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232 JULY 2014

Guitar Techniques

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EACH MONTH

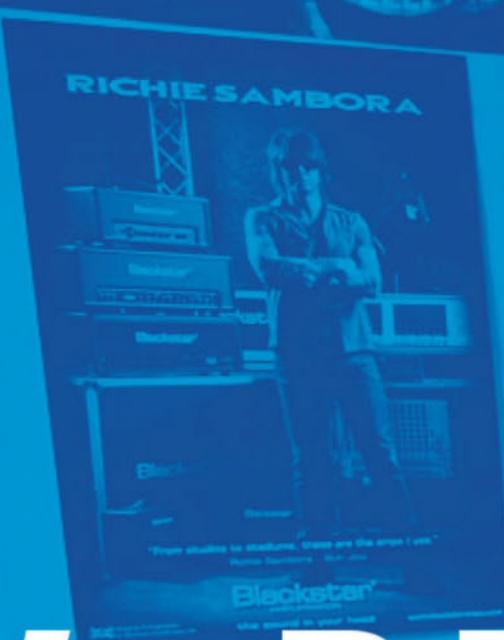
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JOHNNY MARR
MARCH 23, 2013
THE RITZ, MANCHESTER, UK.

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Just some of your regular GT technique experts...



SHAUN BAXTER

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



PAUL BIELATOWICZ

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



JON BISHOP

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



PHIL CAPONE

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



CHARLIE GRIFFITHS

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



PHIL HILBORNE

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



PAT HEATH

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



BRIDGET MERMIKIDES

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



JACOB QUISTGAARD

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



STUART RYAN

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



ANDY SAPHIR

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



TRISTAN SEUME

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



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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

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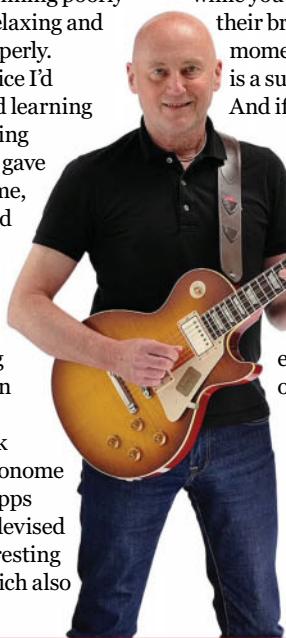
I'VE HAD ISSUES with my timing in recent years. As a younger chap, with the confidence of an age where things have come together and youthful self-belief carries you through most things, I played with ease and didn't rush it.

For some reason, as I've got older I've lost a lot of that playing confidence and can get nervous of situations - a big upcoming solo, someone important watching, or whatever - and the first thing that goes is my timing. I start to panic and end up cramming poorly played notes in, rather than relaxing and giving myself time to do it properly.

Were I to take my own advice I'd develop a regime that involved learning relaxation techniques, and doing various playing exercises that gave me enough headroom, and time, to play with the confidence and ease with which I used to.

If you find yourself facing similar struggles (or until now hadn't recognised your own problems as being timing based), then Jon Bishop's main feature this month is for you.

Using a metronome or click track (if you don't have a metronome there are many smartphone apps that provide a click), Jon has devised a set of exercises that are interesting and rewarding to play, but which also



playing a cool and in-time rhythm part or solo, are right out of the window!

I'd love to get some feedback about Jon's article once readers have had a chance to practise the exercises. I'll let you know how I get on, too. See you next month...

Neville

Neville Marten, Editor
neville.marten@futurenet.com

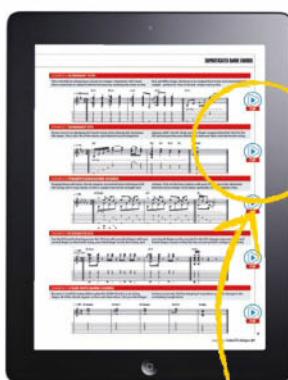
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Finding your way around the magazine is easy. Tapping the feature titles on the cover or the contents page, takes you straight to the relevant articles. Any web and email links in the text are tappable too!



● Animated tab & audio

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



● Play the videos

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

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

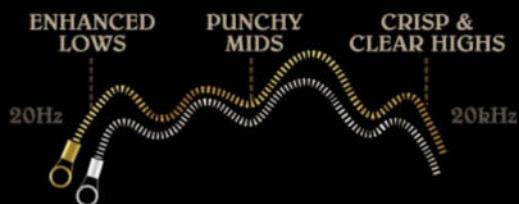


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Guitar Techniques

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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!



Star LETTER PRIZE

Blackstar are giving our star TG letter one of their brilliant pedals each month. Visit www.blackstaramps.co.uk and tell us which you'd like, should your letter be the lucky one.

Out Of Reach?



Dear Theory Godmother

I'm a bit concerned about the level of reach I have with my fretting hand. I can stretch between the 5th and 9th frets on an electric guitar with not much of a problem, but I've seen pictures of players who seem to be able to span much further. Is there a recommended amount of reach - an average among players? Furthermore what are the limitations for players who can't span large chunks of the fretboard, and is it something I should be worrying about in the first place?

Jeff

I'd ignore many of the pictures you see of guitarists posing for the camera with outrageous finger spans. I think that at some point there must have been some sort of contest between players to come up with the most extreme fretboard stretches in photographs and most of them have no practical application whatsoever!

As far as an average is concerned, I would say that being able to reach between the 5th and 9th frets is good enough for most things. I've just picked up a guitar and can stretch from the 5th to 11th frets at a push - but I don't think I'd ever need to in the music that I play. I've seen players with all manner of hand shapes and sizes learn to play well, so extreme stretches don't seem to factor much with overall ability.

I'd put more of an emphasis on fretting hand flexibility in general and finger dexterity in particular. It's far more important to have complete control over any given span than to aim for some kind of gymnastic ability in terms of reach alone. This can be approached with simple scale routines - learning single, two and three octave scales will get the fingers used to finding their way across the guitar's playing surface.

If you want to consolidate your span, strengthen it and render it more useable, then the exercises in Ex 1 will help. Do them over all six strings, move them slowly down the fretboard and you'll find that you'll enhance what you already have, maybe add a little more stretch at the same time, and make your fretting hand fighting fit!

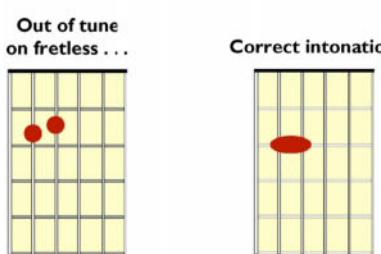
EXAMPLES 1 - 4

Example 1

Example 2

Example 3

Example 4



Bar Talk

Dear Theory Godmother

I've enclosed a bar of music that has been the source of a little confusion. It's an excerpt from a solo that I found in a book and at first I thought it was a misprint, but looking at a few other transcriptions recently, I see it's much more common than I thought.

The first 8th note of the bar is rested, but the second is a quarter note. But how can this be right when it seems to be tying the second half of beat one with the first half of beat two? Shouldn't they have used a tie?

As I said, I've found this in other transcriptions and wondered if it's one

of those occasions where there are two ways of notating the same thing. Could you clear things up, please?

Sam

I've reproduced the bar you sent me as straightforward rhythm rather than pitches, Sam, as it makes it easier to read (Ex 2). You're right in thinking that the quarter note sitting between beats 1 and 2 might also be shown as a tie (Ex 3) and that this is indeed an occasion where there are two approaches to notating the same information.

I started seeing the 'in between beats' back in the 1980s, mainly in transcriptions from the US, and I can

only guess that this is the way offbeat notation is taught over there. I was taught to make each beat of the bar stand out individually – the approach Guitar Techniques favours – but I guess it's a case of horses for courses, so be prepared to meet both approaches. There's no difference in sound between the two but it may catch you out a few times to begin with, so become used to seeing it.

No Fret Threat

Dear Theory Godmother

Recently, I have become interested in fretless guitar, inspired by players like Guthrie Govan and Bumblefoot. However, comments from my fellow players have been fairly negative, their main points circulating around the fact that fretless guitars are expensive and quite rare to find. In view of this it would be difficult to sit down and try one before purchasing, and this would mean ordering one either from a shop or online and hoping that I get on with it when it arrives on my doorstep. I feel that I need to be aware of the pros and cons before committing myself and any input would be very valuable indeed.

Tony

The main thing to overcome, Tony, is intonation. On a fretted guitar it doesn't matter overmuch where we place our fingers when playing chords or single notes, as it's the fret itself that tempers the pitch and keeps us in tune. Without frets to perform this task, however, we're responsible for exact positioning of our fingers to produce the correct pitches, as you have to position your fingers where the frets should be, rather than playing behind the frets as normal.

Chords can be a challenge, too; even open Em down at the nut can cause upsets as the notes played on the fifth and fourth strings have to be parallel, played as a part barre and not as we'd normally play it using two fingers (Ex 4).

I know that fretless guitars are quite a rare find, but I would advise you to seek one out just to see if you think you'll get on with it before spending money, only to find that it's not the smooth ride you might have imagined.

TalkBack

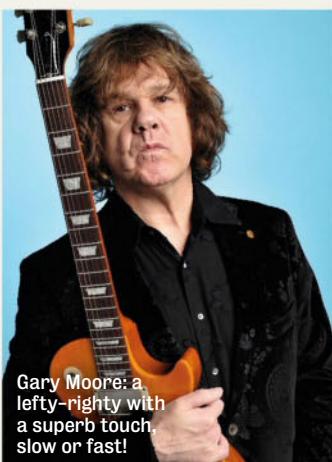
Write to: Guitar Techniques, 30 Monmouth Street, Bath BA1 2BW.
Email: neville.marten@futurenet.com using the header 'Talkback'.

REMEMBER TO LOVE PLAYING

I would like to write about something that isn't talked about so often. As I've been studying music for a long time, I've noticed it's quite common that you forget to enjoy playing the guitar. With today's possibilities of the Internet where you can see incredible players that do play almost anything, you have high standards of how you should be able to play. Then sometimes I see students ending up only thinking only about the technique. They forget to really listen to the sound, the phrasing, and trying to make every note sound as the most beautiful note someone has ever heard. It's of course great to practice to be a great guitarist but it's also worth remembering that technical excellence is only part of it; you also should think about your own personal unique sound and how amazing it really is when you get to play the guitar.

Tony Sunden

So true Tony! I remember the late, great Gary Moore talking to me about people learning to play and mistakenly concentrating on speed or technique first. He said something like, "If you don't learn to play well, slowly, your fast playing will always sound a mess." He meant exactly what you said, that players should learn to create beautiful single notes – no string noise, no buzzing, good vibrato, accurate bends etc – before speeding up. How many times do GT tutors say "learn it perfectly at a slow tempo before trying to speed up, or you'll simply embed poor technique and phrasing into your playing"? So, well said!



Gary Moore: a lefty-righty with a superb touch, slow or fast!

STAR LETTER WRITE ONE AND WIN A PRIZE!

LEFTY, RIGHTY, RIGHTY, LEFTY?

After nearly 30 years of playing, my technique was all but destroyed by Focal Hand Dystonia, or Musicians' Cramp. After going through the obligatory five stages of grief, which resulted in my packing in live playing and selling a large proportion of my gear, I finally decided to man-up and try to learn left-handed.

This was partly inspired by a visit to the grave of Gary Moore, who famously played right-handed, despite being a lefty (along with Mark Knopfler et al). Despite the challenge and frustration – expecting to be able to play 30 years of knowledge and technique within a week, and having to hold and visualise everything the 'wrong' way – it is actually proving to be a rewarding experience.

Despite the odd foray into country or jazz, and religiously trying new things from your mag, my playing had reached a bit of a rut. But now I'm getting to experience that wonderful feeling all over again, of showing progress on a daily basis; learning power chords again, open chords, playing notes... mastering Smoke On The Water!

The most awkward thing so far has proven to be simple things that feel alien; like holding the pick, the feel of the guitar being on the other shoulder etc. In terms of my right hand, it has proven far more capable of doing things like holding down chords and even lead techniques like hammer-ons and pull-offs, than my left hand did in the early stages. After a month I'm already at a stage I was first time round after six (of course, already having all the knowledge helps). So, are many of us missing a trick when we automatically plump for a righty? And should the guitar market produce more left-handed guitars?

Everything feels awkward in the first few months anyhow, but as the right hand is naturally the stronger, and will be doing most of the work, doesn't it make more sense to make this your fretting hand? I know many lefties go righty simply because it's easier to get hold of that desirable guitar, but I'd

SENSE FROM MARTY

Just wanted to say I really loved Marty Friedman's take on many of the 'What Strings Do You Use?' questions (June 2014). His answers highlight the fact that, in the end, the equipment is secondary to being a musician, and loving music. We all probably know of people who have stacks of equipment and spend most of their practice time adjusting, tweaking and resetting levels, to the detriment of their

actual playing. Also, Marty's answer to the 'Is there anyone's playing (past or present) that you're slightly jealous of?' question is also an indication of his true commitment to music. I know that question is probably meant to be tongue in cheek but, as Marty says, anyone who is jealous of another person is seriously missing the point!
Marty Friedman, Dublin

Marty certainly told it like he saw it, didn't he? Yes, many of the questions are

hazard that many righties should give lefty a go.

Another thing it has made me appreciate is how difficult everything is at the start. This has helped me as a guitar teacher as well as player, to understand the process students go through. It's easy to forget when you get frustrated at why one of them can't finger a simple power chord. Maybe all teachers should flip their guitars over during those early

lessons with newbies, so they can empathise with what they are going through? I'd be interested in your comments on the issue.

Damian Pieroni

Sad to hear of your condition, Damian, but it's also great that you are tackling it head on. On the lefty-righty debate it's hard to know where to stand. The complaint of 'not enough left-handed guitars' has been going on for years; the makers state, quite reasonably, that since lefties make up only 10 percent of the population it's

not viable to offer them the same breadth of models.

I'd be wary of advising a lefty beginner to go righty though as, even though it would make life easier in the long run, the fear is he or she might have been a genius that way round. That said, the number of top lefties playing righty is high – including our own Phil and Jason too (above).

The other thing, of course, is to use a right-handed guitar upside down (Otis Rush, Albert King); and yet our John Wheatcroft stayed lefty and is phenomenal. And of course we have Michael Angelo Batio, whose 'left and right' double-neck playing is a thing to behold!

As for teachers flipping over for their beginner students, I'm not sure about that one. What do our illustrious readers have to say on the lefty-righty topic?

STAR LETTER PRIZE

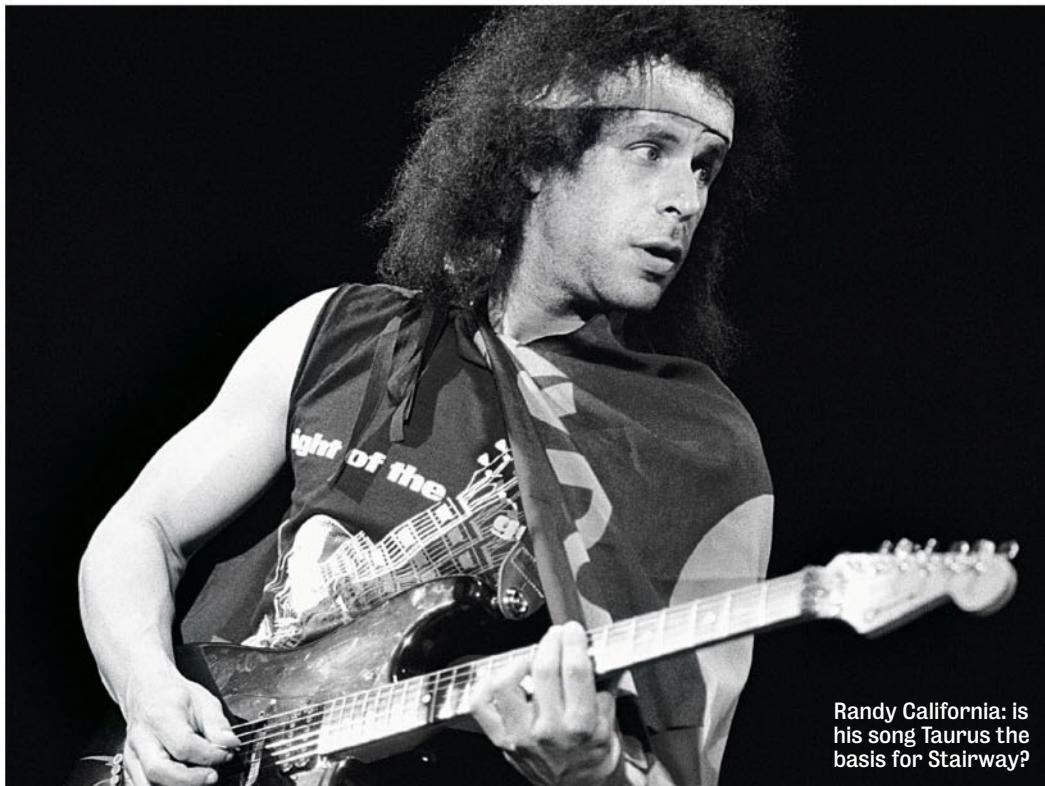
Our friends at Sound Technology are donating a fab DigiTech HardWire pedal to our Star Letter writer every month.



slightly tongue in cheek, in order to elicit some kind of response. And we are always delighted when a great player engages with them – some take them very seriously, others like to have a bit of a joke while others have been known to shrug them off and not give them the time of day. We like to print exactly what they say, as we feel these funny little Q&As offer perhaps a better insight into a player than the standard interview. It was also quite funny in the same issue how Guthrie Govan admitted he'd evaded most of them!

Intro

• GUITAR TECHNIQUES • JULY 2014 •



Randy California: is his song Taurus the basis for Stairway?

Dispute over Stairway To Heaven

LED ZEPPELIN FACE a legal dispute over their classic Stairway to Heaven. The copyright infringement action is being taken on behalf of deceased Spirit guitarist Randy California. Spirit released a track called Taurus, featuring a similar chord progression to Stairway's intro, on their eponymous debut album back in 1968. Zepp's eight-minute magnum opus was written around 1970 and, according to Bloomberg Businessweek, went on to earn the band more than £334m. Neither Led

Zeppelin nor Warner Music have commented on the allegations. Mr California was quoted by Bloomberg as describing Stairway to Heaven as a "rip-off" shortly before he drowned in 1997 while saving his 12-year-old son Quinn from a rip current off the coast of Hawaii.

The controversy comes on the eve of Led Zeppelin releasing new remasters of the band's first three albums, including companion discs with alternative versions of many tracks. No live shows are planned.

New IGF residential courses

The International Guitar Festival (IGF) has moved its 20-year residency in the West of England to the picturesque town of Shrewsbury. The IGF celebrates this move with an exceptional line-up in a beautiful setting. Shrewsbury School offers a quintessentially British campus complete with concert hall, chapel, boathouses, swimming pool, tennis courts and gym, all across 100 acres of rich countryside.

There are seven courses during August 9-15, covering all the stops and providing a whole host of genres to choose from including: Acoustic, Jazz, Funk, Blues,

Advance Fingerstyle, Classical and Rock. Students have the chance to be fully residential and truly immersed in traditional summer school life; socialising, jamming, learning and, most importantly, having fun with their guitars!

The programme this year features performances from guitarist-composer Roland Dyens, Eden-Stell Guitar duo and EMI-signed, groundbreaking guitarist, Xuefei Yang. The tutors include Tom Kerstens, Amanda Cook and Julian Masters for Classical; Jazz with Dario Cortese; Blues with Gianluca Corona; Funk with Jason Sidwell; Rock with

Tolis Zavaliaris; Acoustic with Chris Woods; and Advanced Fingerstyle with Will McNicol. Visit www.igf.org.uk for details.



IGF Tutor
Chris Woods



Jam tracks tips

Use these tips to navigate our bonus backing tracks.

1 G Dorian tom tom groove

This backing track features two chord progressions: Gm7-C (with a brief reference to F/C before C each time) with a middle section of Dm7-Bbmaj7-C-Fmaj7. It finishes with an F chord so while it's in F major, the majority of your playing will be based in G Dorian (G A Bb C D E F), so use either this or G minor pentatonic (G Bb C D F).

2 Funky Clav and Latino Groove in A minor

This mostly features F/A-Am so A minor pentatonic (A C D E G) or A natural minor (A B C D E F G) will both work. The Latino sections are Dm7-Bbmaj7-Am7 so focus on the D minor tonality with either D minor pentatonic (D F G A C) or D natural minor (D E F G A Bb C) options. A final E7 links this section back to the funky clav main groove.

3 Classical Big Up groove track in C minor

Big orchestral strings and dance percussion enhance this repeating Cm-G7 vamp with Bb/Ab-Ab-Fm6-Cm/G7 ending it each time. Stick with C minor pentatonic (C Eb F G Bb) or explore how C harmonic minor (C D Eb F G Ab B) can work to enhance the G7 chord. The more intense middle section features a C minor vamp so opt for C minor pentatonic here.

4 Univibe brushes blues in Bb

This is a simple 12-bar in the key of Bb (Bb7-Eb7-Bb7-F7-Eb7-Bb7-Gb7-F7) presented here in a drums/bass/guitar trio format. Bb may not be your typical guitar key but is common for piano and sax players and so worthwhile having some chops for! Typical minor pentatonic licks (albeit in Bb) work well here but aim to play the 3/b7 notes of each chord for jazzier options.



Bensusan's 40th anniversary

Award winning French-Algerian guitarist Pierre Bensusan is celebrating 40 years on the road with a celebratory tour in partnership with Lowden Guitars. It kicks off at Jersey Arts Centre on Monday 9th June and travels through the South and Midlands before heading into Scotland, Northern and Southern Ireland, where Pierre will perform at the National Concert Hall in Dublin on 26th June. Performing upwards of 3,000 concerts over a 40-year career, Pierre is recognised universally as the

foremost contemporary exponent of DADGAD guitar tuning; the successor to the pioneering work of the late Davey Graham; and the catalyst to a whole new world of acoustic guitar styles through the likes of the great Michael Hedges. Hedges dedicated and named his track Bensusan to Pierre, on the ground breaking acoustic album *Arial Boundaries*. In 2008 Pierre won Guitar Player Magazine 'Readers Choice' award, for Best World Music Guitar Player. Visit www.pierrebensusan.com/tour for a full list of dates.

The Biggest Muff of all time!

Long revered for its sweet singing tone and violin-like sustain, the classic three-knob Big Muff pedal has helped define the sound of rock guitar for over 44 years. Now Electro-Harmonix (EHX), the Muff's creators, have unveiled the new Deluxe Big Muff (around £95) which boasts a selection of extra features for those who yearn for more sound shaping control.

In addition to delivering all the definitive sounds of the original, the Deluxe Big Muff Pi features a foot-switchable MIDS Section that enables the user to tailor their midrange and really cut through the mix. Its Frequency knob allows you to vary the centre frequency of the EQ while the Level control sets the boost or cut amount. A High/Low Q switch selects either a wider or narrower

bandwidth around the boost or cut frequency.

A Noise Gate with adjustable control eliminates noise while preserving the player's attack and original tone. An adjustable Attack control adds punch and clarity to single notes and chords, while a two-position switch provides a normal or bass boost mode, when greater bottom end is desired.

The new Deluxe Big Muff Pi is also equipped with an Expression Pedal input that lets the musician sweep the MIDS' frequency in real time, with their foot. The pedal features True Bypass for signal path integrity. It is housed in a solid die-cast package, comes equipped with a 9V battery, and can be powered by an optional adapter. Visit www.ehx.com for further information.



Deluxe Big Muff: the ultimate fuzz pedal?

PHIL HILBORNE'S ONE-MINUTE LICK TWISTING JAZZ-BLUES LICK

This month we see a descending jazzy-blues lick in the key of E, played against an E9 chord. Overall this can be viewed as using notes from the E blues scale (E G A Bb B D); however, there is also the major 3rd (G#) added as a chord tone and the note C# (major 6th) for additional colour. As you play through it, notice the frequent use of open strings – these are mostly used as pedal tones and

are all chord tones taken from E9 (E G# B D F#). Even though the lick is generally descending, the internal line of notes changes direction quite a bit. Rhythmically, all the 8th notes should be played with a 'swing' feel, as indicated in the notation. After mastering this lick don't forget to compose similar ideas of your own, in as many keys as you can.

Moderate $\text{J} = 200$ E9 (throughout) Swing feel $\text{D} = \text{D} \text{ D}$

mf

E B G D A E
1



60 Seconds with...

Before he jumped in his limo for the airport, we grabbed a quick minute and chucked a bunch of questions at **NIGE MELLOR**, of Brothers Groove

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

NM: My first real moments with guitar, where I imagined it was me playing, were David Gilmour and Eric Clapton songs and solos. I was definitely a guitar player at 8-10 years old, long before I picked one up at nearly 16.

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

NM: It was a sunburst Les Paul just like Jimmy Page's. I ended up buying a black Kay catalogue Les Paul for my first guitar. It was another 7-8 years before I got the real deal – a 1969 Les Paul in sunburst.

GT: What was the best gig you ever did?

NM: I'd like to think it was the last one, you know, still progressing. There are quite a few gigs that are memorable but it is never because of who, or how many people are there, or how nuts the crowd is. They are memorable because of the interaction and feel between us and the split-second decisions we make live.

GT: And your worst playing nightmare?

NM: I think an amp going down is the biggest pain, even if it is one of the others guys' amps as it can really disrupt the flow of a musical moment.

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

NM: Listen to everyone and find your own space.

GT: Do you still practise?

NM: Yeah, I tend to practise a lot unplugged around the home. Even when I'm watching a film sometimes, I'll still have the chord changes going on in my head. I'll walk to the kitchen to make a cup of tea with the guitar still round my neck. I switch on the kettle and play while I wait for it to boil. It boils and I quite often carry on playing and then



have to re-boil the thing.

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

NM: No not really. We tend to spend no time at all on sound checks so we don't play unnecessarily. But if I haven't had a chance to play for a few days, I'll loosen my fingers up with a few chromatic exercises in the green room beforehand.

GT: If you could put together a

“There are quite a few gigs that are memorable, but it is never because of who, or how many people are there”

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

NM: I know it sounds cheesy but the guys I am with are a bit special and we all appreciate one another in that way. In my 30 years of playing I don't think I have come across guys who can react to what one another do so well.

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

NM: If I was forced to do a single it would have to be Jimi Hendrix because he had the blues thing down, the expression, he could groove and was an innovator. There are many innovators I would like to mention here though, and some are of our time.

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

Yeah, for its power and statement it would have to be Jimi Hendrix Star Spangled Banner (American Anthem) live at Woodstock. Take one guitar and say "up yours" to the warmongers.

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

NM: Will I See You There, off Play The Game. I left plenty of breathing room in that one.

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

NM: Being kind.

Brothers Groove's new album Play The Game is out now, and Nige and the band are currently on tour around the country. Catch this award nominated group if you can – go to www.brothersgroove.org for more details.

What Strings Do You Use?

ANDREW WATT

We ask a great guitarist all those little questions you really want the answers to... This month: Andrew Watt of California Breed

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

AW: Nope... give me anything medium to hard and I'll play you a song!

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

AW: Number 1 would be my 72 Univox SuperFuzz because it's the gnarliest fuzz of all time. One side you've got Townshend Live At Leeds and with a flip of a switch you've got Corgan on Gish. Best of both worlds for me. Number two would be my 86 Ibanez TS-10, that they say is the last version of the Tube Screamer to be on SRV's board before he left this world. It's the smoothest I've played thus far. They really paid attention to low end with that version. For whatever reason there is a really cool dry signal that comes across with the one I got on my board. It adds a layer of clarity I don't get with any other overdrive pedal.

Number three would have to be The Andy Watt Cumshot... custom pedal... don't ask questions!

“Having a cable crap out on you onstage is pretty much the worst feeling. I use Mogami”

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

AW: Bass was actually my first instrument. I played it in bands growing up. Now I just use it mostly for my own recordings and sessions around town, but from time to time a bass will come out when the gig calls for it.

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

AW: Slowly but surely...

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

AW: Of course they do. It's mostly about the reliability for me. Having a cable crap out on you onstage is pretty much the worst feeling imaginable. Panic sets in and you're a goner. At that point you have two choices - play like nothing's happened or smash the shit out of your guitar! I use Mogami cables. They are the most reliable in the game.

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

AW: Paul Kossoff - perfect phrasing, and vibrato for days!

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

You say one, but I say I have *two* hands. My 1962 SG Special and my 1946 Martin 0-18 - all I need in this life of sin.

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

AW: I have a small old 50s Valco made Supro I am obsessed with. I picked it up in San Fran. It has two knobs (tone and volume). Less is more for me amp wise *always*. Tone at 1 o'clock and Volume *all the way up!*

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

AW: Relatively low but there's gotta be room to really dig in.

GT: What strings do you use?

AW: I have been using D'addario 10-46 sets forever but in the last year I started taking the first and second strings from a pack of 11-49 to get a little more fight out of my leads. I use that set-up on all my electric guitars - a hybrid set. For Acoustic I use D'Addario 12-53 Phosphor Bronze - again, it's all about reliability.

Andrew Watt is the 23-year-old lead guitarist of California Breed, the exciting new power trio featuring Glenn Hughes on bass and vocals and Jason Bonham on drums. Their debut self-titled album, produced by Dave Cobb (Rival Sons), is released by Frontiers Records in the UK on May 19th. More info: www.californiabreed.com



Andrew Watt
with his 1962
Gibson SG Special

*That was
The Year...
1987*
Lags, Lazers And
Lancashire

THE WESTONE CLIPPER CL3012 is just the job if you're strapped for cash. A Telecaster style body shape but with sharper cutaway, it combines a single-coil Alnico pickup with an Alnico humbucker at the bridge. The humbucker also benefits from three-way on/off/coil-tap switching and the guitar also features a Bendmaster Deluxe tremolo system.

MARGARET THATCHER BEGINS her third term as Prime Minister; US President Ronald Reagan's fitness comes under scrutiny following prostate surgery, but just a few weeks later he challenges Russian Premier Mikhail Gorbachev to demolish the Berlin Wall; special envoy Terry Waite is kidnapped in Beirut; and New Zealand declares itself a Nuclear Free Zone.

FRENCH GUITAR MANUFACTURER LAG introduces the Rockline Lazer which brings an impressive body finish to their popular 'Superstrat' model. The guitar also features two single-coils and a humbucker from Seymour Duncan along with a Floyd Rose vibrato system and string locking nut. With just Volume and Tone controls and a five-way pickup selector switch its circuitry is considerably simpler than some of the company's other Rockline models.

