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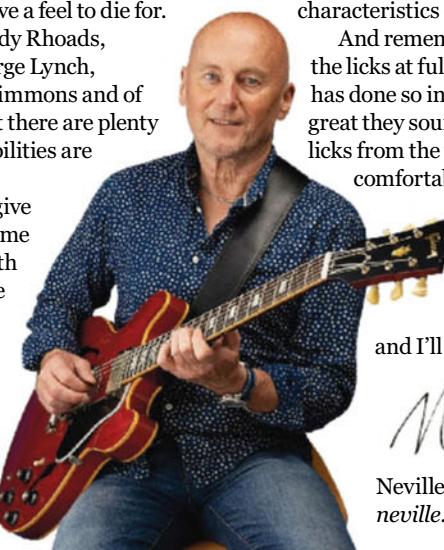
A truly phenomenal guitarist, John heads up the guitar facility at Tech Music Schools in London. He's a master at all styles, but a legend in Gypsy Jazz.

# Welcome

TASTES VARY WHEN it comes to what we all like in a lead guitarist. Putting jazz and country to one side for a moment (I'll return to these another time), opinion is divided between 'feel' players and out-and-out technicians. Many years ago when I was editing our sister magazine, *Guitarist*, a common letters page debate was exactly that - feel or speed - with heated exchanges often going on for months. Usually the protagonists sat firmly in the blues (feel) and rock (technique) corners.

Well, to me there's always been a middle ground: modern rock guitarists that possess all the chops and yet have a feel to die for. I can easily reel off Randy Rhoads, Michael Schenker, George Lynch, Ritchie Kotzen, Andy Timmons and of course Joe Satriani. But there are plenty more whose rock sensibilities are imbued with real feel.

So we thought we'd give you the chance to get some fire into your fingers with some licks that combine all we love in the best electric blues, with that wonderful added element of flash. And, just occasionally, who wouldn't like a bit of digital dexterity to turn a head or two?



Another thing about these rock players is that they often come out with off-the-wall notes that really prick up the ear. I remember hearing Steve Lukather's solo in *Rosanna* for the first time, and couldn't for the life of me find where some of the notes were on my fretboard - they certainly weren't among my hackneyed shapes, so it was a great lift when I did finally work out what Luke was doing.

We've enlisted the help of Jacob Quistgaard (currently on tour with Bryan Ferry) to come up with 10 great examples for you. His list of players goes from hot blues (SRV) to full metal jacket (YJM) but each one shares the same characteristics of spice and feel.

And remember, you don't have to play the licks at full tilt, even though Jacob has done so in order to let you hear how great they sound played fast. Learn the licks from the tab at whatever speed is comfortable - you can always run them through your practice routine with the metronome to notch the BPM up a few beats each day. Do enjoy them - and I'll see you next month.

*Neville*

Neville Marten, Editor  
nevilles.marten@futurenet.com

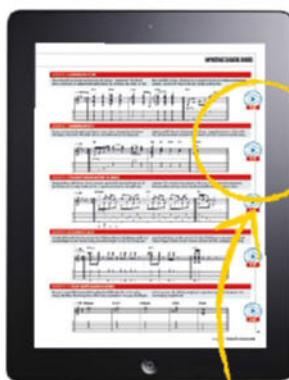
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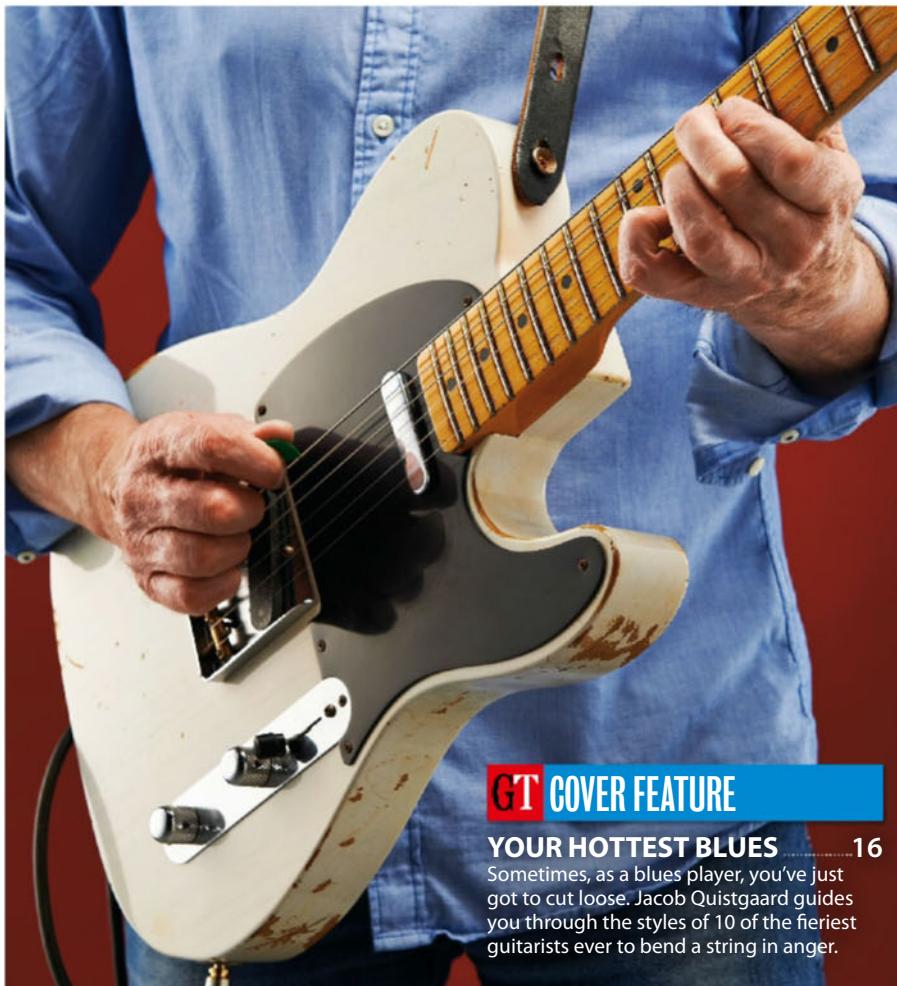
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# Guitar Techniques

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# Q&A

# Theory Godmother



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

## Ska Face

### Dear Theory Godmother

I've been asked to join a tribute band that covers the best of ska, Two-Tone and other reggae-inspired music. It's great fun, but to be honest it's never been a style that I've spent too much time listening to. I'm having trouble with the offbeat rhythms in that it's very fast paced and has to be really tight in order to work effectively. The other guys in the band are being patient, telling me that it will just click after a few more rehearsals, but in the meantime, I was wondering if you have any tips on how I could improve my rhythm?

Chez

The Two-Tone sound is, as you say, predominantly based on an off-beat rhythm. That means that you're playing on the second eighth note of every beat (Ex 1). Normally, this would be played with an upstroke, so your first task will be to sit down with a metronome and practise hitting the offbeat squarely every time. If this proves difficult, set the metronome to eighth notes – two clicks per beat – and play on every second click. Try this slowly at first and don't expect to get it on the first go. Once you can confidently play on the offbeat, increase the metronome speed gradually until you reach the tempo at which you're expected to play live.

Ex 2 is a good test for your rhythm abilities. It's a mix of straight rhythm plus a couple of reggae variations. Once you can play this at a fairly up-tempo BPM, the rest will be down to some fine tuning in the rehearsal room with the other members of the band.

## Exotic Scales

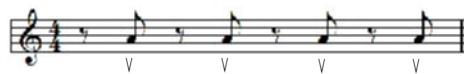
### Dear Theory Godmother

Sometimes, GT references scales as 'exotic sounding'. Assuming this counts out the Major and Natural Minor scales, what exotic scales tend to be favoured in areas like metal or jazz? And what scales do you consider as being the most exotic, and why? And where can I hear them in a recording?

Ryan

## EXAMPLES 1 - 7

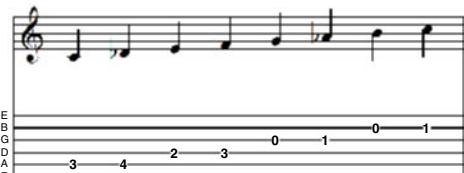
Ex 1



Ex 2



Ex 3



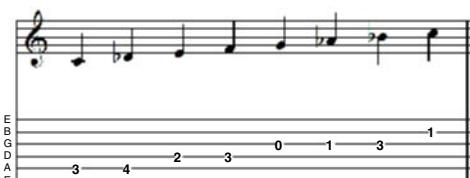
Ex 4



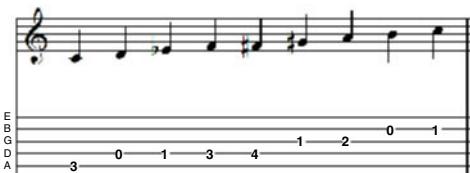
Ex 5



Ex 6



Ex 7



The equivalent of 'vanilla' in terms of music scales would be the Major and Natural Minor. These feature in everything from folk tunes to hymns, nursery rhymes, pop music and rock 'n' roll. Even the Blues scale, with its dissonant flat 5th, has become 'non-exotic' since it hit the UK during the 1960s. But when Dick Dale brought out Misirlou in 1962, it challenged Western ideas about melody. Misirlou used the Double Harmonic scale (Ex 3) which features the distinctly Eastern flat 2nd interval also found in the similarly flavoured Phrygian mode.

Other examples of exotica in rock and pop include Frank Zappa and King Crimson quoting the Whole Tone scale (Ex 4); Zappa used it during solos and Crimson based a whole composition – Fracture from the 1974 album Starless And Bible Black – around it. When Yngwie Malmsteen introduced his brand of neo-classical

metal in the early 80s, the Harmonic Minor (Ex 5) sounded new and exotic, despite having been around for years. Joe Satriani experimented with the Phrygian on his song War, missing out the 3rd so that it hints at the Phrygian Dominant as well (Ex 6), while jazz-guitar legend Jim Hall wrote a blues based on the Diminished scale (Ex 7) called Careful; and Duke Ellington employed it on his tune Caravan.

Possibly the furthest that you can get away from convention in Western harmony, jazz pianist Bill Evans wrote 12 Tone Tune, using a 'tone row' where all the tones of the chromatic scale are written out in a certain order, and this forms the basis for both melody and harmony throughout the piece.

So music at all levels and styles is full of exotic scales. In the meantime, you might want to invest in a scale book and audition some of music's wilder melodic vehicles for yourself.

## Gauge Reaction?

### Dear Theory Godmother

I suffer from a weak, jangly vibrato. A friend said a lighter gauge would help me move the string more easily. It sounds logical, but before I mess around with different strings, I wondered if you have any input?

Barry

Some players favour light gauges (Billy Gibbons likes .007s, and Brian May used .008s in Queen). Others like it heavy (SRV and Jeff Beck with .012s); while bluesers Robert Cray and Joe Bonamassa play .011s. All have great-sounding vibrato! Each has settled on a string gauge he likes, with techniques like bending and vibrato incorporated accordingly. My advice would be to book a few lessons with a good teacher, saying you need work in that department. With targeted help your vibrato should improve dramatically.

# TalkBack

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

## WHAT GUITAR?

This might seem like a really silly letter, but what often attracts me to the front cover of *Guitar Techniques* is the guitar in the main picture. You seem to feature a selection of beautiful instruments, either vintage (perhaps pseudo-vintage) or classy 'boutique' ones. Where do they all come from – surely you can't own them all? Are they hired? The last few, in particular, have been gorgeous looking pieces!

**Damien Barnes**

*Funny you ask that, Damien, as I was just in the process of organising the next few cover shots and thinking about what to get, and from where. The truth is they come from a variety of sources. Whenever one of the team gets a new guitar – we're always trading stuff in for the 'next greatest thing' – it will generally find its way onto the cover. For instance the red Strat and red ES-335 of recent issues were both mine, having rid myself of various instruments to acquire them. The Les Paul Goldtop from the last issue was kindly loaned to us by World Guitars in Stonehouse, as was the Gibson Byrdland for the 'Better Chords' one a few issues back; other times we've borrowed pieces from Guitar Village in Farnham, Peach Guitars in Braintree and Vintage And Rare in Bath, as we are friends with these fine institutions too.*

*The creamy Strat on 'Pentatonic Power', and the black Gretsch on 'Perfect Your Timing' were both snaffled from *Guitarist's* reviews stock. Jason Sidwell's stash gets ransacked from time to time too, and Mick Taylor and Owen Bailey of *Guitarist* have both contributed a piece or two. So, as you can see, they come from a variety of sources. I do try hard to make the instrument appropriate for the feature – so, for instance, a Gibson ES-175 would be a little odd on a shred metal cover. But we love getting all these great guitars in, and I'm glad you like the pics too. So it's actually not a silly letter at all!*

## THE WOBLES

Your explanation in reply to Terry Dodds's letter on string bending and vibrato last month was quite fascinating. I liked the description of the bending, but the vibrato bit kind of goes against the grain of what other teachers tell us is the way to do it. You said don't drop the vibrato back to the original 'unbent' pitch each time you wobble the string, but perhaps halfway. I'm sure rock teachers like Shaun Baxter and Martin Goulding have said in *GT* that the note should go back to 'base' during vibrato.

**Mike Longhurst**

*Well, I totally agree with Shaun and Martin when it comes to metal or rock vibrato. Listen to Yngwie Malmsteen – surely the pinnacle of metal vibratos – and his is wide and fluent, always in time with the beat and mechanically precise. But in a way that very description separates rock and metal from blues – rock is indeed mechanical and precise, but blues is slightly more organic, some might even say haphazard. When I add vibrato to a note I never consciously think of doing it in time with the music; I presume it must bear some relationship but I'm certainly not conscious of it. And the amount you*



Should the string return to its unbent pitch during vibrato?

*deviate between the resting (unbent) and bent note is really down to personal taste. But I think if we are aiming for a 'human' or 'vocal' style of vibrato that chimes with bluesier or even jazzier sounds, then that mechanical 'pitch to pitch' vibrato is not what we want. Well, not what I want, anyway. Try both ways and see which you prefer – I was just saying how I do it, and it's not for me to dictate how anyone plays. But who knows, you could be the first blues star with a tone-wide metal vibrato. Bring it on!*

## HOW DO I PROGRESS?

I've reached a stage in my playing where I'm really not sure how to get better, or indeed if I have the ability to do so. Like, I'd suspect, many of your readership, I'm in my 40s and have been playing bluesy, rocky, poppy stuff for 10 years or so. I've got a pretty good handle on theory (thanks to brilliant guys like Phil, Shaun, Pete Callard and, in days past, Guthrie and Dave Kilminster) and I can find my way around the neck okay. I'm in a half-decent band doing covers, but we write and play a few originals for fun too, so I should be more than happy.

The trouble is, I don't seem to have any real 'flair'. My playing sounds dull and boring, like I'm

trotting out the same old stuff all the time. Then I hear a track by Dave Gilmour, Brian May or Joe Walsh and think to myself, "I'd never be able to do that even if I grew five more fingers!"

So my question is: How do I move forward? Is there a 'quick fix' or is it more of the same old slog?

**Seb Stephens, Hampshire**

*There can't be a guitarist reading this that hasn't thought the same about their playing – including me and I'd guess lots of tutors and many of our guitar heroes too! Anything where skill is required demands work if we are to get better at it. But square-bashing scales and force-feeding theory is unlikely to produce someone with flair who loves what they do – in fact it can stifle progress, so perhaps you should back away from that course of action.*

*But a couple of thoughts... Is your playing really as dull and predictable as you think? Why not record yourself and have an honest listen. And if you can stand to be critiqued, ask a few player friends what they like and don't like about your style. If you or they come up with specific flaws, then you can get to work on those aspects of your playing*

*with a clear goal. Or do you have older recordings against which you can judge yourself? If so, dig them out; we usually get better without realising it, and the 'old you' is always the best barometer of progress in the 'new you'.*

*Also, you mention three great but very different guitarists. There is one thing that connects them all though, and that's superb feel. We've had some excellent feel-based features in recent issues – last month's Blues Workout and GT233's String Bends to name just two. Why not go through them thoroughly, to test and tax yourself on the essences of playing with feel? Then measure yourself against something you know by Joe, Brian or David – can you now play it better, more accurately, or with better timing and touch than before?*

*And what about your sound: is it as good as that of your favourite players? I have often been spurred on by a new bit of kit, so is it time to trade your Strat for a Tele; Tele for an SG; or SG for a JEM? You could splash out on a new overdrive pedal – always a great source of inspo!*

*Lastly: sit down with the last three issues of *GT* and go through Pete Callard's Blue Note jazz licks – if that doesn't add new zest and zing to a tired old lickbag, then nothing will!*



# EVERY GUITARIST NEEDS A VENUE



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the sound in your head

# Intro

• GUITAR TECHNIQUES • DECEMBER 2014 •



## New Bonamassa album and dates!

TO CELEBRATE THE release of Joe Bonamassa's new studio album, *Different Shades Of Blue*, the contemporary guitar legend has just premiered a new video for the title track – you can check it out at <http://smarturl.it/h84a47>. The new album will also be Joe's first to feature all original material.

Says Joe, "It's been a while since I've been involved in the writing on an entire album. I decided I wanted to make a

completely original blues album. I've really had to push myself to make everything I do better than the last project. I feel like I owe it to the fans to give them an original record after all these years."

Bonamassa also announced that he'll perform four concerts at London's Hammersmith Eventim Apollo, from Tuesday 17th March 2015; Thursday 19th March 2015; Friday 20th March 2015; and Saturday 21st March 2015.

Visit [jbonamassa.com](http://jbonamassa.com) or go to [www.noblepr.co.uk](http://www.noblepr.co.uk) for further details and JB updates.



### Jam track tips

#### 1. G Blues Stomper

Here we have a fairly uptempo foot-stomping 12-bar blues in G. Pull out your G minor Pentatonic (G Bb C D F) or minor Blues scale (add a Db) – or alternatively, try thinking the G Mixolydian mode (G A B C D E F) on the I chord (G7), G Dorian (G A Bb C D E F) on the IV chord (C7) and finally the G Major scale (G A B C D E F#) on the V (D7).

#### 2. C Lydian Mode Groove Jam

Try out your best Vai, Satriani and Zappa licks on this static groove. The progression (C and D/C) is based on C Lydian mode (C D E F# G A B), so could open up new territory for licks, sounds and fingerings!

#### 3. Bluesy Vamp (C)

For this I-IV vamp in C you can get really bluesy and use C minor Pentatonic (C Eb F G Bb) or Blues scale (C Eb F F# G Bb). Or you can switch between C Mixolydian (C D E F G A Bb) for the I chord (C) and C Dorian mode (C D Eb F G A Bb) for the IV chord (F7). This change results in the B neatly becoming a Bb, etc.

#### 4. Bb Jazz Blues

Although you can attack this jazz blues progression in Bb from a basic blues perspective using Bb major Pentatonic (Bb C D F G) and Bb minor Pentatonic (Bb Db Eb F Ab), you could also try arpeggiating your way around the chords to bring out more colour. This is especially handy in bar 6 (E diminished arp = E G Bb Db) and bar 8 (G7 arp = G B D F) of the progression.

*Jam tracks created for you by Jacob Quistgaard. For free scale maps and hundreds more tracks, visit [www.questorama.com](http://quistorama.com). You can also subscribe to [www.youtube.com/QuistTV](http://www.youtube.com/QuistTV) to get all the latest free jam tracks and licks! Enjoy!*



## Fork and roll?

Fancy having a go with a Pitch Fork? No, we're not talking about medieval farm implements here, we mean the new EHX Pitch Fork (UK price around £110) from Electro-Harmonix, which can transpose an instrument's pitch over a +/- three-octave range. It also features three modes which allow the pitch to be transposed up, down or both, simultaneously.

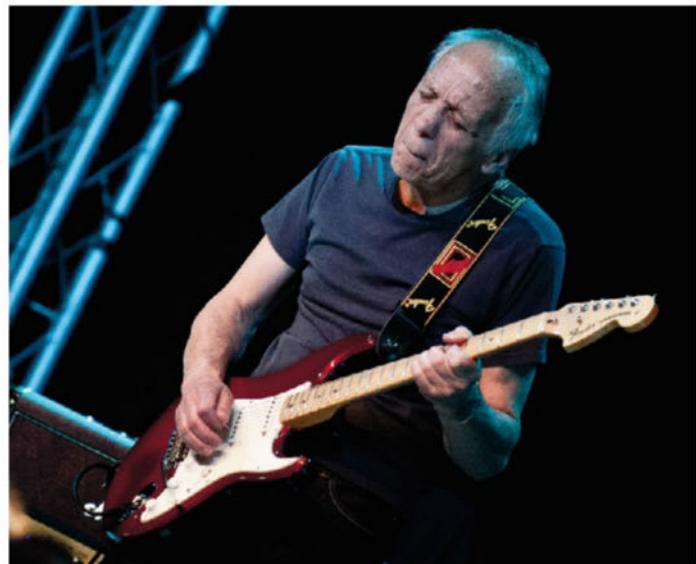
The pitch shift amount can be set to a fixed interval or continuously varied by an expression pedal or control voltage.

The controls are straightforward and intuitive - great for guitarists! An 11-position Shift switch selects the maximum transposition interval ranging from D (Detune), a shift of 17 cents, through Minor 2nd, Major 2nd, Major 3rd, Perfect 4th, Perfect 5th, Major 6th, Minor 7th, 1 Octave, 2 Octaves and 3 Octaves. A three-position toggle switch controls whether the pitch is transposed up, down or both. In Dual mode, two pitch-shifted signals are output. One follows the shift knob as if in the Up position while the other creates a harmony. Dual Mode settings include M3 up + P5 up, P5 up + 1 Oct down, 1 Oct up + 1 Oct down and many others. A Blend knob controls the mix of the dry and effected signal, and an EXP jack enables the player to control pitch and glissando effects using an expression pedal. A multi-pronged attack, you could say! The Pitch Fork comes with a power supply or runs on a 9V battery. Visit [www.ehx.com](http://www.ehx.com) for more.

## Sighs! Robin Trower is back!

Described by many as, "the British Hendrix", rock guitarist and vocalist Robin Trower will return with a brand new studio album early next year and a UK Tour in March 2015. All tickets are priced £22.50, except London o2 Shepherd's Bush Empire (£25). The tour dates are as follows: Lincoln Drill Hall (Thursday March 26); Bury St. Edmunds, Apex (Friday March 27); Birmingham Town Hall (Saturday March 28); Salford Lowry (Sunday March 29); Chester Live Rooms (Thursday April 2); Gateshead Sage (Friday April 3);

Glasgow Arches (Saturday April 4); Aberdeen Lemon Tree (Sunday April 5); Stockton Arc (Tuesday April 7); York Barbican (Wednesday April 8); Sheffield City Hall Ballroom (Thursday April 9); Holmfirth Picturedrome (Friday April 10); London O2 Shepherd's Bush Empire (Saturday April 11); Crawley Hawth (Tuesday April 14); Exeter Corn Exchange (Wednesday April 15); Salisbury City Hall (Thursday April 16); and Milton Keynes Stables (Friday April 17). Visit [www.noblepr.co.uk](http://www.noblepr.co.uk) for further details and updates.



## PHIL HILBORNE'S ONE-MINUTE LICK ARPEGGIO SUBSTITUTION LICK



*As a young player I often heard the word 'substitution' and wrongly imagined it was a device that jazz musicians had, just for themselves. My 'moment of understanding' was when I realised that something else was simply being played to add some colour, spice, interest or sophistication to what was already going on, or sometimes instead of it. In this month's lick we can see an example of how it works. The accompanying chord is G7 (G-B-D-F - 1-3-5-b7), commonly seen as the V chord in the key of C. If you play the first five notes of bar 1 you will see it's the notes F, G, B, D and F (b7, 1, 3, 5, b7). This is a G7 arpeggio starting from the b7. This is fine but it just sounds like you are aware of the chord over which you are playing, and are simply*

*re-iterating the notes. However, extending the chord using notes drawn in 3rds from the parent key of C will give you lots more 'substitution' options: G-B-D-F-A-C-E - 1-3-5-b7-9-11-13. If you start from each note and play the following three notes you get a series of chords. Here they are with their names and how they function against G7: Bm7b5 (B-D-F-A = 3-5-b7-9 - G9 sound); Dm7 (D-F-A-C = 5-b7-9-11 - G11 sound); FMaj7 (F-A-C-E = b7-9-11-13 - G13 sound). My lick uses all of these substitutions in this order: G7, Dm7, Bm7b5, FMaj7 thus implying G7, G11, G9, G13. By the way, it is played in five-note groups that are phrased as 16th notes - this is tricky, so take it slowly and make sure you fully understand where all the downbeats fall.*

J = 128 D9



## MITCH DALTON'S SESSION SHENANIGANS

**GIG:** Anatomy Of The Guitar, BBC Radio 2,  
Edinburgh Festival **DATE:** 10th August, 2014

**PLACE:** Pop-Up Studio, The Potterow

**INSTRUMENTS PLAYED:** Fender Stratocaster,  
Mike Vanden thinline semi, banjo (hired),  
acoustic guitar (hired) **HOURS WORKED:**  
(excluding travel) - 11.30am – 10.0pm

AND SO IS IT that I find myself at BBC Head Office, Edinburgh on a damp Sunday morning. Far too early. Far too tired. I'm ushered into a voiceover studio reminiscent of the tiny cabin in a Marx Brothers movie. Mitch Benn (guitarist and presenter of BBC Radio 4's The Now Show) is depping for Groucho. He is seated with his guitar, scribbling some lines for a song on tonight's show. We chat for five minutes about duetting together, particularly on Duelling Banjos - an idea that seems not to want to go away.

And then he's gone. To another gig. I turn to Elizabeth, Mark the Charming Producer's PA. "Not to worry. We weren't quite sure about Mitch B's availability to rehearse today but I'm sure that it will all be fine. It will? Er, Mark? "He's picking Harry up from the airport and collecting the hire instruments and gear." Ah, yes. Harry (Spinal Tap's Harry Shearer, aka Derek Smalls, who is narrating the programme)? "The plane is late, apparently. And they've lost his luggage."

Dr Lewnie (the programme's tame 'expert')? "Oh, yes. He's coming from Wales via Bristol Airport. There's a bus replacement for the train and he's been delayed. But he'll be here at 4.0." She smiles encouragingly. They're taught to do this. It's the training, you know.

So I wait. And I wait. And I am

sent away for lunch. I return. And I wait some more. It hasn't entirely escaped my notice that I am performing and recording as live in front of an audience of 300 citizens in five hours' time. And there is, as far I can discern, no show. A mere trifle, perhaps. But it is beginning to scare the designer denims off me.

It is 4.30. Dr Mark Lewnie arrives. We are both knackered. So we decide to find a place to grab some sleep. We discover two leather sofas in an adjoining office.

**"I perform without the aid of stimulants. Or the hindrance of knowing what I should be doing!"**

And an assortment of large yellow BBC Pudsey teddy bears. Or pillows, as we rename them. Sleep, perchance to nightmare. It is 5.30. I am awoken from a pleasant reverie involving Marilyn Monroe, Pudsey, a nightclub and... er... never mind, to rediscover that Mark and Mitch B have returned. There is no sign of Harry.

I have long since given up any hope of rescue from Picking Purgatory. Producer Mark stays remarkably sanguine. I get the impression that he's a battle-scarred veteran of Light

Entertainment. With campaign medals to match. We repair to Groucho's cabin for a run-through. Mark (deputising for Harry), Mark Lewney, Mitch B and Mitch D. Elizabeth. Two BBC crew. And a bunch of instruments - some in perfect working order.

I remember little of what occurred. At 6.30 we pile into a fleet of cabs and head for the venue. It's a 'Pop Up Venue', bang in the city centre (a tent to you and me), with portacabins for a Green Room and loos.

Harry has arrived. At last. We'll sound check and get to rehearse a bit. Except, we won't. They are showing a film in the venue. And then there's to be a Q&A session with the director and stars of the movie. No one told the BBC. We sound check at 8.15. For 15 minutes. The audience arrives at 8.30. The show kicks off at 9.0.

I perform without the aid of stimulants. Or the hindrance of knowing what I should be doing. I recall some bottleneck blues, Eddie Lang's April Kisses, The Shadow Of Your Smile, Apache, Wipe Out, Pinball Wizard and some metal riffs. There were some retakes, editing and patching, with extra material because the show was 12 minutes short.

I'm put in mind of a cut 'n' shut car repair. A few days later Mark calls to thank me. He is still calm and appears pleased. The show is broadcast. I didn't dare listen.

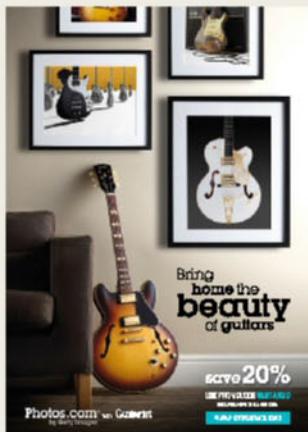


## Colourful new PRS Bernie Marsdens

PRS have announced the arrival of five limited edition colour options for their popular SE Bernie Marsden signature model (£714 including gig bag). One of the most vintage-styled and classically-voiced of all the guitars in the SE line-up, the guitar has already won rave reviews for its thick, authoritative rock tone and great playability.

