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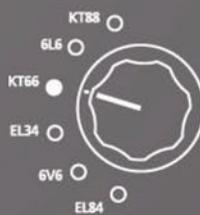
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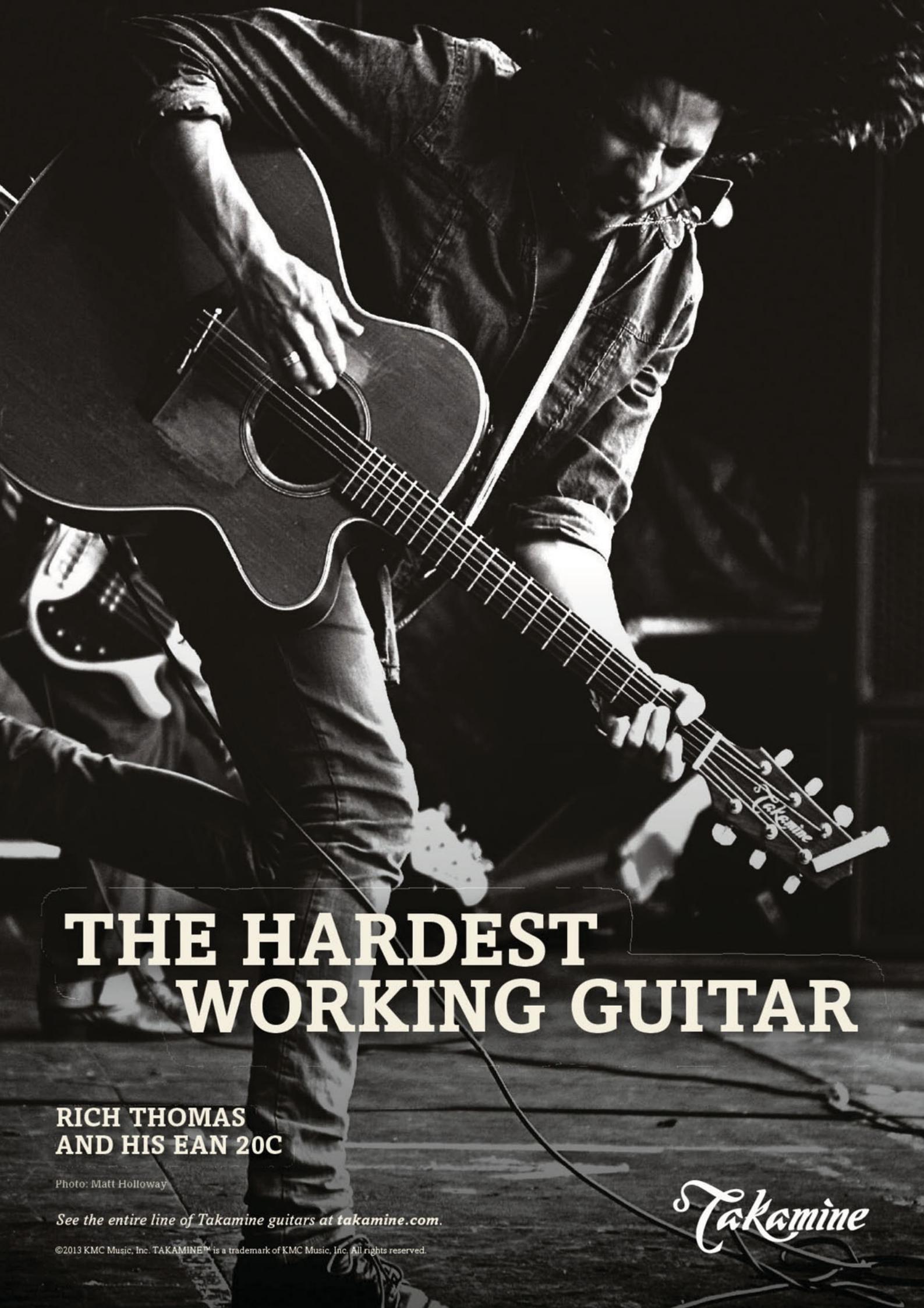
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Takamine

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SHAUN BAXTER

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



PAUL BIELATOWICZ

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



JON BISHOP

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



PHIL CAPONE

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



CHARLIE GRIFFITHS

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



PHIL HILBORNE

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



TERRY LEWIS

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



BRIDGET MERMIKIDES

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



JACOB QUISTGAARD

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



STUART RYAN

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



ANDY SAPHIR

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



TRISTAN SEUME

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



JOHN WHEATCROFT

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

Welcome

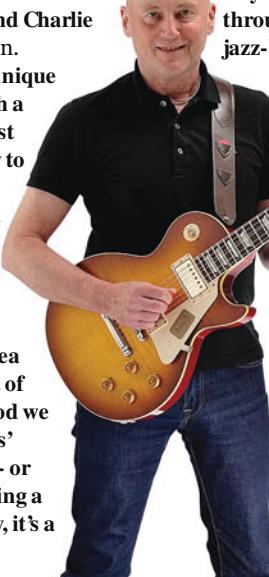
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fun thing to do wherever your desires lay.

Moving on to article number two: I mentioned last month that there's usually some kind of formula or system in place that underpins what seems to be natural ability. That goes for arranging too. And while of course some people are particularly blessed, we can all take advantage of certain pointers or rules that govern the art of arranging.

To that end, Jon Bishop has taken the well-known standard Scarborough Fair, and looked at how we might arrange it in a variety of ways, from a simple solo acoustic piece, through modal tunings right up to a full jazz-blues with sophisticated chords and tasty notes and runs.

I hope you enjoy these and all the other lessons - including the tab of Brian Setzer's awesome Rock This Town - and I'll see you next month with more fretboard fun and frolics!



Neville Marten, Editor
nevile.marten@futurenet.com

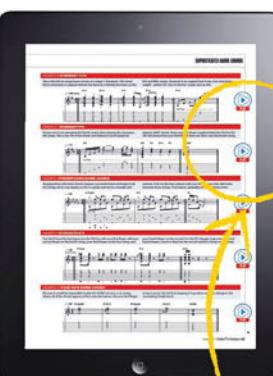
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● Animated tab & audio

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.

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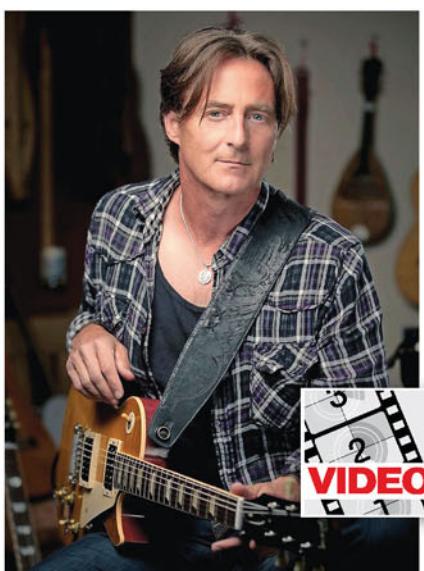
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ALLEN HINDS PT4 64

Our amazing guest tutor shares more of his legato secrets with you in this final lesson!

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!

Neck Pain

Dear Theory Godmother

I've heard so many methods of learning how to know the notes of the neck thoroughly but with so much information out there, it's hard to pick out which is the best for learning them well. Are there any tried and tested methods you know which are very effective in learning this? And if so, what is a good way of putting this into practice with the things you already know on the guitar?

Jordan-Lee

The guitar must be the only instrument where its players question the necessity of learning where the notes are. A student once asked me if he really had to know the names of the notes on the fretboard; my flabbergasted response was that it would be a good idea, as he wanted to learn to play jazz! It's vital for communication: if a keyboard player told you he was playing an E flat major chord with an F in it, you'd be able to find it quickly with that information. It's important, too, for the location of root notes for barre chords, different scale variations and many, many other things. It's bonkers to ignore it!

Write out a neck chart (don't just copy one, as pen memory is a good first step). I'm guessing you know the notes on the bottom two strings from playing barre chords, so the next step is to find the octaves on the other strings. If you know that G is the 3rd fret on your sixth string, then try to find it on the fourth and first strings, too. Your big clue is the E shape barre chord (Ex 1 - Gs are arrowed) as these two notes are within that well known shape. The A shape barre will fill in further gaps (Ex 2).

After that, try notes nearby - now you know the Gs, where are the Fs and As? Once you know the octaves, finding other pitches is merely a question of working things out alphabetically; constant reference to your neck chart will speed up the process, so keep it somewhere you'll see it every day.

Jazz Dilemma

Dear Theory Godmother

I'm slowly getting the hang of soloing in a particular key where



EXAMPLES 1 - 5

you effectively use one scale to accommodate all the chord changes, shifting target notes as you do so. But what happens over chords with no diatonic relationship? A few friends and I are trying our hands at some modern jazz. One tune calls for an intro where the chords are two bars of Amaj7 followed by two bars of Abmaj7 repeated several times - and I'm meant to provide some sort of melodic content over the top.

As there's no common denominator in terms of relative scale I wonder how you would approach this? Common ground has eluded me so far!

Malcolm

You're right in thinking that the two chords you mention have no relationship diatonically - so why try to find one? Why not celebrate the differences instead? It might sound

difficult to find a melodic solution to your conundrum, but you'd be surprised. In Ex 3 I've played something that sounds fine, yet technically, all I'm doing is referring to the A and Ab major scales at the appropriate moments.

Apart from this, you could play a similar phrase in the two keys (Ex 4), or even a slight variation (Ex 5).

Record a loop of the two chords and find some compatible melodic statements to play using the related major scales. It might seem like trial and error at first, but that's how we all learn and develop.

There are, of course, other ways to approach this situation, like the use of chromatic notes or what's known as 'anticipation' where you enter the new chord a little early and let the harmony catch up; but if this kind of idea is new to you, then what I've outlined above is a good start to make. After a little



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practice I'm sure you'll come up with some nice melodic statements.

Key Change Blues

Dear Theory Godmother

I've been playing in a band for a while and we've had the same singer for a couple of years. But that singer has moved away and we've been holding auditions to find a speedy replacement as we've got some gigs quite soon. Luckily we've found a fabulous female singer who will add a whole new dimension to the sound (our previous singer was a guy). The trouble is, her vocal range is totally different and she can't sing some of the tunes in the keys we've been playing in. This isn't a problem for the keyboard player since he can initially use the transpose facility on his piano until we get the new arrangements sorted. But I have to transpose and subsequently relearn tunes I've been playing for ages and I don't know where to start. Transposing is more than just shifting a few barre chords up or down the neck and so I wondered if you've got any tips on a quick fix so I can do the gigs while I frantically write out all the charts in their new keys and learn them.

Trev

Ultimately, you'd aim to transpose the songs and relearn them in their new keys. And as long as your knowledge of moveable chord shapes is up to scratch, it won't take as long as you imagine. It's just a little perplexing that some of those big, open position chords might no longer be available; but hey ho, welcome to music's whacky world!

In the short term, have you thought about a capo? It's the equivalent of your keyboard player's 'transpose' button and could be engaged with only a bit of thought beforehand. If you currently play a song in C and the new key is Eb, all you'd do is place the capo at the 4th fret and use the same shapes as before. This might be the quick fix you're looking for (although there's no shame in making it a permanent one) but it will allow you to perform confidently on upcoming gigs while you woodshed the new versions at home.

TalkBack

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

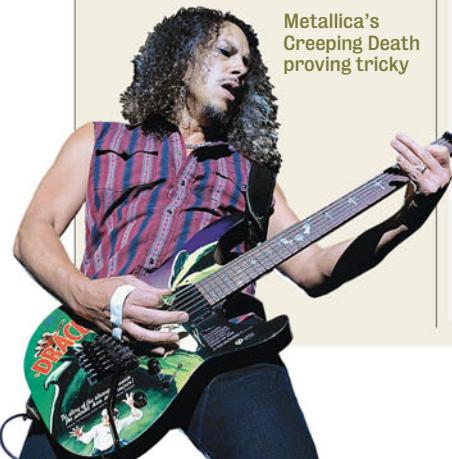
STRUGGLING WITH SPEED

I've been working on the speed of my alternate picking and down strokes for a while, and I do yearn to play quickly enough to make a decent job out of covers of metal and rock songs. What I have an issue with is choosing (or should I say picking?) songs to learn. I am often duped by what appears to be reasonable speed where I am able to pick similar patterns, but when I start to learn pieces such as alternate picking triplets at 184 bpm in Metallica's Creeping Death solo, I find myself struggling, even though I can pick happily at 184 bpm. This has led to me spending huge amounts of time struggling on one or two solos that are probably too hard for me and not learning stuff that is level appropriate. Do you have any tips for choosing appropriate pieces to skill level?

Matt Rowley

One thing you'll see repeated over again in GT is that you are far, far better to learn ANYTHING slowly, so you can play it with no mistakes whatsoever, than to attack something at speed and keep messing up. When you learn something at a slow tempo, your muscles begin to remember where they need to go next, rather than constantly failing to get it right and embedding errors into your playing. Try learning something at a much slower speed – if you don't have one of those devices that slows music down but keeps it in key, think about getting one – and when you can play it impeccably at the slow tempo, only then start to build the pace. If you're a metronome owner then clearly this will be your best friend here. Even things that seem well within your grasp are better learned this way, as it's surprising how things like string noise can go unnoticed in the excitement of thinking you've nailed a riff. And you don't want to build that into the full tempo, full gain version, do you?

Metallica's Creeping Death proving tricky



STAR LETTER WRITE ONE AND WIN A PRIZE!



Hand-built Canadian Godin 5th Avenue and Seagull Entourage Grand Rustic. Better?

HAND-BUILT vs MASS PRODUCED?

A couple of things struck me in this month's GT. Michael (Speed vs Feel) and your response call for a heated debate; and Nigel (The Price Of Love) raising the question, "Can a guitar really be worth that much?" I can offer a topic for debate on that question - from my own experience. When I retired seven years ago, I took up guitar as a hobby, and soon moved across to learning jazz. I swapped my beginner's Ashton for a Vintage Les Paul replica because it looked nice. Because it looked nice, and sounded nice, I soon added a pre-loved Epiphone PR5E, then a Sparrow Big Daddy Custom; then a Washburn Rover for packing on holiday. I got roped into playing in the jazz band and the folk group at the last school where I taught, so had to have a 'jazz style guitar' and an acoustic. Enter the Ibanez Artcore and Fender Dreadnought.

Then I tried a Godin - and bought a 5th Avenue Kingpin. My eyes - or should I say ears - were opened. Various musical friends explained this by saying these hand-made guitars "are made with love" and "have soul". A return visit to Cooke's in Norwich revealed the 5th Avenue I'd also tried still hanging on the wall looking lonely. I tried it, and it sounded even better than the Kingpin. Then a Seagull shaded the Fender and joined the collection.

Talking to Richard over in Stratford on Avon, he revealed that he had managed to grab the last two Stonebridge A17 jazz guitars ever built. I just had to drive across from Norfolk to try and buy. It sounds sweeter than any of the Canadians. I may just be approaching a basic level of competence, but I get so much enjoyment from playing the hand-built instruments. I'm sure I play better!

I couldn't justify taking up all the space with ten guitars, when I wasn't playing four of them, so the Far Eastern mass produced ones, nice guitars though they are, went up for sale, and I offloaded

them in the run up to Christmas.

As I said, I don't claim to be anything more than basically competent, and no doubt there will be those who disagree. But as far as I'm concerned, while Far Eastern guitars have good build quality, the better sound and the sheer enjoyment of playing hand-built Canadians or Europeans more than justifies paying three or four times as much for them.

My only problem now is trying to persuade She Who Must Be Obeyed to let me drive to central Hungary, where I've located the last two Furch (aka Stonebridge) la Gitanes to be made. Suggestions or monetary contributions gratefully accepted.

Pete Widdows, Heacham, Norfolk.

A very entertaining letter and I'm sure it resonates with many readers, Pete. I love the fact that you drove from Norfolk to Stratford-upon-Avon to bag a specific catch. I'd bet that there are many out there have very similar stories – not necessarily even in the 'upgrading' sense, but just becoming tired of, or bored with their current guitar flame and feeling the need for a change. I'm a terrible flitter when it comes to gear – especially guitars. You don't mention amps in your letter, Pete. But a lot of players I know seem to find the amp brand that suits them and stick with it, yet flit from guitar to guitar like a butterfly on a buddleia bush. Others are inveterate 'customisers' and can't wait to upgrade pickups, frets, tuners and so on. My feeling on the subject is that, if you feel better with this guitar in your hands rather than that one, you probably will play a little better – or perhaps even think you are doing so. And, to be honest, if you think you are, you probably are!

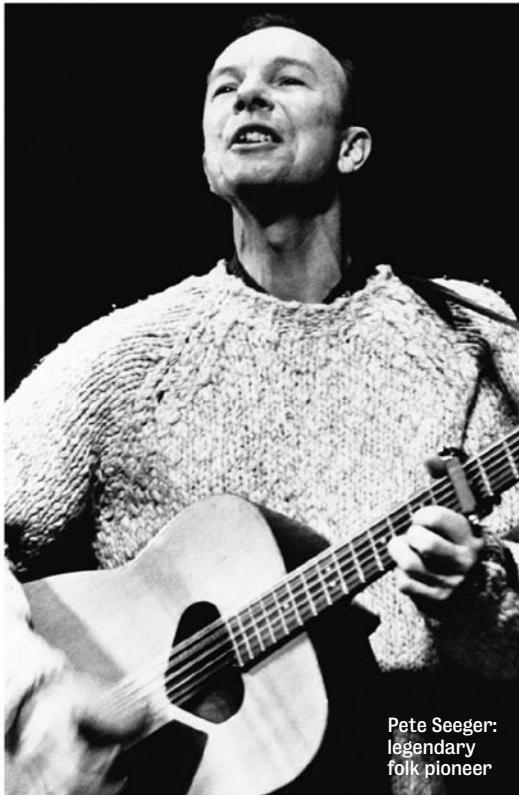
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Our friends at Sound Technology are donating a fab DigiTech HardWire pedal to our Star Letter writer every month.

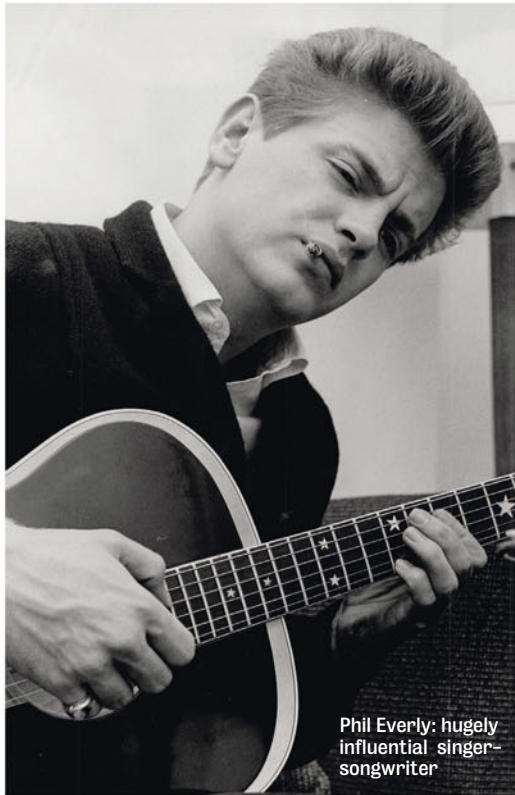


Intro

• GUITAR TECHNIQUES • APRIL 2014 •



Pete Seeger:
legendary
folk pioneer



Phil Everly: hugely
influential singer-
songwriter

Tributes to Everly and Seeger

TRIBUTES HAVE POURED in for two guitar-toting musical giants of the 20th century, Phil Everly and Pete Seeger, who both died recently, aged 74 and 94 respectively.

Both made a massive impact on popular music: Phil as half of the hugely influential and successful Everly Brothers (his brother Don being the other essential half); and Pete as a pioneering American folk singer whose social conscience influenced countless singer-songwriters including Bob Dylan, Joan Baez and Billy Bragg. The Everly Brothers had a series of gorgeous close-harmony hits including Bye Bye Love, Wake Up Little Suzie and All I Have To Do Is Dream, and Pete will always be remembered for his timeless songs Where Have All The Flowers Gone, Turn Turn Turn, If I Had A Hammer, and We Shall Overcome.

Phil Everly died on January 3, following complications associated with chronic pulmonary disease, following a lifetime of heavy

smoking, while Pete Seeger died peacefully in his sleep on January 27 after being admitted to New York's Presbyterian Hospital a few days earlier.

Phil's brother Don said: "The world might be mourning an Everly Brother, but I'm mourning my brother Phil Everly."

"It's a terrible, terrible loss - for me, for everybody," added guitar pioneer Duane Eddy.

"Phil Everly was one of my great heroes," said Paul McCartney. "With his brother Don, they were one of the major influences on The Beatles. When John and I first started to write songs, I was Phil and he was Don." "I feel like a huge piece of my

youth just melted away. I loved those guys, and still do," said Brian May. "I never met them. Wish I had. But they will always be my heroes. I have tears in my eyes."

Billy Bragg commented on Seeger's life on Twitter: "Pete towered over the folk scene like a mighty redwood for 75 years. He travelled with Woody Guthrie in the 1940s, stood up to Joe McCarthy in the 50s, marched with Dr Martin Luther King in the 60s. His songs will be sung wherever people struggle for their rights. We shall overcome."

BBC radio host Mark Radcliffe added: "Pete Seeger repeatedly put his career, his reputation and his personal security on the line so that he could play his significant musical part in campaigns for civil rights, environmental awareness and peace. He leaves behind a canon of songs that are both essential and true, and his contribution to folk music will be felt far into the future." RIP Phil and Pete – you will be missed!

Pete towered over the folk scene like a mighty redwood for 75 years. His songs will be sung wherever people struggle. //

Jam tracks tips

Use these tips to navigate our bonus backing tracks.

1. Swing blues in A

On simple sequences like this it's good to be melodically strong, rather than flitting around scale-wise. Try A major pentatonic (A B C# E F#) in the verses and use the chord tones of the same scale to target notes in the A9, F#9, B9, E9 turnaround.

2. Straight ahead stomper in A

Here's a great opportunity to practise mixing major and minor pentatonics; again, targeting chord tones when the chords change. Try classic minor/major (C/C#) and b5 (D#) moves too.

3. Funky blues in Cm

C minor blues scale (C Eb F Gb G Bb) will sound great over the Cm chord, but try F natural minor (F G Ab Bb C Db Eb) over the Fm chord and G natural minor (G A Bb C D Eb F) over the Gm. Also note that both scales contain arpeggios of their respective chords so have fun with that too! Don't forget to work out what bends work where, either.

4. Jumping blues in E

Why not use this as an opportunity to practise your double-stops? Double-stops - be they 3rd intervals, either major or minor, 6ths (again, the same applies) or 4ths or 5ths, the power that these sounds can have in lifting a solo is extraordinary, so it's always good to have them routined should the occasion arise when a solo needs to change up a gear!

The cover of the April 2014 issue of Guitar Techniques magazine. The title 'Guitar Techniques' is at the top in a red and black font. Below it is the subtitle 'Rock This Town'. The main feature is 'STRAY CATS' with a photo of Brian Setzer. Other text includes 'SESSION SECRETS', 'Cracking the code of the finest studio guitarists of all time. Lesson i2 - Steve Lukather', and 'Plus: 20 minutes of top jam tracks'. A small box in the bottom right corner says '62 MINUTES OF AUDIO LESSONS AND STAR VIDEO TUTORIALS'.



Classical maestros
Bridget Mermikides
and Amanda Cook
(inset)

small group teaching, one-to-one sessions, masterclasses and ensemble coaching. Each student will receive a tailored programme to match their individual requirements and needs.

Under the guidance of eminent tutors Bridget Mermikides and Amanda Cook, the course will allow participants to refine their technique, learn new repertoire and gain confidence. At least three years minimum experience is recommended, but enthusiasm counts! If you are unsure about your level of experience, get in touch via the website below.

Workshop sessions and individual lessons will take place in the mornings and early afternoons, leaving the rest of the day for planned excursions or time out. In addition, a masterclass with a leading flamenco guitarist is planned, as well as optional acoustic jazz guitar workshop sessions with Milton Mermikides, Professor of Jazz Guitar at the Royal College of Music.

The total cost of the course is £975 and includes the following: seven nights full-board accommodation; all meals (except evening meal in Seville); excursions and activities; transfer from Malaga airport and local transportation (for organised excursions); and tuition and all other course costs. Flights are not included in the price. Visit www.heliconarts.co.uk/guitar2014/ for further details and reservations.

Acoustic guitar workshops!

FROM AUGUST 13-16, one of our acoustic tutors, Tristan Seume, will be holding his annual residential guitar workshop in the beautiful French village of La Fontenelle. Hosted by Brittany Music Workshops, the four-day course explores blues, folk and acoustic rock styles. While it caters for varying abilities, it is recommended that participants have good grasp of acoustic guitar basics to gain the maximum benefit from this experience. Tristan is one of the UK's leading acoustic guitarists, with a wealth of experience as both a tutor and performer, having toured all over Europe as a soloist and as guitarist for English folk star, Jackie Oates. The course costs £200 but spaces are limited to 12 participants, so please book early to avoid disappointment. Visit www.brittanymusicworkshops.eu or www.tristanseume.co.uk, or email info@brittanymusicworkshops.co.uk for further details.



Tristan Seume:
acoustic virtuoso

Study classical with Bridget!

IF YOU want to take your classical skills to the next level, Helicon Arts will be holding a first class classical guitar course at Cortijo Barranco, a stunning olive estate in the Andalucian hills in Spain, from August 30 to September 6. The course is aimed at classical guitarists (from the enthusiastic

amateur to the professional) and offers immersive tuition in repertoire (solo and ensemble), guitar technique, theory, sight-reading, arranging and ensemble skills, culminating in a final performance in the delightful town of Arcos de la Frontera. The course will take the format of



PHIL HILBORNE'S ONE-MINUTE LICK T-BONE TURNAROUND

This month's lick features a T-Bone Walker style I-IV-I-V turnaround idea in the key of Bb. This is very typical of T-Bone's style and as such offers a good model for learning blues note choice and phrasing. I have chosen a three-finger approach, as most blues players would doubtless play it in this way. However, feel free to change things to suit your personal preferences. You need to be

careful at the points where you are required to roll your fretting-hand fingers to play notes found at the same fret – this happens three times in the second bar. Your aim should be to achieve separation between the notes: try to not let them 'bleed' into each other – the lick will sound a lot smoother as a result. As usual, remember to develop other similar licks of your own too!

Moderate $\text{J.} = 100$

B \flat 7 E \flat 9 B \flat 7 F9

mf

60 Seconds with...

A minute's all it takes to find out what makes a great guitarist tick.
This month the amazing **MICK JONES** of Foreigner

Mick Jones is the guitarist and founding member of Foreigner. He previously played guitar with Spooky Tooth.

Who was your first influence to play the electric guitar?

Les Paul.

What was the first electric guitar you really lusted after?

Anything I could get my hands on! Fender '57 Stratocaster.

What was the best gig you ever did?

The first time Foreigner headlined at Wembley Arena London in 1982.

And your worst playing nightmare?

The night I looked out into the audience and saw my three ex-wives sitting together chatting among themselves!

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

Not to ever take a musical lesson.

Do you still practise?

Not as much as I should.

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

A nice cup of tea.

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

Steve Winwood on lead vocals and keyboards, Paul McCartney on bass, the Everly Brothers on background vocals, Nile Rodgers on rhythm guitar, and Jim Keltner on drums.

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

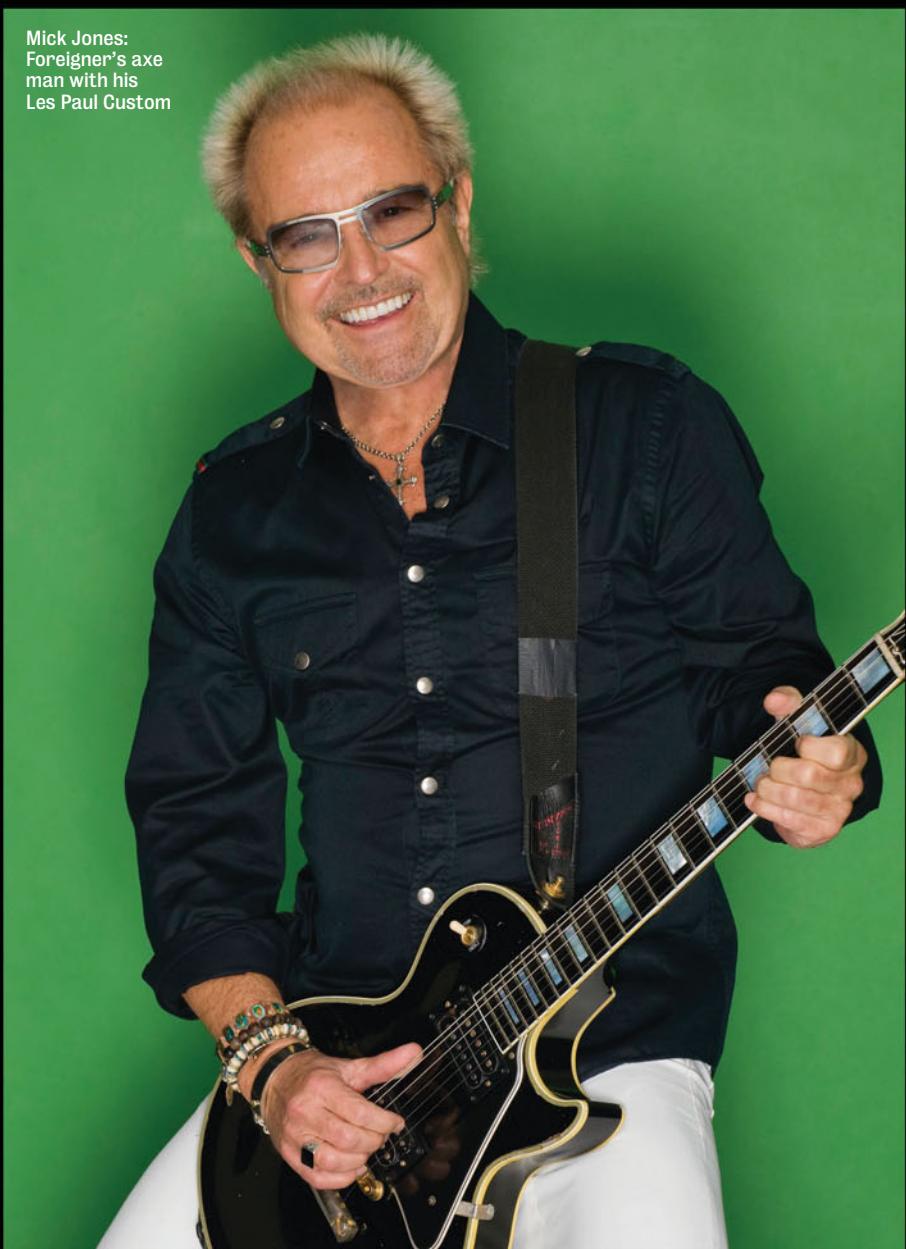
Les Paul, one of the pioneers of the solidbody electric guitar, and the Belgian-born French guitarist, Django Reinhardt.

