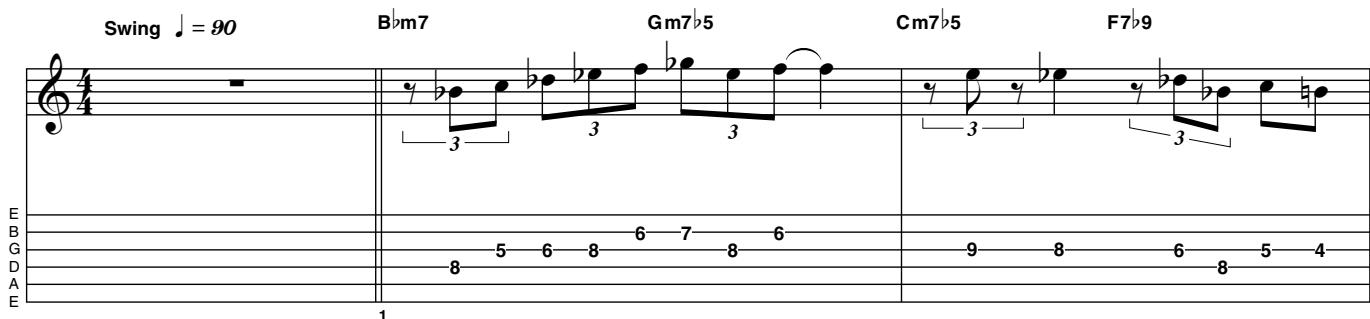
The score consists of five measures. Measure 1: C7b9 chord, guitar tab shows E string 6, B string 6, G string 6, D string 2. Measure 2: Fmaj7 chord, guitar tab shows E string 6, B string 2, G string 3, D string 3. Measure 3: Bb chord, guitar tab shows E string 7, B string 7, G string 3, D string 3. Measure 4: B7#9 chord, guitar tab shows E string 7, B string 6, G string 6, D string 6. Measure 5: Bb#9 chord, guitar tab shows E string 6, B string 5.

## EXAMPLE 7 TRIPLETS THROUGH CHANGES

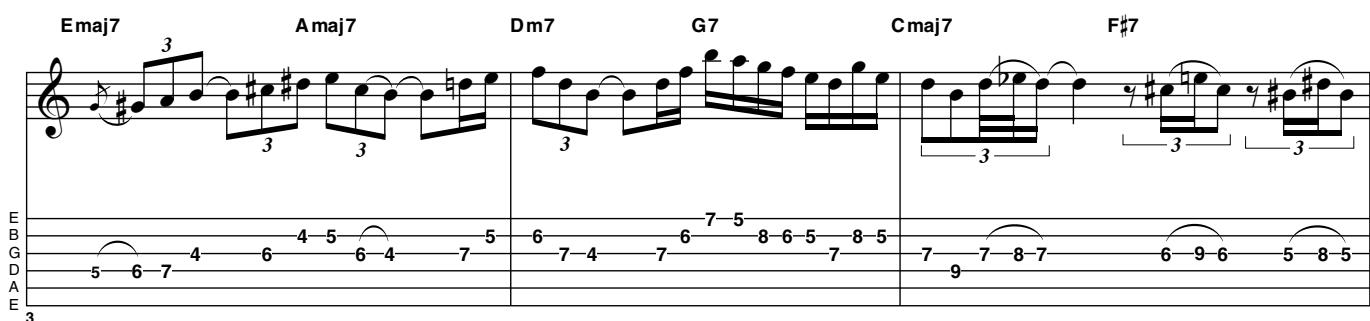
CD TRACK 53

There's a lot of intriguing rhythmic information in this example, so pay attention to the written part; if your reading is not great, work closely with the audio. The notes follow the harmony explicitly and in situations where the chords are moving thick and fast, there is a lot to be said for allowing the intelligence of the harmony to inform your melodic choices, meaning that you

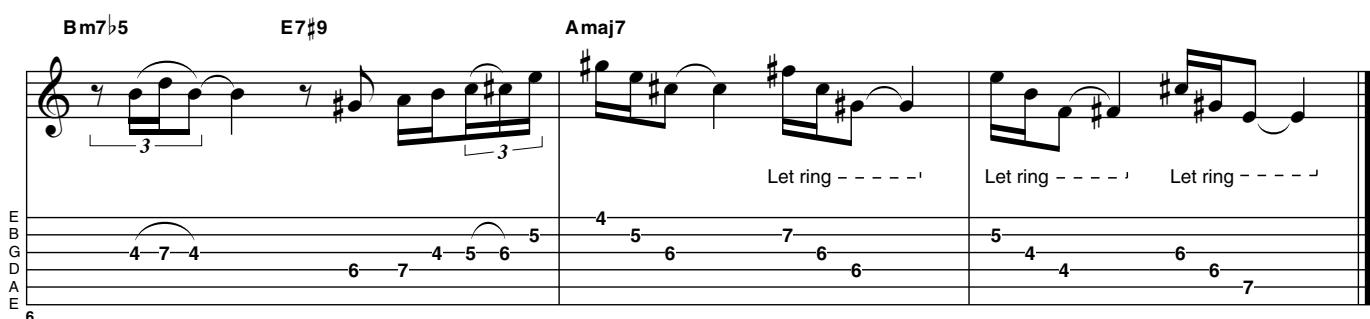
don't need to be super-hip at times. Choosing some really nice common notes (notes that fit much of the harmony) and make these connect in a smooth and logical way can sound tremendously effective, so familiarise yourself with the notes in each chord in the sequence and examine which can remain the same as the harmony shifts, along with which notes need to change.



The score starts with a swing feel (indicated by a 'Swing' instruction and a tempo of 90). Measures 1-2: Bbm7 chord, guitar tab shows E string 8, B string 5, G string 6, D string 8. Measures 3-4: Gm7b5 chord, guitar tab shows E string 6, B string 7, G string 8, D string 6. Measures 5-6: Cm7b5 chord, guitar tab shows E string 9, B string 8, G string 6, D string 8. Measures 7-8: F7b9 chord, guitar tab shows E string 5, B string 4, G string 5, D string 4.



Measures 1-2: Emaj7 chord, guitar tab shows E string 5, B string 6, G string 7, D string 4. Measures 3-4: Amaj7 chord, guitar tab shows E string 6, B string 4, G string 5, D string 6. Measures 5-6: Dm7 chord, guitar tab shows E string 6, B string 7, G string 4, D string 7. Measures 7-8: G7 chord, guitar tab shows E string 6, B string 7, G string 5, D string 8. Measures 9-10: Cmaj7 chord, guitar tab shows E string 7, B string 9, G string 7, D string 8. Measures 11-12: F#7 chord, guitar tab shows E string 6, B string 9, G string 6, D string 5.



Measures 1-2: Bm7b5 chord, guitar tab shows E string 4, B string 7, G string 4, D string 5. Measures 3-4: E7#9 chord, guitar tab shows E string 6, B string 4, G string 5, D string 6. Measures 5-6: Amaj7 chord, guitar tab shows E string 4, B string 5, G string 6, D string 6. Measures 7-8: Amaj7 chord, guitar tab shows E string 4, B string 5, G string 6, D string 6. Measures 9-10: Amaj7 chord, guitar tab shows E string 4, B string 5, G string 6, D string 6. Measures 11-12: Amaj7 chord, guitar tab shows E string 4, B string 5, G string 6, D string 6. Instructions 'Let ring - - - - -', 'Let ring - - - - -', and 'Let ring - - - - -' are placed above the last three measures.

## EXAMPLE 8 SYNCOPATED CALYPSO LINES

CD TRACK 54

Sometimes it really is all about the rhythm. Here we see how Hall made majestic use of the C Major scale against a sequence that only deviates from this tonality fleetingly and in a perfectly logical way (the A7 in bar 7, functioning as the V chord to Dm7). Hall ignores this anyway and stays within

key (C-D-E-F-G-A-B). Again, if you're not too confident with reading rhythms, then work closely with the GT audio. You could even consider playing similar ideas along with the backing with a super-restricted range of notes to allow you to really focus in on this crucial area of your improvisational vocabulary.

Straight  $\text{J} = 220$

E  
B  
G  
D  
A  
E

3 3 3 5 3 6

1

E  
B  
G  
D  
A  
E

5 5 5 3 5 6 3 3 8

4

## EXAMPLE 9 INTERVALIC IDEAS OVER STATIC A MINOR VAMP

CD TRACK 55

Our final example showcases how intent has an impact on one's perception of consonance and dissonance and the effectiveness of outside playing. Things begin nicely enough, with some decorated A Dorian (R-2-3-4-5-6-7) vocabulary, albeit with brief touches of Major 3rd (C#) and b5 (E). The intervallic lines in bars 5-7 are less about establishing beautiful resolutions and more

about an unexpected sense of surprise, targeting some potentially dissonant intervals (6 and b5), before resolving to a more stable octave (A) to 3rd combo (C) to close. Fortune favours the brave, so really commit to these ideas and play them with real conviction; but once you trust that they'll work, ideas of this nature can bring a sense of excitement and motion to your vocabulary.

Swing  $\text{J} = 130$

E  
B  
G  
D  
A  
E

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

1

E  
B  
G  
D  
A  
E

4 5 7 4 5 7 5 7 8 7 4 8 5 9 6 7 8

4

# Ed Sheeran



Just Ed, his tiny Martin and a looper pedal can fill the 02 Arena. **Stuart Ryan** examines this veritable pop phenomenon's acoustic style.