ALBUM RELEASES INCLUDE Gary Moore – Wild Frontier, Michael Jackson – Bad, Pink Floyd – A Momentary Lapse Of Reason, George Michael – Faith, Deep Purple – The House Of Blue Light, The Smiths – The World Won't Listen and Louder Than Bombs, Santana – Freedom, Bryan Adams – Into The Fire, Level 42 – Running In The Family and U2's The Joshua Tree. The single release video for Where The Streets Have No Name is shot on a rooftop in Los Angeles inspired by The Beatles' rooftop concert of 1969. The Doobie Brothers and Lynyrd Skynyrd reform.

THE EAST LANCASHIRE HERITAGE RAILWAY is opened, running a steam service between Ramsbottom and Bury; racing jockey Lester Piggott is jailed for tax evasion; Microsoft releases Windows 2.0; Star Trek – The Next Generation is syndicated for American TV; and contracts are signed allowing the construction of the Euro Disney Resort outside Paris.

JIM MARSHALL CELEBRATES 50 years in music and 25 years of producing amplifiers; Fender opens its Custom Shop for business; Elton John undergoes throat surgery; and inducted into the Rock and Roll Hall of Fame this year are Eddie Cochran, Ricky Nelson, Roy Orbison and Bill Haley and at last a woman is included - Miss Aretha Franklin.

THE REFERENCE 600 COMBO BY DYNACORD stands out as it sports a handsome Toffee Apple Red lacquer. This two-channel tube amp is built in Germany and has separate controls for each channel, making it ideal for setting up clean and dirty sounds. It possesses huge tonal ability and the 12-inch speaker performs with authority. A rack mount version is also available and the build quality is Teutonically excellent!



Buzz Feiten Guitars

Ask Buzz Feiten questions!

Buzz Feiten Guitars is now offering the chance for guitar players to have their questions answered by the legendary Buzz Feiten himself. Whether they're technical questions about guitars, performance questions from players or inquiries about finely crafted instruments, players are encouraged to submit their questions to: joe@buzzfeiten.com - the first 25 will receive a free Buzz Feiten Guitars T-shirt and see their answers posted on Buzz Feiten's Facebook

page (www.facebook.com/BuzzFeitenGuitars).

Buzz Feiten also invented the Buzz Feiten Tuning System, which is used by many top-level studio guitar players and guitar manufacturers around the world, to correct intonation and tuning problems. The system allows the guitar to play in tune, anywhere on the fretboard. Buzz Feiten guitar players include Vince Gill, Dean Parks and Paul Barerre. Visit www.buzzfeitenguitars.com for further information.

It's all in the fingers!

If you're looking for more finger exercises to hone your technique, Ashkan Mashhour's new book, *Guitar Fingers* (£21.65, \$28.76), would be a good place to start. *Guitar Fingers* lays out the foundations for left and right hand techniques, and closely looks at the mechanics of each technique under a microscope, pinpointing specific areas to work on. The book includes more than 250 pictures and diagrams, plus 200 short exercises designed to isolate each technique with the goal of gradually developing and

GUITAR FINGERS

Essential Technique in Pictures



Ashkan Mashhour

bettering the motor skills it calls for. It's the technique bible for the modern guitarist!

HOT FOR TEACHER YOUR RGT TUTOR

RGT



Who? Bob Ralston **Town:** Eltham, London
Styles Taught: Rock, pop, blues, jazz
Speciality: Rock and blues **Qualification:** BA (Hons) Music, PTTLS **Levels:** Beginners to advanced electric and acoustic, RGT electric and acoustic grades up to Grade 8
Sight-reading: Beginner to intermediate
Charges: £30 per hour - Discounts and skype lessons available **Special:** Fully-equipped music room **Tel:** 07932 686781
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Perfect Your Timing!



Timing is vitally important but often overlooked in the practice room. **Jon Bishop** shows you how to significantly improve your groove and time feel using just a metronome or click track.



ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: Various	<input checked="" type="checkbox"/> Time keeping
TEMPO: Various	<input checked="" type="checkbox"/> Internal clock
CD: TRACKS 4-17	<input checked="" type="checkbox"/> Overall feel and groove

THE METRONOME IS a handy tool that provides a time reference in the form of a constant click, and this can usually be set to a specific tempo. Musicians of all disciplines have used metronomes to improve their timing and even out their overall time feel.

We guitarists can be fearful of the metronome. It's brutally honest, and it's also linked in the minds of many, with laborious scale and arpeggio practice. So this feature has been specifically designed to stretch your time keeping skills but also find new and exciting ways to use a metronome for practice.

Guitarists are notorious for speeding up or playing 'in front of the beat'. This sounds jumpy and unsure, whereas those that play 'in time' or even 'behind the beat' sound far more relaxed, confident and professional - so this lesson could be your most important yet!

And in this modern age there are great metronome applications for smart phones and tablets; these allow unprecedented control over tempo, the amount of clicks, time signature, click tone and feel etc. In addition to these 'on the go' applications it is also quick and easy to program a sequencer like Logic or Cubase for more complex click exercises.

The standard way most musicians use a metronome is to pick a desired tempo with a 4/4 time signature. You may find placing an accent on beat one (usually a click with a different tone) will help you remember where

you are in the bar. It's then time to practice your chosen vocabulary (scales, arpeggios or chords) in the sub division of your choice. Most guitar players will probably select either 8th notes (quavers) or 16th notes (semi-quavers) as these subdivide nicely and easily.

To help you get more out of this style of 4/4 metronome practice, Figure 1 lists all of the main metric subdivisions in a pyramid style table. You can start at the top of the pyramid and move through the subdivisions, which means you will be playing slightly faster each

“This feature has been designed to stretch your time keeping skills and also find new and exciting ways to use a metronome for practice.”

time. Triplets are often overlooked in this style of metronome practice, so you may find that this exercise really helps with developing your rhythmic vocabulary. To help you to subdivide the beat aurally, some popular methods have been written in above the stave, for example: semi quavers can be counted 1, e, &, a – 2, e, &, a etc.

This month's tab and accompanying audio demonstrate some other ways we can exploit the metronome in practice sessions, and these exercises build on the standard subdivision of 4/4 practice outlined in Figure 1.

The main idea here is to work on your internal clock and we can do this by reducing the amount of click information that the metronome provides. The bigger the length of time between clicks, the more we have to subdivide internally to stay in time. The slower the tempo, the harder it is to stay in

time. Try starting out at 80bpm and then reduce the tempo by 10bpm increments. You may find that things start to get tricky at around 30bpm (one beat every two seconds), and at 20bpm there is one click every three seconds! The other thing we can do is remove clicks, and this again makes life difficult and tests our internal clock.

Have fun trying out your skills with this month's audio examples. There are backing tracks provided for all the exercises, and these consist of a one-bar count in, and the click track as notated above the stave in the notation. The guitar performances have been notated, but these parts are for the most part only a guide. Feel free to play whatever comes naturally to you. The main aim is to lock in with the click and work on your internal clock. The exercises build in difficulty, with the Beat 1 Blues in Exercise 6 being particularly challenging. Reducing the amount of clicks this much may take a few sessions to get used to, so don't worry if you don't nail it first time. The final jam track is again a good test, and fun to play. Simply learn the unison riff and then count those missing beats! ▀

GET THE TONE



When practising with the metronome, any guitar that you feel comfortable with, will work nicely. It is a good idea to plug electric guitars into an amp during practice sessions so that any muting issues are made obvious. To get the tone of the guitar performance on the jam track simply select your neck or bridge pickup and set up a crunch orientated overdrive.



TRACK RECORD Records that feature examples of guitarists with a great time feel are numerous and you will have your favourites.

Guitarists like Eddie Van Halen, Robben Ford and Ty Tabor from Kings X are all worth checking out, as are Hendrix, Clapton, Al Di Meola, Michael Landau etc. Tommy Emmanuel's timing is incredible, too, as is that of Guthrie Govan and Wayne Krantz.

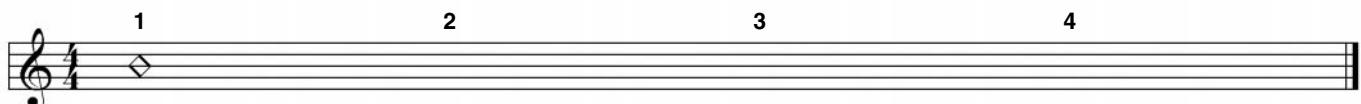
PERFECT YOUR TIMING!



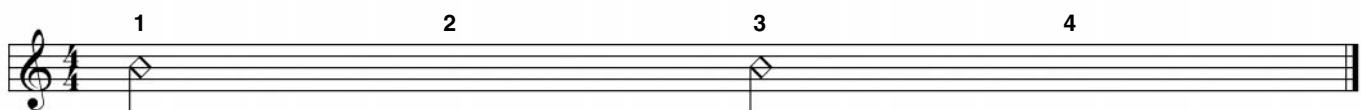
Al Di Meola: a true titan of syncopations and mixing sub-divisions!

FIGURE 1 METRIC PYRAMID

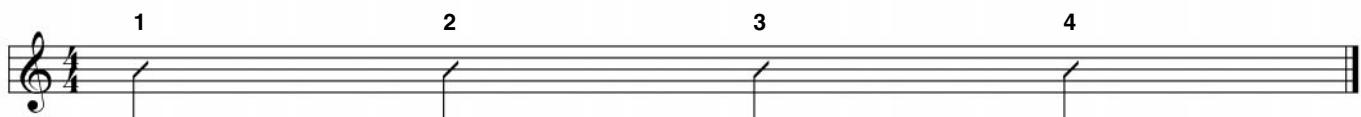
SEMI-BREVE / WHOLE NOTE



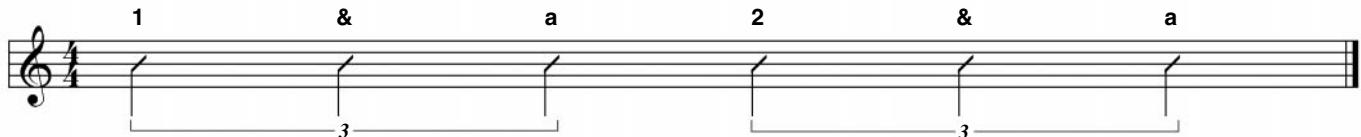
MINIM / 1/2 NOTE



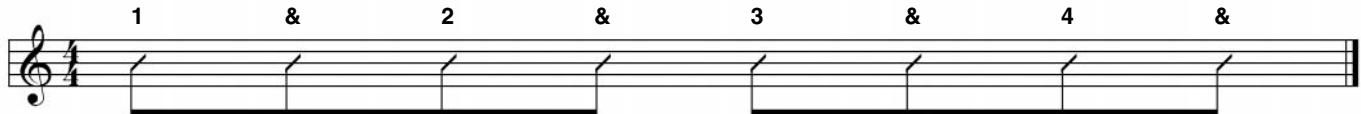
CROTCHET / 1/4 NOTE



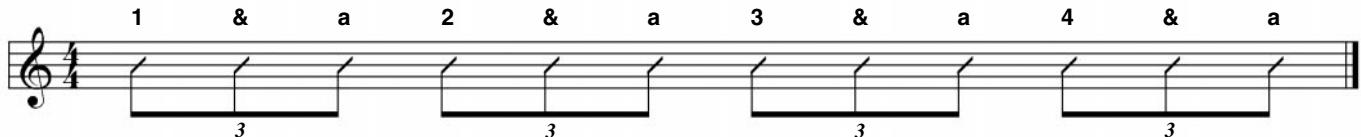
CROTCHET TRIPLET / 1/4 NOTE TRIPLET



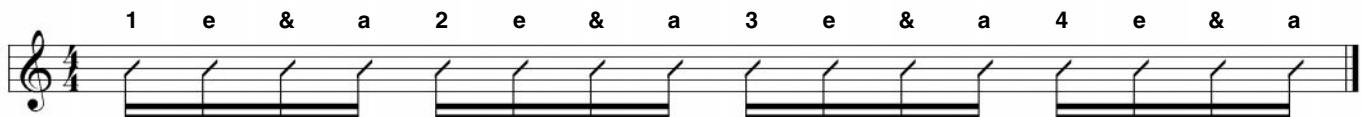
QUAVER / 8TH NOTE



QUAVER TRIPLET / 8TH NOTE TRIPLET

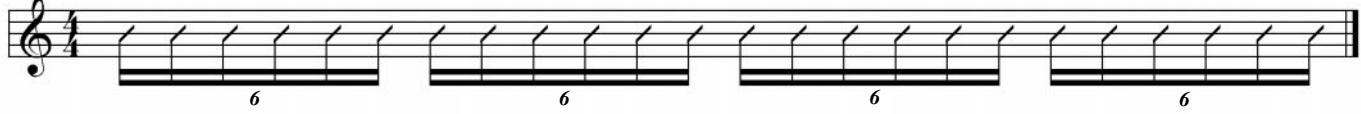


SEMI-QUAVER / 16TH NOTE



SEMI-QUAVER SIX DUPLET / 16TH NOTE SIX DUPLET

Ta Ki Ta Ta Ki Ta etc



EXERCISE 1 SEMIQUAVER SUB-DIVISION**TRACK 4**

For these semiquaver ideas, each bar concentrates on a different subdivision and using the correct strumming direction can really help. The count of '1 e & a' refers to the four semi-quavers and these are played with a

down, up, down, up strumming pattern. You may wish to play mute strokes for all the missing 16th notes in the bar to start with, but the Holy Grail is to be able to play these examples accurately as demonstrated.

$\text{♩} = 85$ Clean with middle pickup

Click

Am

Count 1 e & a 2 e & a 3 e & a 4 e & a
mf

E B G D A E

1 V V V V

EXERCISE 2 1 BAR CLICK OUT**TRACK 6**

This second exercise works on developing your internal clock. The first bar has the click in but the second bar has the click removed. You will need to count the beats internally and play in time until you re-join the

click in bar three. Any discrepancy in your internal clock will show up and you may find this exercise deceptively tricky. Most guitar players rush ahead, so be mindful of this when you are practicing and playing.

$\text{♩} = 100$ Clean with middle pickup

Click

Am

mf

Count 1 & 2 & 3 & 4 &

E B G D A E

1 V V V V

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PLAY: TIMING

ON THE CD **TRACK 4-17**

EXERCISE 3 1 BAR CLICK OUT PART 2

This example follows on from the previous one and ‘ups the ante’ somewhat by removing the clicks in the first bar. This exercise will really prove how good your internal clock is, as you only have the count-in as

a reference, and then you are on your own until bar two. This kind of semiquaver popping line is common in funk and pop and can be very effective. Go through it several times until you feel your timing relax.

TRACK 8

♩ = 100 Clean with middle pickup

Click

D7

mf

E B G D A E
1

E B G D A E
3

EXERCISE 4 PRACTISING WITH A SWING FEEL

In swing music the accents are shifted from beats 1 and 3 to beats 2 and 4. To accentuate the accents on beats 2 and 4 we can place the click of the metronome on these beats. This placement of the click on beats 2 and 4 presents a couple of key challenges. Firstly there is no click on beat 1 and this can be very disconcerting if you are not used to it. You may find you

naturally hear the click as beat 1 and it will take a fair bit of practice to lock into the click representing beat 2 and 4 not 1 and 3. Secondly, there are half as many clicks per bar so your internal clock is tested as you will need to feel where beats one and three are internally, as they are not represented aurally. Some jazz guitar legends favour this a lot!

TRACK 10

♩ = 170 Neck pickup with Leslie speaker effect

Click

B♭7 Bdim7 Cm7 D♭dim7 Dm7 G9 Cm7 F9 B♭m7 B♭7

mf

E B
G D
A E

6	6	8	8	10	10	8	8	6
7	7	8	9	10	10	8	8	7
6	6	8	8	10	9	8	9	6
11	10					9	8	

1



EXERCISE 4 PRACTISING WITH A SWING FEEL ...CONTINUED

TRACK 10

Sheet music for Exercise 4. The top staff shows a bass line with chords: E♭maj7, E♭m7, B♭m7, B♭7, G9, Cm7, F9, B♭m7, B♭7. The bottom staff shows a guitar part with fingerings: E 8, B 7, G 6, D 8, A 6, E 6; B 6, G 7, D 6, A 10, E 9; B 10, G 9, D 10, A 9; B 9, G 8, D 8, A 8; B 8, G 8, D 7, A 6. The guitar part consists of eighth-note patterns.

EXERCISE 5 SLOW TEMPO PRACTICE

TRACK 12

This may come as a surprise to some, but slow tempos are actually harder to play accurately than fast tempos. This exercise is played at 30 bpm and that means there are two seconds between each beat. The trick to staying

in time is to sub-divide each beat. Count 1, 2, 3, 4 out loud in-between the clicks until you have it consistently correct. You can then internalise this subdivision and play along accurately.

$\downarrow = 30$ Clean with neck pickup

Click

Sheet music for Exercise 5. The top staff has a 'Click' track above it. The bottom staff shows a guitar part with dynamics: mf. Fingerings: E 8, B 6, G 7, D 10, A 9, E 8; B 6, G 7, D 8, A 9, E 8; B 7, G 8, D 7, A 8, E 8. The guitar part consists of sixteenth-note patterns.

EXERCISE 6 THE BEAT 1 BLUES

TRACK 14

The 12-bar blues offers a familiar playing field for practising our skills. Here the click has been programmed to give us beat 1 of the bar. This is hard to play along with, as you will need to feel where beats 2, 3 and 4 are. To make things even tougher, some of the bars have no click at all! Check out the

click notation above the stave to see how the form is represented with clicks. You can of course play any rhythm or lead guitar ideas that follow the 12-bar blues form. Why not try this idea with other songs you know. It is a really good test and very rewarding once mastered.

$\downarrow = 100$ Swing feel

With fingers

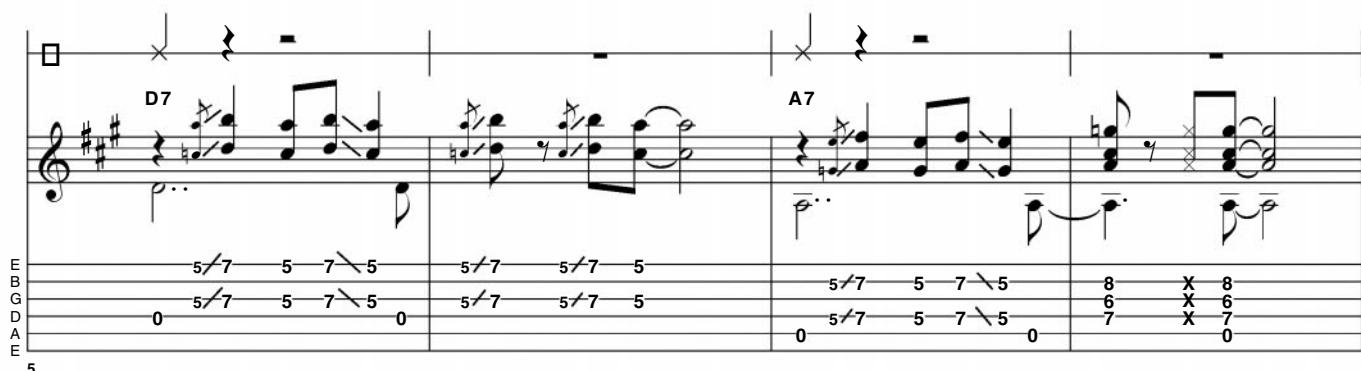
Sheet music for Exercise 6. The top staff has a 'With fingers' track above it. The bottom staff shows a guitar part with dynamics: mf. Fingerings: E 5/7, B 5, G 5; E 0, B 5/7, G 5; E 8, B 6, G 6, D 7, A 7, E 8. The guitar part consists of eighth-note patterns.



D'Addario

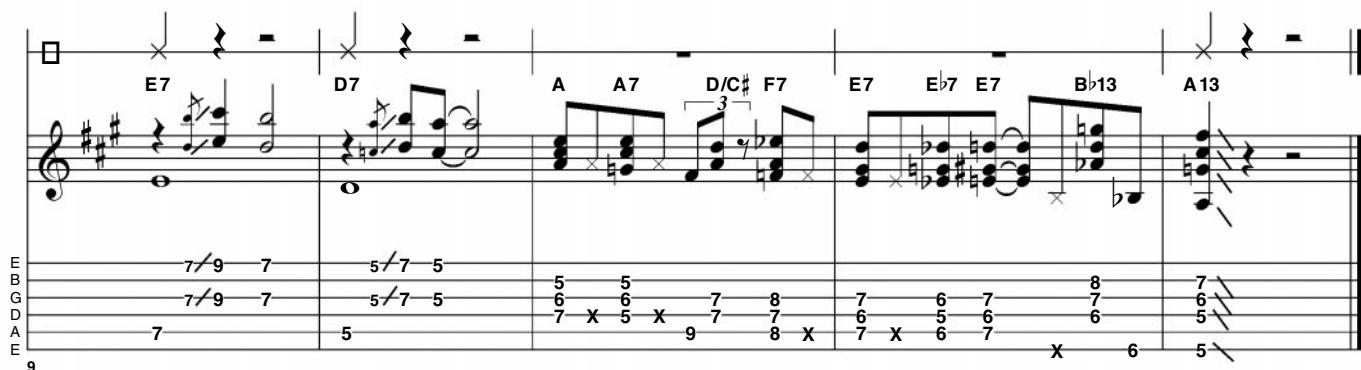
EXERCISE 6 THE BEAT 1 BLUES ...CONTINUED

TRACK 14



E B G D A E

5



E B G D A E

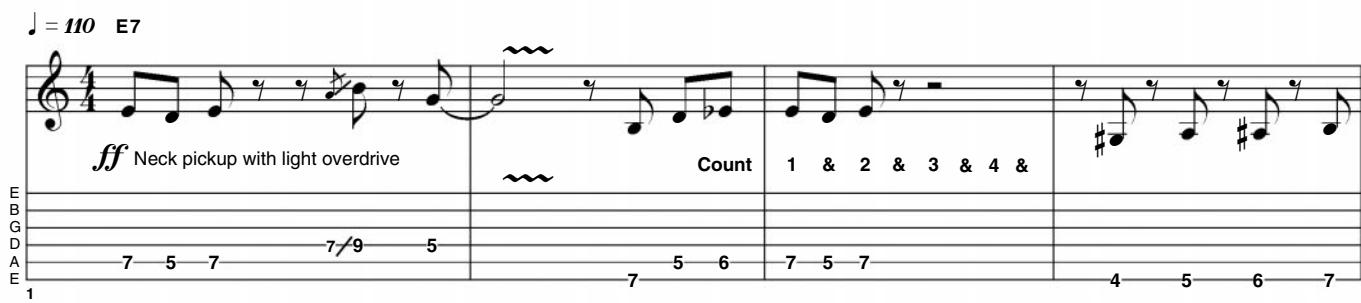
9

EXERCISE 7 JAM TRACK

TRACK 16

This final exercise is fun to play and a real test of your internal clock. A simple single-note riff is played and then there's a gap before it's repeated. Check out the notation as this contains how many beats you will need to

count before the band comes back in. This gap incrementally increases as the piece progresses. You will need to count a whopping three-bar gap starting in bar 20 and getting this right may take some practice. Good luck!



E B G D A E

1

EXERCISE 7 JAM TRACK ...CONTINUED

TRACK 16

Count

E
B
G
D
A
E

7 - 5 - 7 7/9 - 5

5

Count 1 & 2 & 3 & 4 &

7 - 5 - 6 7 - 5 - 7

4 - 5 - 6 - 7

Count

E
B
G
D
A
E

7 - 5 - 7 7/9 - 5

10

Count 1 & 2 & 3 & 4 &

1 & 2 e & a 3 & 4 e & a

1 & 2 & 3 e & a 4

7 - 5 - 6 7 - 5 - 7

5 - 4 7 - 5

7 - 7 - 7 - 7 - 7

A7

E
B
G
D
A
E

7 - 5 - 7 7/9 - 5

15

7 - 5 - 6

7 - 5 - 7

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

7 - 5 - 7

7/9 - 5

Count

E
B
G
D
A
E

7 - 5 - 6

7 - 5 - 7

2 - 3 - 4 - 5

3 - 2 - 3 - 4 - 5

4 - 5 - 6 - 7

19

E7

E
B
G
D
A
E

7 - 5 - 7

7/9 - 5

7 - 5 - 6

7 - 5 - 7

7 - 5 - 7 - 7 - 5 - 3 - 0

24


D'Addario

Daniel F., product manager guitar

A man with dark hair and a beard is shouting with his mouth wide open. He is wearing a dark t-shirt and has a tattoo on his right arm. The tattoo features a red and green design, possibly a dragon or a similar mythical creature. He is holding a guitar neck, which is visible on the right side of the frame. The background is a bright, overexposed yellow and green gradient.

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Using Arpeggios In Blues



In this boot-camp style feature **Jon Bishop** shows how to use arpeggios in your blues soloing, to boost your knowledge and technique and make you sound more interesting and musical.

ABILITY RATING



Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: C	<input checked="" type="checkbox"/> Arpeggio fingerings
TEMPO: 130bpm	<input checked="" type="checkbox"/> Ability to link arpeggios
CD: TRACKS 18-25	<input checked="" type="checkbox"/> Soloing sophistication

USING ARPEGGIOS IS one of the most effective ways to outline the sound of the underlying chords when creating melodies. Many of the most successful melodies ever written have been arpeggio based, but we as guitar players can be guilty of not using arpeggios as often as we could.

This feature is designed to work specifically on your ability to articulate minor, major and dominant 7 arpeggios, and to keep things simple we'll be using the major and minor 12-bar blues forms as a familiar playing field.

From a stylistic standpoint blues guitar players often like to construct solos using a combination of minor and major pentatonic scales. These core scales are embellished with

TECHNIQUE FOCUS

Alternate picking arpeggios

At slower tempos using alternate picking to play arpeggios can provide some real advantages in terms of improving the overall feel and dynamics. The most economical way to play notes on adjacent strings is with a single stroke of the pick - an ascending arpeggio would be played with all down strokes, and visa versa. At slow tempos however it is difficult to maintain even timing when picking this way - it can become 'lumpy'. The alternate picking technique improves timing at slow to medium tempos because it adds a mechanical, pendulum style movement to the picking hand. The constant movement of the picking arm up and down also helps retain a consistent dynamic and you will find it easier to accent notes in a musical way with this technique. The hardest thing to master is consistency, as the pick will often be skipping strings when playing more complex patterns. The best plan is to start very slowly and be strict with yourself. The alternate picking regime of down up, down up needs to be maintained if you are to reap the full benefits of using this technique.

techniques such as bending and vibrato.

In this workout we are going to use the blues form as a foundation to practise using arpeggios with a view to incorporating these ideas into future solos and improvisations.

Figure 1 (*page 28*) outlines four, easy-to-use arpeggio fingerings for major triad chords; Figure 2 outlines four popular arpeggio shapes for minor triad chords. You can relate these arpeggio fingerings back to the open chord shapes they fit with for reference - the 'C shape' arpeggio fits with the open C shape chord etc. These shapes can be used in any position on the neck and will adopt the name of the note they are played from (if C shape arpeggio is played from a G note it will be a G major arpeggio) but still in essence retain the open C shape.

Adding in the minor 7th interval to these

“Using arpeggios is one of the most effective ways to outline the sound of the underlying chords when creating melodies.”

foundational triad shapes will provide minor 7 and dominant 7 fingerings; Figure 3 and Figure 4 demonstrate this (*see page 28*). These 7th chords provide extra colour and are only one note short of our much loved pentatonic scales.

It is a good idea to tie together a chord shape and its arpeggio and scale shape into one position as this helps blur the line between rhythm and lead playing. This concept allows the guitarist to pick and choose what to play, while staying relevant to the overall harmonic context.

Once you have digested and practised playing these arpeggio shapes you'll find you will be able to use them to navigate the blues form and sound instantly more focused.

Step one is to slowly walk through the 12-bar form using the appropriate arpeggio and then change to the next arpeggio at the correct time. As you do this you will start to

find the areas where the arpeggios link up nicely. Examples 1 and 3 in the tab and audio demonstrate this approach using simple quaver (8th note) rhythms. Try learning these examples first and then branch out into your own improvised versions. Remember this is a 'boot camp' style exercise to force you into playing chord tones (arpeggios). You probably wouldn't choose to play a blues solo in this way for a performance but it's a great exercise. To make the transitions between the chords as smooth as possible some passing tones are added. These add colour and link the arpeggios so they don't sound like exercises.

Step two is to incorporate some of these arpeggio ideas into your performance solos and this concept is demonstrated in Examples 2 and 4. You may find that alternate picking arpeggios will help you establish a better feel with good timing (see technique focus for more details). At faster tempos sweep picking (playing notes on adjacent strings with a single stroke) is more efficient.

The picking strokes have been notated on the exercises and sticking to these may feel a little awkward at first, but will provide the most consistent results in the long run.

As ever, have fun using arpeggios in your blues solos and I'll see you next time. ■

GET THE TONE



To play the ideas in this feature virtually any sound will do, ranging from acoustic guitar right through to an overdriven electric. The lead guitar tone used for the audio examples here was created with an Ibanez Tube Screamer and the bridge pickup of a PRS Custom 22. You may find a neck pickup setting can be flattering, especially for the faster picking runs. Jazz guitarists, too, often favour the neck pickup as it has a fuller tone, helps reduce picking noise and adds smoothness. With some practice a bridge pickup tone sounds great and cuts through, but you will need to be more accurate. To get the sound from this article simply select your bridge or neck pickup, dig in hard and dial up a nice crunchy overdrive with a touch of reverb.



TRACK RECORD If you'd like to hear some great examples of arpeggio usage while soloing in the blues style, be sure to check out Robben Ford's epic *Talk To Your Daughter*; *Sapphire Blue* by Larry Carlton; *Alien Love Secrets* by Eric Johnson; *Dust Bowl* by Joe Bonamassa; and *Continuum* by John Mayer. All these guitarists use arpeggios in one way or another in their playing - learn to spot them!