Is there someone else's solo you really wish you had played?

Good Times Bad Times by Jimmy Page. For the lead guitar solo, guitarist Jimmy passed his

“ My greatest guitarists of all time would be the early pioneers Les Paul and Django Reinhardt. ”

Mick Jones:
Foreigner's axe
man with his
Les Paul Custom



Fender Telecaster guitar through a Leslie speaker to create a swirling effect.

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

Hot Blooded.

And finally, what would you most like to be remembered for?

Doing the best I could at the time.
Many thanks!

Foreigner tour the UK in April with special guests Europe and FM. Dates include Manchester O2 Apollo (April 3), Newcastle City Hall (April 4), Glasgow Clyde Auditorium (April 5), Nottingham Royal Centre (April 7), Sheffield City Hall (April 8), Portsmouth Guildhall (April 9), Bristol Colston Hall (April 11), London Eventim Apollo (April 13), Wolverhampton Civic Hall (April 15). Foreigner will also perform a rare acoustic show at London O2 Shepherd's Bush Empire on Saturday April 12.

What Strings Do You Use?

ROBERT CRAY

We ask a great guitarist all those little questions you really do want the answers to. This month we chose the Georgia born blues legend Robert Cray...

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

I use Dunlop picks. I love the heavy gauge (1 mm) and the way they hit the strings.

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

I have only two pedals. One to turn delay on and off and one for tremolo-vibrato.

Do you play another instrument well enough to be in a band? (If so what, and have you ever done it?)

I've played (ha,ha,ha) harmonica on one of our albums and I played bass on a track from Take Your Shoes off, and Fender VI on a track from the upcoming album.

If a music chart was put in front of you, could you read it?

No.

Do guitar cables really make a difference?

What make are yours?

I go wireless these days.

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

I got over being jealous. There are just too many legends and upcoming greats that it's really a waste of time.

If your house or studio was burning down, which guitar would you salvage?

I'd save my favourite new Fender Strat – my sunburst Robert Cray model. It's my workhorse. It's bright sounding so that chording and solos really come through.

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

My Matchless Clubman 35s have a

really great response and they give me anything I want and more. Volume – 1 o'clock, bass – 11 o'clock, treble – 1 o'clock, brilliance – 1 o'clock, master – 3 o'clock.

What kind of action do you have on your guitars?

I would say that my action is high. I like to get under the strings to see and feel what's hiding there. Most of the time it's something good!

What strings do you use?

D'Addario .011 .013 .018 .028 .036 .046. I use these strings to get more response from the pickups and more sound.

Robert Cray's new album, *In My Soul* is released by Provogue Records on 31st March. His two-week 40th anniversary UK tour starts Friday 3rd May. Tickets are available from

Ticketmaster: 0870 534 444, Ticketline: 0844 888 9991, See Tickets: 0871 220 0260.

"I got over being jealous. There are too many legends that it's really a waste of time."



Robert Cray:
Strat toting blues hero

That Was The Year... **1964**

*Prince & Princess,
Rickenbackers & Beatles*

THE BEATLES INVADE AMERICA and hold 14 positions on the Billboard Hot 100 chart including the top five! In Australia they hold the top six places; in London they appear in wax at Madame Tussards' Museum; their film *A Hard Day's Night* is released and John Lennon's *In His Own Write* is published. Screaming Lord Sutch broadcasts Radio Sutch transmitted from the Shivering Sands Army Fort in the Thames Estuary. Soon bored with the project Sutch sells it to his manager who upgrades the equipment and expands into five of the towers and broadcasts as Radio City.

RICKENBACKER RELEASES THE 360/12 and it's championed by George Harrison as well as Roger McGuinn of The Byrds. This semi-hollow 12-string has a neat headstock design with a good playing action; however the octave strings are on the 'down side' of the main strings so to ensure they speak cleanly many players are adopting a 'back picking' action. Pete Townshend calls it a chord machine after using it on The Who's debut single, *I Can't Explain*. Rickenbacker also announces the build-it-yourself Astro AS-51 solidbody guitar that, while educational, is very basic and quite frankly, ugly.

THE VILLAGE OF MILTON KEYNES in North Buckinghamshire is designated to become one of the new London overspill

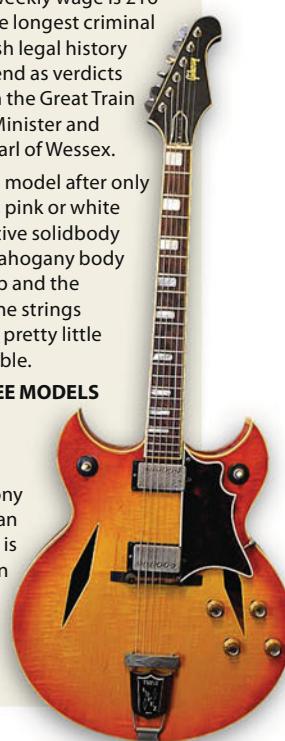
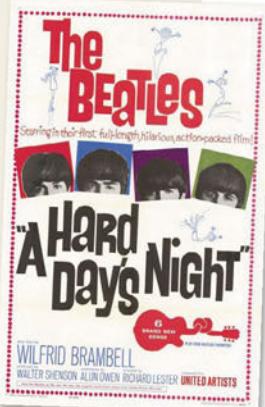
towns; the Daily Herald newspaper is axed and replaced by The Sun; mods and rockers continue to fight it out at coastal resorts; £10 banknotes reappear for the first time since World War II; the average weekly wage is £16 and one of the longest criminal trials in English legal history comes to an end as verdicts are passed on the Great Train

Robbers. Harold Wilson is the new Prime Minister and The Queen gives birth to Prince Edward, Earl of Wessex.

GRETCH PHASES OUT THEIR PRINCESS model after only two years in production. Available in blue, pink or white with contrasting scratchplate this diminutive solidbody was obviously aimed at the ladies. With mahogany body and neck, a single surface mounted pickup and the curious Tone Twister vibrato attached to the strings between the tailpiece and the bridge, this pretty little guitar is destined to become very collectable.

AS PART OF THIR CONTINUING ENDORSEE MODELS

Gibson introduces the Trini Lopez guitar, a hollowbody with twin humbuckers. The Custom features a large body with twin Florentine cutaways, diamond 'f'-holes; ebony fingerboard with split diamond inlays and an elegant six-a-side headstock. The Standard is a slimline version (like the ES-335) but again with all tuners in a row in an upside-down Firebird shape. Both models feature a signed plaque on the tailpiece and soon a blue hardtail Standard also appears.



Fender launches new Deluxe Strats!

At this year's NAMM show Fender unveiled an exciting new arsenal of Strats, including: the American Deluxe Strat Plus HSS, Deluxe Strat HSS with Fishman TriplePlay, Deluxe Strat HSS Plus Top with iOS Connectivity, Fender Select Strat HSS, and Select Strat QMT guitars.

According to Fender, "The remarkable new American Deluxe Strat Plus HSS is the next step in the evolution of a great tradition, giving you three humbucking pickup-equipped Stratocaster guitars in one with an innovative design featuring easily interchangeable 'personality cards' that instantly give you a wealth of versatile pickup and circuitry configurations."

One card comes in the guitar and delivers Stratocaster HSS pickup wiring; two extra personality cards

are included and let you 're-wire' the guitar with specialised pickup and circuitry modifications quickly and easily. Simply pop the colour-coded cards in and out of the easy-access compartment in the back, and you've just modded your Strat in record time. Further, the American Deluxe Strat Plus HSS features fully solder-less electronics that literally make other great circuit mods a snap.

Other features include a maple neck with comfortable modern C profile and satin finish, compound-radius rosewood fingerboard (9.5-14") with 22 medium jumbo frets, single-coil N3 Noiseless Strat neck and middle pickups, a Twin Head humbucking bridge pickup and five-way switching. Visit www.fenderguitars.com for more info.

Institute launches eight scholarships

The Institute of Contemporary Music Performance in London has launched the scholarship awards for its Higher Diploma. The award offers the successful entrants fully funded places (worth £5950 for UK based students and £7200 for international students) on the one-year intensive course for musicians, designed specifically to fast-track students' development and encourage them to discover their creative potential.

The scholarship categories are as follows: Guitar, sponsored by Total Guitar magazine; Bass, sponsored by Ernie Ball Musicman

Bass and Bass Guitar Magazine; Drums, supported by Zildjian cymbals and Drummer Magazine; and Vocals, sponsored by Shure microphones.

In order to apply for this great opportunity, entrants must complete an application form and submit a video of them performing. The finalists will be chosen by judges at the Institute who will then attend an interview and the live final before the winners are announced.

The closing date for entries is March 10, 2014. Visit www.icmp.co.uk/scholarships for more info.

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How Good Are You?



Put your musicianship to the test say **James Uings, Simon Troupe and Charlie Griffiths** with this in-depth study of what it takes to be a Grade 8 standard, all-round guitarist!

ABILITY RATING



Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: Various	<input checked="" type="checkbox"/> Scales and arpeggios
TEMPO: Various	<input checked="" type="checkbox"/> Sight reading
CD: TRACKS 4-26	<input checked="" type="checkbox"/> Fretboard knowledge

HOW GOOD ARE you? It's a question that's often asked by an inquisitive friend, a potential employer and, of course, by yourself. With something as subjective as music it's difficult to quantify. But there are certain expectations that most people have when considering what a good player should be able to do. Reaching Grade 8 is a good way of ensuring you have a balanced skill set covering lots of styles; it also makes sure you can deal with prepared and unprepared performances of a high standard.

The examples in this lesson are based on the skills required to pass a Rockschool Grade 8 exam. They cover subjects like: scales, chords, fretboard knowledge, reading and improvising. It's not a fitness test on how fast you can play; rather it gives you the opportunity to look at how well you apply and execute what you know. While we've created examples that are good to measure yourself against, we also suggest ways for you to strive for the next level.

Knowledge is the first step in any process: once you are armed with knowledge you can apply it in a real-life situation. The problem is

TECHNIQUE FOCUS

STRING BENDS

String bends are one of the most common techniques in guitar playing, yet they are often poorly executed. The problem is usually due to players practising without accompaniment. Without this consistent measure of pitch, a flat or sharp bend can easily go unnoticed. If these inaccuracies are consistent, muscle memory develops poor technique over time which is difficult to adjust, especially when bending quickly. Allocate practice time to bending with accompaniment and focus on tuning. Bend slowly, checking every bend for accuracy.

that many players get stuck in a cycle of adding knowledge without properly applying the information. Many guitarists add scales, arpeggios and new positions to their arsenal believing it will automatically upgrade their playing. In reality they should be looking at phrasing, dynamics and applying the theoretical knowledge they have learned in a seamless, non-mechanical manner.

As well as applying the information musically, you must also execute flawlessly. The first thing that springs to mind when you talk about execution is accuracy, particularly picking and legato technique. These are obviously key, but there are other aspects of

“It’s not a test of how fast you play; it’s an opportunity to see how well you apply and execute what you know.”

‘execution’ that require attention and are overlooked - most importantly, timing.

Most people play to a metronome, but many are satisfied with simply keeping the pulse. If you want to reach a high standard you must be as discerning with timing as you should be with pitch: in the same way a note can be sharp or flat, it can also be late or early. Even something as straightforward as simple chord stabs requires close attention.

Much is made of the picking speeds reached by elite players. So what is fast enough? At Grade 8, Rockschool candidates are expected to be able to play a sustained run of 16th notes at 120bpm. This is an achievable figure for most dedicated guitarists. Assuming it is achieved with fluency and accuracy, this will result in a much higher ‘burst’ speed that will cover most situations. Although 16ths at 120bpm is an excellent standard, it's worth noting that some technically adept players can sustain 16th notes at 160bpm or faster, so fans of technically advanced styles of music may wish to consider this their ultimate goal.

Legato is often viewed by pickers as an easy way out. While it's true that some phrases are easier to perform without picking, the ability

to articulate legato lines evenly, in time, in a regular rhythm and using all four fingers is a true test of skill and one that ensures that legato playing is selected as a tonal choice rather than as an easy option.

Many guitarists learn their scales in all positions, but combining these positions into meaningful phrases is the true test of a player's abilities. Do you jump from position to position or smoothly travel across the fretboard? Do you use position shifts to create excitement or because you have exhausted the current position's options? The same is true of playing on a single string: are you able to play with the same expression and flair on one string as you can with six?

Music reading and sight reading are really different skills. A good guitarist new to a notated piece should be able to work through complex material given a few passes; this will work for learning new material or taking ‘reading’ gigs where the scores are provided beforehand. Sight reading means performing with little or no prep. If you find our examples a challenge, split your practice between complex pieces you study slowly, and easier pieces you play with zero prep.

Improvisation is a subject that could fill GT many times over, but when considering ‘How good are you?’ the end product is the main concern. The primary goal should be to create improvisations that reflect the song's style, are complete musical statements rather than a collection of licks, and that compliment the chord changes. As mentioned before, focus less on the playing of the example and more on the implementation of the concept. 

GET THE TONE

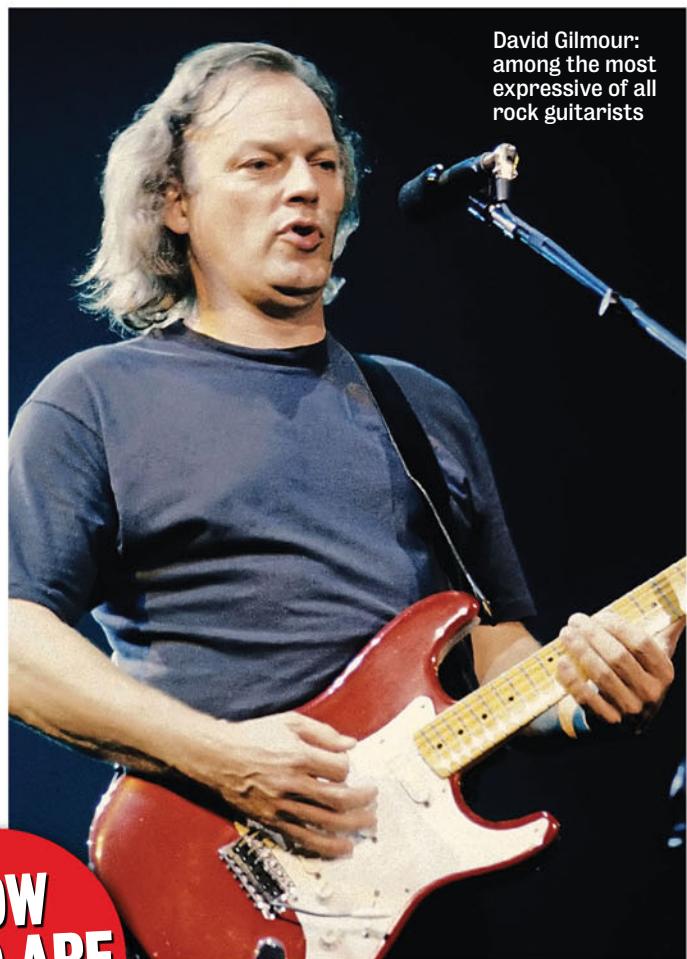


You will need a wide range of tones to play the examples in this article. If you don't jump between different channels set your amp to a medium overdrive and use the guitar's volume control to reduce the gain for the cleaner moments.

FURTHER READING Charlie Christian's playing on Benny Goodman's Solo Flight is a great example of playing through changes. When studying vibrato check out players like BB King (Sweet Little Angel), Angus Young (Walk All Over You) and Yngwie Malmsteen (I'll See The Light Tonight). For a masterclass in string bending look no further than David Gilmour's sublime playing on Another Brick In The Wall.



Charlie Christian:
fantastic ability
to play through
the changes



David Gilmour:
among the most
expressive of all
rock guitarists



Yngwie Malmsteen:
flawless picking
technique, huge
and heavy vibrato



Angus Young:
great chops,
super tone and
wild vibrato

GETTY IMAGES - ICONPIX

HOW
GOOD ARE
THEY?

»

LIVEPIX - MICHAEL PUTLAND / RETNA

EXAMPLE 1 ALTERED SCALE

TRACK 4

Advanced players should have a working knowledge of common scales as well as the modes of the major scale, but they must also be familiar with

less common scales that have situational uses, like the altered scale (R b2 b3 b4 b5 b6 b7). Here is C altered (C Db Eb E Gb Ab Bb).

Guitar Fretboard Fingerings:

- String 6: 3, 4, 6
- String 5: 2, 4, 6
- String 4: 3, 5
- String 3: 6, 4, 5, 7
- String 2: 4, 6, 8, 6
- String 1: 4, 7, 5, 4
- String 0: 6, 5, 3
- String 3: 6
- String 2: 4, 2
- String 1: 6, 4, 3

EXAMPLE 2 ALTERED SCALE IN CONTEXT

TRACK 5

You must also be able to integrate these scales into your playing. Here's how you might use the altered scale over a minor progression featuring

an altered dominant chord (G#7#5). You should also be able to create licks over longer chord progressions where you have to move between scales.

Guitar Fretboard Fingerings:

- String 6: 6, 4, 3, 4, 9, 7, 6, 7
- String 5: 7, 6, 5, 6
- String 4: 8, 6, 5, 6
- String 3: 5, 6, 4, 5, 5
- String 2: 6, 6, X, 5, 4
- String 1: 6, 4, 6, 7

EXAMPLE 3 PLAYING TIGHTLY

TRACK 6

For this syncopated riff your focus should be on timing. It's easy to rush the off-beat eighth notes, but difficult to hear while playing. Record and

evaluate your performance by ear or see how each note lines up with the quantise grid in ProTools/Cubase/Logic/StudioOne.

Guitar Fretboard Fingerings:

- String 6: 3, 5, 7
- String 5: 4, 5
- String 4: 5, 4
- String 3: 5, 7
- String 2: 4, 5
- String 1: 4, 5
- String 0: 4, 3

EXAMPLE 4 ALTERED CHORDS

TRACK 7

Like the altered scale altered chords have limited applications. This progression is a good test of how well you can move between awkward,

unusual voicings. Mastering these chords, in addition to more common chords (7ths, 9ths etc), will help you deal with all kinds of progressions.

Guitar Fretboard Fingerings:

- E7#9:** String 6: 8, String 5: 8, String 4: 8, String 3: 8, String 2: 8, String 1: 8, String 0: 8
- Bb7b5:** String 6: 5, String 5: 7, String 4: 7, String 3: 6, String 2: 5, String 1: 5, String 0: 6
- A7#5:** String 6: 6, String 5: 6, String 4: 5, String 3: 6, String 2: 5, String 1: 5, String 0: 5
- C#7b9:** String 6: 3, String 5: 4, String 4: 3, String 3: 3, String 2: 4, String 1: 3, String 0: 4

EXAMPLE 5 PLAYING CHORDAL STABS TIGHTLY

TRACK 8

It is possible to play the correct rhythm but not exactly in sync with the band. Most musicians play slightly ahead or behind the beat. Discovering

which you do can be hard because people hear their own tendency as 'normal'. Record the part and evaluate how tightly you play.

J = 135

D7#9 **G7** **A7** **D7#9**

EXAMPLE 6 ALTERNATE PICKING

TRACK 9

The grade 8 benchmark of 16ths is challenging for many guitarists. Don't be too hard on yourself if you struggle to play this part up to speed. There

are no prizes for fast, sloppy playing, so find the speed you CAN play cleanly at and gradually build up to the 120bpm target.

J = 120 **Em**
Metal

D

C **D** **Em**

EXAMPLE 7 LEGATO USING ALL FOUR FINGERS

TRACK 10

The challenge in this solo is control. All four fingers are used and it's important that all the 16th notes last for the correct amount of time.

Check that all the notes ring clearly in the three and four-note sequences. A clean tone is the ultimate test.

J = 115 **G5**

C5 **D5**

EXAMPLE 8 BENDING ACCURACY

TRACK 11

This example's slow tempo and relatively sparse backing means there's nowhere to hide. Check your tuning with the string bending. If you find you are having trouble with pitching, make sure you use reinforced

bending (with other available fingers) and consider including exercises to build finger strength to help control the bent notes - particularly when applying vibrato.

EXAMPLE 9 VIBRATO AND STYLISTIC AWARENESS

TRACK 12-13

This lick comes with two sets of audio to test your versatility. The notes are identical, but your attack and vibrato should alter considerably

between the Pantera-style backing track and the blues version. Be aware of your technique and make a conscious decision to adjust it.

EXAMPLE 10 USING THE WHOLE FRETBOARD

TRACK 14

This lick features a theme in bar 3 and moves up the neck using the D Dorian mode before restating the theme. Create your own solo and

repeat a phrase in a different octave – this shows you are aware of what you are playing and gives your solo shape.

EXAMPLE 11 USING 5 POSITIONS OF THE MINOR PENTATONIC SCALE**TRACK 15**

Aside from the picking challenge you'll face with this example, moving through the pentatonic scale's five shapes like this requires you to be

fluent in all the shapes (in all keys) and have a clear sense of direction when you're soloing.

Rock **A5** **C5** **D5** **E5** **G5** **A5**

J = 85

BU

Fretboard diagram below the staff:

E	5-8-5
B	8-5-8
G	10-8-10
D	10-12-10
A	13-10-13
E	12-15-12
E	15-17-15
B	17-15-17
G	20-17-20
D	20-17-20(22)

etc

EXAMPLE 12 PLAYING ON A SINGLE STRING**TRACK 16**

On paper this lick looks straightforward, but playing on a single string means your hand must move quickly to keep the position shifts in time.

Playing on a single string is less efficient than playing across all six, but provides unique phrasing opportunities with slides, slurs and bends.

Rock **Em7** **Bm7** **Em7**

J = 85

BU BD

Fretboard diagram below the staff:

E	17-12-12-12-15
B	10-10-10-12-10
G	7-(8)-(7)-5
D	7-8-7-5-3-5-7-8-10-8-7-8-12
A	
E	

EXAMPLE 13 CREATIVE CHORD VOICINGS**TRACK 17**

Can you convert your chord knowledge into creative rhythm parts? Are you able to step away from six string barre chords and create inventive

voicings? This soul-inspired rhythm part uses the vital notes from the dominant 7th chords and adds single-note licks.

J = 95 **A7** **D7** **A7**

Fretboard diagram below the staff:

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

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

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

EXAMPLE 14 GRADE 8 STANDARD SIGHT READING**TRACK 18**

Give yourself 90 seconds to look at this Grade 8 level sight reading and then record yourself playing it. How did you do? Look specifically for:

accuracy of note lengths, presence of notated articulations and technical accuracy. Repeat the process and see how quickly you improve.

Rock **E5** **G5** **D** **A5** **G5** **E5** **D5** **G5** **D/F#** **E5**

J = 100

Fretboard diagram below the staff:

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

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

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

EXAMPLE 15 GRADE 8 STANDARD CHORD CHART

TRACK 19

Once again, give yourself 90 seconds and then have a go at playing this sequence. Look to create an inventive part that uses good voice leading

(using inversions that create natural melodies as the chords move) and is tight from a timing point of view.

J = 185

Emaj9 C#m7 G#m7 Amaj7 Emaj9 C#m7 G#m7 Amaj7 D#m7b5 B7#5 Emaj7

Rhythm is for chords

EXAMPLE 16 GRADE 8 QUICK STUDY PIECE

TRACK 20

This is a grade 8 quick study piece. Listen to the full track and give yourself three minutes to study the test. The backing track plays the study

twice. Practise during the first playing; the second playthrough is the 'real' test. Record yourself and appraise your performance.

Funk

J = 95

E7 E7 E7 B7 A7 G D E7#9 B7 E7

1

E7 A7 E7 B7 A7 G D E7#9 B7 E7

Improvise melody

1

EXAMPLE 17 PLAYING THROUGH CHANGES 1

TRACK 21

This blues solo anticipates the next chord and arrives on a chord tone at the start of every bar. Now have a go at creating your own solo - if you

can't musically arrive at a chord tone at the start of every new bar, then you have work to do!

Slow Blues Shuffle

J = 65

G7 C7 G7

1

EXAMPLE 18 PLAYING THROUGH CHANGES 2

This solo plays through the changes in a way that makes it possible to tell what the chords are without the accompaniment. Notice how each bar is

based on the accompanying chord's arpeggio while moving seamlessly to the next. Try your own solos with this, and your own progressions.

TRACK 22

Fast Bossa (Straight 8s)

J = 140 Em9

The image shows two staves of musical notation. The top staff is a standard five-line staff with a treble clef, a key signature of one sharp (F#), and a common time signature. It features eighth-note patterns with various slurs and grace notes. The bottom staff is a guitar tablature (TAB) showing the six strings of a guitar. The strings are labeled E, B, G, D, A, and E from top to bottom. The TAB indicates fingerings and picking patterns corresponding to the music above. The first measure of the TAB starts with a '1' under the E string.

Cmaj11

B7#5

Em

The image shows a musical score for guitar. The top staff is in G major (one sharp) and features three chords: Cmaj11, B7#5, and Em. The bottom staff is a six-string guitar neck with fret numbers indicated below each string. The chords are played as follows:

- Cmaj11:** E (open), B (10), G (10), D (7), A (7), E (9)
- B7#5:** E (open), B (9), G (9), D (9-11), A (7-8), E (8)
- Em:** E (open), B (8), G (8), D (8), A (8), E (9)

Fret numbers are shown above the strings for the first two chords and below the strings for the third chord.

EXAMPLE 19 IMPROVISING IN ODD TIME SIGNATURES

Odd time signatures bring out the worst in people: they either play in a constant stream of notes or with one sustained note per bar. You must

feel the unique groove within each time signature (here it's 3+2) and play with confidence, reinforcing the first beat of each bar.

TRACK 23

Funky

E9

8v

EXAMPLE 20 INTEGRATING ARPEGGIOS

Arpeggios are often learned from the root on the sixth or fifth string, positions that are rarely useful in the context of common scale positions.

Knowledge of the arpeggios in your favourite positions allows you to integrate them with your 'regular' licks and follow chords more closely.

TRACK 24

A guitar tablature example showing a solo over a blues progression. The key signature is B-flat major (two flats). The progression consists of four measures: Cm7, Fm7, B-flat, and Cm7. The tab shows a six-string guitar with the strings labeled E, B, G, D, A, E from top to bottom. The first measure (Cm7) starts with a B-flat chord (B, D, F) and includes a grace note at the beginning. The second measure (Fm7) features a descending eighth-note line. The third measure (B-flat) has a single eighth-note. The fourth measure (Cm7) concludes with a rhythmic pattern of eighth and sixteenth notes. Fingerings are indicated above the strings: 10-12 for the first measure, 10 for the second, 9-8-11 for the third, and 8-10-8-7-8-7-8-10-10 for the fourth.

EXAMPLE 21 ETUDE

TRACK 25

This final example features elements of technical challenge, sight reading and improvisation. For a real test of your abilities prepare the first three bars, but only allow yourself two minutes to look at the remaining bars. Aim to integrate the concepts covered in this article. Good luck!

$\text{J} = 95$ N.C.

Annotations:

- Create Rhythm Part
- Rhythm is for chords
- Improvise Solo

Chords and Fingerings:

- Measure 1: E major (5-6-7), B major (2,6)
- Measure 2: G major (3), D/F# (3)
- Measure 3: Em7 (12), A7 (12)
- Measure 4: D (12), Em7 (12), Bm7 (12), A7 (12)
- Measure 5: Em7 (10, 12), Gmaj7 (14, 16), A7 (14, 16), Amaj7 (14, 16), G#m7 (14, 16), Amaj7 (14, 16), B7b5 (14, 16), N.C. (14, 16)
- Measure 6: E major (5-7-4), B major (2-3-5), G major (2-4-(5)-10), D/F# (3), Em7 (12), A7 (12), Bm7 (12), A7 (12)

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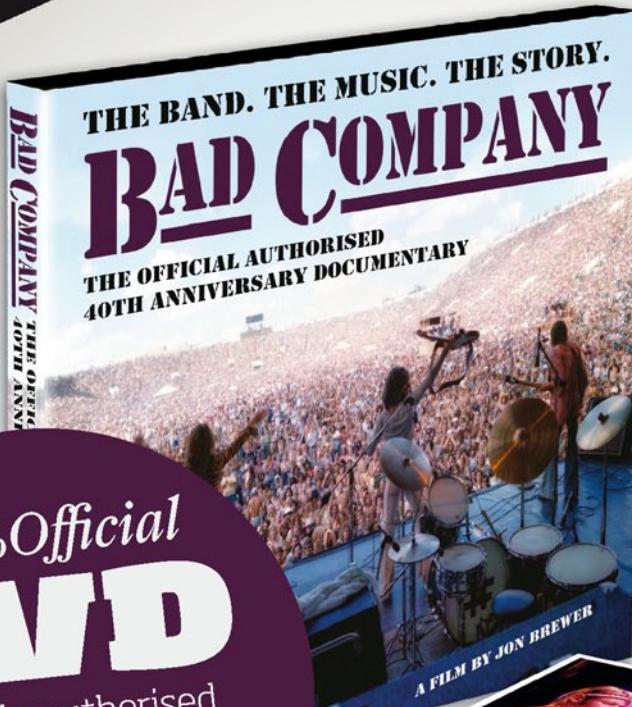
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Daniel F., product manager guitar

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MUSIC IS OUR PASSION

Arranging For Guitar



Jon Bishop takes a look at different ways to arrange music for guitar using an old folk classic, Scarborough Fair as a canvas. So jump in and explore some of the possibilities!