**Ed Sheeran:**  
charismatic  
performer of  
great pop songs



## ABILITY RATING

     Easy

### Info

**Key:** Am/C  
**Tempo:** 92 bpm  
**CD:** TRACK 56

### Will improve your

- ✓ Double-stop rhythm parts
- ✓ Knowledge of sus chords
- ✓ Rhythmic pop strumming

This month we are taking a look at the guitar style of one of the world's true pop phenomena. Sheeran, like John Mayer, is one of those figures that some guitar players love to deride but in today's climate of pre-packaged pop music it can only be a good thing that artists like Sheeran and Mayer are keeping the guitar at the fore of

what they do. At just 26 years of age Sheeran is a globe-straddling pop star with multi-million album sales and world tours under his belt. And just imagining holding a full 02 Arena audience in the palm of your hand armed with just an acoustic guitar, a looper pedal and a vocal mic? Ed can, and has!

Born in Yorkshire and raised in Suffolk, there is every chance that several of my fellow GT columnists tutored Sheeran as he studied at the Academy of Contemporary Music (ACM) in Guildford in 2009. Just two years later he independently released his first collection of songs, No.5 Collaborations Project, which quickly came to the attention of Elton John. His debut album + soon followed

and the lead single, The A Team, garnered Sheeran worldwide attention and an Ivor Novello award. His explosion in popularity was partly thanks to a slot as opener on the Taylor Swift tour across the USA in 2013. His recently released third album '÷' has cemented his position as a global pop superstar and sees him grow further as a songwriter and performer.

Sheeran grew up listening to classic artists like The Beatles and Eric Clapton but was also drawn to prominent musical figures from his childhood – Damian Rice and Eminem being the two most prominent examples. Sheeran's rise is a classic example of how things are done these days – after some strong support tours in the UK he took a trip to Los Angeles and played open mics around the city before coming to the attention of actor Jamie Foxx.

**“SHEERAN GREW UP LISTENING TO CLASSIC ARTISTS LIKE THE BEATLES AND ERIC CLAPTON, BUT LATER WAS DRAWN TO DAMIEN RICE AND EMINEM”**

This publicity and a growing YouTube fanbase started off what has become an incredible success story.

Sheeran's guitar style is more multi-faceted than you may expect – beyond all the obvious strumming stuff there is looping, percussive stuff and fingerpicking. He plays with great groove and attack garnered from so many years performing as a solo artist. Factor in some big 'stadium' chords to contrast with thinned out double-stop parts and you have an artist who is worthy of some study time. ■

**NEXT MONTH** Stuart examines the surprisingly deft fingerpicking of legend Dolly Parton

You'll always see Sheeran with his Martin LX 1 'Little Martin' signature model or the newer Ed Sheeran X signature edition. These are travel guitar sized so you'll want something with a smaller body to get the flatter, percussive sound. The Taylor GS Mini is a wonderful guitar at the lower price range while the Lowden Wee model gives you luthier-built quality (and tone!).

**TRACK RECORD** Any of Sheeran's major releases are well worth a listen. His debut + features the hits The A Team, Lego House and Drunk, and its follow-up X carried the similarly successful Thinking Out Loud, Bloodstream and Photograph. Current album ÷ was unprecedented in that every one of its 16 tracks made the top 20, including Galway Girl, Shape Of You and Castle On The Hill.



## EXAMPLE 1 ED SHEERAN

CD TRACK 56

**[Bar 1]** This is a simple (though classic) chord sequence but Sheeran will often take progressions like this and change a few of the notes in the chords to give things a bit more personality. With that in mind check out the Fsus2/C at the end of bar 4 for inspiration. You can play this whole study with a plectrum (I did) or you can use your picking-hand fingers though this will add more of a challenge for the strumming parts later on.

**[Bar 1]** Thinning open-position or barred chords with double-stops is a great way of getting some variety out of standard chord progressions. It can also be a good way of giving the music more space or tension.

**[Bar 18]** Standard strumming patterns here but again some of the chords are just modified slightly (specifically the Gs and Fs) which give that essential character and distinctly 'modern' sound.

The sheet music consists of six staves of musical notation, each with a corresponding tablature below it. The staves are labeled with their respective measures and chords:

- Measure 1: Chord Am, indicated by a treble clef and a '1 = 92' tempo marking.
- Measures 2-3: Chord G5 (thinner than standard).
- Measures 4-5: Chord G6 (thinner than standard).
- Measure 6: Chord C.
- Measures 7-8: Chord F followed by Fsus2/C.
- Measures 9-10: Chord Am.
- Measures 11-12: Chord G5 followed by G6.
- Measures 13-14: Chord C5 followed by F.
- Measures 15-16: Chord Am followed by G.
- Measures 17-18: Chord C followed by F.
- Measures 19-20: Chord Am followed by C/E.
- Measures 21-22: Chord F.
- Measures 23-24: Chord C.
- Measures 25-26: Chord Gsus4.

The tablature below each staff shows the fingerings and string numbers for each note. The strings are labeled from bottom to top as E, B, G, D, A, E.

## EXAMPLE 2 ED SHEERAN

CD TRACK 56

[Bar 26] Classic riff-based ideas also feature in Sheeran's writing and when these are thinned out and combined with palm muting they can sound great on acoustic guitar (Ed does also play electric, of course).

[Bar 28] You'll notice that the melodic idea on the fourth string here remains the same, but changing the underlying chord to an F alters the character of the 'riff' completely.

**Am7**

**Fsus2**

**C**

Guitar tablature for bars 20-22 showing strings E-A and frets 3-0.

**Am Gsus4**

**Am7**

**Fsus2**

Guitar tablature for bars 23-25 showing strings E-A and frets 3-0.

**Cadd9**

**PM**

**Fmaj7 add6**

Guitar tablature for bars 26-28 showing strings E-A and frets 3-0.

**Asus4**

**A5**

**Asus4**

**A5**

**G/B**

**C5**

**PM**

Guitar tablature for bars 29-31 showing strings E-A and frets 3-0.

**F6sus2**

**Am**

**PM**

**5 5 5 5 5 5 X 5 5 5 5 5 5**

**5 5 5 5 5 5 X 5 5 5 5 5 5**

**5 5 5 5 5 5 X 5 5 5 5 5 5**

**7 7 7 7 7 7 X 7 7 7 7 7 7**

**5 5 5 5 5 5 X 5 5 5 5 5 5**

**7 7 7 7 7 7 X 7 7 7 7 7 7**

Guitar tablature for bars 32-34 showing strings E-A and frets 5-1.

### EXAMPLE 3 ED SHEERAN

**CD TRACK 56**

**[Bar 34]** Another strumming idea to work on but this one is more demanding – 16th-note patterns mean more work for the strumming hand and there are also the muted chords and syncopation to get to grips with (you don't play on the start of beat 3 in this sequence). Barre chords can be quite taxing if you don't practise them often so you may be surprised at how much work it takes to get all this sounding clean and in time, with smooth changes between the chords.

The diagram illustrates two chords on a six-string guitar neck: C major and F major. The top section shows the neck with fingerings indicated by dots and 'X' marks. The bottom section provides the corresponding tablature, where each horizontal line represents a string and each vertical tick mark represents a fret. The strings are labeled E, B, G, D, A, E from bottom to top.

| String | E  | B  | G  | D  | A | E  |
|--------|----|----|----|----|---|----|
| 8      | 8  | 8  | 8  | 8  | X | 8  |
| 8      | 8  | 8  | 8  | 8  | X | 8  |
| 9      | 9  | 9  | 9  | 9  | X | 9  |
| 10     | 10 | 10 | 10 | 10 | X | 10 |
| 10     | 10 | 10 | 10 | 10 | X | 10 |
| 8      | 8  | 8  | 8  | 8  | X | 8  |

F  
B7  
Fmaj7  
add6

|   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|
| E | 3 | 3 | 3 | 3 | 3 | X | 3 | 3 | 3 | 3 |   |
| B | 3 | 3 | 3 | 3 | 3 | X | 3 | 3 | 3 | 3 |   |
| G |   |   |   |   |   |   |   |   |   |   |   |
| D | 4 | 4 | 4 | 4 | 4 | X | 4 | 4 | 4 | 4 | 2 |
| A | 5 | 5 | 5 | 5 | 5 | X | 5 | 5 | 5 | 5 | 3 |
| E | 5 | 5 | 5 | 5 | 5 | X | 5 | 5 | 5 | 5 | 3 |
|   | 3 | 3 | 3 | 3 | 3 | X | 3 | 3 | 3 | 3 | 1 |

The image shows a musical score for a six-string guitar. The top staff is a treble clef staff with vertical stems pointing down. The bottom staff is a standard six-string guitar neck diagram with strings labeled E, B, G, D, A, E from top to bottom. The first eight measures show a repeating pattern of eighth-note pairs on the B string (B2, B3) and the D string (D2, D3). The ninth measure shows a sustained note on the B string (B3) with a wavy line above it. The tenth measure shows a sustained note on the D string (D3) with a wavy line above it. The bottom staff has fingerings below each string: 0, 2, 2, 0, 2, 2 for the first six measures, and 0, 2, 2 for the last three measures. The bottom left corner indicates the page number 44.

# Diatonic arpeggios pt 4

## Along the neck



**Shaun Baxter** continues to explore ways of using 7th arpeggios to play interesting lines in A Mixolydian that shift along the fretboard.

### ABILITY RATING

Moderate/Advanced

#### Info

**Key:** A (A7)  
**Tempo:** 120bpm  
**CD:** TRACK 57

#### Will improve your...

- ✓ Seeing 7th arpeggios in a scale
- ✓ Playing 7th arpeggios on the guitar
- ✓ Laterally shifting lines

**M**ost rock guitar players are adept at presenting ideas that are either slow but have sonic interest (using vibrato, bends, slides, pinched harmonics, whammy dive-bombs and gurgles etc) or extremely fast (shred, using tapping

and sweep picking); however, in comparison, their medium-paced lines are relatively under-developed.