The new colours are Black Cherry, Santana Yellow, Sapphire and Gold Metallic, with spalted maple also a new option, alongside the existing Vintage Sunburst and Black.

Translucent colours feature a flame maple veneer top, with every version based around a classic mahogany body and 22-fret mahogany neck pairing. Cream binding and bound rosewood fretboard set off the BM's simple good looks; it's powered by a pair of SE245 humbuckers, two volumes, single tone control and three-way toggle selector switch. Visit [prsguitars.com/seberniemarsden/](http://prsguitars.com/seberniemarsden/) for further information.



## Portraits for fans

Getty Images has launched [www.photos.com](http://www.photos.com), a new website boasting a treasure trove of photographic material including images of guitarists and other musicians. You can now buy framed portraits of any of the featured artists to grace your living room, or any other room in your house for that matter. Click over to the website and type "Guitarist" into the search engine to bring up thousands of photos of guitar players and their instruments. Or try searching a specific guitarist like "Eric Clapton" and you'll find a wide range of superb portraits available to buy.

All photos are available to purchase as framed prints or canvases, and are not available from any other source. The collection will also be updated regularly to ensure that it always offers the best of guitar photography. Check it out!

# 60 Seconds with...

A minute's all it takes to find out what makes a great guitarist tick. As he dashed for his limo to the airport we grabbed a quick chat with the amazing **TOSIN ABASI** of Animals As Leaders...

**GT: Do you have a type of pick that you can't live without? (Make, gauge and why)**

TA: Planet Waves Black Ice .55. I like a pick with flexibility, but I also like the dimensions of these as they're small, closer to a jazz pick. It's hard to find a jazz pick that's thin, so these have those two features I like. The Texture is also a Matt satin, so quite easy to hang on to.

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

TA: Compression and noise gate for control, and delay for its creative potential.

**GT: Do you play another instrument well enough to be in a band - and have you done so?**

TA: Yeah - I've played drums in punk bands!

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

TA: Yes, I read to a basic level.

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

TA: Yes, Guthrie Govan - he's simply amazing.

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

TA: My Rick Toone 'Blur' guitar as it's one of a kind.

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

TA: The Boutique Bogner model on the Fractal Audio AxeFx, I really like the semi-distorted tone.

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

TA: D'Addario .09-0.42 because they're consistent and sound and feel great.

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

TA: Kurt Cobain.

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

TA: A Les Paul. I had a Gibson

The incredible Tosin Abasi and his eight-string Ibanez axe



poster of one on my wall as a kid.

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

**“Is there anyone whose playing (past or present) you're slightly jealous of? Yeah, Guthrie Govan – he's amazing!”**

TA: I do some metronome-based practice wherever I'm performing that night.

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

TA: The dream trio for me would be Vinnie Colaiuta on drums, and Jaco Pastorius on bass.

**GT: Is there a solo by someone else that you wish you'd played?**

TA: Allan Holdsworth, City Nights.

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

TA: On Impulse, from our self-titled debut album.

**GT: Can you tell us what are you up to at the moment - any gigs, tours, etc?**

TA: We're heading to the UK on tour with Tesseract for seven dates beginning 3rd November. Hope to see you there!

## That Was The Year... 1947

United Nations,  
Cars & Herringbone

**FENDER'S PRINCETON 26 COMBO** gets an upgrade as the 8-inch Utah field coil speaker is replaced by a fixed magnet type Jensen for improved tone and response. It's a positive move for this most basic of amplifiers that has two inputs but no controls at all or even an on-off switch so anything has to be an improvement.



The earliest models are part of the 'Woodie' series, so called because the cabinet is polished wood. The front features vertical chrome strips and the grille cloth varies in colour.

**MARTIN GUITARS PRODUCE THE LAST D-28** to feature Herringbone body binding and marquetry. Their stock of this purfling, manufactured in pre-World War II Germany, has finally run out and there is no alternative American source. As of now all style 28 guitars are presented with alternating black and white celluloid binding as used on their archtop C-2 model. This last D-28 features quarter-sawn Brazilian rosewood back and sides, Cuban mahogany neck, red spruce top and an ebony fretboard.

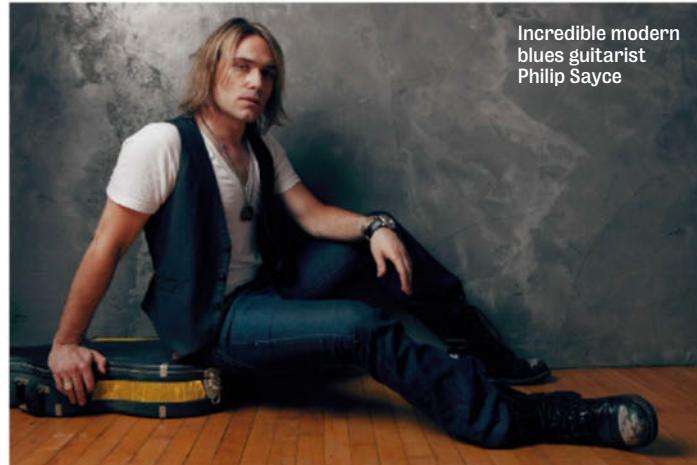


**IN AMERICA THE DEMAND FOR CARS** outstrips the nation's ability to supply, so British car manufacturers take the initiative and export favoured makes like MG, Hillman and Austin, thus helping the post-war UK economy and providing much needed jobs. In Westminster Abbey the marriage takes place between Princess Elizabeth and Philip Mountbatten, who now becomes the Duke of Edinburgh.

**THE COLD WAR BEGINS** as the super powers of the USA and the USSR become aware of their influence and dominance over much of the rest of the world. The Palestine Special Committee of the United Nations recommends the area should be divided into two separate states with one Arab and the other Jewish. The Central Intelligence Agency (CIA) is created along with the Communist Information Bureau.

**A BUSY YEAR FOR THE STORK** bringing in Steve Howe, Carlos Santana, David Bowie, Roy Wood, Peter Banks (Yes), Gregg Allman, Jeff Lynne, Tim Buckley, Dave Davies, Steve Marriott, Rick Derringer, Dennis DeYoung (Styx), Roky Erickson (13th Floor Elevators), Don Felder, Don Henley, Mick Fleetwood, Brian May, Arlo Guthrie, Rupert Holmes, Tom Scholz (Boston), Mark Volman & Howard Kaylan (The Turtles), Bobby Kimball (Toto), Ronnie Montrose, Peter Noone (Herman's Hermits), Laura Nyro, Benjamin Orr (The Cars), Cozy Powell, Minnie Riperton, Gerry Rafferty, Carole Bayer Sager, Loudon Wainwright III, Jennifer Warnes, Bob Weir (Grateful Dead), Ronnie Wood and Marc Bolan.

**THE JOHN D'ANGELO FACTORY** gets a custom order from jobbing guitarist Mario Bagnoni. He requires a New Yorker model with its Art Moderne styling, staircase tailpiece and scratchplate, plus gold-plated Grover Imperial tuners with chevron-shaped heads. In spite of now owning this magnificent guitar, just two years later Bagnoni joins the Erie Police Department and goes on to become a Councilman.



Incredible modern blues guitarist Philip Sayce

## Guitar ace Sayce returns!

Critically acclaimed guitarist and singer-songwriter, Philip Sayce is back with a new album and tour. Hailed as one of the most innovative players on the blues-rock scene, Sayce embarks on his UK tour on November 20th.

The new album, produced by Dave Cobb (Rival Sons), is available on limited edition (1000 copies only) double vinyl, CD and download, and features Sayce's take on classic songs by the likes of Little Feat (Sailin' Shoes) and Graham Nash (Better Days), plus

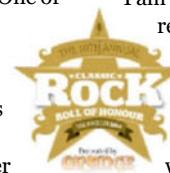
inspired originals that he hopes will knock your socks off. One of the originals, Out Of My Mind, is a tribute to Jimi Hendrix: "I couldn't help but do homage to the master," admits Sayce.

November tour dates are as follows: Aberdeen, The Tunnels (November 20); Edinburgh, Mash House (November 21); Derby, The Flowerpot (November 22); Sutton, Boom Boom Club (November 24); and Bristol, The Tunnels (November 25). Visit [www.noblepr.co.uk](http://www.noblepr.co.uk) for further details.

## Roll Of Honour

For the fifth consecutive year Orange Amps will sponsor the Classic Rock, Roll of Honour awards at Avalon, in Hollywood, on Tuesday November 4. One of the most highly respected award ceremonies of the rock calendar, the event attracts the biggest names in the business.

Grammy Award winner and member of the Rock & Roll Hall Of Fame, Sammy Hagar will host the ceremony, honouring some of the world's greatest classic rock bands in one of the most iconic rock cities on the globe.



The prestigious Living Legend award is also sponsored by Orange and this year it will be presented to Rock & Roll Hall Of Fame inductee, Gregg Allman. Commenting on the award he said,

"I am so very honoured to be receiving this award. Classic Rock is one of my favourite magazines; they are always so generous to me and the Brothers." Previous winners of the Award include: Jeff Beck, Alice Cooper, Jimmy Page, Lemmy, Ozzy Osbourne, Iggy Pop and ZZ Top. To vote for your own rock favourites go to <http://awards.classicrock.teamrock.com>.

## HOT FOR TEACHER YOUR RGT TUTOR

RGT  
Music of a Lifetime

**Name:** Simon Dawson **Town:** Cramlington, Northumberland **Styles:** Rock, blues, pop, folk, country, classical, jazz **Speciality:** Classical, acoustic fingerstyle and electric blues-rock **Qualification:** BA (Hons), CT ABRSM **Levels:** Beginners to advanced, RGT grades to Diploma level **Sight-reading:** Beginners to advanced **Charges:** £13 per half-hour lesson **Special:** I teach at home in my purpose-built studio and at the Northern Music Centre in Newcastle. **Tel:** 07748 763593 **Email:** simondawson777@hotmail.com



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# Your hottest ever blues licks!



From the intricacy, precision and speed of Paul Gilbert to the fire and force of SRV, **Jacob Quistgaard** picks (sh)red hot blues licks from 10 monster players. Although emphasis is on pace, power and precision, these great licks work well at any speed.

## ABILITY RATING



**Intermediate-plus!**

### INFO

**KEY:** Various  
**TEMPO:** Various  
**CD:** TRACKS 4-25

### WILL IMPROVE YOUR

Legato technique  
 Hybrid picking  
 Blues-rock vocabulary

OVER THE FOLLOWING pages we will zoom in on the styles of 10 guitarists who qualify as members of the A-list shredder's club. However, they all love to feature what we might call 'bluesiness' in their licks. So, while we will encounter some fairly advanced runs, including legato work featuring fast combinations of hammer-ons, pull-offs and slides - plus the occasional bit of tapping and hybrid picking - the equally important thrust of these licks is that they are musical and will sound ace at almost any speed.

Some of the world's foremost hybrid pickers appear among our chosen 10, too, so prepare to become a great deal more familiar with this technique if you aren't already. Pick and fingers may feel a little awkward at first, but if you persevere and add some patience to the mix, I promise that you will soon be hybrid picking your way into a whole new world of playing possibilities. It may even open up your playing to the extent of transforming it to a whole new level. Fact is, hybrid picking opens the gates to some exciting and fresh new ways of phrasing; not to mention that once you start feeling more comfortable with this technique it can be used to gain some truly impressive playing

speed - without resorting to hours of tedious picking practice!

Although only a few of our shredders have based their careers on playing the blues, they all have distinct traces of blues, or blues feel, in their styles. Blues has such broad and deep appeal that you can find players from literally all types of musical genres - whether related

**“Hybrid picking opens the gates to some exciting and fresh new ways of phrasing, and can be used to gain some impressive playing speed.”**

or less-than-related to the blues genre - jumping at the opportunity to express themselves in the context of the blues. Furthermore, the influence of blues today is incredibly pronounced. This is especially true in popular music, albeit often in a more polished and mechanical form.

For any guitarist, blues has such a deeply rooted, almost magical power inherent in it which - coupled with its 'ease of access' - makes it a great way to further explore the instrument - whether one is a beginner or a seasoned pro. In the words of the late, great Johnny Winter (himself something of a Texas Tornado): "I think the blues will always be around. People need it".

So, without any further ado, our chosen 10 top blues-tinged shredders are: Richie Kotzen, Paul Gilbert, Greg Howe, Eric

Johnson, Yngwie Malmsteen, Joe Satriani, Vinnie Moore, Michael Schenker, Joe Bonamassa and Stevie Ray Vaughan. But don't let that list intimidate you: these licks sound fantastic at any speed, and may even inspire you to get down to the woodshed!

We have 11 musical examples for you. One from each of our chosen 10 maestros, all in various keys and tempos; and finally one massive All-Star blues jam where scorching contributions from each of the 10 are played across four choruses of a heavy hitting 12-bar shuffle blues in E.

As always, remember the CD is there for you as a reference and guide, especially with those fast, fluid legato phrases that often look more scary than they really are. The backing tracks, too, are there for you to enjoy trying out playing all these licks on your own. Happy blues shredding! 

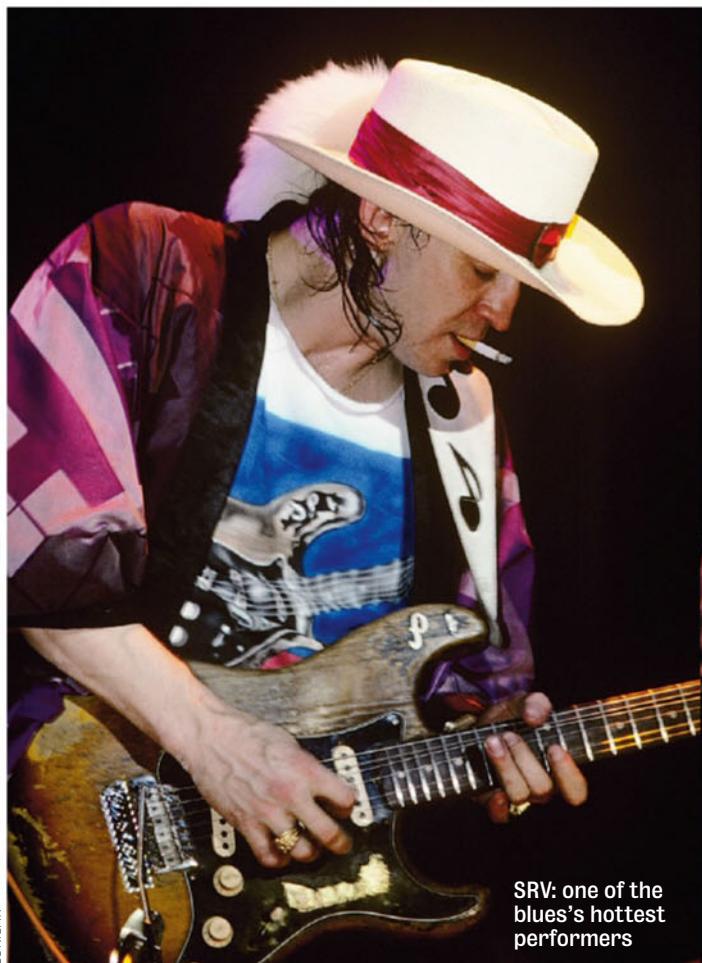
## GET THE TONE



We are dealing with various players in a variety of settings here, so do experiment with your set-up. I would stress the value in having a go at playing all the examples with a clean tone, to prevent unwanted errors and bad habits from hiding behind any distortion or effects. On the recording, I used various amp simulators, virtual drives and delays, a Strat and a Les Paul.



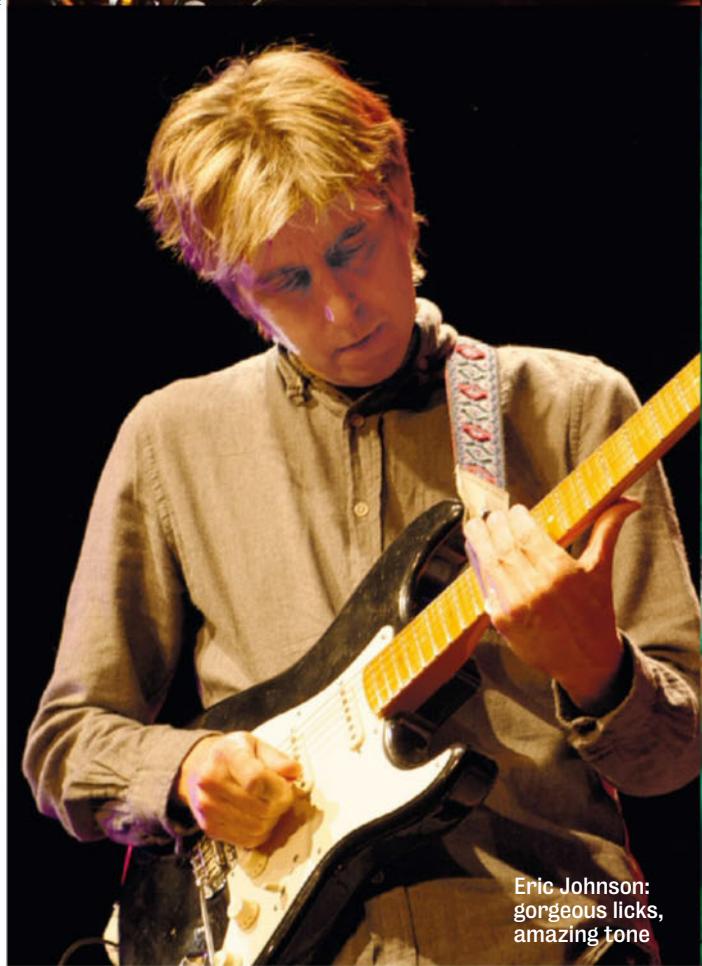
**TRACK RECORD** All of our 10 chosen players have fantastic albums that are well worth checking out, so go ahead and explore. If you haven't already, I'd highly recommend spending some time with Stevie Ray Vaughan's 1983 debut album *Texas Flood*, which he recorded with his power trio, Double Trouble. If you want to hear 'Clapton on steroids' then Eric Johnson's *Alien Love Child* is a must-hear.



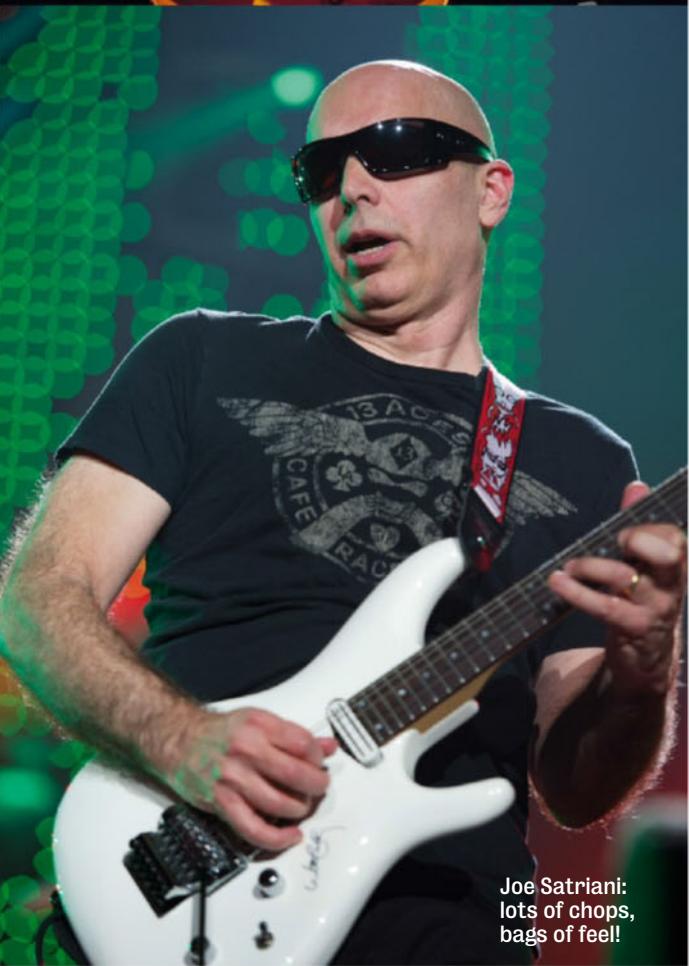
SRV: one of the blues's hottest performers



Joe Bonamassa: takes Brit blues to the next level



Eric Johnson: gorgeous licks, amazing tone



Joe Satriani: lots of chops, bags of feel!

## EXAMPLE 1 RICHIE KOTZEN

Our first example is in E minor and features a fast Richie Kotzen style sequential three-note legato pattern, which – after travelling across the first three strings – ends up moving across the third string by way of slides. For the two first bars of legato phrasing, you basically only need to use your pick when arriving at a new string. Notice the C# and F#, which

**TRACK 4**

means we are using E Dorian mode here. The final lick is based on the E Minor Pentatonic scale and features a favourite trick of Richie's whereby you slide backwards into certain notes of the phrase (in this case the E on 9th fret of the third string and the A on the 7th fret of the fourth string). Again, while it sounds great fast, it's also mega cool played slowly.

Sheet music for Example 1: Richie Kotzen. The music is in E minor (one sharp) and 4/4 time. The tempo is 95 BPM. The first two bars show a sequential three-note legato pattern on the first three strings. The third bar starts with a pick on the 12th fret of the E string, followed by a slide down to the 9th fret. The fourth bar shows a similar pattern with slides. The fifth bar is a break indicated by 'BU'. The sixth bar is a final lick in E Minor Pentatonic mode with slides and bends.

## EXAMPLE 2 PAUL GILBERT

**TRACK 6**

This Paul Gilbert-inspired example features the turnaround of a blues in D – namely the V7 chord (A7), V7 chord (G7) and the final I chord (D). As you probably know, Paul is quite a master of arpeggios and thus here he plays around with a figure that includes the chord tones (3rd and 5th) of each chord, adding some chromatic flavour in the process. I suggest you

use your first finger to barre on the 12th fret, using it to both start the phrase on the 12th fret of the second string and to reach the top E on the 12th fret of the first string. Make sure you practise this slowly as you want to be able to distinguish each note separately. The line finishes with some classic bends and bluesy lines, all based on the D Minor Blues scale.

Sheet music for Example 2: Paul Gilbert. The music is in D minor (no sharps or flats) and 4/4 time. The tempo is 150 BPM. The first section shows a shuffle rhythm with eighth-note pairs. It includes chords A7 and G7. The second section starts with a D chord. The third section features a bluesy turnaround with bends and slides, ending with a final bluesy line.

**EXAMPLE 3 GREG HOWE****TRACK 8**

We start with a sweep up an Am7 arpeggio, reaching the root (A) on the bend and then the 9th (B) on the following bend. While this is held, we tap on the 18th fret to produce a high C, before pulling off to the held bend and releasing it back to the A on the 17th fret. Try your second finger to perform the tap, and store the pick between thumb and first

finger. This line finishes with a fast vibrato on the jazzy D (11th/4th), 15th fret, second string. Then there's a mammoth legato run, incorporating a picking-hand finger to hybrid pick the upper notes of an ascending A Minor Pentatonic pattern. The pattern is made up of four notes and goes across the rhythms creating a complex-sounding end result.

**EXAMPLE 4 ERIC JOHNSON****TRACK 10**

This example uses E Minor Pentatonic to create some great flowing runs. We start with a series of bends up to the 5th (14th-16th fret, third string), which is combined with picking the same note (B) on the 12th fret of the second string. The line then erupts into a series of fast pull-offs, all based on the 'box position' of the Minor Pentatonic, finishing with a triumphant

bend to E from 15th to 17th fret on the second string, followed by the same note played on the first string. Make sure you practise this one slowly at first, working out a plan for using fretting-hand fingers and your picking hand to prevent any extraneous notes from sounding – and then see if you can get it up to Eric's speed.

## EXAMPLE 5 YNGWIE MALMSTEEN

TRACK 12

We start with a fast trill between the major and minor 3rd of E (G and G#), followed with a quick tapping sequence using arpeggios to imply a superimposed chord progression. Use your second finger to perform the tapping as you have very little time to go from picking to tapping and back. This is followed by a high bend up to D (19th to 22nd fret, first

string). Support this bend really well, as control is vital in order to make it sound good - and not break a string or hurt your fretting hand. We finish with a quick burst of notes, using the E Blues scale (with an added F#). I suggest using the CD as reference when taking this one onboard as there are some pretty challenging rhythms at play here.

## EXAMPLE 6 JOE SATRIANI

TRACK 14

This example is based entirely on the D Blues scale and starts with a classic Satriani-style open-string run, using an ascending sequence, climbing three notes of the scale at a time, interspersing each with a pull-off to the open fourth string. The final phrase contains another standard Satch pattern, namely the fast descending Minor Pentatonic 'box'

position' four-note figure spanning from the 10th fret of the first string to the 12th fret of the third string. This is quickly followed by a whammy-bar dive from the minor 3rd (F) on the 10th fret of the third string. It may take a little while to get this final whammy-bar move up to speed if you're not already a whammy ninja like Satch.

## EXAMPLE 6 JOE SATRIANI ...CONTINUED

TRACK 14

32

34

## EXAMPLE 7 VINNIE MOORE

TRACK 16

Scale material is C# Minor Pentatonic, C# Blues scale and C# Dorian. Vinnie is a killer hybrid picker, so after the initial bluesy introduction we set out on some seriously fast hybrid picking runs. They are all three-notes-per-string shapes, but while the first two are Pentatonic-based, the final shape and run is Dorian-mode based, including the notes A# (major

6th) and D# (major 2nd) in the scale. I highly suggest isolating each of the positions here and working on them separately to get them up to a desired speed without extraneous noise and unwanted strings ringing. Again, use the CD as a reference as we are dealing with some intricate rhythmic values. This one sounds great slowed down, too!

36

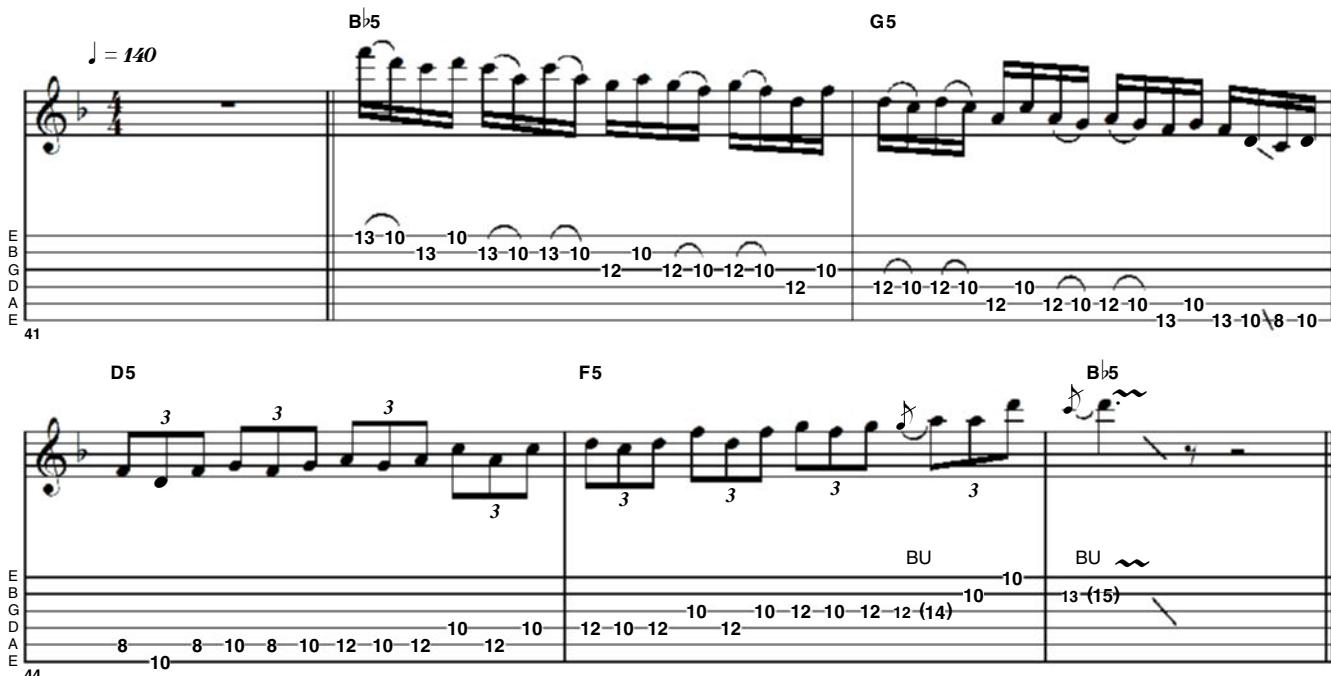
39

## EXAMPLE 8 MICHAEL SCHENKER

TRACK 18

This Michael Schenker-inspired example in D minor features two simple but super-handy sequences in D Minor Pentatonic. Situated around 'shape 1' at the 10th fret, the main challenge is a smooth transition from the fast descending 16ths of the first sequence to the ascending

triplets of the second. So focus on this transition, maybe even putting a metronome to use while you're at it. The example ends with a classic blues-rock lick, bending from 13th to 15th fret on the second string, to the root (D). Schenker is one of the greatest bluesy-rock guitarists ever!