ABILITY RATING



Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: Various	<input checked="" type="checkbox"/> Fingerstyle technique
TEMPO: Various	<input checked="" type="checkbox"/> Arrangement techniques
CD: TRACKS 27-35	<input checked="" type="checkbox"/> Lead and rhythm techniques

FOR THIS LESSON we are going to take the classic composition Scarborough Fair and apply various arranging techniques and concepts, with a view to creating fresh sounding performances for the guitar. The origins of Scarborough Fair go back at least four centuries and the tune and lyrics have been adapted and changed over the years. For reference purposes the standard chord changes and melody have been notated in Example 1. We can use this basic information as the foundation of our arrangements, so the first step is to analyse the various aspects of the Scarborough Fair composition.

The song has a time signature of 3/4. This means there are three crotchets per bar. The time signature is something we can change in our arrangement and doing so will allow us to access a variety of grooves and rhythms.

The song is often performed in the key of F# minor but in the interests of making things simple and clear to understand, our pieces are going to be in A minor for the most part. Selecting the key is one of the first steps in the arranging process and is governed by several factors. Of course the range of the instrument is important and some keys will fit on the guitar better and sound sweeter. We can also use a capo to access a variety of keys. The key of A minor fits on the guitar nicely and presents plenty of open string options. A minor also has no sharps or flats either so it will make the various chord substitutions and harmonisation's we are going to demonstrate easy to see. Our arrangements will be instrumental so the lyrical content is not of direct interest on this occasion (although it can subliminally influence mood and feel).

The melody of Scarborough Fair is composed exclusively with notes of the A

Dorian mode. The A Dorian mode (A B C D E F# G) is second mode of G major so we can use chords from either A minor or A Dorian. The chords of the A Dorian mode are A minor, B minor, C major, D major, E minor, F# diminished and G major. The chords of A minor are A minor, B minor 7b5, C major, D minor, E minor, F major and G major. The melody is diatonic (all from the same key) and this makes it a great choice for us to arrange with and to try new ideas out.

To get us acquainted with the sound and feel of the piece, Example 2 features a simple yet effective solo fingerstyle arrangement. One of the key aspects of this arrangement is

Recordings that feature arrangements of Scarborough Fair are as plentiful as they are varied.

to always have the melody as the top note. This will allow the listener to hear the tune clearly. The other thing to consider is the bass line. The harmony can be even implied with just a melody note and the bass line!

Some extra chords have been added such as the C in bar 2 and the Em in bar 11. These chords add movement and colour and make the melody sound more sophisticated.

To further embellish this solo guitar arrangement, Example 3 showcases a more involved approach. This time a capo is placed on the 5th fret, which allows us to access the sweet tone of that position. The capo also improves the playability of acoustic guitars by lowering the action. Extra chords and extensions have been added and the piece hangs on an arpeggiated motif, which can be used as an intro or outro.

Example 4 exploits the idea of combining an open tuning with different instrumentation. Using an open tuning is a popular trick for arranging tunes for guitar. As our tune is modal in nature it makes sense to use a modal open tuning. The DADGAD tuning sounds great on guitar and many great arrangements have been created with it.

There are various ways we can arrange a tune, and Example 5 showcases one very effective way of playing a melody on the guitar. Players like Wes Montgomery and Jimi Hendrix both liked to play their melodies in octaves. The octave interval adds extra depth and weight to the melody. To up the ante, Example five uses double octaves. This example also explores the rhythmic aspect of the arrangement by changing the time signature from 3/4 to 4/4. This change to 'common time' allows us to access a variety of new drum grooves and also allows us to re-phrase the rhythmical aspect of the melody.

Any melody can be embellished by the use of approach notes. These approach notes can be articulated in a number of ways including; finger slides, hammer-ons and pull-offs, and string bends. Example 6 takes the idea of re-harmonising the melody to the extreme by changing the harmonic context of the melody from the Dorian to Mixolydian mode. This provides a jazz-blues flavour to the piece and allows us to include some functional harmony (cadences). Chord melody arrangements often sound impressive when played on the guitar and are a nice feature too.

Example 7 combines the use of an ostinato bass riff (same pattern repeated) in 4/4 with various concepts such as question and answer melody and harmony lines. After you have had some fun with these ideas why not come up with your own arrangement of the song using some of these neat concepts. □

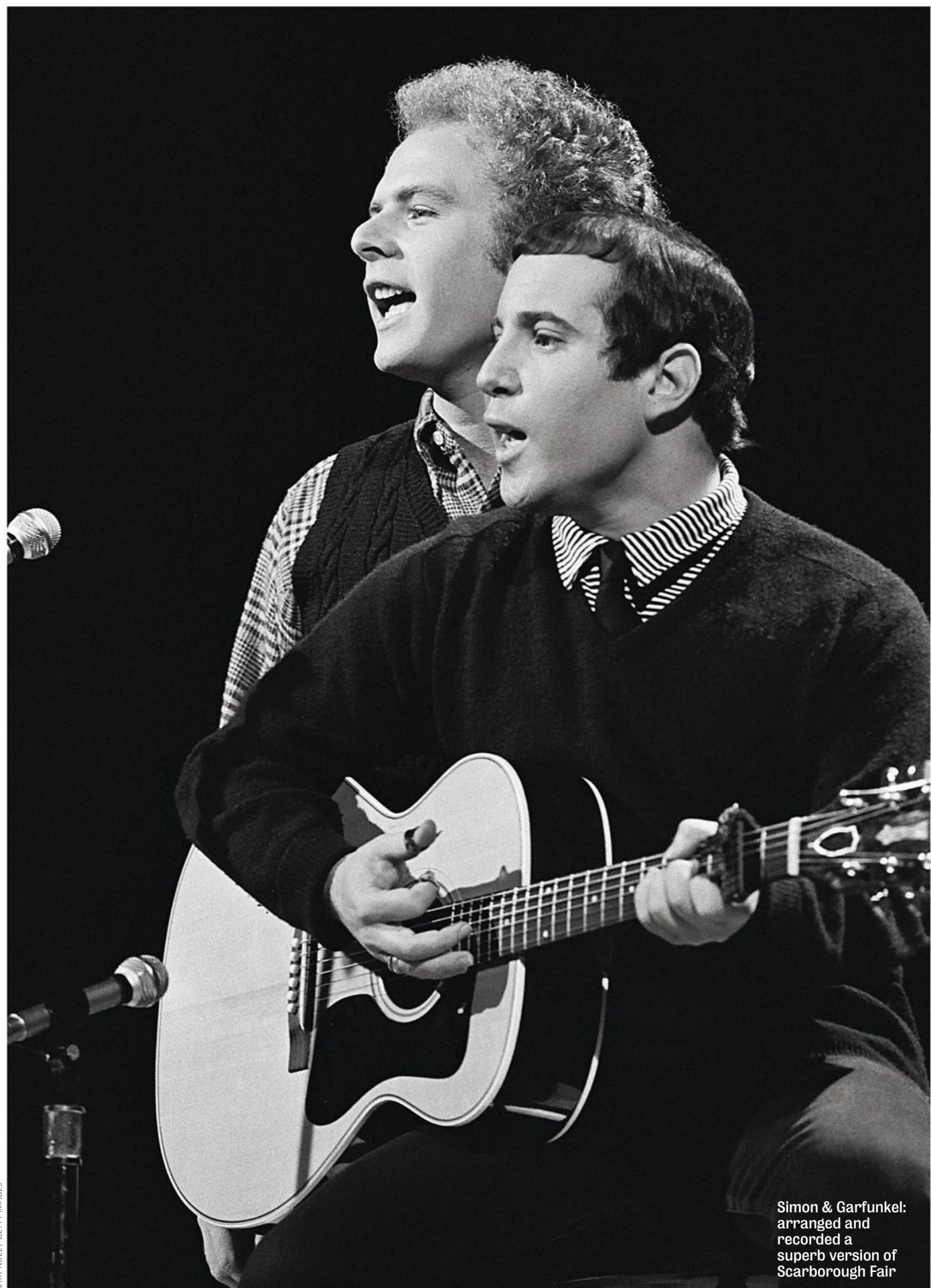
GET THE TONE



These examples were performed on a Freshman acoustic, Line 6 Variax (for the electric sitar sound) and a Gibson ES-335. Any acoustic or electric guitar will work just fine. For the electric tone, set your amp for a smooth, clean sound and add just a little touch of reverb. Select the neck pickup and roll the tone control down a little for a nice, warm and fat sound.



FURTHER READING Simon & Garfunkel recorded a particularly haunting and beautiful arrangement of Scarborough Fair in 1966 and this was released on the album Parsley, Sage, Rosemary & Thyme. Sergio Mendes and Brazil 66 saw their jazz tinged version of Scarborough Fair get into the top 20 singles chart in 1968. Indie rockers The Stone Roses also used the chords for their song Elizabeth My Dear.



GARY NULL / GETTY IMAGES

Simon & Garfunkel:
arranged and
recorded a
superb version of
Scarborough Fair

»

EXAMPLE 1 BASIC CHORDS AND MELODY FOR REFERENCE

Am G Am C Am D Am

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

F C G Am G Am

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

EXAMPLE 2 BASIC FINGERSTYLE ARRANGEMENT

TRACK 27

This first, basic arrangement is played mostly in the open position. The bass line is all-important for implying the harmony. The late, great, master guitar arranger Eric Roche said he often started his solo arrangements by constructing the bass line. The bass line can be used to add movement and smooth the transitions between chords. This concept is demonstrated in bars 4 and 12. An extra bar has been added in bar 9 and this gives the melody a chance to breathe. Extra bars are a popular addition when arranging Scarborough Fair and we will be using various

permutations in the following arrangements. Bars 10 and 11 feature some open-voiced triad chords with the melody note on top. This type of voicing is easy to play and sounds concise and often more effective than large chords with lots of notes. This piece is to be performed free time with a relaxed fingerstyle technique. Aim to let all the notes ring into each other as much as possible. Play the melody notes slightly harder than the underlying notes, so the tune stands out. Both the fretting hand fingering and the picking hand pattern have been notated.

$\downarrow = 120$ Freely Steel string acoustic guitar

Am C G Am C Am D

Let ring throughout With fingers

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

1 m m a m a a i a m i p m p a a a m i p a m i p a m

Am F Em C G/B Am G

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

EXAMPLE 2 BASIC FINGERSTYLE ARRANGEMENT ...CONTINUED

TRACK 27

Am G Am C G Am

E B G D A E

2 0 0 2 0 2

0 3 0 1 0 1

2 0 2 0 2 0

0 3 0 2 0 2

15 m a m a m

m a m p a a

i p m p a i

EXAMPLE 3 CAPO AT THE 5TH FRET

TRACK 28

This example uses the favourite old trick of stopping the notes along one fret with a capo. The capo allows us to access new keys and allows us to access new chord and melody ideas. First place the capo on the 5th fret and make sure the tuning has remained correct. This arrangement starts with a pretty sounding arpeggio motif. We can repeat this idea at various points and this gives the arrangement some identity and continuity. To create this idea some chord extensions have been added

so A minor becomes A minor 9 and D becomes D sus 2. Bar 18 features a classic bass and melody run used by many singer songwriters. The use of the G add 11 chord is a little tricky to finger but it's well worth it as there is a cool dissonance between the open string and fretted notes. The piece ends with a chord constructed from natural harmonics. Harmonics are great to include in any arrangement. Why not try playing the melody to Scarborough Fair with harmonics exclusively!

INTRO Steel string acoustic guitar with 5th fret capo

J = 115

Am9
(Em9) Dsus2
(Asus2) C
(G)

E B G D A E

3 0 0 2 2 0

0 2 0 0 0 0

4 0 0 0 0 0

0 2 2 0 2 0

1 0 p a m i a

p a m i p sim

MELODY Am
(Em) C
(G) Gadd11
(Dadd11) Am
(Em) C
(G)

E B G D A E

0 2 2 0 0 3

0 2 2 3 0 3

5 4 0 4 0 0

0 2 0 2 0 0

7 0 p i a p

0 3 0 m a a

Am
(Em) D
(A) Am
(Em) F
(C) C/E
(G/B)

E B G D A E

0 3 0 2 0 0

0 2 2 0 0 1

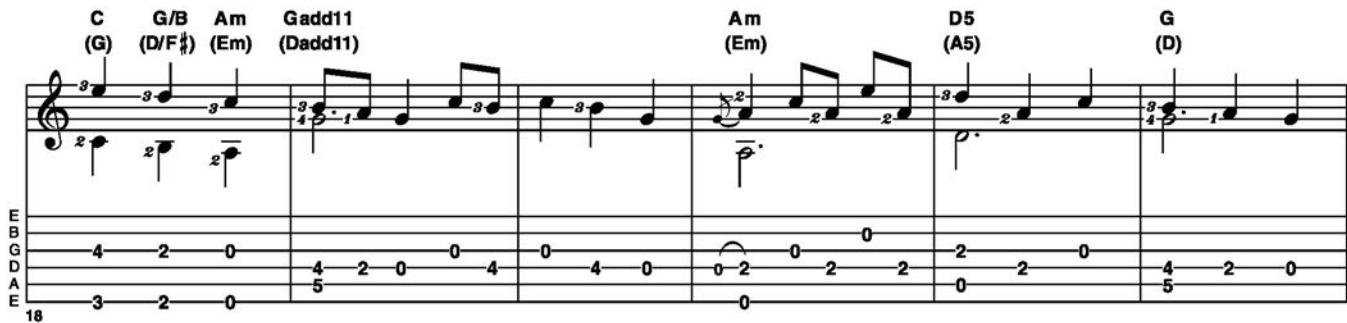
0 0 0 2 2 0

0 0 0 0 0 3

12 0 0 0 0 2

EXAMPLE 3 CAPO AT THE 5TH FRET ...CONTINUED

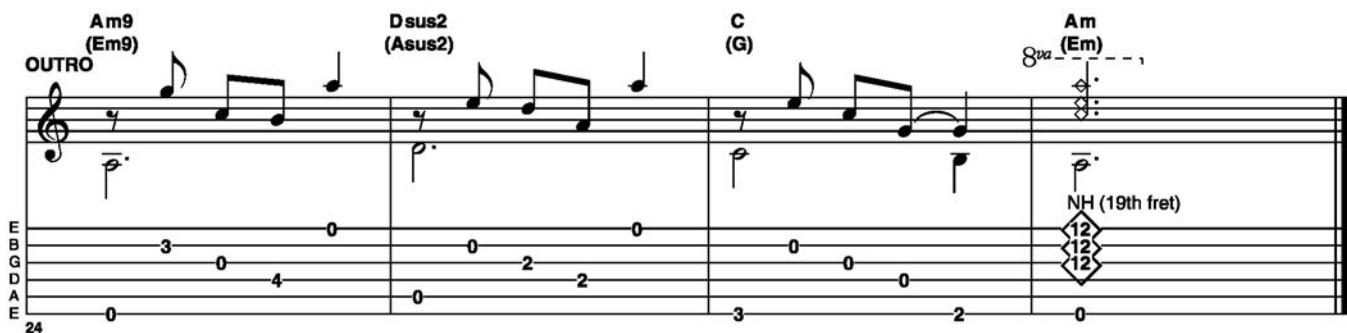
TRACK 28



18

C (G) G/B (D/F#) Am (Em) Gadd11 (Dadd11)

Am (Em) D5 (A5) G (D)



24

Am9 (Em9) OUTRO Dsus2 (Asus2) C (G) Am (Em)

NH (19th fret)

EXAMPLE 4 OPEN TUNINGS

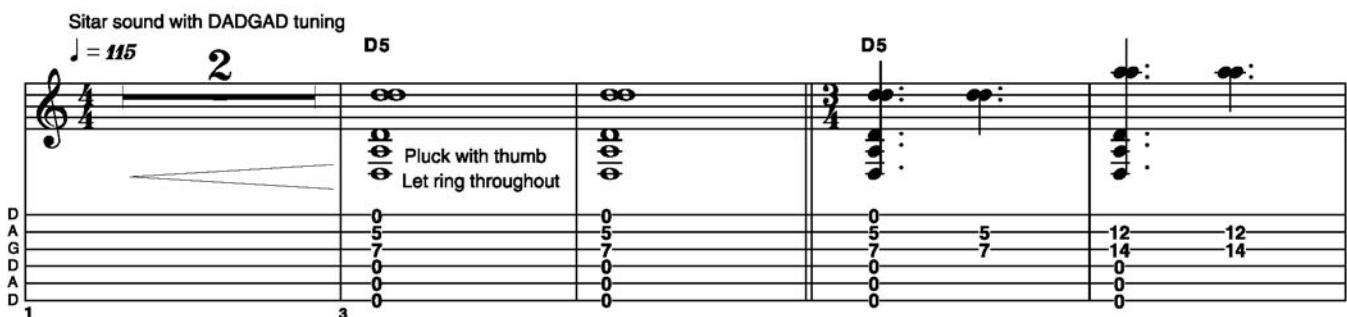
TRACK 29

Using an open tuning is a popular trick for arranging tunes for guitar. As our tune is modal in nature it makes sense to use a modal open tuning. DADGAD tuning sounds great on guitar and many great arrangements have been created with it. This example takes the first motif from the melody and puts an Indian sounding slant on

things. The use of string bends and the open tuning can really evoke the sound of the sitar. It makes sense to change the key to D minor for this one so we can cash in on the open-string drone notes. The sitar sound came courtesy of the Line 6 Variax. Use down strums of the thumb exclusively when playing this one.

Sitar sound with DADGAD tuning

$\text{♩} = 115$



D 5 0 0 0 0

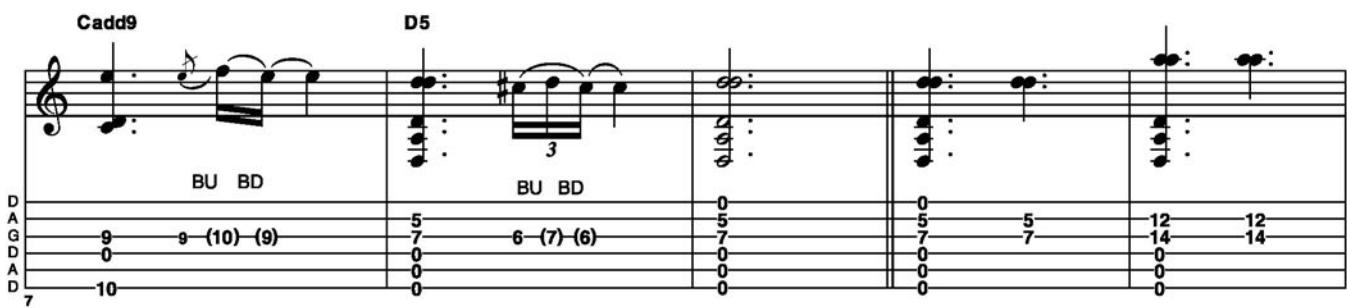
A 5 0 0 0 0

G 7 0 0 0 0

D 0 0 0 0 0

A 0 0 0 0 0

D 0 0 0 0 0



Cadd9 D5

BU BD BU BD

D 5 0 0 0 0

A 5 0 0 0 0

G 7 0 0 0 0

D 0 0 0 0 0

A 0 0 0 0 0

D 0 0 0 0 0

EXAMPLE 4 OPEN TUNINGS ...CONTINUED

TRACK 29

Cadd9

D5

BU BD

D5

BU BD

D

A

G

D

A

D

12

9 (10) (9)

5 0 0

6 (7) (6)

2 (3) (2) 0

5 0 0

6 (7) (6) 0

0 0 0

0 0 0

0 0 0

0 0 0

0 0 0

0 0 0

D5add6****

D5

D

A

G

D

A

D

17

0 5 7 0 0 0

0 5 7 0 0 0

3 0 0 0 0 0

0 5 7 0 0 0

0 0 0 0 0 0

0 0 0 0 0 0

0 0 0 0 0 0

EXAMPLE 5 WES MONTGOMERY STYLE DOUBLE OCTAVES

TRACK 30

So far we have constructed our arrangements in the conventional time signature of 3/4. Let's try a completely different approach for this example. Changing the time signature to 4/4 will allow us to access the full gamut of 4/4 grooves and I've chosen a funky drum pattern as the foundation. As the melody is created from notes of one mode (A Dorian) the harmony can be simplified. This arrangement uses a repeating riff that outlines the tonality of A minor 7. The chords G and C are played over the riff to give us the chords G/A and C/A. This riff acts as an anchor point and the harmony

can be implied by the melody and also with these slash chords. The melody has been rhythmically re-imagined to fit into 4/4. To add some interest for the ear, it has also been arranged using double octaves. Guitar players like Wes Montgomery often played melodies in octaves and double octaves and this approach helps the melody to stand out. The use of approach notes and finger slides are also an important factor here. The same fingering is used for the double octave and the notes can be plucked or strummed with the thumb.

Archtop guitar with neck pickup

J = 120 Am11

mf

E

B

G

D

A

E

1

5 7 7 5 7 5 7 7 5 7 7 5 7

Am7

With fingers

G/A

Am7

12, 15, 17, 15

14, 17, 19, 17

12, 15, 17, 15

a i p

EXAMPLE 5 WES MONTGOMERY STYLE DOUBLE OCTAVES ...CONTINUED

TRACK 30



Guitar neck diagram (Fret 9):

E	12	14	10	12		
B				17	17	15
G					12	12
D	14	16	12	14	19	19
A	12	14	10	12	17	17
E	12	14	10	12	15	12



Guitar neck diagram (Fret 13):

E	5	12	10	8	7	5	3	5
B								
G								
D	7	14	12	10	9	7	5	7
A	5	12	10	8	7	5	3	5
E	13							

EXAMPLE 6 JOE PASS JAZZ STYLE CHORD MELODY

TRACK 32

Example 6 takes the idea of re-harmonisation to the next level. We can change the harmonic context of the melody from Dorian to Mixolydian mode by simply changing the chords we use for the accompaniment. For this jazz style arrangement in 3/4 we are going to use G7 as the first chord with the melody starting on the 5th of the chord. It is fun and stylistically appropriate to harmonise the melody using some functional harmony (V-I cadences). Bars 5-8 have been harmonised using a I-Vm-VI7-IIIm-V7 chord progression in G.

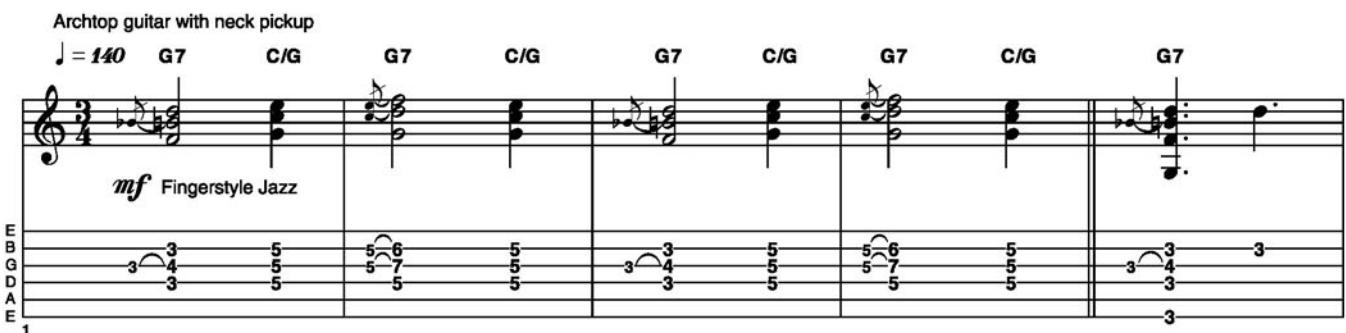
These are G (I), Em7 (Vm), Am7 (IIIm) and D7 V7). To strengthen the sound the Em7 is changed to E7#9 and the D7 is changed to D7#9. This provides two V-I cadences (E7-Am, D7-G). In bars 10-12 the melody has been harmonised using 4ths (quartal harmony) Quartal harmony sounds expensive and spacious. Bar 15 and 16 use open voiced triads and to add some movement the 5th interval is alternated with the 4th. The Ab major 7#11 chord in bar 22 is chromatic and smooths the transition between Am7 and G7. This is a tricky arrangement but persevere and it will sound impressive!

Archtop guitar with neck pickup

$\text{J} = 140$

G7 C/G G7 C/G G7 C/G G7 C/G G7

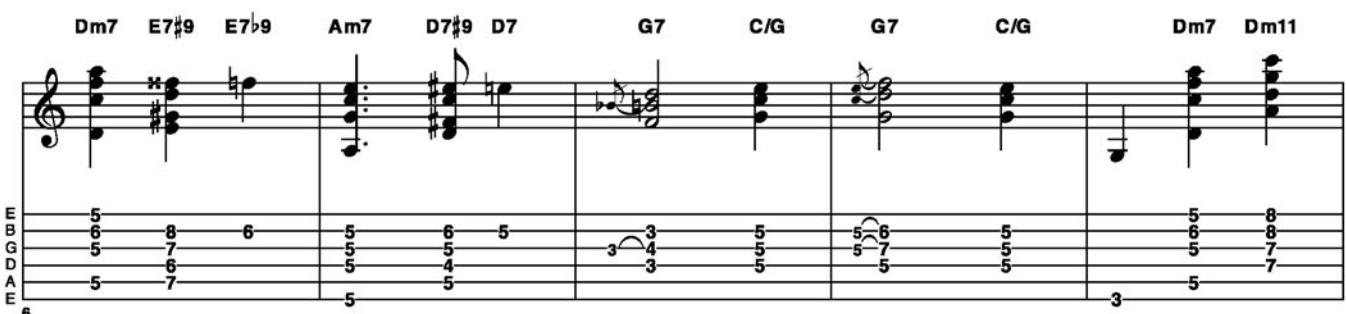
mf Fingerstyle Jazz



Guitar neck diagram (Fret 1):

E	3	4	3	5	5	5	5	5	3	3
B	3	4	3	5	5	5	5	5	3	3
G	3	4	3	5	5	5	5	5	3	3
D	3	4	3	5	5	5	5	5	3	3
A	3	4	3	5	5	5	5	5	3	3
E	1									

Dm7 E7#9 E7#9 Am7 D7#9 D7 G7 C/G G7 C/G Dm7 Dm11



Guitar neck diagram (Fret 6):

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

EXAMPLE 6 JOE PASS JAZZ STYLE CHORD MELODY...CONTINUED

TRACK 32

G6/9 F6/9 Dm7 Em7 E♭/D♭ G9 C/G G7 B♭

Am F E7♯9 E7♭9 Am7 A7♯5 D7♯9 G7 Bm7

E7♯9 E7♭9 Am7 A♭maj7♯11 G7 C/G G7 C/G G7 C/G G7 C/G

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EXAMPLE 7 BLUES/ROCK STYLE JAM

For our final jam arrangement let's return to the 4/4 idea we used in Example 4. This example uses the inclusion of a harmony line and some question and answer phrasing. We can harmonise a melody with any intervals that we wish, but a popular starting point is to place a 3rd above the melody note. This is the core concept

TRACK 34

for this harmony line and many rock bands are fond of this approach including, The Allman Brothers, Thin Lizzy and Iron Maiden. Each of the melody phrases is answered by a counter melody and these have a bluesy flavour. There is a short solo at the end and this is constructed using the A Dorian mode

J = 120 Am11

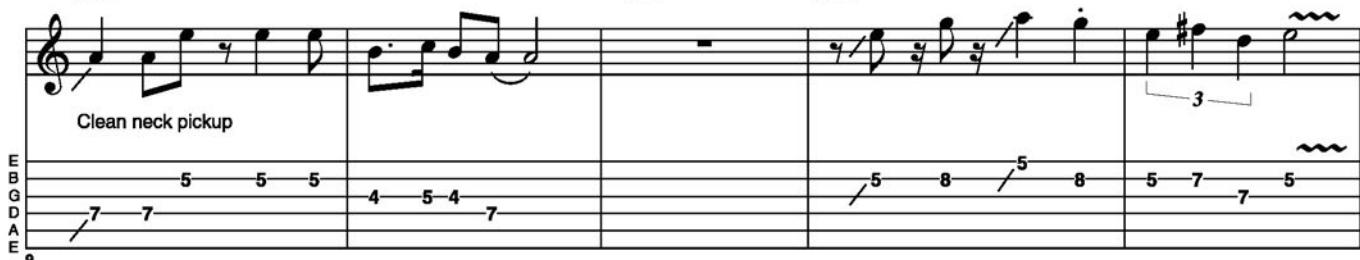


Clean middle pickup

1, 5

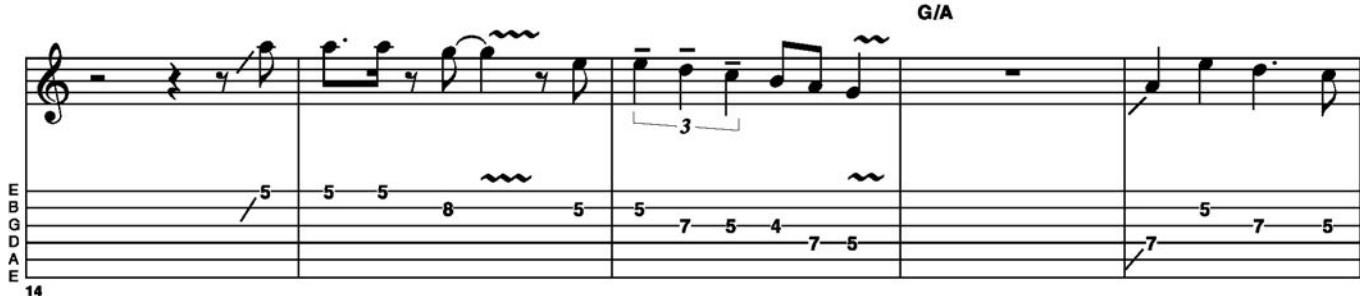
Am7

Clean neck pickup



9

G/A



14

Am11

Harmony Line

G/A

Answer Phrase



19

EXAMPLE 7 BLUES/ROCK STYLE JAM ...CONTINUED

TRACK 34

Am7

24

G/A

Answer Phrase

Am7

Am11

29

OUTRO SOLO

33

8va

37

Stray Cats Rock This Town



Jacob Quistgaard transcribes an infectious Brian Setzer piece with a retro rockabilly vibe, flaming licks and a guitar sound to die for.