IMAGO / PHOTOSHOT

Robben Ford here
playing his lovely
Epiphone Riviera

»

PLAY: ARPEGGIOS

ON THE CD  TRACK 18-25

FIG 1 MAJOR TRIAD ARPEGGIO FINGERINGS

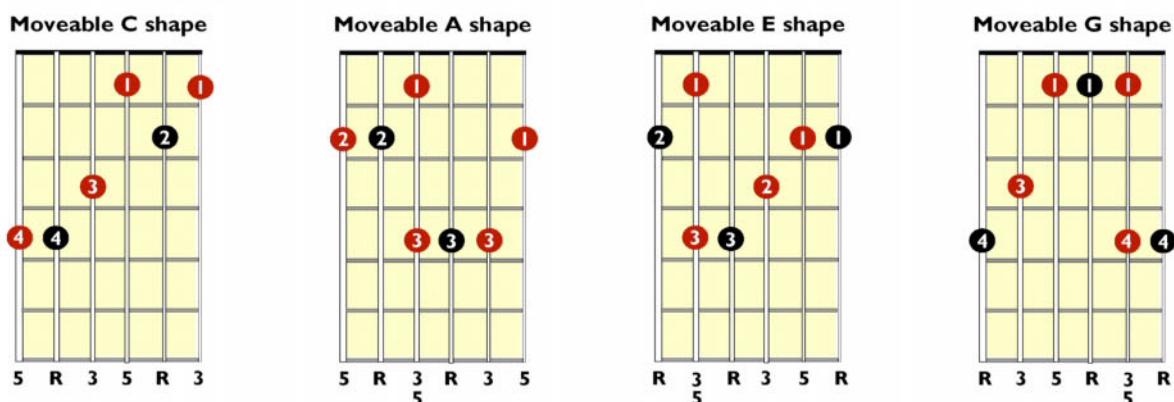


FIG 2 MINOR TRIAD ARPEGGIO FINGERINGS

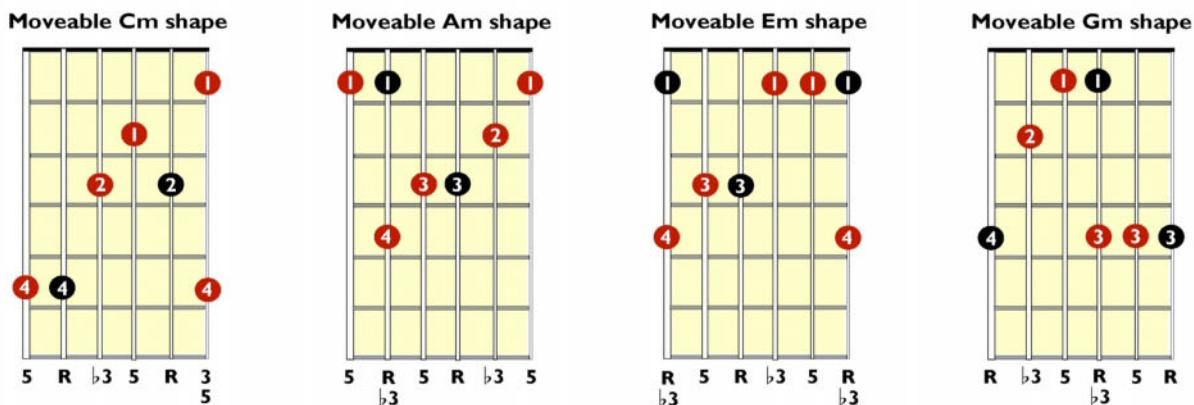


FIG 3 DOMINANT 7TH ARPEGGIO FINGERINGS

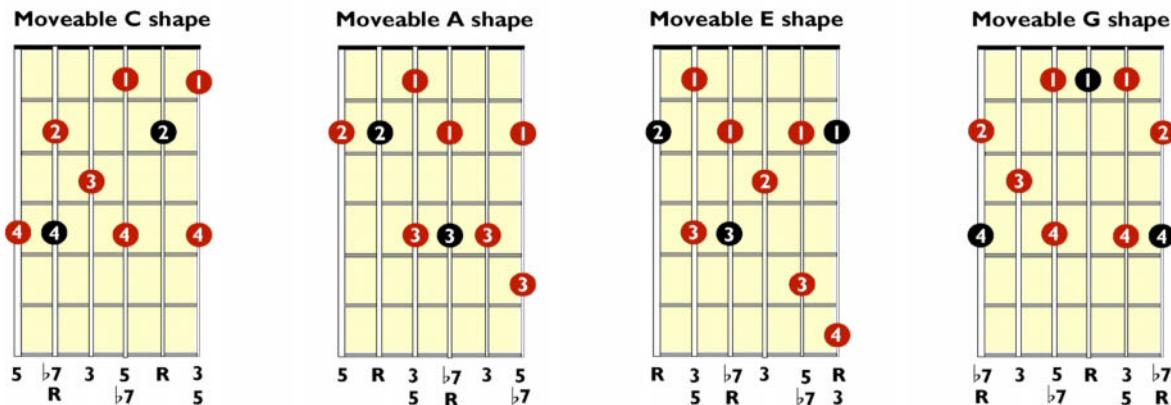
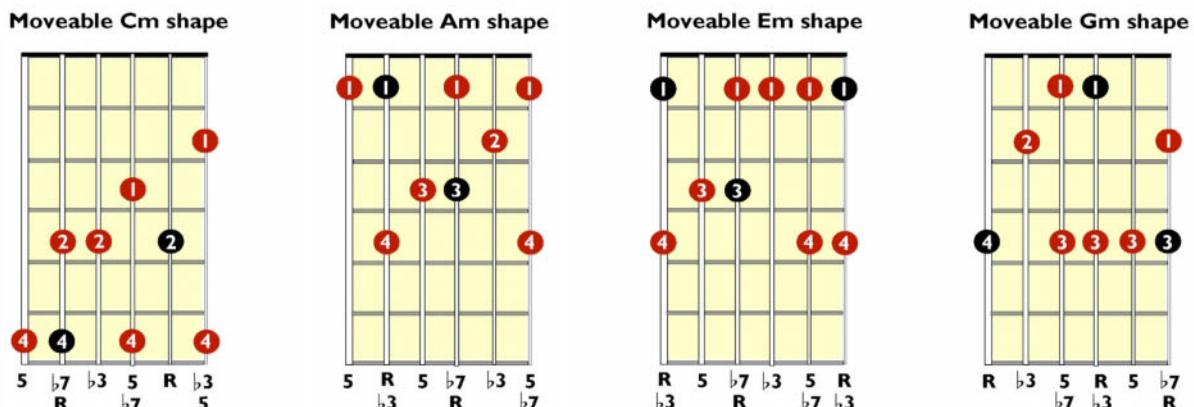


FIG 4 MINOR 7TH ARPEGGIO FINGERINGS



EXAMPLE 1 DOMINANT 7TH ARPEGGIOS WITH SMOOTH TRANSITIONS

TRACK 18

This first example is a good workout that navigates the 12-bar blues form with dominant 7th arpeggio shapes. The idea here is to establish a fretboard roadmap of where all the notes are, and also establish some good points to link the various arpeggios. For this first example the fingering has also been notated (small numbers next to the notation). To keep things simple from a rhythmic standpoint we are using 8th notes (quaver) exclusively. Obviously this is not a fully functioning solo yet, but

it demonstrates how effective using arpeggios can be. Once you have mastered this you can use the backing track to improvise, using a mixture of arpeggio ideas and more conventional blues phrases. Check out the transitions between the chords. Some favourites are going from E (3rd of C7) to F (root of F7) and Bb (minor 7th of C7) to A (3rd of F7). You can also use passing notes from outside the tonality. These passing tones add colour and also make the transitions smooth and sophisticated.

Staff 1: C7, F7, C7. **Staff 2:** ff Bridge pickup with overdrive, BU. **Staff 3:** F7, F7. **Staff 4:** C7, G7, F7. **Staff 5:** C7, G7.

Fretboard Diagrams:

- Staff 1:** E (12, 13), B (12, 13), G (12, 13), D (12, 13), A (12, 13), E (1).
- Staff 2:** E (10, 8, 10, 11, 10, 10), B (8, 11, 8), G (10, 12, 10, 8, 9, 10), D (10), A (10).
- Staff 3:** E (8, 10, 8, 10, 9), B (8, 7, 10, 8, 10), G (8, 11, 11, 8, 11, 8), D (10, 11, 8), A (10).
- Staff 4:** E (11, 13, 11, 12, 8, 8, 10, 8), B (8, 9, 10, 10, 8), G (10, 9, 7, 8, 7, 8, 10, 10, 10, 7), D (10), A (10).
- Staff 5:** E (11, 12, 8, 8, 10, 8, 9, 8), B (7, 8, 7, 10, 7, 10, 7, 8), G (8, 8, 10, 8, 9).

Continue with alternate picking:

PLAY: ARPEGGIOS

ON THE CD  TRACK 18-25



Joe Bonamassa:
uses arpeggios in
his blues playing

EXAMPLE 2 DOMINANT 7TH ARPEGGIOS WITH FASTER PASSAGES

TRACK 20

This second example expands on Example 1 by adding 8th note triplets and semiquaver (16th note) rhythms. This example sounds more musical and the combination of rhythmic flourishes and more musical phrasing really brings the concept of using arpeggios to life. The idea in bar 12 is a little tricky to play but well worth it. You may wish to use

a hybrid picking technique (pick and fingers) as this will make the string-skipping element easier. Bar 11 features the old blues trick of bending the minor 3rd slightly sharp. This helps it fit in with the C7 – it's essentially the same as playing a C7 arpeggio but provides a dirtier, much more blues orientated sound.

The image shows a musical score for electric guitar. The top staff is in treble clef, B-flat key signature, and features a C7 chord. The bottom staff is in bass clef, G7 chord, and shows a bass line with tablature and fingerings. The bass line consists of sixteenth-note patterns across the strings.

F7

C7

G7

C7

Light PM - - - - -

E 11 10 10 8 11/13 ~~~

B 10 8 10 8 10 8

G 11 8 10 8 10 8

D 7 7 10 7 7 8

A 9 9 7 7 7 8

E 10

EXAMPLE 3 MINOR 7TH ARPEGGIOS WITH SMOOTH TRANSITIONS

TRACK 22

Now we switch our attention to the minor blues using the same process as we did for the dominant (major) blues. This example again uses simple quaver rhythms to establish a fretboard roadmap from which we can start to improvise. The minor blues form we are going to use is classic BB King style progression in which the V chord is a 7#9 that is proceeded by a major 7 chord a semitone above. We can add the D into our Am7 arpeggio as a colour tone and this gives us A minor pentatonic.

Adding intervals to our standard minor 7 arpeggios can provide some very musical results. Guitar players like Robben Ford often treat the minor 7 chord arpeggio as home base and then add in the 9th, 11th and 13th as target tones. A light palm mute adds in some rhythmic definition and also helps with dynamic variation. Try the following example, but stick to the alternate picking regime and start at a slow tempo to facilitate accuracy and the natural build-up to speed.

J = 130 Am7

Bridge pickup with overdrive
ff Light PM - - - Light PM - - -

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

1 V V V V V V continue with alternate picking

Dm7

Light PM - - - - -

E B G D A E
8 7 5 5 7 7 5 7 6 5 8 10 8 12 8 10 10 7

4

Am7

E B G D A E
8 10 7 8 8 5 5 8 7 5 5 7 5 x 6 5 8 6 5 7

7

E7#9

E B G D A E
4 5 7 10 7 10 12 15 12 12 16 12 12 16 17

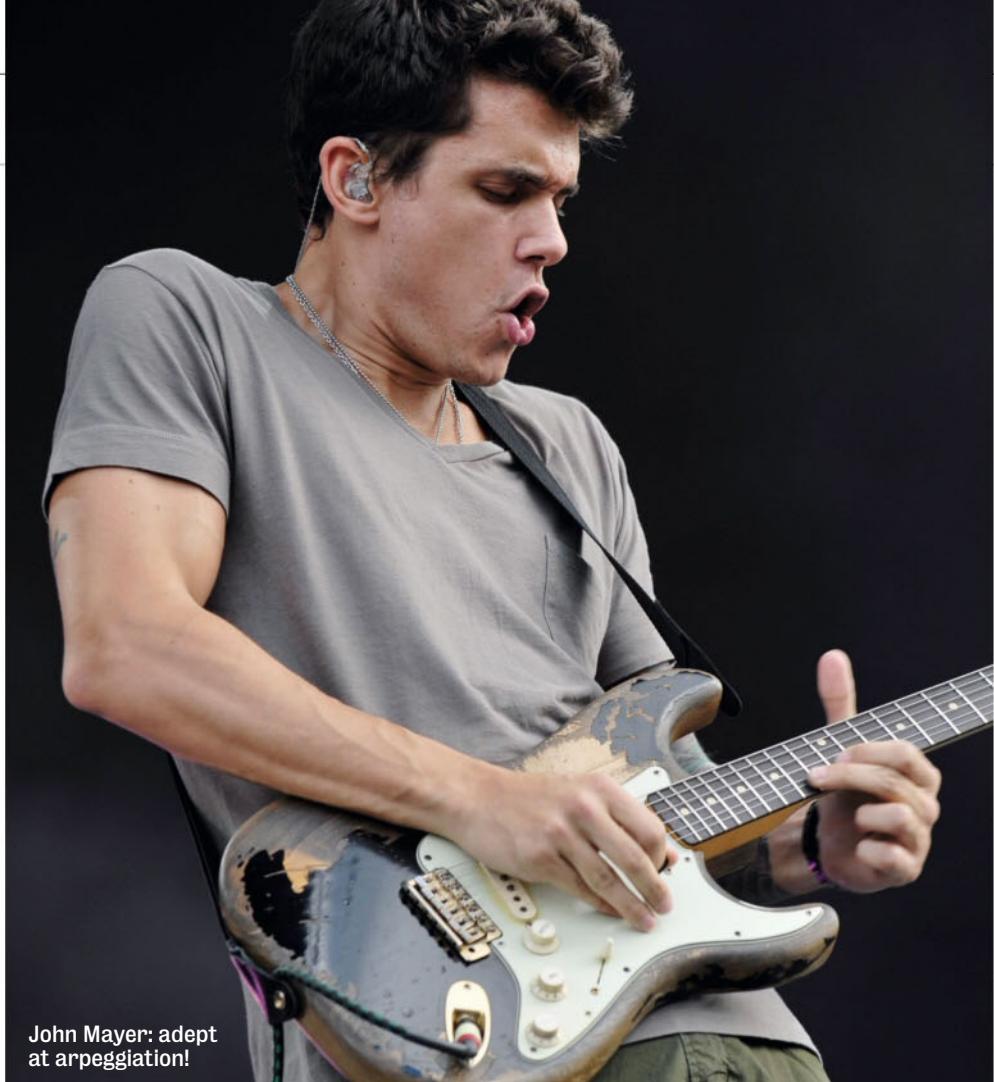
10

Am7

8va

E7#9

Am7



John Mayer: adept at arpeggiation!

EXAMPLE 4 MINOR 7TH ARPEGGIOS WITH FASTER PASSAGES

TRACK 24

This final example puts our minor blues roadmap to work and combines some of our arpeggio concepts with more conventional blues ideas such as string bending and vibrato. The ascending triplet arpeggio flourishes are best played with sweep picking (a single stroke across the strings). These have been notated in the tab and an ascending arpeggio is played with a downward sweep of the pick and

a descending arpeggio with an upward sweep. Some articulation such as finger slides, vibrato and string bending will really help to breath life into the phrases. The basic rule here is you can't do too much of this - the more nuance and articulation the better. The descending E major arpeggios in bar 10 are a bit fiddly but worth the effort as they up the excitement level greatly.

Am7

Dm7

Am7

BU BU BU BU

BU BD

BU

continue with alternate picking

4

EXAMPLE 4 MINOR 7TH ARPEGGIOS WITH FASTER PASSAGES ...CONTINUED

TRACK 24

Am7 1/4 1/4

Fmaj7

E7#9

Am7

E7#9

Am

BU BD

BU (17)

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Joe Walsh

Funk 49



Here **Jon Bishop** transcribes a classic James Gang number and Eagles live staple, showcasing an iconic Joe Walsh guitar part. For a fun to play, classic rock workout, look no further!

ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: A	<input checked="" type="checkbox"/> Semiquaver strumming
TEMPO: 91bpm	<input checked="" type="checkbox"/> Mixolydian mode knowledge
CD: TRACKS 26-27	<input checked="" type="checkbox"/> Classic rock feel

FUNK 49 WAS recorded in 1970 by the James Gang. It was featured on their second studio album, *James Gang Rides Again*, which is considered a classic by both critics and fans alike. The track features the James Gang in power trio mode with Dale Peters on bass, Jim Fox on drums and Joe Walsh on guitar. The first James Gang record boasts the not dissimilar predecessor, Funk 48, while Walsh would later release Funk 50 on his 2012 album, *Analog Man*.

Funk 49 is in the key of A and uses chords from A Mixolydian. The Mixolydian mode is the fifth mode of the major scale and is commonly used in the blues and classic rock as it fits nicely with the dominant 7 chord. The chords of the A Mixolydian mode are A7, Bm7, C#m7b5, Dmaj7, Em7, F#m7 and Gmaj7. These chords are also found in A Mixolydian's parent scale, D major.

The main verse riff uses the three major chords from this key (A, D and G) and this is a popular trick for creating riffs with the Mixolydian mode. The tempo is an easy 91 bpm with a straight 4/4 feel.

As the second James Gang album was recorded with a three-piece line-up, Joe

Funk 49 is a great rhythm guitar workout, and there are also some cool, quirky lead breaks to navigate.

TECHNIQUE FOCUS

RHYTHM GUITAR

The rhythm guitar playing in Funk 49 has a lovely feel and a snappy delivery. It may seem like an easy part to play but, as ever, the devil is in the detail. There are plenty of subtle nuances in the way the semiquaver rhythms are delivered. One of the most important aspects of playing good rhythm guitar is to keep the strumming hand moving, up and down, in time, regardless of whether it is needed to hit the strings or not. If you keep the strumming hand moving it works very much like a pendulum. It is very difficult to nail a groove consistently by guessing with single strums here and there. Using the strumming hand to 'ghost' the rhythmic sub-division is a far more mechanical way of making sure your timekeeping is sound.

The basic riff from the verse part is a repeating, two-bar pattern that is played with a 16th note (semiquaver) feel. This means that all the 8th notes (quavers) are played with a down stroke and the 16th notes that fall outside of this are played with up strokes. Check out the strumming directions in bar 3 and you will see the part is played with a variety of down and up strums depending on where the rhythms are situated in the bar. The length of the chords is also a factor and can be controlled with the pressure you apply with the fretting hand fingers. If you release the pressure off of the fretting hand, but leave the fingers in contact with the strings, the chord will be cut short and the strings will be muted to create that lovely feel.

played rhythm and lead guitar, as well as performing lead vocals. This track is a great rhythm guitar workout and there are some cool, quirky lead breaks to navigate, too.

Semiquaver strumming is one of the key techniques used in the performance of this track, so it's well worth spending some time making sure your strumming hand work is

solid. The semiquaver sub division has four notes in the space of one beat. So a whole bar would be counted 1 e + a, 2 e + a, 3 e + a, 4 e + a. The semiquaver sub division is best played with alternating down and up strums starting on a down strum. Take a second to play a few bars of muted semiquaver strumming, using alternating down and up strums. Keep your hand and arm loose and place an accent by strumming slightly harder on the downbeat.

Both rhythm and lead parts in the song demonstrate Joe's incredibly laid back feel, and if your tendency is to run ahead of things, then make sure you check out my 'Improve Your Timing' feature on page 16.

We have recorded the track in full for your reference and then muted the tabbed guitar performance so you can play along with the backing track. The original recording has a fade-out, but in the interests of clarity the GT version has an arranged ending on beat 1 of bar 89. Many thanks to Pete Riley for performing and recording the drums. 

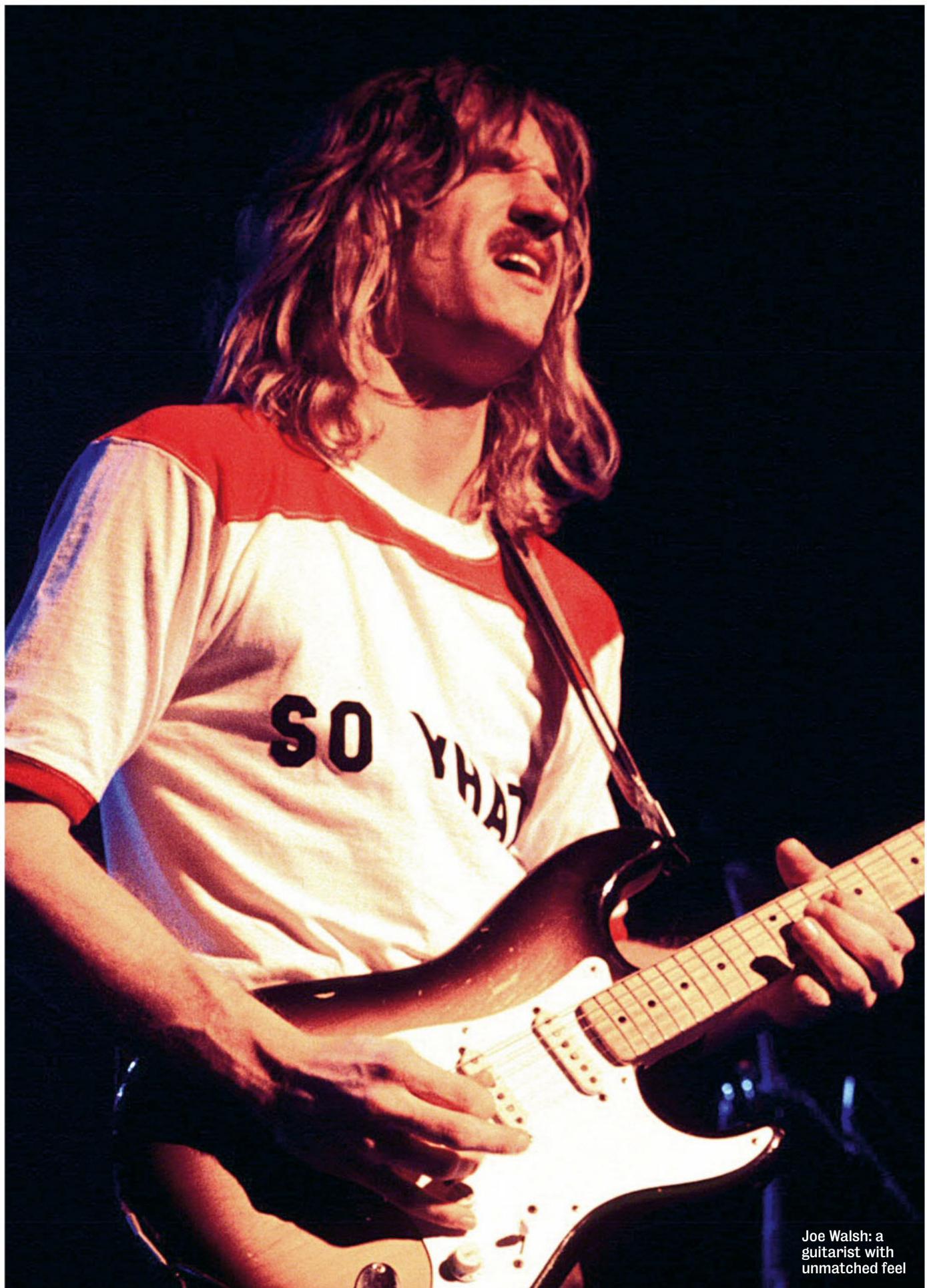
GET THE TONE



This track was most probably performed on a Fender Stratocaster with the bridge pickup selected. There are quite a few live videos of Joe performing Funk 49 with a Strat and these all maintain the same tone and vibe as the original. To get the sound with your own set-up, simply select the bridge pickup of your guitar (add a bit of presence if it's a humbucker) and dial up a treble orientated, lightly overdriven crunch sound. You really must make sure that you can hear the guitar and amp's fundamental tone and that the sound is not saturated in unnecessary overdrive. It's as simple as that!



TRACK RECORD The track is taken from *James Gang Rides Again*, where you can hear it in its original form. However, Funk 49 has been performed live countless times (The Eagles made it a 'must-play' on their stadium shows) and there are some cool live recordings to check out on the albums *Joe Walsh - All Night Long (live)* and *The Eagles - Selected Works 1972-1999*.



Joe Walsh: a
guitarist with
unmatched feel

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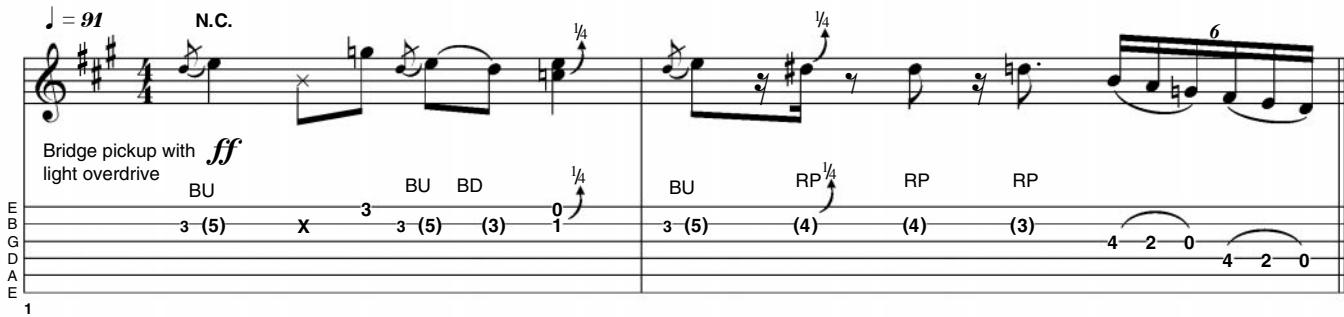
PLAYING TIPS

CD TRACK 26

[Intro: Bars 1-6] The first two bars feature this quirky opening lead line. This part is all about the feel, so don't be too concerned about muting the open strings, just dig in and give it some! The main riff idea is played in bar 3 and this is repeated with various slight differences through the verses. Check out the strumming directions, as nailing this aspect will help to get and keep the groove. The backing has a hi-hat hitting on the downbeats to keep time through the first four bars. The drums enter at bar 5 and we're off.

[Verse 1: Bars 7-10] The verse riff is essentially the same throughout. The key components are the semiquaver strumming rhythm and the use of muted strokes. The muted strokes are notated with an X and are played by holding the fretting hand lightly on the strings so as to stop them vibrating when played. Finger vibrato is added to the D chord in bars 8 and 10 and this is played by shaking the first finger, 7th fret barre and down. This track is all about feel, so keep the reins on those horses and hold back!

INTRO



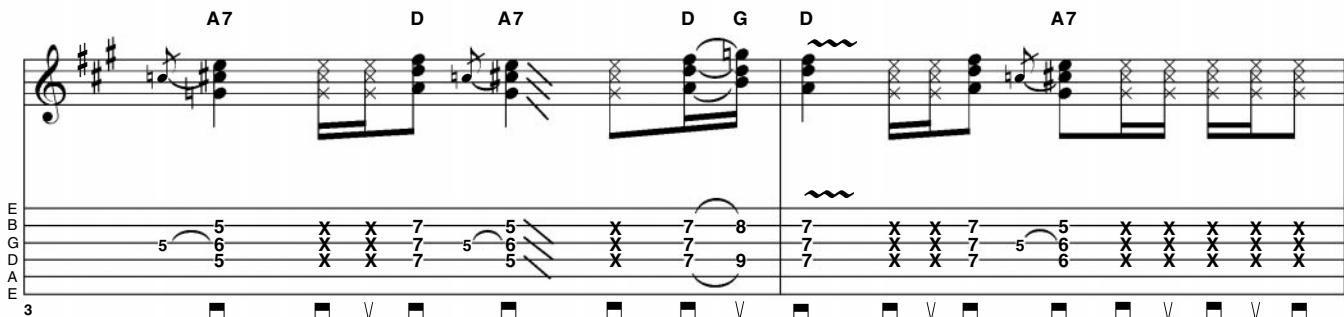
N.C.

Bridge pickup with ***ff*** light overdrive

BU BU BD 1/4 BU RP 1/4 RP RP

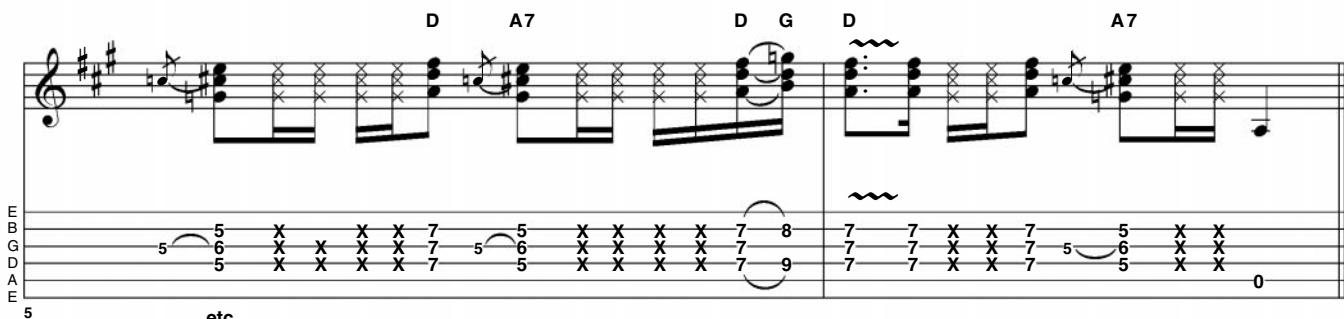
E B G D A E
3 (5) X 3 (5) (3) 0 3 (5) (4) (4) (3) 4 2 0 4 2 0

1



A7 D A7 D G D A7

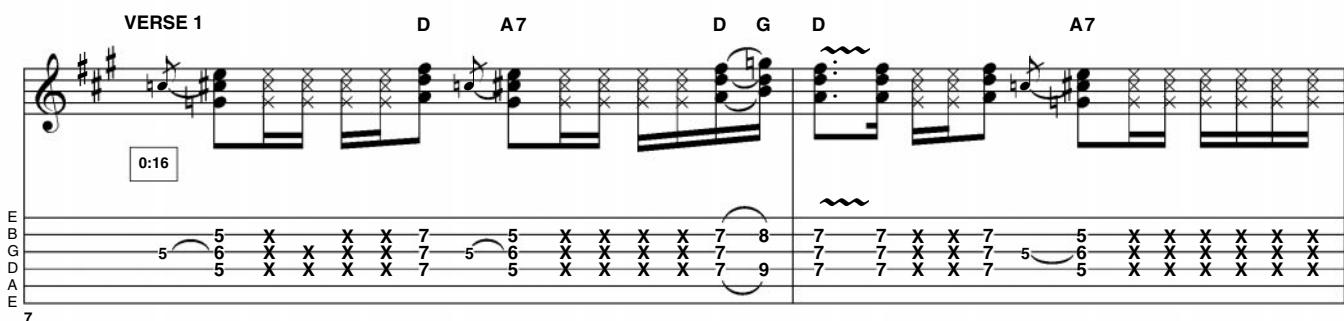
E B G D A E
5 6 5 5 X X 7 5 6 5 X 7 8 7 7 X X 7 5 6 X X X X X X
3



D A7 D G D A7

E B G D A E
5 6 5 5 X X X X 7 5 6 5 X X X X 7 8 7 7 X X 7 5 6 X X 0

5 etc



VERSE 1 D A7 D G D A7

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

0:16

PLAYING TIPS

CD TRACK 26

[Bridge: Bars 11–18] The bridge section features a catchy minor pentatonic run punctuated with a power chord. The riff modulates up a tone from A to B to add to the excitement. Use alternate picking to play the riff and do your very best to keep all the notes sounding even (while also watching your

timing!). A light palm mute will help accentuate the rhythm aspect of the riff as well as fatten the sound. The bridge ends with the all-important E7#9 chord, which is a staple of the funk rock style.