**41**

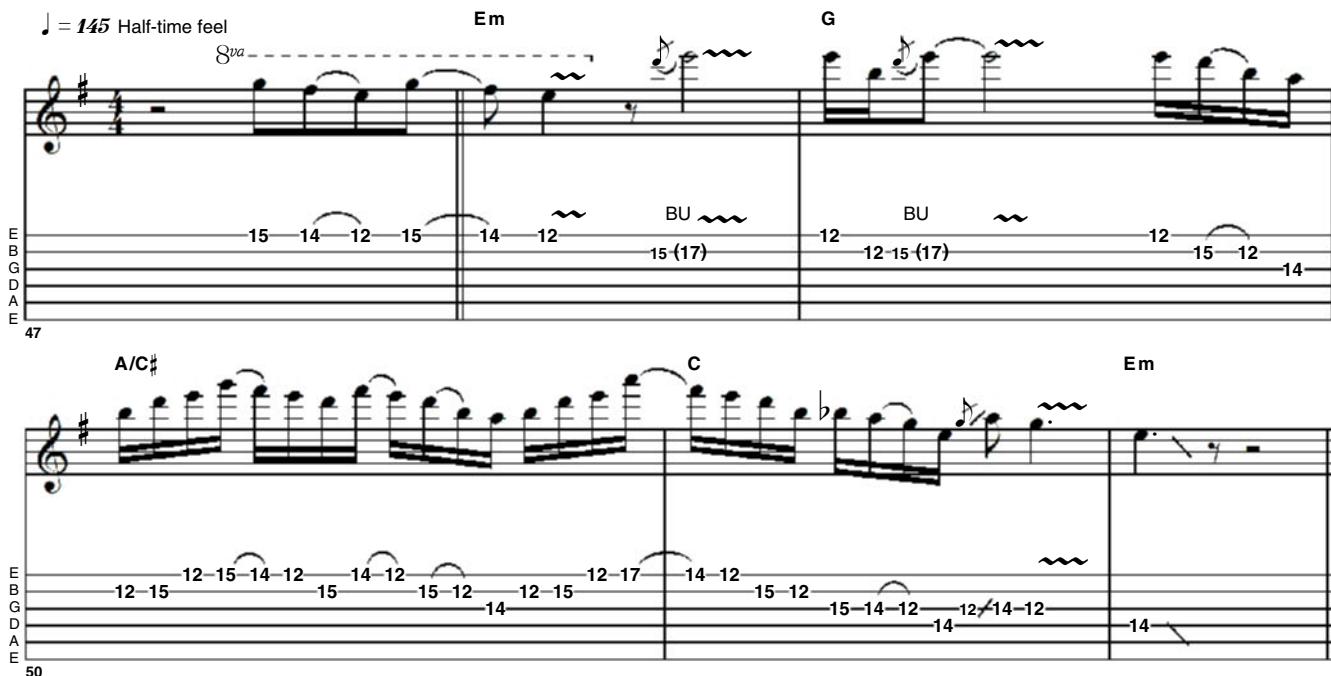
**44**

## EXAMPLE 9 JOE BONAMASSA

TRACK 20

This Bonamassa-style example in E minor uses Joe's quick-fire phrasing combining Minor Pentatonic and added 2nd (F#). Use first finger for any 12th fret notes, second finger for the 14th fret, third for notes on the 15th

fret and the fourth for that high A on the 17th fret, first string. Practise slowly at first, building the 16ths runs up to speed, while paying close attention to maintaining good fingerings and a solid picking technique.



**47**

**50**

## EXAMPLE 10 STEVIE RAY VAUGHAN

Here's a V-IV-I turnaround in C Minor Pentatonic, adding the D (2nd) and Gb (b5th) for colour. Lot of bends happening here, so make sure you support them well, using more than just one finger. One of the key features that made SRV's style so powerful was his strong command of

## TRACK 22

rhythm, not least when he played more rhythm-guitar-like passages. The final two bars here are an example of that Hendrix-inspired borderland between rhythm-playing and soloing, ending on a double-stop, made out of the b7th (Bb) and #9 (Eb) of the final C7#9 chord.

## EXAMPLE 11 FULL JAM

Richie Kotzen starts our jam with a fast slide down to approach the G on the 8th fret, second string, adding slide-style vibrato along the way and breaking into a fast hybrid-picked pattern. Paul Gilbert whips out a 16th-note pattern demanding precise picking, before going into a string-skipped quintuplet Blues scale figure. Then some Greg Howe-style slide vibrato, and into the second chorus we embark on some colourful legato with hybrid picking. Eric Johnson starts in the open position with some trademark runs, moving up an octave and continuing with more two-note Minor Pentatonic pull-offs. Yngwie starts with a trill between the root (E) and the b7th (D), before diving into an aggressive Hendrix-y bend and sliding down to the open position, where he rolls down the Blues scale to end on the 2nd fret, fourth string. Satriani's vibe is modal, with a descending three-note slide-based sequence using E Dorian to start the third chorus, finishing with some fast tapping with the edge of the pick for a blues harp-type of effect. Vinnie Moore also goes for Dorian mode

## TRACK 24

with a descending two-note sequence, before moving up to 'shape 1' on the 12th fret and hybrid picking an ascending Minor Pentatonic sequence with some high bends up to the 5th (B, 19th fret). Schenker is very legato-based; in fact, you only need to pick one note to play the first two bars of his part. Taking us into the final chorus, Schenker gets into a repetitive three-note triplet pattern on the Minor Pentatonic, which he converts into a 16th-note pattern to add more momentum. The penultimate contribution is Bonamassa's machine gun-like picking. Take your time, making sure you get a steady flow with the timing of the picked 16ths. Who better to have the last word than the masterful Stevie Ray? Here, we are outlining the chord tones of 7th chords (C7 and B7) and letting them ring, before continuing with some awesome Blues-scale based phrases, featuring lots of fast bends. The final phrase includes both the F# (2nd or 9th) and the F (b2nd or b9th) in the legato lick on the first string, adding some extra flair and colour in the process.



# PLAY: HOT BLUES

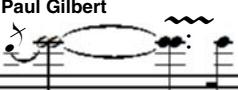
ON THE CD  TRACK 4-25

## EXAMPLE 11 FULL JAM ...CONTINUED

TRACK 24

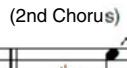


**A5**

**BU** 

**E5**

**C5** **B5**

**E5** (2nd Chorus) 

## EXAMPLE 11 FULL JAM ...CONTINUED

TRACK 24

**Eric Johnson**

A5

E B G D A E  
15 m m m m

E B G D A E  
19 BU BU

**Yngwie Malmsteen**

C5 B5 E5

E B G D A E  
22

**Joe Satriani**

E5 (3rd Chorus)

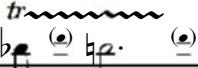
*8va*

E B G D A E  
26


**D'Addario**

## EXAMPLE 11 FULL JAM ...CONTINUED

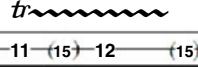
TRACK 24

*tr* 

A5  $\frac{1}{4}$  Vinnie Moore

E B G D A E

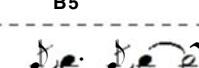
(Tap with edge of pick)

*tr* 

11 (15) 12 (15) 8 9 8-10-7-8-7-7-9-6-7-9-7-9-5-7-9-7-9-5-7

29

C5 

B5 

E B G D A E

6 5 6 BU BU BU BU

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

33 m m m m m m m m

E5 

E B G D A E

16 14 16 14 12 14-12 14-16-14 12 14-12 11-12 11 9-11 9 7-9 11 9

36

(4th Chorus) Michael Schenker

E5 

E B G D A E

BU ~ BU ~ 12 12 15-12 15-12 15-12 15-12 15-12 15-12 15-12 15-12 15-12 15-12 15-12 15

38

## EXAMPLE 11 FULL JAM ...CONTINUED

TRACK 24

**Joe Bonamassa**

41

Music staff: Treble clef, key signature of one sharp (F#). Tab staff: Standard six-string guitar tuning (E-B-G-D-A-E).

Notes and markings: The music staff shows a series of eighth-note patterns. The tab staff includes string numbers (E, B, G, D, A, E) and fret numbers (12, 15-12, 12, 15-12, 12-15(17), 12-12, 15 (17)). The tab also includes a BU (Bend Up) and a BU ~ (Bend Up with a grace note). The tab ends with a measure line.

**Stevie Ray Vaughan**

C7

44

Music staff: Treble clef, key signature of one sharp (F#). Tab staff: Standard six-string guitar tuning (E-B-G-D-A-E).

Notes and markings: The music staff shows a series of eighth-note patterns. The tab staff includes string numbers (E, B, G, D, A, E) and fret numbers (15-12-15-12, 14, 14-12, 14-12, 14-12, 14, 12, 14-12, 14, 12, 14-12, 14, 12, 15-12). The tab ends with a BU (Bend Up) and a BU ~ (Bend Up with a grace note). The tab ends with a measure line.

B7

E5

47

Music staff: Treble clef, key signature of one sharp (F#). Tab staff: Standard six-string guitar tuning (E-B-G-D-A-E).

Notes and markings: The music staff shows a series of eighth-note patterns. The tab staff includes string numbers (E, B, G, D, A, E) and fret numbers (2, 1, 2, 2, 2 (3) (2) 0, 2). The tab ends with a BU (Bend Up) and a BD (Bend Down). The tab ends with a measure line.

49

Music staff: Treble clef, key signature of one sharp (F#). Tab staff: Standard six-string guitar tuning (E-B-G-D-A-E).

Notes and markings: The music staff shows a series of eighth-note patterns. The tab staff includes string numbers (E, B, G, D, A, E) and fret numbers (3, 12, 15-(17), 12, 14, 12-13-12, 15, 12, 14, 12, 14, 14, 12, 14). The tab ends with a BU (Bend Up) and a BU ~ (Bend Up with a grace note). The tab ends with a measure line.


**D'Addario**

# The Police Every Breath You Take



This monster hit from Sting, Summers and Copeland features a classic arpeggio figure that every guitarist should know; but it's a surprising test of your technique, stamina and finger stretching ability says **Jon Bishop**.

## ABILITY RATING



**Moderate/Moderate**

### INFO

#### WILL IMPROVE YOUR

**KEY:** A

Arpeggio picking technique

**TEMPO:** 116bpm

Playing in the 80s pop style

**CD:** TRACKS 26-27

Use of wide chord fingerings

THE POLICE RELEASED Every Breath You Take in 1983 on their fifth and final, multi-platinum-selling album, Synchronicity. The guitar part performed by Andy Summers has become one of those 'must know' riffs and is up there with, Sultans Of Swing, Layla, Smoke On The Water and Stairway To Heaven.

The original is in the key of Ab, which may come as a surprise, as most guitarists play this song in A. However, Summers performs it live in the key of A and also teaches it in A on his instructional DVD. For the studio recording we're guessing he detuned the guitar for a fatter tone. Whatever the reason, we've elected to use the more popular key of A. If you'd like to play along with the original simply detune the guitar a semitone and play the fingerings as normal, as Andy would have.

The studio version was recorded without a click reference so it speeds up and slows down a bit. The snare, kick drum and cymbals were each recorded separately - a key component of the sound and feel of the rhythm track. To make life easier for all we have selected a tempo of 116 bpm throughout.

If we harmonise the A major scale in 3rds, we produce the following triad chords

I	IIIm	IIIIm	IV	V	VIIm	VIIIm	I
A	Bm	C#m	D	E	F#	G#dim	A

The main riff follows the chords A-F#m-D-E which we express in Roman numerals as I-VIIm-IV-V. Many classic songs use this progression including Stand By Me by Ben E

King, Wonderful World by Sam Cooke, and Don't Dream It's Over by Crowded House.

Summers changed each of the chords to an 'add 9' fingering. The add 9 chord provides a sophisticated aesthetic, and certainly makes the part sound more 'expensive'.

These add 9 chord fingerings are played in Summers's trademark stacked 5th shape (two power chords on top of each other) with the 3rd on the third string. Andy also uses this idea on other riffs such as Message In A Bottle. This stacking of 5ths requires a bit of a finger stretch, especially when played on the lower frets - but the effort's well worth it.

Figure 2 lists all of the add 9 chords available to us in the key of A major.

I	IIIm	IIIIm	IV	V	VIIm	VIIIm	I
Aadd9	Bmadd9	C#madd9	Dadd9	Eadd9	F#madd9	G#5s9	Abaadd9

**"I think the song is very sinister and ugly, and people have actually misinterpreted it as being a gentle little love song, when it's quite the opposite."** *Sting*

Try playing through these chords using Andy's technique as notated in the transcription. Notice that the fretting hand's first finger moves from the root on the sixth string to the 3rd on the third string. A light palm mute helps to add definition and thicken out the sound. Keeping a consistent sounding palm mute across the strings while picking can be a challenge - especially if you have a floating tremolo unit as uneven pressure can put the notes out of tune.

For the middle 8 the song changes key to the key of C major and moves between chord IV (F major) and V (G major).

Another key feature of this track is the form. If we label the verse as letter A, the bridge as letter B and the middle 8 as letter C, the form looks like this.

A-A-B-A-C-A-B-A

This form is fairly uncommon in pop music and really grabs the ear.

The CD has a full backing track with the notated guitar performance removed so you can play along. Spend a little time practising the various parts slowly before attempting a full performance. The key here is consistency, and playing the whole tune without making a mistake can be quite a struggle. The backing track has count in of three hi-hat cymbal hits before the iconic opening snare hit on beat 4.

Many thanks to Jez Davies for recording and performing the keyboards. Have fun and see you next time.

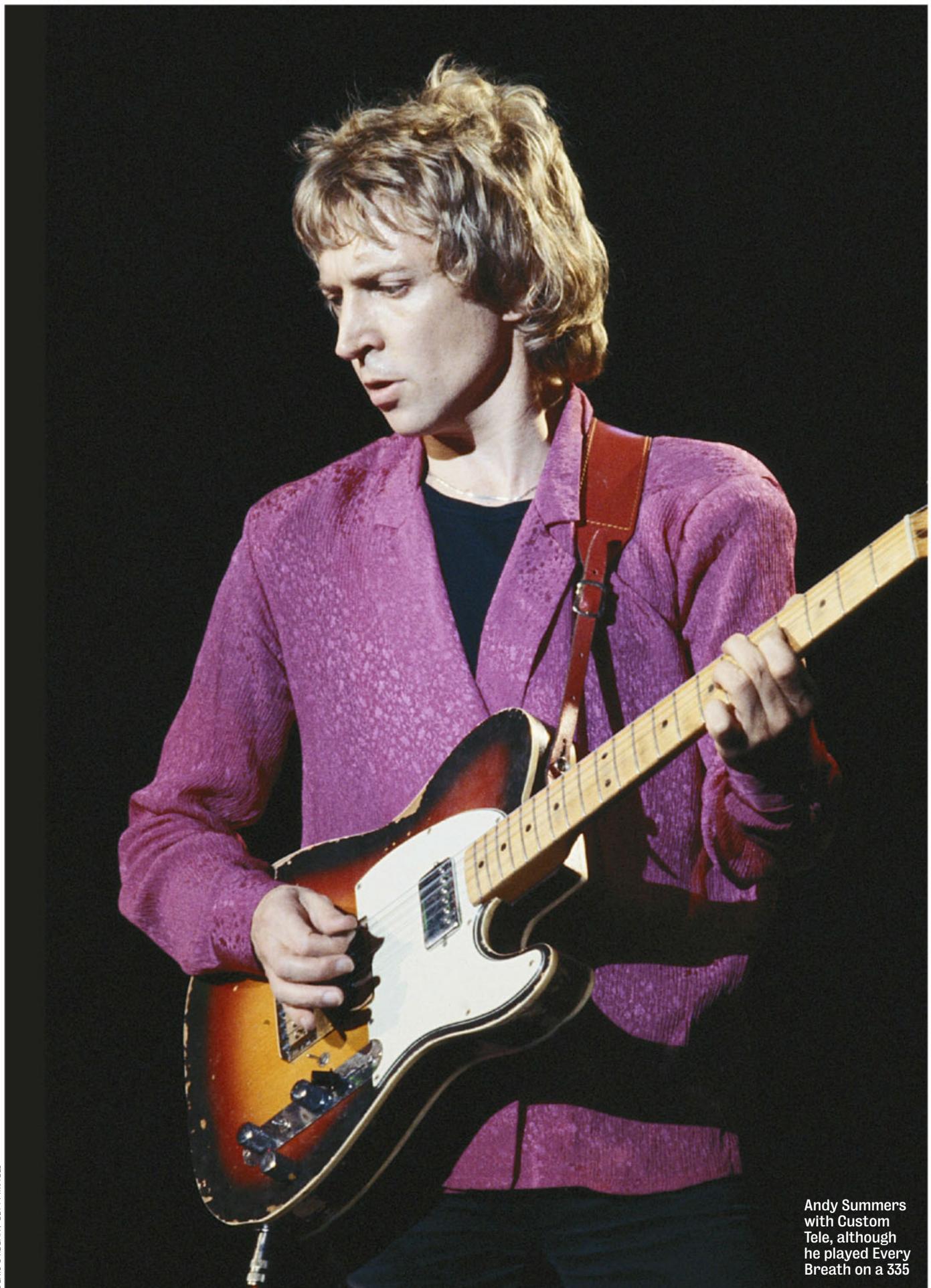
## GET THE TONE



Producer Hugh Padgham recalls that for the riff Andy Summers used his cherry red ES-335, which was plugged straight into a Roland JC-120 amp. The arpeggios were double-tracked and panned for a wide stereo picture, augmented with some delay at the mix. I used my Valley Arts Standard Pro on the bridge pickup, plugged into my JC-120 with the chorus circuit on. A touch of delay was added at the mix, as per the original. To get the sound with your own set-up, select the bridge pickup and dial up a lively, clean sound with a fat 80s style chorus. The chorus will sound most convincing with the depth control up (around 2 o'clock) and the rate control down (around 10 o'clock). A delay pedal set to an 8th note setting and two or three repeats will help the arpeggios to float along.



**TRACK RECORD** Every Breath You Take was taken from The Police's final album, *Synchronicity*. The song became their biggest hit, spending eight weeks at the top of the US billboard charts. For a career overview check out the 2002 compilation, *The Very Best Of Sting And The Police*, which contains a smorgasbord of great Police and Sting tracks, including all the hits.



Andy Summers  
with Custom  
Tele, although  
he played Every  
Breath on a 335

## PLAYING TIPS

## CD TRACK 26

**[Intro Bars 1-8]** The opening iconic riff features all the key techniques you'll need to perform the other sections of the song, so spend some time on this. Unfortunately there are no short cuts here; it's a case of starting very slowly and making sure you don't slip into bad habits by racing ahead. The picking pattern is essentially the same throughout and alternate picking will provide a consistent time feel and musical dynamics. These parts are tricky and worth practicing in isolation. Moving the first finger from the

root note on the sixth string to the 3rd on the third string might feel odd at first, but once you have it mastered it's by far the easiest way to tackle the track, rather than hold the whole chord shape down. Lay your palm across the bridge so the lowest four strings have equal muting. The tricky bit is maintaining a consistent picking hand technique with the palm mute in place. If you have a floating vibrato style bridge be careful not to push the strings out of tune with pressure from the hand.

Bridge Pickup with Chorus and Slap Back Echo

**INTRO**

**A add 9** **F#madd9**

**Drum Fill** **mf** **PM**

**D add 9** **E add 9** **A add 9**

**VERSE 1** **0:18** **A add 9** **F#madd9**

**PM**

**D add 9** **E add 9** **F#madd9**

## PLAYING TIPS

## CD TRACK 26

**[Verse 1 Bars 9-16]** The verse simply repeats the opening riff. Developing consistency is the key to a convincing performance and this will only come from lots of practice. It's worth noting the last two bars of this section go to the VI chord, F#madd9, instead of the I chord, Aadd9.

**[Verse 2 Bars 17-24]** Verse 2 is an exact repeat of the intro figure.

**[Bridge 1 Bars 25-32]** The bridge section uses the same picking patterns and chord shapes we have developed, but places them in different places on the fretboard to fit in with the chord changes. The fourth quaver (the 'and' of 2) is played as a ghost note on the recording, which means it is picked, but not necessarily fretted completely.

**VERSE 2**  
0:35 A add9

**BRIDGE 1**  
0:51 D add9

**B add9**

**E add9**

## PLAYING TIPS

CD TRACK 26

**[Verse 3 Bars 33-40]** Again, this section is a repeat of verse 1.

**[Middle 8 Bar 41-50]** Here the song shifts key to C and moves between chord IV (F) and chord V (G). The chords are played with confidence and a

heavy attack and each main strum is preceded by a couple of fast semi-quaver strums. Dig in and make sure the chords are well fretted and ring out for their full value.

**VERSE 3**

1:08 A add 9 F#madd9

E  
B  
G  
D  
A  
E

33

D add 9 E add 9 F#madd9 F

E  
B  
G  
D  
A  
E

37

MIDDLE 8

1:24 G F G

E  
B  
G  
D  
A  
E

41

F

E  
B  
G  
D  
A  
E

47

## PLAYING TIPS

## CD TRACK 26

**[Instrumental Bar 51-66]** The instrumental section is a repeat of the verse and starts with an artificial harmonic. To recreate this, place the first finger of your picking hand lightly on the string above the 10th fret on the first

string while fretting at the 5th fret. Pluck the string with the pick (held between thumb and second finger) and remove your picking hand finger to let the harmonic ring out. Practise this a few times before you get it right.

## INSTRUMENTAL

1:45 A add 9

8pm - - -

Guitar tab for instrumental bar 51-66, measure 1. The tab shows a 12th-fret A major chord (A add 9) followed by an artificial harmonic (AH10) at the 10th fret of the 5th string. The 5th string is muted with a 'PM' symbol. The tab includes a neck diagram and a 6th-fret harmonic marker (diamond with '5'). Fingerings: 0, 5, 7, 9, 7, 6, 9, 7, 9, 2, 4, 6, 4, 6, 6, 2, 4, 6, 4, 6, 6.

D add 9

E add 9

F#madd9

PM

Guitar tab for instrumental bar 51-66, measures 2-3. It shows a D major chord (D add 9), an E major chord (E add 9), and an F# major chord (F#madd9). The 5th string is muted with a 'PM' symbol. The tab includes a neck diagram and fingerings: 5, 7, 9, X, 7, 5, 7, 7, 9, 11, 9, 9, 7, 9, 2, 4, 6, 4, 6, 6, 2, 4, 6, 4, 6, 6.

A add 9

F#madd9

PM

Guitar tab for instrumental bar 51-66, measures 4-5. It shows an A major chord (A add 9) and an F# major chord (F#madd9). The 5th string is muted with a 'PM' symbol. The tab includes a neck diagram and fingerings: 5, 7, 9, 6, 9, 7, 9, 5, 7, 9, 6, 9, 7, 9, 2, 4, 6, 4, 6, 6, 2, 4, 6, 4, 6, 6.

D add 9

E add 9

A add 9

PM

Guitar tab for instrumental bar 51-66, measures 6-7. It shows a D major chord (D add 9), an E major chord (E add 9), and an A major chord (A add 9). The 5th string is muted with a 'PM' symbol. The tab includes a neck diagram and fingerings: 5, 7, 9, X, 7, 5, 7, 7, 9, 11, 9, 9, 7, 9, 5, 7, 9, 6, 9, 7, 9, 5, 7, 9, 6, 9, 7, 9.

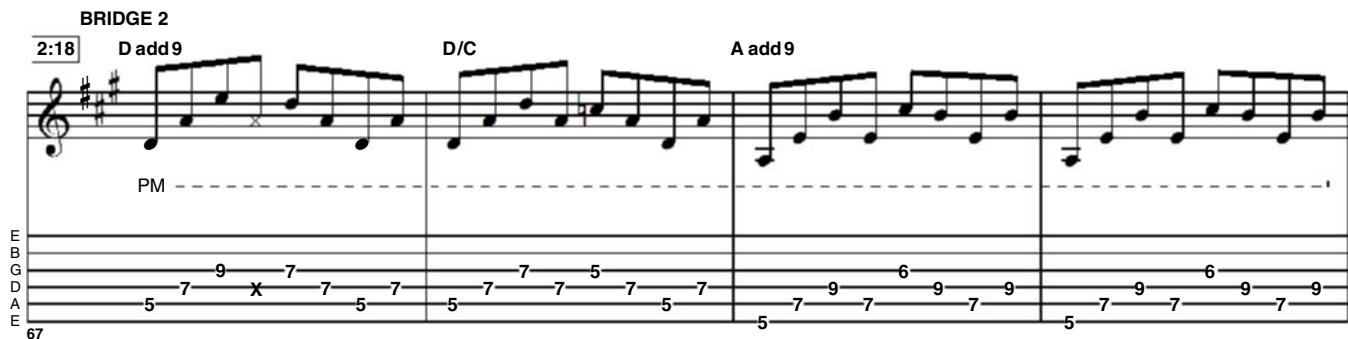
## PLAYING TIPS

## CD TRACK 26

[Bridge 2 Bar 67-74] This section is exactly the same as Bridge 1.

**BRIDGE 2**

2:18 D add9      D/C      A add9

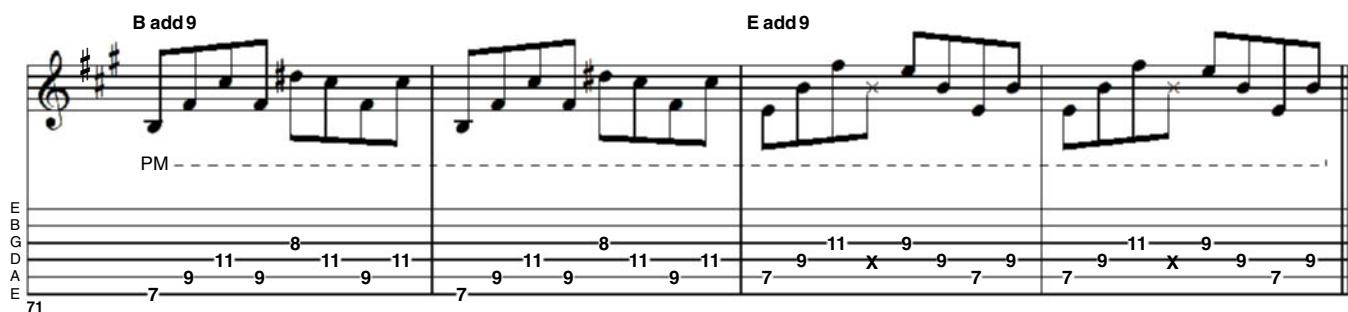


PM - - - - -

E  
B  
G  
D  
A  
E

67

B add9      E add9



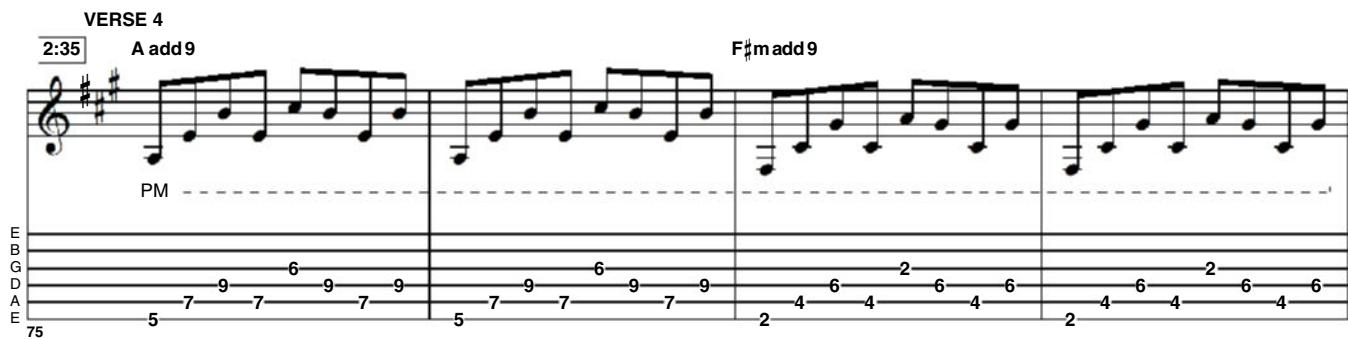
PM - - - - -

E  
B  
G  
D  
A  
E

71

VERSE 4

2:35 A add9      F#m add9

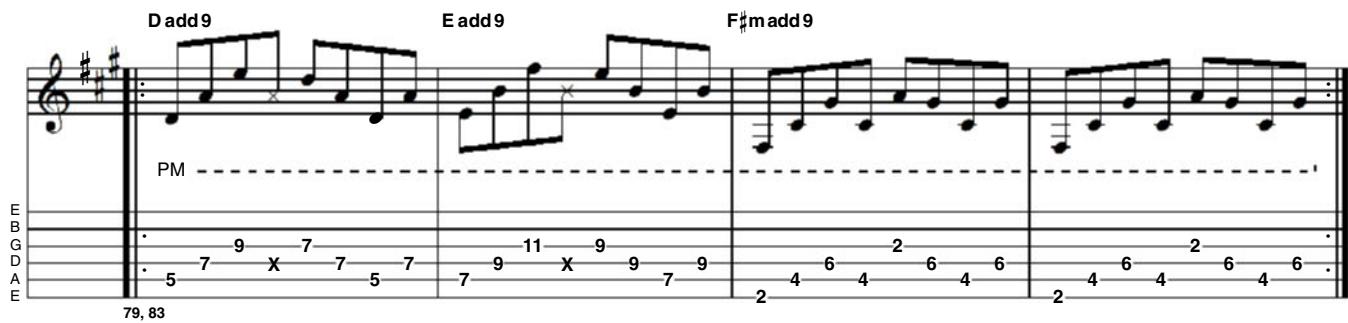


PM - - - - -

E  
B  
G  
D  
A  
E

75

D add9      E add9      F#m add9



PM - - - - -

E  
B  
G  
D  
A  
E

79, 83

## PLAYING TIPS

## CD TRACK 26

**[Outro Bar 89 to the End]** The outro features an overdubbed guitar played with some light overdrive. This is quite low in the mix but nevertheless it's

an interesting texture that's worth learning. I hope you enjoyed learning the track and perhaps a couple of new techniques along the way too.