ABILITY RATING

● ● ● ●	Moderate/Advanced
INFO	WILL IMPROVE YOUR
KEY: D	Rock and roll lick vocabulary
TEMPO: 200bpm	Chord embellishments
CD: TRACKS 36-37	Rhythm playing

WITH FLAMBOYANT GUITAR chops, a knack for writing catchy songs and a strong frontman persona, Brian Setzer has spearheaded the launch of two revivals during his impressive career; rockabilly and swing.

Brian was born in April 10, 1959 in Massapequa, New York and built his musical foundation from a healthy obsession with the Sun Studios recordings of the 50s. After performing locally under different band names, Setzer decided to take a huge leap of faith with drummer Slim Jim Phantom and bassist Lee Rocker. In the summer of 1980 they packed their bags and sold their instruments and gear, getting just enough money for three one-way plane tickets to the UK - they figured their music would be better appreciated overseas.

TECHNIQUE FOCUS

PALM-MUTING

Light palm muting is essential on this track for both the main verse and chorus riffs and the single note riffs played in unison with the bass (for example bar 20 onwards). Make sure you find a hand position that enables your strumming hand to mute the strings in a way that makes the muting as efficient during upstrokes as it is during downstrokes. Focus in on with the main riff especially, making an effort to keep the muting even-sounding. This is a challenge particularly when having to simultaneously mute two strings during each upstroke, so take your time with that.

They decided to call themselves the Stray Cats, as originally suggested by Lee Rocker because of their status as 'strays'. After performing for no more than a few months in the UK their strong 50s rockabilly revival style was spotted by record producer Dave Edmunds. They subsequently released a slew of successful singles, providing a stark contrast to London's vibrant punk scene.

Much like Jimi Hendrix's early success in the UK, the Strays didn't immediately translate theirs to their native US. However, with the release of their third album Built For Speed (1982), they finally caught America's attention, scoring two Top 10 hits with Rock This Town - the subject of our transcription - and Stray Cat Strut, which got to Number 3.

“I’m not God’s gift to rockabilly. There’s great players out there, and some of them deserve a lot more than they’ve gotten.”

Brian Setzer

The album was essentially a re-release of many of the songs from their two previous offerings. Impressively, the prestigious Rock & Roll Hall Of Fame has since listed Rock This Town as one of the 500 most important songs in the history of rock and roll.

Sadly, after only four years in the game, the Stray Cats officially parted their ways in 1984, reuniting sporadically on several occasions since then to record albums and go on tour. From 1985 to early 1986, Setzer appeared as lead guitarist on tour with Robert Plant's The Honeydrippers and the summer of 86 also saw the release of his first solo album, The Knife Feels Like Justice. This album marked a huge move away from Brian's trademark retro approach, heading towards a more

mainstream 'rock-roots' sound. It has become a bit of a cult favourite. In the 1990s, Setzer also successfully formed a swing revival band, The Brian Setzer Orchestra, where he melded jive-style tunes with roaring lead guitar.

Our transcription is mainly based on the Stray Cats' original studio recording, although a few bits have come from some of their jaw-dropping live performances. Head over to YouTube and spend a few moments checking out some of the live versions of this track. You'll see the Strays were clearly a fantastic live act, deviating from their original arrangements with some wild improvisation. However, they always kept it very much within the context of the song and style – inspired, skilful and passionate stuff!

As always, remember our audio track is for you to refer to and play along with and when you feel up to it, our stripped down backing will provide a fun vehicle for you to bang out Brian's stonking collection of riffs, fills and fiery licks. Enjoy! 

GET THE TONE



Setzer is an avid user of lush sounding Gretsch guitars, both vintage models and his own custom range. He is also famous for using Fender Bassman amps, although he is open to using a multitude of amps in the studio. The Roland Re-301 Chorus Echo will also play a large part in recreating his sound, with a classic 50s slap-back delay. Basically, a decent semi-acoustic - preferably with a vibrato arm - a warm sounding amp, a solid dose of slap-back echo and perhaps a sprinkling of drive and reverb, will get you ready to rock.



TRACK RECORD Check out their album, *Stray Cats* (1981), the follow-up *Gonna Ball* (1981), and the American breakthrough album *Built For Speed* (1982), from which *Rock This Town* is taken. Also, I highly recommend checking out *The Dirty Boogie* (1998) by The Brian Setzer Orchestra. Also listen to Brian's solo albums: *The Knife Feels Like Justice* (1986) and *13* (2006).



Brian in action
with one of his
customised
Gretsch guitars

PLAYING TIPS

CD TRACK 36

[Bars 1-13] We start out by strumming a basic open D chord, which makes sense as this is the key of the track. Playing triplets at 200bpm can be a little tricky, so make sure you've got a solid plan for your strumming in place. Once the band has joined in we settle down from bar 6 to a lightly palm muted bit of riffing, reminiscent of old school blues and rock 'n' roll riffs, with an added chromatic approach chord (C#5) leading up to the D5. I recommend sticking with alternate picking to execute this at speed in a fluent and relaxed manner.

At the end of bar 9 we touch upon the D chord again, this time in the position that will be favoured for the rest of the tune as it's right next to the spot where the preceding riff is played. Then the verse starts, sticking with the palm muted riff, and in bar 13 the first chord-based fill happens; a tasty recurring manoeuvre involving adding the 6th of the A major chord (F#) with your third (or fourth!) finger as well as hammering-on the major third (C#) from the bluesy sounding minor third (C) a semitone below on fret 5 of the third string.



Shuffle $J=200$

Drums enter

Play X4 D5 D6 D5 D6 D5 D6 C#5 D5 D6 D5 D6 D5

VERSE 1

N.C. 0:13

Let ring

PM 1/4

VERSE 2

PM 0:41

31, 33 35

PLAYING TIPS

CD TRACK 36

[Bars 14-39] Here we have a basic progression of I-I9-IV-II7-I-V. Some chords are approached chromatically from a semitone below some nice colour and, like in the preceding bars, the 6th is added as a chord-type fill. In addition, there are some dead notes included, which add to the rhythmic flow. I recommend alternate strumming for this to get it to sound fluent and in time, as suggested in bar 18 – always maintaining the motion of down/up/down/up on 1/and/2/and, etc. In bar 20 we have the signature chromatic blues-tinged

lick, which the bass also plays throughout much of the song. Like the main verse riff, this should be played with some light palm muting. Then we are back to another verse adding that cheerful recurring signature lick in bar 26. Use fingers 1 and 2 for the 10th fret on the second string and the 11th fret on the third string respectively – followed by fourth finger on the 12th fret of the second string and third finger on the 12th fret of the third. For the chord fill in bar 30-31, get a strong alternate strumming motion going!

The sheet music consists of six staves of musical notation for guitar. The top staff shows the melody line with various chords and fills. The bottom five staves show the guitar's six strings (E, B, G, D, A, E) with specific fingerings indicated by numbers and 'X' marks for muted notes. The music is in common time and includes measures 37 through 59. Measure 37 starts with a G major chord. Measures 38-39 show a progression through A, A6, and A major chords. Measures 40-41 show a progression through D, C9, D9, C9, D9, and F# major chords. Measures 42-45 show a progression through G, G6, D7, E7, D, G#, A, A6, and A major chords. Measures 46-51 show a 'CHORUS' section with a repeating pattern of D5, D6 D5, D6 D5, D6 D5, and D6 D5 chords. Measures 52-53 show a continuation of this chorus pattern. Measures 54-59 show a final section with chords D6 D5, D6 D5, D6 D5, D6, A, Bdim, Cdim, and A7. The music concludes with a section starting at measure 59, which includes a 'PM' instruction and a 'etc' symbol.

PLAYING TIPS

CD TRACK 36

[Bars 40-53] Here we have the infectious chorus section. The guitar stays with the same palm muted riff of the verses, progressing into a cool, snappy triplet fill in bars 44-45, which essentially ascends through a succession of triads, producing quite a classic blues sounding result, albeit one delivered at breakneck speed.

[Bars 54-67] The first solo of the track starts out in 10th position, mixing the minor and major pentatonic to great effect. Bar 57 we move down

to 7th position, which is perfect for the D major pentatonic, as this is the same position as you'd play B minor pentatonic (the relative minor) and thus constitutes a position and shape most guitarists will be familiar with. The repeated lick from 57-59 is a little more challenging and I recommend applying economy picking to successfully execute this lick at speed, using the pick strokes suggested, or alternatively by performing three consecutive downstrokes; from the F through to the B note.



The sheet music consists of six staves of musical notation for guitar, with tablature below each staff. The staves are numbered 63, 67, 71, 75, 79, and 87. The music includes chords such as D, G#, A, A6, A, D, and F#. It features solos, including 'SOLO 1' starting at bar 67. Various techniques are indicated, such as 'Let ring' and 'PM' (palm muting). The music is in 12-bar blues progression, with labels like 'BU' (brush up) and 'etc' indicating repetitive patterns. The key signature changes between D major and A minor throughout the piece.

PLAYING TIPS

CD TRACK 36

[Bars 68-87, previous page] After the solo we return to the same chromatically coloured riff, played more or less in unison with the bass. This time on the first three repetitions, we are playing both the minor 3rd (F natural) and the major 3rd (F#) at the end of the cycle, providing a nice blues colouration. Then we are back into another verse, this time played with super effective stops on each chord, firing off a quick succession of triplets on the E chord, this time a plain E major, rather than the bluesier E7.

[Bars 88-103] Here we have another chorus, playing a further developed version of that cheerful double-stop lick from before in bars 90-91, with added notes (from the D major triad) for extra effect. Bars 94-95 see the near exact repetition of the fast ascending triplet fill as well, progressing unto the D to D9 sequence, with a quick stop on the G major chord again. This is followed by a round of quick triplets on the E7 (bar 99) and the same I-V-I progression – essentially D to A to D, with added embellishments.

The sheet music consists of six staves of musical notation and tablature for a guitar part. The staves are arranged vertically, with the top staff being the treble clef staff and the bottom staff being the bass clef staff. The tabs show the fingerings for each note, with 'X' indicating where a string is muted. The music includes various chords and progressions, such as D5, D6, D5, D6, D5, D6, D5, D6, D9, A, A6, A, Aadd9, A, A6, D, D9, G, E3, 3, 3, D, A, A6, A, D9, C#9, D9, C#9, D9, CHORUS, D5, D6, D5, D6, D5, D6, D5, D6, D5, D6, D5, D, D5, D6, D5, C#5, D5, D6, D5, D6, D5, D6, D5, D, C#9, D9, C#9, D9, G, A, Bdm, Cdm, A7, D, C#9, D9, C#9, D9, G, A, Bdm, Cdm, A7, D, C#9, D9, C#9, D9, G. The tabs also include 'Let ring' instructions and a '2:04' time signature change.

PLAYING TIPS

CD TRACK 36

[Bars 104-111] The second solo takes off with a chromatically descending lick based on 6th intervals. Start picking the notes individually and let them ring, but then in bar 105 it's a case of just strumming both notes, while optionally maintaining a rhythmic emphasis on the same pattern as in the previous bar. Pay attention to muting unwanted strings (with your fretting hand fingers), not least the third string, which is in between the two strings you are fretting, but also the first and sixth strings as well. For the fast hammer-on blues

based triplet lick in bars 106-107, use your first finger to fret the D note on the second string and your second and third fingers to fret the F natural/F# notes on the fourth string. This is followed by a move to the basic D minor pentatonic position, which results in a bluesy dose of effective, repeated licks, culminating in that slightly bent double stop in bars 109-111. Bar 110 is played with straight rather than swung quavers (8ths notes), and to emphasise the change in feel the latter part of the phrase is played using upstrokes only.

116

2nd SOLO

121

125

128

132

N.C.

Play X3

135, 137, 139

141

PLAYING TIPS

CD TRACK 36

[Bars 118-140] After the second guitar solo, we go back to the sign (it says D.S. al Coda), to play the palm muted unison riff again. This means heading back to play from bar 68, aiming for the coda after bar 71, effectively jumping forward again to bar 118. This is the final chorus and the most challenging part is probably getting the chord playing in bars 124-127 down as it's pretty snappy work. Notice how the ending follows a classic three-repetitions model, going

between the D chord, the A major chord embellishments and the palm muted single-note riff (in unison with the bass) before the final bars. Bar 138 has a great bluesy run on the D minor pentatonic and we end the party in style on a D6/9, using the vibrato arm to first add some vibrato and then perform a dip, coming back up briefly before finishing promptly with the drums and bass on a single D note. Classic!

D5 D6 D5 D6 D5 D6 D5 D6 D5 D6

PM PM PM

143, 145 147

A A6 A D C9 D9 C9 D9 G

Let ring

149

E7 D A A6 A

Let ring

153

N.C. D A A6 A

Let ring

157

N.C. D A A6 A

Let ring BU RP

161

N.C. D6/9

w/bar

165

Johann Strauss I Radetzky March



Bridget Mermikides arranges and transcribes for classical guitar the most famous piece written by Johann Strauss The Elder.

ABILITY RATING

● ● ● ● ● **Moderate to difficult**

INFO	WILL IMPROVE YOUR
KEY: D	<input checked="" type="checkbox"/> Slurs
TEMPO: 152 bpm	<input checked="" type="checkbox"/> Melody-bass separation
CD: TRACKS 38-39	<input checked="" type="checkbox"/> Romantic repertoire

LAST ISSUE WE tackled an arrangement of the famous Vienna Blood Waltz, by Johann Strauss II and in this issue we're heading a generation back to a work by his father the imaginatively named Johann Strauss I (also known as Johann Strauss the Elder – or the Father – positioned as he was at the top of a formidable musical dynasty).

Johann Strauss I was a hugely influential composer in the early nineteenth century, not least of which to his sons the composer and polymath Josef Strauss, the aforementioned Johann Strauss II and the composer Eduard Strauss. The latter of which had a son, who was a conductor and composer by the name of – you guessed it – Johann Strauss III.

Johann the Elder was a central figure in the Viennese Waltz style, and despite his wide success with a number of works in that style, is most remembered by his 1848 Radetzky March – a piece that is embedded in British culture as much as it is in its native Austria (even if you don't know the name, you'll recognise it within a few bars of hearing the tune). It's a rousing work for symphony orchestra with a decidedly military flavour (dedicated as it is to the decorated Radetzky von Radetz, an Austrian general with

standard issue walrus moustache). The melody and rhythm of this work is so instantly captivating, that even from its first performance the audience have felt compelled (and it would seem now obliged) to clap and stamp along with the main theme, as you'll recognise from many a Last Night of the Proms performance. Sadly Strauss died in his mid-40s during the instrumentation of his

newly composed work, and never heard it performed.

Translating this epic symphonic work to solo classical guitar might seem like a step too far, but it works surprisingly well and with the help of drop-D tuning I've kept the original key of D major while maintaining the bass-line, harmonies and that all-important melody. What are distinctive in the piece are the short grace notes in the melody – ornaments with the grandiose term of acciaccatura. The term is derived from an Italian word meaning 'to crush' and you should perfect the technique so they are as short and crisp as possible.

As ever you'll want to practise this piece patiently – using the tab captions to guide you through the trickier sections – so that the technique becomes second nature and you can focus on the performance of the melody, and making a whole room of people clap on every beat!

To help make this piece sound articulate and clear it's best to decide and stick to precise fingering in both hands. Try the suggested fingering in the tab and notation and aim to keep the technique neat and tidy. Go slowly at first so that the position shifts and chord shapes become familiar and accurate.



Johann Strauss I:
never heard this
piece performed

“ Johann Strauss I was a hugely influential composer in the early nineteenth century. ”



TRACK RECORD There are many stunning performances of this work, but you can't do much better; or get more authentic, than the Vienna Philharmonic Orchestra conducted by Carlos Kleiber live at the 1992 Vienna New Year's Concert (Sony); or Nikolaus Harnoncourt's similarly superb conducting of the Concentus Musicus Vienna (Sony Classical).

PLAYING TIPS

CD TRACK 39

[Bar 4] On the last beat of bar 4 plant all four fretting hand fingers down on the fretboard in their correct positions before beginning plucking - this will really help to 'seat' the hand in make the grace notes through the next 3 bars infinitely easier to execute.

[Bar 9] There is a little 'hopping' of the fretting hand going into bar 9 so follow the fingering - playing it fairly staccato is perfect for the style. On the 3rd beat of bar 12 the A7 chord is strummed downwards with the backs of the nails of the first two picking hand fingers.

The sheet music consists of six staves of musical notation for guitar, arranged in three columns. Each staff includes a treble clef, a key signature of one sharp, and a tempo marking of J = 152 approx. The first staff begins with a D chord. The second staff begins with an A/C# chord. The third staff begins with an E/G# chord. The fourth staff begins with an E7 chord. The fifth staff begins with an A chord. The sixth staff begins with a D/A chord. The notation includes various note heads, stems, and beams. Below each staff, there is a six-string guitar neck diagram with fingerings (a, m, i) and picking directions (p, m, l). The staves are numbered 1 through 17 at the bottom left.

PLAYING TIPS

CD TRACK 39

G

E 10 12-10 9 10 12-10 9 10 15 12-10 9 10 12-10 9 10 14 10 5
B 0 0 0 0 0 0 0 12 0 10 10 10 10 10 10 2
G 0 0 0 0 0 0 0 0 0 9 9 9 9 9 9 0
D 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9
A 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9
E 21 21 21 21 21 21 21 21 21 21 21 21 21 21 21 21

A A7 D6/A D A A7 D/A

E 5 3 7 7 5 10 9 9 7 10 8 7 7 7 10 8 7
B 2 2 2 2 2 2 7 7 7 7 7 7 7 7 7 7 7 7
G 2 2 2 2 2 2 7 7 7 7 7 7 7 7 7 7 7 7
D 2 2 2 2 2 2 7 0 0 7 7 7 7 7 7 0 7 7 7
A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
E 25 25 25 25 25 25 25 25 25 25 25 25 25 25 25 25 25 25

A A7 D6/A D F#7 Bm F#7 Bm

E 5 3 7 7 5 10 9 9 11 12 10 9 9 11 12 10
B 2 2 2 2 2 2 7 7 7 7 7 7 9 9 9 9
G 2 2 2 2 2 2 7 7 7 7 7 7 9 9 9 9
D 2 2 2 2 2 2 7 0 0 9 9 9 9 9 9
A 0 0 0 0 0 0 0 0 0 9 9 9 9 9 9
E 29 29 29 29 29 29 29 29 29 29 29 29 29 29 29 29 29 29

F# Bm F# Bm F# Bm F#

E 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14
B 11 12 11 12 11 12 11 12 11 12 11 12 11 12 11 12
G 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9
D 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9
A 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9
E 33 33 33 33 33 33 33 33 33 33 33 33 33 33 33 33 33 33

D

E 2 3 2 1 2 3 2 1 2 0 3 2 1 2 3 2 1 2 7 5 7 5 7
B 2
G 2
D 0
A 0
E 37

PLAYING TIPS

CD TRACK 39

[Bar 53] As we go into the A major section there is again some suggested fretting hand fingering to get you started and help with the execution.

Bar 41: The music starts in A/C♯. The first two measures show eighth-note patterns. The third measure begins with an E note, followed by an E7 chord. The fourth measure begins with an A note, followed by an A7 chord. The tablature below shows the fretting hand positions for these chords.

Bar 45: The music continues with eighth-note patterns. The tablature shows fingerings for the notes: 2, 3, 2, 1, 2, 3, 2, 1, 2, 0, 3, 2, 1, 2, 3, 2, 1, 2, 7, 5, 5, 7.

Bar 49: The music transitions to A major. It includes chords for E7, A7, D, Gadd#11, A, and D. The tablature shows fingerings for the notes: 9, 14, 12, 7, 12, 10, 9, 0, 7, 10, 8, 7, 9, 10, 7, 7, 5.

Bar 53: The music continues in A major. It includes chords for E, A, and D. The tablature shows fingerings for the notes: 0, 0, 4, 0, 7, 9, 12, 5, 5, 5, 5, 5, 5, 5, 5.

Bar 57-65: The music concludes with eighth-note patterns. The tablature shows fingerings for the notes: .5, 9, 9, 6, 6, 6, 0, 5, 9, 9, 6, 7, 5, 5, 9, 9, 6, 7, 7, 6, 7, 7, 4, 6.

PLAYING TIPS

[Bar 73] From bar 73 to 78 the bass line becomes more of a feature and should have clear rests in between notes - one or two will need to be

damped with the thumb (listen to the audio to hear how it should sound). The rest of the piece is repeats. I hope you enjoy learning this!

CD TRACK 39



1A

E7 E9

61, 69 63

2A

E7 A E7/B E7 E7/B E9

71 73, 89

A A/E A A/E E7/B E7 E7/B E9

75, 91

A E A

79, 95

E7 E9

83, 99

PLAYING TIPS

CD TRACK 39

The sheet music consists of four staves of musical notation for guitar, with each staff having a six-string tab below it. The staves are arranged vertically, with measure numbers 87, 103; 88; 104; 107; 111; 116; and 120 indicated at the beginning of each staff. Chord symbols are placed above the staves, and fingerings are shown as numbers on the tabs.

Staff 1 (Measures 87-103):

- Chords: A, E7, 1A, 2A, D, A/C# (Bm).
- Fingerings: E (10), B (9), G (7), D (5); E (5), B (5), G (5); D (5), B (5), G (5); E (10), B (10), G (10), D (10), B (10), G (10); E (14), B (12), G (10), D (9), B (9).
- Measure 103 ends with a repeat sign.

Staff 2 (Measures 107-111):

- Chords: E/G#, E7, A, D/A, D, D/A, D, D/A, D, D/A.
- Fingerings: E (7), B (6), G (7), D (10), A (12); E (10), B (8), G (7), D (6); E (2), B (3), G (2), D (1), B (2), G (1); E (2), B (3), G (2), D (1), B (2), G (1); E (2), B (0), G (3), D (2), B (2), G (1); E (3), B (2), G (1).

Staff 3 (Measures 111-116):

- Chords: D, D/A, D, D/A, D, D/A, A/C#, D, D/A, E, E7.
- Fingerings: E (2), B (3), G (2), D (1), B (2), G (1); E (2), B (7), G (5), D (5), B (7); E (3), B (7), G (5), D (5), B (5); E (7), B (7), G (5), D (5), B (7); E (9), B (10), G (7), D (9), B (9).

Staff 4 (Measures 116-120):

- Chords: A, A7, D, D/A, D, D/A, D, D/A, D, D/A, D, D/A.
- Fingerings: E (5), B (9), G (5), D (8); E (2), B (3), G (2), D (2), B (2), G (2); E (2), B (0), G (3), D (2), B (2), G (1); E (2), B (3), G (2), D (1), B (2), G (1); E (2), B (3), G (2), D (1), B (2), G (1); E (2), B (3), G (2), D (1), B (2), G (1).

Staff 5 (Measures 120-End):

- Chords: D, D/A, E7, A7, D, Gadd11, A, D.
- Fingerings: E (2), B (7), G (5), D (5), B (7); E (9), B (14), G (12); E (7), B (12), G (10), D (7); E (9), B (7), G (10), D (8), B (7); E (10), B (10), G (7), D (7).

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THIS ISSUE'S prog rock lesson focuses on a guitarist somewhat removed from the mainstream these days but who is still making creative and progressive music: Francis Dunnery. When It Bites were briefly thrust into the limelight courtesy of their 1986 top 10 hit, Calling All The Heroes, guitar fans clamoured to hear the band's debut album. Entitled The Big Lad In the Windmill, it brimmed with great playing. In particular, his tone and smooth legato chops were a pleasing sound that married perfectly with the band's memorable songs and sometimes quirky arrangements. Seeing Dunnery live a few years later, fans were intrigued by his tap board - certainly not typical for a guitarist enjoying chart success! He loved fusion players like Holdsworth and McLaughlin, as well as prog bands such as early Genesis. Here was a guitarist that could clearly rock out, but didn't display typical blues-rock tendencies. Although he played for Robert Plant in the 90s, he has never talked of players like Jimmy Page or Eric Clapton as influences.

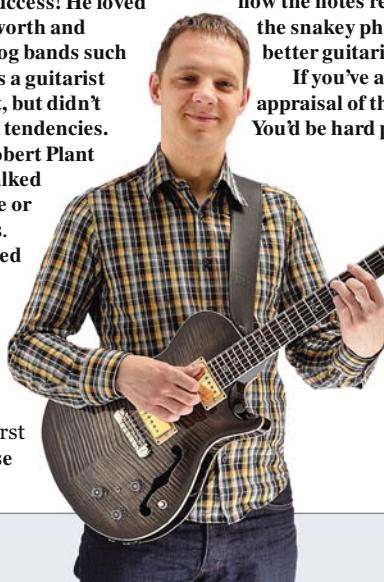
What Paul has presented in his Dunnery tutorial is only the tip of the iceberg but, nevertheless, is full of great licks and phrases. If Dunnery is a new name for you, I'd suggest you listen to the first three It Bites albums (Rose Marie from Once Around

The World features a killer tap board solo) as well as later albums like Fearless, Man, and his new prog rock stunner, Frankenstein Monster. If you catch him live you'll also get to see fingerpicking skills honed from a year's worth of classical guitar lessons. For sure, Dunnery is a well rounded musician.

Pete Callard's jazz series takes a look at the often overlooked be-bopper, Sal Salvador. An expressive and virtuosic guitarist, his lines were steeped in jazz tradition, evoking sax-like phrases at often breakneck speeds. While our examples here are often north of 200 bpm, don't be put off as the majority of the playing is eighth-note based, not 16th. Take it steady, learning each example slowly and appreciating how the notes relate to each chord (you'll love the snakey phrasing of Ex 6), and you'll be better guitarist for it.

If you've any energy left, try Stuart's appraisal of the wonderful, Fleet Foxes. You'd be hard pressed to hear acoustic instruments and vocals blended more harmoniously. Grab your acoustic, a capo (3rd fret) and get some gorgeous chord voicings under your fingers.

Jason



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54

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

BLUES

56

John Wheatcroft looks at the guitar style of Mississippi Allstar axeman Lee Dickinson.

ROCK

60

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CREATIVE ROCK

68

Shaun Baxter continues his series on advanced soloing concepts. Are you up to it?

SESSION

72

Andy Saphir explores the studio guitar style of LA session monster Steve Lukather!

PROG

76

Paul Bielatowicz unveils the legato rich lead guitar approach of It Bites' Francis Dunnery.

JAZZ

80

Pete Callard has some great licks in the style of legendary jazz guitarist Chuck Wayne.

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86

Stuart Ryan continues his series on modern acoustic minstrels with the style of English 'nu-folk' exponent Laura Marling.

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EASY LICKS EXAMPLE 1 LEO NOCENTELLI

CD TRACK 40

Here's a riff in the style of The Meters' guitarist which combines single notes and chords. Try it with a warm clean tone and lay back on the beat, as this

style is all about getting a nice, relaxed feel. Getting the 'swing' right is probably the biggest challenge.

The musical notation consists of two staves. The top staff is a standard five-line staff with a treble clef, showing eighth-note patterns. The bottom staff is a guitar neck diagram with six horizontal lines representing the strings and vertical tick marks representing frets. Fret numbers 1 through 7 are indicated below the neck. Chords D7 and D♭7 are marked above the first and second measures respectively. Measure 1 starts with a D7 chord, followed by a D7 chord with a bass note. Measure 2 starts with a D7 chord, followed by a D7 chord with a bass note. Measures 3-4 start with a D7 chord, followed by a D7 chord with a bass note. Measures 5-6 start with a D7 chord, followed by a D7 chord with a bass note. Measures 7-8 start with a D7 chord, followed by a D7 chord with a bass note. Measures 9-10 start with a D7 chord, followed by a D7 chord with a bass note. Measures 11-12 start with a D7 chord, followed by a D7 chord with a bass note.

EASY LICKS EXAMPLE 2 JIMI HENDRIX (BAND OF GYPSYS)

CD TRACK 41

In this band, with his old mate Billy Cox on bass, Jimi often combined rhythm and lead or, as is the case in this example, jumped between the two.

The challenge here is to move smoothly between the riff and the unison bends at the upper end of the fretboard.

The musical notation consists of two staves. The top staff is a standard five-line staff with a treble clef, showing eighth-note patterns. The bottom staff is a guitar neck diagram with six horizontal lines representing the strings and vertical tick marks representing frets. Fret numbers 1 through 17 are indicated below the neck. Measure 1 starts with a D7 chord, followed by a D7 chord with a bass note. Measure 2 starts with a D7 chord, followed by a D7 chord with a bass note. Measures 3-4 start with a D7 chord, followed by a D7 chord with a bass note. Measures 5-6 start with a D7 chord, followed by a D7 chord with a bass note. Measures 7-8 start with a D7 chord, followed by a D7 chord with a bass note. Measures 9-10 start with a D7 chord, followed by a D7 chord with a bass note. Measures 11-12 start with a D7 chord, followed by a D7 chord with a bass note. Measures 13-14 start with a D7 chord, followed by a D7 chord with a bass note. Measures 15-16 start with a D7 chord, followed by a D7 chord with a bass note. Measures 17-18 start with a D7 chord, followed by a D7 chord with a bass note.

INTERMEDIATE LICKS EXAMPLE 3 WILKO JOHNSON RHYTHM STYLE

CD TRACK 42

Wilko is best known for his playing with Dr Feelgood. It's chock full of attitude and is characterised by his strumming hand, which plays pretty much

constant 8ths regardless of what's happening on the other hand, rhythm or lead. Look out for the F# bass notes, which are fretted by the thumb.