So, rather than simply playing up and down each scale, we're going to use 7th arpeggios as a way of helping us to be more selective with our note choice, providing freshness, variety and harmonic strength. Building on the previous lesson, which dealt with the movement of diatonic arpeggios along the neck, here, we're going to use that groundwork as the basis for creating medium-paced lines that move in the same manner. Let's start by revising what we've studied:

To establish the 7th arpeggios within a scale (in this case, A Mixolydian), we simply need to play every other note from each note of that scale (giving us a 1-3-5-7 from each starting note). Using 'leaps' like this (intervals of a 3rd or greater) instead of 'steps' (intervals of a tone or smaller) will result in bolder harmonic content to your lines because they will imply chord motion. See the full list of arpeggios within A Mixolydian in Table 1.

**“RATHER THAN PLAYING UP AND DOWN EACH SCALE WE’LL USE 7TH ARPEGGIOS TO BE MORE SELECTIVE WITH OUR NOTE CHOICE”**

Don't be intimidated by the science behind this. When improvising, things are rarely this academic. Basically, you simply need to learn how to recognise and play a four-note configuration comprising 'every other note' from each starting note within the scale.

As in previous lessons, we'll limit the bulk of our approach to four-note shapes rather than extend each arpeggio beyond an octave, because some arpeggios sound less settled than others when played against the chord. In A Mixolydian, the A7, C#7,5, Em7 and Gmaj7



SHAUN SAYS USING 7TH ARPEGGIOS CAN REALLY FRESHEN UP YOUR PLAYING

**Get the Tone**

The examples were recorded using a standard blues-rock sound - Fender Relic Strat, distortion pedal (Zendrive) into a clean Marshall JCM 800 head. I used the setting between the middle and bridge pickups for most examples, but of course any guitar, amp and pedal combination will work perfectly well. Use the above settings as a guide for your own sound.



**TRACK RECORD** Seventh arpeggios will give your lines a fusion-like sophistication because they are used extensively by jazz and fusion players. If you are new to jazz, my advice would be to listen to anything and everything to start with and don't limit yourself to just guitar, as soloists on all instruments rely heavily on these structures when constructing melodic ideas over a song's chord progression.

**TABLE 1 ARPEGGIOS IN A MIXOLYDIAN**

| (V) A7       | A  | C# | E  | G  |
|--------------|----|----|----|----|
|              | 1  | 3  | 5  | b7 |
| (vi) Bm7     | B  | D  | F# | A  |
|              | 1  | b3 | 5  | b7 |
| (vii) C#m7b5 | C# | E  | G  | B  |
|              | 1  | b3 | b5 | b7 |
| (I) Dmaj7    | D  | F# | A  | C# |
|              | 1  | 3  | 5  | 7  |
| (ii) Em7     | E  | G  | B  | D  |
|              | 1  | b3 | 5  | b7 |
| (iii) F#m7   | F# | A  | C# | E  |
|              | 1  | b3 | 5  | b7 |
| (IV) Gmaj7   | G  | B  | D  | F# |
|              | 1  | 3  | 5  | 7  |

arpeggios sound settled against A7; whereas, Bm7, Dmaj7 and F#m7 are tenser. We can use this tension, but only fleetingly; consequently, we need to shift through the latter arpeggios quickly. Using large arpeggio shapes forces us to spend longer on each one, risking long periods of dissonance (uncomfortable for the listener), and your lines not sounding right.

Table 2 shows the 24 ways in which the order of four different pitches can be played; aim to try all 24 when experimenting, in order to establish your own personal preferences (what it's all about, really).

The musical examples in this lesson all feature 7th arpeggios diatonic to A Mixolydian shifted laterally on the neck; however, to make them sound more natural and less like an exercise, each has been combined with the A Minor Blues scale; consequently, you should watch out for the various examples of chromatic movement provided by the inclusion of a C natural (b3) and E (b5): the only two notes of the Minor Blues scale not in Mixolydian mode.

A-B-C#-D-E-F#-G

**A Mixolydian** – 1-2-3-4-5-6-b7

A-C-D-E-b-E-G

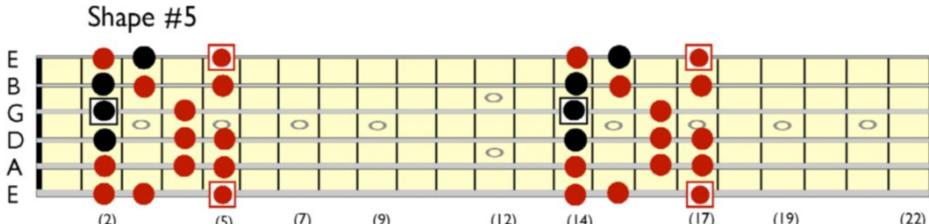
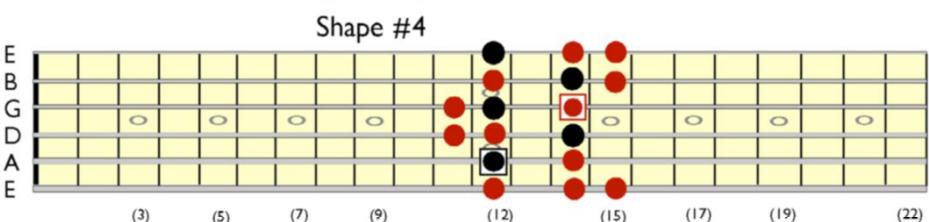
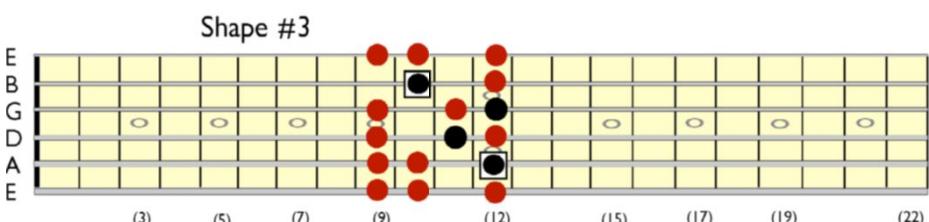
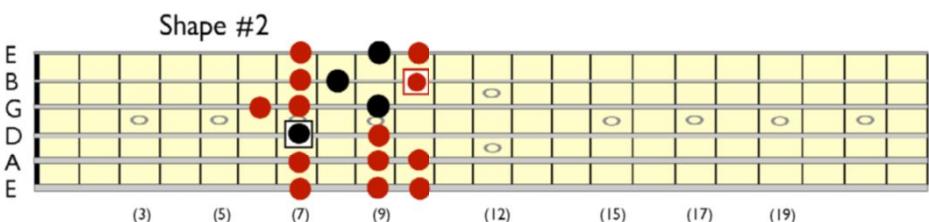
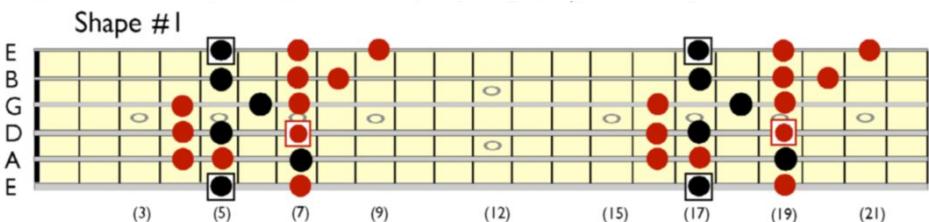
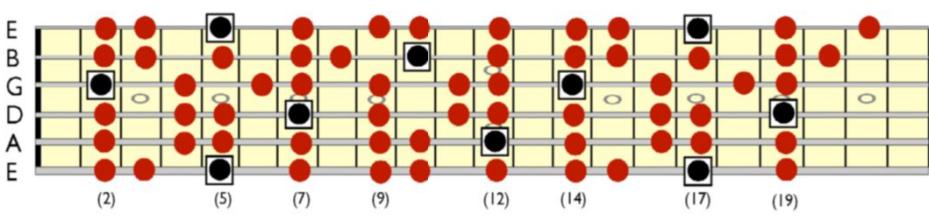
**A Minor Blues** – 1-b3-4-b5-5-b7

Diagram 1 shows the five CAGED shapes of A Mixolydian, and Diagram 2 shows how all these shapes link up on the neck. Most of the examples are played as 16th-notes, so alternate picking can be used throughout as the tempo is only 120bpm; however, for your reference, I have written down the pick-strokes that I used when recording each example (mainly using economy picking, whereby the pick always takes the most direct route to each new string).