D add9                    E add9                    F#madd9

PM - - - - -

E B G D A E  
5 7 9 7 5 7      7 9 11 x 9 7 9      . 2 4 6 2 6 4 6  
87 89, 91

OUTRO                    3:12                    A add9                    F#madd9                    D add9                    Play 3 times

PM - - - - -

E B G D A E  
. 5 7 9 6 9 7 9      5 7 9 7 6 9 7 9      2 4 6 2 6 4 6  
93, 97, 98

Bridge Pickup with Chorus and Light Overdrive

A add9                    F#madd9                    D add9                    Repeat to fade

E B G D A E  
. 0 0 0 0      0 0 0 0      0 0 0 0  
102, 106      V V V V V V etc

• UKCB T2 (Ash)

• UKCB ST2 (Ash)

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# Viva Brasil & Bossa Nova!



Join **Milton Mermikides** as he delves into the wonderful world of Bossa Nova guitar, the romantic Brazilian style that combines rhythmic and harmonic ideas from different cultures into a hugely popular and enjoyable music form.

## ABILITY RATING



**Moderate**

### INFO

**KEY:** Various  
**TEMPO:** various  
**CD:** TRACKS 28-38

### WILL IMPROVE YOUR

- Rhythmic skill
- Harmonic knowledge
- Stylistic versatility

NOW THAT THE dust has settled on the World Cup, Brazilians can nurse their wounds and get back to another one of their passions – and one that nobody can take away from them – their amazing music. In this article, we're going to take a look at the Brazilian Bossa Nova guitar style. Formed by the collision of disparate musical cultures, it's a musical style that's instantly recognisable, intrinsically linked with the guitar, fully absorbed into the jazz repertoire and hugely popular the world over.

Despite its eclecticism, the origins of the

Bossa Nova style as we know it today can actually be quite precisely identified, namely Elizete Cardoso's 1958 recording of Antônio Carlos Jobim's *Chega de Saudade* (on the album *Canção do Amor Demais*). On this seminal recording, a young guitarist named João Gilberto laid out the key guitar techniques that would become a staple of the style. His subsequent solo album (*Chega de Saudade*, 1959) cemented the Bossa Nova guitar style, influencing all subsequent guitarists of the genre. In fact, one can learn most of the key elements from this album alone. However, the track that brought Bossa Nova to widespread popularity is the classic 1965 recording of Bossa Nova's most celebrated composer, Antonio Carlos Jobim's *Garoto de Ipanema* (*The Girl From Ipanema*). This recording featuring João Gilberto and saxophonist Stan Getz contains all the stylistic elements of Bossa Nova: root 5th upright bass, fingerstyle nylon-string guitar, extended

**“Chega de Saudade cemented the Bossa Nova guitar style – one can learn most of the key elements from this album alone”**

jazz harmony, light percussion, jazzy solos and a highly sophisticated melody sung in a laid-back, intimate and breathy voice. The female vocal part, sung by Astrud Gilberto (who was married to both Gilberto and Getz at different times) only happened because Astrud – not a professional or aspiring singer – happened to be in the studio and was the only one who could speak English well enough to deliver the performance. Despite her inexperience and reluctance to take part in the track, her close-mic'd, accented and engaging vocal take has become an icon of the style and exposed the genre to a global audience.

In this article, we'll explore the key ingredients to the Bossa Nova guitar starting with its musical foundations, through João Gilberto's seminal style and then some more contemporary ideas drawn from players like Luiz Bonfá, Oscar Castro-Neves, Tom Jobim, Helio Delmiro, Nelson Faria, Ivan Lins, Baden Powell and Egberto Gismonti. 



Saxophonist Stan Getz, guitarist Antonio Carlos Jobim and singer Astrud Gilberto perform onstage at the Cafe Au Go Go in 1964 in New York.

## GET THE TONE



The traditional approach to Bossa Nova guitar is very clear, nylon-string acoustic played fingerstyle. Nails are often used, particularly if the player has classical leanings, but all flesh is just fine. It has since diversified to archtop style guitars and steel-string acoustics, but the classic sound is associated with the 'softness' of a nylon-string generally played with thumb on the bass and 'ima' on the chords. That said, these musical concepts (syncopation, rhythmic patterns, harmonic extensions etc) are readily adopted to any guitar style or technique.



**TRACK RECORD** There are hundreds of great Bossa records so why not start at the source with albums like Gilberto's 1959 *Chega de Saudade*, Jobim's *Garoto de Ipanema* and *Stone Flower*, Luiz Bonfá's incredible recordings from the 50s and 60s, as well as Stan Getz's collaborations with the wonderful Charlie Byrd. Also check out the sublime album, *Francis Albert Sinatra & Antonio Carlos Jobim*.



João Gilberto:  
originator of  
the Bossa Nova  
guitar style

## EXAMPLE 1 BRAZILIAN CLAVE

TRACK 29

Bossa Nova is a collision of European instrumentation, language and song form, jazz harmony and improvisational concepts, and Brazilian percussion, all underpinned by deep West African rhythmic concepts imported through the slave trade. African drumming patterns are characterised by syncopation, interlocking patterns between instruments and a repeating rhythmic figure known as a time-line or, in the context

of South-American music, the clave. The Brazilian clave (played on two sticks struck together) is often identified as the rhythmic pattern on the top staff, specifically a 3-2 clave – three strikes in the first bar, two in the second. We'll emulate this rhythm on a chord played with fingers 'i', 'm' and 'a', and sustain the chord through to the next. In bar 3, we'll add a crotchet pulse played with a thumb to create a characteristic guitar part.

$\text{J} = 80$  2 bar count in

$\text{C}^6/9/\text{E}$

$\text{C}^6/9$

$a \quad m \quad i$

$a \quad m \quad i \quad p$

## EXAMPLE 2 BRAZILIAN CLAVE

TRACK 29

The clave also appears starting on the second bar, to create a '2-3 clave'. We'll interpret this on the guitar in similar fashion to what we did in Exercise 1, but in this case we'll add a chord at the beginning of the '2-side' of the clave, as is common to the style. Add a nice extended chord like Dm9 and the crotchet pulse, and we have a very convincing

guitar part. These two measures (either individually or collectively) form the framework of many a Bossa guitar part. There's no standardised terminology for these patterns, but we'll borrow the Portuguese term batida ('groove') for the first bar and for the 2nd bar, tresillo (which describes a similar Afro-Cuban rhythm).

$\text{J} = 80$  2 bar count in

$\text{Dm9/F}$

$\text{Dm9}$

*batida*

*tresillo*

$a \quad m \quad i$

$a \quad m \quad i \quad p$

## EXAMPLE 3 BATIDA

TRACK 30

The batida is a staple of Bossa Nova guitar, and a favourite of João Gilberto. However, there is a real variation and subtlety to how this figure can be played. Here's a typical guitar part from the late-50s era. Note how

the first chord of the bar is fractionally shorter than its full value, as the 'ima' 'block' falls on the string in preparation for the next chord. The 2nd-inversion chords are also typical of the style.

$\text{J} = 75$  2 bar count in

$\text{Dm9/A}$

$\text{D7}^{\#9}/\text{A}$

$\text{C}^6/9/\text{G}$

$\text{E}^9/\text{B}$

\* slightly shorten chord with ima mute

$a \quad m \quad i$

## EXAMPLE 4 ANTICIPATION

TRACK 30

With exercise 3 under our fingers, let's add the small but really useful idea of anticipation. Here, we anticipate a chord change by a semiquaver – note that the harmony changes ahead of the bar, creating a wonderful

lilt. Note that the first chord is actually played again on the repeat, another Bossa Nova guitar technique. Check out João Gilberto's 1959 recording of Chega de Saudade for an example of this Bossa pattern.

**Example 4: Anticipation**

2 bar count in

Chords: Dm9/A, D7#9/A, C6/g/G, E9/B

Fingerings: Bar 1: 5 5 5 5; Bar 2: 4 4 2; Bar 3: 3 2; Bar 4: 6 6 5

## EXAMPLE 5 ANTICIPATION, BATIDA AND TRESILLO

TRACK 31

We can use anticipation and repetition of chords (together with changes of chord length) to create more elaborate rhythms. Here's a typical bossa

pattern which can be seen as a variation of the 2-3 clave (first bar batida, 2nd bar tresillo).

**Example 5: Anticipation, Batida and Tresillo**

2 bar count in

Chords: A m11, A b7#11, G6/9, E7 b13#9

Fingerings: Bar 1: 3 3 3 3; Bar 2: 5 5 5 4; Bar 3: 4 4 4; Bar 4: 3 3 3; Bar 5: 2 2 2

## EXAMPLE 6 SYNCOPATED BATIDA WITH CHROMATICISM

TRACK 31

A common and incredibly effective harmonic technique in Bossa Nova involves one note in a static chord moving chromatically. It's sometimes referred to by theorists as CESH (chromatically or contrapuntally

embellished static harmony) and can be beautiful and highly evocative (check out Stevie Wonder!). Here's an example of a syncopated batida, where the 5th of Cadd9 chord rises and falls chromatically.

**Example 6: Syncopated Batida with Chromaticism**

2 bar count in

Chords: A6/g/C#, C#dim7, Esus9/D, E9/D, E7 b9/D

Fingerings: Bar 1: 12-12-12-12; Bar 2: 12-12-12-11; Bar 3: 11-11-11-11; Bar 4: 12-12-12-12; Bar 5: 11-11-11-11

## EXAMPLE 7 CESH WITH ADDED OPEN STRINGS

TRACK 32

Here's another CESH example in the style of the great Baden Powell. Here we see the root in motion on an Am(add9) chord. We'll also add two simple but effective ideas: first, the use of open strings creating otherwise

impossible rich harmony (one advantage of the guitar); and secondly, the plucking hand 'ima' fingers can move across the strings to create a more flowing rhythm feel.

2 bar count in

Cadd9      Caug add9      C6add9      Caug add9      Cadd9

## EXAMPLE 8 PERCUSSIVE STYLE

TRACK 32

Bossa Nova guitarists such as Oscar Castro-Neves sometimes use chords in a more percussive manner, with the thumb and fingers working

together. To create the short notes, be sure to return the pima fingers as a block back onto the strings.

2 bar count in

Amadd9      Ammaj9      Am9      Am13      Am13

## EXAMPLE 9 ACTIVE HARMONY AND BASSLINE

TRACK 33

Traditional Bossa guitar tends to keep the bass line static through a chord - unlike the Samba, which has a characteristic root-5th motion. However, more contemporary players such as Nelson Faria adopt this more active

bassline, and quicker moving chords. To play the Em11, use a barre across the top five strings. This is quite a complex fretting-hand challenge, so take your time and all will fall into place.

$J = 75$

2 bar count in

Em11      Em9/B /E      A13      A7b13/E      D9      D9/A      G13      G7b13/D      N.C.

**EXAMPLE 10 CHORD MELODY EXAMPLE****TRACK 34**

The guitar is also used in a more pianistic melodic style, playing single lines interspersed with chords. Here's a little rubato example in the style of players like Luiz Bonfá, Baden Powell and Charlie Byrd. Aim for a laid-

back romantic vibe, and the notes ring over each other where possible. Note the implied CESH in the last 2 bars.

*J = 70 approx*  
*Freely*

A m/D      D m6      G7b9/D      Cmaj7      Cmaj7#5      Cmaj13      Cmaj7      Cmaj7#5      Cmaj13

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

**EXAMPLE 11 EXTENSIONS, INVERSIONS AND TRITONE EXTENSIONS****TRACK 35**

With many of the rhythmic components under our belt, let's consolidate some harmonic ideas. Firstly, Bossa Nova uses (almost exclusively)

extended chords. The following example shows how a basic progression of 7th chords can be coloured with extended chords and inversions.

*J = 60*  
2 bar count in

**Basic Progression**  
Dm7    G7    Cmaj7    A7

**...with Extensions and Inversions**  
Dm9/A    G13    C6/g/G    A7#5

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

**EXAMPLE 12 EXTENSIONS, INVERSIONS AND TRITONE EXTENSIONS****TRACK 35**

Another very common stylistic device in Bossa Nova is the use of tritone substitutions. Simply put, dominant 7th chords may be quite freely substituted with dominant chords a tritone - three tones, six frets, or six semitones - away (as these two dominant chords share important

chord tones). The following example shows the idea in practice (with F and Eb dominant chords substituting B7 and A7 respectively). Note that in Bossa Nova these tritone substitutions are usually extended with the 9th and/or the #11.

2 bar count in

**Basic Progression**  
Dmaj7    B7    Em7    A7    Dmaj7

**...with Tritone Substitutions and Extensions**  
D6/9    F9#11    Em11    Eb9#11    Dmaj9#11

E 2 5 7 5 5  
B 7 7 8 5 7  
G 6 8 7 6 6  
D 7 7 9 5 7  
A 5 9 7 7 5

## EXAMPLE 13 FULL BOSSA NOVA PIECE: SETA PARA UNA

TRACK 36

I've consolidated many of the ideas from the examples into a full piece named Seta Para Una. It's a little more active than a traditional Bossa guitar part, but will give you plenty of ideas for your own playing. Harmonically, look out for extended chords, 2nd inversions, tritone

substitutions and CESH. Technically, you'll see the use of elaborated batida and tresillo rhythms, open strings and a touch of chord melody. There's a backing track at 75bpm to play along to, but this should sound convincing at any tempo as you develop your internal Bossa groove.

**2 bar percussion**

**1**

**5**

**9**

**13**

## EXAMPLE 13 BOSA NOVA PIECE: SETA PARA UNA ...CONTINUED

TRACK 36

**Bm7**5****    **Bm11**5****    **E7**9****    **E7**    **Am**    **Dm9**5****

**A2**    **G13**    **G7**13****    **C6/9**    **E**9/B****

**D9/A**    **D**9/A****    **C6/**9/G****    **A7#5**9****

**B**    **Dm**    **Dm/A**    **Dm maj7**    **Dm maj7/A**    **Dm7**    **Dm7/A**    **Dm6**    **Dm6/A**

# PLAY: BOSSA NOVA

ON THE CD  TRACK 28-38

## EXAMPLE 13 BOSSA NOVA PIECE: SETA PARA UNA ...CONTINUED

TRACK 36



The sheet music consists of five staves of guitar tablature with corresponding chord boxes above each staff. The chords and measures are as follows:

- Staff 1 (Measures 33-36):** Dmadd9, Dm maj9, Dm9, Dm6/9. Chord boxes show: E000, B666, G776, D000, A666.
- Staff 2 (Measures 37-40):** G m11, G $\flat$ 7 $\flat$ 5, F#m11, B7( $\flat$ 13)/F#. Chord boxes show: E111, B333, G333, D332, A333.
- Staff 3 (Measures 41-44):** Bm11 $\flat$ 5, E7 $\flat$ 9, E7, Am, Dm9 $\flat$ 5. Chord boxes show: E000, B333, G222, D333, A111.
- Staff 4 (Measures 45-48):** A3, G13, G7 $\flat$ 13, C6/9, A7 $\sharp$ 5. Chord boxes show: E000, B565, G544, C333, A666.
- Staff 5 (Measures 49-52):** D9/A, D $\flat$ 9/A $\flat$ , C6/g/G, Dm7 $\flat$ 5, G7 $\flat$ 9. Chord boxes show: E555, B544, G443, C222, A111.

## EXAMPLE 13 BOSA NOVA PIECE: SETA PARA UNA ...CONTINUED

TRACK 36

Cadd9                    Caug add9                    C6add9                    Caug add9                    Cadd9

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

Caug add9                    C6add9                    Caug add9                    C6/9

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



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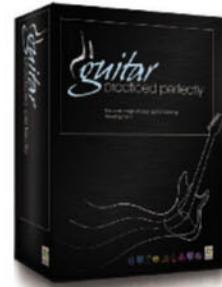
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# Giacomo Puccini

## O Mio Babbino Caro



For this issue's classical column, **Bridget Mermikides** returns to the work of Puccini, the genius composer of Italian opera, to transcribe an emotionally charged aria from his 1918 opera, Gianni Schicchi.

### ABILITY RATING



Moderate

### INFO

**KEY:** D major  
**TEMPO:** 40bpm  
**CD:** TRACKS 39-40

### WILL IMPROVE YOUR

- Melodic interpretation
- Melody and accompaniment
- Playing in 3rds

THE OPERAS OF Giacomo Puccini (1858-1924), among them La Bohème, Tosca and Madama Butterfly, have been performed countless times over the past century and are a staple of the genre (and of 'classical music' in general). Furthermore, there are pieces taken from these operas that are hugely popular in their own right, such as World Cup and talent-show favourite Nessun Dorma from Turandot. Here, we tackle one such aria, the stunning O Mio Babbino Caro (which translates as Oh My Beloved Father) from the 1918 opera, Gianni Schicchi. Sung by the character Lauretta, this very short aria manages to capture her devastating heartbreak and pleas to her father to

**"The main technical challenge is to balance a projected melody with a supporting accompaniment, to ensure that the melody is always audible and not overwhelmed by the bassline."**

allow her relationship to continue. It's an utterly beautiful melody that is performed often as an isolated work in concerts and recitals (usually as an encore due to its short duration). It's characterised by a soaring melody with evocative melodic leaps, and a simple but effective lyricism.

Achieving this lyricism on the solo guitar while emulating the delicate orchestral accompaniment is always going to be a challenge, but by transposing the original key

### USING YOUR NAILS

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

of Ab major to D major, and using drop-D tuning, one can create an arrangement that is technically possible and extremely satisfying to play, and one that captures the musical essence of Puccini's masterpiece.

The main challenge here is to balance a projected melody with a supporting accompaniment, so the melody is audible but not overwhelmed by the bassline. The tempo is slow and flexible, to accommodate the freedom of the melody. Also, look out for Puccini's fermata markings (the symbol at the end of bars 3 and 11, for example) where you can pause on that note, so adding a poignancy to the piece.

There are some tricky challenges in keeping the melody sustained so, as ever, take your time and use the tab captions to guide you through this wonderful work. A classical guitar 'great' would properly study the story behind the tune, in order to ensure their performance conveyed as much of its poignancy as possible. ■



Puccini: Italy's late-era classical genius composer



**TRACK RECORD** There are literally hundreds of great vocal performances of this aria, including excellent renditions from all the modern divas. But it's very hard to beat any of Maria Callas's classic recordings. Check out, for example, *The Very Best Of Maria Callas* (EMI 2002) which comes with other wonderful Puccini arias. Can your guitar performance match the intensity of Miss Callas?

**NEXT MONTH:** Bach's Minuet in E from Anna Magdalena

## PLAYING TIPS

## CD TRACK 40

This arrangement is a perfect example of a piece in three parts: melody at the top, middle harmony part (arpeggios and chords), and bass notes underpinning everything. To help make the melody stand out from the accompaniment, use rest stroke where possible and play the middle part softer and always free stroke – refer to Carlos Bonell's excellent video lesson (last issue and this) for a great demonstration of this technique. Aim to give the bass notes their full value – for example, in bar 2, keep the low F# fretted and sustained for the whole bar.

In bar 3, follow the fretting hand fingering closely; hold down the B with the third finger (4th quaver beat) while the fourth finger comes over the 3rd to fret the F# on the fourth string. This way, you can get a subtle portamento on the third string with the third finger from the B to the F# (middle part) simultaneously as the melody hits the high D with the fermata.

Next comes a stretch in the fretting hand between the third finger on the low F# and the fourth finger on the high A melody note, combined with fretting the middle A and D notes on the third and second strings. If you have large or dexterous hands you may not find this a problem; if you can't do it, play the bass note F# an octave up on the fourth string, 4th fret. The middle arpeggio notes can then go A D A D on the third and second strings. At bar 5, use a four-string barre for the A major chord and continue following the fretting-hand fingering for the next few bars.

At bar 13, there is another quite big stretch for the fretting hand between the first and fourth fingers (low G and high D), so relax the hand as much as possible and straighten the fingers enough to achieve the stretch. In the same bar, use the fourth finger throughout to play the melody and continue following the fingering for the next few bars.

*J. = 40 approx*

Drop D tuning

Fretboard diagram for measures 1-4:

E	B	G	D	A	D
3	3	3	2	2	0
4	4	4	0	0	4
0	0	0	4	0	4
1	m	i	m	a	p
p	p	p	p	p	p

Fretboard diagram for measures 5-8:

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

Fretboard diagram for measures 9-12:

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

Fretboard diagram for measures 13-16:

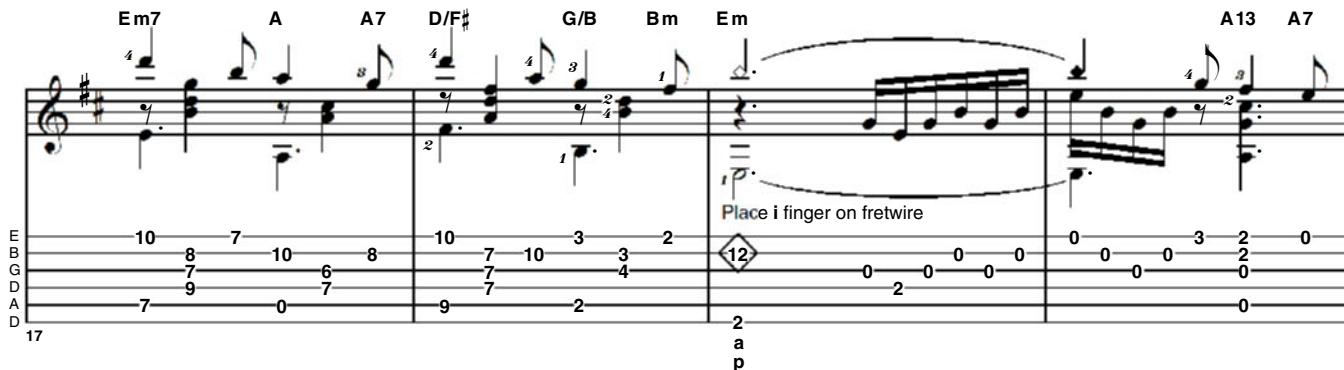
E	B	G	D	A	D
10	0	7	5	3	5
0	0	2	2	2	2
0	2	4	4	4	4
5	2	4	2	4	4
13	5	2	4	2	4

## PLAYING TIPS

In bar 18, you will need to shift from 7th to 2nd position halfway through the bar; and at bar 19, the melody note B is played as an artificial harmonic

## CD TRACK 40

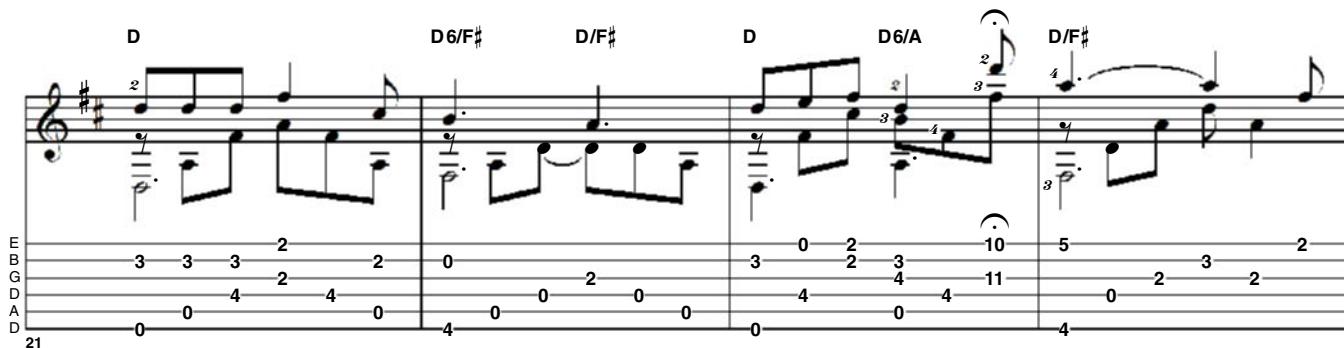
at the 12th fret (with the picking hand). The rest is a repeat of what came before, and there is another artificial harmonic at the top of the final chord.



**17**

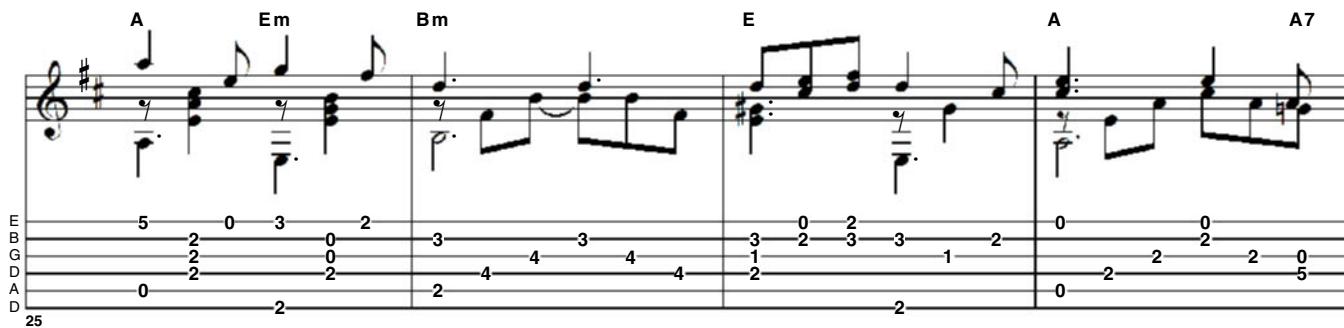
Place i finger on fretwire

**18**



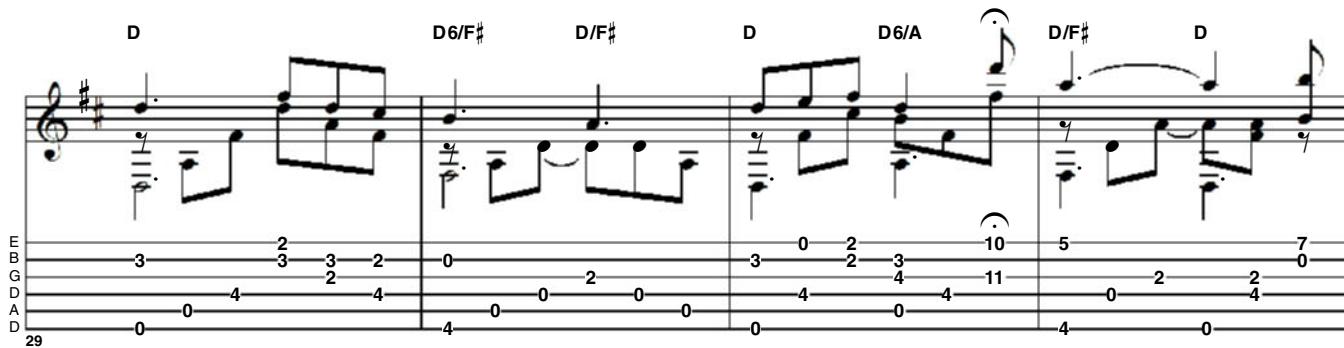
**19**

**20**



**21**

**22**



**23**

**24**

## PLAYING TIPS

CD TRACK 40

**G A/E F#m Bm G G6 Em Bm**

E 10 0 7 5 2 3  
B 0 0 2 2 4 2  
G 0 0 2 4 2 4  
D 0 2 4 2 4 4  
A 5 2 4 2 4 4  
D 33

**Em7 A D/F# G/B Bm Em A13 A7**

E 10 8 7 10 6 8  
B 7 9 0 7 9 7  
G 7 9 0 7 9 2  
D 7 9 0 7 9 2  
A 0 2 0 0 0 0  
D 37

**D D6/F# D/F# D D6/A D/F#**

E 3 3 3 2 0  
B 3 4 2 0 0  
G 2 4 0 0 0  
D 0 0 4 0 0  
A 0 0 0 4 0  
D 41

**G G6 Em D**

E 0 2 3 0 0  
B 3 0 2 0 0  
G 0 0 2 0 0  
D 5 2 0 0 0  
A 45

slow AH  
Place 1 finger on fretwire  
a m i p

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# GT LEARNING ZONE



AS ALWAYS, WE'VE CRAMMED the magazine with a broad variety of tutorials that span genres, playing levels and topics. One of the most consistently popular styles is blues and this time we've approached it in several different ways. The first you've already seen; 10 hot blues shredders and a small snapshot of what makes them fiery fretters! There are countless ways of approaching this large article, from learning a few licks to mastering the whole final piece via morphing the licks into new keys and harmonies (eg converting minor Pentatonics into dominant 7th Pentatonics). Delve in (again) and see what sticks for your own playing!