The musical notation consists of two staves. The top staff is a standard five-line staff with a treble clef, showing eighth-note patterns. The bottom staff is a guitar neck diagram with six horizontal lines representing the strings and vertical tick marks representing frets. Fret numbers 1 through 17 are indicated below the neck. Chords A5, A5/G, F#m7, A5/E, A5/G, A5/G#, A5, A5/G, A5/G#, and A5 are marked above the first through tenth measures respectively. Measure 11 starts with a D7 chord, followed by a D7 chord with a bass note. Measure 12 starts with a D7 chord, followed by a D7 chord with a bass note. Measure 13 starts with a D7 chord, followed by a D7 chord with a bass note. Measure 14 starts with a D7 chord, followed by a D7 chord with a bass note. Measure 15 starts with a D7 chord, followed by a D7 chord with a bass note. Measure 16 starts with a D7 chord, followed by a D7 chord with a bass note. Measure 17 starts with a D7 chord, followed by a D7 chord with a bass note.

A/G F#m7 A5/E A5/G A5/G# A5 Am/C A/C# A5

INTERMEDIATE LICKS EXAMPLE 4 MARK KNOPFLER

CD TRACK 43

Here's a lead lick in the style of Dire Straits era Knopfler. It can be played with a pick, but for authenticity, greater dynamic control and a softer tone,

try it with fingers. Tonewise it's all Strat position 4 (neck and middle) or 2 (bridge and middle) on the switch with a low-gain amp and sweet reverb.

C#m B A E/G# B E/B B

BU BU BD

ADVANCED LICKS EXAMPLE 5 WES MONTGOMERY DIMINISHED CHORD LICK

CD TRACK 44

This example is full of challenging diminished shifts. Montgomery would effortlessly drop these kinds of chord licks into his live improvisations

but they're harder than they sound! Bar 1 gives you a map to help you remember the pattern. Down strum with your thumb for a warm tone.

N.C. Gdim7

Downstrokes with thumb

ADVANCED LICKS EXAMPLE 6 BRENT MASON

CD TRACK 45

Here's a chicken pickin' lick in A for you country fans. If you're not used to the hybrid picking technique, it'll take some work, but it's invaluable for

playing fast runs across several strings. Get your Telecaster plugged in with a little bit of grit and you're ready to go!

A G7 G#7 A7

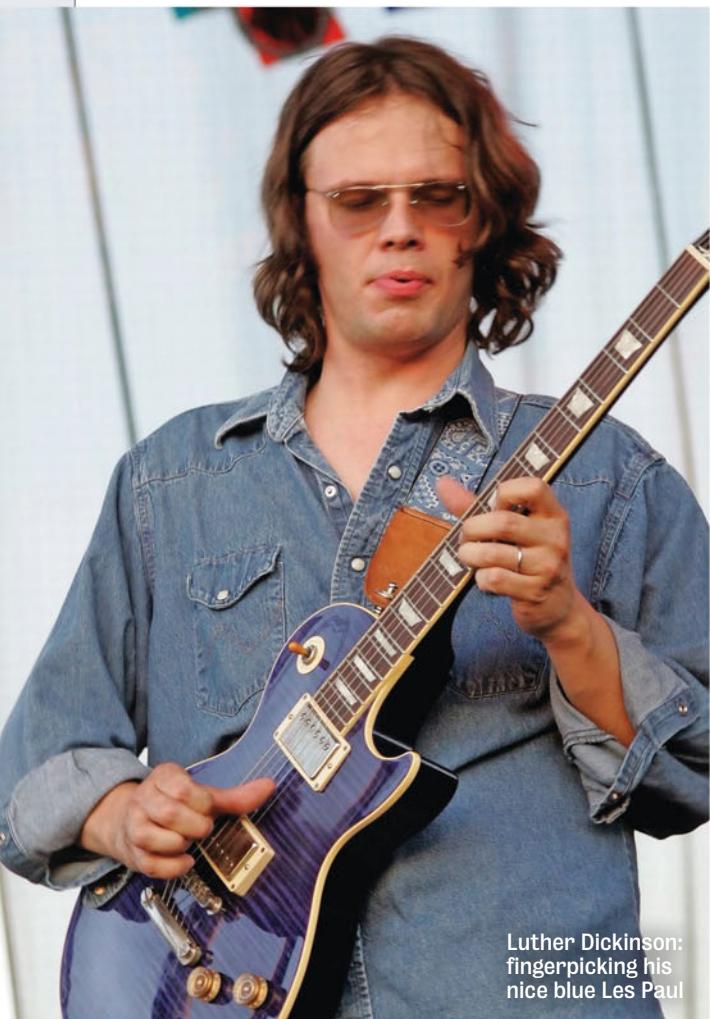
Pick & fingers

BU

Luther Dickinson



John Wheatcroft is Mississippi bound this month, as he's hot on the heels of Allstar blues and slide guitar supremo, Luther Dickinson.



Luther Dickinson:
fingerpicking his
nice blue Les Paul

ABILITY RATING

● ● ● ● ● **Moderate/Advanced**

INFO	WILL IMPROVE YOUR
KEY: Various	<input checked="" type="checkbox"/> Slide intonation and accuracy
TEMPO: Various	<input checked="" type="checkbox"/> Electric fingerstyle technique
CD: TRACKS 46-56	<input checked="" type="checkbox"/> Expression and delivery

LUTHER DICKINSON IS guitarist and lead singer with the southern blues rock band The North Mississippi Allstars. Along with his brother Cody on drums and bass player Chris

After the Crowes' 2008 Release, Warpaint, Luther stayed with the band, travelling the four corners of the earth and back, when a combination of the band's decision to take time out and increasing responsibility with the Allstars forced Luther to devote his time to this project fully in 2011.

Luther's style is essentially good-time rock and roll but with a supremely delicate touch. He is obviously a product of his influences and wears them proudly on his sleeve, but he puts the package together so well that he's a joy to hear. He has an infectious love for creating

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music, and both his delivery and his tone are to die for. In his own words, Luther states "My whole style is based on translating acoustic guitar technique and response in really loud rock and roll electric guitar". I think it's safe to say that he has achieved his goal.

In the three-piece context of the Allstars and also when he plays with brother Cody as a duo, the distinction between rhythm and lead is redundant. Rather like Hendrix, his soloing has such rhythmic propulsion that you hardly notice that the rhythm part has disappeared and he can move between these roles with fluency and flair. A slide expert, Dickinson style is arguably less progressive than Derek Trucks, whose influences range far beyond the conventional blues boundaries. Equally however, it could be argued that Dickinson's stylistic choices are more authentic with a clearer connection to the traditional blues slide supremos. Pointless comparisons aside, it's no huge surprise to learn that like most great players who do similar but different things, Derek is a huge fan of Luther's playing and Luther is a huge fan of Derek's.

There are five examples this month. Treat them as the beginning of a musical journey, taking each idea and seeing what you can come up with. Why not record yourself playing these phrases and listen back, perhaps the next day. Ask yourself what areas you could improve upon, but be kind to yourself too, as it's equally important to recognise the things you like about your playing; your sound, your style and your musical identity. Have fun, and don't be afraid to personalize these licks and make them your own!

“My whole style is based on translating acoustic guitar technique and response in really loud rock'n'roll electric guitar.” Luther Dickinson

GET THE TONE



Dickinson's live setup is simplicity itself, favouring electrics such as a Gibson LP or ES-335 into a Fuchs valve combo turned up loud for overdrive and controlled by the guitar's volume. But there's always a quality overdrive pedal on hand for moments of gain madness. We're after a full bodied driven tone and don't forget to explore your guitar's pickup and volume controls. Luther employs a fingerstyle technique, combining thumb, first and second fingers almost all the time and pretty much exclusively when using a slide.



TRACK RECORD *World Boogie Is Coming* (2013), Luther's most recent release with the North Mississippi Allstars, lives up to the title and is full to the brim with retro grooves and outstanding playing throughout. Equally worthwhile searching out is the Allstars DVD/CD retrospective live release, *Do It Like We Used To Do* (2009). Also check out The Black Crowe's *Warpaint Live* (2009).

LICK 1 BASS STRING OCTAVES AND TOP STRING SLIDE**CD TRACK 47**

Let's begin with the first of three examples in open D tuning (D A D F# A D low to high). Here we're mixing a repetitious octave skipped open-string bass part with a high melody predominantly articulated using the slide. It helps if you hold the slide at a slight angle to the fretboard so that you only really make contact with the first string, allowing the open strings to ring

unimpeded. You might find that a little extraneous noise as the slide now occasionally touches the frets but this is all relative to factors such as the action on your guitar and the height and shape of the frets but anyway the occasional rattle and buzz can actually add to the vibe and feel of the music so don't be too analytical here.

J = 160 Swing **D7**

This tab shows a six-string guitar in Open D tuning (D A D F# A D). The top two strings (D and A) provide the bass line, while the bottom four strings (F#, D, A, D) provide the melodic line. The tab includes fingering (e.g., 0, 2, 0, 2/4, 0, 7, 0, 12, 9, 7, 7) and grace notes. The tempo is marked as J = 160 Swing, and the chord is D7.

Open D tuning

This continuation of the tab shows further melodic lines and bass patterns in Open D tuning. The notation remains consistent with the first section, featuring six strings and a mix of bass and melody parts.

LICK 2 D MINOR PENTATONIC SLIDE RIFF**CD TRACK 49**

Luther's playing can get quite heavy at times but there is always a great sense of groove going on. Here we see how he might exploit the symmetrical nature of open D tuning, specifically on the numerous D and A strings to create a simple but remarkably effective riff derived mainly from D

minor pentatonic scale (D F G A C) with an additional 6th (B) in the final bar. Aim for a rhythmic feel that is slightly pulled back. You can afford to be ever so slightly late and relaxed with your delivery here and even the bends can be lazy and unhurried.

J = 75 Swing 16ths **D5**

This tab shows a six-string guitar in Open D tuning. It features a D minor pentatonic scale (D, F#, A, C, G) with slides and bends. The tempo is J = 75 Swing 16ths, and the chord is D5. The tab includes fingering (e.g., 0, 3, 0, 5, 0, 3, 5, 3, 0, 5, 0, 3, 5, 3, 0, 5, 0) and slide markings.

Open D tuning

This continuation of the tab shows a variation of the D minor pentatonic slide riff. The notation remains consistent with the first section, featuring six strings and a mix of slides and bends.

LESSON: BLUES

ON THE CD  TRACKS 46-56

LIK 3 RHYTHM AND LEAD SLIDE

CD TRACK 51

Our third and final example in open D sees a return to the slide and combines aspects of rhythm and lead to form a cohesive whole. Each one-bar riff is countered with a one bar lead phrase creating a form of question

and answer but always maintaining good time with a propulsive rhythmic thrust. Once you've learnt the written parts why not replace each alternate bar with an answering phrase of your own invention?

LIK 4 STANDARD TUNED SLIDE

CD TRACK 53

We're in regular tuning for this blues scale based example in A minor (A C D Eb E G). The trick to controlling slide in regular tuning is all down to effective muting so it's best to adopt a fingerstyle picking technique, using every

available spare digit to hold down unwanted strings. Your finger needs to hold the slide at a position where the point of contact where the string leaves the slide aligns with the location of the fretwire.

LIK 5 CALL AND RESPONSE IN E

CD TRACK 55

Our final example is a collection of two-bar call and response phrases in E. But as you might expect in blues this E becomes E7 - even E minor vocabulary is stylistically appropriate. Dickinson frequently thickens up his

tone for both slide and conventional playing by kicking in an octave pedal, a device that doubles up our original pitch with the same note an octave below and this is what you hear on the accompanying audio.

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The Allman Brothers Band



This month **Martin Cooper** unveils the rockier side of a legendary band of true feel players, the hugely influential Allman Brothers Band.



Warren Haynes
and Dickey Betts
of The Allmans

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The band actually hit the top of their commercial success after these events with their *Brothers & Sisters* album in 1973, but of course Duane and Berry remain in the hearts of Allman Brothers Band fans to this day.

After first disbanding in 1976, the second incarnation of the band reformed at the end of the decade, before dissolving again in 1982. However, they reformed in 1989 and still tour to this day, with the inclusion of superb guitarists Warren Haynes and Derek Trucks (nephew of drummer Butch Trucks).

This month's piece is a mixture of blues and rock and is based largely around a 12-bar chord progression in C major, but with lots of dominant 7 and 9 sounding chords. It's not too tricky to play, but you'll need to focus a lot on tone, timing and phrasing to make it authentically 'southern' in style and sound.

The solo uses the C minor pentatonic scale (C Eb F B Bb) and some nice string bends and vibrato. It's not fast or flash, but will present a few challenges, more to do with feel and phrasing than out-and-out technique. ■

In 2003 Duane Allman was second only to Jimi Hendrix in Rolling Stone magazine's 100 greatest guitarists of all time list. ■

ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: C	Arranging and part writing
TEMPO: 120 bpm	Rhythm playing and feel
CD: TRACKS 57-60	Phrasing and string bends

FORMED IN JACKSONVILLE, Florida in 1969, the Allman Brothers Band is one of those quintessentially 'southern' rock bands along with the likes of Lynyrd Skynyrd and Creedence Clearwater Revival. Consisting of Duane and Gregg Allman (guitars and keyboards respectively), Dickey Betts (guitar), Berry Oakley (bass) and drummers Butch Trucks and Jai Johanny Johanson, the band was one of the forerunners of the southern rock sound of the 70s, which incorporated elements of country, blues, folk and rock'n'roll. Gregg Allman once commented

that the genre is so 'southern' that "calling it southern rock is like calling it 'rock rock'".

As well as containing many southern traits and themes, bands such as the Allmans contributed to the presidential campaign of Jimmy Carter in 1980, although Ronald Reagan beat Carter in the election. Nonetheless music and politics were often walking alongside each other down many avenues of American life.

Look back in time though and the rock history books show that Duane Allman lost his life in a tragic motorcycle accident in 1971, at just 24 years of age. Despite his early demise and short career, Allman achieved such acclaim that he was ranked at number 2 on Rolling Stone magazine's list of the world's 100 greatest guitarists in 2003, with only Jimi Hendrix scoring more highly. Shockingly, just a year after Allman's death, Berry Oakley was also killed in a motorcycle accident and Chuck Leavell and Lamar Williams replaced the pair.

GET THE TONE



The tone here is warm and vintage sounding, so aim for a PAF style humbucking pickup if possible and keep the gain under control throughout. If you don't have a humbucker there's no need to worry, just roll the tone back a little if it's a Strat or Tele style guitar with single-coils. For amp sounds, aim to keep it vintage - some crunch would be ideal, but not too heavily overdriven for rhythm or lead parts.



TRACK RECORD The Allman Brothers Band (1969) includes *Black Hearted Woman* and *Trouble No More*, while *Brothers And Sisters* (1973) features the hit *Ramblin' Man* and also *Southbound*. However it's perhaps *Live At Fillmore East* (1971) that new listeners may want to try, as this double album is frequently mentioned in 'greatest live albums' lists (their *Stormy Monday* is legendary).

EXAMPLE RHYTHM PART

CD TRACK 58

[General] Make sure the chords in the first sections of the rhythm part are crisp and cleanly played, focusing on timing and intonation all the way. I used the middle position on a twin-humbucker guitar (very popular in

southern rock for rhythm and riffs), so aim to keep the tone warm but crisp. Roll the volume back for the clean chords and crank things up for the higher gain single notes and crunch chord parts.

RHYTHM GUITAR

J = 120 N.C.

Guitar tablature for measures 1-4. The top staff shows a treble clef and a 4/4 time signature. The bottom staff shows the six strings of a guitar with the 6th string at the top. Measure 1 starts with an open E string. Measures 2-4 show chords C7 and F7 respectively, with various strumming patterns indicated by numbers above the strings.

Guitar tablature for measures 5-8. The top staff shows a treble clef and a 4/4 time signature. The bottom staff shows the six strings of a guitar with the 6th string at the top. Measures 5-8 show chords F7 and C7, with strumming patterns indicated by numbers above the strings.

Guitar tablature for measures 9-12. The top staff shows a treble clef and a 4/4 time signature. The bottom staff shows the six strings of a guitar with the 6th string at the top. Measures 9-12 show chords G, F, and C7, with strumming patterns indicated by numbers above the strings.

Guitar tablature for measures 13-16. The top staff shows a treble clef and a 4/4 time signature. The bottom staff shows the six strings of a guitar with the 6th string at the top. Measures 13-16 feature a solo section with eighth-note patterns and a return to the F# key signature.

Guitar tablature for measures 17-19. The top staff shows a treble clef and a 4/4 time signature. The bottom staff shows the six strings of a guitar with the 6th string at the top. Measures 17-19 conclude the section with a final F7 chord.

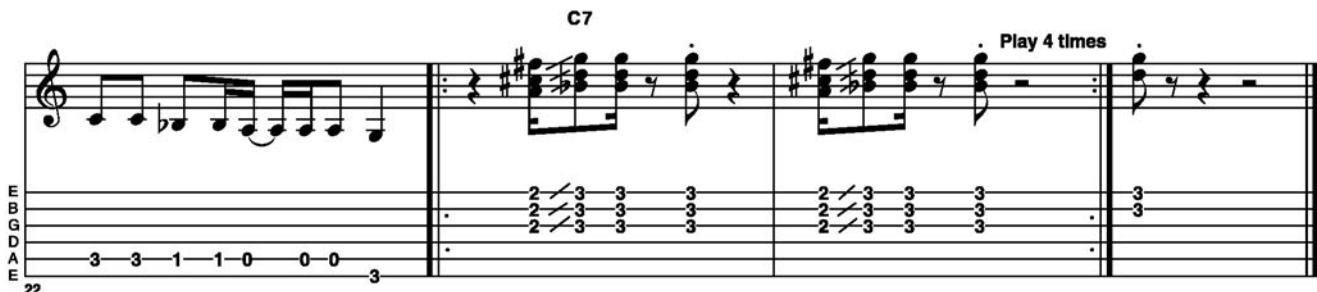
EXAMPLE LEAD PART

When you play the solo, focus again on playing in tune and with the correct 'tight but loose' timing. While often sounding casual or off the cuff, these types of blues-rock solos rely very heavily on how accurate the intonation

CD TRACK 58

of the bending and vibrato are. There are a lot of clipped staccato notes and some pre-bends in the solo so go through it slowly to get the idea of how it's being played.

C7



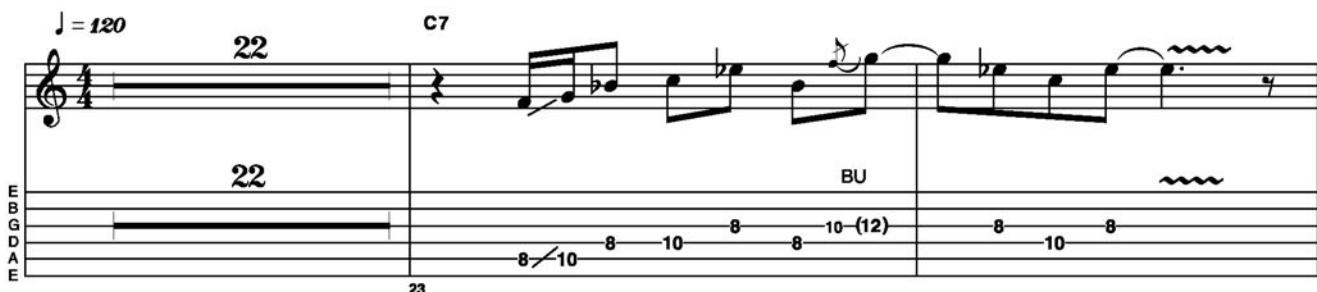
Play 4 times

LEAD GUITAR

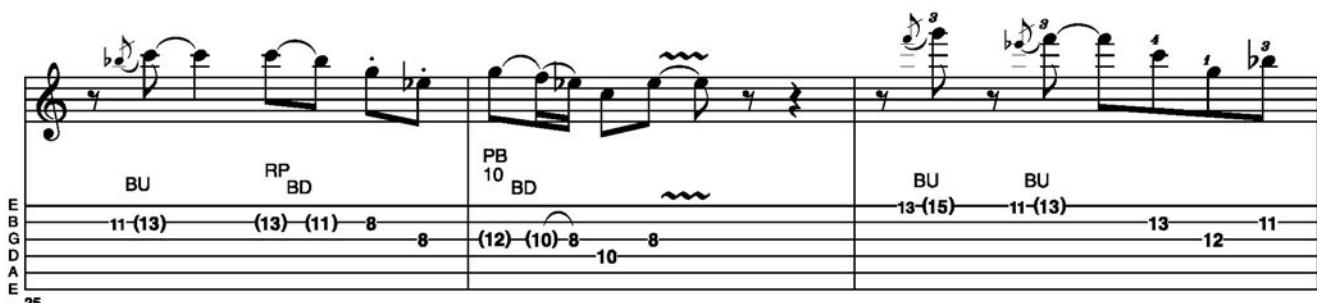
$\text{J} = 120$

22

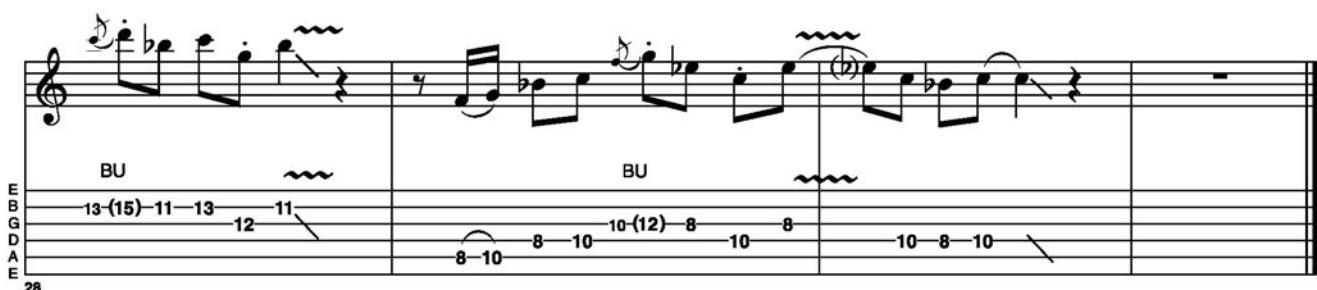
C7



23



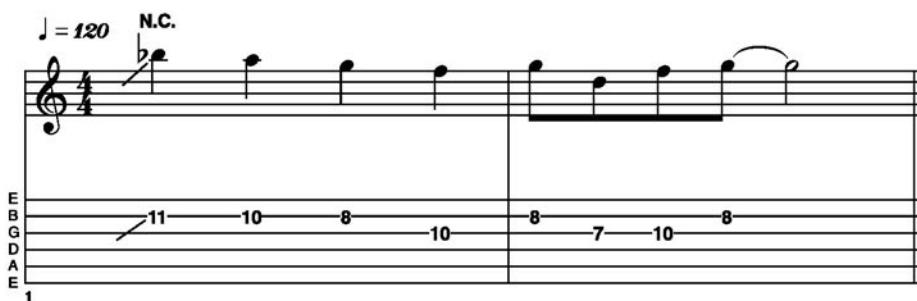
25



26

INTRO HARMONY GUITAR

$\text{J} = 120$ N.C.



1

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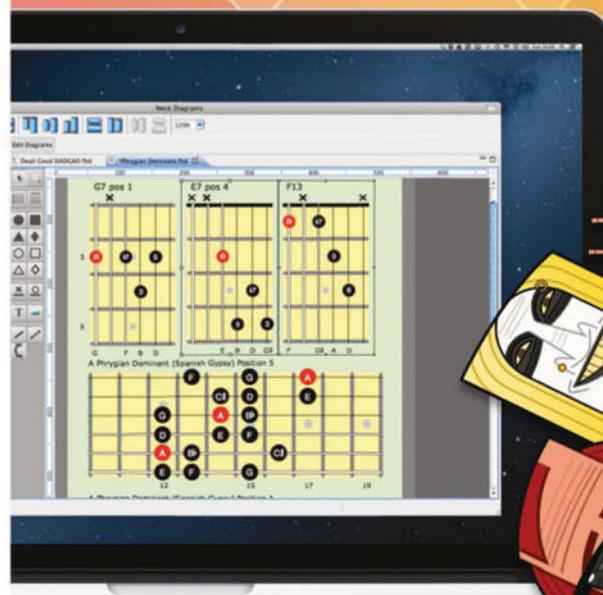


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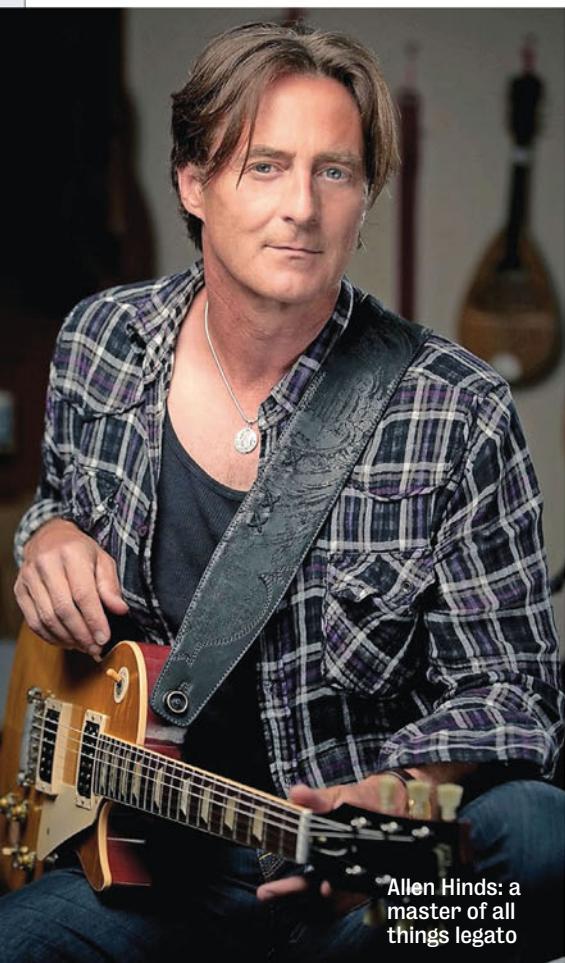
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Allen Hinds: Legato Part 4



For this fourth and final instalment of fiery legato chops, Allen Hinds shows great ways of developing more advanced runs, using sweeping, chromatic colours and more. **Jacob Quistgaard** transcribes.



Allen Hinds: a master of all things legato

ABILITY RATING

Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: D Mixolydian	<input checked="" type="checkbox"/> Legato technique
TEMPO: 90bpm	<input checked="" type="checkbox"/> Sweep picking
CD: CD-ROM	<input checked="" type="checkbox"/> Use of chromatic colours

BEING ABLE TO add natural sounding chromatic flavours to your runs is an awesome side-benefit of mastering smooth and fast legato on your guitar. Allen very much has this ability and uses this 'added chromatic colour'

to great bluesy effect in his playing.

As Allen has pointed out on several occasions during this series, it's extremely important that you take the ideas further in your own time, grabbing the opportunity to really experiment. This will surely aid the development of your own style, achieved by transferring the ideas across the various positions of the fretboard and into other scales and modes. Simply by working out how to transfer a lick to the altered scale, Lydian mode or, say, to make it work across your pentatonic scale shapes, you are bound to come up with some totally new and inspiring movements that will fuel your playing in a really positive way.

It is worth bearing in mind though, that any pattern learnt in any of the seven modes of the major scale (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian and Locrian mode) can usually be re-used 'as is' in any of the other modes. Here's how Allen describes this approach: "I am not advocating laziness! I just found that it was more important to understand the relationship of modal scales than knowing every mode starting from anywhere on the fretboard, therefore achieving a common result with a minimum of thought. A shortcut of sorts."

"You can get a lot of mileage out of one lick if you are creative. You need to know your scales and have a basic understanding of diatonic concepts. The more vocabulary you have, the more descriptive you can be of the emotions you want to express. But we are all human, and it's in our nature to find short cuts in order to achieve goals as efficiently as possible."

"I believe it's not imperative to know every mode everywhere on the fretboard, but as long as you understand the diatonic relationships between scales you will be okay. Initially, I learned how to play the Dorian

mode. Like millions of others, I listened to Hendrix, Clapton, Duane Allman, and the likes. That was the scale I could discern and hear the easiest in the beginning, with pentatonics and a few blues notes thrown in next. Then I learned the Mixolydian mode - again with some blues notes added – and then the major scale. I didn't know Locrian, Phrygian or Lydian mode for years to come. However, once I understood how diatonic modes were created, I could see one lick in a Dorian context, but also see the same lick as a Mixolydian lick, only starting on a different scale step. So a Dorian mode lick beginning on the 5th, would become a Mixolydian lick starting on the 9th and so forth."

We will look at three separate legato ideas, each of which will consist of its initial presentation, followed by a section where Allen improvises, delivering and developing the lick in the context of a backing track. Take your time to get creative and invest in the further development of these legato licks.

We'd like to say a special Thank You to Allen Hinds for this fantastic series!

“If you can harness a bit of a legato technique, I believe you will expand your dynamic range and improve your musicality.” Allen Hinds

GET THE TONE



On the video you will see and hear Allen's Gibson 335. However, as we are dealing with a general concept here, I wouldn't worry too much about which type of guitar you are playing. Try to keep the tone clean at first and perhaps add a little compression to fatten up the tone and aid the smooth execution of the legato techniques.



TRACK RECORD There are some tasty Allen Hinds video materials well worth watching on YouTube, provided by Musicians Institute, www.GuitarBreakdown.com and others. Also, do check out Allen's solo albums *Beyond It All* (2006), *Falling Up* (2008), *Touch* (2010) and *Monkeys And Slides* (2011), as they brim with beautiful compositions, gloriously phrased lines, and exquisite solos.

EXAMPLE 8 MIXOLYDIAN LEGATO

CD-ROM

Like all the examples in our feature, this one is in D Mixolydian (D E F# G A B C). It starts out with a simple sequence, which moves between the first and second strings – with three notes per string. As is often the case, Allen is only picking the first note of each three-note grouping, using pull-offs to execute the following two notes – essentially only picking every time he arrives at another string. In the second bar, we move down the scale, breaking the sequence but maintaining the

principle of using hammer-ons and pull-offs for every note but the first of each string change. Notice how the line ends on a D9 chord, which again solidifies the tonality (D Mixolydian). Bar three shows how you can isolate the sequence and simply race down the fretboard using that initial idea. The important thing to note here is that this basic sequence can of course be transferred to any scale, be it one of the modes, the pentatonics, the blues scale or whatever.