Finally, we are only working with the root inversion of each 7th arpeggio in this lesson (1-3-5-7), whereas it is also possible to use the first inversion (3-5-7-1), second (5-7-1-3) and third inversion (7-1-3-5). Furthermore, the same approach can of course also be applied to all other seven-note scales. ■

**TABLE 2 24 DIGITAL PERMUTATIONS OF FOUR DIFFERENT PITCHES**

| Starting from pitch 1 | Starting from pitch 2 | Starting from pitch 3 | Starting from pitch 4 |
|-----------------------|-----------------------|-----------------------|-----------------------|
| 1-2-3-4               | 1-2-4-3               | 2-1-3-4               | 2-1-4-3               |
| 1-3-2-4               | 1-3-4-2               | 2-3-1-4               | 3-2-1-4               |
| 1-4-2-3               | 1-4-3-2               | 2-4-1-3               | 3-4-1-2               |

**DIAGRAM 1 CAGED SHAPES OF A MIXOLYDIAN****DIAGRAM 2 HOW ALL THE CAGED SHAPES LINK, FOR A MIXOLYDIAN**

## EXAMPLES PLAYING TIPS

## CD TRACK 57

**EXAMPLE 1** Straight off, this example starts with a D#/E, note (.5) from the A Minor Blues scale. There then follows an ascending series of 7th arpeggios each following a simple 4-3-2-1 note-order from our 24 possible permutations (see table 2), which just means playing each arpeggio shape from its highest note right through down to its lowest note. There is an F natural chromatic note used as a means of bridging between F# and E in beat 4 of bar 2. Note the use of a barré roll movement to play the middle two notes of the second beat of bar 1. Here, the first of the two notes is held down by the print part of the first finger (fretting hand) so that the second note can be played using the tip of the same finger just by redistributing the pressure on that finger from string to string (achieved by an arm and wrist movement, rather than by distorting the shape of the finger). Note that this same movement also occurs in bars 9, 13, 18, 30, 37-38, 41 and 50. Geographically, this line starts in CAGED shape #1 and finishes up in shape #4.

**EXAMPLE 2** Each of the two arpeggios in the middle of this example (which starts in shape #5 and finishes in shape #1) follow a 1-2-3-4 note-order from

our possible list of 24 permutations (ascending from the lowest note of each shape up right through to the highest). Note that there is a G# chromatic note used as a means of bridging between the A and G in the third and fourth beat of bar 5. Finally, note that each note of the double-stop bend relates to the underlying A7 chord and is approached from a semitone below.

**EXAMPLE 3** This example, which sets off in shape #1 and finishes up mainly in shape #4, combines the approaches of both previous examples by alternating between 1-2-3-4 and 4-3-2-1 note-orders (in other words, we travel up one arpeggio and then down the next). Again, like Example 2, a G# chromatic note is used to bridge between the G and A notes of bar 2 (fourth beat).

**EXAMPLE 4** The arpeggios in this example move in a similar way to the previous one; however, we see how the musical results can be made to sound less regimented by adding a bit of rhythmic variation (rhythmic groupings of 6, 4, 4, 7 etc). Here, we start in shape #3 and end up in shape #5; furthermore, there is a C natural chromatic note used to bridge between the B and C# notes to help make the line flow and sound natural.

**Ex 1**

*J = 104*

E B G D A E  
8 5-7 8-5 10-7 12-8 9-14 10-11 15-(17) 15-(17) 15-14 12-14 11-12 11-10 9-12

1 V V sim...

**Ex 2**

*8va*

E B G D A E  
14-12 14-12 11 14-15 15-17-15-14 16-14 18-17 15-19

**Ex 3**

*(8va)* Loco

E B G D A E  
17-20 19-(20) 18 19 7 5-6 7 5-8-10-7 6 9-11 12

6 sim...

**Ex 4**

Ring

E B G D A E  
14 14-12-11 14-11-12 14-10-12 7 9-10-11

10

## EXAMPLES PLAYING TIPS

CD TRACK 57

**EXAMPLE 5** There's quite a lot of chromaticism in this example: in the second beat of bar 17, a C natural is used as an approach note to C#; there is a G# chromatic bridging note between G and A in beats three and fourth of bar 17; a C natural chromatic note is used as a bridge between B and C# in the third and fourth beats of bar 17; and, towards the end of bar 17, we see the laboured introduction of a b5 blues note (Eb), which is eventually 'corrected' to a perfect fifth (E) at the start of bar 18. Here, the arpeggios in bar 18 are each played using a 1432 note-order from our 24 permutations. Then more chromaticism: a C natural note is used twice as a bridging note between the B and C# notes in bar 18; and bar 19 ends with a C natural (minor third of A7) bent slightly up towards a C# (major third of A7). Geographically, this line starts in shape #3 and finishes in shape #5.

**EXAMPLE 6** This one starts in shape #1 and ends up in shape #5. Again, a C natural chromatic bridging note is used twice between the B and C# notes at the very start of this line, and each seventh arpeggio is played using a 2431 note order. There's another C natural passing note in the third beat of bar 21, and an Eb (b5) at the very end of bar 21. Finally, there is yet another C natural passing note in the first two beats of bar 22.

**EXAMPLE 7** This example, which commences in shape #1 and ends in shape #4, opens with some more chromaticism virtue of blending the Minor Blues scale with Mixolydian. In the fourth beat of bar 24, both the C and Eb notes are used in a chromatic ascent from the C natural to the E at the start of bar 25. Here, each seventh arpeggio is played following a 3421 note-order.

Ex 5

Ex 6

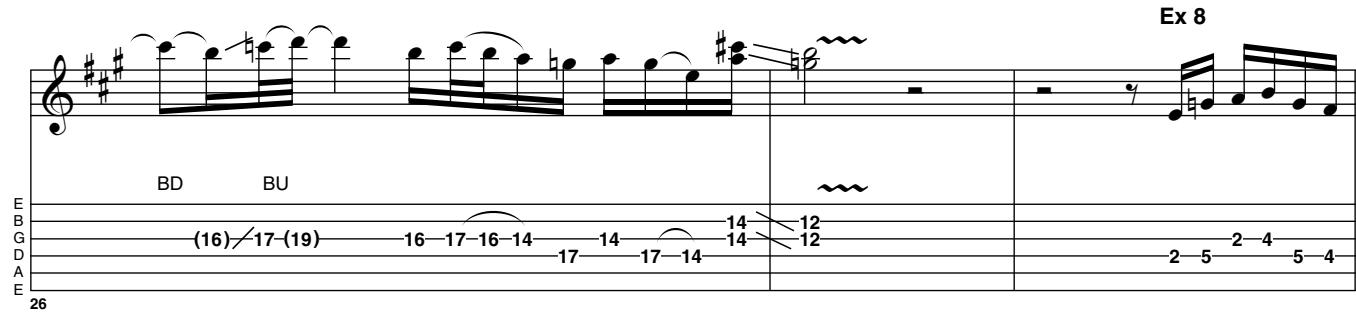
Ex 7

## EXAMPLES PLAYING TIPS

**EXAMPLE 8** Whereas all previous arpeggios shapes have contained four notes, here we expand that to five. By alternating between a 1-2-3-4-5 and 5-4-3-2-1 note order, the arpeggios become rhythmically displaced, which maintain listener interest by avoiding predictability. As is common with many of these examples, a C natural is used to pass towards a C# in the third beat of bar 30. Plot out which CAGED shapes this particular example shifts through.

**EXAMPLE 9** This next example, which starts in CAGED shape #4 and ends up in shape #3, employs a simple 4-3-2-1 note-order for each arpeggio; however, again, interest is provided by the rhythms used (in this case, each arpeggio is played as an eighth note followed by a 16th-note triplet, rather than just straight 16th-notes). Remember in all these examples to add in your own style of vibrato or other expression - make them your lines, not just exercises!

**Ex 8**

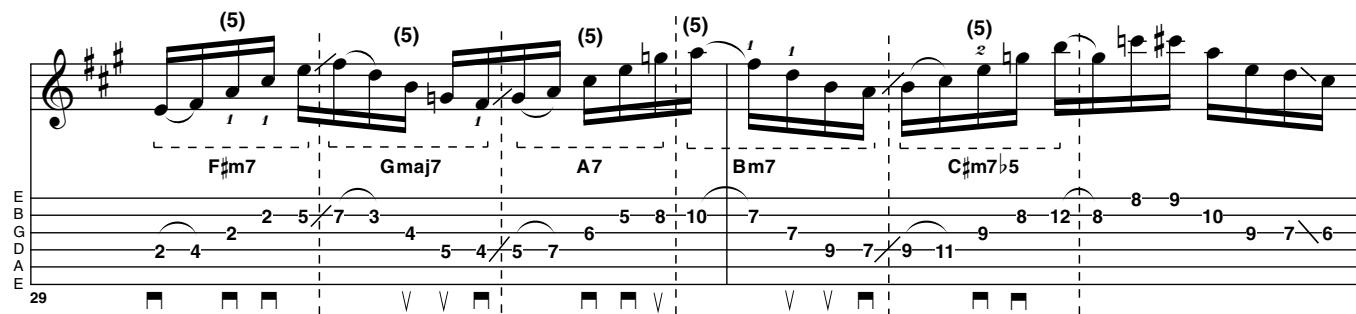


BD BU

E B G D A E

(16) / 17 (19) 16-17-16-14 14-17-14 14-12 2-5 2-4 5-4

26



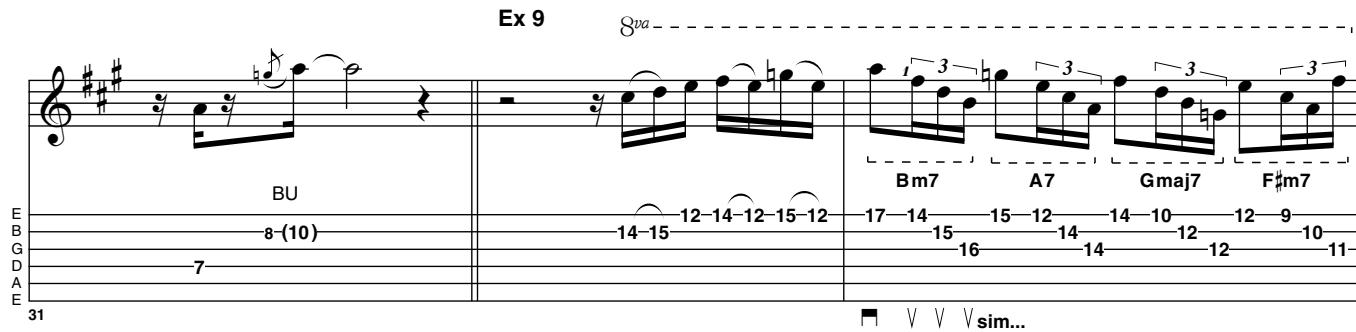
(5) (5) (5) (5) (5)