In this 'regulars' section we will focus on four areas that are either explicitly blues related or target various components of expressive soloing. To start with, Wheaty looks at aspects of Eric Clapton's playing that pays homage to Robert Johnson (pg 56). In the double chorus example solo, you'll see a multitude of great ideas from double-stops to blues curls, slides to string bends. It's a rich terrain from which to cultivate great blues licks.

Next is Shaun Baxter's Creative Rock (pg 68) which is a captivating bootcamp on how to make blues licks from within chord shapes (ie CAGED system). Specifically, you'll get 'under

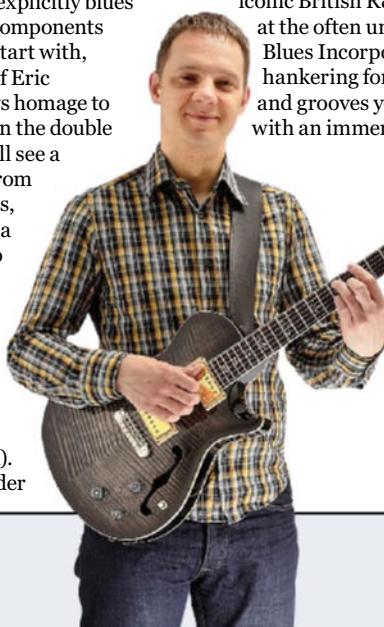
the bonnet' of dominant 7th chord shapes to generate fantastic Mixolydian lead lines - *the mode for bluesy major playing*. This article alone is worth the price of the magazine as there is many, many months' worth of study and exploration possible here.

Moving onto our second video tutorial on page 74 (the first is with the exquisite classical guitarist, Carlos Bonell), Andy Saphir unlocks the fretboard with Major and Minor Pentatonics. If you're used to playing within a couple of Pentatonic shapes, Andy's demonstrations of travelling the fretboard with slides, hammer-ons and pull-offs should prove both eye-opening and hugely appealing.

Finally, Phil Capone's popular series on iconic British R&B bands and guitarists looks at the often undervalued Alex Korner's Blues Incorporated (pg 76). If you're hankering for a variety of short riffs, licks and grooves you'll have a great time here with an immensely rewarding final piece to

tackle that goes from riffing in E through to high fretboard lead lines and impressively quick pull-off flurries. Enjoy the issue and revel in fresh inspiration for your all bluesy playing!

Jason



## LESSONS GT237

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Phil Capone meets Alexis Korner, pioneer of the hugely influential British blues movement.

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### READING MUSIC ..... 92

Charlie Griffiths continues series on reading music with a look at sharps and flats.

ON VIDEO!  
See how Carlos Bonell uses his technique to get a great classical guitar tone.  
Page 64



## LESSON: 30-MINUTE LICKBAG



Brought to you by...



bimm brighton



**Pat Heath** of BIMM Brighton presents six more tasty licks at easy, intermediate and advanced levels. Can you play them all?

### EASY LICKS EXAMPLE 1 SEX PISTOLS

CD TRACK 41

This first example is a classic I-IV-V 'three-chord trick' in A, and is designed to give the general vibe of the Pistols's late-70s recorded sound. Confident downstroke picking and plenty of punk attitude is key to obtaining the right delivery. Use your bridge pickup but not too much distortion!

$\text{J} = 110$

A

D5

*mf*

Guitar tablature for Easy Licks Example 1: Sex Pistols. The tab shows a 12-bar blues progression in A major (I-IV-V). The chords are A (two measures), D5 (two measures), A (two measures), D5 (two measures), A (two measures). The bass line follows a simple pattern: 7-7-7-7-7-7 in the first half, and 5-5-5-5-5-5 in the second half. The tab includes a dynamic marking *mf*.

E5

D5

A

Guitar tablature for Easy Licks Example 1: Sex Pistols. The tab shows a 12-bar blues progression in A major (I-IV-V). The chords are E5 (two measures), D5 (two measures), A (two measures), D5 (two measures), A (two measures), D5 (two measures). The bass line follows a complex pattern: 9-9-9-9-9-9 in the first half, and 7-5-5-5-5-5 in the second half. The tab includes a dynamic marking *mf*.

### EASY LICKS EXAMPLE 2 EDDIE COCHRAN

CD TRACK 42

Here, we return to the 50s in a top line that could double a typical rock 'n' roll bass line. It works around a strict alternate-picking technique, and focus

on slightly heavier accents on the strong beats. Cochran was a fine musician, well ahead of his time and worth checking out.

$\text{J} = 170$

A

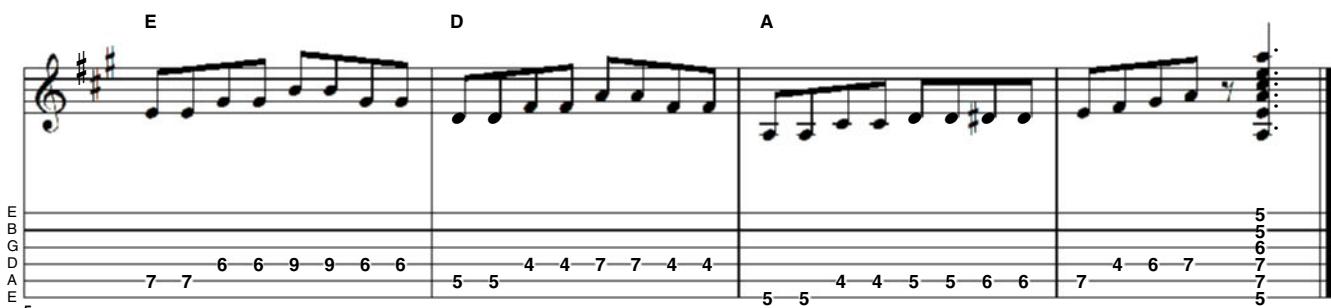
D

*mf*

Guitar tablature for Easy Licks Example 2: Eddie Cochran. The tab shows a 12-bar blues progression in A major (I-IV-V). The chords are A (two measures), D (two measures), A (two measures), D (two measures), A (two measures), D (two measures). The bass line follows a strict alternate-picking pattern: 5-5-4-4-7-7-4-4 in the first half, and 5-5-4-4-7-7-4-4 in the second half. The tab includes a dynamic marking *mf* and a note "etc throughout".

## EASY LICKS EXAMPLE 2 EDDIE COCHRAN ...CONTINUED

CD TRACK 42



E D A

E B G D A E

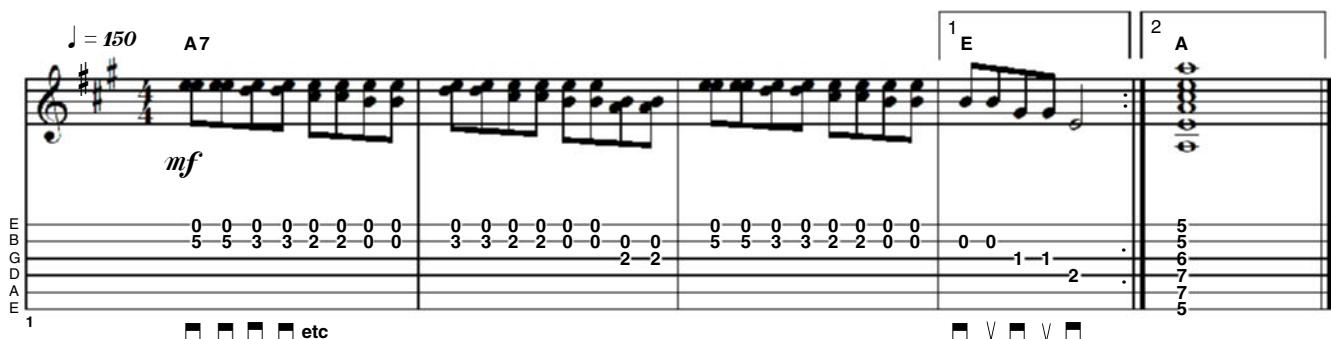
7 7 6 6 9 9 6 6    5 5 4 4 7 7 4 4    5 5 4 4 5 5 6 6    7 4 6 7 7 5

## INTERMEDIATE LICKS EXAMPLE 3 THE CURE

CD TRACK 43

This is one for all those that grew up in the poptastic 80s. It's the classic guitar-jangle sound of the time and is loosely based around E Mixolydian

scale. This kind of idea - sliding the melody around against an open higher E string - was popular with many bands and is satisfying to play.



$\downarrow = 150$  A7

mf

E B G D A E

0 0 0 0 0 0    0 0 0 0 0 0    0 0 0 0 0 0    0 0 1 1 . 5

5 5 3 3 2 2    3 3 2 2 0 0    5 5 3 3 2 2    2 2 . 6

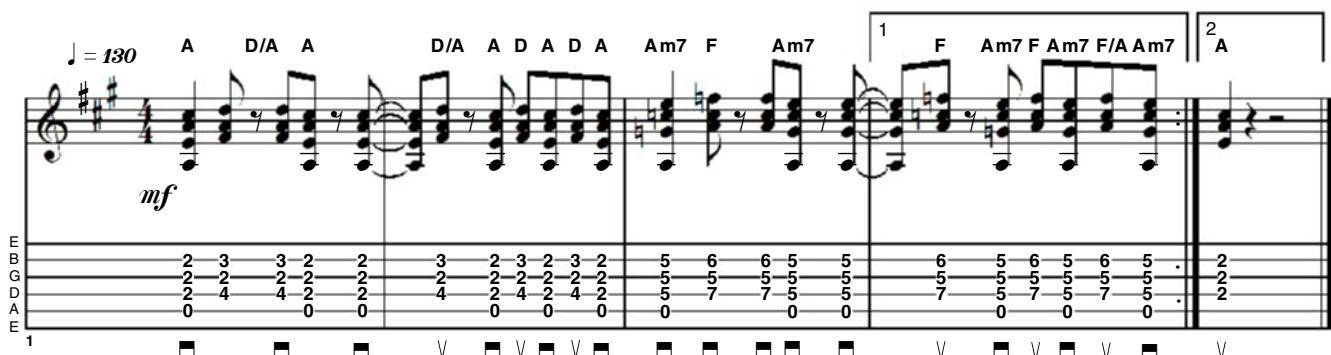
1    etc                      2

## INTERMEDIATE LICKS EXAMPLE 4 KEITH RICHARDS

CD TRACK 44

Whoever said that Keith cannot be killed by conventional weapons may be right, but his amazing riff style is certainly unstoppable. You don't want

much front-end gain for this - in fact The Stones's tone is loud and clean with natural amp break-up. You'll want a sharp 'choppy' attack here.



$\downarrow = 130$  A D/A A D/A A Am7 F Am7

mf

E B G D A E

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

2 2 2 2 2    2 2 2 2 2    5 5 5 5 5    5 5 5 5 5 . 2

2 4 4 2 2    4 2 4 2 0    5 7 7 5 5    5 7 5 7 5 . 2

0 0 0 0 0    0 0 0 0 0    0 0 0 0 0    0 0 0 0 0 . 2

1    F Am7 F Am7 F/A Am7    2

# LESSON: 30-MINUTE LICKBAG

## ADVANCED LICKS EXAMPLE 5 ZAKK WYLDE

CD TRACK 45

This is a D minor Pentatonic 'shape 1' lick that can be played over a typically grungy-metal 'drop-D' riff. Frantic but perfectly in-time alternate picking is

the name of the game here, with lots of palm muting to impart Zakk's big tone, positive aggression and great rhythmical feel.

## ADVANCED LICKS EXAMPLE 6 AL DI MEOLA

CD TRACK 46

Despite being played on nylon-string guitar, this lick also translates into an A minor, neo-classical electric guitar line. The first two bars move up

in 6ths within A Harmonic Minor (A B C D E F G#) and then descend with a symmetrical-style pattern that outlines the major 7th-root resolution.

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# Clapton's Robert Johnson Album



**John Wheatcroft** examines one legendary blues player paying tribute to arguably the most influential bluesman there has ever been, as he looks inside Eric Clapton's album, Me And Mr Johnson.



Clapton never plays more than a note or two without some added inflections

## ABILITY RATING



Moderate/Advanced

### INFO

KEY: A

TEMPO: 76 bpm

CD: TRACKS 47-49

### WILL IMPROVE YOUR

Blues curls

Use of double-stops

Authentic vocabulary

CONSIDERED BY ERIC Clapton to be the most important musician in the history of modern music, the gravitas of this assertion hits home when you consider that Johnson only recorded 29 songs during two sessions in Texas in 1936 and 1937; only two photos exist and almost every aspect of his life is shrouded in mystery; even the cause of his death is uncertain - poisoned by a jealous husband of one of his many lovers? Who knows?

Clapton had always aspired to an album interpreting Johnson's material. In 2004, while recording original material, he and the band hit a creative block, so they began to

record a couple of Johnson's just to get the creative juices flowing. Once they began this process, however, it became apparent that the music they were producing was rather special, and should be pursued further. Once Eric overcame his initial reluctance to take on a challenge of such personal significance, he dedicated himself to absorbing as much of the vibe and essence of his idol as possible.

And a damn fine job of it he does, too. Clapton's playing has feel, tone, touch and flair. While his musical personality remains intact, his playing definitely takes on an air of refinement and stylistic authenticity - less blues-rock and more blues-blues, with excellent bottleneck, acoustic picking and expressive vocal delivery throughout. The idea was not to emulate the original recordings, so Clapton reinterprets this initially solo material in a band context, with Andy Fairweather-Low and Doyle Bramhall II on guitars, Nathan East on bass, Billy Preston on keys and Steve Gadd on drums.

The solo that follows is based on two choruses of a 12-bar blues. The sequence is a conventional I-IV-V 12-bar, although watch the quick shift between I to V and back again in bars 7 and 8. Most of the phrases are two bars in length but you'll find thematic development as the solo progresses. What struck me here was all the expressive devices in Clapton's playing. He never plays more

**"When I play lead, it doesn't really relate directly, but the essence of what I do really hinges on what I originally felt about Robert Johnson."**

Eric Clapton

than a note or two without adding some kind of inflection - a bend, a grace-note hammer-on, slide or curl. Has your playing the same kind of three-dimensional expression and delivery? Why not learn this solo as written, and record yourself along with the backing track? Be critical but kind to yourself, to see which areas of your expressive delivery you like and which facets need attention or development. And, as always, enjoy! □

**NEXT MONTH:** John gets reverential with the Lone Star blues-rock of **Billy F Gibbons**

## GET THE TONE



Clapton switched between Strats and vintage Gibson semis for the electric tones, and Martin acoustics for more traditional sounds. We're after a cranked valve combo with a healthy level of overdrive and a balanced tone, with minimal reverb.

Clapton's Strat features a powerful active mid-boost so, failing this, you might wish to consider adding a quality overdrive pedal, such as an Ibanez TS-9 or similar.



**TRACK RECORD** As you might guess, we'd highly recommend *Me And Mr Johnson* (Reprise 2004); and the CD/DVD Digipak, *Sessions For Robert J* (WEA 2005), featuring alternative takes and behind-the-scenes video of Clapton and the band, along with some stunning duets with guitarist Doyle Bramhall II. We'd urge you to check out *Robert Johnson: The Complete Recordings* (Columbia 1990).

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## PLAYING TIPS

## CD TRACK 48

**[Complete Solo – Bars 0-4]** We establish a couple of themes in these opening bars that we'll revisit throughout the solo. We're essentially looking at A Minor Pentatonic (A C D E G) against A7 (A C# E G), with an additional 6th (F#) in bar 4. The C against C# rub is dealt with by bending this note slightly sharp, using what's known in the trade as a 'blues curl'.

**[Bars 5-8]** These phrases are less scalar-based and are more derived from a decoration of the underlying arpeggio or chord-tones. We see all three chords here, so it's important that you acknowledge both their position (IV,

I, V, I) and their content (IV/D7: D F# A C, I/A7: A C# E G, V/E7: E G# B D). Take note of the chromatic 9th (E) to root (D) move in bars 4 and 5, along with the abundance of minor-to-major-3rd moves in the following bars.

**[Bars 9-12]** There's a cool switch to E Minor Pentatonic in bar 9 here (E G A B D), followed by more embellished chord tones against D7. We bring this chorus to a close with a chordal-based turnaround that no doubt originated on acoustic guitar, but works equally effectively with a moderately overdriven electric tone.

**1**

**2**

**3**

**4**

**5**

**6**

**7**

**8**

**9**

**10**

**11**

**12**

## PLAYING TIPS

## CD TRACK 48

**[Bars 13-16]** The two-string double-stops that open our second chorus are not dissimilar in their approach to typical slide guitar vocabulary. The idea is to consider each two-note group as a potential chord fragment, starting with a combination of 5th (E) and b7th (G). Yet more blues curling in bar 14 and we break things off with a slippery blues line that features our minor-to-major-3rd move (C to C# in bar 16), along with some further semitone embellishments, although this time in a descending direction.

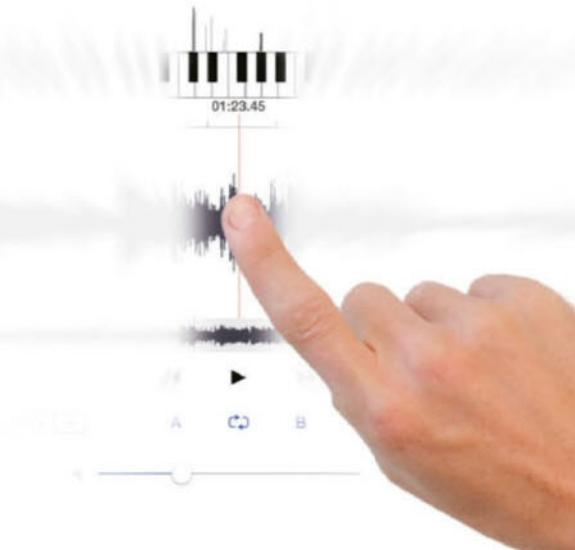
**[Bars 17-20]** It's only at this stage in the solo that we encounter any real bending, which for Clapton generally is a major ingredient in his soloing

style. From a notes perspective, we're looking at A Minor Pentatonic (A C D E G) against our D7, while A7 and E7 are negotiated with their associated arpeggios (A7: A C# E G, E7: E G# B D).

**[Bars 21-24]** Clapton makes neat work of this final turnaround, choosing a combination of Minor Pentatonic for E7, D7 chord fragments for, you guessed it, D7, leading to a tasty blues line against A7 using both chord-tones and its associated Minor Pentatonic, before rounding things up with a pair of perfectly placed 9th chord voicings (R 3 5 b7 9), albeit leaving the root note to the bass player.

The image shows six staves of guitar tablature, numbered 15 through 23. Each staff includes a musical staff above and a standard six-string guitar neck below. Fingerings are indicated by numbers above or below the strings. Performance techniques like slides and bends are shown with arrows and markings. Chords are labeled above the staff: D7, E7, A7, and B9/A9. The guitar necks show various fret positions and string pairs being played.

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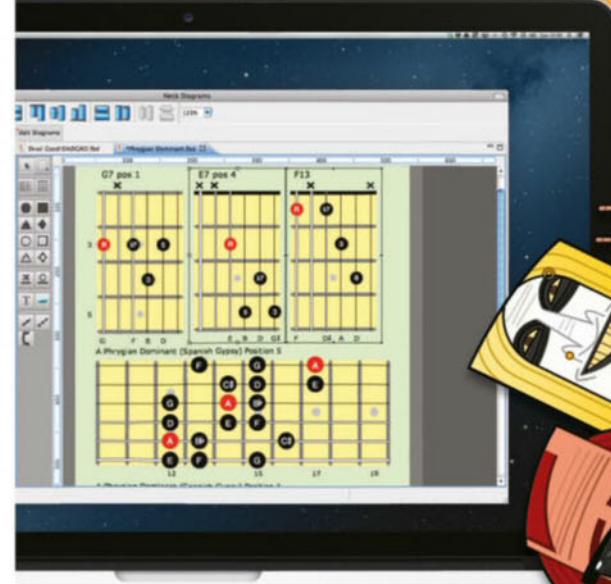
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# Coldplay



**Martin Cooper** looks into the versatile playing of Jonny Buckland, the guitar behind one of the biggest bands in the world: Coldplay.

Brought to you by...



Jonny Buckland:  
Coldplay's Tele  
toting axeman

## ABILITY RATING



Easy/Moderate

### INFO

- KEY:** G major
- TEMPO:** 85 bpm
- CD:** TRACKS 50-52

COLDPLAY FORMED FROM humble beginnings at University College London when singer Chris Martin and guitarist Johnny Buckland decided to start a band, and were joined by Guy Berryman on bass and drummer Will Champion. Settling on the name Coldplay after discarding Pectoralz and Starfish, they have gone on to become one of the biggest bands ever, selling over 50 million albums and topping the UK charts with every one of their six albums to date.

### WILL IMPROVE YOUR

- Single-note part writing
- Playing for the song
- Compositional skills

Even with the high-profile marriage (and subsequent divorce) of Chris Martin to actress Gwyneth Paltrow, the band has stayed largely in the background as far as media headlines go, simply letting their music do the talking.

Martin's relationship with Paltrow was the main muse for the writing process of the band's latest album, Ghost Stories, which looks at the concept of letting one's past affect the future. The band has also made powerful friends including the likes of Apple, who have championed and promoted their albums on iTunes and in concert. However, they are also

**“Coldplay have sold over 50 million albums and topped the UK charts with every one of their six albums to date.”**

keen activists, using their fame to promote charities such as Oxfam's 2010 Haiti earthquake fund, and Make Poverty History.

Buckland's guitar style relates closely to that of The Edge's minimalist approach in U2, and uses small chords and single-note lines much of the time. There's also a lot of space in Coldplay's songs, which serves to accentuate the guitar parts when they do arrive.

The track this month is fairly easy to play, although you'll need to concentrate on timing and intonation. The lead and rhythm guitar parts are built around recurring phrases and motifs, and Coldplay have taken a leaf out of the books of artists such as U2, as well as Radiohead with these kinds of melodies that stay the same over the top of moving chord harmonies and progressions. Of course, Coldplay in turn have influenced a multitude of other bands, including The Killers.

We're in the key of G major this month (G A B C D E F#), although the verse nods towards the relative minor key of Em (E F# G A B C D) - you'll notice here that all the notes are the same as G major, but with E as the root. This approach is very common, and can be heard in songs such as Snow Patrol's Run, which has a verse in the key of A minor (A B C D E F G) and chorus in C major (C D E F G A B). The harmonies in the rhythm-guitar part outline the chord changes, but have a lot of recurring notes against which to build melody, and the solo begins with a single-note motif that then moves to harmonising the Major Scale in 3rds and 4ths. For example, the first double-stop notes are D and G (a 4th apart) and then F# and A (a 3rd apart) and so on. Playing that sounds 'simple' often belies real creativity, as is the case with Buckland and Coldplay. Check out Playing Tips and Get The Tone for more information.

**NEXT MONTH:** Martin looks at Bob Seger and The Silver Bullet Band

## GET THE TONE



Johnny Buckland favours a '72 Fender Telecaster Thinline, so it's a vintage sound with chime but also some power to aim for. You may need to wind the bass up a little if you're using true single-coil pickups; there's some gain on the parts, but the clean quality of the amp should also be apparent. Effects include reverb and delay, and the guitar used this month on the recording was a Tom Anderson T Classic.



**TRACK RECORD** Coldplay's world-shattering debut album Parachutes includes the chart-smashing Yellow, Shiver and Trouble, while the 2005 release X & Y features the massive hit, Fix You. Viva la Vida heralded intrigue and controversy, as the title track was deemed rather close to Joe Satriani's If I Could Fly. Latest album Ghost Stories has the singles Magic, Midnight and A Sky Full Of Stars.

## PLAYING TIPS

## CD TRACK 51

Making sure the notes are all clear, in tune and in time is the main focus for the rhythm part. With motifs such as the main melody in the first part of the track, it's the melody and harmony that is built up that needs to be at the forefront, and playing these simple parts accurately with good intonation is

key. With the 'lead' passages, the double-stop bends in bars 21 and 22 are decidedly aggressive, but again need to be well controlled. Let all the notes in each chord in bars 11-18 ring into each other throughout. Notice how these simple parts really grow in stature as they fit within the composition.

## RHYTHM GUITAR

$\text{J} = 85$

**G**

**Em**

**C**

3

**G/B**

**D**

**Em**

8

**C**

**A<sub>m</sub>**

**D**

**G/B**

13

**D**

19

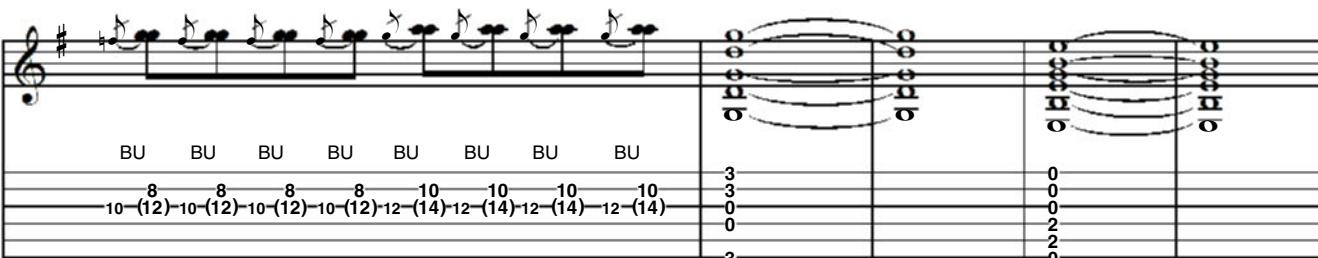
# LESSON: ROCK

ON THE CD  TRACKS 50-52

## RHYTHM GUITAR...CONTINUED

CD TRACK 51

G5                                  Em



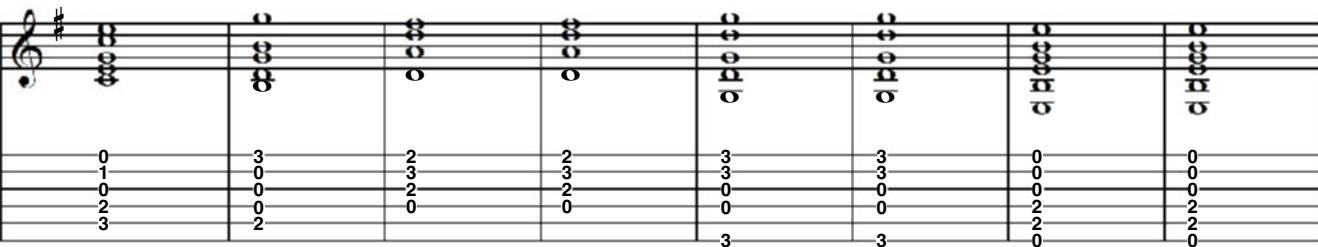
BU    BU    BU    BU    BU    BU    BU

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

3      0      0      0      0      2      2

22

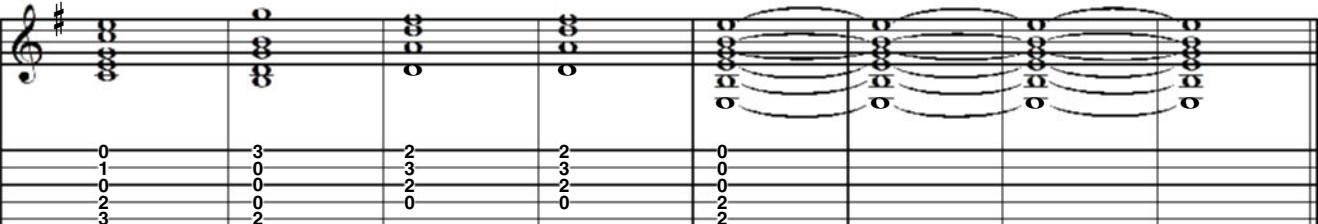
C                                  G/B                                  D                                  G5                                  Em



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

27

C                                  G/B                                  D                                  Em



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

35

## LEAD GUITAR

CD TRACK 51

### LEAD GUITAR

$\text{♩} = 85$

G5                                  Em



E      B      G      D      A      E  
22      3-3-3-7-7-8-8-8-3-3-3-8-8-8-7-7-5-5-5-7-7-8-8-8

## LEAD GUITAR...CONTINUED

CD TRACK 51

**C**                   **G/B**                   **D**

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

26

**G5**                   **Em**

E  
B 7 7 7 8 8 7 7 7  
G 7 7 7 11 11 12 12 12  
D  
A  
E

30

**C**                   **G/B**                   **D**

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

34

**Em**

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

38

# Carlos Bonell

## PART 2



**Bridget Mermikides** introduces the second part of a four-part video masterclass from the brilliant Carlos Bonell on classical guitar technique.