D9

Let ring

E B G D A E 1

E B G D A E 3

EXAMPLE 8B IMPROVISATION

CD-ROM

This improvisation revolves around the same figure, played at half speed (8th notes) at first – again landing on a D9 chord (albeit only the top three notes of the chord and with a different rhythmic figure). Then, we repeat the same sequence –

based figure three times at full speed – using 16th notes to great effect. To get this sounding smooth and in time at full speed it is paramount that you find a good fingering and stick with it. See Allen's for ideas!

$\text{J} = 90$

D9

(Half speed)

E B G D A E 1

(Full speed)

E B G D A E 5

7, 9, 11

1, 2

Play 3 times

3

E B G D A E 8, 10

12

EXAMPLE 9 MIXING UP THE 3RDS

This lick stays diatonic to D Mixolydian, except for the addition of the F natural, which is a common blues-tinged colour that you will often hear in a Mixolydian context. Initially starting on the 7th fret of the first string with a hammer-on and pull-off combination, the lick progresses to feature a handy opportunity to employ some sweep picking as you pick the three notes that move across the

CD-ROM

three top strings. Make sure you work this out really slowly at first, paying close attention to your time-keeping in particular, in order to not break the rhythmic flow. The lick then rolls down the scale, finishing on a tasty blues vibe, which features the minor 3rd (our F natural) and the major 3rd (F#) of D – and landing on the root (D) to finish.

EXAMPLE 9B DEVELOPING THE THEME

CD-ROM

Here, we are essentially playing around with the same figure, involving hammer-ons, pull-offs, sweeping and that blues twist at the end, as well as re-affirming the tonality by playing a bit of funky riffing on a D9 chord shape. Allen also further develops the idea of the pattern, showing how you can shift the same

idea to different positions and degrees on the scale, achieving different sounding results, while maintaining similar picking and legato combinations. Notice how the final four bars here transfers the first half of the initial pattern to two different positions, finishing off with an impactful repetition of the complete original idea.

EXAMPLE 10 ADDING CHROMATIC COLOUR

CD-ROM

The first chromatic part is a descending line from the b7th (C) to the 6th (B) to the b6th (Bb) to the 5th (A). The lick then 'circles' chromatically around the diminished 5th (Ab), which is resolved by the line that follows it. Notice again how a quick sweep across the top three strings adds nicely to the diversity and flow of the line as a whole. The sweep is followed by a dash of blues colour, provided by the

use of the b3rd (F), this time in 'reverse' if you like, as it's preceded by the major 3rd, rather than the other way around, which is more common in bluesy licks. The pattern ends by descending on D Mixolydian, with more chromatic blues colour, provided by the b3rd (F), preceding the major 3rd (F#), before ending on the high D on the 7th fret of the third string.

EXAMPLE 10B DEVELOPING THE CHROMATIC THEME

CD-ROM

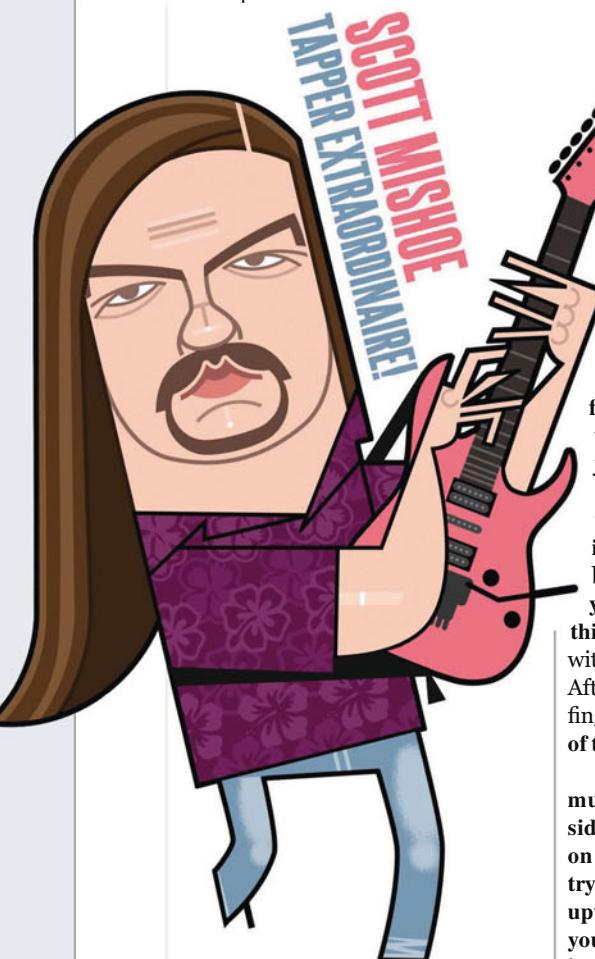
Allen reiterates the harmonic 'setting' by sliding up to a funky sounding 9th chord shape (top three strings only). Then the main riff is played at full speed – using a slightly different ending from the initial slow version. The two first repetitions are similar, but watch out for the third time bar, where the lick continues into a cool descending row of 6ths, before hitting the low D (root) on the 5th fret of the fifth string. Use the second finger to fret this D, enabling you to perform the subtle – and optional – slides up the next scale steps with the second finger (7th and 9th

fret on the fifth string), before embarking on the final repetition. This turns on the 'turbo' on the last beat of the penultimate bar, starting a series of 16th-note triplets that run till the final D note. Try this at a really slow tempo at first, to really nail the rhythmic element, making sure you've got a solid fingering set up as well (see Allen's for ideas). Notice how again we add a little blues colour at the end, this time by hitting the F (b3rd) on the 10th fret of the third string and pulling off to the D on the 7th fret and adding some tasty vibrato for good measure.

Tapping with scales



Shaun Baxter shows that using both hands to tap on the fretboard can produce some truly spectacular effects. Let him show you how...



ABILITY RATING



Moderate/Advanced

INFO

KEY:C
TEMPO:94bpm
CD:TRACKS 61-63

WILL IMPROVE YOUR

- Legato approach
- Integration of tapping
- Creative use of tapping

IN THE PREVIOUS lesson, we looked at ways of using picking hand tapping with scales. This month, we are going to add fretting hand tapping to the mix. Fretting hand tapping is the practice of starting a new string with a hammer-on using fretting hand fingers, and, when used in conjunction with picking hand tapping, can be used to produce ultra-smooth and fast arpeggio, pentatonic scale and other

scale sequences; however, because this technique is used in conjunction with picking hand tapping, we should begin this tutorial with a recap of that particular approach.

Picking hand tapping is the practice of adding hammer-ons and pull-offs using one or more fingers of the picking hand: an approach that is usually used in conjunction with fretting hand legato (hammer-ons and pull-offs using the fretting hand). In this article, we are going to confine our approach to tapping with just one finger of the picking hand.

A lot of modern rock players use licks that combine picking with tapping, so it's important that you are still holding the pick between your thumb and first finger when you practise picking hand tapping. It's for this reason that I recommend that you tap with the second finger of the picking hand. After all, the second finger is the longest finger, conveniently situated in the middle of the hand.

As with all of your playing in general, you must make sure that you are resting with the side of your picking hand (karate-chop style) on all of the idle bass strings. When tapping, try tilting the hand so that the palm is turned upwards (towards your face). This will cause you to make contact on the string with the inside edge of the tapping finger.

I also recommend that you tap upwards with the tapping finger (although many players don't). Tapping downwards (towards the floor) is mechanically less efficient and tends to involve a hand motion (rather than just the finger), which makes it more difficult to eradicate unwanted handling noise.

Also, you should try to avoid sudden lateral shifts (along the length of the guitar neck) as this will produce noise as the side of the tapping hand scrapes along the strings (especially at the start of the movement). Don't leave it until the very last minute to shift from position to position with the tapping hand. Give yourself enough time to make each position shift with one continuous and unhurried movement.

Finally, I recommend that you place the tips of the third and fourth fingers of the tapping hand on the underside of the neck. Firstly, they will serve to act as a physical reference (you can feel where the neck is when you're tapping). Secondly, using these fingers like this will help you to anchor the hand into a stable position. Thirdly, the underside of these fingers can then be draped across the idle treble strings when tapping the thicker bass strings, in order to eradicate the risk of extraneous open string noise.

Picking hand tapping is important because, by freeing the fretting hand, it opens up the possibility of using fretting hand taps.

Fretting hand taps are difficult to apply using the first finger, because the natural posture of this hand involves using the finger as a pivot or fulcrum (whereby it is clamped closely to the fretboard). This poses a problem when playing an ascending scale sequence, because the first note of each new (thinner) string is usually played using the first finger; however, picking hand tapping allows us to surmount this problem.

When a picking hand tap is held down, the fretting hand is able to leave the fretboard, which allows it to come down onto the fretboard with sufficient strength to make a fretting hand tap possible.

Tapping, when used sympathetically, can be one of rock guitar's most exciting tools.

“When used in conjunction with picking hand tapping, fretting hand tapping can be used to produce ultra-smooth and fast passages.”

GET THE TONE

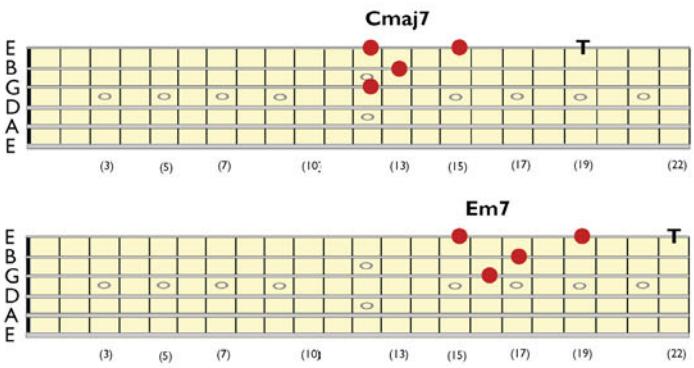
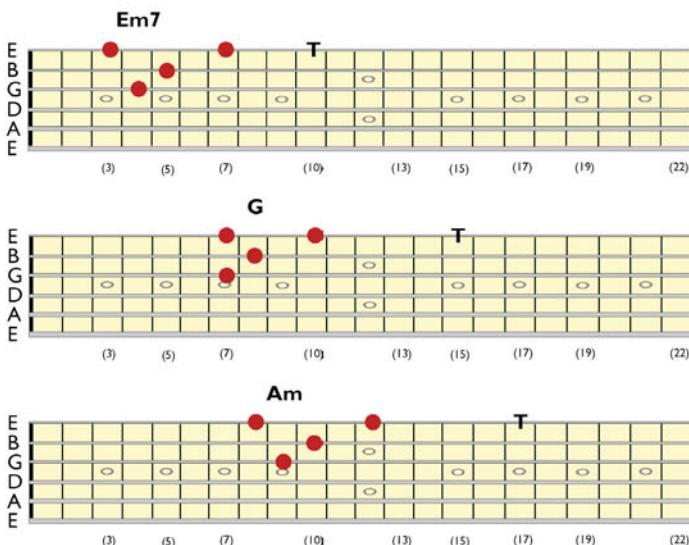


Although the increased sustain and compression produced from using more gain makes tapping easier, it also increases your chances of producing extraneous handling noise. Your tone will suffer too. Consequently, you need to find a working compromise between being prepared to work a bit harder with less gain, but not making things tortuously difficult. Typically, most amplifiers would be set as above for a rock tone. As usual, I used a Fender Strat on the lesson's audio, 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. Generally, if you have a guitar with single-coil pickups, go for 25% of your distortion from the pedal and 75% from the amp.



TRACK RECORD This month's examples all involve fretting hand taps used in conjunction with picking hand taps, using just one finger of the picking hand. If you think this sounds as though it might be a restriction, listen to Scott Mishoe's album *Omnidirectional* (1995). Here Scott gets some truly spectacular effects on a number of tracks, to show the power of this formidable technique.

DIAGRAMS



EXAMPLES

CD TRACK 62

EXAMPLE 1 Our first section features a series of ascending three-stringed arpeggios: in bar 2, each four-note motif comprises three fretting hand tapped notes followed by a picking hand tap (see diagrams above). This should really hammer home the need for each finger of the fretting hand to be strong, even (for timing reasons) and purposeful, which often entails descending from quite a height to the fretboard.

EXAMPLE 2 Here, the same three-stringed arpeggio shapes are used in quite a different way. In bar 7, each motif is 12 notes long and, as it is played to a 32nd-note count, it is rhythmically displaced, which makes it less predictable for the listener (each motif would normally be played to a 16th-note triplet count). In the transcription, note the use of the fourth finger to shift positions from one arpeggio to another.

Ex 1

J = 104

Am

1

Fretboard diagram for bar 1 of Example 1. It shows a 12-fret section with strings E, B, G, D, A, E. Fingerings are indicated above the strings: 14, 14, 14, 14. Tapping patterns are shown as red dots. The first measure starts with a tap on the 14th fret of the B string, followed by a pick on the 15th fret of the E string, then a tap on the 17th fret of the B string, and so on. Measures 2-4 show similar patterns.

(8va)

Ex 2

Loco

3

BU

12

Fretboard diagram for bars 2-4 of Example 1. It shows a 12-fret section with strings E, B, G, D, A, E. Fingerings are indicated above the strings: 20, 19, 22-(24), 20, 19, 19-(20), 19, 17, 12. Tapping patterns are shown as red dots. Measure 2 starts with a tap on the 20th fret of the E string, followed by a pick on the 19th fret of the B string, then a tap on the 22nd fret of the E string. Measures 3-4 show similar patterns.

C/F

F/G

BU

BD

5

6

Fretboard diagram for bars 5-6 of Example 2. It shows a 12-fret section with strings E, B, G, D, A, E. Fingerings are indicated above the strings: 10, 14-12, 10-13, 14, 10, 14-12, 10, 14-(17), (14)-12, 14-12-9. Tapping patterns are shown as red dots. Measure 5 starts with a tap on the 10th fret of the E string, followed by a pick on the 14th fret of the B string, then a tap on the 12th fret of the E string. Measures 6-7 show similar patterns.

LESSON: CREATIVE ROCK

ON THE CD  TRACKS 61-63

EXAMPLES

EXAMPLE 3 In bar 9 of this example, the same three-stringed arpeggio shapes as before are now embellished using a combination of doubled taps and slides, which help to make them more ear-catching (along with the variation in rhythm).

EXAMPLE 4 More three-stringed arpeggios here. This time, position shifts are made using fretting hand taps. Placing fretting hand taps on the downbeats like this (and leaving picking hand taps on the upbeats) helps to

CD TRACK 62

disguise the fact that something is tapped (that is, it becomes less obvious to the ear), and is a feature shared by all of the following examples.

EXAMPLE 5 Here, in bar 17, each hand is used to tap out notes of a separate inversion of an Am arpeggio, in a manner reminiscent of the instrumental Bad Racket by Greg Howe. This is another good example of the need for a high and purposeful movement from the fingers of the fretting hand in order to get strong notes with even timing.

Am11

Ex 3
Am
8^{va}

Ex 4
C/F
8^{va}

Loco F/G

Am11

EXAMPLES

CD TRACK 62

EXAMPLE 6 This dynamic example starts off with a descending sequence played through shape 3 of A minor pentatonic scale (A C D E G) using a series of three-note motifs that are rhythmically displaced when played to a count of four like this (16th notes). The tapped arpeggio element comes in the form of a large suspended 4th arpeggio in bar 22 that features an ornate embellishment on top using various surrounding notes from the scale.

EXAMPLE 7 Finally, in bar 25, we get an even more complex example of how an arpeggio shape can be embellished using surrounding notes from the scale (A Aeolian: A B C D E F G). Note how most picking hand taps are on off-beats - you might want to modify the way that the note on the 8th fret of the first string at the end of bar 25 is played: this could be fretting hand tapped also, with the following note played using a hammer-on rather than a slide.

Ex 5

Am

Guitar strings (E-B-G-D-A-E) are labeled below the staff. Fingerings are indicated above the notes. Bar numbers 17 and 18 are shown.

Ex 6

C/F

Guitar strings (E-B-G-D-A-E) are labeled below the staff. Fingerings are indicated above the notes. Bar numbers 19 and 20 are shown.

F/G

Am11

Guitar strings (E-B-G-D-A-E) are labeled below the staff. Fingerings are indicated above the notes. Bar numbers 22 and 23 are shown.

Ex 7

Am

Guitar strings (E-B-G-D-A-E) are labeled below the staff. Fingerings are indicated above the notes. Bar number 25 is shown.

Guitar strings (E-B-G-D-A-E) are labeled below the staff. Fingerings are indicated above the notes. Bar number 26 is shown.

Steve Lukather Style



Andy Saphir mixes tasteful melodies with a touch of flash this month, as he takes a look at a power ballad solo inspired by a true session maestro!



Steve Lukather has played on 100s of hits

ABILITY RATING

● ● ● ● Advanced

INFO	WILL IMPROVE YOUR
KEY: C minor	<input checked="" type="checkbox"/> Chord/scale awareness
TEMPO: 82 bpm	<input checked="" type="checkbox"/> Stylistic vocabulary
CD: TRACKS 64-65	<input checked="" type="checkbox"/> Fretboard skills

TASTEFUL! NOW THERE'S a word that can have different connotations. In a musical environment, 'tasteful' can be a subjective thing. Ultimately, as with any art form, you either like something or you don't. In the world of guitar soloing, what does 'tasteful'

actually mean? Well, I won't pretend that I can provide the definitive answer, but in my experience developing the ability to play tastefully starts with the need to have an empathy with the style of music you're playing. Only in this way can you endeavour to play with the appropriate approach and feel. Various musical considerations need to be addressed, such as note choice, phrasing and dynamics. And if you want to be able to play in a variety of genres, you need to develop your chops in those styles in order to come up with the appropriate thing on the day.

The subjectivity of all of this comes into play due to the environment in which you find yourself. Here's a few examples to illustrate what I mean...

If you're recording your own music, just for yourself, you can of course please yourself. If you want to play a mad, feedback-filled solo on your acoustic ballad, fair enough. If you're turning up for a gig as a 'hired hand' and you need to play a solo in a

jangly 60s pop tune, you'd likely go for a simple, clean, melodic approach, not stamp on the heavy metal 'death' pedal and demonstrate your four-finger tapping! But who knows... the band leader might actually be up for that! Subjective, see?

In the recording studio, the producer will often suggest an approach, having a clear idea of what he or she is looking for; "I want a nice melodic acoustic solo on this song, nothing flash". Or, "Give me one of those soaring power ballad solos". You need to be able to interpret those instructions and come up with something appropriate. Can you play simply, without being flash? Can you play a soaring

power ballad solo, which needs a far more melodic approach? I think this is what tasteful playing is about. Flashiness can be tasteful, naturally, but developing the ability to be melodic, with an instinct for knowing when to be flash or to hold back, will help you in your quest to be a 'tasteful' player.

This month's piece is all about combining those melodic and flashy approaches. In the style of a pop/rock/soul power ballad in the key of C minor, this tune is representative of the high-gain solo that you might hear at the end of a song that finishes with a fade-out.

One master guitarist who plays this kind of solo so amazingly, is Steve Lukather ('Luke'). A legendary LA session player and Toto guitarist, Luke's incredible playing can be heard on many recordings, including Lionel Ritchie's Running With The Night, Randy Crawford's You Might Need Somebody, and Toto's Rosanna. Combining hooky melodic lines with perfectly chosen flashy licks, his solos are the personification of what I've been talking about!

In this month's piece, notice how the dynamic structure starts with a gentle set of licks that anticipate the solo. Following these is the solo itself, which begins with a strong melodic motif and continues with a series of 'question and answer' phrases that dynamically build as the solo progresses. Notice how several 'flashy' runs connect certain phrases, and how I've deliberately let go towards the end, by playing more aggressive, speedier licks. Here is where I imagine a producer might tell me to "go for it", as this is where my imaginary fade-out would begin. Have fun! ☺

“Can you play simply, without being flash? Can you play a soaring power ballad solo, which needs a far more melodic approach? ”

GET THE TONE



A variety of tones can be used for soloing in this style, from clean, to chunky overdrive, to full, high-gain distortion, though try to avoid the mid scoop 'modern metal' sound. The tone can be achieved from using amp distortion or pedals. A humbucker equipped guitar is ideal though a single-coil pickup is okay too. A medium to long delay and reverb added to the sound will create ambience and thickness.



TRACK RECORD Steve's solo in Rosanna, from *Toto IV* (1983), is essential listening, with its combination of melodic phrasing and flash, but on the album version his fret-melting outro solo is wonderful! Lionel Ritchie's Running With The Night is another classic Luke performance, and there's some great YouTube footage of Toto live with him playing a truly epic solo in While My Guitar Gently Weeps.

CD TRACK 64

EXAMPLE STEVE LUKATHERN STYLE SOLO

[Bars 1–10] This series of licks is based mainly on the tonic scale of C natural minor (C D Eb F G Ab Bb) or C minor pentatonic (C Eb F G Bb). Listen to how the licks resolve on chord tones of the underlying harmony, and be equally aware of their timing.

[Bars 11–14] Based on notes from the F Dorian scale (F G Ab Bb C D Eb), this motif played over the Fm7 chord picks up from the last two 16th notes of bar 10. Make sure you get the little dead note accurately in time. This is followed by an ‘answer’ phrase using notes from C minor pentatonic, before

the motif more or less repeats itself in bar 13, with its own ‘answer’ phrase in bar 14. The first ‘flashy’ connecting lick happens on beat 4 of this bar in the form of an all picked sextuplet using notes of C natural minor. Picking these notes individually will provide more instant impact, but playing them legato will be fine if you prefer.

[Bars 15–17] This set of three phrases continues the melodic approach. Note how the middle phrase in bar 16 resolves on a B natural note, marking the major 3rd of the G/B chord over which it’s played.

INTRO

LESSON: SESSION

ON THE CD  TRACKS 64-65

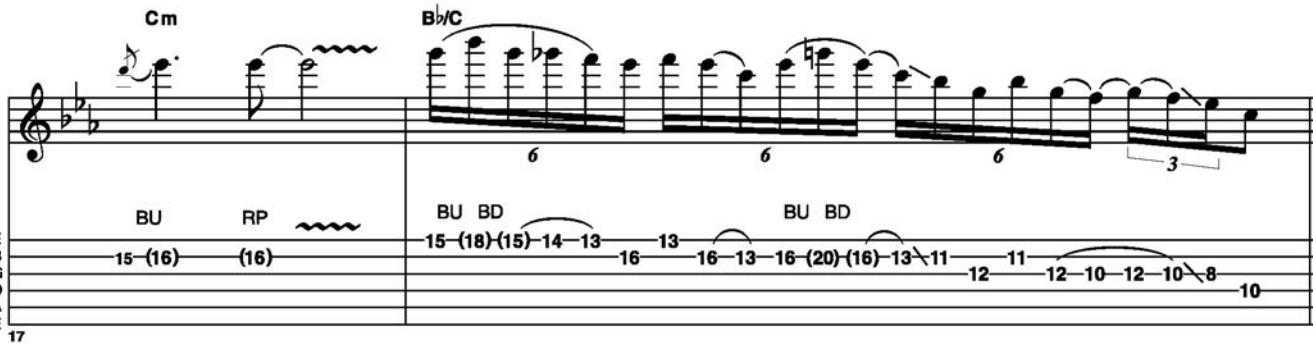
EXAMPLE STEVE LUKATHER STYLE SOLO

CD TRACK 64

[Bar 18] This sextuplet based lick is another of those flashy 'connecting' phrases and uses notes of the C blues scale (C Eb F Gb G Bb). It is very challenging, not just due to its speed, and therefore the need to play it in time, but also because there are a couple of very big bends in there - very Lukatherish! The G note on the first string has to go up a minor 3rd to Bb, and the Eb note on the second string has to go up a major 3rd to G. This is physically quite demanding, so take it steady.

[Bars 19–25] This next section of the solo builds dynamically to an eventual climax to high C note at the start of bar 25. Note the use of the C melodic minor scale (C D Eb F G A B) for the three notes preceding this. Bar 19 uses another motif idea, and watch the timing of the tricky chromatic pull-off lick in bar 20. Another speedy C minor scale connecting lick (this time played legato) on beat 4 of bar 22 leads into a subtle but tricky bending lick in bar 23. Ensure these bends are accurately pitched.

Cm

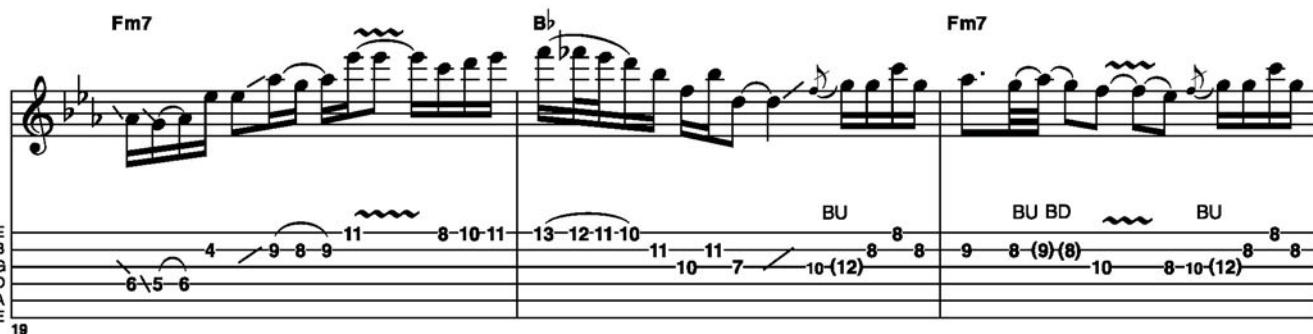


BU RP ~~~

E B G D A E
15-(16) (16) 15-(18)-(15)-14-13 16 16-13-16 (20)-(16)-13-11 12 11-12-10-12-10-8 10

17

Fm7

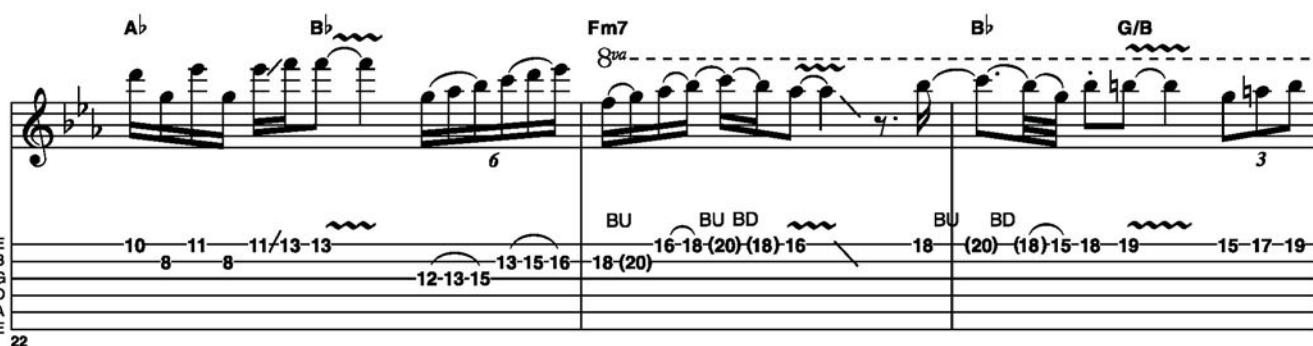


BU BU BD ~~~ BU

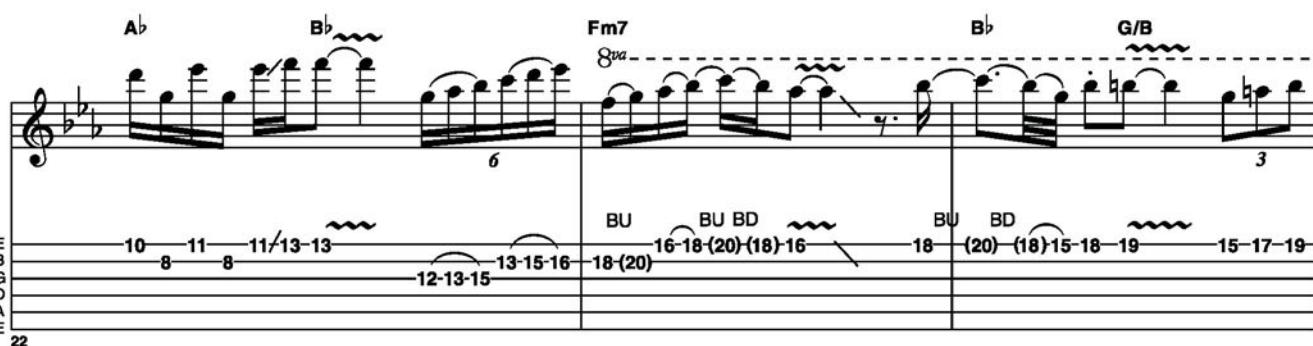
E B G D A E
4 9 8 9 11 8-10-11 13-12-11-10 11 11 10-7 10-(12) 8 8 9 8-(9)(8) 10 8-10-(12) 8 8