[Link 1: Bars 19–20] The verse riff again, taking us into verse two.

Guitar tab for bars 9-10. The tab shows a 6-string guitar neck with fret numbers. Chords shown are D, A7, D, G, D, and A7. Fingerings include 5, 6, 5, 5, 6, 5, 7, 8, 7, 7, 7, 7, 5, 6, 5, X, X, 0. Timing marks like ~~~ and : are present above the strings.

BRIDGE

Guitar tab for the bridge section. It starts with an A7 chord (0:27). The tab shows a 6-string guitar neck with fingerings: ., 7-5, 7-5, 3, 3-5, X-X-5. It then transitions to an A5 chord, followed by an A7 chord. The tab shows a 6-string guitar neck with fingerings: 7-5, 7-5, 3, 3-5, X-X-. The next section starts with a B7 chord, followed by a B5 chord. The tab shows a 6-string guitar neck with fingerings: 9-7, 9-7, 5, 5-7, X-X-9. Timing marks like Light PM and ~~~ are present.

Guitar tab for bars 16-17. It starts with a B7 chord. The tab shows a 6-string guitar neck with fingerings: 9-7, 9-7, 5, 5-7, X-X-X-X. It then transitions to a B5 chord, followed by a B7 chord. The tab shows a 6-string guitar neck with fingerings: 9-7, 9-7, 5, 5-7, X-X-9. The final section starts with an E7#9 chord, with fingerings: 9-7, 9-7, 5, 5-7, X-X-7. Timing marks like Light PM and ~~~ are present.

LINK 1

Guitar tab for Link 1. It starts with an A7 chord (0:47). The tab shows a 6-string guitar neck with fingerings: 5, 5, X-X-X-X-7, 5, 5, X-X-X-X-7, 5, 5, X-X-7. It then transitions to a D chord, followed by an A7 chord. The tab shows a 6-string guitar neck with fingerings: 5, 5, X-X-X-X-7, 5, 5, X-X-X-X-7, 5, 5, X-X-7. The next section starts with a D chord, followed by a G chord. The tab shows a 6-string guitar neck with fingerings: 7, 7, X-X-X-X-7, 7, 7, X-X-X-X-7, 5, 5, X-X-X-X-7. The final section starts with a D chord, followed by an A7 chord. The tab shows a 6-string guitar neck with fingerings: 7, 7, X-X-X-X-7, 5, 5, X-X-X-X-7, 5, 5, X-X-X-X-7, 0. Timing marks like ~~~ are present.

PLAYING TIPS

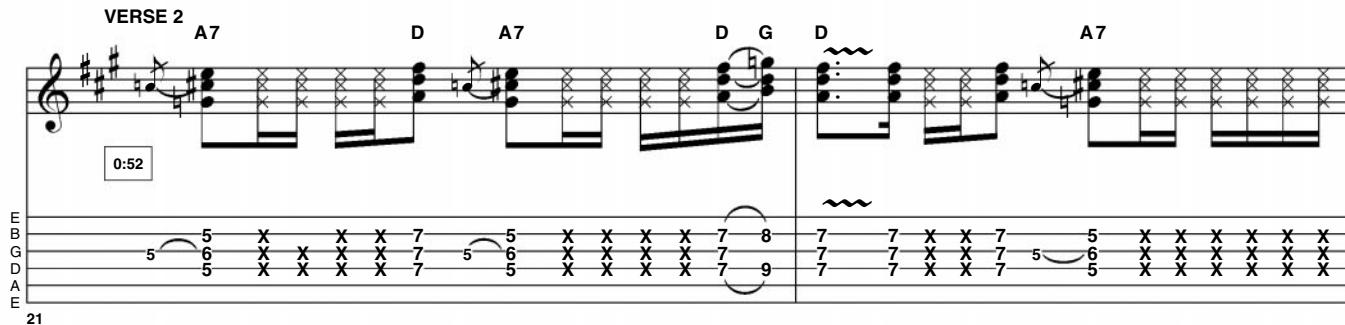
CD TRACK 26

[Verse 2: Bars 21–24] Verse 2 is essentially the same as verse 1. Feel free to add extra mute strokes here and there. There is a jam vibe to the performance and, live, Joe often plays the parts slightly differently.
[Bridge 2: Bars 25–32] Bridge two is essentially a repeat of bridge one.

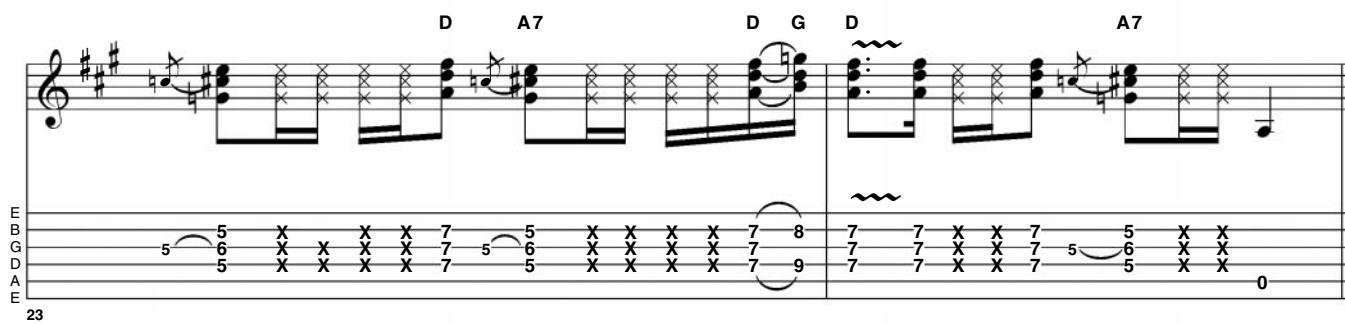
Check out the mute strokes in bar 30. These quavers are played with down strums and are phrased tightly with the drums.

[Link 2: Bars 33–34] These two bars of the verse riff are used as a link out of the bridge and into the drum solo.

VERSE 2

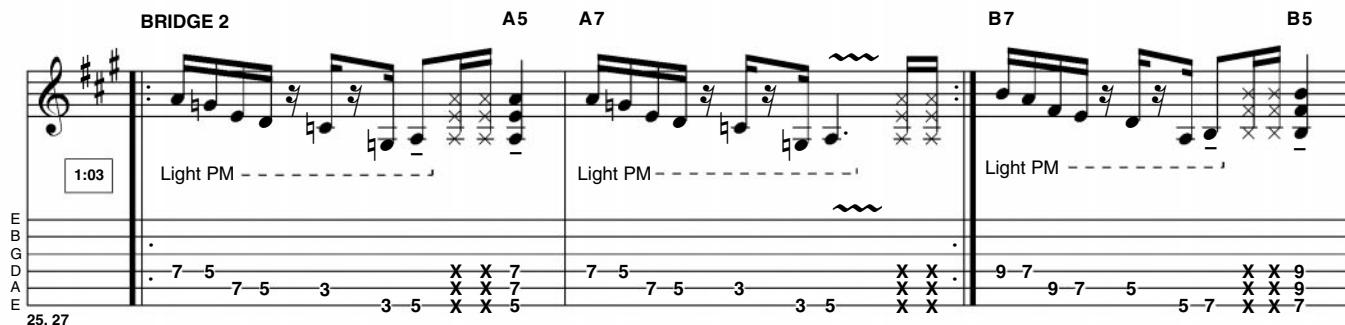


21

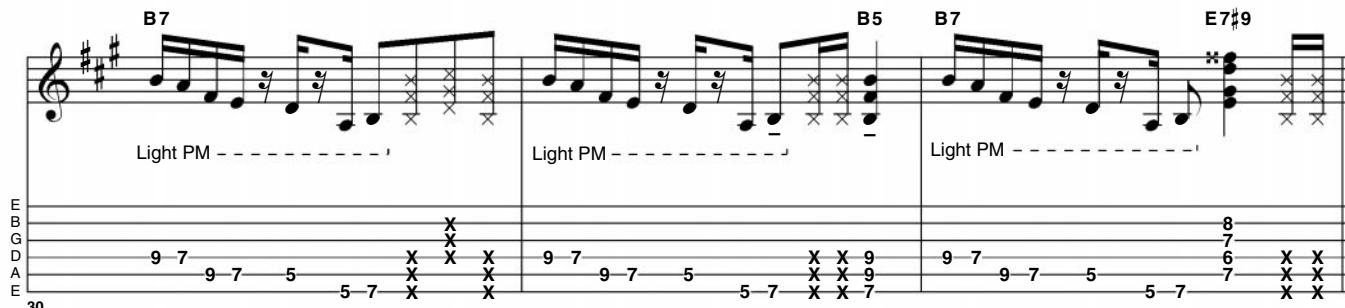


23

BRIDGE 2



25, 27



30



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JOE WALSH FUNK 49

PLAYING TIPS

CD TRACK 26

[Guitar solo: Bars 51-52] This section breaks down to solo guitar, but the backing track has the hi-hat beating through to keep you in time. Playing the open fifth string and bending the fourth string, 10th fret up a quarter tone, is a key component that Joe includes most times he performs it live.

[Link 3: Bars 53-56] This section features a slight variation on the verse riff. The mute strokes on the off beats are played with up strokes. You may find this a little tricky if you are not used to it. The D chord is also displaced to later in the bar, which provides some contrast with the original verse riff.

LINK 2

1:24

33

GUITAR BREAK

1:30

2:12

BU

35 - 50

51

LINK 3

A7

2:17

53

A7

D A7

D

A7

55

PLAYING TIPS

CD TRACK 26

[Verse 3: Bars 57-60] Verse three reverts back to the original verse pattern.

[Bridge 3: Bars 61-68] Bridge 3 is again a repeat of the previous bridges. There are an additional six semiquaver mute strokes in bar 66, which are again phrased tightly with the drums.

[Outro: Bar 69 to end] The outro features the verse riff, which is repeated, then changed and re-worked to add to the excitement.

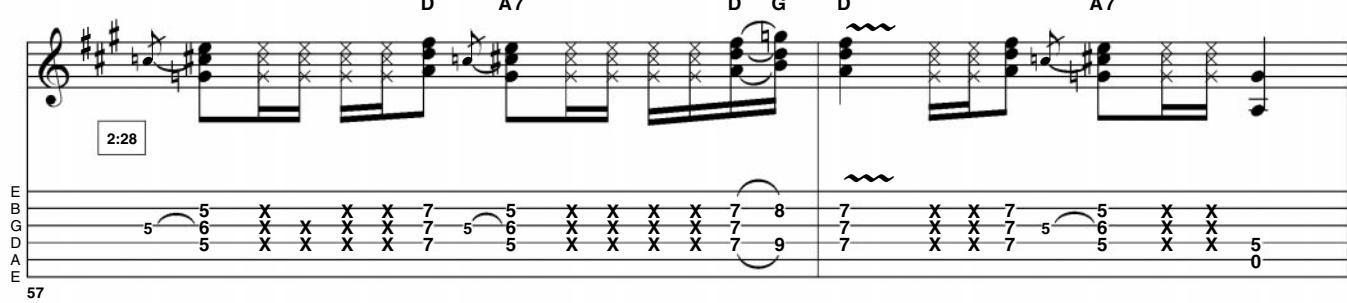
[Bars 77-80] Here we see another displacement of the D chord and (no

surprises) plenty of semiquaver mute stroke action.

[Bars 81-84] Here Joe uses the A on the 5th fret of the sixth string to pedal against. It is easiest to fret this with the thumb if you can, but you could also use your first finger or even the open fifth string.

[Bars 85-88] And here we have a brand new rhythm to learn! But this one sounds super cool and is well worth the effort. Our version has a simple to play ending on beat 1 of bar 89. I hope you enjoy learning this great track.

VERSE 3

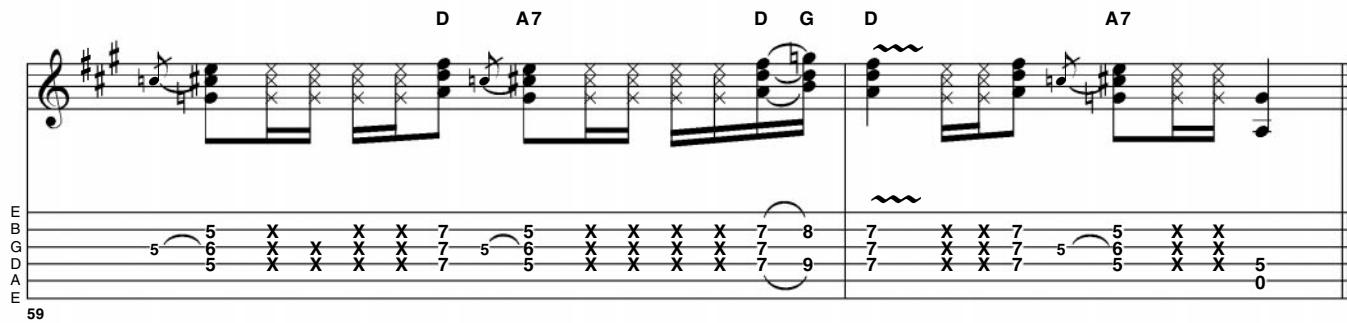


2:28

E B G D A E
5 6 X X X X 7 5 6 X X X X 7 8 7 X X 7 5 6 X X 5
5 X X X X 7 5 X X X X 7 9 7 X X 7 5 6 X X 0

57

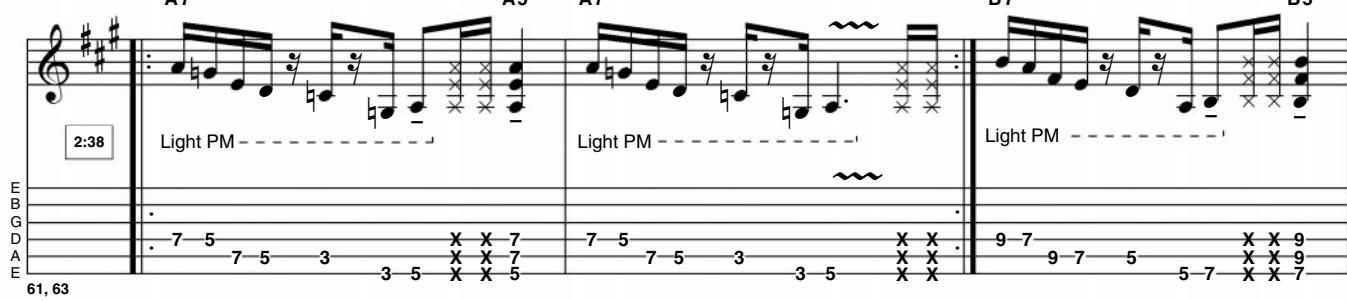
D A7 D G D A7



E B G D A E
5 6 X X X X 7 5 6 X X X X 7 8 7 X X 7 5 6 X X 5
5 X X X X 7 5 X X X X 7 9 7 X X 7 5 6 X X 0

59

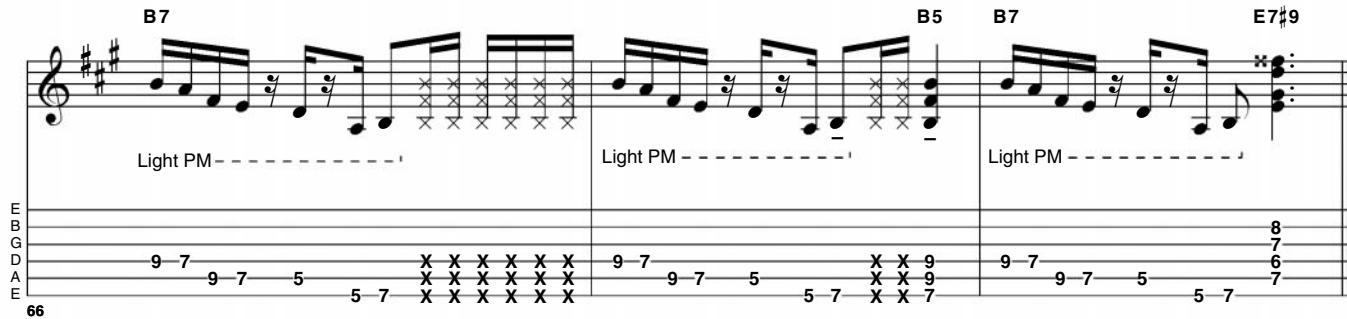
BRIDGE 3 A7



2:38 Light PM - - - - -
Light PM - - - - -
Light PM - - - - -

E B G D A E
7 5 7 5 3 3 5 X X 7 7 5 3 3 5 X X . 9 7 9 7 5 5 7 X X 9
61, 63

B7



Light PM - - - - -
Light PM - - - - -
Light PM - - - - -

E B G D A E
9 7 9 7 5 5 7 X X X X X X 9 7 9 7 5 5 7 X X 9 9 7 9 7 5 5 7 8
66

PLAYING TIPS

CD TRACK 26

OUTRO

E
B
G
D
A
E

69, 71

2:59

E
B
G
D
A
E

73, 75

E
B
G
D
A
E

77, 79

E
B
G
D
A
E

81, 83

E
B
G
D
A
E

85, 87

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Edvard Grieg Solveig's Song



This month **Bridget Mermikides** creates a simple but lyrically beautiful arrangement of a piece from Grieg's magnum opus, The Peer Gynt Suite.

ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: E minor	<input checked="" type="checkbox"/> Single line melody playing
TEMPO: 72 bpm	<input checked="" type="checkbox"/> Bass-melody separation
CD: TRACKS 28-29	<input checked="" type="checkbox"/> Repertoire of romantic works

THIS MONTH WE return to the work of the Norwegian Romantic composer Edvard Grieg (1843-1907). Grieg adopted many Norwegian folk music elements and blended them with the prevailing 19th century style, and as such is an excellent example of a 'nationalistic' composer. He also happens to be one of the first composers to have their work recorded in their lifetimes, and in fact archive audio recordings exist of him playing the piano.

The folk elements in Grieg's music give it a very lyrical and rustic quality. It's also highly programmatic and accessible, which explains its extensive use in TV and film. Here I've arranged a piece from Grieg's incidental music composed from 1874-76 for Henrik Ibsen's play, Peer Gynt.

Solveig's Song is from Act IV of the play, and the last piece of the Peer Gynt Suite No.2 – a set of

I've transposed the piece from the original key of A minor down a 4th to E minor, so it sits better on the guitar.

instrumental works drawn from the incidental music to work as independent – and hugely popular – concert material. In the lyrics, the character Solveig sings about her lover, Peer Gynt – who has abandoned her – and declares that she will wait for him and be reunited, even if only in heaven. The melancholy nature of the lyrics is echoed in the beautiful melody built mainly on a minor scale.

I've transposed the piece from the original

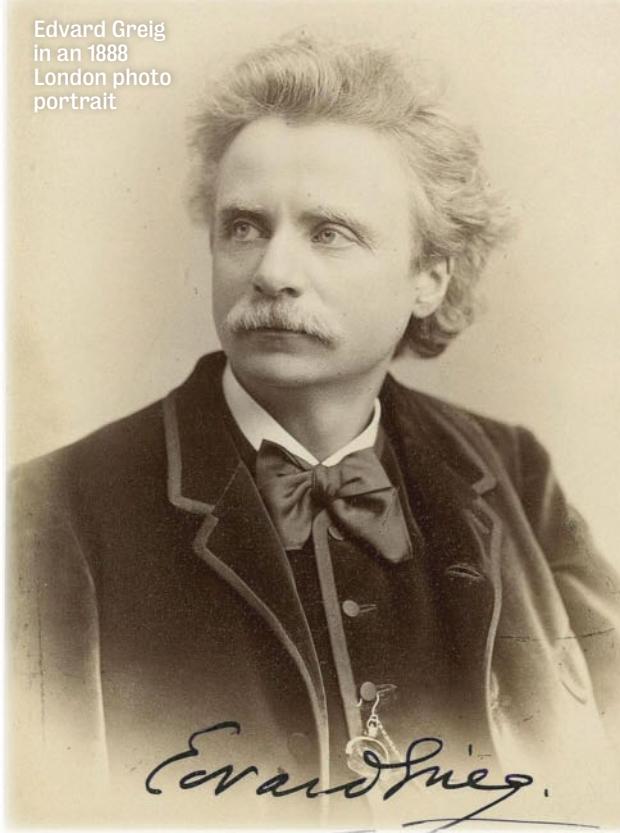
TECHNIQUE FOCUS SITTING POSTURE

An important aspect of technique in classical guitar playing is adopting the correct sitting posture. The guitar is placed on the left thigh (for right-handed players), which is raised by placing the foot on a footstool. The left knee should be pointing forwards and the right knee to the side so the guitar rests on the inside of the right thigh. The guitar should be positioned at an angle where the neck is pointing slightly upwards, and the right forearm rests on the larger bout of the instrument. This should hold the instrument securely in place and provide ease of facility for both hands.

key of A minor down a 4th to E minor (and down from A major to E major during the waltz sections which modulate to the parallel major scale) so that it sits better on the guitar. Although some of the orchestral parts have been dropped, due to practical considerations, I hope I've managed to retain much of the character of the piece, due to the pastoral simplicity and phrasing of the melody which appears in single-line form in the introduction and conclusion.

Although this is one of the easier pieces in this classical series, it's also one of the most beautiful. As ever, patience is the fastest way to success; and remember, there's no limit to how expressively even the simplest melody can be performed. So take your time getting the piece perfectly under your fingers, and use the tab captions to help with some of the techniques. I hope you enjoy learning and playing this wonderful tune! ☺

NEXT MONTH: Bridget arranges and tabs Albeniz's *Granada*



TRACK RECORD The Peer Gynt Suites, performed by Berlin Philharmonic and conducted by Herbert von Karajan (1983, Deutsche Grammophon) is a good reference point from which to learn the piece; for a version with the melody sung, check out the Estonian National Symphony Orchestra with Paavo Jarvi conducting and soprano Camilla Tilling singing with ethereal beauty: Peer Gynt Grieg (2005, Warner Classics).

PLAYING TIPS

CD TRACK 29

[Bars 1-6] The opening six bars consist of a single line melody emulating the unison orchestral strings. Play as smoothly and legato as possible adding a little glissando between each of the two notes in bars 4, 5 and 6.

[Bar 8] The bass note and chords at bar 8 set the mood for the melody, which

begins on the last beat of bar 9. From here on try sticking to the suggested fretting – a four-string barre is needed on the last beat of bar 10. Keep an ear on the sound of the melody notes and keep their volume and tone consistent. In addition, aim to shape the melody musically as a singer would.

The sheet music consists of five staves of musical notation for guitar, numbered 1 through 19. Each staff includes a treble clef, a key signature of one sharp (F#), and a time signature of common time (indicated by a 'C'). The first staff (bar 1) starts with an Em chord. The second staff (bar 2) begins with a bass note and a D chord. The third staff (bar 3) starts with a G chord. The fourth staff (bar 4) begins with a B5 chord. The fifth staff (bar 5) begins with a B chord. The sixth staff (bar 6) starts with an Em chord. The seventh staff (bar 7) begins with an Em/G chord. The eighth staff (bar 8) begins with a B chord. The ninth staff (bar 9) begins with an Em chord. The tenth staff (bar 10) begins with a D chord. The eleventh staff (bar 11) starts with an Em chord. The twelfth staff (bar 12) begins with a G/D chord. The thirteenth staff (bar 13) begins with a C chord. The fourteenth staff (bar 14) begins with an Am7 chord. The fifteenth staff (bar 15) begins with a Dsus4 chord. The sixteenth staff (bar 16) begins with a D chord. The seventeenth staff (bar 17) begins with a G/D chord. The eighteenth staff (bar 18) begins with a B7/A chord. The nineteenth staff (bar 19) begins with an Em/G chord. Each staff includes a six-string guitar neck diagram below it, showing the fingerings and string positions for each note. The staff numbers 1, 6, 11, 15, and 19 are also indicated on the left side of the staves.

PLAYING TIPS

CD TRACK 29

[Bar 23] On beat 3 of bar 23 it is not possible to slur the grace notes while holding onto the B7 chord, so I had to slide the F# up to the G and then

quickly re-pluck the F#. If in doubt listen to my recording of the track to see how it should sound.



The sheet music consists of six staves of musical notation for classical guitar, with corresponding tablatures below each staff. The staves are arranged vertically, with measure numbers 22, 25, 29, 33, and 37 indicated at the beginning of each section. Chords are labeled above the staves, and specific notes or techniques are marked with numbers (e.g., 1, 2, 3, 4) and arrows. The tabs show fingerings and string numbers (E=6, B=5, G=4, D=3, A=2, E=1) for each fret and string.

Measure 22: D/C, E/B, Em, Am7/B, B7, Em. Tab positions: 2, 2, 5, 4, 0; 0, 1, 0; 3, 2, 2, 3, 2, 0; 0, 2, 0; 0, 2, 0; 7.

Measure 25: B7/E, B13/E, E, B7/E, B13/E, E. Tab positions: 7, 9, 7, 10, 9, 10, 9, 9, 7; 7, 9, 7, 10, 9, 10, 9, 9.

Measure 29: B7/E, B9/E, E, B13/E, B/E, E. Tab positions: 7, 9, 7, 9, 9, 9, 9, 0; 9, 7, 9, 7, 8, 9, 8, 9; 9, 9, 7, 9.

Measure 33: B7/E, E, B7/E, B/E. Tab positions: 11, 9, 9, 7, 9, 7, 9, 9, 8, 9, 8, 9, 8, 9, 8, 7.

Measure 37: E, A/E, E, A/E, E, Em. Tab positions: 0, 0, 9, 10, 12, 9, 5, 5, 5, 4, 4, 5, 5, 5, 4, 4, 5.

PLAYING TIPS

CD TRACK 29

[Bar 56] Just like bar 25, a four-string barre is used on and off throughout the next 10 bars or so. Again, listen to the recorded track if necessary to

understand the rhythm and phrasing. Next the whole piece is repeated over and ends with a similar theme to that at the start.

41

B7/E Em Em/G B Em

E B G D A E
0 2 3 5 7 8 8 7 7 3 0 0 3 3 2 2 4 4 4 0 0 7 12 12 12 0

45

D G G/D C Am7 Dsus4 D G G/D

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

49

B7/A Em/G F#5 F Em Bb(b5) A7 Am6 B/D# B7/A Em/G

E B G D A E
0 7 8 0 7 6 2 5 4 0 3 0 3 2 2 0 7 0 0 8 7 8 0 7 7 6

53

D7/C E/B Em/B Am7/B B7 Em

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

56

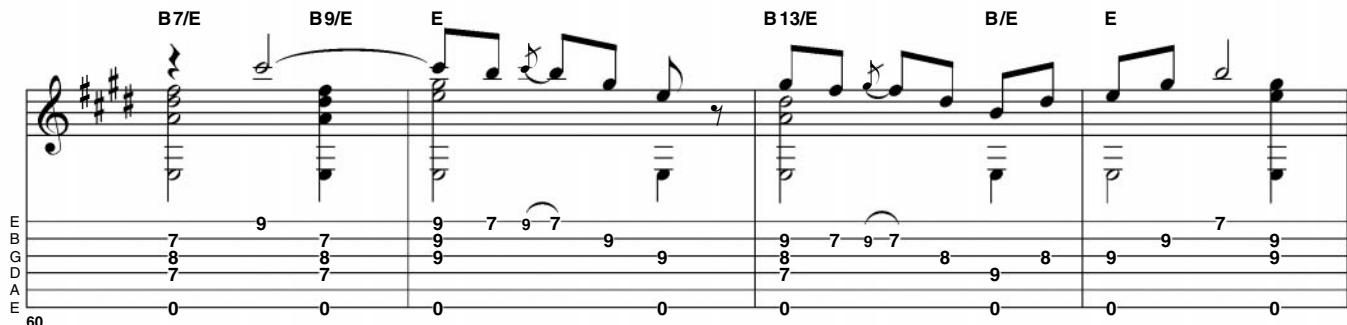
B7/E B13/E E B7/E B13/E E

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

PLAYING TIPS

CD TRACK 29

B7/E **B9/E** **E**



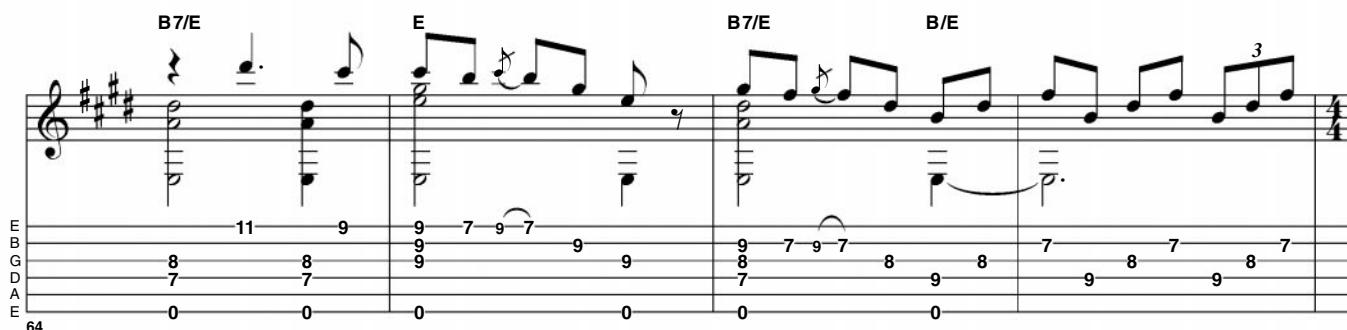
60

E B G D A E

Fret positions: 7 9 7 9 7 9
8 9 8 9 8 9
7 9 7 9 8 9
7 9 7 9 9 9
0 0 0 0 0 0

B7/E **E**

B7/E **B/E**



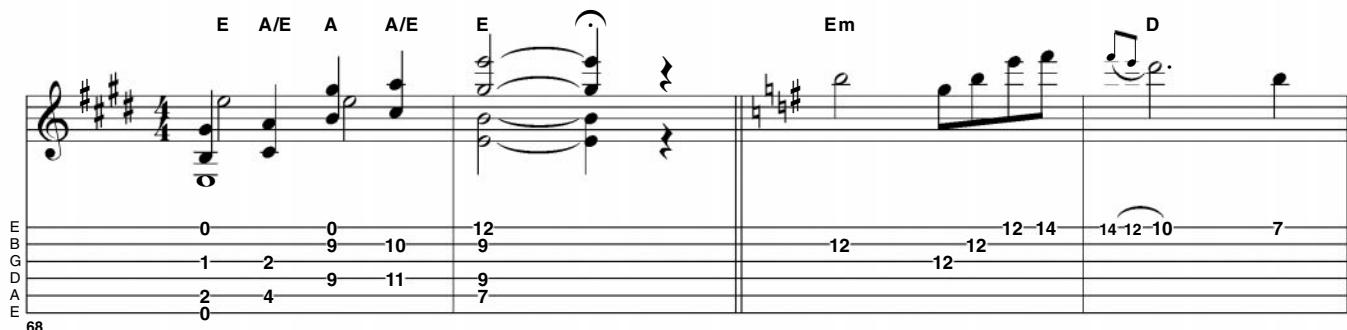
64

E B G D A E

Fret positions: 11 9 9 7 9 7 9
8 9 8 9 9 9 9
7 9 8 9 8 9 8
7 9 8 9 9 8 7
0 0 0 0 0 0 0

E **A/E** **A** **A/E** **E**

Em

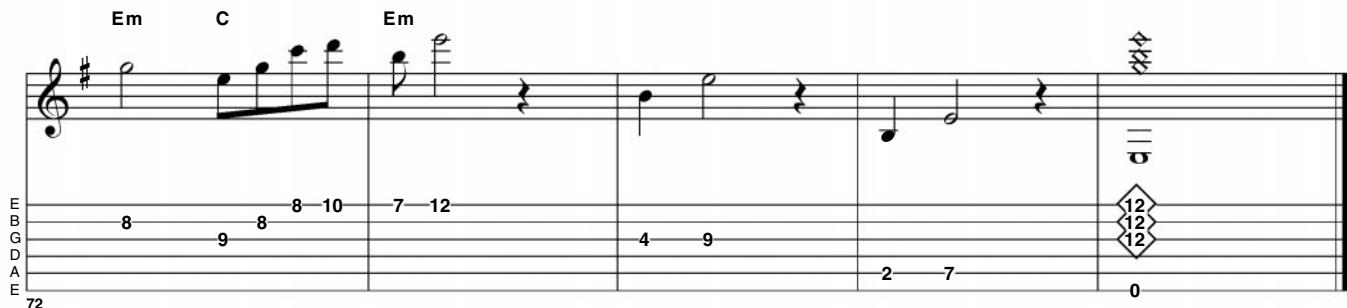


68

E B G D A E

Fret positions: 0 0 12 9 10 12
1 2 9 11 9 7
2 4 0 0 0 0

Em **C** **Em**



72

E B G D A E

Fret positions: 8 8 8-10 7-12 4 9 2 7 0
9 9 9 12 12 12 12 12 0



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TO PAGE 87

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GT LEARNING ZONE



FOR MANY GUITARISTS, progress can seem to be about countless hours of technique based exercises, learning full songs and a full gamut of scale and chord know-how. And yes, there's much to commend this. However, it takes a lot of time to get to admirable playing levels, so we also believe in the 'learn-use-expand' cycle when applied to smaller segments of music, such as chord ideas or licks.