F#m7 Gmaj7 A7 Bm7 C#m7 b5

E B G D A E

29

**Ex 9**



BU

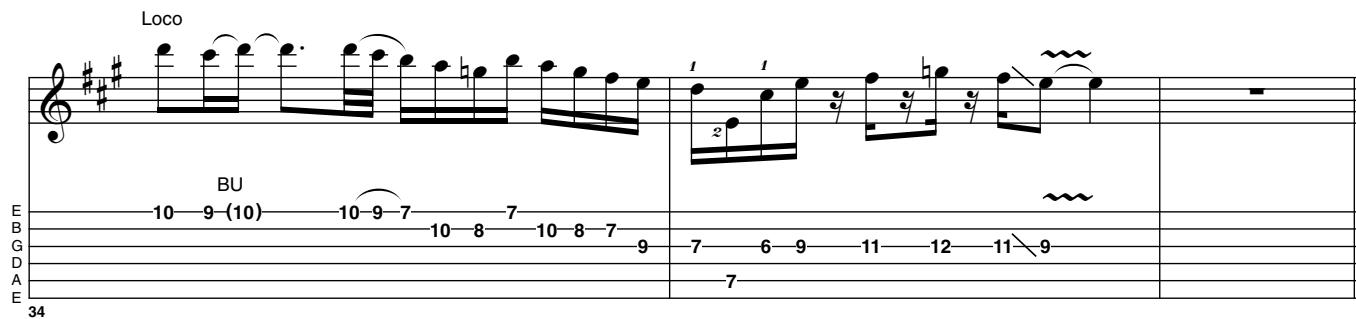
E B G D A E

8-(10) 14-15 12-14-12-15-12 17-14-15-12-14-10-12-9 16-14-12-11-10-11

31

*8va* sim...

Loco



BU

E B G D A E

10-9-(10) 10-9-7 10-8-7 10-8-7 9 7-6-9 11-12-11-9 7

34

**EXAMPLES PLAYING TIPS****CD TRACK 57**

**EXAMPLE 10** Here, in this line that starts in shape #5, rhythmic interest is provided by the fact that we are alternating between five and four-note groups (1-2-3-4-3, 4-3-2-1 etc). Make sure that you can tap your foot throughout (use a metronome to inch your way from one beat to the next).

**EXAMPLE 11** Although there are only four pitches in each arpeggio here, each is played in a note-order that lasts five notes long (4-3-2-1-4): again, providing rhythmic interest for the listener. This line, which starts in shape #1 and finishes in shape #3, also uses a C natural to pass towards a C# in beat 3 of bar 42.

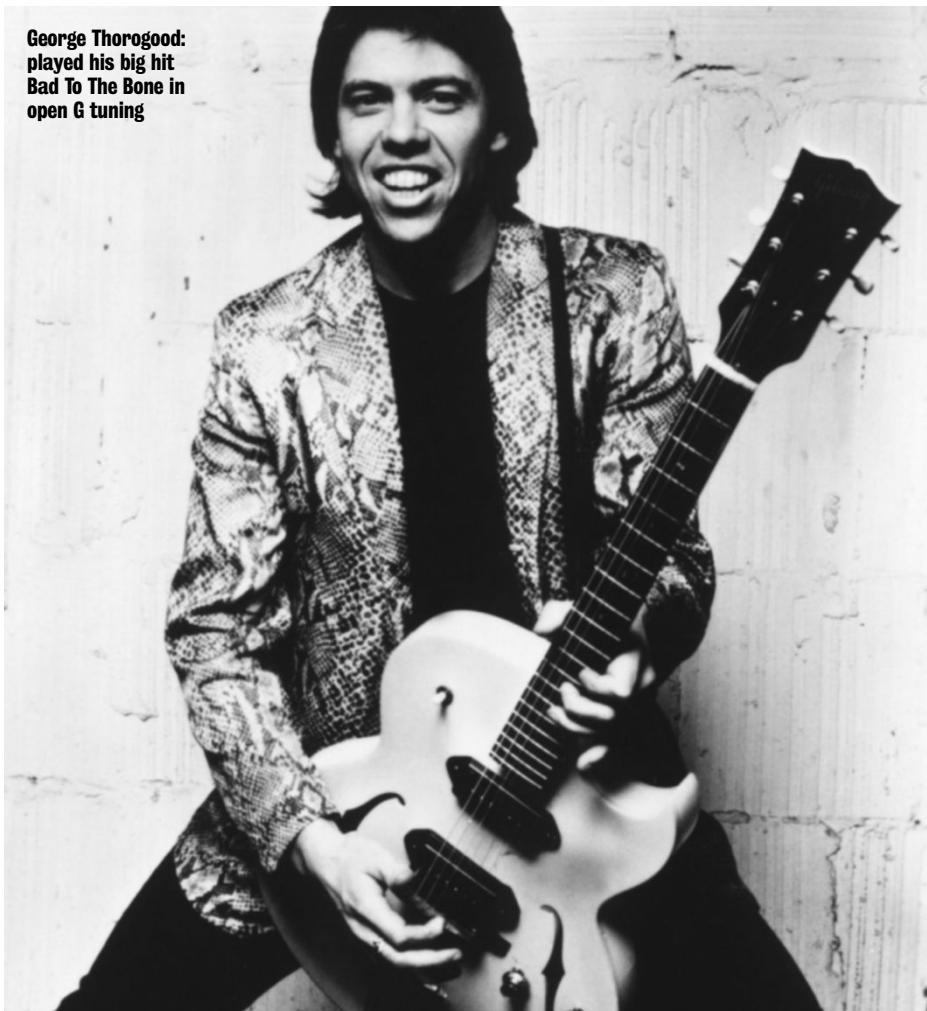
**EXAMPLE 12** To provide more variety, this penultimate line, which starts in shape #2 and finishes in shape #4, features a mixture of approaches and

rhythms. Note the different note-orders and lengths: 4-2-3-1; 1-2-3-4-3-2-1; 1-2-3-4-5; 3-2-1-4 etc.

**EXAMPLE 13** This final example also features a healthy mixture of approaches. Like Example 12, the first arpeggio follows a 4-2-3-1 note-order, and this is followed by 1-2-4-3 and 4-3-2-1 with added rhythmic variation. Starting in CAGED shape #1 and finishing in shape #5, this line also features some chromatic notes: a G# passing note is used as a means of bridging between the A and G notes in the first two beats of bar 49; and, in bar 50, a C natural (3rd outside of A7) is bent slightly up towards the more 'correct' C# (Major 3rd of A7) for a typically bluesy ambiguity.

**Ex 10**
**Ex 11**
**Ex 12**
*8va* - - - - -

**Ex 13**



# Open G Tuning pt1



**Harrison Marsh** looks at electric slide in open G, used by Billy Gibbons, Keith Richards, Jimmy Page, Bonnie Raitt & George Thorogood.

## ABILITY RATING



Beginner/Intermediate

**Info**

**Key:** Open G

**Tempo:** Various

**CD:** TRACKS 58-62

Will improve your

- ✓ Blues slide phrasing
- ✓ Open G tuning knowledge
- ✓ Intonation using a slide

**H**aving looked at the fundamentals of slide playing in standard tuning, this month we explore playing with a slide in open tuning, starting with open G. Open G tuning is hugely popular among slide players and was widely used by early country blues players. Today, Dobro players such as

Jerry Douglas and Eric Clapton (Unplugged album) also favour this tuning. Far from just being an acoustic guitarist's tuning, open G was the choice for George Thorogood's Bad To The Bone and a favourite of Keith Richards - of course he famously removed the sixth string from his Telecaster completely.

In G tuning the open strings form a G chord, while 5th and 7th fret positions give C and D chords respectively. While open G lends itself easily to I-IV-V progressions and this makes up a lot of the repertoire here, as with wider blues playing it's the subtlety, detail and phrasing that leads to some memorable licks. As well as full six-string



**TRACK RECORD** Can't Be Satisfied by Muddy Waters is a great source of inspiration for slide players, and Keith Richards used open G on many Rolling Stones songs including You Got The Silver. For examples of great tone, check out Billy Gibbons' slide on Tush, Bonnie Raitt's Thing Called Love, and George Harrison's tone and playing on Bluest Kind Of Blues by Alvin Lee is just sublime.

Brought to you by...  
**bimm bristol**

chords using the slide, open tuning allows for playing double-stops easily; these add weight and interest to solos and are synonymous with the style. You will often hear players create call-and-answer effects between licks and vocals, as Muddy Waters did so masterfully. The 12th, 15th and 17th frets also allow the same licks to be played easily an octave up, which you will hear many players use. The third, fourth and fifth strings also create a '5'

**"YOU MIGHT FIND IT BETTER TO SET A SPARE GUITAR ASIDE, STRING IT WITH A HEAVIER GAUGE AND RAISE THE ACTION"**

chord under the slide, which has led to some iconic rhythm playing.

With open tuning it's important to be aware of damping (both hands) as the strings will ring sympathetically. Also, anyone using light-gauge strings and a low action will struggle playing slide in G as the first, fifth and sixth strings are all tuned down a tone, taking a lot of tension off of the neck. You might find it better to set a spare guitar aside, string it with a heavier gauge and raise the action. Of course, accurate intonation is a prime goal.