19

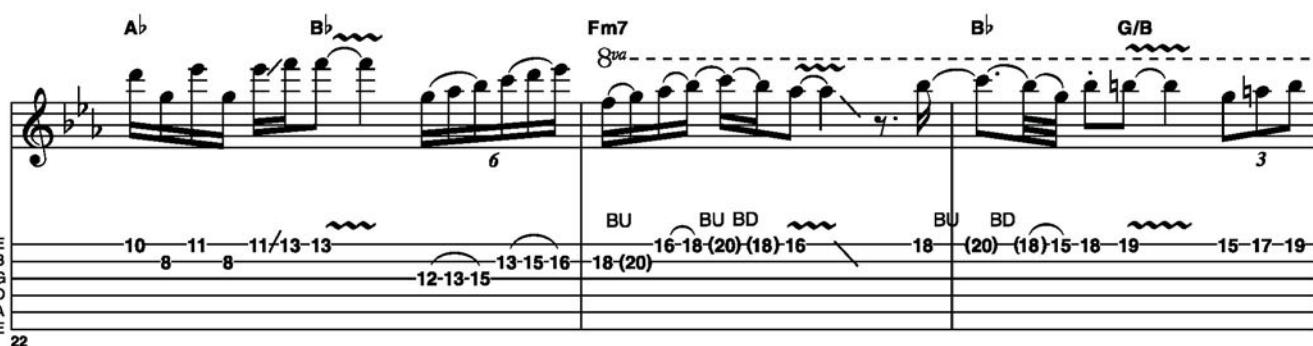
A♭



Fm7



B♭

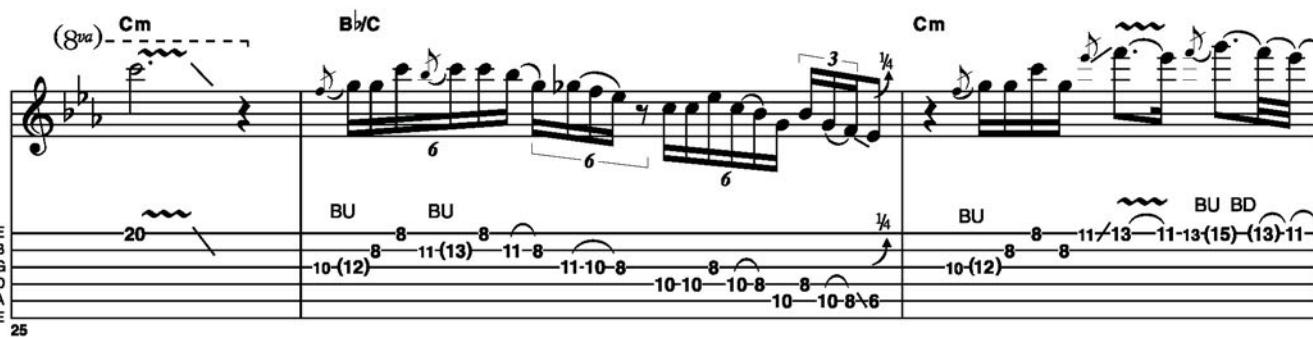


G/B

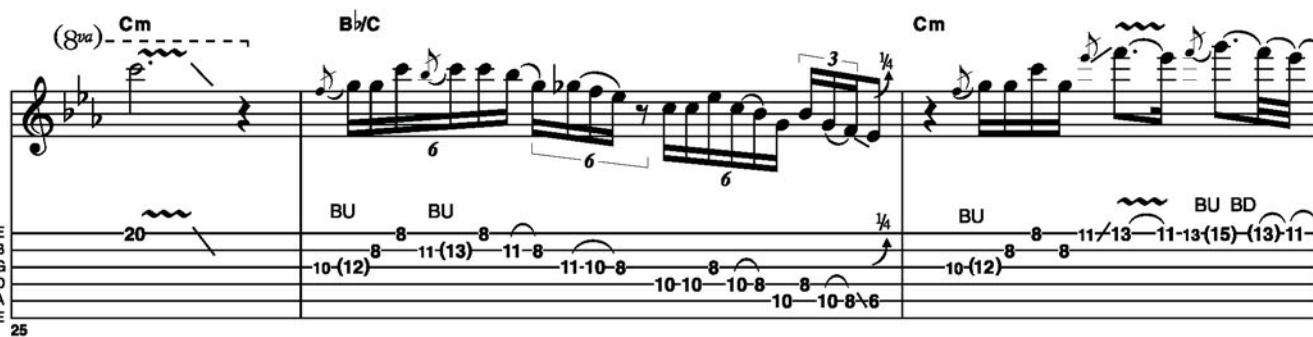
E B G D A E
10 11 11/13-13 13-15-16 18-(20) 16-18-(20)-(18)-16 18 (20)-(18)-15-18 19 15-17-19

22

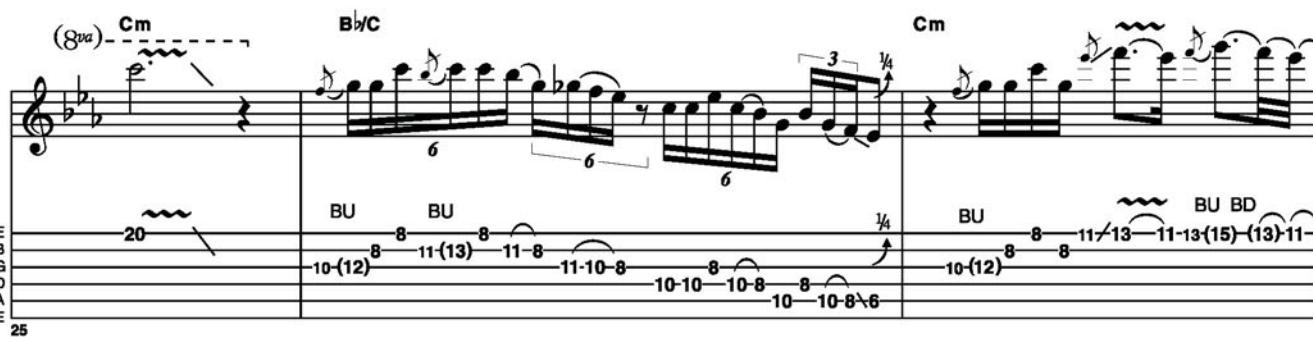
(8va) **Cm**



B♭/C



Cm



E B G D A E
20 8 11-(13) 11-8 11-10-8 10-10 10-8 8 10-(12) 8 8 11-13 11-13-(15)-(13)-11

25

EXAMPLE STEVE LUKATHERN STYLE SOLO

CD TRACK 64

[Bars 26–30] These last licks are more deliberately ‘flash’. The first, in bar 26 is a typical fast paced C blues scale lick. The timing of this one is tricky so don’t worry if you don’t play it exactly the same – as long as it is in time within itself and not scrappy it should be fine. The phrase starting in bar 31 is hard. Take it very slowly as it might be hard to get your ear around. It

uses some jazzy passing notes and might be acceptable right at the end of the song, during the fade-out perhaps. Throughout the solo, look at the rhythmic framework of the phrases and in this final section, aim to be aware of the space between the licks; the emptiness between the phrases makes them more powerful when they arrive!

The musical score consists of two staves of musical notation. The top staff is in C major (Cm) and the bottom staff is in B-flat major (B♭/C). Both staves are in 8th-note time (8va). The top staff has tablature below it, showing fingerings like BU, BU, BU, RP, BD, and various note positions (13, 15-17, 16-18, 18-20, 20-18, 16-18, 16). The bottom staff also has tablature below it, showing fingerings like 6, 6, 6, BUBD, BU, BD, BU, and various note positions (17-16, 15-15, 18-16, 17-15, 17-15, 13-15, 13-15, 15-15, 15-13, 15-15, 15-15, 14-13, 14-13, 12-15, 15-12, 13-15, 16-16, 15-15, 16-16).

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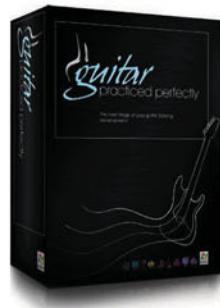
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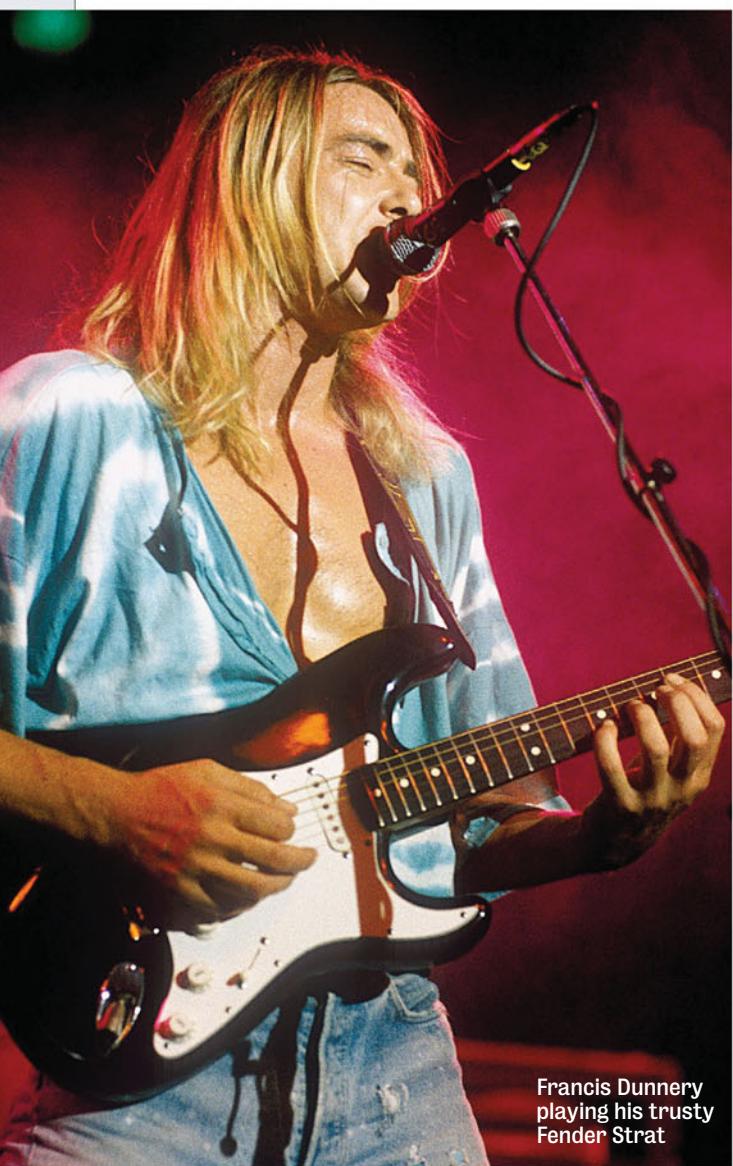
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Francis Dunnery



This month we're in for a fretting hand feast as **Paul Bielatowicz** tunes his prog radar into the guitar style of Francis Dunnery from It Bites.



Francis Dunnery
playing his trusty
Fender Strat

ABILITY RATING

Moderate/Advanced

INFO

KEY: A Major

TEMPO: 130bpm

CD: TRACKS 66-68

WILL IMPROVE YOUR

Legato

Wide stretches

Use of delay pedal

drums, Dunnery soon added guitar and vocals to his musical talents, while he continued to make an income playing in local bands. In 1982, still in his teens, Francis formed a new band - It Bites. He was the front man, singing and playing guitar, with three of his school friends backing him on bass, drums and keyboards. It Bites

FRANCIS 'FRANK' DUNNERY was born on Christmas day, 1962 in Cumbria, in the north of England. He grew up in a musical household; his father was a musician and his elder brother Barry would go on to be a successful guitarist, playing with Ozzy Osbourne (preceding Randy Rhoads) and members of ELO. Francis cites Barry as being his biggest musical influence.

From an early age, Dunnery showed a keen interest in music, displaying particular promise as a drummer. Both his parents struggled with alcohol addiction, so music became an escape for young Francis – not only in a psychological sense, but also in a very practical way; he began his professional music career at the age of 11, playing drums in a duo, opening up for main acts in local cabaret clubs. Not only did this allow him to escape the family home when his parents' addiction was at its worst, it also provided him with a small income that enabled him to be more self-sufficient.

Not satisfied with being confined to the

played the local pub and youth club circuit for about a year, before Dunnery decided to move to London and the band temporarily split. Eventually, the other members decided to join him in London; It Bites reformed, secured a record deal with Virgin Records and released three studio albums over the course of the next four years. In 1990 It Bites were in LA, due to record their fourth offering, but never made it to the studio – tensions within the band led to them splitting up before they recorded a note.

Following the break-up, Dunnery stayed in LA where he recorded his debut solo album the following year. This period of his life was plagued with drug and alcohol problems, but by 1993 he'd cleaned up and returned to England.

Back on home territory, Dunnery took the position of guitarist for Led Zeppelin's old front man Robert Plant. He recorded on Plant's studio album *Fate Of Nations* and accompanied him on the subsequent world tour. The following year Plant returned the favour, recording vocals on Dunnery's second solo album *Fearless*. Francis continues to enjoy a successful career as a solo artist to this day. ■

“One approach Dunnery uses to great effect is playing the same note on two consecutive strings.”

GET THE TONE



Dunnery's classic sound came from a Strat (often his favourite Squier) and a Seymour Duncan amp. Nowadays he's favouring Vox, in particular the company's ultra-compact valve model, the Night Train. To get somewhere near his tone try a bridge humbucker equipped guitar, through a valve amp that can offer you a decent amount of gain.



TRACK RECORD It Bites' debut album, *The Big Lad In The Windmill* (1986) was bursting with all the energy and enthusiasm of a young band who just signed their first major record deal! The album includes their most commercially successful single, *Calling All Heroes*. All of the other It Bites albums are also worth a listen, as are Francis's solo releases – catch him live too, as he does a great show.

EXAMPLE 1 PLAYING THE SAME NOTE ON TWO CONSECUTIVE STRINGS**CD TRACK 67**

Dunnery often utilises this tool in fluid legato lines that play with the listener's ear, resulting in a slightly off-balance feel to the phrase.

EXAMPLE 2 LONG LEGATO PASSAGES**CD TRACK 67**

This lick is based around three-notes-per string A major scale shapes. However, Dunnery often adds interest to his playing by filling in some of the

chromatic 'gaps' between notes of a scale. This is an effective way of adding interesting notes while maintaining the diatonic feel of a scale.

Ex 1

Dmaj7

C#m7

Bm7

Amaj7

Ex 2

Dmaj7

Dmaj7

EXAMPLE 3 FRETTING HAND USE

CD TRACK 67

One key ingredient in Dunnery's style is his huge fretting hand. His unusually long digits enable him to effortlessly achieve wide stretches

– a tool he uses to great effect in his fast legato lines, which show his admiration for Allan Holdsworth and, to a lesser degree, Steve Hackett.

C#m7

E B G D A E
12

E B G D A E
13

Bm7

E B G D A E
14

E B G D A E
15

Amaj7

E B G D A E
16

EXAMPLE 4 USE OF DELAY PEDAL

CD TRACK 67

This final example demonstrates Dunnery's use of a delay pedal. I set a single delay to 1175ms (dotted 8th notes at the tempo of 130 bpm), so that each note is repeated in the gap between the two notes that follow it. Once

the first two notes of the example have been played, the delay kicks in, resulting in a stream of 16th notes coming from the amp, while your fingers are only playing 8th notes.

Ex 3

Dmaj7

E B G D A E
9-12-15 15-12-9-12-15 9-12-15-12-9 15-12-9-12-15 10-13-16-13-10 16-13-10-13-16 11-14-17-14-11

18

C♯m7

E B G D A E
17-14-11-14-17 13-14-15-16-15-14-13 17-16-15-14 17-16-15-14 18-17-16-15

20

Bm7 Amaj7

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

21

Ex 4

Dmaj7 C♯m7

Single delay set to 346ms

E B G D A E
5-4-2 5-3-2 4-2 5-4-2 5-3-2 4-2 5-4-7 5-9-7-10-9 12-10-14-12-16-14-17-16

26

Bm7 Amaj7 Dmaj7

E B G D A E
19-16-17-14-16-12-14-10 12-9-10-7-9-5-7-4 5-4-2 5-3-2 4-2 5-4-2 5-3-2 4-2 5

30

Sal Salvador



Join **Pete Callard** as he uncovers some of the greatest licks from the giants of jazz guitar. This month, Stan Kenton stalwart, Sal Salvador.



Sal Salvador was a busy player and dedicated teacher

ABILITY RATING

Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: Various	<input checked="" type="checkbox"/> Jazz soloing
TEMPO: Various	<input checked="" type="checkbox"/> Phrasing
CD: TRACKS 69-86	<input checked="" type="checkbox"/> Swing feel

THIS MONTH WE'RE going to be exploring the soloing style of Sal Salvador. Born Silvio Smiraglia on November 21st, 1925 in Monson, Massachusetts, Salvador grew up in Stafford Springs, Connecticut. Starting out on his father's acoustic guitar, it was hearing recordings of Charlie Christian with Benny Goodman that turned him on to jazz and the electric guitar. He studied via correspondence

with Nat King Cole guitarist Oscar Moore, and began playing professionally in the mid 40s in Michigan, alongside future greats, saxophonist Phil Woods and drummer Joe Morello.

Moving to New York, Salvador joined many of his contemporaries in the studio world, and was recommended by his friend Mundell Lowe (GT224), with whom he was to collaborate with many times during his career, for a job in the house band at Radio City Music Hall alongside Johnny Smith (GT209). He also worked for a time on staff at Columbia Records, leading to recordings with Tony Bennett, Rosemary Clooney and Marlene Dietrich. In 1952 Salvador joined the Stan Kenton Orchestra, and was featured on the recording *New Concepts of Artistry in Rhythm*. The association with Kenton proved

fruitful, raising Salvador's profile and securing him a contract with Capitol for a follow-up to his debut release as leader - 1954's *Sal Salvador Quintet* - leading to the album *Kenton Presents Sal Salvador*. Alongside his own recordings, Salvador formed a quartet with pianist Eddie Costa, and started his own big band in 1958, releasing the album *Colours In Sound*. That year he also appeared with saxophonist Sonny Stitt in *Jazz On A Summer's Day*, a film of the Newport Jazz Festival. The period from 1963 to 1978 saw a hiatus in Salvador's recording career as a leader, as he changed his focus to teaching and live playing, but his eventual return to the studio proved prolific, with three albums in 1978 alone. He continued to release albums under his own name and in various collaborations over the next two decades. Salvador reformed his big band in the 80s, and joined with guitarist Mike Giordano to form the *Crystal Image Quartet*. A keen educator, Salvador was appointed head of the guitar department at the University of Bridgeport and Western Connecticut State University, and in the 90s released a series of tuition books and videos, taught privately and contributed lessons to *Just Jazz Guitar* magazine. Sal Salvador died of cancer at the age of 73 on September 22, 1999.

For this month's nine playing examples we're going to be examining various elements of Salvador's soloing approach. This will include lines on short and long II-V-Is, III-VI-II-V-Is, turnarounds and rhythm changes ideas at tempos ranging from medium to seriously quick. We'll also be covering, among other things, his use of chromaticism, motifs, phrasing, syncopation, slurring across the beat and bar line, plus variations on similar ideas, encirclement, pentatonics and melody quotes. □

“Sal Salvador’s life has no meaning without jazz; he is completely dedicated to his guitar.” Sal Salvador

GET THE TONE



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



TRACK RECORD Our listening recommendations for Sal Salvador include *Sal Salvador Quintet* (1954), *Frivolous Sal* (1956), *Colours In Sound* (1959), *Sal Salvador Plays Gerry Mulligan* (1984), *Sal Salvador and Crystal Image* (1989) and *The Complete Studio Recordings - Eddie Costa and the Sal Salvador Quartet*. There's a smattering of his playing on the internet too.

EXAMPLE 1 SHORT II-V-I IN A**CD TRACK 69**

Over the initial Amaj7 Salvador starts with an implied Bm7 then plays around Amaj pentatonic/A6 with a 4th added. Over the Bm7 and E7 he moves down B Dorian, descending chromatically at the end of the

bar to land on the 5th (E) on the Amaj7. Over the Amaj7 he moves up chromatically and implies E7 at the end of the bar before finishing by moving up an Amaj7 arpeggio in the final bar.

EXAMPLE 2 LONG II-V-I IN Eb**CD TRACK 71**

Salvador starts around F7, moving into F Mixolydian at the end of the bar and over the first two beats on Bb7 before moving down chromatically to land on the root on beat 3 and progressing up Bb major pentatonic.

Over the Ebmaj7 he moves up the arpeggio then back down Eb major pentatonic, closing with a chromatic descent from the 6th (C) to the 5th (Bb) and ending on the 2nd (F).

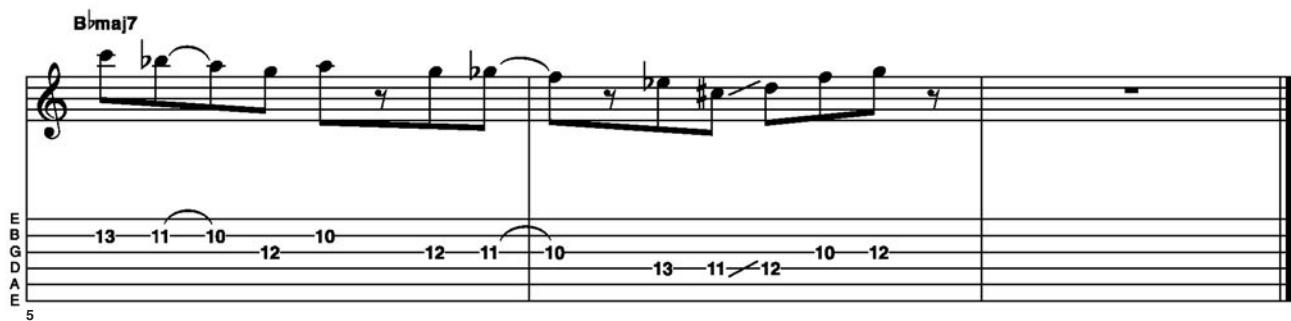
EXAMPLE 3 LONG II-V-I IN Bb**CD TRACK 73**

Over the Cm7 Salvador plays up the C minor scale then anticipates the change to F7 by moving through an ascending F7b9 arpeggio. He again

anticipates the resolution to Bb, closing around the Bb major scale with chromatic passing notes.

EXAMPLE 3 LONG II-V-I IN Bb ...CONTINUED

CD TRACK 73



B_bmaj7

E
B
G
D
A
E

13 11 10
12 10
12 11 10
13 11 12
10 12

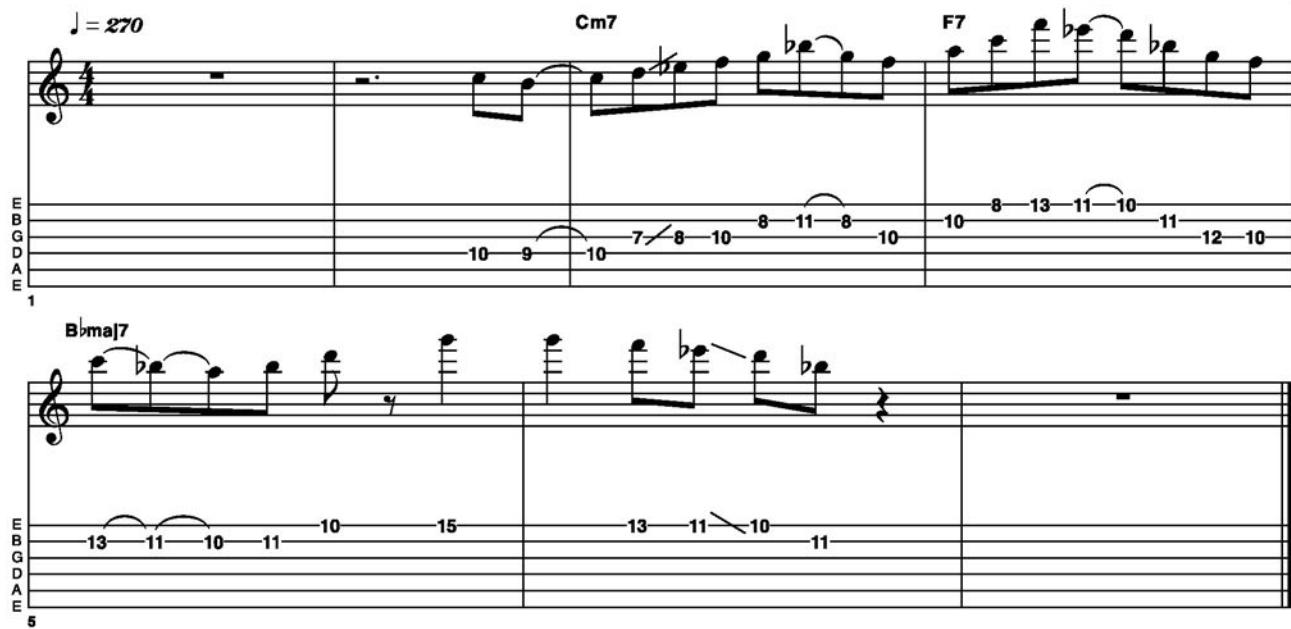
5

EXAMPLE 4 LONG II-V-I IN Bb

CD TRACK 75

Example 4 highlights how Salvador sometimes utilises similar ideas as a starting point for his lines. You will notice how this example begins with the same idea from Ex 3 over the Cm7 and F7 before anticipating the resolution

to Bb, coming down Bb major pentatonic, and closing around Bb major. It's also worth noting that, while following the changes, the line is entirely tonal (aside from the B natural lead in).



J = 270

Cm7

F7

E
B
G
D
A
E

10 9 10
7 8 10
8 11 8
10 11
10 8 13 11 10
12 10

1

B_bmaj7

E
B
G
D
A
E

13 11 10 11 10 15
13 11 10 11

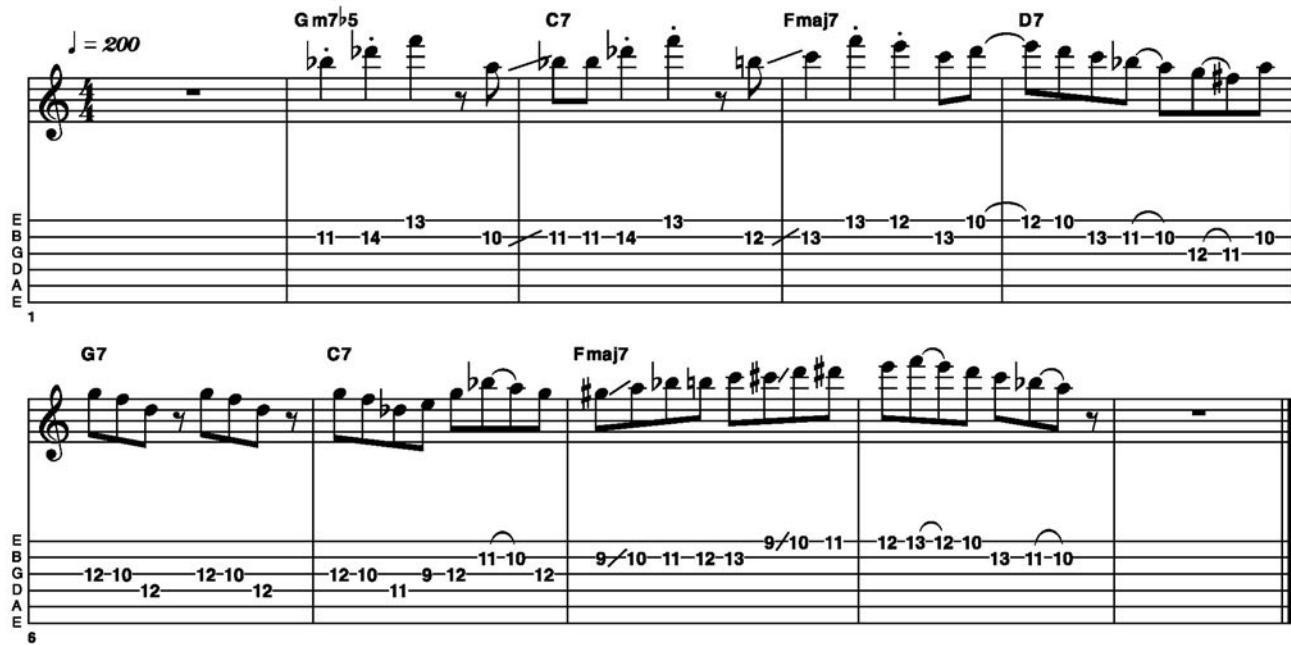
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EXAMPLE 5 LONG TURNAROUND AND II-V-I IN F

CD TRACK 77

Over the first three bars Salvador takes a simple motif through the changes, moving down the F major scale over the D7 before outlining D7 on beat 4. Over

the G7 another motif carries over the C7 then outlining C7b9 and ascending chromatically over the Fmaj7 before coming back down the F major scale.



Gm7b5

C7

Fmaj7

D7

E
B
G
D
A
E

11 14 13
10 11 14 13
12 13 13 12 13
10 12 10
13 11 10 12 11

1

G7

C7

Fmaj7

D7

E
B
G
D
A
E

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

6

EXAMPLE 6 LONG II-V-III-VI-II-V-I IN G

CD TRACK 79

Salvador seems to be ignoring the Am7b5 and playing D Mixolydian over the Am7b5 and D7 chords (although he could be thinking in terms of A Locrian #2 & D mixolydian). He outlines Bm7 over the Bm7 chord and lands on G# to

anticipate the move to E7. Over the Am7 he plays around Am7 and D7, then seems to be playing around Gmaj7 with chromatic passing notes over the D7 before closing on a nice G major intervallic figure.

Top Staff Fingerings:

- Am7b5: 10-8-7-10-8-7
- D7: 10-8-7-9-7-8-7
- Bm7: 9-7-8-7
- E7: 9-7-9-7-6
- Am7: 7-6-7-4/5-7-5-8-5-6-7-5-10-8

Bottom Staff Fingerings:

- D7: 7-10-6/7-10-8-7-8
- Gmaj7: 12-10-7-8-8-7-7-8
- Am7: 12-10-7-8-8-7-8
- E7: 8-8-8-8-8

EXAMPLE 7 COMMON JAZZ SEQUENCE IN G

CD TRACK 81

This example clocks in at a seriously speedy 300bpm - a tempo not for the faint hearted! Here Salvador outlines Cm7 over the Cm7 chord, moving down the F minor scale over the Fm7 and Bb Mixolydian with chromatic passing notes over the Bb7 before resolving to Ebmaj9 over the Ebmaj7, and

Abmaj7 over the Abmaj7 chords. He outlines the Am7 then moves down D Mixolydian over the D7 and the G major scale with more chromatic passing notes over the Gmaj7. He closes with an implied Bm7 arpeggio (or Gmaj9) followed by a G triad.