Carlos Bonell: this month it's all about plucking dynamics

rest stroke and free stroke because it will enable you to produce a difference of touch and accentuation. The rest stroke, being a heavier stroke, is perfect for playing single-line melodies and also for producing the accent and the rhythmic shape. So, for example, playing a simple repeated open-E first string in 3/4 time, the first beat of each bar can be emphasised or accented by using a rest stroke (see Example 1).

Next, Carlos plays a Bach Minuet in order to demonstrate how rest and free stroke are combined when playing a simple single-note melody. Rest stroke is used to slightly emphasise the first beats of the bars, while the remainder is played free stroke (see Example 2). Switching from free stroke to rest stroke on a single-note melody is a common way of building tone and creating a crescendo through a phrase.

Then Carlos talks about free-stroke chord playing.

When picking a four-note chord with the thumb and three fingers, it is important to work on producing a balanced and even sound between all the notes. This can be done using a C major chord, and by aiming to create an equal pressure with the fingertips on each note (Example 3).

Example 4 and 5 demonstrate the angling of the plucking fingernails against the strings to create subtly different tones and inflections. See Technique Focus for a more detailed description of how this works.

To develop more individual finger control

**“The rest stroke, being a heavier stroke, is perfect for playing single-line melodies and also for producing the accent and the rhythmic shape.”**

when playing free stroke, Carlos returns to our C major arpeggio and recommends you repeat it until you have each note equal in tone and volume. Make sure you don't gloss over this as, with all classical guitar techniques, the devil is in the detail. Then, once you have each note perfectly even in tone and volume, you can begin to emphasise or accent each digit individually, as shown in Example 6. This is a great exercise in dynamic control and expression, using subtle shifts in picking volume and tone. Again, devote adequate time to this example.

Finally, Carlos explains and demonstrates that in order to achieve the best possible tone from playing free stroke, it's best to think of the pluck as 'pushing' rather than attacking the string. Have fun! ☺

**NEXT MONTH:** Carlos looks at how to build a solid tremolo picking technique

### TECHNIQUE FOCUS ANGLING YOUR NAILS

Subtle differences in tone can be achieved by altering the hand position; turning the hand so that the nails are more square onto the strings, for example, will create a thinner tone and is a way of bringing out the top note of the chord. Turning the hand the other way, so that there's more angle of the nail against the string, will produce a warmer, fuller tone. A higher wrist and straighter thumb can help to make the bass notes sound louder.



#### ABILITY RATING

Easy

#### INFO

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

#### WILL IMPROVE YOUR

- Rest stroke and free stroke
- Four-note chord playing
- Individual finger control

FOLLOWING ON FROM last month, we continue to look at classical guitar technique as demonstrated by Carlos Bonell. Carlos explains that we need to learn to combine the



**TRACK RECORD** To hear more of Carlos's playing, his recently rereleased album *The Private Collection* contains a large number of classic and beautiful guitar pieces, and is a great introduction to the classical-guitar repertoire. It can be found on his blog at [www.carlosbonell.com/discography.php](http://www.carlosbonell.com/discography.php) where you will see all his other great albums in classical and modern styles.

CD-ROM

**EXAMPLE 1 REST STROKE AND FREE STROKE COMBINED**

This repeated E shows how rest stroke on the first beat of the bar and free stroke elsewhere creates an accent.

**J = 142**

The music consists of four measures of 3/4 time in G major. The first note in each measure is a single vertical stroke. This is followed by a short horizontal dashed line with an arrow pointing right, labeled "Rest stroke". The subsequent notes are regular vertical strokes, labeled "Free stroke". The guitar neck diagram below shows the strings E, B, G, D, A, E. The tablature below the neck shows the following fingerings: 1, i, m, i, m, i, m, i, m, i, m, i, m. The tablature numbers correspond to the vertical strokes, while the letters i, m, and p correspond to the horizontal dashes.

**EXAMPLE 2 BACH MINUET**

CD-ROM

Using the technique in Exercise 1, we now combine rest stroke and free stroke in the melody of Bach's Minuet in G.

**J = 110**

The music consists of five measures of 3/4 time in G major. It features a melodic line with various note values and rests. The first measure starts with a vertical stroke, followed by a horizontal dash labeled "Rest stroke", then another vertical stroke followed by a horizontal dash labeled "Free stroke". Subsequent measures follow a similar pattern of vertical strokes, horizontal dashes, and vertical strokes. The guitar neck diagram and tablature below show the strings E, B, G, D, A, E. The tablature includes fingerings such as 3, 0-2, 0-1, 3, 0-0, 0-1-3, 0-2, 3, 1-3-1-0, 0-1-0, 2-0, and 1, i, m, i, m, i, m, i, m, i, m, i.

The music continues from the previous example, showing the next few measures of the Bach Minuet. The melodic line continues with vertical strokes and horizontal dashes. The guitar neck diagram and tablature below show the strings E, B, G, D, A, E. The tablature includes fingerings such as 4, 0-2, 0-0, 2, 0-0, 3, 0-0-2, 0-1, 3, 0-0-0, 0-1-3, 0-2, 3, 0-1-3, 0-2, 3, 0-0-0, and 7.

**EXAMPLE 3 FREE STROKE CHORDS**

CD-ROM

The aim of this C major chord exercise is to achieve a good balance of tone between all the fingers. Be aware of all the fingertips on the strings before

plucking, and listen carefully to the sound you produce. Here is where your tone is produced, and where you control volume and dynamics.

**J = 42****C**

The music consists of four measures of 4/4 time in C major. It features a C major chord (E, G, B) played on the first beat of each measure. The chords are indicated by vertical strokes on the first string. The guitar neck diagram and tablature below show the strings E, B, G, D, A, E. The tablature includes fingerings such as a, m, i, p, a, m, i, p, a, m, i, p, and 1.

## EXAMPLE 4 TONE AND DYNAMICS

CD-ROM

Use this chord sequence to continue working on the tone quality and balance of your chord playing. Work on bringing out different parts of the

chords (top, bass, middle) by slightly altering the hand position and angle of nails on the strings.

*J = 100*

C Dm7 C/E F G C

E B G D A E  
0 0 0 0 1 1 1 1 3 3 3 5 5 5 7 7 7 7 8  
1 1 1 1 1 1 1 1 1 1 1 1 1 1 7 7 7 7 8  
0 0 0 0 2 2 2 0 0 0 0 0 0 0 7 7 7 7 9  
0 0 0 0 2 2 2 2 2 2 2 2 2 2 5 5 5 5 5  
3 3 3 3 0 0 2 2 3 3 3 3 3 3 5 5 5 5 5  
1 a  
m  
i  
p p p p p p p p p p p p p p p p p p p

## EXAMPLE 5 MORE TONE AND DYNAMICS

CD-ROM

This is similar to Example 4 as it features four-string chords and should be an exercise to explore bringing out different notes from within the chord.

See if you can make the second or third strings louder or quieter, or change their tone by angling the fingernails (see Technique Focus).

*J = 72*

Cadd9 C Amadd9 Am Esus4 E A

E B G D A E  
0  
3 3 1 1 1 1 1 1 0 0 0 0 0 0 0 0 0 0 0 2  
0 0 0 0 4 4 2 2 2 2 1 1 1 1 1 1 1 1 1 2  
3 3 3 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
1 p i m a m i p i m a m i p i m a m i p i m a m i p i m a m i

## EXAMPLE 6 FREE STROKE ARPEGGIOS WITH INDIVIDUAL ACCENTS

CD-ROM

This exercise works on more individual finger control when playing free stroke. Play the arpeggio, and work on an even tone and volume on every

note; then accent each finger individually as indicated. You can return to these exercises at any time in order to hone your picking dynamics.

*J = 86*

C

E B G D A E  
0 1 0 0 1 0 0 1 0 0 1 0 0 1 0 0 1 0 0 1  
p i m a m i p i m a m i p i m a m i p i m a m i p i m a m i

E B G D A E  
0 1 0 0 1 0 0 1 0 0 1 0 0 1 0 0 1 0 0 1  
p i m a m i p i m a m i p i m a m i p i m a m i p i m a m i



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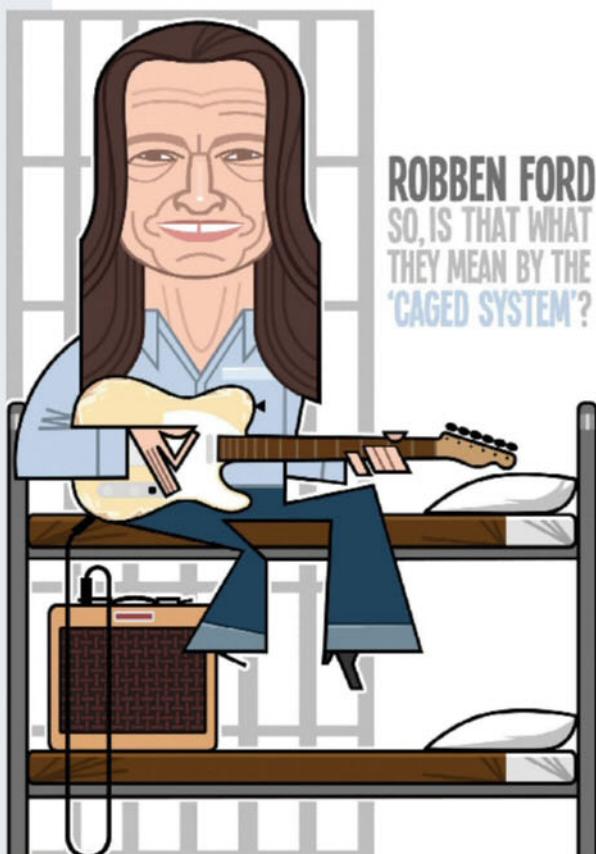
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# Two-bar triplet Mixolydian lines



**Shaun Baxter** helps you to explore every dusty corner of the fretboard with this challenging and thorough workout through the different keys.



## ABILITY RATING



Moderate/Advanced

### INFO

**KEY:** Various



Mixolydian mode

**TEMPO:** 107bpm



Static dominant improv

**CD:** TRACKS 53-55



Playing over key changes

IN ORDER TO be creative, it helps to know where you are going, and to have such a clear understanding of what you have learnt that you can apply that same knowledge in different contexts. In this next series we'll look at developing a vocabulary of lines for each shape of the Mixolydian mode, and then embark on a systematic way of applying that

There is very little you learn about C if you've simply moved up a semi-tone from B, and the same goes for E and F. By removing B and E, you still have to mentally acknowledge where they are in order to get to C and F respectively. But, of equal importance, by omitting these two chords, we've ended up with a five-chord sequence that allows us to practise all five shapes of the CAGED system in each area of the neck in a streamlined and efficient way.

Diagram 2 shows how the CAGED system can be used for each chord-type in order to play in just one area of the neck. Generally, the neck positions shown correspond to the ones delineated by the various dots on the fretboard. Try building up your approach to playing the full version of the exercise shown

repertoire in different keys in each area of the neck. The idea is to build your lick repertoire so that you have got things to play, and also be able to have instant access to that vocabulary when improvising.

Diagram 1 shows the five CAGED shapes of A Mixolydian. As you may know, the CAGED system is a method of scale visualisation, based around moveable versions of the open C, A, G, E and D chord-forms laid end to end along the length of the fretboard to form a background reference or structure to aid scale navigation.

Once you have learnt one scale in all areas of the neck, it is possible to transpose this information to allow you to play from any other root note in the same manner. Ultimately, this leads to you being able to access any scale under your fingers at any time, wherever you are on the neck.

The backing track for this lesson is devoted to a progression comprising a repeated sequence of A7 to C7 to D7 to F7 to G7 (two bars for each chord). Basically, we go through the alphabet, but have taken away the first chord each time there is only a semi-tone between two chords.

in the transcription (along with the backing track) by doing the following:

- Start by playing each A Mixolydian line: A7 shape #1 (bar 1), A7 shape #2 (bar 11), A7 shape #3 (bar 21), A7 shape #4 (bar 31), A7 shape #5 (bar 41)

- Then, take each A7 line and transpose it to another part of the guitar neck for C7, D7, F7, and G7 (use the backing track for this): Shift each A7 line up three frets for C7, then another two frets for D7, another two frets for F7, another two frets for G7 and, finally, up another two frets to get back to A7

Note, as you ascend the fretboard, you may

**“The idea is to build your lick repertoire so that you have got interesting things to play; on top of that we also want to have instant access to this vocabulary when improvising solos.”**

have to double back an octave (play the same things 12 frets lower) if you find that you are running out of neck.

- Next, use the backing track to work in just one area or position of the neck using a different CAGED shape (and associated Mixolydian line) for each chord.

- Then work through the length of the neck (again with the backing track), playing a different line for each chord as you shift up through the positions in the same manner as shown in the transcription and demonstrated on the lesson audio.

- Finally, you can also use the backing track to practise your own licks and lines for each of the five CAGED shapes of Mixolydian.

What lines do you have in each shape of the scales that you know? You may already know all five CAGED shapes of scales like Mixolydian, but what ideas or repertoire have you developed? No one wants to hear you waffle up and down a scale shape waiting for divine inspiration to hit – you need to have things prepared. Start building up a collection of your own lines and licks in each of the five scale patterns, not just of Mixolydian, but every other scale that you know. ■

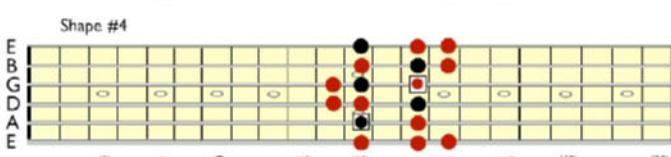
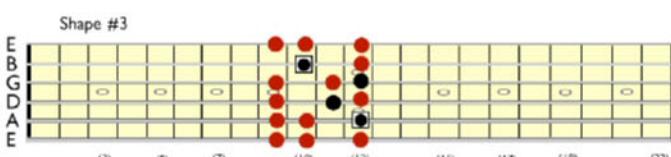
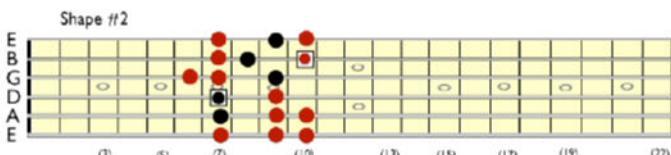
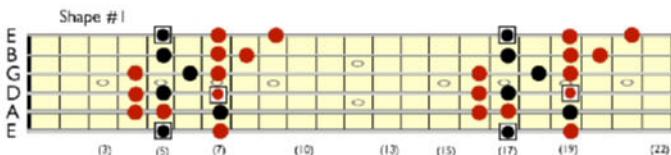
**NEXT MONTH:** Shaun shows soloing ideas over another **Mixolydian** shape



**TRACK RECORD** Robben Ford is famed for a style of blues that comes with a generous portion of sophistication. Robben's background with artists like Joni Mitchell and Miles Davis means he is capable of peppering his blues licks with intricate jazz lines that articulate the chord changes for a variety of ideas that help to keep the listener's palate from becoming jaded. Try his *Blues Collection* (1997).

## DIAGRAM 1 A MIXOLYDIAN

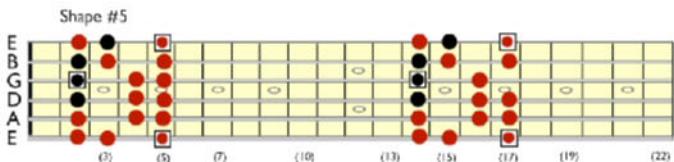
◻ = Root note (A)    ● = A7 chord shape



## EXAMPLE

**[General]** The main exercise involves playing a series of two-bar triplet Mixolydian lines over the same chord-type in different keys all over the neck. It's vital to put each line into visual context, and be aware of which intervals you are using from the underlying scale pattern, and any notes that fall outside. If you just learn each line parrot-fashion without seeing how it relates to the scale, you will not truly understand it or be able to adapt it to different situations. Although written in 12/8, all the lines in this lesson could serve as eighth-note triplet lines in 4/4 at moderate tempos. Despite the fact you are not improvising at this point, this exercise is solid preparation for playing over chord changes, as it requires you to think of the line belonging to the chord on which you are playing, as well as the one associated with the following chord. Finally, the lesson shown in the transcription and demonstrated by me against the backing track is an exercise, not a solo: it is a technical study designed to encourage scale visualisation and the development of shape-specific musical repertoire.

## CD TRACK 54



## DIAGRAM 2 REFERENCE GRID FOR 'CAGED' SYSTEM

NECK-AREA/POSITION	A	B AND C	D	E AND F	G
5TH - 7TH FRET AREA	SHAPE #1	SHAPE #5	SHAPE #4	SHAPE #3	SHAPE #2
7TH - 9TH FRET AREA	SHAPE #2	SHAPE #1	SHAPE #5	SHAPE #4	SHAPE #3
9TH - 12TH FRET AREA	SHAPE #3	SHAPE #2	SHAPE #1	SHAPE #5	SHAPE #4
12TH - 15TH FRET AREA	SHAPE #4	SHAPE #3	SHAPE #2	SHAPE #1	SHAPE #5
15TH - 17TH FRET AREA	SHAPE #5	SHAPE #4	SHAPE #3	SHAPE #2	SHAPE #1

**NOTE:** The shapes used on the line devoted to 15th - 17th fret area/playing position also apply to the neck-area or position an octave down, in and around the 3rd-5th frets. Play either side of the nearest root for chords with a flat or sharp root note. For example, Bb is simply played down a semitone from Bb.

**[Bar 1 (A7 shape #1)]** Although the most logical scale for static dominant 7th chords, Mixolydian (1, 2, 3, 4, 5, 6, b7) is often considered too sweet and sanitised - almost too 'correct' to have any element of danger. So a bit of dirt is often added in the form of the Blues scale (1, b3, 4, b5, 5, b7), which is either used as an alternative to, or in close conjunction with, Mixolydian. The latter approach often just results in the two notes that are unique to the Blues scale (b3 and b5) being used as passing notes within Mixolydian. This first example starts with a double-stop bend whereby the 6th and b3rd intervals (tension) are bent up to the chord tones b7th and major 3rd (resolution). Most of the following notes in bar 1 are taken from the Blues scale (tension) only to be 'corrected' back to the major 3rd (C#) at the end of the bar. The descent in bar 2 can be thought either an A major triad with chromatic bridging notes between the E and the C#; or an A major triad with the introduction of A Blues notes before resolving at C# (3rd). To make the resolution complete, the line finishes with a slide up to the root note (A).

## 5th-7th fret neck-area/position

*J. = 107*

A7 (Shape #1)

BU      BU

E      B      G      D      A      E  
8 (9) 5      5 8 (10) 5      5 8 5      8 7 5 6      7 6 5 4 5 / 7  
7 (8)      5      8      5      8      7      5      6      7      6 5 4 5 / 7

C7 (Shape #5)

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

D7 (Shape #4)

BU BD

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

# LESSON: CREATIVE ROCK

ON THE CD  TRACKS 53-55

## EXAMPLE

CD TRACK 54

**[Bar 11 (A7 shape #2)]** This Larry Carlton-influenced line is crammed with arpeggios. In order of appearance, we get the following: A triad: C# (3rd), E (5th), A (root), G triad: G (root), B (3rd), D (5th), C#m7b5: C# (root), E (b3rd),

G (b5th), B (b7th), A triad: C# (3rd), A (root), E (5th), A (root). As in the line for Shape #1, a C note (b3rd of A) is used a couple of times as a means of approaching the more 'correct'/resolved C# (maj 3rd of A7).

F7 (Shape #3)  
BU 10  
PB 10  
BD

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

6

7th-9th fret neck-area/position

G7 (Shape #2)

A7 (Shape #2)

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

9

C7 (Shape #1)  
BU  
BU

E B G D A E  
10-8-9 10-10  
11-10(11)-8-11(13)-8-11-8  
11-10-8-9 10-10  
10-9-8-7 8-10

12

D7 (Shape #5)

F7 (Shape #4)  
BU BD

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

15

G7 (Shape #3)  
BU PB 12  
BD

E B G D A E  
8-7 10-8-7  
10-(11) 8-9-10 (11)-(10)-8 10-7  
10-8-9 10-8-9 8-9-9 10-10

18

## EXAMPLE

## CD TRACK 54

**[Bar 21 (A7 Shape #3)]** You can see this in two different ways: where scale and chromatic notes are used to approach chord tones; or where the Minor Blues scale (sour) is used in conjunction with Mixolydian (sweet). Both approaches are valid, and should be considered when learning all these lines. For example, are the first four notes of this line a bend to a C# (Mixolydian) followed by three notes from the Minor Blues scale (4, b5, 5)? Or a chromatic ascent from C# (3rd of A7) to E (5th of A7)? Were I to think about it, I'd say I tend towards the latter perspective, while still being aware of the former. The following notes all signify the use of the sour Minor Blues/Minor

Pentatonic scale before resolving to a C# note in a similar manner to the opening part of the line for Shape #1. Finally, note how the final bar contains notes pretty much taken from the A7 chord shape (Diagram 1), apart from the C note (b3 of A), which is used as a chromatic approach to C# (3rd of the underlying A7 chord).

**[Bar 31 (A7 shape #4)]** This line stays pretty much around the notes of A Mixolydian with, as usual, particular emphasis on chord tones (in this case, 1, 3, 5 and b7). The only non-scale note is, once more, a C note being used as a chromatic approach to C# (see previous example).

## 9th-12th fret neck-area/position

**A7 (Shape #3)** PB  
BU 14 BD

**C7 (Shape #2)**

**D7 (Shape #1)**

**F7 (Shape #5)**

**G7 (Shape #4)** BU BD

**A7 (Shape #4)** BU BD

**C7 (Shape #3)** PB 17 BD

**D7 (Shape #2)**

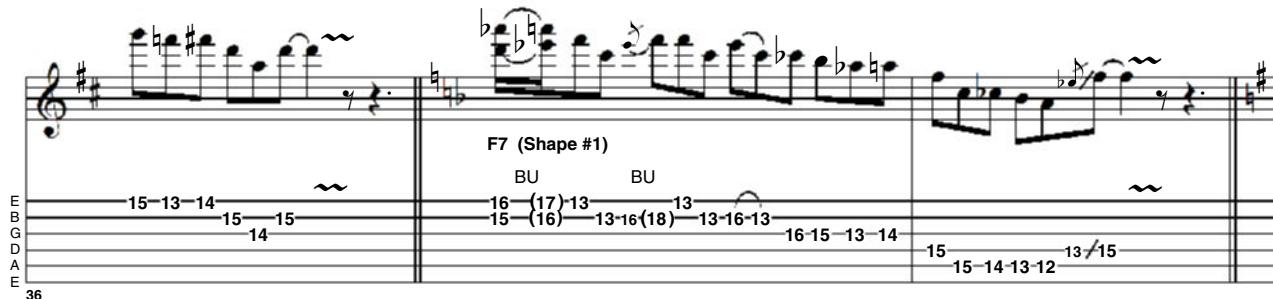
# LESSON: CREATIVE ROCK

ON THE CD  TRACKS 53-55

## EXAMPLE

**[Bar 41 (A7 Shape #5)]** Again, there are two possible perspectives for much of the activity in this final line. For example, the first three notes could be two notes of A Minor Pentatonic/Minor Blues scale resolving to the major 3rd of A Mixolydian (C#); alternatively, the same three notes could be seen as a 'double chromatic' approach to the chord-tone C# (3rd of A7): here, approached via a combination of notes a semitone above and below. In fact,

this entire line features a lot of chromatic approaches to chord tones. Firstly, an Eb is used as a chromatic bridging note leading from the 5th (E) to the 4th (D) to set up a sense of suspension (sus4) before being resolved to a C# (3rd of A7) via a chromatic ascent from B and C. Finally, the line concludes with the same 'double chromatic' approach to a C# note observed at the very start of the line, only this time an octave lower.



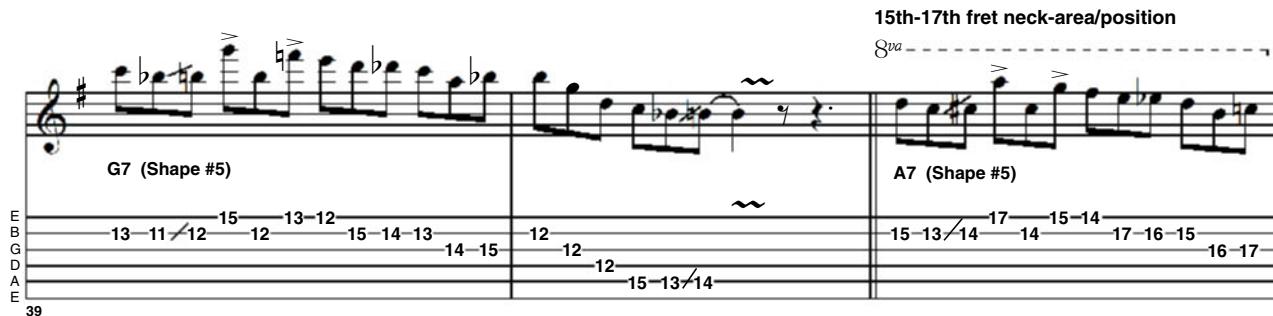
**F7 (Shape #1)**

BU BU

E 15-13-14 ~  
B 15-15  
G 14  
D  
A  
E

16-(17)-13-13  
15-(16)-13-16(18)-13-16-13  
16-15-13-14  
15-14-13-15

36



**G7 (Shape #5)**

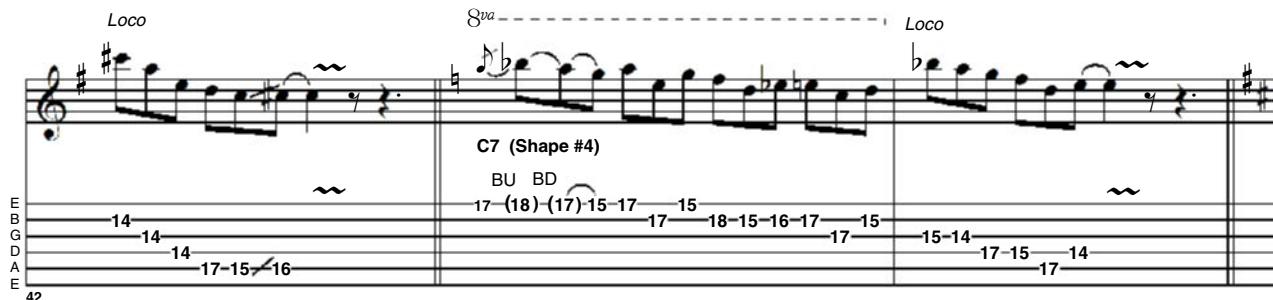
13-11-12-12-15-13-12-13-12-15-14-13-14-15-12-12-12-15-13-14

**A7 (Shape #5)**

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

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

39



**C7 (Shape #4)**

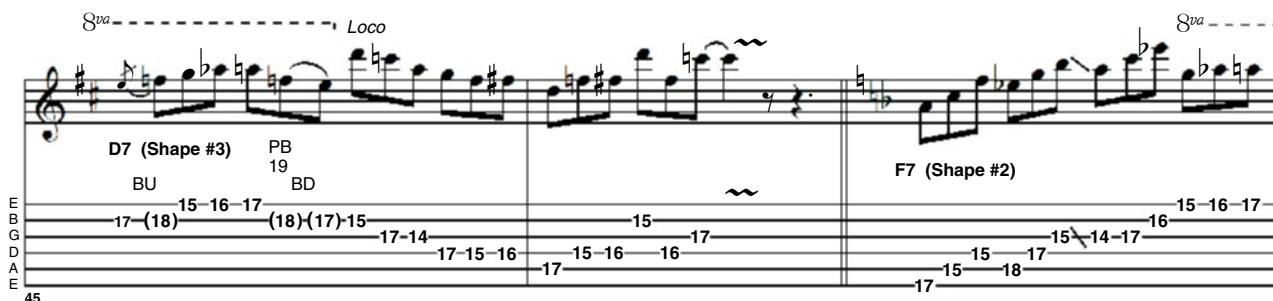
Loco

BU BD

E 14  
B 14  
G 14  
D 14  
A 17-15-16  
E

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

42



**D7 (Shape #3)** PB 19

BU BD

E 15-16-17  
B 17-(18)-(18)-(17)-15  
G 17-14  
D 17-15-16  
A 17-15-16  
E

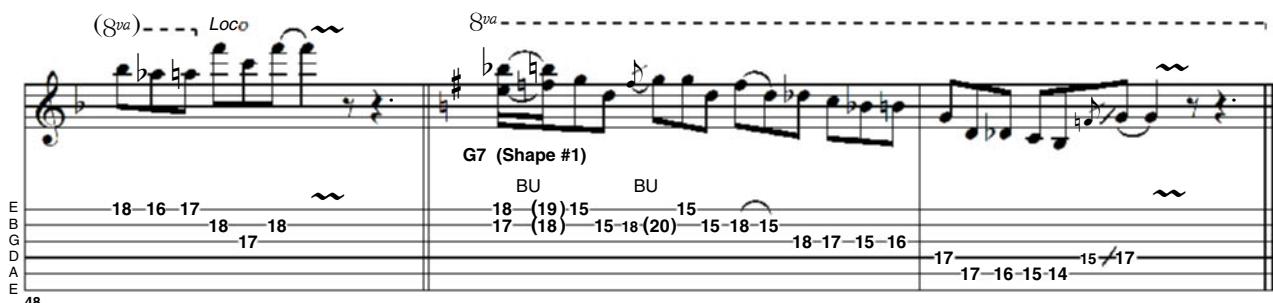
15-16-17  
16  
15-14-17  
15-18  
17

**F7 (Shape #2)**

Loco

8va -----

45



(8va) - - - , Loco

**G7 (Shape #1)**

BU BU

E 18-16-17  
B 18-18  
G 17  
D  
A  
E

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

48

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# Chops Shop



**Andy Saphir** continues his guide to boosting your fretboard prowess with a look at combining 'along-the-neck' legato Major and Minor Pentatonics.