An interesting thing about electric slide is how different players find their distinctive sound; Billy Gibbons is a great example, as is George Harrison. So let your favourite players dictate the sound you look for. It can be great fun experimenting with different tones. ■

**NEXT MONTH** Harrison continues his new slide series as he brings us *Slide In Open G (Pt2)*

Any guitar will suit, but Strats, Teles or P90 'Junior' style are popular. Experiment with tones and overdrives but keep it bluesy. All examples were recorded on a Gibson Les Paul through a five-watt amp using a medium-sized ceramic slide - make sure yours fits properly. As stated, heavier strings and higher than normal action will assist everything from tuning to tone.

CD TRACK 59

## EXAMPLE 1 FINDING THE V CHORD WITHIN OPEN G

This shows how the third, fourth and fifth strings form a 5th chord/power chord under the slide. I played this example with my fingers for easy muting (many slide players prefer this anyway). Be careful to only slide between chords when notated.

$\text{♩} = 130$

Open G tuning

|   |     |
|---|-----|
| D | 7   |
| B | 10  |
| G | 7   |
| D | 5   |
| G | 2/3 |
| D | 2/3 |

1

|   |     |   |     |   |
|---|-----|---|-----|---|
| D | 0   | 0 | 2/3 | 0 |
| B | 0   | 0 | 2/3 | 0 |
| G | 0   | 0 | 2/3 | 0 |
| D | 2/3 | 0 | 2/3 | 0 |
| G | 2/3 | 0 | 2/3 | 0 |
| D | 0   | 0 | 2/3 | 0 |

3

## EXAMPLE 2 COPYING LICKS FROM CHORD TO CHORD

CD TRACK 60

The great thing about playing slide in open tunings is that, having the I, IV and V chords at 12th, 5th and 7th frets respectively, very similar phrases can be moved between the chords easily. This can sound very impressive, but be careful not to overshoot the intended pitch of each note.

$\text{♩} = 90$

|   |       |
|---|-------|
| D | 10/12 |
| B | 10/12 |
| G | 12    |
| D | 10/12 |
| G | 12    |
| D | 5     |

1

|   |       |
|---|-------|
| D | 7     |
| B | 3     |
| G | 5     |
| D | 10/12 |
| G | 12    |
| D | 12    |

3

## EXAMPLE 3 USING BOTH FRETTED NOTES AND SLIDE

CD TRACK 61

This phrase alternates between using the slide and fretted notes. As you are sliding up to the 12th fret essentially 'from nowhere' be careful to mute with the fretting hand at the same time to avoid excess string noise.

Musical notation for Example 3. The top staff shows a treble clef, a key signature of one sharp, and a tempo of  $\text{♩} = 90$ . The bottom staff shows a standard guitar neck with strings D, B, G, D, G, D. The first measure has a bar line. The second measure starts with a G chord (B, D, G) followed by a slide up to the 12th fret on the B string. The third measure is labeled "N.C." (No Chord). The fourth measure shows a slide up to the 12th fret on the B string, indicated by a curved arrow, followed by a G chord. Measure 1 has a "1, 3" below it. Measures 2-4 have tablature below them: 10/12, 12/12, 12/12; 3 0 2 0 0; 3 0. Measures 5-6 have tablature below them: 10/12, 12/12, 12/12; 3 0 2 0 0; 3 0.

## EXAMPLE 4 JAM TRACK

CD TRACK 62

Bar 10 uses double-stops to add a more robust sound to the soloing. Think carefully about how wide a vibrato you want with the slide - this is part of your signature as a player. This example would work really well as a slide guitar break as the bridge section of a song.

Musical notation for Example 4, a jam track. The top staff shows a treble clef, a key signature of one sharp, and a tempo of  $\text{♩} = 80$ . The middle staff shows a standard guitar neck with strings D, B, G, D, G, D. The bottom staff shows a standard guitar neck with strings D, B, G, D, G, D. The notation includes various slides, vibratos, and double-stop chords. Measure 1 has a "3/5" below it. Measure 2 has a "5". Measure 3 has "2/3 2/3 2/3". Measure 4 has a "3". Measure 5 has a "5". Measure 6 has a "3/5 2/3". Measure 7 has a "2/3 2/4 3". Measure 8 has a "5". Measure 9 has a "3 3 3 3 3 3 5". Measure 10 has a "3 3 3 3 3 3 5". Measure 11 has a "12". Measure 12 has a "10/12 12 17 17 15 17". Measure 13 has a "15". Measure 14 has a "11/12 12". Measure 15 has a "12". Measure 16 has a "8". Measure 17 has a "7". Measure 18 has a "5". Measure 19 has a "10/12 10/12 10/12". Measures 11-19 have tablature below them: 3/5, 12, [12], 10/12, 12, 17, 17, 15, 17, 15; 11/12, 12, 11/12, 12, 12, 8/9, 7, 8/9, 5, 10/12, 10/12, 10/12.

# THE ULTIMATE BLUES COLLECTION

## from Guitar Techniques



The image shows the cover of 'Blues' Volume Two magazine. At the top, it says 'PLAY LIKE YOUR HEROES' and 'THE ULTIMATE *Guitar Techniques* COLLECTION'. The title 'Blues' is in large, bold letters, with 'VOLUME TWO' below it. A photo of Eric Clapton playing a guitar is the central image. Text on the cover includes: 'Play Like A Blues Giant', 'Learn from the finest blues players of the past 100 years', 'Licks, chords solos & more', 'A complete blues toolkit in one mag.', 'Learn the licks of over 50 legends!', 'In every bluesy style at all ability levels', and 'DISC INSIDE DVD-ROM with animated tab & audio!'. A red circular badge on the right says 'ON SALE NOW'. Below the main cover, there is a smaller inset image showing another cover of the magazine with a different photo of Eric Clapton and the text 'All examples with audio, fully animated tab & 6 Jam Tracks' and 'MASSIVE DVD ROM'.

## SECOND EDITION IS HERE!

Taken from *Guitar Techniques*' best blues features, *Blues Heroes Volume 2* brims with lessons on how to play better in all bluesy styles and at all ability levels. Pop the DVD-ROM into a PC or Mac to hear pro quality audio synched to animated tab. Print and digital versions available!



# Bob Marley



**Iain Scott** looks at the grooves that took an unassuming young man from a farm in Jamaica to the stadium stages of the world.

THE Brought to you by...  
**INSTITUTE**

Bob Marley, along with his band The Wailers, rose to fame through the '70s and brought reggae to an international arena after being signed to Island Records and releasing several acclaimed albums including Catch A Fire, Burnin', Rastaman Vibration and Exodus. These recordings have provided a wealth of great grooves that define the reggae style and he had several hits from these releases, such as Jammin', I Shot The Sheriff (covered by Eric Clapton), No Woman No Cry, One Love, Exodus, and Get Up Stand Up. Let's take a look at the reggae grooves of his rhythm section. ■

TRACK 63

## EXAMPLE 1 GUITAR 1: SINGLE-NOTE LINES

In reggae you can play exactly the same part as the bassline and this would be a 'link' guitar part. The single-note line here is played over the bassline as another complementary part, although it does link up with the triplet in the bass line in bar 4. The first half uses G Minor Pentatonic (G Bb C D F) phrases

in a lazy syncopated feel, even though all the notes are played short. The second section works more from an arpeggio point of view (Cm and F triads) developing the phrases in the last two bars by using repetitive 1/16th-note patterns that are typical of reggae.

$\text{J} = 78$

15, 17

# LESSON } ESSENTIAL RHYTHM GUITAR

## EXAMPLE 2 GUITAR 2: SKANK RHYTHM

TRACK 63

Skank is the name given to the tight rhythm stroke that provides the chordal backing in a reggae track. There are several ways to play skank; for example, with a tight or lazy stroke, or with an upstroke or a downstroke etc. It all depends on the pitch of the notes and how they feel and fit within the reggae

groove. This example uses a single 'skank' for the first eight bars, played fairly softly with a downstroke, and a 'double skank' for the last eight bars, played a bit tighter with a down-up rhythm stroke. Slightly mute the strings by reducing the fretting-hand pressure to shorten your skank playing.

**1, 5**

**4, 8**      **9, 11, 13**

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# In The Woodshed



If your alternate picking is in confusion, this workout by **Charlie Griffiths** will help you master the ins and outs of this vital technique.



Dedicate your practice time to inside and outside picking

## ABILITY RATING

 Moderate

### Info

**Key:** Various  
**Tempo:** Various  
**CD:** TRACKS 64-68

**Will improve your**  
✓ General picking skills  
✓ Economy of effort  
✓ Speed and efficiency

**A**lternate picking means moving your pick in alternate down and upstrokes throughout a passage of notes, regardless of whether those notes are all on the same string or on different strings. Players like Al Di Meola, Steve Morse, John Petrucci and Paul Gilbert are possibly the most well-known members of the alternate picking fraternity. The technique offers a more weighty, consistent sound due to the momentum of the hand propelling the pick through the strings. When alternate picking successive notes on a single string, the approach could not be more simple as

alternating down and upstrokes follow one another naturally and efficiently. When moving the pick from string to string, however, a bit more practise is required. There are two ways of picking string changes, known as 'outside' and 'inside' picking.

Outside picking means moving the pick around the two strings in question, so the pick hits the 'outer edges' of the strings first. This is often described as hooking around the strings. For practical purposes we can reduce this motion down to just two notes. An example of this is playing a downstroke on the fourth string and an upstroke on the third string. Try repeating this using just the open strings allowing you to focus solely on your picking hand and let the pick move down and up smoothly in a relaxed manner. Inside picking is the exact opposite, so reverse the picking direction. This time start with a downstroke on the third string and an upstroke on the

fourth string. This means that the pick hits the inner edges of the strings and effectively bounces between them in ping-pong fashion.