The smaller the segment the quicker it is to learn (good), use in your playing (better) and explore further (ultimate). Small components become part of your playing much quicker than the hard slog of learning a whole song or solo. This also proves more flexible for your playing; numerous guitarists love to morph a favourite lick so it will work in different contexts and really earn its keep. For example, after you've learnt a dominant 7th based lick, look where the 3rds and 7ths are to convert it to a minor 7th or major 7th lick. This is a favourite approach of LA studio guitarist Carl Verheyen, who has numerous notation books fuelled by this means of lick generation.

Of course, if you're not savvy to basic music theory this could be a tough call (highlighting another area of musical development for you?). Certainly having some theory knowledge will provide substantially bigger payoffs for your

music making than, say, racking up another 20bpm on a lead lick. Perhaps you'd like to delve into a song like Layla for fresh soloing vocabulary? You may (like I) find much fun in reharmonising the lead riff by changing the chords underneath it. Or perhaps take the riff and change a note or three, maybe switch the key, tweak the rhythm or alter the time signature; all are valid and fruitful areas to be explored. The process will both stir your creativity and fuel your lick bag.

I'll leave you with something that a well-known rock guitarist told me years ago: while working on a track that became one of his band's most popular, he decided the chords were too close to another song. To create 'distance', he worked up a unique guitar intro that was both ear catching and substantially removed from the 'source' song. These days he often duplicates this situation (pretending to be too close to another track) to push his creativity further.

So look through this issue for a few great licks and explore how you can make them more flexible. You may end up sounding more unique and impressive than you already are!

Jason



LESSONS GT232

30-MINUTE LICKBAG

54

Pat Heath takes over this month with licks at beginner, intermediate and advanced levels.

BLUES

56

Jim Clark is in the 'blues' chair this month to examine Chicago legend Muddy Waters' style.

ROCK

60

Martin Cooper looks at the alternative rock approach of Tin Machine's Reeves Gabrels.

CREATIVE ROCK

68

Shaun Baxter has more neo-classical rock ideas for you: this month the Phrygian Dominant.

SESSION SECRETS

74

Andy Saphir creates a steel-syring, folk style track for this month's studio session.

NEW SERIES: BRITISH R&B

78

Phil Capone kicks off with R&B royalty and The Yardbirds' Clapton, Beck and Page.

JAZZ

82

Pete Callard looks at how to solo using the interestingly symmetrical Diminished scale.

ACOUSTIC

88

Stuart Ryan introduces Billboard 200 chart-topping singer-songwriter-guitarist, Amos Lee.

A-Z OF MUSIC THEORY

92

Charlie Griffiths comes to the end of his alphabetical theory road trip, with a combined delve into the letters X, Y and Z. Zeus!



**ON
VIDEO!**

Stuart Ryan hosts the first of a two-part masterclass with acoustic maestro Thomas Leeb.
Page 64

LESSON: 30-MINUTE LICKBAG

30-Minute Lickbag



BIMM Brighton tutor **Pat Heath** has six licks for you at easy, intermediate and advanced levels.



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EASY LICKS EXAMPLE 1 SOUNDGARDEN STYLE

CD TRACK 30

This example is based around a fairly angular A, C, G, F chord progression that is quite representative of the general grunge sound. Work at a slow

tempo to start with, picking steadily and evenly. Pay close attention to your timing - don't rush ahead!

$\text{J} = 90$

A C6add9 G6 F G Fsus2

mf Let ring - - - - -

EASY LICKS EXAMPLE 2 T-REX STYLE

CD TRACK 31

This idea is based on a number of Marc Bolan's T-Rex style ideas and it needs a rock sound allied to a heavy picking hand approach. Attack the A major

chord throughout the core of the riff and then think about playing the high notes with an upstroke.

$\text{J} = 110$

A

mf PM PM PM BU BD PM - - - BU BD

INTERMEDIATE LICKS EXAMPLE 3 RANDY RHOADS STYLE

CD TRACK 32

The collaboration between Randy Rhoads and Ozzy Osbourne never needed a rhythm guitarist and this example is for those who like the

earliest incarnation of Ozzy's band. The principle of this lick is key change; descending through the licks in 3rds.

$\text{J} = 150$

C A \flat F D \flat A

mf

INTERMEDIATE LICKS EXAMPLE 4 HENDRIX STYLE

Hendrix was a master of creating embellishments around one chord and this example is voiced around a gorgeous sounding G 'shape' E major chord. You

can find lots of ideas by playing around E major pentatonic, holding a barre with your first finger across the 9th fret.

CD TRACK 33

ADVANCED LICKS EXAMPLE 5 **ALBERT LEE STYLE**

This country idea is a I-IV-V in G and the example is on the descending turnaround. The lick is hybrid picked throughout using pick and second

finger, and you should accent the strong notes on the first and third beats in the bar while applying legato to passing notes onto open strings.

CD TRACK 34

J = 140

D

mf

C

E B G D A E

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

1 m

ADVANCED LICKS EXAMPLE 6 **HERB ELLIS** STYLE

A traditional jazz IIm–V–I is the backbone to this top line. When approaching this, pick lightly with a smooth neck humbucking tone and a

swung feel. Have each second 8th note from bar 2 onwards slightly shorter than the previous 8th note.

CD TRACK 35

The image shows a musical score for guitar. The top part consists of three staves. The first staff starts with a Dm7 chord, indicated by a Roman numeral above the staff and a 'mf' dynamic below it. The second staff starts with a G7 chord, indicated by a Roman numeral above the staff. The third staff starts with a Cmaj7 chord, indicated by a Roman numeral above the staff. Below these staves is a six-string guitar neck. Fret numbers are written above the strings for each note. The bottom part of the image shows a bass line with vertical stems and Roman numerals indicating the notes played.

Muddy Waters



Jim Clark gets his mojo working as he explores the guitar style of one McKinley Morganfield, better known as blues legend, Muddy Waters!



Muddy Waters:
note 3rd fret capo
for playing in G

ABILITY RATING



Moderate

INFO

KEY: G/E
TEMPO: Various
CD: TRACKS 36-39

WILL IMPROVE YOUR

- Open tuning knowledge
- Slide guitar technique
- Authentic blues clichés

MCKINLEY MORGANFIELD WAS born in Rolling Fork, Mississippi in 1915, earning the nickname Muddy Waters, due to his penchant for playing in the creek close to his home as a child. After his mother died in 1918, Muddy was sent to live with his grandmother near Clarksdale, the unofficial capital of the Delta. Mississippi can take credit for producing an extraordinary number of bluesmen from the immediate vicinity of Clarksdale, including

Son House, Robert Johnson, Charley Patton and John Lee Hooker to name but a few.

Muddy first took up the harmonica or 'blues harp' aged 13 and was soon gigging at local functions. By 1932 he had taught himself enough guitar to work the local suppers and fish fries around his hometown. But after several years of struggling, he settled on Stovall's plantation, where he drove a tractor. It was here that folk archivist Alan Lomax, who was scouting the South for Robert Johnson's musical progeny, recorded him for

“I've been playing the blues for 50 years, it's in my hands. I don't need to practice it.” Muddy Waters

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the library of Congress in 1941.

Muddy was disappointed that the recordings were not for commercial release, but he now had the bug and vowed his days of working the dark Delta soil were over and headed for Chicago. After snaring a gig playing acoustic guitar with singer Sonny Boy Williamson, he found the boisterous Chicago blues clubs overwhelmed his sound, so following the example of other windy city guitarists and purchased a cheap electric guitar in 1944 and the rest is history!

Muddy Waters' influence on electric guitar music, is rivalled only by BB King. Though never a virtuoso soloist, he had an intuitive sense of the expressive possibilities of a loud valve amplifier and it could be said, that it was his sound as much as his note choice that made his guitar voice so revered.

Our first solo utilises an open G tuning, which has been a country and blues staple ever since recording began. It was popular among many Mississippi Delta players like Son House and Robert Johnson as well as the likes of Keith Richards and Jimmy Page. Muddy used it on his earlier work.

Our second solo is in standard tuning. Muddy always played in the key of E in standard tuning, utilising the open position minor pentatonic and blues scale (E G A Bb B D), which he embellished with several 'up the neck' licks. To change key, he would simply capo the neck and play the same ideas relative to the new position. **IT**

NEXT MONTH: John Mayall's third great British guitarist, **Mick Taylor**

GET THE TONE



Muddy's main axe from the late 50s onwards, was a red Fender Telecaster with a fat modified neck. It's easier to play slide using heavy strings and a high action. Muddy often favoured a 0.12 or even 0.13 first string, with an action so high, most could not fret it comfortably. Although he used glass bottlenecks, he would later opt for a smaller metal slide. The Fender Super Reverb was his amp of choice with all the controls set on 9. So we need to aim for a loud and expressive, power amp driven tone (so easy on the gain).



TRACK RECORD The Chess Box for many is the quintessential Muddy album, but others of interest on Chess are, Rare And Unseen, Trouble No More and Folk Singer. Songs such as Hoochie Coochie Man, I've Got My Mojo Working, Rock Me, Rollin' And Tumblin' are standards and have been covered by modern masters such as Clapton, Buddy Guy, Jeff Beck, Jimmy Page and The Rolling Stones.

EXAMPLE 1 OPEN GLICKS

For open G the guitar is tuned to a G chord using the following steps. Tune the first and sixth strings down a tone to D, and the fifth string down a tone to G. The main advantage is that it can allow slide players to access the root and 5th bass notes (G and D) unfretted so it leaves your fretting hand free to use the slide higher up the neck, while your thumb can pick out

CD TRACK 36

the bass notes as needed. It also affords us nice straight lined chord forms, perfect for slide guitar. If you are new to slide guitar, then bear in mind that intonation is key. The pitches are correctly achieved by placing the slide directly over the fret wire with just enough pressure to make the note sound clearly - much like a natural harmonic is played.

SLIDE GUITAR OPEN G TUNING

G7

C7

D7

D7

With slide - - - - -

LESSON: BLUES

ON THE CD  TRACKS 36-39

EXAMPLE 2 MIXING FRETTED AND SLIDE LICKS

CD TRACK 38

We start with a riff-based idea setting up the chord of E7. Use the first and second fingers to articulate the bends and slurs, while wearing a slide on the third finger. Bring the slide into use for bars 5-8 then finish the progression using standard fretting technique to execute the turnaround.

E7

A7

E7

B7

A7

E7

B7

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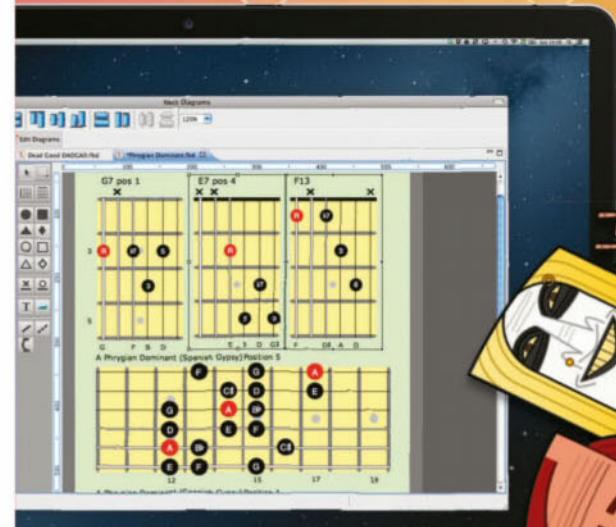
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Tin Machine



Martin Cooper goes 'alternative' as he checks out the unusual but exciting blend of styles in David Bowie and Reeves Gabrels' band, Tin Machine.



Reeves Gabrels:
Tin Machine's
man on the Fly!

ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: E	<input checked="" type="checkbox"/> General rhythm playing
TEMPO: 190bpm	<input checked="" type="checkbox"/> Soloing techniques
CD: TRACKS 40-42	<input checked="" type="checkbox"/> Theory knowledge

the songs live in clubs without really announcing who they were, but rather leaving the audiences to realise that the group was in fact being fronted by David Bowie!

After one more studio album and a live recording, Tin Machine called it quits in 1992, and have since been described as simply arriving too early for people to really

THIS MONTH WE'LL look at a great band from the late 80s and early 90s: Tin Machine. The group was formed by David Bowie, with guitarist Reeves Gabrels and musical brothers Tony and Hunt Sales on bass and drums respectively. Gabrels now plays with The Cure but has also appeared on several of Bowie's solo albums. The Bowie-Gabrels penned Dead Man Walking, from Bowie's Earthling album, was nominated for a Grammy, so really Reeves fits into the Bowie-Ronson, or Bono-Edge category of being half of a partnership, rather than merely a hired gun for albums and tours.

Although Tin Machine may not be the first band name that one thinks of while discussing Bowie's output, they did sell over two million albums; and Bowie has gone on record as saying that it helped to revitalise his solo career in the 90s. In fact, Tin Machine was formed after Bowie's underachieving Never Let Me Down album and Glass Spider tour had ended, with Bowie telling Gabrels that he needed to get his musical vision back.

The eponymous debut album was recorded during 1988 and 1989 and it reached number 3 on the UK charts, with Gabrels saying that the band took their influences from classic artists including Cream and Jimi Hendrix. They played some of

“ Reeves Gabrels' playing is an interesting combination of punk attitude and Van Halen style guitar histrionics. ”

understand what they were all about. While they didn't entirely set the world alight at the time, they have since been re-assessed as being more important than first thought.

Gabrels' playing is an interesting blend of punk attitude and Van Halen style guitar histrionics. His alternate picking is up there with the best of them and there was a fair smattering of whammy bar abuse and two-handed tapping in Tin Machine's repertoire. This month's piece begins with a punky chord type riff, not dissimilar to last month's Blondie style track, and is written in the key of E major (E F# G# A B C# D#). The 'home' of the track is the E major chord, although there are a lot of non-diatonic chords such as C major, Bb major and G# major. The solo uses E minor pentatonic (E G A B D) although rather than being the usual blues based playing, it's more avant-garde in phrasing and approach. The speedy alternate picked line uses the notes of E Dorian (E F# G A B C# D). Have fun! ☺

NEXT MONTH: Martin examines Ronnie Wood's great work with *The Faces*

GET THE TONE



Gabrels has used an off-the-wall array of equipment over the years, including Steinberger, Parkey Fly and Fernandes guitars - although he also plays Les Pauls and Fender Stratocasters, so the tone shouldn't be unattainable for most people. Aim for an aggressive, but quite bright humbucker sound if possible, or dial the gain up a touch if using a single-coil equipped guitar. The track recorded here has chorus on the rhythm and lead parts, courtesy of a Boss CE-2.



TRACK RECORD With their relatively brief stint as a recording and live band, there are only two studio albums from Tin Machine. Their 1989 self-titled debut features the songs Heaven's In Here and Prisoner Of Love, while the second release - the suitably monikered Tin Machine II - from 1991, includes Baby Universal, One Shot, the blues-tinged Stateside, and the exquisite Zeppelin-esque Amlapura.

EXAMPLE: GENERAL

CD TRACK 41

The chords should be played aggressively but in a tight and controlled manner, and the single-note rhythm parts should be accurate and clean in their approach. The solo relies on some fast alternate picked phrases plus

some whammy bar dive bombs and vibrato with some tapping to end, so it would be a good idea to try each of these parts in isolation before putting the whole solo together as one performance.

RHYTHM GUITAR

J = 190

E B G D A E
0 0 1 2 2 0
1 1 2 2 2 0
2 2 4 4 4 0
5 6 6 4 4 4
5 7 8 8 8 6

1, 9

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

5, 13

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

17

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

25

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

32

LESSON: ROCK

ON THE CD  **TRACKS 40-42**

EXAMPLE RHYTHM PART ...CONTINUED

CD TRACK 41

The image shows a musical score for a six-string guitar. The top half displays a treble clef staff with a key signature of four sharps, followed by a bass clef staff with a key signature of one sharp. The score consists of six measures. Measures 1-2 show a transition from E major to C major. Measures 3-4 show a transition from E major to B♭ major. Measures 5-6 show a transition from B♭ major back to E major. The bottom half of the image shows the corresponding fingerings and string notation for each measure. The strings are labeled E (top), B, G, D, A, and E (bottom). Fingerings are indicated by numbers above the strings: 9, 9, 5, 5; 9, 9, 5, 5; 9, 9, 9, 9; 3, 3, 3, 3; 2, 2, 0; and 0, 0, 0, 0.

EXAMPLE LEAD SOLO

CD TRACK 41

LEAD GUITAR

32 E C E C B
 BU BU ~~~ BU BU ~~~ w/bar
 12 12 14 14 (17) (17) (19) (19) 9 9 9 7
 15 15 17 17 19 19

33
E C
 7 8 10 7 9 10 9 7 10 8 7 8 10 8 7 9 7 6 7 9 7 6 9 7 9

37
E B A E

9 9 9 7 (12) 10 7 (12) 10 8 (12) 9 7 (12) 10 8 (12) 9 7 (12) 9 7 (12) 9 7 (12) 9 7 (12) 9 7 (14) 7



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Thomas Leeb PART 1



In the first of a two-part video masterclass special, Austrian acoustic wizard **Thomas Leeb** shares some of his playing secrets with Stuart Ryan.



Thomas Leeb:
with his Lowden
signature model

“An exponent of various altered tunings, Leeb also incorporates all the modern techniques seamlessly into his guitar playing.”

melodies that weave around his percussive accompaniments, while his stunning arrangements are all rendered in his unique, complex style. Check out his solo fingerstyle versions of Pink Floyd's Comfortably Numb and Bob Marley's No Woman No Cry on YouTube, to hear his unique take on arranging for solo guitar. They are stunning!

An exponent of various altered tunings, Leeb also incorporates all the modern techniques seamlessly into his playing so you'll encounter picking and fretting hand tapping, tapped harmonics, harp harmonics and various other devices, often within the same piece! It's undoubtedly a challenging style so I asked Thomas to break down what he does into several manageable exercises, showcasing tapping, some basic percussion techniques and how to add a groove element to your playing.

Next month we'll look at Thomas's more traditional fingerstyle approach, but for now try this lesson to get some new sounds and techniques into your playing. Many thanks to Thomas for his time and enthusiasm. ■

ABILITY RATING

● ● ● ● ● **Moderate/Advanced**

INFO	WILL IMPROVE YOUR
KEY: Various	<input checked="" type="checkbox"/> Acoustic tapping
TEMPO: Various	<input checked="" type="checkbox"/> Percussive playing
CD: CD-ROM	<input checked="" type="checkbox"/> Harmonics

WHEN MY GOOD friend Thomas Leeb came to stay with me during a recent UK tour, I couldn't resist setting up the cameras so we could film an exclusive guest lesson for you! Thomas is rightfully regarded as one of the world's finest acoustic fingerstyle players and a leading figure in the percussive genre of playing. However, unlike many other modern players, he is also a master of traditional ways of playing, as we'll see in the next lesson.

Originally from Austria, LA resident Thomas tours the world playing solo concerts, performing at guitar festivals and hosting

masterclasses, including his own two-week residential course in Austria. A contemporary and friend of my predecessor at GT the late, great Eric Roche, Thomas developed his percussive and tapping techniques while still a teenager and released his first CD, Reveller, aged just 17. He went on to record another six solo fingerstyle albums (so far!) with the most recent being 2011's No Alibis.

Much of Leeb's distinctive style was fuelled by his studies at the California Institute Of The Arts, where he explored percussion techniques with the legendary Alfred Ladzekpo - he took what he learned there and applied it to acoustic guitar. This means that his percussive parts contain a great deal of depth rather than just following the '1 and 2 and 3 and 4 and' trap that many nascent percussive stylists fall into. However, percussion is only a facet of his style, acting as a supportive tool and not the central feature. His original compositions contain flowing

NEXT MONTH: Stuart delves into Thomas Leeb's more conventional playing side

GET THE TONE



A long time Lowden endorsee, Thomas now has a signature model which you can see in action here! To play the material in this lesson choose a decent, versatile acoustic guitar and tune it to DADGAD.



TRACK RECORD Thomas Leeb has released seven solo fingerstyle CDs which can be purchased from www.thomasleeb.com. All are fantastic, although we particularly like 2007's Desert Pirate (2007) and No Alibis (2011). There are also beautifully shot videos of him performing such numbers as the aforementioned Comfortably Numb, up on YouTube.

EXERCISE 1 TAPPING AND PULL-OFFS

CD-ROM

This involves single-note tapping and pull-offs from the picking and fretting hands. Use your fretting hand to tap the 4th fret on the first string and while that hand is still in place, use your picking hand to tap the 7th fret on the second

string. Now that both of those are in place, you pull off the first note and follow that up with a pull-off on the second. This formula gets repeated exactly the same on all strings - second and third, third and fourth and so on.

$\text{♩} = 120$ D

DADGAD tuning

EXERCISE 2 MINOR KEY TAPPING AND PULL-OFFS

CD-ROM

This is very similar to the first exercise from a motor skill standpoint, except that it's a minor tonality - the fretting hand playing the 3rd fret instead of the 4th.

While fairly simple to play, these ideas lay the foundation for more advanced tapping techniques.

Dm

EXERCISE 3 BASIC PERCUSSION

CD-ROM

Here we're combining a 'bass drum' groove on beats two and four played with the picking hand with a simple hammer-on and pull-off power-chord line on the fretting hand. The bass drum sound is produced with a fretting-hand heel 'thump'

that gives a nice approximation of a bass drum. As far as the rhythm for the fretting hand goes, just keep an eye out for the offbeat groove of the picking hand: the only time both hand actions coincide is the pull-off on beat four of every other bar.

$\text{♩} = 180$ G5

DADGAD tuning

Picking hand percussion (bass drum)

F5 A5

EXERCISE 4 INTRODUCING HARMONICS

This builds on the foundation of Exercise 3. The fretting hand plays one more note on the third string but other than that there are no changes. Watch the wider spread of the fingers in the last two bars though. As for the picking hand; again,

the rhythm stays the same - you just end up playing a harmonic slap instead of a bass thump every other time. For this, strike with your picking hand first or second finger directly on to the 12th fret and you should hear harmonics ring out.

G

TH12 Let ring TH12 Let ring TH12 Let ring TH12 Let ring

Picking hand percussion (bass drum)

F

TH12 Let ring TH12 Let ring TH12 Let ring TH12 Let ring

Am

CD-ROM

EXERCISE 5 PUTTING VARIOUS IDEAS TOGETHER

Here the aim is to combine the percussive bass thumps and thumb clicks with a few chords and a bit of melody added on top. Spend a little time familiarising yourself with the chord shapes. The only thing that might be a little awkward to

you is the strum and thump combination that sometimes happens on beat one. For the click sound, your picking hand thumb slaps down and comes to rest on the string which will be played immediately after.

Dm7 **Fsus4/G** **Am7** **Dm**

Dm7 **Fsus4/G** **Am7** **D5**

CD-ROM

Picking hand percussion (bass drum)



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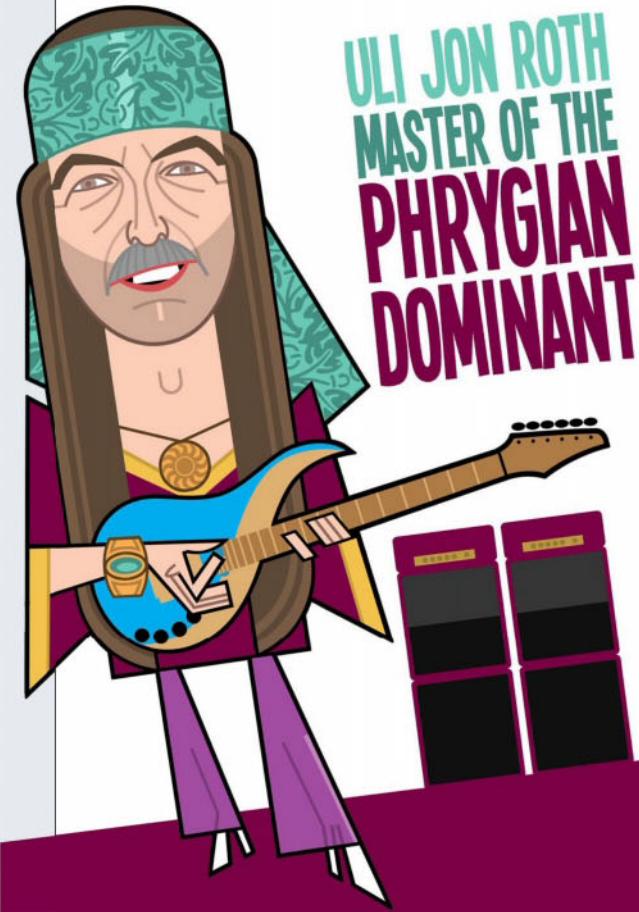
Phrygian Dominant



If you're looking for some fresh rock tonalities, then you're in luck, for **Shaun Baxter** has a useful and interesting scale to show you.



Shaun Baxter & Uli Jon Roth



**ULI JON ROTH
MASTER OF THE
PHRYGIAN
DOMINANT**

Phrygian Dominant is the fifth mode of A harmonic minor. This means that it has the same notes, but should be treated as an E scale, with the notes of an E triad (E, G# and B) acting as the settled 'home' notes, rather than Am (A, C and E).

A Harmonic minor:

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

E Phrygian Dominant:

E	F	G#	A	B	C	D
1	b2	3	4	5	b6	b7

Phrygian Dominant is also known as Phrygian major and is so-called because it is like Phrygian, but with a major 3rd instead of a minor 3rd. Like any mode of Harmonic minor, there is a characteristic minor 3rd leap (in this case, between b2 and 3) that gives it a certain Eastern quality, and is a scale that crops up in a host of different European and Asian cultures (Spanish, Turkish, Greek, Indian, Jewish etc). It also has three semitone intervals per octave (one a semitone above each of the notes of the parental triad), plus just one other note. It contains two major triads a semitone apart (in this case E and F); plus a diminished 7th arpeggio (in this case G#dim7, which contains the notes G#, B, D and F).

As you see, it is possible to view E Phrygian Dominant in several ways: 1) E Phrygian with a major 3rd (G#) instead of a minor 3rd (G); a parental E triad with a semitone interval above each of its three notes (therefore an F triad), and a final D note (b7) that resides a tone below the root note; or a parental E triad with an F triad a semitone higher; plus a b7 (D).

Diagram 1 shows the Phrygian dominant scale viewed from the latter perspective. You will see that the notes of the F triad will sound tense, suspended or unresolved, whereas the notes of the E triad sound settled, and therefore resolved.

“A characteristic minor 3rd leap between the b2 and 3 gives Phrygian Dominant a certain Eastern quality, and it crops up in a host of different European and Asian cultures.”

Three-Octave Patterns

On guitar, it is common to compress the notes of any scale onto the bottom string pair (sixth and fifth), and shift the same resultant scale pattern up in octaves unchanged: first to the middle string pair (fourth and third) and then the top string pair (second and first).

For E Phrygian Dominant, one could start with D, E and F on the sixth string, and G#, A, B and C on the fifth, giving us all seven notes of the scale compressed into one string pair (try shifting it up in octaves on the middle and top string pairs as described, to produce a 3-4-3-4-3-4 scale configuration). Yngwie uses this approach a lot, as well as an inversion of the same thing that can be established if one plays G#, A, B and C on the sixth string, and D, E and F on the fifth (again, try moving this up in octaves on the middle and top string pairs in the prescribed manner to get a 4-3-4-3-4-3 configuration). ■

NEXT MONTH: We have more neo-classical rock guitar secrets from **Shaun**

GET THE TONE



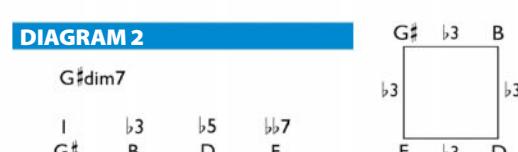
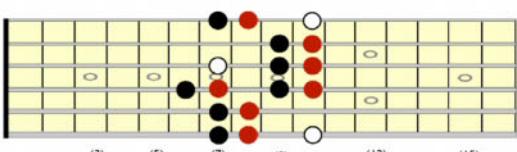
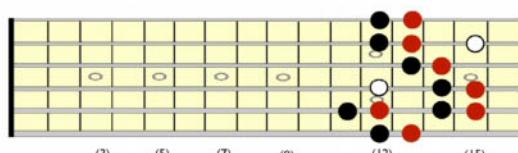
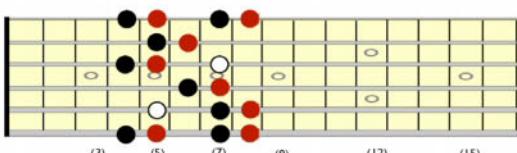
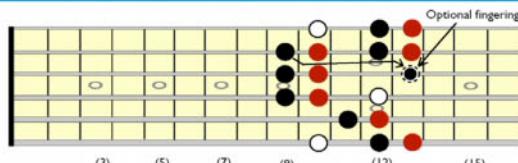
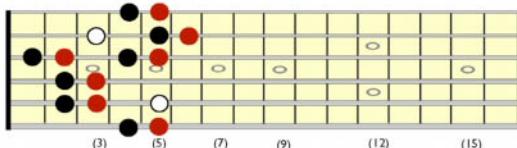
Typically, most amplifiers would be set as above for a rock tone. As usual, I used a Fender Strat on the GT CD, and, as its single-coil pickups are much weaker than humbuckers, I always use a distortion pedal to boost the signal before it gets to the amp. Furthermore, some reverb and delay (matched to the tempo of the track) will help to give both size and smoothness (polish) to the guitar sound.