## EXAMPLE 1 SIXTH-STRING ROOT LINE

The first four exercises show how to use linear legato patterns to create lines that incorporate Major Pentatonic (root, 2nd, 3rd, 5th and 6th) and Minor Pentatonic (root, b3rd, 4th, 5th and b7th) scales. Often played over dominant chords, or to melodically convey a dominant feel, these ideas sound great in blues, rock, country and jazz. The fingerings and pick directions work for

me, but you may find others that suit you better. The sixth-string root line is a cool way of playing a G Major Pentatonic-sounding idea that borrows the G Minor Pentatonic's b3rd (Bb) in between the 2nd (A) and 3rd (B). This takes away the 'happy' major feel and makes it more country. This is good developing legato technique for your fourth fretting hand finger.

$\text{♩} = 70 - 100$

## EXAMPLE 2 FIFTH-STRING ROOT PATTERN

This is a similar idea to Example 1, but uses a pattern which has a fifth-string root note. The articulation here uses a first-finger slide followed by second-to-third finger hammer-ons. As with the previous exercise, play the slides,

hammer-ons and pull-offs positively and accurately, making sure all notes are heard. Any or all of these examples work as excellent legato exercises as well as being great licks to learn in their own right.

$\text{♩} = 70 - 100$

## EXAMPLE 3 BLUESY OCTAVE LINE

CD ROM

This tricky line uses all the notes from G Major and Minor Pentatonic, except for the b7th (F). It even uses the b5th (Db) from G Blues scale (G Bb C Db D F).

The lick repeats an octave higher in bar 2. Try 'rocking' your third finger on the last two notes (E and A) of the first bar in order to play them smoothly.

$\text{♩} = 70 - 100$

**EXAMPLE 4 MINOR-PENTATONIC LINE**

CD ROM

This is more of a Minor Pentatonic-feel line, as there's no major 3rd (B). The major 2nd (A) and major 6th (E) are borrowed from the G Major Pentatonic

scale, but you could also think of this as a Dorian line - (R 2nd, b3rd, 4th, 5th, 6th, b7th). Try 'inside picking' here (up pick low string, down pick high string).

**EXAMPLE 5 EIGHT-BAR BLUES STUDY**

CD ROM

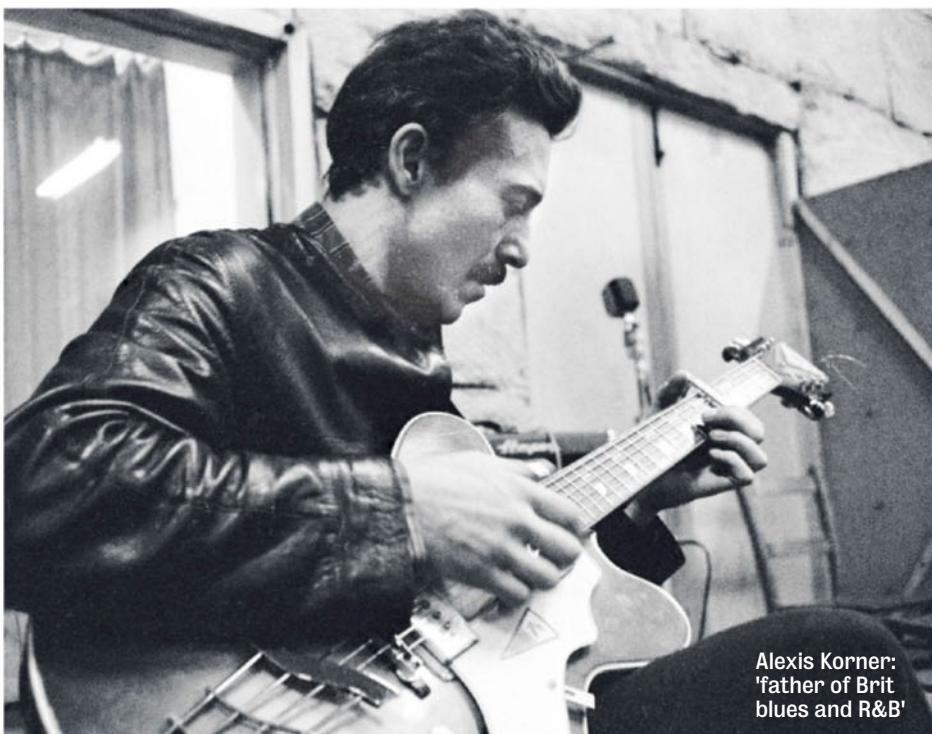
This is a study in the form of an eight-bar blues solo. It uses some similar ideas to the previous exercises, and some new ones, and shows how these

types of lines can be used and adapted musically and rhythmically to create licks which could fit in a shuffle style blues.

# Alexis Korner's Blues Incorporated



**Phil Capone** introduces a guitarist, bandleader, songwriter, champion of British R&B, and mean blues guitarist with an extensive vocabulary.



Alexis Korner:  
'father of Brit  
blues and R&B'

## ABILITY RATING

● ● ● ● ● **Easy to Moderate**

### INFO

**KEY:** Various       Blues vocabulary  
**TEMPO:** Various       Rhythm and phrasing  
**CD:** TRACKS 58-69       Slow 12/8 groove playing

ALEXIS KORNER'S BLUES Incorporated were less of a band, more of a musicians' collective. The constantly changing line-up featured the crème de la crème of London's promising young talent: Jack Bruce, Ginger Baker, Charlie Watts, Danny Thompson, Davy Graham, Dick Heckstall-Smith, Graham Bond and Long John Baldry all passed through the ranks at different times. In addition, an impressive list of guests would also regularly sit in on gigs, these included Mick Jagger, Keith Richards, Brian Jones, John Mayall, Rod Stewart and last (but definitely not least) 'Big Jim' and 'Little Jim', the two hottest

guitarists on the 60s session scene (aka Big Jim Sullivan and Jimmy Page).

Korner had already enjoyed over a decade in the business by the early 60s, having turned pro when he joined Chris Barber's Jazz Band in 1949. It was in Barber's band that he met blues-harp virtuoso Cyril Davies who was also an aficionado of American R&B. In 1961, Davies and Korner formed Blues Incorporated with the intention of promoting electric blues music in the UK. Despite this, the band's music has a distinctly 'rootsy' sound with double bass often used in preference to electric, and Korner himself playing acoustic guitar during the early years. The band's repertoire was a mix of American R&B covers and original tunes written mostly

**"Korner inspired and nurtured some of the most important and influential bands of the 1960s."**

by Korner. Critics argued that the sound of the band was too 'busy' to pass as authentic, with harmonica, guitar, piano and saxophone often playing licks simultaneously. But Blues Incorporated were never intended to be a soundalike band; under Korner's directive, elements of jazz, folk, and country music were all fused to create a loose, but bluesy sound. After securing a residency at London's Marquee Club in 1962, Decca Records offered a recording contract and R&B From The Marquee was released later that year. Four more albums would follow before Korner disbanded the group in 1966; by this time, blues-rock was gaining momentum and audiences appetite for traditional blues was waning. Korner switched to electric guitar on later albums, but despite this these recordings were not as well received, probably because of the jazzy direction the band was taking.

On every Blues Incorporated recording, it is obvious that Korner completely 'got' the blues; he realised the importance of rhythm and phrasing in a genre that was a direct descendant of African music with its complex rhythms. By today's standards his guitar sound is thin and his technique messy, but dig a little deeper and you'll uncover blues vocabulary worthy of further study. Korner also inspired and nurtured some of the most important musicians of the 60s; without Blues Incorporated we might not have had The Rolling Stones, The Bluesbreakers, Cream, The Graham Bond Organisation, and dare I suggest it, Led Zeppelin! No wonder he's often referred to as the 'founding father of British blues'. ■

**NEXT MONTH:** Phil appraises The Animals' legendary guitarist Hilton Valentine

## GET THE TONE



Korner's electric sound was edgy rather than distorted, so it's important to keep your preamp gain quite low to avoid too much saturation. Although he was famed for playing a Telecaster, he also played semi-acoustic guitars, so his sound should be achievable on both single-coil and humbucker-type instruments. Select your bridge pickup, and try rolling off some of your guitar's tone control to keep the sound warm and expressive.



**TRACK RECORD** A selection of milestone songs from Korner and his band of merry men would have to include Hoochie Coochie Man and I Got My Mojo Working (both from R&B From The Marquee), Kansas City (from At The Cavern) and Stormy Monday (from Red Hot From Alex). As well as these albums, check out Alexis Korner's Blues Incorporated and Sky High, both from 1965.

**EXAMPLE 1 E MAJOR RIFF WITH FILLS****CD TRACK 58**

Adding fills between riff statements can breathe new life into well-used licks. Once you've got the idea, try improvising your own lines between

repeated motifs. The low riff notes should be played on the sixth string as indicated to avoid string damping issues.

**EXAMPLE 2 OUTLINING THE CHANGES ON CHORDS IV & V****CD TRACK 60**

Play the opening chromatic line using all four of your fretting-hand fingers, sliding your fourth finger to the 5th fret for the final G. A quick position shift

will then enable you to play the hammer-on on the downbeat with your first and third fingers.

**EXAMPLE 3 MIXOLYDIAN LICKS OVER TONIC CHORD****CD TRACK 62**

By using the tonic Mixolydian mode over chord I in a blues sequence, you can emphasise the 'major to minor' effect of changing to chord IV (Eb7-

Bbm6). Use alternate picking throughout the triplet phrasing and be sure to observe the accents in bar 3.

# LESSON: BRITISH R&B

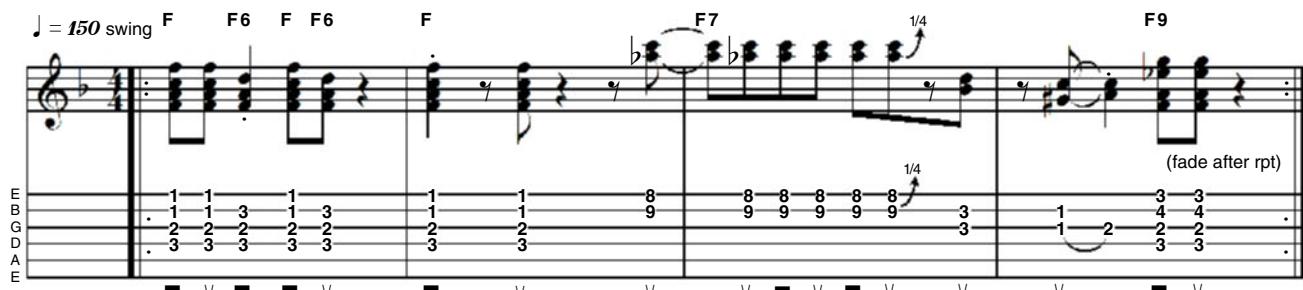
ON THE CD  TRACKS 58-69

## EXAMPLE 4 DOUBLING HORN RIFF AND ADDING FILLS

This T-Bone Walker-style example illustrates how Korner incorporated elements of jump jive and swing in his blues playing. Use the alternate

CD TRACK 64

picking indicated to ensure a smooth and slick performance. Watch out for that quick jump back to first position at the end of bar 3.

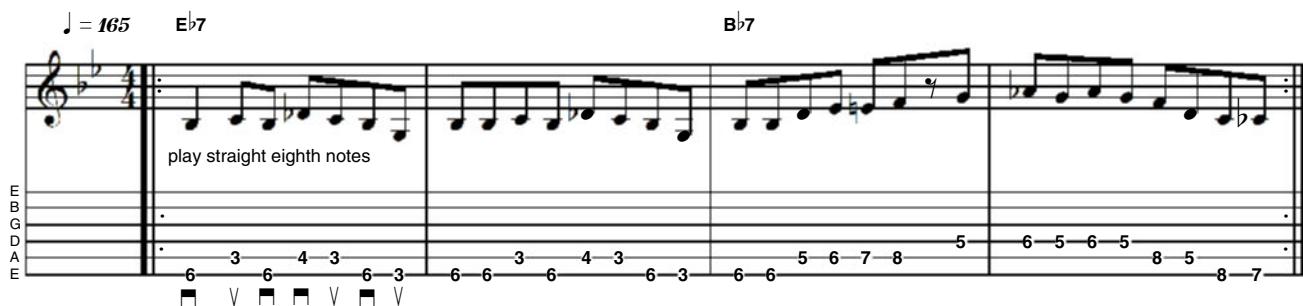


## EXAMPLE 5 STRAIGHT EIGHTHS OVER SWING GROOVE

This riff begins in the third position, but moves to the fifth position at the start of bar 3. To facilitate this, you'll need to jump from the low G on the third fret (played with your first finger) to Bb on the 6th fret (played with

CD TRACK 66

your second). Your hand will then be in fifth position, and all the notes of Bb Mixolydian will literally be under your fingers. Although not hard to play, this was quite sophisticated stuff for its time.

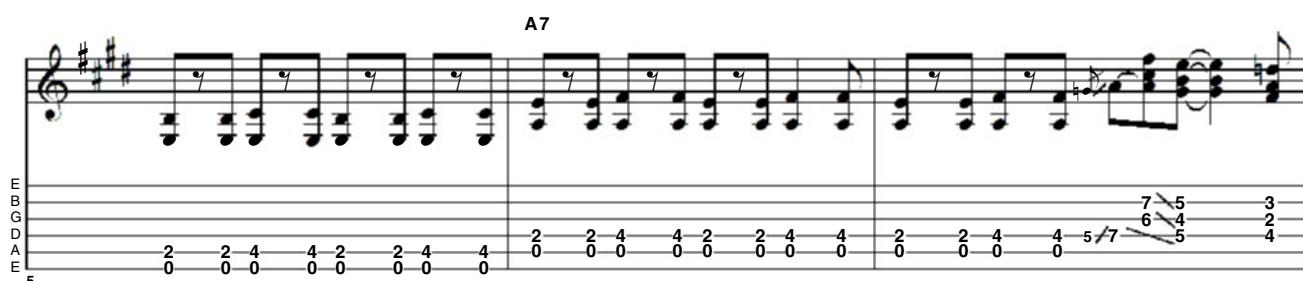


## EXAMPLE 6 FINAL JAM

This example focuses on Korner's soloing style in the latter days of Blues Incorporated. The opening comp illustrates his ability to inject effective fills that add greater interest to a typical 'dah-dah-dee-dah' blues riff. The two

CD TRACK 68

choruses of solos that follow incorporate some tricky rhythmic subdivisions (particularly in bars 18, 26, 30 and 31). For best results, isolate these licks and practice them separately to a click before you attempt the whole solo.

## EXAMPLE 6 FINAL JAM

CD TRACK 68

E7

B7

Let ring -----

Guitar tab for measures 8-10. The first measure shows an E7 chord with a bend at the 12th fret. The second measure shows a B7 chord with a bend at the 12th fret. The third measure shows a sustained note with a bend at the 12th fret.

8

A7

E

E7/D

A/C♯

A m/C

E/B

C7/G

B7/F♯

Let ring -----

Let ring -----

Guitar tab for measures 11-13. The first measure shows an A7 chord with a bend at the 12th fret. The second measure shows an E chord with a bend at the 12th fret. The third measure shows an E7/D chord with a bend at the 12th fret. The fourth measure shows an A/C♯ chord with a bend at the 12th fret. The fifth measure shows an A m/C chord with a bend at the 12th fret. The sixth measure shows an E/B chord with a bend at the 12th fret. The seventh measure shows a C7/G chord with a bend at the 12th fret. The eighth measure shows a B7/F♯ chord with a bend at the 12th fret.

11

**SOLO 1**

E7

All 1/4 Bends -----

A7

Guitar tab for solo 1, measures 14-15. The first measure shows an E7 chord with a bend at the 12th fret. The second measure shows an A7 chord with a bend at the 12th fret.

14

E7

All 1/4 Bends -----

A7

RP

Guitar tab for solo 1, measures 16-17. The first measure shows an E7 chord with a bend at the 12th fret. The second measure shows an A7 chord with a bend at the 12th fret. A Right Hand Pull-off (RP) is indicated between the two chords.

16

E7

1/4 Bends -----

E7

tr ~~~

Let ring -----

tr ~~~

Guitar tab for solo 1, measures 18-19. The first measure shows an E7 chord with a bend at the 12th fret. The second measure shows an E7 chord with a bend at the 12th fret. A trill is indicated between the two chords. The third measure shows an E7 chord with a bend at the 12th fret. The fourth measure shows an E7 chord with a bend at the 12th fret. A trill is indicated between the two chords. The fifth measure shows an E7 chord with a bend at the 12th fret.

19

# LESSON: BRITISH R&B

ON THE CD  TRACKS 58-69

EXAMPLE 6 FINAL JAM

CD TRACK 68

21

23

26

28

30

## EXAMPLE 6 FINAL JAM

CD TRACK 68

E7

32

B7 A7 E E7/D A Am/C

34 BU

E/B F7 E7

37

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# Blue Note Anniversary

PART 3



**Pete Callard** celebrates 75 years of jazz' greatest record label. In this, his third article, Pete homes in on some of the guitar players (plus one trumpeter) that have made Blue Note their home through the decades.

## ABILITY RATING



Moderate/Advanced

## INFO

KEY: Bb

TEMPO: 120bpm

CD: TRACKS 70-71

## WILL IMPROVE YOUR

Jazz soloing

Harmony application

Scale vocabulary

THIS YEAR SEES THE 75th anniversary of arguably the most famous and iconic of all jazz labels - Blue Note Records. In tribute, we're doing a series of columns celebrating some of the greatest artists associated with the label. In GT235 we introduced a 'Blue Note Blues' featuring a chorus each on a jazz blues from some of Blue Note's legendary

horn players, taking in trumpeter Freddie Hubbard and tenor saxophonists Dexter Gordon, John Coltrane and Wayne Shorter. Last month we focused on Blue Note pianists Bud Powell, Horace Silver and Herbie Hancock, with Jimmy Smith bringing up the rear on Hammond. This time, after a quick trumpet stop-off with Lee Morgan, we're moving on to the string section, with notable contributions from guitarists Grant Green, Kenny Burrell and a more recent addition to the Blue Note roster, John Scofield.

Trumpeter Lee Morgan (1938-1972) was a member of Art Blakey's Jazz Messengers and a prolific solo artist. Morgan's Blue Note career lasted from his first release, Lee Morgan Indeed! in 1956, until 1971, with a

total of 25 albums as leader. He also featured on Blue Note releases alongside Wayne Shorter, Jimmy Smith, Hank Mobley and perhaps most notably, John Coltrane's legendary Blue Train.

Grant Green (1935-1979) released his first album on Blue Note, Grant's First Stand, in 1961 and stayed with the label until 1966, returning for a further five-year spell in 1969. Between 1961 and 1965 Green played on more Blue Note releases than anyone else as leader or sideman, and in his career he ultimately featured on well over 60 Blue Note albums, including 29 under his own name, plus with Lee Morgan, Herbie Hancock, Jimmy Smith, Hank Mobley and Stanley Turrentine.

Born on July 31st, 1931, Kenny Burrell released his debut album, Introducing Kenny

Burrell, on Blue Note Records in 1956, and continued to record for them through the rest of the 1950s, returning to the label in 1985 and, most recently, in 2007 for 75th Birthday Bash Live! As a sideman, Burrell appeared on Blue Note releases with artists including Thad Jones, Jimmy Smith and Stanley Turrentine.

One of the giants of contemporary jazz guitar, John Scofield (born December 26, 1951) studied at Berklee college and enjoyed stints with Gary Burton, Gerry Mulligan, Charles Mingus and Billy Cobham/George

**“This time, after a quick Freddie Hubbard trumpet stop-off, we're moving on to the string section.”**

Duke before joining Miles Davis in the early 80s. Scofield joined the relaunched Blue Note Records in 1989, exploring a more straight-ahead jazz style in three albums with his Quartet, followed by a move into soul-jazz territory with Hand Jive and Groove Elation. He also recorded for Blue Note alongside fellow modern jazz guitar greats Pat Metheny (I Can See Your House From Here) and Bill Frisell (Grace Under Pressure). ■

**NEXT MONTH:** Pete Callard looks at how jazz guitarists employ the Whole Tone scale

## GET THE TONE



You can use any sound that you feel works for this month's examples, as we go from classic jazz through more modern players. I used my Gibson ES175 through the Universal Audio Apollo Quad for the various tones. For a good classic jazz sound, use the guitar's neck pickup with the tone control rolled off to around 3 or 4 (or take the treble down on the amp), and set up a warm clean tone on your amp. Thick strings work better, as does a hollowbody guitar, but neither option is essential.



**TRACK RECORD** All the players mentioned this month have had prolific careers as solo artists, sidemen, or as guests on other great artists' records, so I'd recommend seeking out anything they've done. But my top Blue Note releases for each would be: Lee Morgan's *The Sidewinder* (1963), Grant Green's *Matador* (1964), Kenny Burrell's *Midnight Blue* (1963) and John Scofield's *Meant To Be* (1991).



## EXAMPLE 1 LEE MORGAN

CD TRACK 70

Lee Morgan launches into a blazing Bb blues chorus, starting around a Bbmaj7 arpeggio then coming down Bb Mixolydian and moving into the Whole Tone scale. He hints at Bbmaj7 again then moves into a chromatic idea that recurs a couple of times further on, coming down Cm7 and back up A7, then moves up Bb Mixolydian into a broken up Cm7 arpeggio followed by an implied C7 and Fm7. Over the Fm7 he revisits the earlier descending chromatic idea, then moves up Bb9 and into an Eb Mixolydian

motif over the two bars of Eb7. Over the Bb7 he settles into a repeating Bb Minor Pentatonic pattern, then over the final turnaround moves up Bb major, suggests Fm, C7 and F7 then revisits the earlier chromatic idea, moving up F Mixolydian over the F7 then ascending chromatically to the 5th (F) and ending on the root of the Bb7. The fingerings I've included are suggestions so feel free to adapt anything that's uncomfortable – as these are trumpet licks there's no 'correct' way to finger them on guitar.

**Staff 1:** Bb7sus4, Bb7. Key signature: Bb. Time signature: Common time (indicated by 'J = 120'). Fingerings: 13-17-18, 16-15, 18-16-14, 16-17, 13, 16-15-14-13-14-13, 16-15-12, 13, 15-16.

**Staff 2:** Fm7, Bb7. Fingerings: 12-13-15, 13-16, 15-18, 17, 15-13-16, 15-14-13-14-13, 16-15-14-13-12, 15-13-15-12-15, 13, 12.

**Staff 3:** Eb7. Fingerings: 11, 11, 13-11-14, 11-13, 11, 11-11-11-11, 14, 11-13, 11.

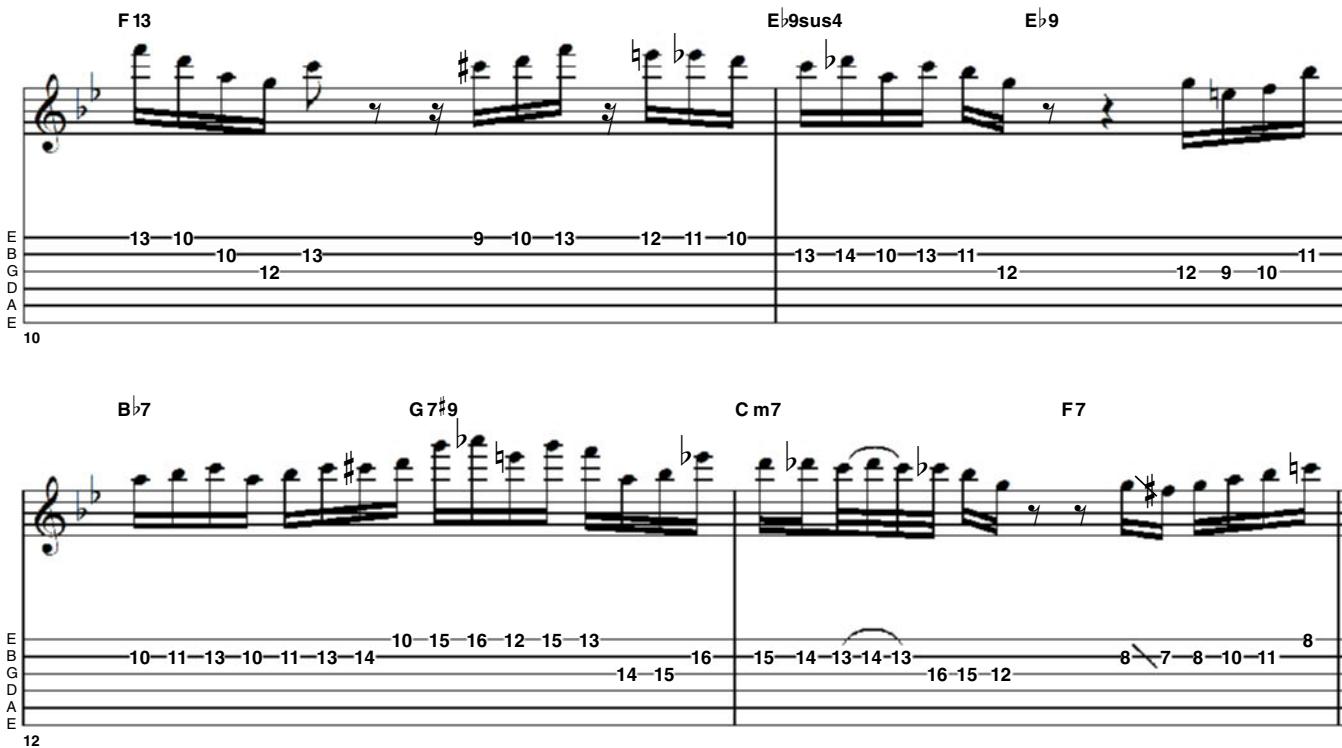
**Staff 4:** Bb7, Ebb7, Edim7, Bb7/F, B7, Bb7, A7, Ab7. Fingerings: 11-16-14-11-16-14-11-16-14-11-16-14-11-16-14-11, 16-14-11-16-14-11-16-14-11-16-14-11, 11-13, 9, 10-11-10.