Both picking directions should sound exactly the same, although one will inevitably feel more natural than the other. This is normal and over time and with plenty of practice they will even out and become second nature. We don't have the luxury of favouring one over the other as something as simple as playing a Major scale requires both inside and outside picking throughout. The following examples will help you practise inside and outside picking methodically and eventually combine the two. Notice that all of these

**“AL DI MEOLA, STEVE MORSE, JOHN PETRUCCI AND PAUL GILBERT ARE POSSIBLY THE MOST WELL-KNOWN MEMBERS OF THE ALTERNATE PICKING FRATERNITY”**

examples have an odd number of notes per string: 1, 3 and 5, which is the first indicator that inside or outside picking is needed.

Example 1 is an outside picking lick starting with a downstroke on the fourth string followed by an upstroke on the third. This will help you practise hooking around those strings. Example 2 is the same melody but displaced by an eighth-note, which switches the picking to start with a downstroke on the third string and an upstroke on the fourth, ideal for bouncing that pick between the strings. Examples 3 and 4 are a bluesy lick, which requires three-pick-strokes-per-string - Example 3 being inside picking and Example 4 being outside picking. The final example has five pick strokes per string and actually switches between inside and outside picking. ■

**NEXT MONTH** Charlie hones your skills for mastering  $7/8$  Time Signature

## EXAMPLE 1

Barre across the middle two strings with your first finger at the 7th fret, then add the 9th and 10th-fret notes with your third and fourth fingers. In bar 2 continue the melody but add your second finger to the 8th fret, fourth string. Start with a downstroke on the fourth string and continue alternate picking throughout.

$\text{J} = 120$

A5      B $\flat$ 5

## CD TRACK 64



Brought to you by...

## EXAMPLE 2

CD TRACK 65

This is a very similar one-note-per-string melody as seen in Example 1, but this time the notes on the third string land on the downbeats. Start with a downstroke on the third string, following by an upstroke on the fourth string and continue this picking pattern throughout.

$\text{J} = 120$

A5      B $\flat$ 5

## EXAMPLE 3

CD TRACK 66

This lick is based in the A Blues scale (A-C-D-E, E-G) and uses inside picking to move between the middle two strings. The repeating pattern requires three-pick-strokes-per-string, essentially 'down up down' on the third string and 'up down up' on the fourth string.

$\text{J} = 120$

Am

## EXAMPLE 4

CD TRACK 67

This lick is an outside picking version of Example 3. The repeating pattern also requires three pick strokes per string, but in this case the string change has a downstroke on the fourth string and an upstroke on the third.

$\text{J} = 120$

## EXAMPLE 5

CD TRACK 68

This scale pattern uses both inside and outside picking over a 7/8 groove (more 7/8 action next month!). The part uses a familiar three-notes-per-string scale shape based in D Dorian (D-E-F-G-A-B-C). In the first bar, all of the string changes are outside picking whereas the second bar features inside picking string changes. Focus on keeping all of the 16th notes even throughout - learn slowly and accurately in order to eventually play fast and accurately.

$\text{J} = 120$

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# NEW ALBUMS

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

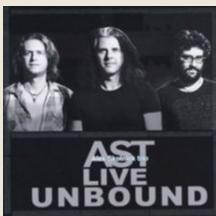
## Album of the Month

### ROGER WATERS

IS THIS THE LIFE WE REALLY WANT?

Columbia ★★★★★

Roger Waters' first solo rock album since 1992 starts off with the familiar heartbeat and a vocal montage that immediately harks back to Dark Side Of The Moon, implying that there is still very much a Floydian connection here – and it's not alone. Picture That references the mood of One Of These Days, for instance, and there are many more. But let's not dwell on the past. The word 'dystopian' is often used in association with Waters' work and that's very much the case here. Tracks like The Last Refugee fit in with the subject matter he addressed on the very excellent Amused To Death, to the extent that this album could almost be its sequel. It's dark, for sure - but compelling at the same time, with excellent songwriting and sonic surprises galore – and ranks among his finest post-Wall work.



### ALEX SKOLNICK TRIO

LIVE UNBOUND

Independent ★★★★★

Skolnick came to prominence as the lead guitarist in Testament, with impressive shredding on his Ibanez. These days, he primarily enjoys clean(ish) guitar tones in his trio that leans heavily towards jazz as this new live album shows. Opener, Unbound is a muscular piece with a slap intro reminiscent of 80s era Lee Ritenour with its main melodic phrase's open drone strings. There's a slight vibe of the jazzy quartet, Fourplay (Ritenour/Carlton era) here as regards the groove and melody lines. Come solo time, Alex has a great knack of implying the chord changes with his lead lines and arpeggios. Culture Shock is an exciting country train groove with tasty band interplay and nods towards middle eastern modality; this trio plays with real conviction and authority! 99/09 is a cracking funk number; imagine The Meters with bigger chords and more aggressive syncopations! To close, a

reworked Aerosmith's Dream On and The Scorpions' Still Lovin' You are both very impressive.

### RAUL MIDON

BADASS AND BLIND

Artistry Music ★★★★★

Bursting on the scene in 2005 with the Arif Mardin produced State Of Mine, Midon and an acoustic guitar produced a virtuosic album with great vocals, vocal trumpet (!) and staggering six-string chops full of tight rhythms and rich chord and melodic work. Several albums later, Badass And Blind is self produced with Raul enhanced by choice band members. There's a sophisticated pop quality to the title track; very Steely Dan and even a slight Donald Fagen quality to Raul's voice. He's a great electric soloist too. Red, Green, Yellow continues the Dan vibe, with two solos that would have Carlton himself nodding approval. Wings Of Mind is a jazzy bopper, with adult chords and a swinging acoustic solo. As for the Latin syncopations between guitar and



voice on Sound Shadow; very impressive. Closer is Fly Like An Eagle, a great reworking of Steve Miller's song that clocks six minutes long. If you like good songs, strong grooves, top chops and great singing, then Raul's your man.

### MARTY FRIEDMAN

WALL OF SOUND

Prosthetic Records ★★★★★

It's a shock to see that Wall Of Sound is Friedman's 13th solo album - that's a lot of music in the two decades since Megadeth. With a year gestation and nine days to record the guitars, Wall Of Sound is sonically and compositionally huge. Rife with Marty trademarks - energised bends and vibrato, slick diminished lines, crushing riffs and modal shred phrases - fans of rock virtuosity will find much to embrace here. Sorrow And Madness is full of twists and turns with violin, piano and nylon-string guitar plus blazing thrash riffs and solos. Streetlight is one of two songs mixed by Queen's producer, Mack and features some



of the album's most melodic playing over some of its most aggressive riffing; few guitarists can combine beauty and heavy quite like Marty. Something To Fight is the album's only vocal track, rich with precision and aggression. In short, Wall Of Sound sure lives up to its name!

### GOV'T MULE

REVOLUTION COME... REVOLUTION GO...

Spinefarm ★★★★★

What do you do when you're on a break from The Allman Brothers? You form your own band and create music history! So it was in 1994 when Warren Haynes put Gov't Mule together; 23 years and 16 albums later, Revolution Come... Revolution Go... seeks to address the current state of politics in the band's USA backyard. And the Mule ain't happy! The recording sessions began in Austin, Texas on election day, November 2016 and many of the CD's 12 tracks commentate on



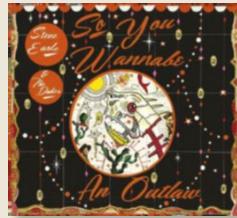
the somewhat unexpected and controversial result. The album kicks off with Stone Cold Rage whose guitar riff doesn't hide its aggression, before settling into some incendiary Southern blues. But this is more than a mere protest album; the band kicks up a storm on The Man I Want To Be with its epic guitar solo, while Travelling Tune and Sarah Surrender are pure boogie. The most significant cut, perhaps, is the closer, a take on Blind Willie Johnson's Dark Was The Night, Cold Was The Ground, with lyrics penned by Haynes which enrich the brooding mystique of the original, a copy of which is currently in interstellar space aboard the Voyager spacecraft. Back on earth, the band is touring the UK later in the year, and we can't wait!

### STEVE EARLE

SO YOU WANNABE AN OUTLAW

Warner Bros ★★★★★

Country music, and its offspring Americana, is currently enjoying something of a surge on this side of the Atlantic, so it's always good to hear from one of its prime movers. Steve Earle's songs have been recorded by a who's who of country artists, including Johnny Cash, Emmylou Harris and Carl Perkins to name but a few. On So You Wannabe An Outlaw Earle breaks out 12 tracks (or 16 if you choose the 'deluxe edition') that effortlessly bullseye the genre and are sure to delight fans old and new. But it's not all old-school country; check out Fixin' To Die with its nod to Led Zeppelin's When The Levee Breaks, or the plaintive balladry of The Girl On The Mountain. Both great tracks that confirm Earle's place at the cutting edge of country.



# SIXTY SECONDS with...

A minute's all it takes to find out what makes a great guitarist tick. Before he jumped into his limo for the airport we grabbed a quick chat with US blues prodigy turned bona fide guitar star **Kenny Wayne Shepherd**.

**GT: Do you have a type of pick (brand, thickness, etc) that you can't live without?**

KWS: Someone once gave me a genuine tortoiseshell pick and I must say that I've never found another pick that feels quite the same. Currently I'm using KWS edition heavy gauge picks made by Dunlop.