TRACK RECORD Uli Jon Roth was a huge influence on Yngwie Malmsteen's playing - listen to *The Sails Of Charon*, which Uli recorded with The Scorpions in 1977. If you don't know Uli's playing, then I recommend the double live Scorpions album *Tokyo Tapes*. I used to play this to death when I was a teenager when painting in my A-Level art classes, and I had the honour of finally playing with Uli about a year ago.

DIAGRAM 1

● = E major triad
 ● = F major triad
 ○ = D note ($\flat 7$)

**EXAMPLE SOLO STUDY**

[Bar 1] We start with a melody constructed from the semitone intervals that exist within the scale (three per octave). Each three-note motif (a 16th-note followed by an 8th-note) creates interest for the listener, because it is played over a 4/4 backing that has four 16th-notes per beat. The resultant 'three-against-four' effect is known as a hemiola.

[Bar 2] The main idea in this section, which starts in the second half of beat 2, is a line that is employed heavily by Yngwie Malmsteen throughout his solos. Note how it resolves to the G# note (3rd of E) in the following bar.

[Bar 3] Although E Phrygian Dominant can be used over both chords in our E and F progression, occasionally notes relating to F are emphasised over the F chord in order to reflect the harmonic shift in between one chord and the next (E sounds resolved, F unresolved). In the first half of this bar, a G# pedal note is used in order to reflect the E chord, whereas the melody in the second half starts with an F triad to reflect the underlying F major.

[Bar 4] As with the G# note in the first half of the previous bar, here, an E note is used as a pedal point throughout the duration of the E chord.

[Bar 5] If one omits the C note from E Phrygian Dominant, it is possible to modify the two-string scale shapes mentioned earlier and produce a three-notes-per-string formation that can be shifted up in octaves. For example, if one were to start with D, E and F on the sixth string, and G#, A and B on the fifth string, one could shift this same two-string scale shape up in octaves, firstly onto the middle two strings, and then onto the top two strings. It's from the resultant pattern that the melody in bar 5 is based. Note the thematic use of the same six-note melodic motif throughout.

[Bar 6] The run in this bar is based around the same two-string scale approach used in bar 5, only this time the C note has been reinstated to encompass all seven notes of the scale (this would result in a 3-4-3-4-3-4 note configuration if applied across all six strings).

CD TRACK 44

LESSON: CREATIVE ROCK

ON THE CD  TRACKS 43-45

EXAMPLE SOLO STUDY

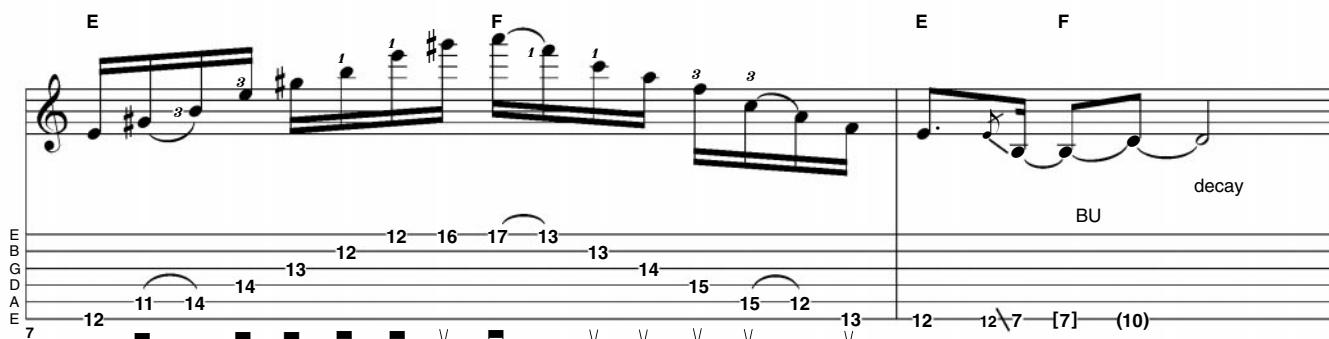
CD TRACK 44

[Bars 7-8] This section involves straightforward arpeggiation of the E and F chords. Refer to the previous lessons for the main major triadic arpeggio shapes (all three inversions).

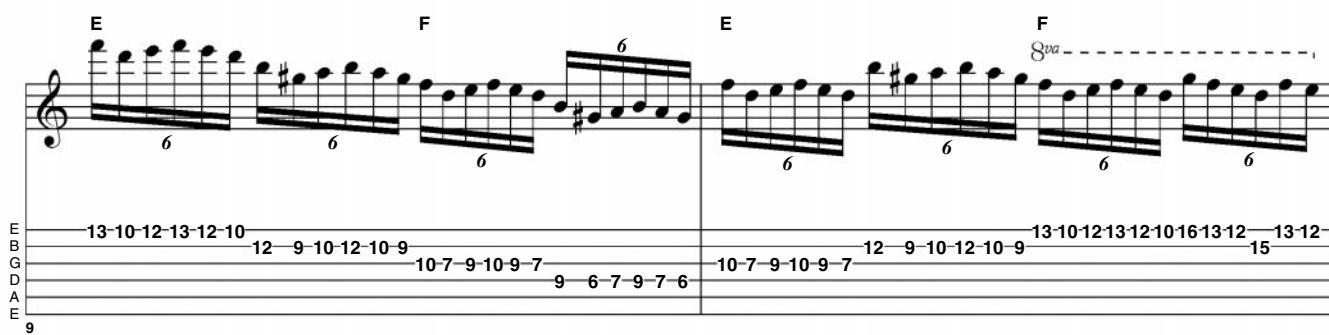
[Bars 9-11] The bulk of bars 9 and 10 is given over to the same six-note motif used in bar 5; again, using a two-string scale pattern with no C note arranged three-notes-per-string (G#-A-B and D-E-F) and shifted up and down in octaves the classically-influenced Yngwie is fond of four-note scale sequences which he uses virtually within a single scale shape, or laterally along the length of one string. Starting from beat 4 of bar 11, we see a descending four-note scale sequence played vertically down through the same scale shape to a 16th-note triplet count (which has the effect of rhythmically displacing it). Note how this section finishes off with an E major arpeggio to an E bend, even though an F chord is being played at this point.

This still works because the overriding 'home' tonality (to the listener) is E.

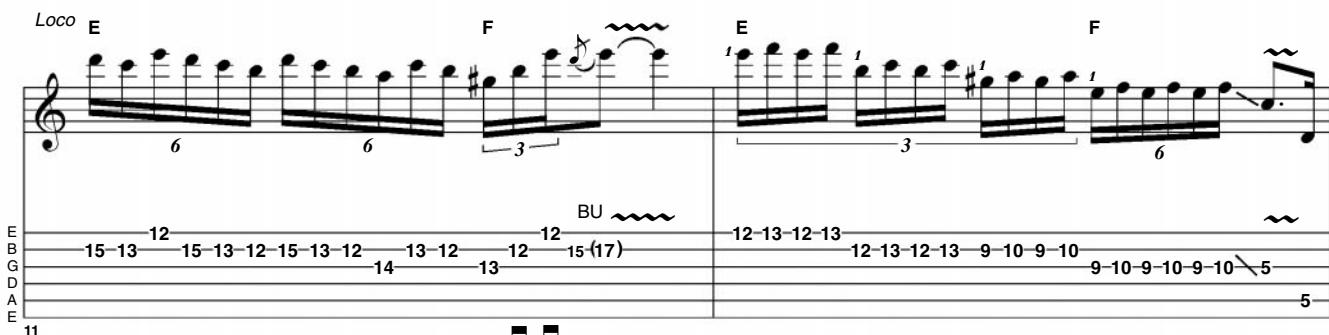
[Bar 12] This section is based around the three semitone intervals that exist within each octave of this scale. The rhythm in the first half of the bar could have been written as 16th-note triplets; however, conceptually, it's easier to think of a four-note 16th-note motif shifted to a quarter-note triplet count. **[Bars 13-15]** Most of the notes in these three bars are derived from chord tones (arpeggio notes) relating to both the E and F chords. There are a few chromatic notes added for fun: in beat 1 of bar 13, a D# note is used to approach the E root (refer to the previous lesson for more advice on chromatic targeting); beat 3 of bar 13 starts with a G natural, which is often employed as a bluesy addition to the Phrygian Dominant scale (we will see some more examples of this later in the solo); and bar 15 ends with a Bb (A#) note as a means of targeting the B note at the start of the following bar.



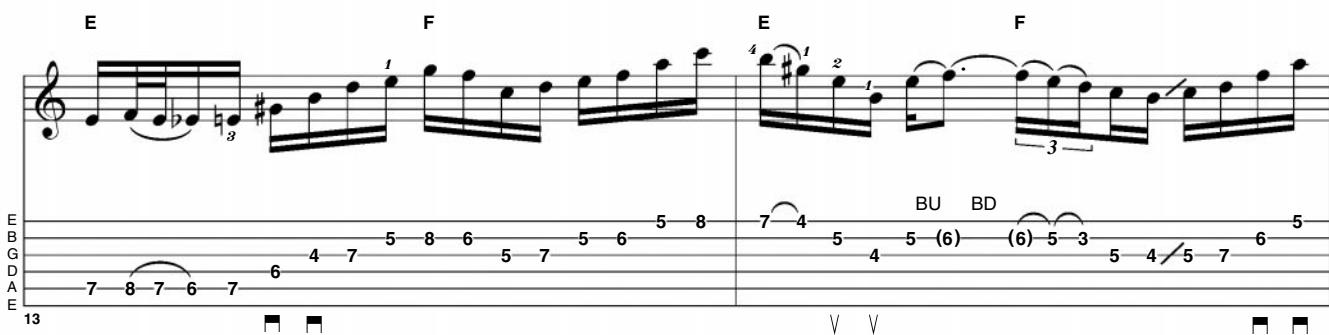
7 12 11 14 13 12 16 17 13 13 14 15 15 12 13 12 12 7 [7] (10)



13-10-12-13-12-10 12-9-10-12-10-9 10-7-9-10-9-7 9-6-7-9-7-6 13-10-12-13-12-10-16-13-12-13-12-15



15-13-12 15-13-12-15-13-12 13-12 12-15(17) 12-13-12-13 12-13-12-13-9-10-9-10 9-10-9-10-9-10-5



7 8 6 5 7 5 6 5 8 7 4 5 4 5 (6) (6) 5 3 5 4 / 5 7 6 5

EXAMPLE **SOLO STUDY**

CD TRACK 44

[Bars 16-17] This section reflects Yngwie's propensity for using open strings with E Phrygian Dominant scale, allowing him to shift laterally in the style of a Greek bouzouki player (who would also use this scale).

[Bar 18] Here the introduction of a G natural produces a bluesy frisson to an ascending four-note scale sequence (played to a 16th-note triplet count as in bars 10 and 11) and allows Yngwie to arrange the notes in a symmetrical fashion (9th, 10th and 12th frets of the fourth, third and second strings).

[Bar 19] As mentioned, E Phrygian Dominant contains a G#dim7 arpeggio. Diminished 7th is a four-note entity (1, b3, b5 and bb7), and is the harmonic equivalent of a square as it has ‘four equal sides’. By this, I mean that there is an equal distance between each consecutive note (a minor 3rd) – see Diagram 2. This means that each inversion looks exactly the same (as you roll the same shape over, starting from a different point); also, one could say that G#dim7 has the same notes as Bdim7, Ddim7 and Edim7. This symmetry

can be exploited on the guitar by simply taking any diminished arpeggio shape and moving it up or down in minor 3rd intervals (every three frets), and bar 19 shows a graphic example of this: each identical four-note arpeggio shape contains exactly the same four notes. Finally, in terms of visualising the dim7 arpeggio from within the scale, many players (including me) prefer to think of it as a 7b9 arpeggio with no root: E7b9:

E G# B D F
1 3 5 b7 b9

[Bar 20] This section reads like an ascending version of the idea shown in bar 12; here, used over two octaves.

[Bars 21-22] Like the previous bar, this section is a graphic example of how to base an idea around the three semitones that exist within each octave of the Phrygian Dominant scale. This passage can be played using just the first two fingers of the fretting hand - as gypsy jazzer Django Reinhardt would.

Sheet music for guitar with tablature, showing four staves of musical notation from measures 15 to 21.

Measure 15: E major (E major scale) followed by F major (F major scale). Tablature shows strings E, B, G, D, A, E with fingerings 4, 5, 4, 5, 4, 6; 7, 8, 5, 6, 5, 6.

Measure 16: E major (E major scale) followed by F major (F major scale). Tablature shows strings E, B, G, D, A, E with fingerings 7, 8, 0, 8, 10, 0; 10, 12, 0, 10, 8, 7.

Measure 17: BU (Bend Up) indicated by a wavy line. Tablature shows strings E, B, G, D, A, E with fingerings 10-(12), 11-12, 10.

Measure 18: E major (E major scale) followed by F major (F major scale). Tablature shows strings E, B, G, D, A, E with fingerings 6, 9, 10-12, 9+10, 12, 9-10-12, 9-10-12, 9, 10-12, 12, 9-10-12, 0.

Measure 19: E major (E major scale) followed by F major (F major scale). Tablature shows strings E, B, G, D, A, E with fingerings 7-4, 6-4, 7-10-7, 9-10-13-10, 12-12-13-10, 10-13-16(17)-(16), 9-10-9-10, 9-10-9-10-12-13-12-13, 12-13-12-13-16-17-16-17.

Measure 20: E major (E major scale) followed by F major (F major scale). Tablature shows strings E, B, G, D, A, E with fingerings 13-12, 13-12-13-12, 14-13-14, 12-13-12, 14-13-14, 12-13-14, 15-14-15, 13.

LESSON: CREATIVE ROCK

ON THE CD  TRACKS 43-45

EXAMPLE SOLO STUDY

CD TRACK 44

[Bars 23-24] These two bars are devoted to different ways of playing diminished 7th arpeggios.

[Bar 23] Reminiscent of Vinnie Moore, this example employs wide stretches to arrange the notes three to a string, with string skips, and achieves lateral shifts via slides, whereas bar 24 expands on this by also adding a picking-hand tap to create a four-notes-per-string approach.

[Bars 25-26] If one takes the four notes that Phrygian Dominant has got in common with the minor pentatonic (1, 4, 5 and b7), it is possible to play bluesy pentatonic-style licks and lines with a twist (by adding a b2, 3 and/or b6). This section does just that. Note the use of a diminished 7th arpeggio at the start of bar 26.

[Bar 27] Here, the six-note motif used in bars 5, 9 and 10 is adapted to create

a repeated lick that contains a wide stretch to a G# note: a real Yngwie Malmsteen favourite.

[Bar 28] This descending sequence is used by Yngwie in songs like Trilogy Suite. It is based around a two-string scale shape (comprising G#-A-B-C and D-E-F) shifted symmetrically (retaining the same fingering) in octaves.

[Bars 29-31] As in bar 7, this section is based around straightforward E and F major arpeggios: in this case, different inversions taken laterally up the fretboard.

[Bar 32] Finally, we finish with a neat Malmsteen-style combination that scrolls laterally through various inversions of the same diminished 7th arpeggio, using abridged (two-string) versions of the symmetrical shapes that we saw in bar 19.

EXAMPLE SOLO STUDY

CD TRACK 44

E

F

E Loco

F

8va - - - - -

27

13-10-12-13-12-10-16-10-12-13-12-10-13-10-12-13-12-10-16-10-12-13-12-10
13-12-10-13-12-10-9-10-12-10-9
9-10-9-7-10-9-7-6-7-9-7-6-2

28

13-12-10-9-10-12-10-9-10-9-7-10-9-7-6-7-9-7-6-2

29

7 11 9 9 9 11 8 12 10 10 10 10 12

sim

30

11 14 14 13 12 12 16 12 12 13 14 14 12 15 15 13 17 13 13 14 15 15

31

14 19 18 16 17 16 19 16 17 16 18 19 15 20 19 17 18 17 20 17 18 18 17

(8va) - - - - -

19-22-19-21-22-19-16-18-19-16-13-15-16-19-16-18-19-16-13-15-16-13-10-12-17-(18)-(17)-21

BU BD

21

Steel String Acoustic



Continuing his imaginary studio sessions, this month **Andy Saphir's** producer has asked him to come up with a mystical folk fingerpicking piece.



Bert Jansch: one of folk guitar's leading lights

is again acoustic, but this time with a folk vibe. The ideal guitar for this style is a steel string instrument, but there are no hard and fast rules - it's up to you what you use.

The 'folk' genre is a very broad stylistically, as most countries and cultures have a rich musical heritage which has its basis in songs and tunes to which people express the joys, sorrows, and other experiences of their lives. Folk songs of the British Isles and Ireland often have simple diatonic or modal chord progressions with melodies that are merry or melancholic, evocative or haunting, the subject matter and music conjuring images of past times.

As folk draws inspiration from traditional songs of a country or culture, it can feature many different types of traditional acoustic instruments like the fiddle, pipes, guitar, tin whistle, bodhran (Irish drum), mandolin and accordion. Although music is an organic, ever-evolving medium, these traditional instruments have often been mixed in with modern ones like electric guitars, bass and drums to

create 'folk-rock'. Early exponents of this sub-genre include Steeleye Span and Fairport Convention, and more recent bands include Bellowhead and Mumford & Sons.

In terms of guitar playing, solo fingerstyle is used extensively, with a chord-melody approach. Alternative tunings are often used as these can be helpful to create a certain feel or mood, and also to give more scope away from more restrictive standard tuning. Fretting hand technical approaches like string bending and legato (hammer-ons and pull-offs) can be a feature, and picking hand

fingerstyle (which sometimes include using a thumb pick) techniques can be technically demanding - for example, the 'alternating bass' style (where the thumb of the picking hand maintains a rhythmic, continuous picking of the bass notes of a chord while the fingers pluck the necessary treble strings to play a melody or accompaniment). There have been many influential British folk guitar players like John Renbourn, Martin Simpson, Bert Jansch, and Davey Graham, and wonderful American players like James Taylor, Joni Mitchell and Paul Simon.

Folk songs of the British Isles and Ireland often have simple diatonic or modal chord progressions conjuring up images of the past.

This month's tune is in 3/4 time and the key of F major, played with a capo at the 3rd fret (so it 'looks' like you're playing in open D). The musical notation is written in the key of F, but due to the capo, I've written the tab in D so it makes more visual sense. The fret numbering sees the capoed 3rd fret as being fret '0' (open string). A Mixolydian tonality is implied due to the bVII chord (Eb) being present throughout the piece (this tonality is often used in folk). Part 1 is a relatively basic fingerpicked theme, where you're holding down open chord shapes as much as possible to make sure all appropriate strings ring out. Part 2 is split into three eight-bar sections and is more technically demanding. It is also played fingerstyle, but as this is not strictly 'pattern' based, it's pretty much up to you to decide what picking hand fingering to use for the different sections. □

NEXT MONTH: Andy is asked to create a Clapton/Robben Ford blues style solo.

ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: G minor	<input checked="" type="checkbox"/> Fingerstyle technique
TEMPO: 123 bpm	<input checked="" type="checkbox"/> Stylistic vocabulary
CD: TRACKS 46-47	<input checked="" type="checkbox"/> Chord recognition

IN THE SAME vein as last month's lesson, I've again written not just a solo, but a little piece that contains two parts; a fingerpicking theme, and then a solo. The focus of the style

GET THE TONE



You'll need a nice sounding (and feeling) steel string guitar... and that's it! In terms of production, a healthy application of reverb, either in a recording setting or live situation will help to add depth and ambience to your sound.



TRACK RECORD For fingerstyle folk, Davey Graham's *Anji* (also famously played by Bert Jansch) is a classic tune. Jansch's *Black Waterside* is a wonderful example of a Mixolydian-based, intricate accompaniment to a haunting vocal. For a taste of classic folk-rock, Steeleye Span's *Thomas The Rhymer* is definitely worth a listen, and many Led Zeppelin acoustic songs have a real folk vibe.

EXAMPLE FOLK STYLE PIECE

CD TRACK 46

[Bars 1-10, Part 1] These are basic open chord shapes. Make sure you hold them down so the strings stay ringing, with the second finger of your fretting hand doing the twiddly hammer-on and pull-offs over the F chord. Make sure your fingerpicking is nice and even.

[Bars 13-14] This is the trickiest bit of this section. In bar 13, the idea is to hold down the G note (2nd fret, sixth string) while playing the subsequent hammer-on notes. In bar 14, keep the F (3rd fret, second string) held down while playing the low Bb (5th fret, sixth string).

Part 1

F
(D)

E♭sus2
(Csus2)

B♭/D
(G/B)

F
(D)

Capo at 3rd Fret Let ring throughout Part 1 as much as possible
Dropped D tuning

E B G D A D

1

E♭sus2
(Csus2)

B♭/D
(G/B)

F
(D)

E B G D A D

6

E♭add9
(Cadd9)

B♭/D
(G/B)

Gm
(Em)

E B G D A D

11

C7sus4
(A7sus4)

C7
(A7)

Fsus2
(Dsus2)

E♭sus2
(Csus2)

E B G D A D

15

LESSON: SESSION

ON THE CD  TRACKS 46-47

EXAMPLE FOLK STYLE PIECE

CD TRACK 46

[Bars 25-26, Part 2] As this first phrase is based around the shape of an open D chord, it makes sense to use the following picking hand fingering: thumb = sixth string, first finger = third string, second finger = second string and third finger = first string.

[Bar 30] Watch the slide up and down here so the pitching is correct.

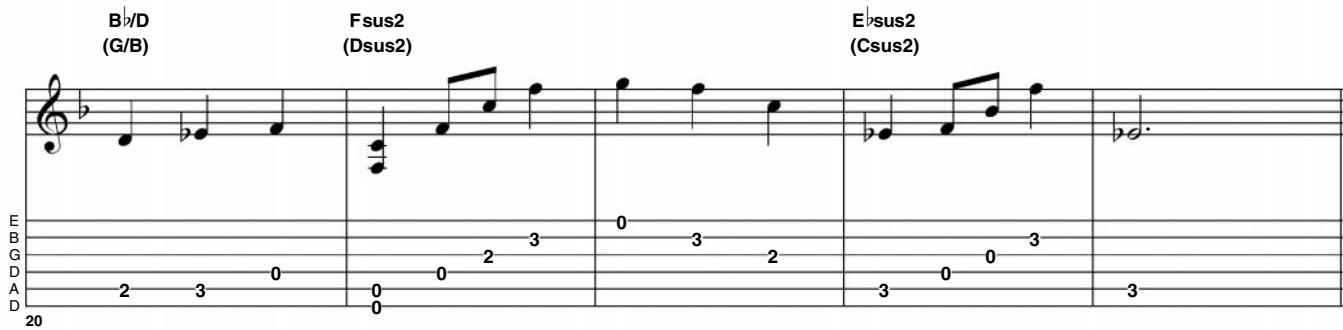
[Bars 32-34] The last three notes of bar 33 need to be fretted with standard 'open D' fingering so you can let these notes and the phrase in bars 33 and 34 ring together.

[Bar 35] The first four notes of this lick need to be held down as a little chord shape, again so that the notes ring together.

[Bars 37-38] The timing of these two licks in these two bars are a challenge. Practise slowly to a metronome so you can feel the phrase, and then gradually increase the tempo.

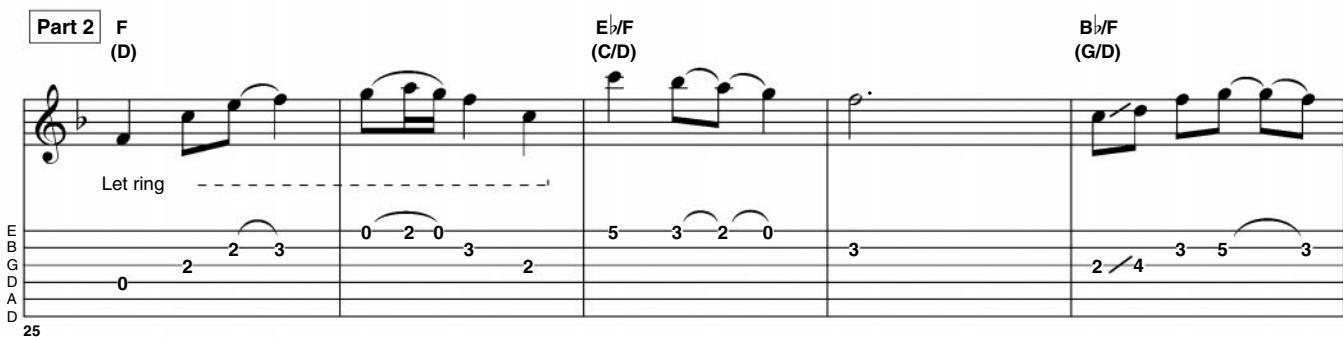
[Bars 39-40] As with bars 25 and 26, the shape of this is your 'open D' so again, fret it as a standard open D chord and use the picking hand fingering as per bars 25 & 26.

[Bars 41-42] This F major pentatonic (F G A C D) based open string run isn't played round a chord shape, but still try to keep as many notes as possible fretted down with your fingers clear of the other strings so all the notes can ring nicely together.

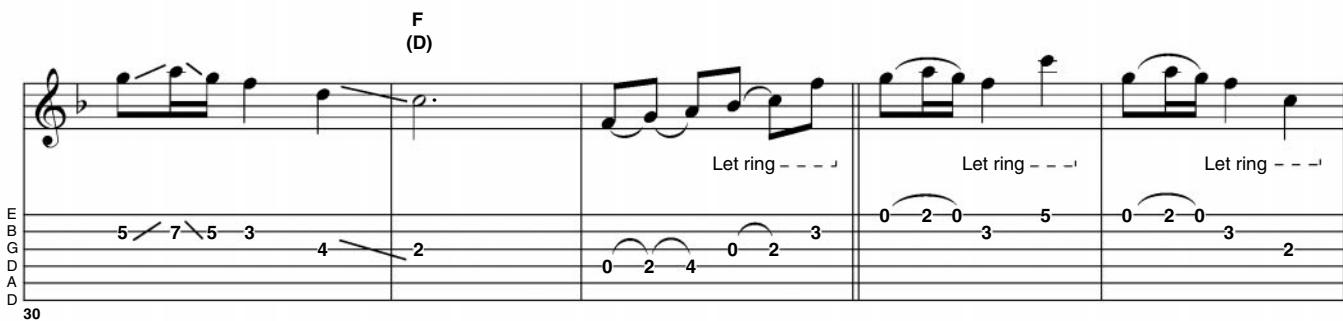


Part 2

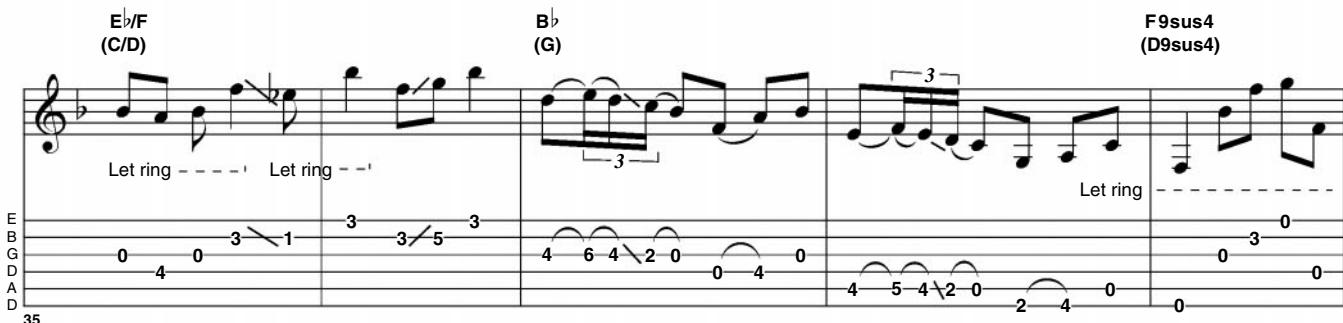
F (D)	E♭/F (C/D)	B♭/F (G/D)
-----------------	----------------------	----------------------



F
(D)



E♭/F (C/D)	B♭ (G)	F9sus4 (D9sus4)
----------------------	------------------	---------------------------



EXAMPLE FOLK STYLE PIECE

CD TRACK 46

[Bars 43-44] This lick is based round an Eb sus2 (Eb F Bb) chord shape. It's quite a challenge because it's high up the neck and needs to be barred down strongly so the pull-off Bb to A notes can be heard clearly.

[Bars 45-48] Bar 45 has another open string run, so again try to let as many

notes as possible ring together. The 'twiddly' bit at the end of bar 46 can be played with the first and second fingers of your fretting hand, with this fingering following in bar 47. Make sure the harmonics at the end ring clearly, and maybe play this final chord as a 'spread'.