# LESSON: JAZZ

ON THE CD  TRACKS 70-71

## EXAMPLE 1 LEE MORGAN ...CONTINUED

CD TRACK 70



**F#13**

**E9sus4**

**Eb9**

**Guitar Tab Fingering:**

E	13	10	9	10	13	12	11	10	13	14	10	13	11	12	11	10	11
B		10	13														
G			12														
D																	
A																	
E																	

**10**

**Bb7**

**G7#9**

**Cm7**

**F7**

**Guitar Tab Fingering:**

E	10	11	13	10	11	13	14	10	15	16	12	15	13	14	15	16	15	14	13	14	13	16	15	12	8	7	8	10	11	8				
B																																		
G																																		
D																																		
A																																		
E																																		

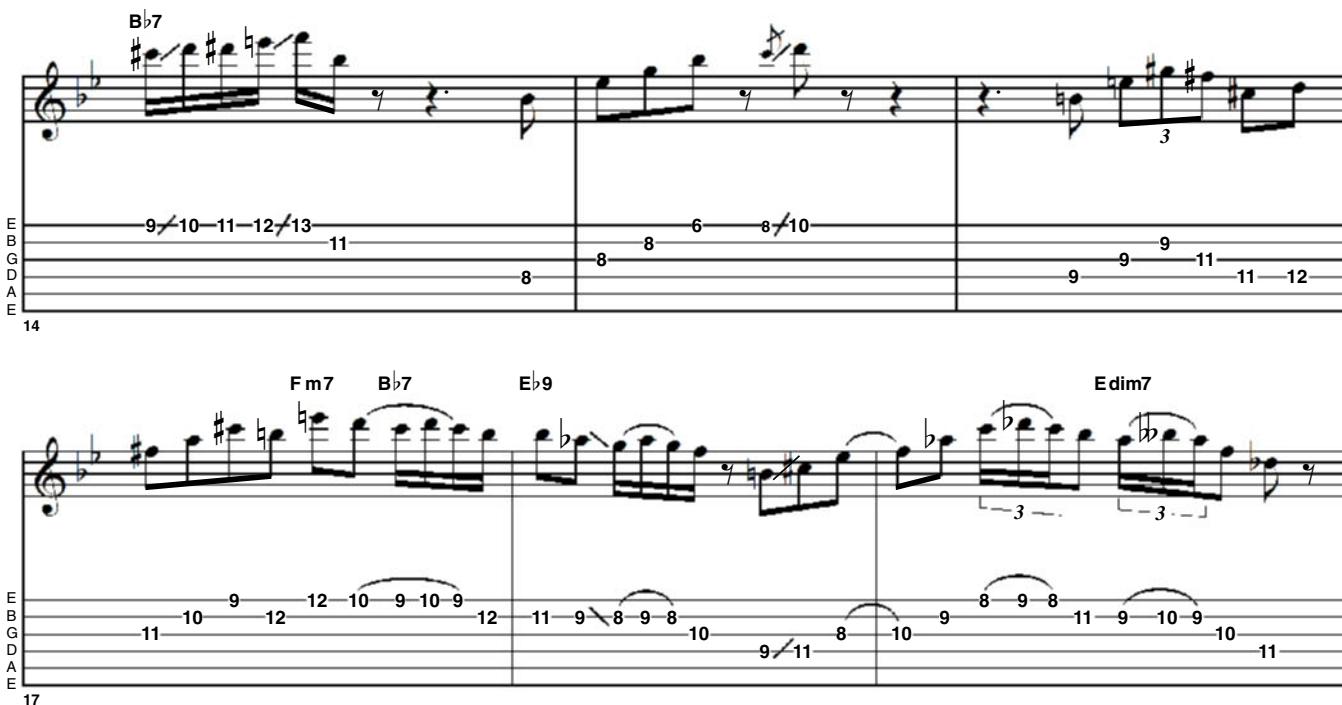
**12**

## EXAMPLE 2 GRANT GREEN

CD TRACK 70

Green begins around an Ebmaj7 arpeggio (bar 15), then suggests E and in bar 17 and moves up Dmaj7 and back down the D Major scale, changing to Eb Mixolydian in the next bar over the Eb9 and back up Eb Whole Tone into

a Bb minor triplet idea. Over the Bb13 he moves up an Ab arpeggio then plays around G7 Altered over the G7#5, and comes down Cm7 over the F7, leading into a Bbm7 arpeggio over the Eb7 and finishing around Bb7.



**Bb7**

**F#m7**

**Bb7**

**Eb9**

**Ebdim7**

**Guitar Tab Fingering:**

E	9	10	11	12	13	11	8	6	8	10	9	11	11	12																													
B																																											
G																																											
D																																											
A																																											
E																																											

**14**

**E**

**B**

**G**

**D**

**A**

**E**

**17**

## EXAMPLE 2 GRANT GREEN ...CONTINUED

CD TRACK 70

B♭13                      G7♯5                      F7

E  
B  
G  
D  
A  
E

20

E♭7                      B♭7                      G7♯5                      C m7                      F7♭9

E  
B  
G  
D  
A  
E

23

## EXAMPLE 3 KENNY BURRELL

CD TRACK 70

Burrell starts with a repeated chromatic figure (bar 26), moving into a mix of B♭ Major and Mixolydian with chromatic passing notes. Over the Eb7 he plays around B♭ Minor and B♭ Blues, then comes up B♭ Major scale

in the next bar, into a B♭ Major motif over the Bb7 then sweeping up a G7b9 arpeggio over the G7♯5. On the Cm7 he plays around C Minor scale progressing to F7 over the F7 chord, then ends in B♭ Major over the Bb7.

B♭7                      E♭7                      B♭7

E  
B  
G  
D  
A  
E

26

F m7                      B♭7                      E♭7

E  
B  
G  
D  
A  
E

27

B♭7                      B♭7sus4                      D m7♭5                      G7♯5                      C m7

E  
B  
G  
D  
A  
E

28

## EXAMPLE 6 JOHN SCOFIELD

CD TRACK 70

Scofield leads in around Bb7 (bar 31) then moves into Bb Blues scale on the Bb7 chord and suggests Bb7#5 resolving to the Eb7. The following two bars feature a characteristic 'out' sounding double-stop major 7th idea sliding into the Fm7 then Eb7. Over the Eb7 he comes down Eb9#11, then moves back up Edim7 and anticipates the Bb7 chord, playing around Bb Mixolydian

then Eb Lydian b7 over the Eb9, ending back around Bb7 sliding up to the B to suggest G7. On the Cm7 he returns to the major 7th double-stop idea, then progresses into a Bb Minor moving to chromatic triplet idea over the F7 and turnaround and ending on an double-stop 11th interval on the root and 5th (F) on the Bb7.

**35**

F7sus4      F7      B♭7      F7

**38**

B♭7      E♭7      B♭7

**41**

F m7      B♭7      E♭7      lay back      Edim7

**44**

B♭7/F      E♭9      D 7♯9      G7      C m7      F7

**48**

B♭7      G7      G♭7      F7      B♭7

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# Lindsey Buckingham



This month **Stuart Ryan** takes on the challenge of Fleetwood Mac supremo Lindsey Buckingham's stamina-sapping modified Travis-picking style.



Lindsay Buckingham:  
gifted acoustic and  
electric guitarist

## ABILITY RATING



Moderate/Advanced

## INFO

**KEY:** E minor

**TEMPO:** 119 bpm

**CD:** TRACK 72

## WILL IMPROVE YOUR

- Picking-hand strength
- Banjo-inspired picking
- Ability to keep time

chord patterns, but there are times when he positively explodes. Check out his live Big Love from *The Dance*, to see what I mean.

Rather than focus on Buckingham's West Coast-inspired singer-songwriter style, I've gone for the more challenging side where his guitar takes centre stage. We're looking at modified Travis picking, so a pulsating

ALTHOUGH FAMED AS a member of uber-group Fleetwood Mac, Californian guitarist Lindsey Buckingham also has a successful solo career, and it's in this setting that you'll often hear his fingerpicked guitar at the fore.

Buckingham's early interests were folk music and banjo styles and you can really sense the influence of the latter in his picking-hand approach. He started his professional career in music with then girlfriend and later Fleetwood Mac bandmate Stevie Nicks, and signed with Polydor Records in 1973. However, their early work didn't achieve the sales the label was hoping for and they were dropped after the release of their debut album, *Buckingham Nicks*. However, success was around the corner via a chance encounter with Mick Fleetwood while they were recording in the legendary Sound City studios. That encounter led to Buckingham and Nicks joining Fleetwood Mac, and the rest is history.

Although his playing has its foundation in Travis picking, he has adapted this to come up with his own approach. Many of his parts feature simple arpeggiated

bassline keeps the beat while a melodic, riffy figure is played over the top. There are several challenges inherent in Buckingham's style – not least building the speed and stamina it requires. When you are over this hurdle you have to deal with his embellishments – the hammers-ons and pull-offs that he effortlessly injects into these uptempo ideas. There is also the challenge of dynamics – the thumb is naturally going to be stronger as it keeps the beat pounding away, so you have to either

**“Lindsey Buckingham is a rare figure – a player with a unique approach who manages to combine complex guitar lines with accessible vocal hooks.”**

compensate with a strong picking-finger attack or learn to ease off on the thumb so the other notes don't get lost. I'd always suggest going for the latter approach, so you can leave more dynamic range in your playing.

Lindsey Buckingham is perhaps one of those rare figures in the pop and rock world – a player with a unique approach who manages to combine complex guitar lines with accessible vocal hooks. Next time you're listening to him really home in on his guitar parts and you may be surprised. ■

**NEXT MONTH:** Stuart examines the timeless acoustic style of *Neil Young*.

## GET THE TONE



Although he has played and recorded with classic Martins and more recently Taylors, as pictured, Lindsey also plays guitars that are somewhat removed from the norm, most notably a Rick Turner RS-6 model.



**TRACK RECORD** Fleetwood Mac's live album *The Dance* is a great introduction to Lindsey Buckingham's playing, and is worth watching just to see him tear through his acoustic fingerstyle tour de force, *Big Love*. His facility really is remarkable. For Buckingham's solo work, try his most recent live album, 2012's *One Man Show* (available via iTunes download only).

ALAMY

## EXAMPLE LINDSEY BUCKINGHAM STYLE

CD TRACK 72

**[Bar 1]** We're going to use a banjo inspired 'p i m' fingerpicking pattern here, so the thumb will pluck the sixth string, the first finger the fifth string, while the second finger takes care of the fourth.

**[Bar 9]** We're still using the same 'p i m' picking hand pattern here, but everything has shifted down a string. Hopefully, your thumb isn't getting tired by this point, though!

**[Bar 12]** Hammering-on within these up-tempo picking patterns is a very common feature of Lindsey's style – just make sure you get an even balance of volume between the plucked and hammered notes.

**[Bar 13]** It can be easy to forget about playing dynamics when performing up-tempo parts like these, so a few places like this are a great opportunity to lessen the attack and take the volume down temporarily.

**J = 119**

1

4

7

10

13

# LESSON: ACOUSTIC

ON THE CD  TRACK 72

## EXAMPLE LINDSEY BUCKINGHAM STYLE

CD TRACK 72

**[Bar 27]** A different feel here, as we arpeggiate a C major chord in the open position. You can use the 'p i m' approach, using the thumb for the fifth and fourth strings while the first and second take care of third and second strings. Alternatively, you can try the traditional 'p i m a' pattern which would see the thumb, first, second and third fingers pluck the fifth, fourth,

third and second respectively – it's hard at this tempo, though.

**[Bar 28]** These fast strummed chords are another feature of Lindsey's style, and almost hint at a flamenco influence. I'd pluck the open fourth string with the picking-hand thumb, then use a rapid alternating down and upstroke with the first finger to strum the chord.



The sheet music consists of six staves of guitar tablature. Each staff has a treble clef and a key signature of one sharp (F#). The strings are labeled E, B, G, D, A, E from top to bottom. The music starts at bar 16 and continues through bar 29.

- Bar 16:** Chords C5, F6 (no 3rd), G5, A sus4. Fingerings: 0, 2, 2, 2, 2, 2; 0, 3, 3, 3, 3, 3; 0, 1, 1, 1, 3, 3, 3; 7, 5, 5, 5, 5, 5.
- Bar 19:** Chords F6 (no 3rd), G5, A sus4, F6 (no 3rd), G5. Fingerings: 3, 0, 1, 1, 1, 3, 3, 3; 5, 0, 7, 5, 5, 5, 5, 5; 7, 0, 5, 5, 5, 5, 5; 3, 0, 1, 1, 1, 3, 3, 3.
- Bar 22:** Chords A sus4, F6 (no 3rd), G5, E7 (no 3rd). Fingerings: 7, 5, 5, 5, 5, 5, 5; 0, 3, 1, 1, 1, 3, 3, 3; 5, 0, 3, 3, 3, 3, 3; 2, 0, 0, 0, 2, 0, 0, 0.
- Bar 25:** Chords E7sus4, C6/9 (no 3rd), D. Fingerings: 0, 2, 0, 0, 2, 0, 0, 2, 0; 0, 2, 0, 0, 2, 0, 0, 2, 0; 2, 0, 2, 0, 2, 0, 2, 0; 2, 2, 2, 2, 2, 2, 2, 2.
- Bar 29:** Chords C, E7sus4. Fingerings: 1, 2, 1, 2, 1, 2, 1; 2, 3, 2, 2, 2, 2, 2, 2; 0, 2, 0, 2, 0, 2, 0, 2; 0, 2, 0, 2, 0, 2, 0, 2.

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## READING MUSIC PART 5

## Key Signatures



Join Rockschool's **Charlie Griffiths** as he continues his quest to turn every GT reader into GT'reader'. Today we look at sharps, flats, the circle of 5ths and circle of 4ths.



'End' your own  
'Battle' with  
sharps and flats

## ABILITY RATING



**Easy/Moderate**

## INFO

**KEY:** C  
**TEMPO:** 60 bpm  
**CD:** TRACKS 73-78

## WILL IMPROVE YOUR

- Notation reading
- Theory knowledge
- Sharps and flats knowledge

SO FAR IN this series we have learnt the notes on the stave as well as the three leger lines above and below the stave. We have also been introduced to 'accidentals' which are the sharp and flat symbols used to access notes from outside the key of C. C Major is the only

major key that doesn't contain any sharps or flats; all the notes are 'natural' CDEFGABC. When we start and finish on other notes, or 'change key', we need to introduce either sharps or flats in order to maintain the same interval qualities each time: 1 2 3 4 5 6 7, etc.

The major keys can be divided into two groups: 'sharp keys' and the 'flat keys', with seven different keys in each group. The sharp keys are best organised using the 'circle of 5ths': C G D A E B F# C#. This order is important because C major has no sharps, G major has one sharp, D major has two sharps and so on until you get to C# major, with a mammoth seven sharps. With each new key a

sharp is added to the pre-existing sharp notes, so a useful method is to learn which particular sharp you need to add for each key. The trick with sharp keys is to always sharpen the 7th note, which also happens to be the note a semitone down from the root note. G major has an F#, D major has a C# and so on. There is an age old mnemonic which might help you remember the sequence of sharpened notes: Father Charles Goes Down And Ends Battle.

The flat keys are best organised into the 'circle of 4ths': C F Bb Eb Ab Db Gb Cb. Again we start with C major which has no sharps or flats, but this time each new key has an added 'flat' note. The key of F has one flat, the key of

**“There's a mnemonic which might help you remember the sequence of sharpened 7ths: Father Charles Goes Down And Ends Battle.”**

Bb has two flats and so on until finally the key of Cb has seven flats. The trick to remembering which flat notes is to always flatten the 4th note of the new key; F has a Bb, Bb has an Eb. The interesting thing is that the sequence of added flattened notes is exactly the opposite of the added sharpened notes, so we can reverse the mnemonic, like so: Battle Ends And Down Goes Charles' Father.

In written music, the key is indicated by the number of sharps or flats shown at the beginning of the score. The sharps or flats shown in this 'key signature' must be applied to the rest of the piece unless other accidentals are introduced, or the song changes to a different key. With practice you will be able to recognise the keys immediately: 2 sharps = D major, 4 flats = Ab and so on.

On noisy bandstands, a leader will often tell musicians what key a song is in by holding up fingers to indicate the number sharps or flats - the fingers pointing 'up' for sharps and 'down' for flats. It's another great reason why it's handy for the working musician to be able to understand theory and key signatures.

**NEXT MONTH:** Charlie looks at **quarter notes, eighth notes and rests**

**EXAMPLE 1 SHARP KEYS (CYCLE OF 5THS)****NO AUDIO**

Here we have the seven sharp keys arranged in the cycle of 5ths with C major at the beginning. With each key signature a new sharp is added to the right of the pre-existing ones. To quickly recognise the key you are in,

look at the sharp furthest to the right, then go up a semitone and you'll arrive at the correct major key. Remember the mnemonic: Father Charles Goes Down And Ends Battle.

A musical staff in G major (one sharp) shows the progression of notes: C, G, D, A, E, B, B#, C#. Below the staff, it says "New note: add F#" under C, "add C#" under G, "add G#" under D, "add D#" under A, "add A#" under E, "add E#" under B, and "add B#" under B#.

**EXAMPLE 2 FLAT KEYS (CYCLE OF 4THS)****NO AUDIO**

Here we have the seven flat keys arranged in the cycle of 4ths with C major at the beginning. With each key signature a new flat is added to the right of the pre-existing ones. To quickly recognise the major key

you are in, look at the flat second from the right this is the name of the key. This shortcut doesn't work with the key of F since there is only one flat. Remember: Battle Ends And Down Goes Charles' Father.

A musical staff in G major (no sharps or flats) shows the progression of notes: C, F, Bb, Eb, Ab, Db, Gb, Cb. Below the staff, it says "New note: add Bb" under C, "add Eb" under F, "add Ab" under Bb, "add Db" under Eb, "add Gb" under Ab, "add Cb" under Db, and "add Fb" under Gb.

**EXAMPLE 3 SHARP KEY EXERCISE****CD TRACK 73**

This example starts with one sharp at the beginning which is the key of G major. You must remember that every F note is actually an F#; one useful way of doing this is to play 'in position' and conform your fingers

to a G major scale shape. In the second half a C# sharp is introduced changing the key to D major. Once again playing in a D major scale shape should help you remember to include the F# and C# notes.

A musical staff in G major (one sharp) with a tempo of quarter note = 60. It consists of two measures of eighth-note patterns followed by a repeat sign and two measures of sixteenth-note patterns.

**EXAMPLE 4 FLAT KEY EXERCISE****CD TRACK 75**

This example starts with one flat at the beginning, putting us in the key of F major. You must remember that every B note is actually a Bb so you can play 'in position' and conform your fingers to an F major

scale shape to remind you. In the second half an Eb note is introduced changing the key to Bb major. Once again playing in a Bb major scale shape should help you remember to include both the Bb and Eb notes.

A musical staff in F major (one flat) with a tempo of quarter note = 60. It consists of two measures of eighth-note patterns followed by a repeat sign and two measures of sixteenth-note patterns.

**EXAMPLE 5 SHARP AND FLAT KEY EXERCISE****CD TRACK 77**

This example is a little more adventurous and starts with four sharps which, from left to right, are F#, C#, G# and D#; this is the key of E major which is a common guitar key. At the beginning of bar 3, the

key changes down a semitone to Eb major (much less of a guitar key!). Notice that the key signatures' sharp notes are first cancelled out with natural symbols before the new key is added.

A musical staff in E major (four sharps) with a tempo of quarter note = 60. It consists of two measures of eighth-note patterns followed by a repeat sign and two measures of sixteenth-note patterns.

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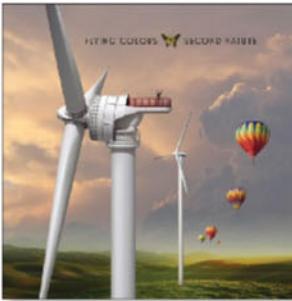
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# New Albums

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

## ALBUM OF THE MONTH



### FLYING COLORS

#### SECOND NATURE

*Mascot Label Group* ★★★★

Flying Colors are frighteningly good! Inventive instrumental passages open up deceptively simple songs into new dimensions - and boy does it work. Their debut album appeared in 2012, so is this their proverbial 'difficult' second?

Err... no! This is a band with the ability and confidence to create musical magnificence. The opening track, Open Up Your Eyes, is almost an album in itself, with a four-minute intro before the vocals begin; it then goes on to reach a stunning multi-note climax. With Steve Morse on guitar, Casey McPherson on lead vocals, keys and guitar, Neal Morse on keys, Dave LaRue on bass and Mike Portnoy on drums, we wonder where they find the time for this as they're all so busy with other projects. This is a long and superb album and it's hard to pick out highlights; but try A Place In Your World for an easy introduction. Think of Mahavishnu on steroids with nice pop-rock vocals and you're in the ball park. Brilliantly, proggishly cool!



### MATT BACKER

#### GET BACKER

*Right Recordings* ★★★

Can't help feeling that session guitarist Matt is trying to put some amusement back into the blues, not only in his lyrical content but also in the way that he delivers his music. It's extremely appealing and very different. Just when you think you've got this album sussed it goes off at a tangent and just makes you smile. Check out Leaving Trunk with vocals by Peter Cox; it's a real blast and packed with appeal. Marcella Detroit joins Matt on lead vocals for Rock And Roll Headache and this adds yet another dimension. Loads of energy and grooves throughout, with everyone seemingly having a great time playing together and the truly great guitar playing almost takes a back seat at times. Nice slide

work on Starting Gun and we love the way this track builds as it progresses with some truly evil sounding guitar work - so not all light-hearted. The album winds up with a bluesy shuffle that also features Bill Blue on guitar and Adam Gussow on harmonica. At just over 35 minutes this is a short running album, but it is undeniably sweet so do check it out.

### MARTIN BARRE

#### ORDER OF PLAY

*Edifying Records* ★★★★

Having toured extensively last year and currently on tour in the UK right now, Martin has often been asked for a CD of the set. But rather than just recording a show he decided they should do it 'live' in the studio for better quality. The band set up as if playing a gig but with Dan Crisp in a booth so he could put his vocals on at the same time. Naturally well-



rehearsed they did each track in one take! Well actually Martin and Dan tried two versions of Still Loving You Tonight but used the first one anyway! It's a great combination of rearranged Jethro Tull songs and bluesy standards and, unlike the proverbial live album has far more appeal to a wider audience. Some of the Tull material has been given an entirely new lease of life - just check out tracks like New Day Yesterday, Sweet Dream and Locomotive Breath; these are great arrangements - not better than the originals, just different. While Dan has the perfect voice for this band, Martin is as fresh and inventive as ever. This album is a delight.

### JOUIS

#### DOJO

*Beetroot Records* ★★★

Formed in 2008 at the Brighton Institute of Modern Music, Jouis is a five-piece band that offers a very different approach to their music. So much so in fact that they soon caught the attention of BBC 6 Music following a couple of EP releases. They hope to provide 'high enjoyment' from their music which is roughly what their name means. It's certainly a very interesting album that is hard to categorise, although there's plenty of



jazz and psychedelia in there - good musicianship too. Curiously, last year they decided to build an analogue studio in Brighton that also serves as home and it's that close connection that makes this musical extravaganza work. Much of the material has obviously evolved along the way. With interesting harmonies and song structures this is music out of normal space and time and is mighty refreshing as a result. Too off-the-wall to hit the big time quite yet perhaps, but there's plenty here that suggests something special could be just around the corner.

### BILLY IDOL

#### KINGS AND QUEENS OF THE UNDERGROUND

*BFI Records* ★★★★

Billy Idol and guitarist Steve Stevens are back with a new album that's totally on the money and once again it's a match made in heaven. It's amazing when you get a partnership that holds together over the years and although the releases are always



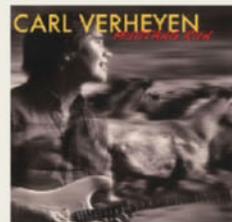
Billy's, the force and finesse of Stevens' guitar work is what always lifts these releases above the rest. With Trevor Horn taking on the bulk of the production and Greg Kurstin producing two, this is one meaty and riveting album that, once on, you can't ignore. The songs are hard-hitting rock; melodic, with thought-provoking lyrics, all beautifully executed with force. This is music from the streets and the lyric of the title track could be taken as a reflection of Billy's life story, and with his autobiography, Dancing With Myself, about to be published that is something very much on his mind at present. This is a superb album - check out Bitter Pill, Postcards From The Past and Whiskey And Pills for flashes of guitar genius. But this is full of great songs and that's why we love it so.

### CARL VERHEYEN

#### MUSTANG RUN

*Cranktone Entertainment* ★★★★

It's been over four years since we had a studio album from Verheyen and it's a step away from his usual band format. With so much studio work behind him Carl has played with some great rhythm sections over the years and here he's brought various combinations of players together to make what he terms "a progressive instrumental album" and that's as good a description as any. These 11 tracks take us down many twisted musical paths from the blues, jazz, funk and out-and-out prog and it's a sheer joy from start to finish. What's more it neatly avoids the rut that most purely instrumental guitar albums tend to sink into due to the lack of tonal textures. This is so well stuffed with playing variations it's almost obese. The musicians guest list is too numerous to go into here but rest assured we'd all like to have these guys on our mailing list. If you want to step away from the beaten path for almost 50 minutes then we suggest you listen to the Mustang Run.

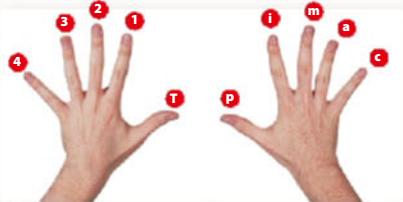


# GT USER GUIDE



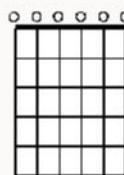
You can get more from GT by understanding our easy-to-follow musical terms and signs...

## RELATING TAB TO YOUR FRETBOARD



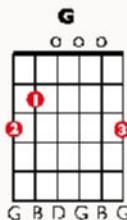
### HAND LABELLING

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



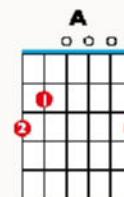
### NUT & FRETBOARD

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



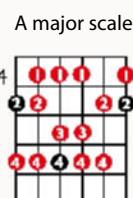
### CHORD EXAMPLE

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



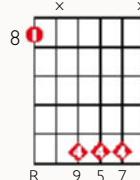
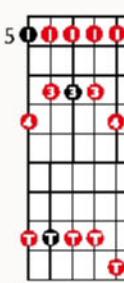
### CHORD EXAMPLE (WITH CAPO)

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



### SCALE EXAMPLE

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



### TAPPING & HARMONICS

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

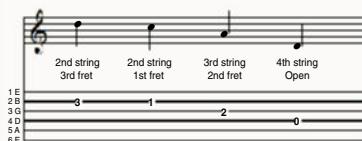
## OUR RATING SYSTEM

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

Advanced	5 red dots
Moderate-Advanced	4 red dots
Moderate	3 red dots
Easy-Moderate	2 red dots
Easy	1 red dot

## READ MUSIC

Each transcription is broken down into two parts...



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



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

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

### PICKING VARIATIONS AND ALTERNATIVES

#### Up and down picking



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

#### Tremolo picking



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

#### Palm muting



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

#### Pick rake



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

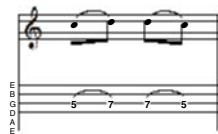
#### Appoggiante chord



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

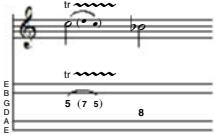
## FRETTING HAND

### Hammer-on & Pull-off



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

### Note Trills



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

### Slides (Glissando)



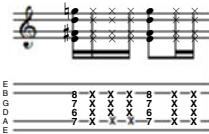
■ Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

### Left Hand Tapping



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

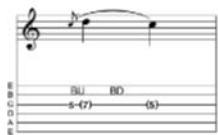
### Fret-Hand Muting



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

## BENDING AND VIBRATO

### Bend up/down



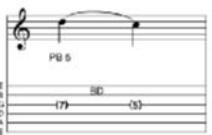
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

### Re-pick bend



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

### Pre bend



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

### Quarter-tone bend



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

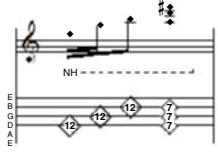
### Vibrato



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

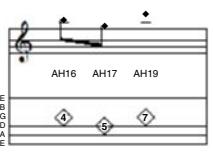
## HARMONICS

### Natural harmonics



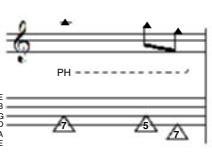
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

### Artificial harmonics



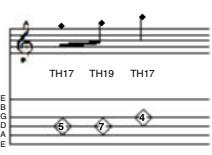
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

### Pinched harmonics



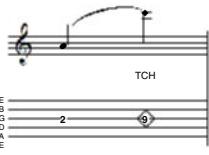
■ Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

### Tapped harmonics



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

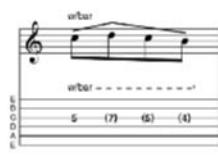
### Touch harmonics



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

## VIBRATO ARM (AKA WHAMMY BAR)

### Vibrato arm bends



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

### Scoop & doop



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

### Dive bomb



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

### Gargle



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

## CAPO

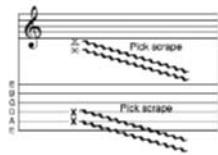
### Capo Notation



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

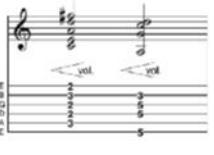
## OTHER TECHNIQUES

### Pick scrape



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

### Violining



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

### Finger numbering



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

### Pima directions



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

### Right-hand tapping



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

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