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

KWS: My original Vox Clyde McCoy wah-wah pedal because I still haven't found a wah pedal that sounds better than that one. My original Ibanez TS-808 Tube Screamer. It's been everywhere with me and has never failed to deliver great tone. Finally, my Analogman King Of Tone pedal. It's a fantastic sounding overdrive pedal that I use constantly.

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

KWS: I'm sure I could play bass in a band. I also believe I could be a good drummer if I could just find enough time to practise the instrument.

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

KWS: No.

**GT: Do you think guitar cables really make a difference to things like tone or reliability? What make are yours?**

KWS: Cables certainly do make a difference. Some cables are more reliable than others and some fail quickly. To the trained ear, cables can have an effect on your tone as well. I have custom made cables and I use a cable with the conductors made of solid silver that I use in the studio.

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

KWS: I don't like the word 'jealous'. I'd say there are a lot of artists (past and present) whose playing I have a lot of respect for. SRV, Hendrix and Robert Johnson just to name a few. One guy I really recommend listening to is Doyle Dykes. He's an incredible acoustic guitar player.

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

KWS: My 1961 Stratocaster. It's my number one guitar that I can't live without.

**“I THINK THE SONG I'M MOST PROUD OF IS BLUE ON BLACK. IT STILL SOUNDS GREAT AFTER ALL THESE YEARS”**

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

KWS: I have a number of favourite amps, all of which were built by Alexander Dumble. Currently my favourite is a 1965 Fender Bandmaster he modified called the 'Ultra-Phonix'. It has fantastic cleans and superior sustain with beautiful overtones.

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

KWS: Medium to high action with jumbo frets and heavy gauge strings.

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

KWS: I'm currently using Ernie Ball Cobalt strings: .011 .014 .018 .028 .038 .058. They sound great with lots of attack and immediate response. Heavy strings have a bigger sound and cut through the mix better.

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

KWS: Meeting Stevie Ray Vaughan when I was seven years old was the main reason I got serious about playing guitar. I wanted to learn to play with the fire and intensity he had.

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

KWS: The Fender Stratocaster. The first one I found that I couldn't live without was my 1961 Strat.

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

KWS: I have no idea. Each one has its merits. There have certainly been ones that are better than others, but no 'best'.

**GT: And your worst playing nightmare?**

KWS: Having the rig go down is the worst. The hardest think to trouble-shoot is a bad cable in the pedal board. It can take up to a couple of minutes to track down the culprit and that feels like an eternity on stage.

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

KWS: Play from your heart. If you play with that kind of passion, people will respond to it.

**GT: Do you still practise?**

KWS: Every night I'm on stage I get the best practice one can get.

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

KWS: No. My pre-gig routine is pretty minimal. Maybe I'll enjoy a good cigar before show time. A lot of times I just walk out there cold, with no warm-up. I like to push myself.

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

KWS: Well, I'm currently in two fantasy bands. My own band has Chris Layton from Double Trouble, Tony Franklin from The Firm, and Riley Osbourn (Willie Nelson and Lyle Lovett). In my second band, The Rides I have Stephen Stills, Chris Layton, Barry Goldberg (Electric Flag) and Kevin McCormick (bassist with Crosby Stills and Nash and Jackson Browne).

**GT: Present company excepted, who's the greatest guitarist that's ever lived?**

KWS: That's subject to one's opinion. My opinion would be Jimi Hendrix.

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

KWS: Not only do I wish I'd played the original Voodoo Child, I wish I had written it too!

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

KWS: I think the song I'm most proud of is Blue On Black, from our 1998 album Trouble Is. It still sounds great to me after all these years, and was a bona fide hit here in the States!

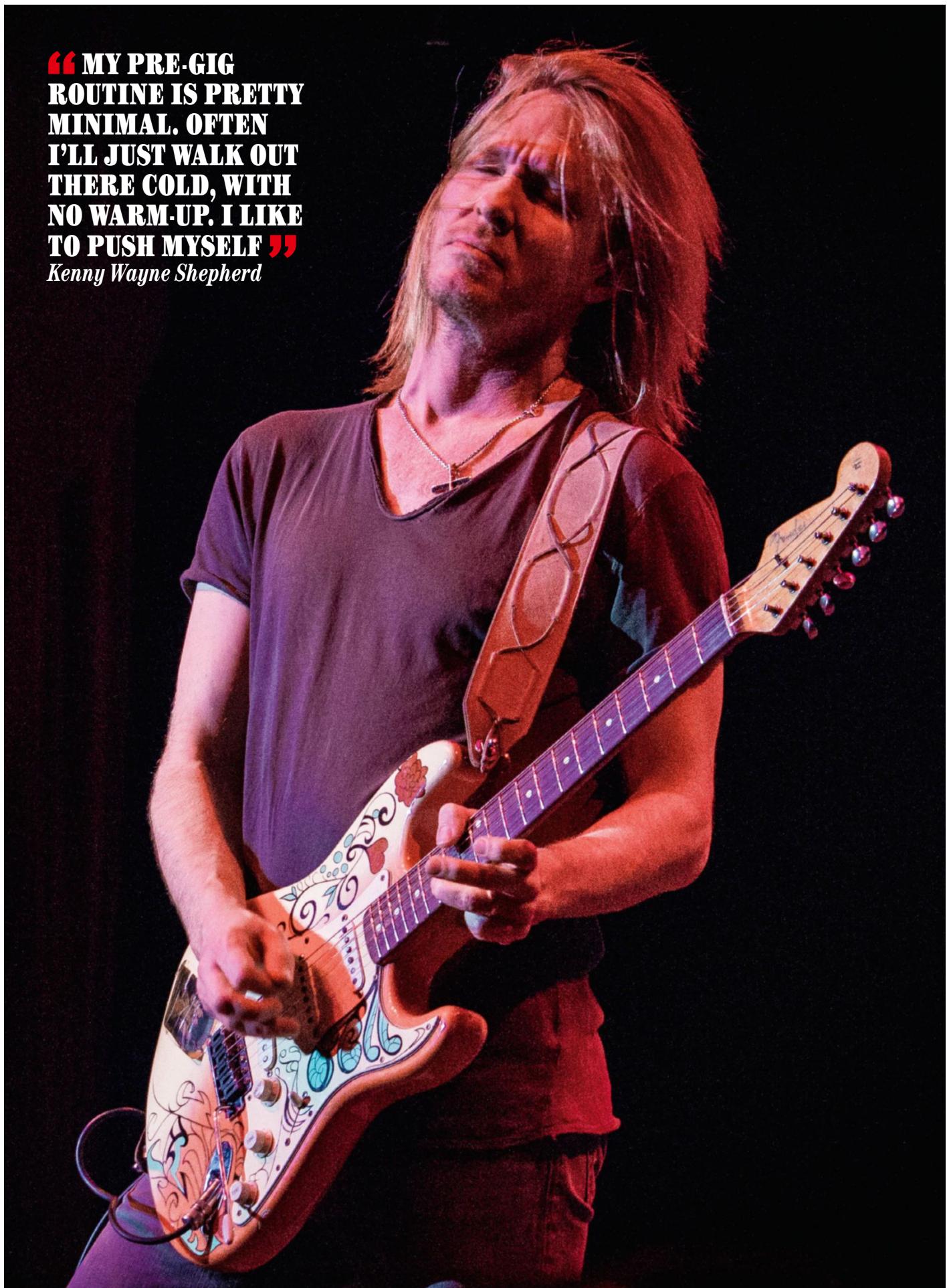
**GT: What would you most like to be remembered for?**

KWS: Being a good father.

*Kenny Wayne's new album, Lay It On Down is released on 21 July 2017 on the Provogue/Mascot Label Group. He'll be performing a select number of UK shows including: Sat 29 July – Ramblin' Man Fair, Maidstone (Headline Outlaw Country Stage); Sun 30 July - The Picturedrome, Holmfirth.*

**“MY PRE-GIG ROUTINE IS PRETTY MINIMAL. OFTEN I’LL JUST WALK OUT THERE COLD, WITH NO WARM-UP. I LIKE TO PUSH MYSELF”**

*Kenny Wayne Shepherd*



# NEXT MONTH

MORE OF THE WORLD'S BEST LESSONS...

## FEATURE #2

### STRING SKIPPING

*Sound fresh and surprising*  
*String skipping will give a new and exciting sound to your playing.*  
Richard Barrett shows you how.

## CLASSICAL TAB

### MOSES-TOBANI

*Hearts And Flowers*

*Bridge tabs this Theodore Moses-Tobani tune, often used in silent movies to evoke sadness or pathos.*

## VIDEO LESSON

### CHORD TAPPING

*Part 2*

*Paul Bielatowicz continues his video series on an evocative style beloved of Stanley Jordan and others.*

## TECHNIQUE & THEORY

### THINGS TO LEARN & PLAY

*Inside/outside picking, G tuning*  
*Lean how combining inside and outside picking is the best of both worlds. Plus, play slide in open G.*

## Try one of the swinging-est styles ever! PLAY JUMP BLUES!

Jump blues is an intriguing mix of big-band swing, jazz and a touch of country, all wrapped up to create an infectious blues style. Chords are tasty, licks are cool as ice and hot as mustard! Go on, have some bluesy fun!

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*His 'Golden Years' band period*

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*Off-the-wall jazz guitar legend*

## PLUS ALL THIS...

*Mitch Dalton, Justin Sandercoe  
Creative Rock, 60 Seconds With,  
Instrumental Inquisition, and so  
much more to read, learn and play!*

SEPTEMBER 2017 ISSUE ON SALE WEDNESDAY 2ND AUGUST

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# Guitar Techniques

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