40

F
(D)

E B G D A D

0 2 10 7 10 0 7 5 7 0 7 7 10 7 8 7 7 10 8 7

Let ring

E♭
(C)

10 7 10 0 7 5 7 0 7 7 10 7 8 7 7 10 8 7

Let ring

B♭/D
(G/B)

B♭
(G)

F
(D)

C7sus4
(A7sus4)

F
(D)

rall

NH

45

E B G D A D

0 7 3 2 3 2 0 3 0 2 3 0 0 0 0 0

Let ring

5 7

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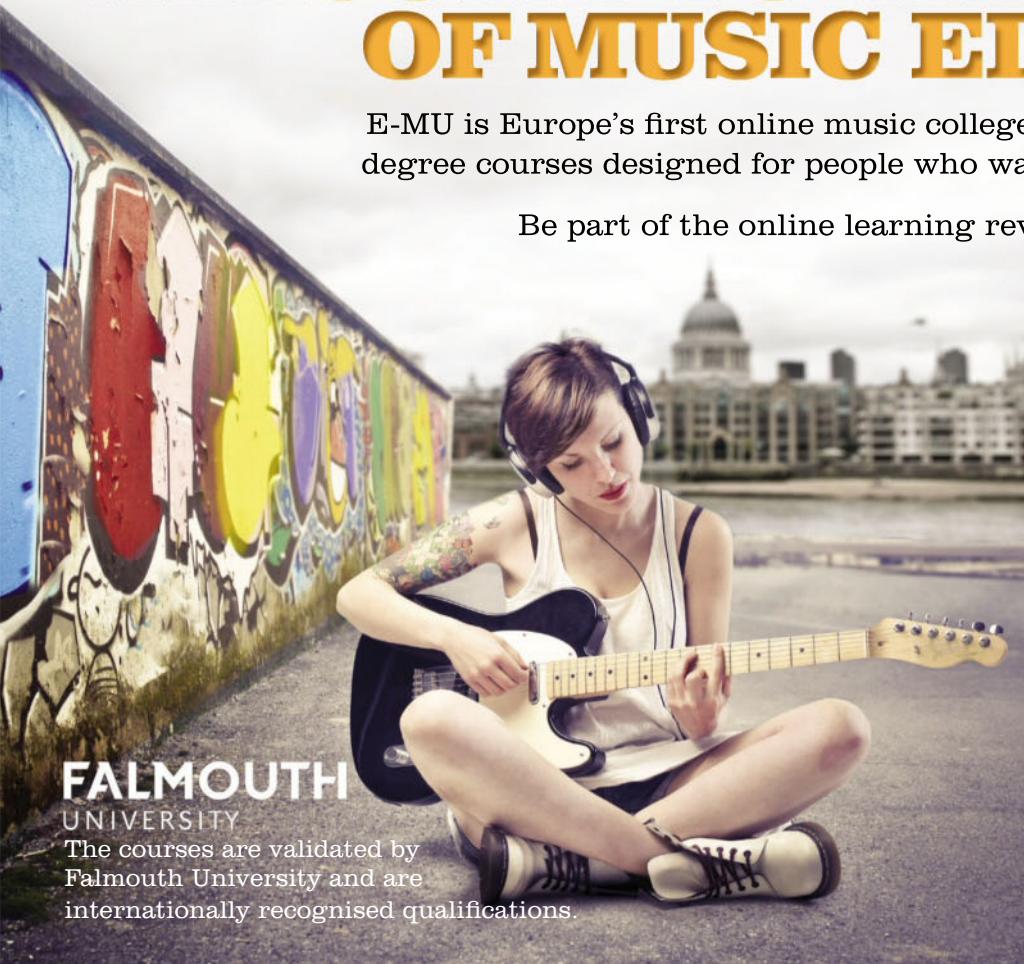
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The Yardbirds



Phil Capone kicks off a new series showcasing the hugely influential bands of the UK's R&B scene. We begin our journey with 60s pioneers, The Yardbirds.



The Yardbirds
in 1964 with Eric
Clapton (right)

ABILITY RATING



Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: Various	<input checked="" type="checkbox"/> 'Straight' and 'shuffle' feels
TEMPO: Various	<input checked="" type="checkbox"/> Authentic classic rock phrases
CD: TRACKS 48-59	<input checked="" type="checkbox"/> Creative use of legato

THE YARDBIRDS WERE responsible for launching the careers of three of the biggest names in the history of rock guitar: Eric Clapton, Jeff Beck, and Jimmy Page. Formed in 1963, the original line-up consisted of Keith Relf (vocals), Paul Samwell-Smith (bass), Jim McCarty (drums), Chris Dreja (rhythm), and Anthony 'Top' Topham (lead).

Influenced by Chicago blues musicians, the band's early repertoire consisted largely of Muddy Waters, Howlin' Wolf and Bo Diddley covers. The Yardbirds were officially launched onto the London R&B scene when they secured the hippest gig in town: The Crawdaddy Club

in Richmond. Shortly after this Topham quit and Eric Clapton (aged just 18) took his place. Clapton's virtuosity was already evident; his accomplished soloing style perfectly suited to the bands' blues-based repertoire. By February of 1964 they had secured a recording contract with EMI. Early the following year, just as they were enjoying UK and USA chart success, Clapton quit, unhappy with the group's change of direction from their bluesy roots to a much more commercial sound.

Clapton recommended his friend, and young session wizard, Jimmy Page as his successor. Page declined but suggested Jeff Beck for the job instead. This period of The

“While recording was in progress, Page changed the name of the group to Led Zeppelin and the rest, as they say, is history.”

Yardbirds is characterised by a harder-edged, more psychedelic sound, fuelled by Beck's experiments with distortion and feedback. His unusual and original style complimented the bands' new pop-rock direction perfectly. Beck achieved instant recognition for his work, winning the prestigious title of No 1 Lead Guitarist in the 1966 Beat Instrumental Reader's Poll. In the same year bassist Paul Samwell-Smith quit the band and was, rather unusually, replaced by Jimmy Page.

With Jimmy Page on bass (also playing lead in the studio while session man John Paul Jones covered bass duties), the third phase of the band's history began. Only a handful of tracks (most notably Happenings Ten Years Time Ago and Stroll On) remain as testament to the short lived Page-Beck Era. There is, however, a famous 1960s movie, Blow-Up, featuring a scene of this line-up playing in club. It depicts Beck losing his temper with a faulty Vox amp and smashing up his guitar! Ironically it was Beck's fiery temper that contributed to him being sacked from The Yardbirds in the autumn of 1966.

With Beck gone, Page switched to lead guitar for the final phase of the band's history. They recorded their last album, Little Games in 1967 which featured Page's solo acoustic masterpiece White Summer - Page also started experimenting with his 'violin bow' technique at this time.

The Yardbirds disbanded in summer 1968, but with touring commitments unfulfilled, Page and the band's new manager Peter Grant put together a revised line-up with Robert Plant and John Bonham. The 'New Yardbirds' toured Scandinavia, then returned to the UK to start work on a new album in the autumn of that year. While recording was in progress, Page changed the name of the group to Led Zeppelin and the rest, as they say, is history.

NEXT MONTH: Phil examines the work of Ray and Dave Davies of *The Kinks*

GET THE TONE



Since this article highlights three very different players, it's impossible to recommend a 'one size fits all' setting. However, the driven crunch tone above should provide you with a solid template to get you going. This setting should also get you pretty close to Clapton's early lead tone. Jeff Beck's overdriven sound can be emulated by adding a boost pedal (like a Tube Screamer), and for Page's tone try using a fuzz pedal while cranking up the treble on your amp to 10.



TRACK RECORD Classic Clapton Yardbirds tunes include *A Certain Girl* (1964) and *Good Morning Little Schoolgirl* (1964). For Jeff Beck's input, check out *Heart Full Of Soul* (1965) and *Shapes Of Things* (1966). For Beck & Page: *Happenings Ten Years Time Ago* (1966) and *Stroll On* (1966). With Page only: *Little Games* (1967) and *White Summer* (1967). Most can be found on *The Best Of The Yardbirds*.

EXAMPLE 1 ERIC CLAPTON

CD TRACK 48

The Chuck Berry style double-stop lick in bar 7 should be fretted using semi-barres. Do this by fretting across the 10th fret with your third finger

and the 8th fret with your first finger. Mute adjacent strings with the tip and side of other fretting fingers.

Top Tab (Bar 7):

- Tempo: $\text{J} = 140$
- Chord: C7
- Fretting: E (14), B (13), G (13), D (13), A (13), E (13)
- Muting: BU (bar 11), BU (bar 11), BU (bar 11)
- Fretting: 11 (13), 8 (11), 10 (10), 8 (10), 10 (10), 8 (10)
- Muting: BU (bar 11), BU (bar 11), BU (bar 11)

Bottom Tab (Bar 5):

- Tempo: $\text{J} = 140$
- Chord: C7
- Fretting: 11 (13), 8 (11), 10 (10), 8 (10), 10 (10), 8 (10)
- Muting: BU (bar 11), BU (bar 11), BU (bar 11)
- Fretting: 10 (11), 10 (10), 8 (10), 8 (10), 10 (10), 8 (10)
- Muting: BU (bar 11), BU (bar 11), BU (bar 11)

EXAMPLE 2 ERIC CLAPTON

CD TRACK 50

When you're playing the open E between power chord stabs, keep your third finger in position on the fifth string; using downpicks throughout as

indicated will make it easier to pick the strings accurately and confidently. Apply palm muting only where indicated.

Top Tab (Power Chord Stab):

- Tempo: $\text{J} = 170$
- Chord: G5
- Fretting: 5 (3), 0 (0), 5 (3), 0 (0), 5 (3), 0 (0)
- Muting: PM (palm muting)

Bottom Tab (Open E String):

- Tempo: $\text{J} = 170$
- Chord: A5
- Fretting: 7 (5), 0 (5), 7 (5), 0 (5)
- Muting: None

Continuation:

- Tempo: $\text{J} = 170$
- Chord: A5
- Fretting: 7 (5), 0 (5), 7 (5), 4 (5), 3 (0)
- Muting: None

EXAMPLE 3 JEFF BECK

CD TRACK 52

Use eighth note alternate picking throughout and try to 'lay back' on the beat a little to achieve Jeff Beck's beautifully relaxed delivery. Play the C at

the end of bar 3 with your third finger to achieve the desired strong pull-off to the A note.

Top Tab (Melodic Line):

- Tempo: $\text{J} = 140$
- Chord: Dm
- Fretting: 10 (12), 12 (10), 10 (12), 12 (10)
- Muting: BU (bar 12), BU (bar 12)
- Fretting: 12 (10-12), 10 (10-12), 14 (10-13), 10 (10-13)
- Muting: BU (bar 12), BU (bar 12)

Bottom Tab (Chord Progression):

- Tempo: $\text{J} = 140$
- Chord: Dm
- Fretting: 12 (10-12), 10 (10-12), 12 (10-12), 10 (10-12)
- Muting: BU (bar 12), BU (bar 12)

EXAMPLE 4 JEFF BECK

CD TRACK 54

A psychedelic sitar like sound is achieved in this example by using a combination of slides, pull-offs and bends. Fret the notes on the first string

with your first and second fingers; using your first and third fingers on the third string.

Top Tab (Slide Melody):

- Tempo: $\text{J} = 190$
- Chord: G7
- Fretting: 12 (12), 12 (12), 13 (12), 12 (10)
- Muting: BU (bar 12), BU (bar 12)
- Fretting: 10 (10), 12 (12), 14 (12)
- Muting: BU (bar 12), BU (bar 12)
- Fretting: 12 (12), 12 (12), 14 (12), 16 (16), 14 (14), 12 (12)
- Muting: BU (bar 12), BU (bar 12)

Bottom Tab (Chord Progression):

- Tempo: $\text{J} = 190$
- Chord: G7
- Fretting: 12 (12), 12 (12), 13 (12), 12 (10)
- Muting: BU (bar 12), BU (bar 12)
- Fretting: 10 (10), 12 (12), 14 (12)
- Muting: BU (bar 12), BU (bar 12)
- Fretting: 12 (12), 12 (12), 14 (12), 16 (16), 14 (14), 12 (12)
- Muting: BU (bar 12), BU (bar 12)

LESSON: R&B

ON THE CD **TRACKS 48-59**

EXAMPLE 5 JIMMY PAGE

CD TRACK 56

The triplets in bars 2 and 3 should be played behind the beat to replicate Jimmy's iconic phrasing style. Since this lick is played entirely at the 17th

position it can be played using only your first and third fingers; however you may find it easier to bend the third string with your second finger.

EXAMPLE 6 FINAL JAM

CD TRACK 58

You'll probably find it challenging to switch between the indicated swing and straight grooves on the fly. The backing is a shuffle groove except for bars 17-24 which are played with a straight groove (so play straight eighths).

here). The second solo (bars 9-16) should also be played with straight eighth notes but here they're over a swing groove. This powerful technique is best practised with a metronome before you play along to the backing track.

Shuffle $J = 130$

CLAPTON SOLO

E B G D A E
1

G $\frac{1}{4}$ **B \flat** **F** $\frac{3}{4}$ **G** $\frac{3}{4}$ **B \flat** $\frac{3}{4}$ **F** $\frac{1}{4}$

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

G $\frac{1}{4}$ **B \flat** **F** $\frac{3}{4}$ **BU** $\frac{3}{4}$ **G** $\frac{3}{4}$ **B \flat** $\frac{3}{4}$ **F** $\frac{1}{4}$

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

G $\frac{3}{4}$ **B \flat** $\frac{3}{4}$ **F** $\frac{3}{4}$ **G** $\frac{3}{4}$ **B \flat** $\frac{3}{4}$ **F** $\frac{3}{4}$

BECK SOLO
(play straight 8s)

E B G D A E
4-5-4-0-4-0 0 5-7-5-0-5-3 0 4-5-4-0-4-5-4-0-4-5-4-0 5 5-(6)-5-5-(6)-5-5-(6)-5

9

EXAMPLE 6 FINAL JAM

CD TRACK 58

Straight groove

PAGE SOLO

Bend gradually sharper - ↗

BU BD BU

E B G D A E

8 (11) (8) 7 5 5 7 8 11-8 11-8 8 11-8 8 11 11 11 11-11 (12) (13)

RP

17

Sheet music for guitar, measures C, E♭, B♭, and D. The E string tablature below shows fingerings and picking patterns.

E
B
G
D
A
E

12-(13)-(12)-(13)-11-10-10-(11)-(10)-8
10-8 10
12-11
12-10-7-5-4-0

E B G D A E

3/5 3 7 8 7 3 3 3 3 3 3 7 7 7 7 7 7 10 10 10 10 10 10 10 7

29

The Diminished Scale



In the first of a new series **Pete Callard** unlocks the secrets of the diminished scale, used by jazzy players from Robben Ford to Django Reinhardt.



Scott Henderson:
impressive user
of the diminished

ABILITY RATING

Moderate/Advanced

INFO

KEY: Various

TEMPO: Various

CD: TRACKS 60-66

WILL IMPROVE YOUR

Jazz soloing

Harmony application

Scale vocabulary

THIS MONTH AND next we'll be exploring some of the theory behind, and uses for, a scale far more versatile than its reputation might suggest - the diminished scale. Known

C#/Db diminished scale and D diminished scale, but then D#/Eb diminished scale is the same as C diminished scale, and E diminished scale is the same as C#/Db diminished scale... and so on.

The first step in using any new scale is to find out what chords it will work over, and to do this we need to harmonise the scale (build

“The diminished scale is far more versatile than its reputation might suggest.”

a 7th chord from it by taking the 1st, 3rd, 5th and 7th notes of the scale). Harmonising the diminished scale we get the intervals 1, b3, b5, bb7, which gives us, perhaps unsurprisingly, a diminished 7th chord (see Examples 3 and 4, and Diagram 2).

Interestingly, if we harmonise the second mode of the diminished, generally referred to as half step, whole step (or half, whole) diminished, we get the same intervals, meaning both scales work over a diminished 7th chord (Example 5). This also means that the diminished scale can be seen as being built from two diminished 7th chords a whole step apart.

Another interesting aspect of diminished 7th chords is that, as each interval is equidistant (a b3rd apart), any one of them can be considered the root note - so Adim7 can also be seen as Cdim7, Ebdim7 and F#dim7, as they all contain exactly the same notes, and each of those chords could equally be seen as Adim7. Thus, any time we play a diminished 7th chord we can use any of the four notes as the root, and move it up or down in minor 3rds, as demonstrated in Example 6.

Getting familiar with a new scale can take time, so one way to help you get the sound of the diminished into your playing more easily is with arpeggios. Examples 7 and 8 and Diagram 3 demonstrate diminished 7th arpeggio shapes.

Remember, as with the chords, all of the intervals are equidistant so diminished arpeggios can also be moved up in b3rds. Examples 9 and 10 feature examples of this from the real world with, in a rare gypsy jazz/neo-classical metal crossover, licks from Django Reinhardt and Yngwie Malmsteen! The remaining examples feature Scott Henderson and John Scofield lines demonstrating the diminished scale in action. We'll be delving deeper into the jazz applications of the diminished next time, so I hope you'll join me then.

NEXT MONTH: More **Diminished scale** licks and ideas from Pete Callard

GET THE TONE

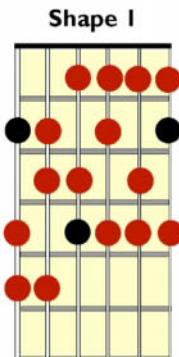


You can use any sound you feel is appropriate for this month's examples. But for a modern jazzy blues tone as used by players such as Scott Henderson, John Scofield and Robben Ford, select the bridge pickup (single-coil or humbucker) and wind in enough overdrive to make the notes sing, while retaining the guitar's inherent tone.



TRACK RECORD The diminished scale is fundamental to jazz, so our listening recommendations could encompass just about anything. But for players who sometimes make it a feature of their playing, check out Scott Henderson's *Tribal Tech* albums - *Tribal Tech*, *Dr Hee* and *Nomad*, John Scofield's *Meant To Be*, Django Reinhardt's *Peche à la Mouche*, and Al DiMeola's *Splendido Hotel*.

DIAGRAM 1 DIMINISHED SCALE SHAPES



Shape 2

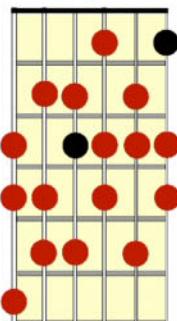
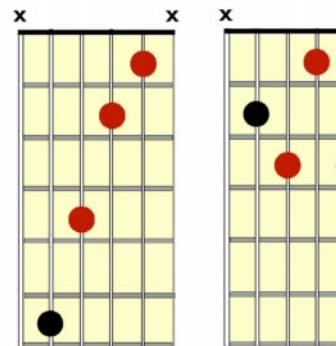
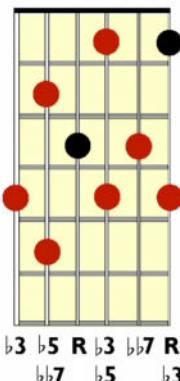
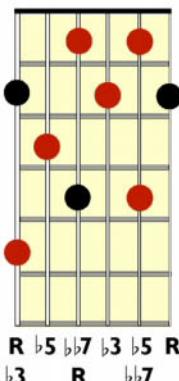
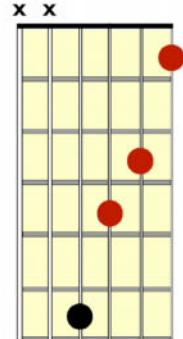
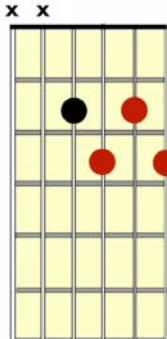
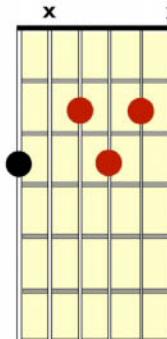


DIAGRAM 2 DIMINISHED 7 CHORD SHAPES



EXAMPLES 1 AND 2 A DIMINISHED SCALE SHAPES 1 AND 2

Example 1 This example features shape 1 of the A diminished scale which is characterised by its whole step, half step, whole step, half step pattern throughout, giving us the formula 1, 2, b3, 4, b5, b6, bb7, 7.

Example 2 And here's shape 2 of the A diminished scale, characterised by its half step, whole step, half step, whole step pattern throughout (the

reverse of shape 1), leaving us with the intervals: 1, b2, b3, 3, #4, 5, 6, b7. There are only two shapes - if we start from the third note of the scale, we are left with exactly the same scale shape and notes as from the first note, and starting from the fourth note gives us the same shape and notes as starting from the second note. See also Diagram 1.

CD TRACK 60

Ex 1

Ex 2

EXAMPLE 3 HARMONISING THE A DIMINISHED SCALE

NO CD TRACK

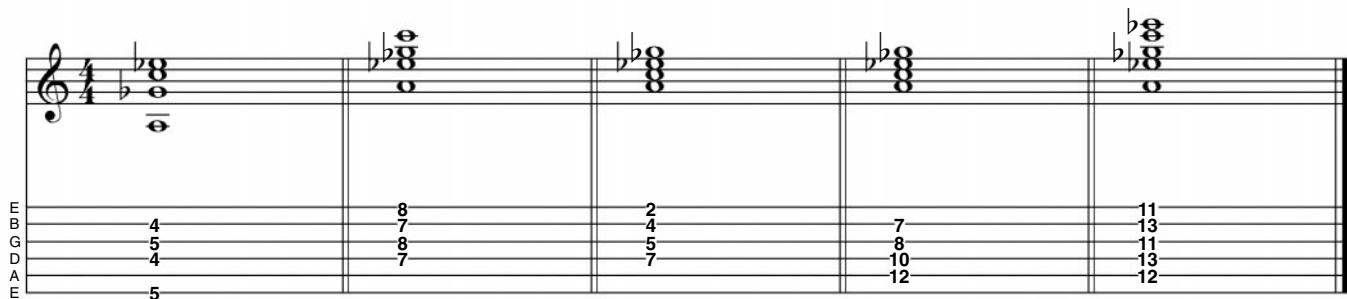
When it comes to harmonising the diminished scale, we get the intervals 1, b3, b5, bb7 (in A, the notes A, C, Eb and Gb) which gives us a diminished 7th chord.



EXAMPLE 4 VOICINGS FOR ADIM7

CD TRACK 61

Example 4 demonstrates five suggested chord voicings for Adim7. See also Diagram 2.

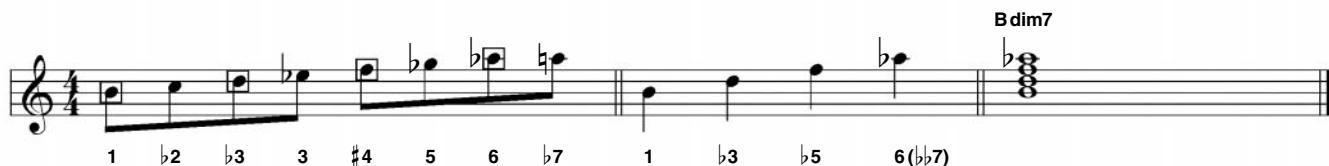


EXAMPLE 5 HARMONISING SHAPE 2 OF THE A DIMINISHED SCALE

CD TRACK 62

If we harmonise mode 2 of the diminished scale, generally referred to as half step, whole step, we get the same intervals as with shape 1, giving us

another diminished 7th chord. This means both modes of the diminished scale work over a diminished 7th chord.

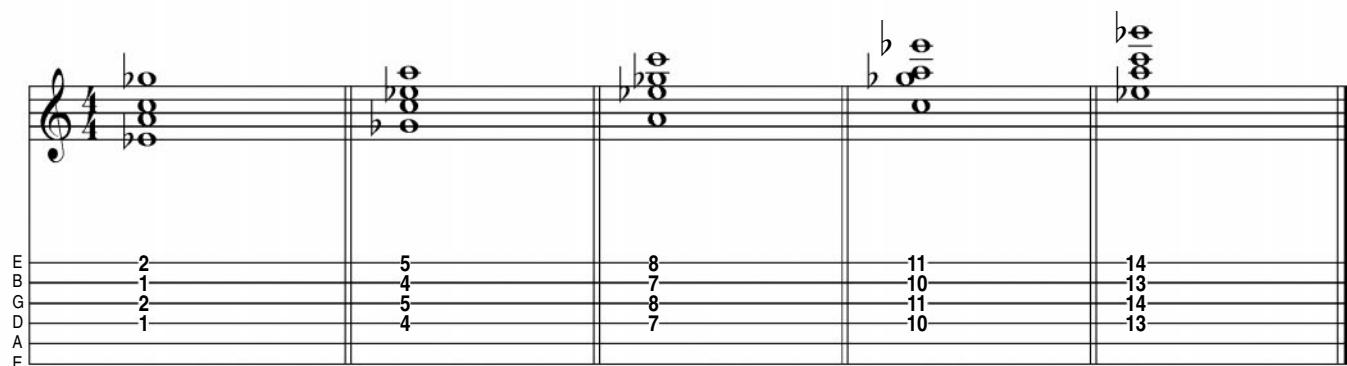


EXAMPLE 6 MOVING ADIM7 UP IN MINOR THIRDS

NO CD TRACK

Example 6 demonstrates moving an A diminished 7th chord up in b3rds. Although we're moving the same shape up a b3rd each time, you'll notice that each chord consists of the same four notes - Eb, A, C and Gb - and as

such any of the notes can be considered the root. Try it with each of the chord shapes in Example 3 in turn. You often hear sequences like this in old horror movies when a particularly scary scene is imminent!



EXAMPLES 7 AND 8 ADIM7 ARPEGGIO SHAPES

CD TRACK 63

Examples 7 and 8 feature two arpeggio shapes for Adim7, the first with a pattern of two notes on the sixth string then one note on the fifth, two on the fourth, one on the third, two on the second and one on the first string.

The second shape is the reverse, with one note on the sixth string, two on the fifth string etc. If we carry on up the neck the shapes then repeat. See also Diagram 3.

Ex 7

Diagram for Ex 7 shows two arpeggio shapes for Adim7. The first shape consists of notes on the 6th, 5th, 4th, 3rd, 2nd, and 1st strings. The second shape is the reverse. Fret numbers are indicated below the strings.

Ex 8

Diagram for Ex 8 shows two arpeggio shapes for Adim7. The first shape consists of notes on the 6th, 5th, 4th, 3rd, 2nd, and 1st strings. The second shape is the reverse. Fret numbers are indicated below the strings.

EXAMPLES 9 AND 10 DJANGO AND YNGWIE STYLE DIMINISHED 7TH ARPEGGIO LICKS

CD TRACK 64

Examples 9 and 10 are based on the same idea but in two very different styles and from two very different guitarists, with both based on moving a diminished 7th arpeggio up in b3rds. For Example 9, start each arpeggio

with an upstroke on the first string then sweep across the strings and slide up to the next position and repeat. For Example 10, sweep up and down each arpeggio then slide up to the next position and repeat.

Ex 9

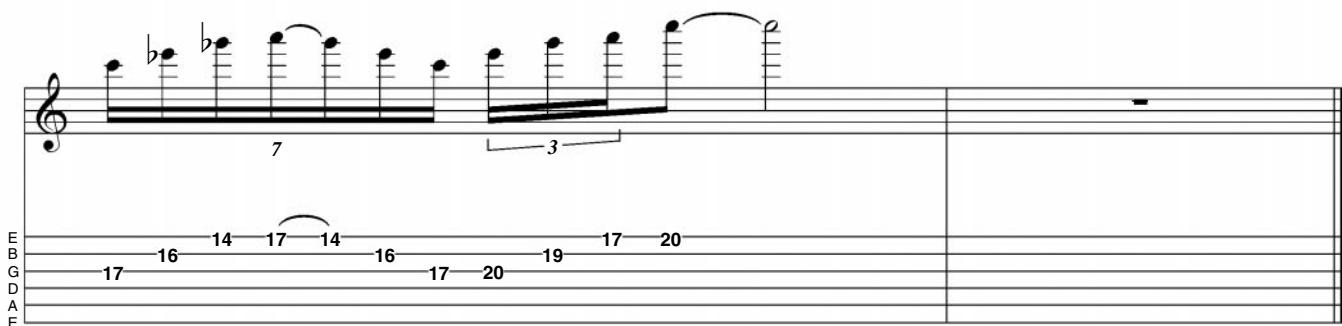
Diagram for Ex 9 shows a Django-style diminished 7th arpeggio lick for Adim7. The lick starts with an upstroke on the 1st string and uses a sweep-and-slide technique. Fret numbers are indicated below the strings.

Ex 10

Diagram for Ex 10 shows a Yngwie-style diminished 7th arpeggio lick for Adim7. The lick uses a sweep-and-slide technique and includes hammer-ons and pull-offs. Fret numbers are indicated below the strings.

EXAMPLES 9 AND 10 DJANGO AND YNGWIE STYLE DIMINISHED 7TH ARPEGGIO LICKS ...CONTINUED

CD TRACK 64



7 14
16 17 14
16 17 20
19 17 20

EXAMPLES 11, 12 AND 13 A DIMINISHED LINES

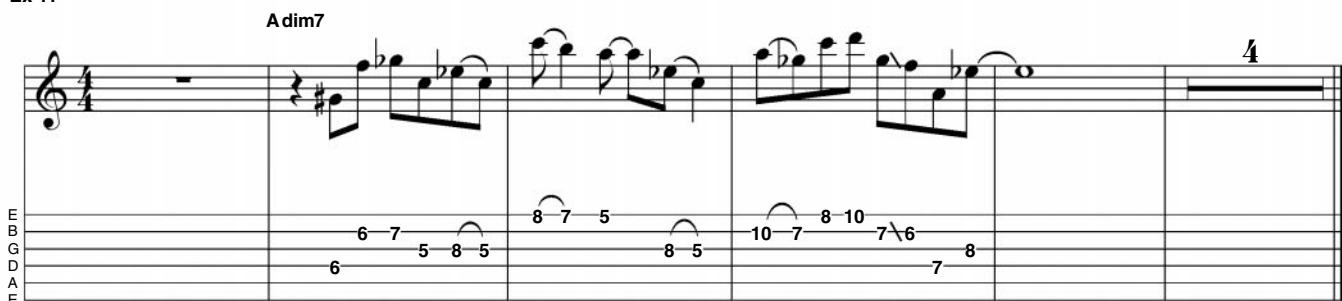
CD TRACK 65

The final three examples feature A diminished (although of course they can equally be seen as C, Eb and F# diminished) lines from modern jazz-rock-

blues fusion players Scott Henderson and John Scofield, demonstrating the diminished scale in action.

Ex 11

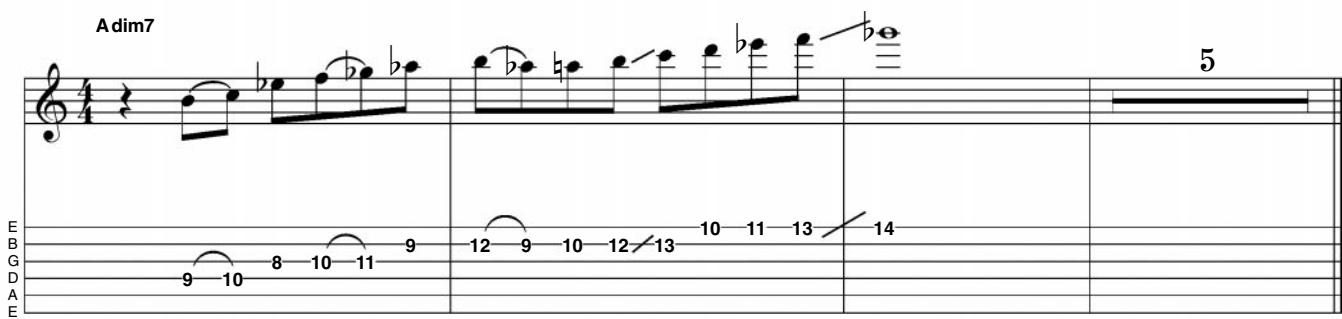
A dim7



6 7 5 8 5
6 8 7 5
8 5
10 7 8 10
7 6
7 8

Ex 12

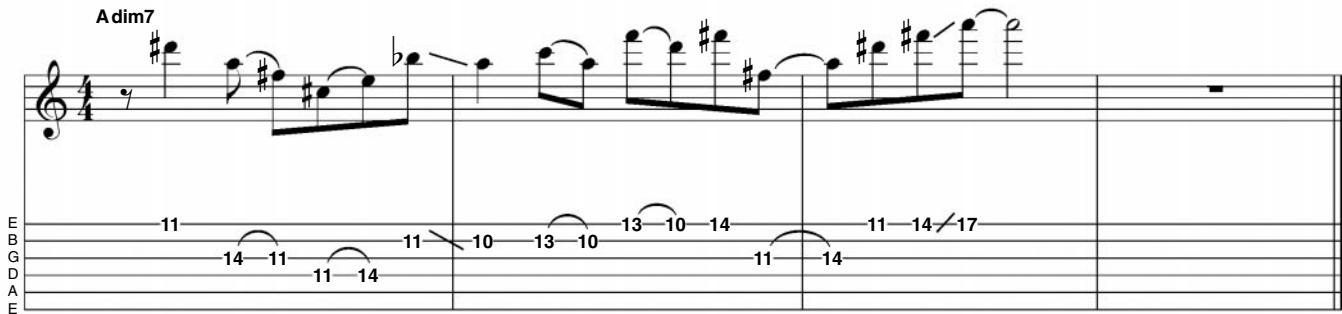
A dim7



9 10 8 10 11
9 12 9 10 12 13
10 11 13 14

Ex 13

A dim7



11
14 11
11 14
10
13 10
13 10
14
11 14
11 14 17

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Amos Lee



Stuart Ryan concludes his study of great modern American singer-songwriters by examining the style of an expert songsmith whose influences include folk, rock and soul.



Amos Lee: US singer, songwriter and guitarist

AMOS LEE HAS released half a dozen acclaimed solo albums, and a successful touring career has seen him open for Bob Dylan, Elvis Costello, Paul Simon, Norah Jones, The Dave Matthews Band and another recent subject of this column, The Avett Brothers.

After graduating from the University of South Carolina with a degree in English, Philadelphia born Lee spent several years working as a school teacher and then a bartender in various music venues. He started off as a bassist in a local band influenced by classic soul artists Luther Vandross, Bill Withers and Otis Redding, in addition to folk legend Joni Mitchell. It is this amalgamation of sounds that gives Lee his distinctive folk-blues-soul sound, helped along in no small part by his magnificent voice. His recording band has featured Norah Jones and several of the musicians from her group so it's no wonder that Lee has sometimes been described as "The Male Norah Jones". More recently he has recorded in Nashville with legends Alison Krauss and Jerry Douglas. Lee's sound has been shaped over the years, starting off with his

funk, soul and folk influences, and now including more of a bluegrass vibe.

This month's study uses a fingerpicking pattern that is typical to many folk singer-songwriters including Lee. The alternating bass and chord picking pattern is a must for any fingerstylist, though the challenge is often making a part sound interesting rather than

“Amos Lee’s recording band has featured Norah Jones and several of her musicians. No wonder that he’s been called the ‘Male Norah Jones’”

generic. Lee's guitar parts are always in service to the song; sometimes they are very simple supportive ideas while at other times they act more as the song's hook. Sometimes it can be subtle embellishment to a chord or slightly different picking pattern which can differentiate one singer-songwriter from another and Lee is no different – he has common patterns and chords that you'll hear in his writing, all of which go to give him his individual sound.

Although this style is fairly straightforward to play there are some finer points to always be aware of – not least maintaining strong timing throughout and keeping every note picked cleanly and clearly, with enough volume on each picking hand finger so everything sounds even. Indeed, developing a balanced sound across all the strings can be one of the greatest but most subtle challenges for any fingerstyle player and gaining this evenness of facility should be a part of all our practise regimes. See you next time when we begin an exciting new series – see below! ■

NEXT MONTH: Stuart begins a new series on Acoustic Legends: #1 - **Jimmy Page**

GET THE TONE



There aren't any particular acoustics that are best suited to this style though you will often find singer-songwriters either favour the Martin or Gibson 'sound'. Lee appears to belong to the latter and can often be seen with a Gibson acoustic in hand. I recorded this on a Froggy Bottom model M.



TRACK RECORD All of Amos Lee's albums – *Amos Lee* (2005), *Supply And Demand* (2006), *Last Days At The Lodge* (2008), *Mission Bell* (2011), *As The Crow Flies* (2012) – are highly recommended. But the best place to see where Amos is musically these days, is his latest release, *Mountains Of Sorrow, Rivers Of Song* (2013), which showcases a singer-songwriter at the height of his powers.

EXAMPLE AMOS LEE STYLE

CD TRACK 67

[Bar 1] One possible challenge comes on beat 3 where you have to pick the sixth and fourth strings then hammer on to the fourth string, 3rd fret before plucking this note again. Try this slowly at first, as at full tempo it can be tricky to get the timing perfect on this one.

[Bar 8] This bluesy, bluegrass lick is a useful fill and also a good workout for

the picking hand fingers – never forget that sometimes you have to pick individual notes rather than play fingerpicked patterns all the time.

[Bar 9] Keep an eye out for the shifting note on the third string over the next few bars, it will take a little bit of fretting hand movement, though you shouldn't find it too challenging.

The sheet music consists of five staves of musical notation for guitar, arranged vertically. Each staff includes a treble clef, a key signature of one sharp (F#), and a common time signature. The first four staves begin with a tempo of 101 BPM. The first staff starts with a G chord, followed by G7, G, G7, G, and Gadd9 chords. The second staff starts with G, followed by Gadd9, G, G7, G, and G7 chords. The third staff starts with G, followed by G7, N.C., G, D/F#, and D6/F# chords. The fourth staff starts with D/F#, followed by D7/F#, D/F#, and Em chords. The fifth staff starts with G, followed by Am7, G/B, Cmaj7, and D/F# chords. Each staff has a six-string guitar neck below it with numerical fingerings indicating which fret and string to play. The first staff starts at the 1st fret, the second at the 4th, the third at the 7th, the fourth at the 10th, and the fifth at the 13th.

LESSON: ACOUSTIC

ON THE CD  TRACKS 67-68

EXAMPLE AMOS LEE STYLE

CD TRACK 67

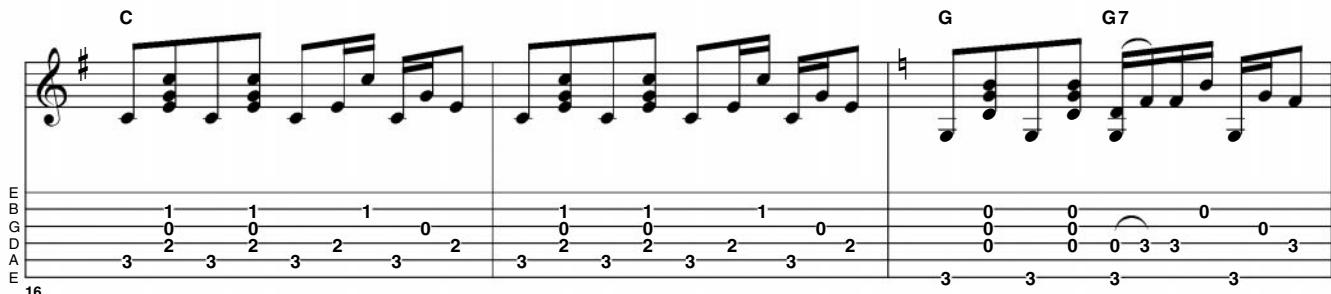
[Bar 14] This sequence is not too difficult, but make sure you pluck all the strings evenly so as to get the smoothest sound possible. Avoid 'grabbing' the strings on passages like this.

[Bar 20] The embellishment on the C chord follows the same picking pattern as it does on the G chord in the preceding bars. Learning how to

shift picking patterns down the different sets of strings (third, second, first; fourth, third, second, s etc) is a useful technique with fingerstyle playing.

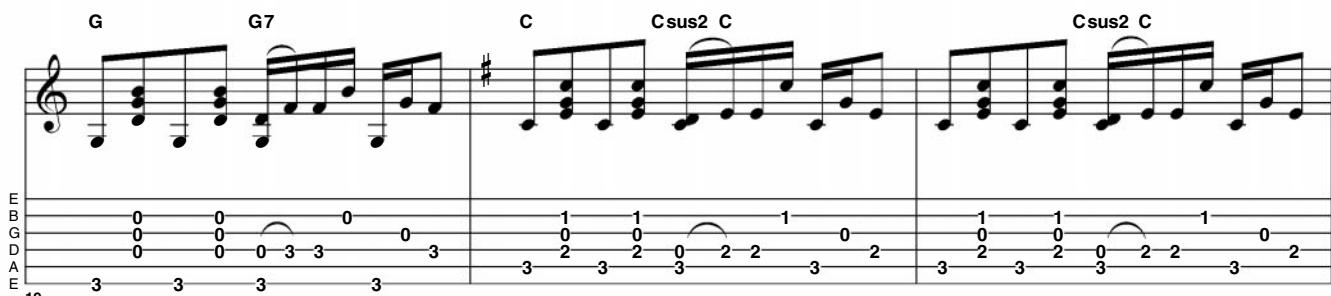
[Bar 26] Thinning chords out can be a great device for providing some space – think of Paul McCartney's Blackbird, for instance, a track that has influenced so many artists yet features sparse chord movement throughout.

C



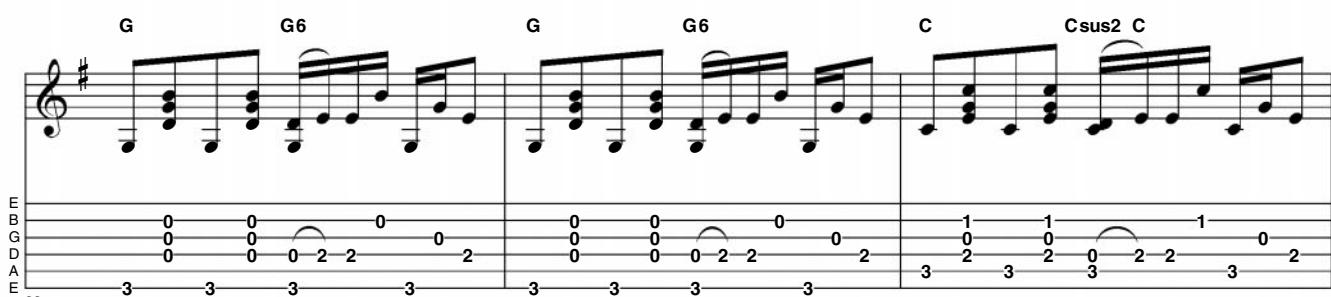
16

G G7 C Csus2 C



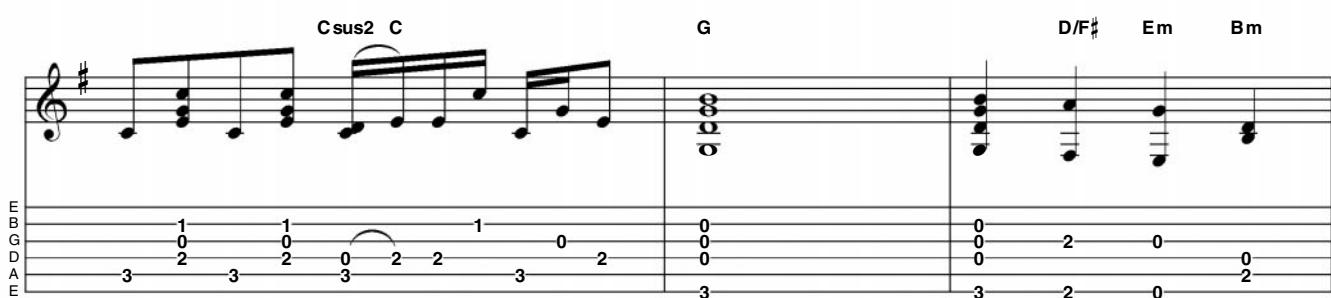
19

G G6 G G6 C Csus2 C



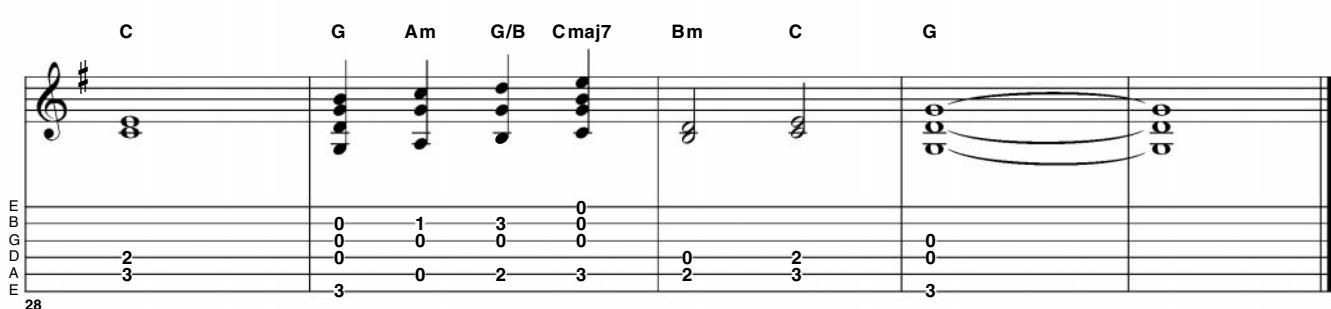
22

Csus2 C G D/F# Em Bm



25

C G Am G/B Cmaj7 Bm C G



28

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A-Z of music theory: X, Y, Z



Charlie Griffiths is at the end of his alphabetical odyssey. Here he brings you the symbols X and Y, the Yo scale, Zortzico rhythm and Ziltoidian tuning.



Mattias Eklundh uses a comb to create buzz rolls

The sound can be applied to either a single string or multiple strings and is most commonly utilised in funk music as it lends itself to the syncopated rhythms of players like Nile Rodgers or Jimmy Nolen. The technique is reliant on placing the fretting hand fingers lightly on the strings so as to stop them from resonating. Placing more than one finger on the string prevents any natural harmonics from sounding

Yo Scale

The Yo scale is a pentatonic scale originating from traditional Japanese Koto and Shamisen music. The intervals of the scale are 1 2 4 5 6, which translates to the key of C as follows: C D F G A. This is essentially the same as the C major scale with the 3rd and 7th notes (the E and B notes) missing. That means that there are no semitones present, only tones and minor 3rds; giving the scale an open sound.

Another way to look at the scale is as a mode of the guitarist's best friend the minor

pentatonic scale. For example if you play the D minor pentatonic scale, D F G A C, but start from the 5th note, you will get C Yo scale. This scale is also known as 'suspended pentatonic' and 'Egyptian pentatonic'.

Z Symbol

The buzz roll symbol is usually associated with drum notation and is seen as a small italicised letter Z placed on top of the note stem. We can reappropriate the technique on the guitar using similar 'outside the box' thinking used by creative guitarists

such as Mattias IA Eklundh, Tom Morello and Ron 'Bumblefoot' Thal. All of these guitarists have expanded upon what is considered 'normal' technique by hitting, tapping and strumming their guitars with such items as thimbles, Allen keys and hair combs to produce new experimental sounds. A drummer creates a buzz roll by dropping the stick onto the drum head and allows it to repeatedly bounce at high speed. On the guitar we can use the same technique using the whammy bar and a string.

Ziltoidian Tuning

Ok we admit it, Ziltoidian tuning isn't common terminology on this planet, but this tenuous link gives us a chance to talk about the open C tuning used by Ziltoid's main earthly champion Devin Townsend. Devin was inspired to use the tuning after hearing Jimmy Page's playing on the Led Zeppelin track, Friends. Open tunings are a great way to discover new avenues of creativity and will make you play things you might not have thought of in standard tuning. The idea is that the open strings are tuned to the notes of a chord which means all of those notes can be incorporated and allowed to ring out to create a rich, open sound. Devin's (and therefore Ziltoid's) approach is based on the open C tuning which is essentially the notes of a C chord, C G C G C E from low to high. One cool side effect of this tuning is that scale shapes use the same fingering on each string; experiment and see what you come up with.

Zortzico

Zortzico is a traditional dance rhythm originating from Basque which is in a 5/8 meter. The simplest way to count 5/8 is a bit like a bar of 3/4, but with an 8th note removed. 3/4 time is counted: 'one and - two and - three and', so 5/8 would be: 'one and - two and - three' and so on. This way it is easy to see that 5/8 is essentially a truncated 3/4 bar. The notes can be divided up into smaller sub groups to create accents. The Zortzico rhythm is typically divided into '1, 2, 2', but can also be reversed '2, 2, 1'. ■

ABILITY RATING



Easy to Advanced

INFO	WILL IMPROVE YOUR
KEY: Various	<input checked="" type="checkbox"/> Music theory
TEMPO: Various	<input checked="" type="checkbox"/> Scale knowledge
CD: TRACKS 69-73	<input checked="" type="checkbox"/> Rhythm understanding

X Symbol

The X symbol is seen in both the tab and stave. It denotes a muted note; a short percussive sound with no discernible pitch.



THEORY IN ACTION Nuno Bettencourt makes great use of the percussive muted sound in his playing, most notably on the Extreme track *Hip Today*. Whether we call it Yo, Egyptian or Suspended pentatonic, listen to Scott Henderson for a masterclass in exotic pentatonics, notably the Tribal Tech track *Jakarta*. Guitar innovator Mattias IA Eklundh creates a similar 'buzz roll' type of effect on the track *Musth*, but uses a different technique; dragging a hair comb across the strings! If you don't know who Ziltoid is, check out Devin Townsend's brilliant 'metal musical' album to hear the greatest guitar playing in the Omniverse. To hear the Zortzico 5/8 rhythm, look no further than Zortzico in E minor by the Spanish pianist and composer Isaac Albeniz.

NEXT MONTH: Charlie begins a brand new series on *Reading Music*

EXAMPLE 1 X SYMBOL (MUTE)**CD TRACK 69**

Place all four fingers of your fretting hand across the strings near the 5th fret. Check that all the strings are muted and adjust the pressure to correct

any unwanted notes or harmonics from occurring. Strum the strings using your wrist as the main point of movement.

$\downarrow = 100$ N.C.

EXAMPLE 2 YO SCALE**CD TRACK 70**

Play the A6/9 chord as this will put the scale nicely into context. Start with your second finger at the 5th fret and play up and down using a one-finger-

per-fret approach. Notice that the scale alternates between full tone and minor 3rd intervals. The five notes are labelled in bar 2.

$\downarrow = 120$ A6/9

EXAMPLE 3 Z SYMBOL (BUZZ ROLL)**CD TRACK 71**

Remove your whammy bar (or use a weighty metal pen) and hold it loosely between the first finger and thumb of your picking hand. As you fret the

notes, drop the bar on to the first string near the pickups and allow it to bounce repeatedly to create a 'buzzing' sound.

$\downarrow = 80$ N.C. *Spa*

EXAMPLE 4 ZILTOIDIAN TUNING**CD TRACK 72**

This Ziltoidian riff can be played by using just one finger to slide between the notes. Aim to allow all the fretted notes and open strings to ring

together as much as possible, and experiment with reverb and delay settings to enhance this effect.

$\downarrow = 70$ N.C.

EXAMPLE 5 ZORTZICO**CD TRACK 73**

This phrase of five notes is plotted up into smaller groups of a '2 2 1' phrase. This means that the first two accents are twice as long as the third one.

Instead of counting '2 2 1', it may help to think of the rhythm as two long notes, followed by a short one, or 'long long short'.

$\downarrow = 100$ E/B

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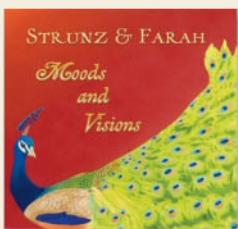


ADAM SWEET

SMALL TOWN THINKING
Neo Music ★★★★

With the amount of CDs that descend on us for potential review it's hardly surprising that some things get buried in the pile, and this excellent album from Adam Sweet suffered that injustice. It may be a blues album

but there is so much originality in the feel of the songs and playing that it offers a whole new perspective on the genre. Hailing from the South West of England, Adam has spent ten years honing his skills in a way that gradually took him away from emulating his guitar heroes and onto presenting and performing his music in his own way. And we like it! This debut album is the product of a year spent with singer-songwriter Steve Black; the material is strong and forceful, and the guitar playing is meaningful, well-constructed and full of feel. We urge you to check this out!



STRUNZ & FARAH

MOODS AND VISIONS

(Selva) ★★★★

Strunz & Farah's 20th album marks 35 years of the Grammy-nominated duo's successful collaboration, and it features the celebrated acoustic guitar duo plus bass guitar, flute and Latin/Eastern percussion. The result is an intimate recording that showcases the duo's superb compositional skills, as well as their formidable yet lyrical techniques. The album is consistently good, boasting nine instrumentals, but if we had to pick four favourites we'd settle for the opener Four Winds, the nostalgic Museo Romantico, a haunting number called Green Mists that wouldn't sound out of place on a film soundtrack, and the Persian influenced Tavoos (The Peacock). All in all it's another fine album from Strunz & Farah and an essential listen for all acoustic guitar

aficionados. Moods And Visions is available directly from www.strunzandfarah.com which accepts PayPal and also hosts a sampler track from the album. Give it a listen!

MARCUS HOOK ROLL BAND

TALES OF OLD GRAND-DADDY

Parlophone ★★

First released in 1973 and now reissued with five bonus tracks, this release holds more importance than you may imagine: it's actually the first recordings by Angus and Malcolm Young - we all know what that led to! Being mainly soul-influenced, the music is not what we'd associate with the Young brothers. However there are some interesting moments in places, like the opening to Quick Reaction, which definitely sounds like 'proto AC/DC'. The album was one of many studio projects by George Young and Harry Vanda (better known for their time in The Easybeats), and George thought he'd involve his kid

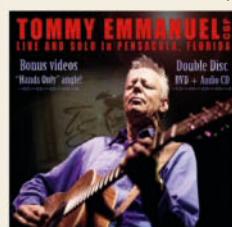


brothers to give them a taste of what recording was like. The title comes from the amount of Jim Beam bourbon that was consumed during the session, although the young Angus was apparently not allowed to participate! The memories of who played guitar on what appears to be somewhat fuzzy but there is some good stuff here like the slow blues solo on Silver Shoes And Strawberry Wine, while Ape Man reminds us of Rocket by Def Leppard, even though it was done a lot earlier. An interesting curiosity, but also an enjoyable album in its own right.

TOMMY EMMANUEL

LIVE AND SOLO IN PENSACOLA
(CD + DVD) CGP ★★★★

This latest offering from the fingerstyle wizard from Oz sees Tommy positively romp his way through 17 tracks of controlled fretboard mayhem in a live setting that serves him so well. Originally filmed for TV live at Pensacola State College, this double-disc package features both a CD and DVD of the concert. Crowd favourites like Angelina and Windy And Warm are given an airing on Tommy's signature Maton guitar, but there's a lot of new material too, most notably a touching



tribute to the survivors of Japan's tsunami, entitled Miyazaki's Dream. Fans of the modern strain of percussive acoustic guitar should pay attention to the track Drums, which demonstrates how Tommy is an absolute master of this style, too. The DVD sound is rendered in both stereo and Dolby 5.1 and there are five tracks in the bonus section which are labeled 'Hands Only', where the camera concentrates on the seat of the action and will have guitarists everywhere glued to the screen!

CALIFORNIA BREED

CALIFORNIA BREED

Frontiers ★★★★

When a band is on a roll it's hard to hold back, but if a couple of the members are busy with other projects, drastic action sometimes has to take place. As such, California Breed rose from the ashes of Black Country Communion, and it sees the mighty rhythm section that is Glenn Hughes and Jason Bonham join forces with a guitarist Andrew Watt to form a new



and exciting heavy rock trio. Andrew was introduced to Glenn by Julian Lennon and he still can't believe his luck: "Getting to play with these legends has given me wings!" he declares. And he's certainly flying high on this album. Glenn is playing and singing phenomenally these days and seems to be riding a wave of creativity. We particularly like the arpeggio guitar work on Chemical Rain, which has a super feel and menace, in spite of the quieter passages. It's also one of the first tracks written by Watt and Hughes - just a few days after they met. Solo was another but that is only included on the Deluxe Edition along with two videos. If you like your rock furious and heavy, look no further; this album is a killer!

ROBERT CRAY BAND

IN MY SOUL

Provogue ★★★

With this new studio album release and a UK tour about to kick off, you know that some of the material here is bound to get an airing. But while it may be the usual album/promo tour scenario there's nothing run-of-the-mill about this collection of songs. Robert's soulful and controlled approach to the blues presents a different aspect to the genre. The opening track, You Move Me, is typical Cray with its driving guitar licks and rhythm stabs, so we're off to a great start. As a whole the album covers a huge cross-section of material that shows off Robert's songwriting, playing and vocal talents. Loaded with light and shade, all of the songs have that quality about them that you know will transport well to the stage. There are good grooves, too, on I'll Guess I'll Never Know, the funky Nobody's Fault But Mine and smooth late night jazzer Hold On. There's also a limited edition available that includes a bonus track called Pillow, which is a cool, sophisticated, heartfelt track with great vocals - a worthy addition in our opinion.

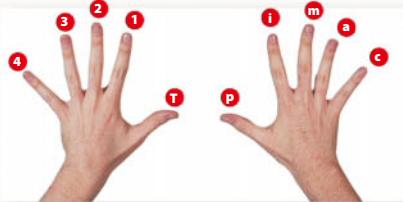


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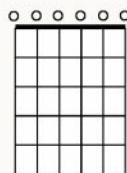
You can get more from GT by understanding our easy-to-follow musical terms and signs...

RELATING TAB TO YOUR FRETBOARD



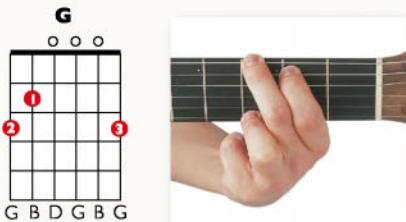
HAND LABELLING

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)



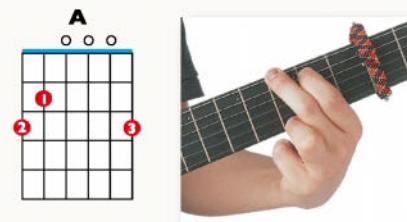
NUT & FRETBOARD

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.



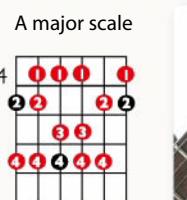
CHORD EXAMPLE

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.



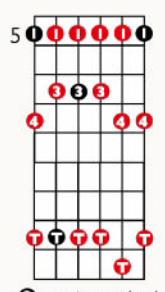
CHORD EXAMPLE (WITH CAPO)

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.

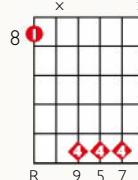


SCALE EXAMPLE

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.



● = scale root/tonic



TAPPING & HARMONICS

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

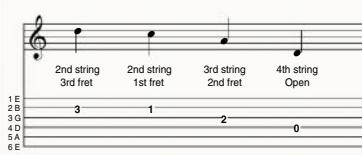
OUR RATING SYSTEM

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

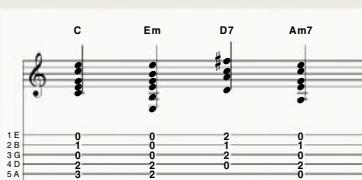
	Advanced
	Moderate-Advanced
	Moderate
	Easy-Moderate
	Easy

READ MUSIC

Each transcription is broken down into two parts...



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



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

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

PICKING VARIATIONS AND ALTERNATIVES

Up and down picking



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

Tremolo picking



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

Palm muting



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

Pick rake



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

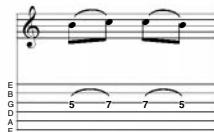
Appoggiante chord



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

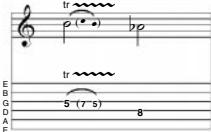
FRETTING HAND

Hammer-on & Pull-off



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

Note Trills



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

Slides (Glissando)



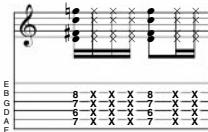
■ Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping



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

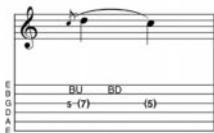
Fret-Hand Muting



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

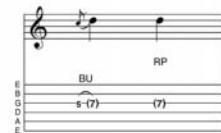
BENDING AND VIBRATO

Bend up/down



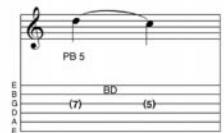
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

Re-pick bend



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

Pre bend



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

Quater-tone bend



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

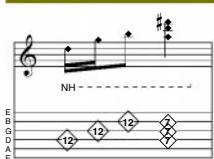
Vibrato



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

HARMONICS

Natural harmonics



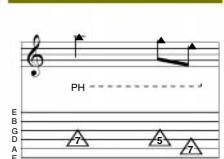
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



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

Pinched harmonics



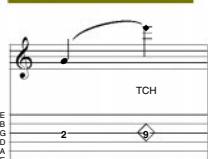
■ Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

Tapped harmonics



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

Touch harmonics



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

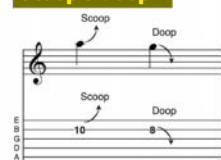
VIBRATO ARM (AKA WHAMMY BAR)

Vibrato arm bends



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

Scoop & doop



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

Dive bomb



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

Gargle



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

CAPO

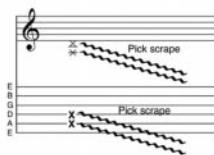
Capo Notation



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

OTHER TECHNIQUES

Pick scrape



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

Violining



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

Finger numbering



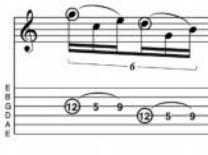
■ The numbers after the notes are the fingers required to play the fret numbers in the tab below.

Pima directions



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

Right-hand tapping



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

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BLACK STAR
SHAKESPEARE'S SISTER
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SMOKING GUN TUFF ENUFF
CLIFFS OF DOVER
DAMN RIGHT I'VE GOT THE BLUES
BLUE ON BLACK
SCAR TISSUE
BULLET WITH BUTTERFLY WINGS
DAMMIT LAST NITE
DIVINATIONS ABEL
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