Top Staff Fingerings:

- Cm7: 8-11-8-8-10
- Fm7: 8-X-7/8-10-8-7-10
- Bb7: 7-10-9-8-11-9
- Ebmaj7: 10-8-7-10-8
- Abmaj7: 8-11-8-8-10-8-6-7
- Am7: 9-8-10-8-7-9
- D7: 9-8-10-8-7-9

Middle Staff Fingerings:

- Ebmaj7: 10-8-7-10-8
- Abmaj7: 8-11-8-8-10-8-6-7
- Am7: 9-8-10-8-7-9
- D7: 9-8-10-8-7-9

Bottom Staff Fingerings:

- Gmaj7: 7-9-8-7-10-8-7-7-7

EXAMPLE 8 DOUBLE TIME LINE ON LONG II-V-I IN E

On this medium tempo long II-V-I Salvador double times it, giving us this great twisting scalar 16th note line. Over the F#m7 he moves down F# Dorian with

CD TRACK 83



F#m7/B

B7

Emaj7

1

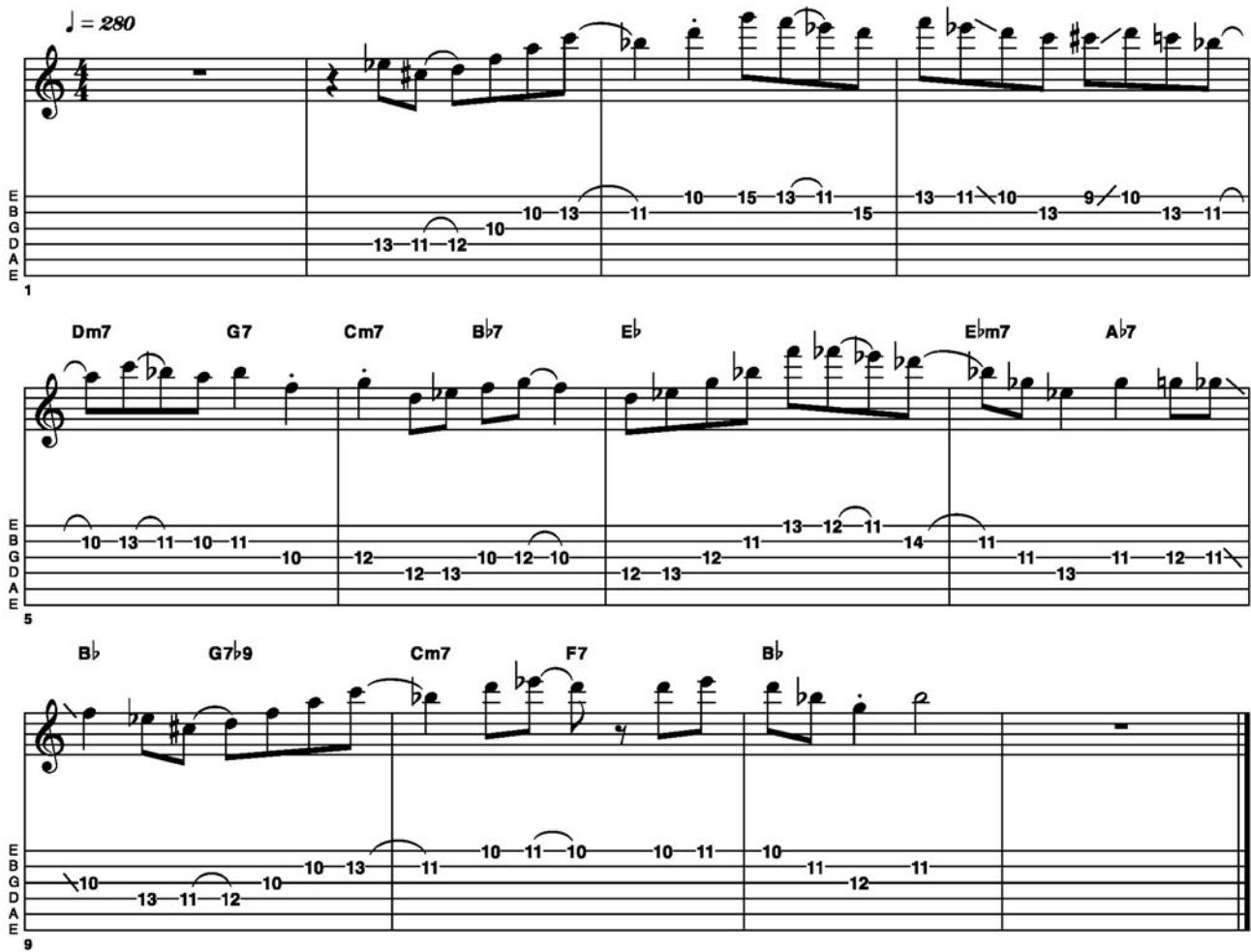
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EXAMPLE 9 RHYTHM CHANGES LINE IN Bb

For this speedy Bb 'rhythm changes' line Salvador starts around the Bb major scale for the first five chords, throwing in a nice quote from the American folk tune Turkey In The Straw over the G7, Cm7 and Bb7 chords (a quote that appears several times in his recorded solos). Over the Eb chord he moves up an Ebmaj9 arpeggio, coming down chromatically from the 9th (F) to the root, then anticipates the

change to Ebm7 coming down an Ebm7 arpeggio and landing on the b7 (Gb) over the Ab7 chord. This is followed by a chromatic descent to the 5th (F) of the Bb chord. He then repeats the pick-up phrase from the very first bar, with an encirclement idea leading into a Bbmaj9 arpeggio, and closes with a simple motif between the 3rd (D) and 4th (Eb) and ending around Bb6.

CD TRACK 85



Dm7 G7 Cm7 Bb7 Eb Ebm7 Ab7

Bb G7b9 Cm7 F7 Bb

1

5

9

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Fleet Foxes



Continuing his series featuring modern acoustic bands and players, **Stuart Ryan** explores the indie folk style of Fleet Foxes, from Seattle, Washington.



Robin Pecknold:
note the double
pickguard on his
'strummer' Martin

ABILITY RATING



Moderate

INFO

KEY: F Major

TEMPO: 168bpm

CD: TRACKS 87-88

WILL IMPROVE YOUR

Triad knowledge

Rhythm playing

Crosspicking

THIS MONTH WE'RE delving into the style of American group Fleet Foxes and, in particular, main songwriter and guitarist

Christian Wargo weaves electric guitar parts. It's easy to hear the 60s and 70s acoustic guitar sound in Pecknold's playing, and at times you imagine Fleet Foxes being a band that Jimmy Page, Bert Jansch and Bob Dylan could easily have been a part of.

It must be pointed out that some of Pecknold's rhythm parts are themselves 'fleet and he moves chord shapes up and down the fretboard, sometimes using three-finger triads on the first three strings which can facilitate this movement more easily than

Robin Pecknold. As a songwriter, Pecknold is influenced by legends such as Bob Dylan, Neil Young and Hank Williams, and you can hear that in his guitar style. His love of Brian Wilson and The Beach Boys is evident in Fleet Foxes' amazing vocal harmonies, too.

Hailing from Seattle, Fleet Foxes recorded their first demo in 2006 and came to the attention of that city's legendary record label, Sub Pop, who signed them up in January 2008 and released a second EP that April. A heavy touring schedule followed and the release of their self-titled debut album, emerged later in the year.

For their second album, Helplessness Blues, Pecknold decided to go for a more raw approach, and he also shifted his influences to the sounds of Roy Harper and Van Morrison. Sometimes the acoustic is at the fore while at other times it lays a foundation over which

shifting barre chords or those in the open position. I've explored this in this month's piece and, although there shouldn't be any tricky moments, the sliding chords will require focus for timing and accuracy.

A good knowledge of triads is essential for any guitarist - acoustic, electric, lead or rhythm. When you put them into an otherwise standard chord progression - especially in the context of a band - you can add a great deal more movement and interest than simply moving open chords around. Another advantage of using triads is that you can use a 'pedal tone', typically an open string, that remains consistent against all the chords you use. This is great for coming up with some unique voicings and can make a common progression sound much fresher.

Finally, I've used a capo on this track, something that Pecknold himself often does - for some people capo usage puts them into an easier register for singing but from a guitar player's perspective I find raising the pitch tightens and 'sweetens' the sound. If you play along with my backing track just remember to place your capo at the 3rd fret. ☺

Pecknold is influenced by legends such as Bob Dylan, Neil Young, Hank Williams and The Beach Boys. ☺

GET THE TONE



Pecknold uses the venerable Martin D18 acoustic, in many ways this is the perfect strummer's guitar. His is even fitted with a double pickguard to protect it on both sides. For this recording I used a Taylor GS mini with a Neumann KM184 mic. Any good acoustic will work well here; something balanced across all the strings. Also experiment with pick weights and material as this can have a huge influence on tone.



TRACK RECORD Fleet Foxes have several EPs and albums available - both their debut *Fleet Foxes* (2008) and its follow up *Helplessness Blues* (2011) are great records that showcase their trademark vocal harmonies alongside plenty of interesting guitar parts. Their singles *White Winter Hymnal* and *Mykonos* both hit the charts and have been covered by several other artists.

EXAMPLE FLEET FOXES STYLE

CD TRACK 87

[Bar 2] The only potentially tricky thing here is co-ordinating the sliding triad on beat three with your strumming hand so isolate this section and play it slowly at first if it's causing problems.

[Bar 4] Notice how we are using triads to create the sound of an F major 7 chord – don't you agree that this voicing sounds a lot richer and also more

'open' than its traditional barre chord cousin?

[Bar 13] Conventional open chord shapes often have lots of interesting voicings within them which just require moving a few notes around, either to an open string or a fretted note. Such is the case with this passage here as notes move within the chord to create more interest.

J = 168

F (D) **Fmaj7 (Dmaj7)** **B¹/6/D (G6/D)** **F (D)** **Fmaj7 (Dmaj7)** **B¹/6/D (G6/D)**

Capo at 3rd Fret

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

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

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

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

E B G D A E
1

C13sus4 (A13sus4)

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

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

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

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

E B G D A E
5

F (D) **Fmaj7 (Dmaj7)** **B¹/6/D (G6/D)** **F (D)** **Fmaj7 (Dmaj7)** **B¹/6/D (G6/D)**

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

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

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

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

E B G D A E
9

C13sus4 (A13sus4) **C7sus4 (A7sus4)** **C13sus4 (A13sus4)** **Csus4 (Asus4)**

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

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

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

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

E B G D A E
13

LESSON: ACOUSTIC

ON THE CD  TRACKS 87-88

EXAMPLE FLEET FOXES STYLE

CD TRACK 87

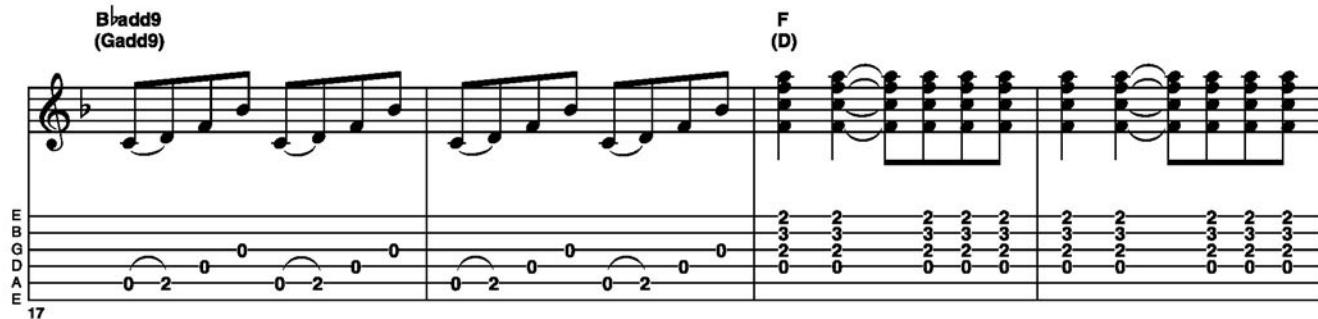
[Bar 17] This crosspicking sequence is another device you'll find in Pecknold's playing. It's a classic American sounding device really which has its origins in bluegrass music. This isn't too much of a challenge but again it's a timing issue between the pick, the hammer-on and the following open strings.

[Bar 21] The crosspicking sequence simply moves to start on the sixth

string; moving parts up or down a string set can often yield great new ideas.

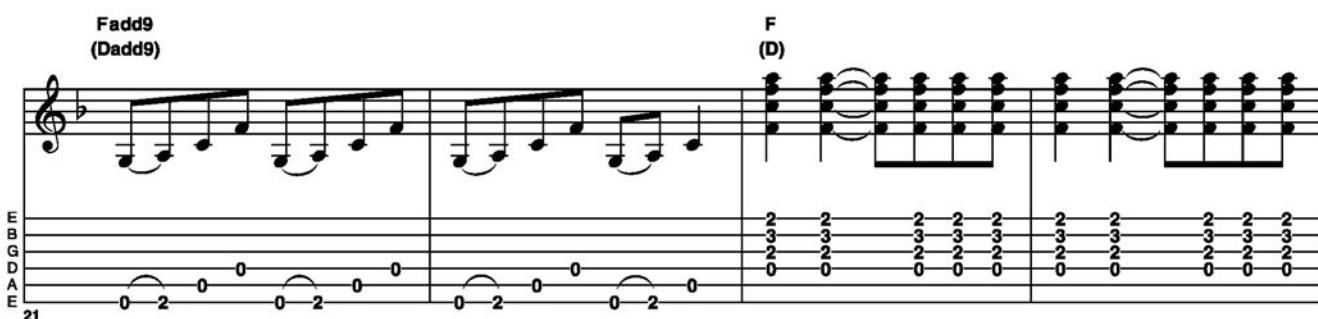
[Bar 25] This final sequence really demonstrates how moving triads up and down the fretboard can be used to create lovely sounding chord sequences that sound richer than their open position counterparts. Getting into triads is one of the best things you can work on!

B^badd9
(Gadd9)



F
(D)

Fadd9
(Dadd9)



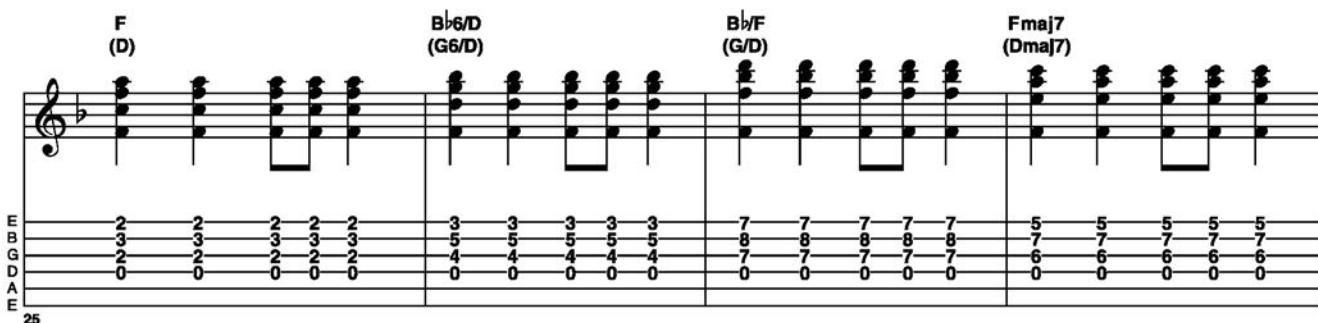
F
(D)

F
(D)

B^b/D
(G6/D)

B^b/F
(G/D)

Fmaj7
(Dmaj7)

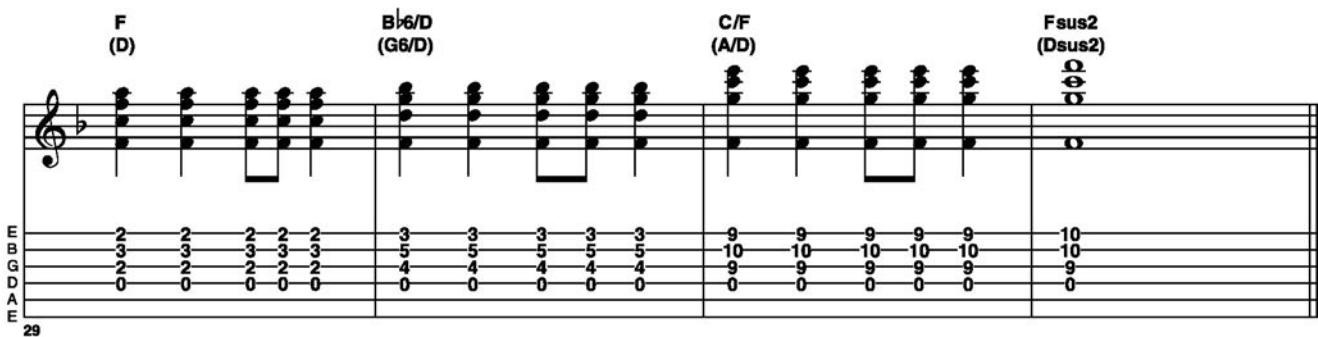


F
(D)

B^b/D
(G6/D)

C/F
(A/D)

Fsus2
(Dsus2)



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A-Z of music theory: T



This month **Charlie Griffiths** Talks Torridly about Two-handed Tapping, Tremolo picking, Triplets, Triads and the Tritone scale. Totally Terrific!

Eddie Van Halen: revolutionised rock with two-handed tapping



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 89-93	<input checked="" type="checkbox"/> Rhythm understanding

Tapping

Two-handed tapping was occasionally used by jazz guitarists such as Barney Kessel in the 60s and by prog legend Steve Hackett during the early 70s, most famously on the Genesis track *The Return Of The Giant Hogweed*. It was however Eddie Van Halen who developed tapping into a fully recognised

guitar technique in the late 1970s. Tapping is an extension of legato technique. While hammer-ons and pull-offs are usually the domain of the fretting hand, they can just as easily be produced with any spare picking hand fingers you have to add notes further up the neck. This allows access to much wider interval spacing than would normally be possible with even the most stretched out fretting hand. Usually the second finger is used for tapping, allowing the player to keep hold of the pick, but players like Jennifer Batten and TJ Helmerich often discard the pick completely to free up all eight fingers for some incredibly fast, fluid lines.

Tremolo Picking

Tremolo picking is performed by striking the string with rapid, continuous alternate down and up strokes and is nothing to do with the tremolo bar. The technique has roots in mandolin playing and was famously used throughout Nino Rota's score for the Godfather movies; mandolin master Al Viola used tremolo picking extensively throughout the main theme, but is often used as a soloing technique by rockers such as Van Halen and for black metal riffing by players such as Emperor guitarist Isahn. The idea is that you pick as fast as possible, with no specific subdivision in mind. In order to maintain top speed without getting tired, a relaxed technique is essential. Keep your arm relaxed by bending your wrist slightly and moving the hand by turning your forearm, rather than moving the arm up and down in a strumming motion.

Triads

A triad is a three-note chord, usually containing the 1st, 3rd and 5th intervals from the parent scale. If we take C major, for example, it contains the notes C D E F G A B. The 1st, 3rd and 5th are C, E and G, which is



major 3rd interval with a minor 3rd one stacked on top; these three notes make up a major triad. If we build a triad from C minor scale (CD Eb F G Ab Bb) we get C, Eb, G. This gives us the opposite interval structure, a minor 3rd interval with a major 3rd stacked on top - a minor triad. Major and minor triads both have a perfect 5th (ie not b5 or #5), but a different type of 3rd: a major 3rd and a minor 3rd. These are the two most commonly used triads, but there are two others: Augmented and Diminished. Augmented triads are made up of two major 3rds stacked on top of the other, giving us the intervals 1, 3 #5. Diminished triads have two stacked minor 3rds, giving us 1, b3, b5. All four of these different types of triad can be found in the harmonised melodic minor scale, which we have used in our musical example.

Triplets

Ordinarily we divide beats into two or four notes - eighth and 16th notes - but we can further divide beats to make what we call 'triplets'. Try tapping your foot and playing three equal notes per beat. You may want to count '1 and a, 2 and a, 3 and a, 4 and a' out loud to make sure each note is an even length. You are now playing three notes in the space of what would normally be two eighth notes, so we call these 'eighth note triplets'. We can also double the speed to six-notes per beat to make 16th-note triplets, or halve the speed to make quarter-note triplets - three notes in the space of two quarter-notes. Our example will help you practice switching between eighth-note and quarter-note triplets.

Tritone Scale

This is a hexatonic (six-note) scale made up from the notes of two major triads spaced a tritone (six semitones) apart. It can be described as polytonic. Let's build the scale from a Croot. Start with a C major triad - C, E, G - then add another major triad a tritone or b5 above; this gives us Gb, which has the notes Gb, Bb, Db. Now if we combine these six notes in alphabetical order we get C, Db, E, Gb, G and Bb. Rather than having two different 'G' notes, we can use Gb's enharmonic name F#, which would make it C, Db, E, F#, G, Bb. This can be spelled out as the intervals: R, b2, 3, b5, 5, b7. The R, 3, 5, b7 intervals spell out a dominant 7th chord, which gives us an idea of when we might use this scale. The other notes b2 and b5 are what a jazz player would call 'altered' intervals, making this scale perfect in a functioning 'V-I' situation.



TRACK RECORD Van Halen's *Hot For Teacher* intro is one of the most iconic tapping licks in rock. For tremolo picking, try Dick Dale's *Miserlou*. The main riff from The Who's *Substitute* is made up entirely of three-string triads. For eighth and quarter note triplet interplay, check out Pantera's *Revolution Is My Name*. Stravinsky used the Tritone scale extensively - hear it in his ballet *Petrushka*.

EXAMPLE 1 TAPPING**CD TRACK 89**

Use the second finger of your picking hand to tap and pull at the 19th fret. Play the 12th and 16th frets with your first and fourth fingers respectively.

Repeat the same fingering pattern on each string and finally hammer on to the 14th fret with your third finger.

EXAMPLE 2 TREMOLO PICKING**CD TRACK 90**

It's important to keep your forearm relaxed by moving your hand from the wrist. You'll also need to use the very tip of your plectrum to alternate pick

the string as fast as possible, and use one fretting finger to shift between notes on the first string.

EXAMPLE 3 TRIADS**CD TRACK 91**

Play all the notes on the fourth string with your third finger; this is the G melodic minor scale. Use your first and second fingers to add the major

and diminished notes and barre with your first finger to play the minor and augmented triads.

EXAMPLE 4 TRIPLETS**CD TRACK 92**

Play the eighth-note triplets in the first three bars with alternate picking. At bar 4, switch to quarter-note triplets simply by removing the upstrokes.

EXAMPLE 5 TRITONE SCALE**CD TRACK 93**

Play the A7b9#11 chord and listen carefully to give the scale musical context. Start with your first and second fingers on the sixth string, and use

the first, third and fourth to play up and down the rest of the scale using even alternate picking as you go.

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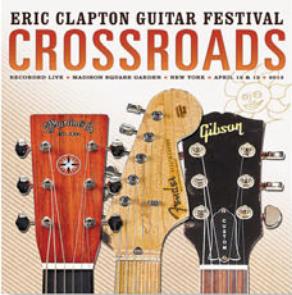
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New Albums

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

ALBUM OF THE MONTH



ERIC CLAPTON

CROSSROADS 2013

Rhino ★★★★

Eric Clapton's live show in aid of his Crossroads charity has become a significant event on the guitar calendar since 2004. Held every three years, the revenues from the concert and subsequent DVD release go to benefit the facility EC

set up on Antigua in 1998 to aid those stricken with substance addiction. The 2013 concert was held over two nights last April at New York's famous Madison Square Garden and features a host of guitarists strutting their funky, bluesy stuff for Eric's splendid cause. Coming in at just under five hours in length, the line-up on this double DVD package includes Steve Cropper, Robert Cray, Sonny Landreth, The Allman Brothers, BB King and many more - and the highlights are too many to mention! From its opening version of Eric's poignant Tears In Heaven to the how-many-guitarists-does-it-take-to-change-a-lightbulb ensemble finale, the whole concert is a veritable pot pourri of fine guitar playing from the best of the best. If we absolutely had to pick a favourite moment it would be Jeff Beck's duet with vocalist Beth Hart on Going Down. Stunning stuff!



RED DRAGON CARTEL

RED DRAGON CARTEL

Frontiers Records ★★★★

After prestigious times with Ozzy Osbourne and Badlands, Jake E Lee seemed to disappear from the scene. Now, thanks to a lot of persuading by friend, session player and producer, Ronnie Mancuso, Lee is back with his new band, Red Dragon Cartel. The album was recorded at The Hideout studio in Las Vegas and mixed and mastered by Kevin Churko, who worked alongside Ronnie to turn the riffs that Jake had stored up over the years into songs. And great songs they are too, packed with excitement, strong melodies and hook lines. With Ronnie in on bass, a search was made for a vocalist and a

drummer, and from the mass of applicants DJ Smith came in to sing and Jonas Fairley to drum. There's a healthy smattering of guest appearances here too but it's Lee that stands out from start to finish. Fast and furious in most part, check out Wasted, Big Mouth (with vocalist Maria Brink), the Sabbath-like War Machine and the solo on Deceived. It's all strong material and marks the welcome return of a rock legend.

GERRY QUIGLEY AND THE NOMADIC DRUIDS

YESTERDAY, TODAY & TOMORROW

Own Label ★★★★

We like to bring you something unusual and also try to feature albums submitted by readers if appropriate, and this instrumental offering satisfies both categories rather well. Gerry



Quigley describes this debut album as 'Instrumental progressive rock with a Celtic twist' and we have to agree. Gerry switches effortlessly between electric, acoustic and classical guitars as well as mandolin and a curious twin-necked mandola/bouzouki (Prelude To Tomorrow) so there's plenty of variety here. It's a musical story, a journey he reveals and indeed it feels like a ride through space and time with that soaring guitar rising above. Lot's of moods here and Gerry has a unique feel which may be a hang over from early lessons from Thin Lizzy's Eric Bell back in his home city of Dublin. He experienced a great deal of success in Ireland with heavy rock outfit Raw Deal but subsequently left for Australia in 1983. Returning to Ireland in 2012 he put together this band and we rather like the result.

ROB TOGNONI

CASINO PLACEBO

Blues Boulevard Records ★★★★

Born in Tasmania, Rob is probably best known for his work with the Australian band The Outlaws, but almost two decades ago he came to Europe to launch his own brand of blues-rock. This lead to several tours including one with Sting. A feast of albums followed yet he's still not a household name today. It's a gross oversight as



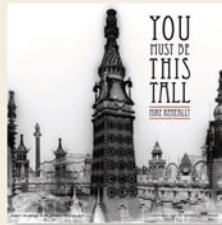
the way he attacks the guitar is really something to behold. He has a very individual style of playing in spite of being influenced by the likes of Jimi Hendrix, BB King and AC/DC. This 12-strong song offering is packed with fantastic guitar work; licks, runs and solos abound, but it's his expert use of effects that gives Tognoni the edge. For instance, the instrumental title track makes great use of wah-wah but all his tones are superb. All the tracks are self penned (apart from George Harrison's Something which gets a very different treatment), while some, like Tsunami, sound more commercial. The band is a four-piece with Rob handling vocals and keys; the material is varied enough to capture our interest while retaining the power. Well worth checking out.

MIKE KENEALLY

YOU MUST BE THIS TALL

Exowax Recordings ★★★★

Mike Keneally is one of those naturally gifted musicians that can turn their



hand to almost any instrument. That being the case, this is largely a one-man show although various people guest on the album. Mike worked with Frank Zappa in 1988 after calling Frank and talking himself into the touring band playing 'stunt guitar and keyboards'. It's hardly surprising then that for this album there's a lot of complex instrumental work going on, with something of a 70s/80s experimental feel. There's an occasional nod in the direction of Gong and Soft Machine but on the most part it's Mike doing his own thing. The guitar work is exceptional; the whole thing is busy and often freeform, yet somehow it captures the imagination from start to finish. The phrase "No idea what will happen next" sums this up rather well. It's chaotic, but inspirational and rewarding too. We like it a lot!

REMI HARRIS

NINICK

Big Bear Records ★★★★

Like many youngsters Remi was in a rock band during and after leaving school. His father was a guitarist and Remi grew up to the sounds of Led Zeppelin, Clapton and Hendrix but his grandfather introduced him to Django Reinhardt and Charlie Parker. The rock band did well enough but Remi became increasingly more interested in exploring the finer elements of gypsy jazz so now plays in a trio of two guitars and upright bass. This is true jazz yet it has a delightfully refreshing approach that brings a smile to the face while the ears are amazed at what they are receiving. It definitely has rock influences too, like the opening to Joseph Joseph which borrows a bit from Hendrix before slipping comfortably back into swing jazz - there's a great version of Lady Madonna too. The standard of playing is stunning but for a taster try Reinhardt's Montagne Sainte-Genevieve which should get your creative juices flowing.

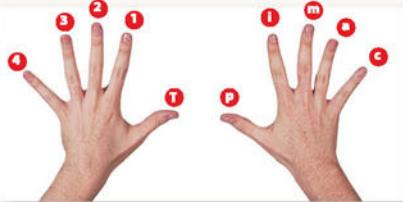


GT USER GUIDE



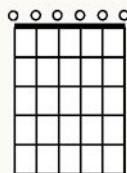
You can get more from GT by understanding our easy-to-follow musical terms and signs...

RELATING TAB TO YOUR FRETBOARD



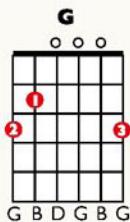
HAND LABELLING

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



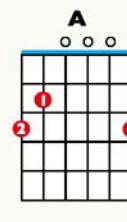
NUT & FRETBOARD

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



CHORD EXAMPLE

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

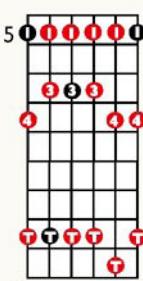


CHORD EXAMPLE (WITH CAPO)

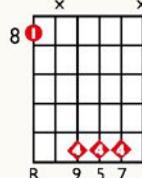
The blue line represents a capo – for this A chord, place it at fret 2. Capos change the fret number ordering – here, the original fret 5 now becomes fret 3, fret 7 now fret 5, etc.

SCALE EXAMPLE

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



● = scale root/tonic



TAPPING & HARMONICS

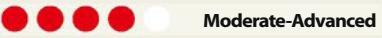
The left box shows an A minor pentatonic scale with added tapped notes signified by 'T's. Above shows a Cmaj9 (no 3rd) with harmonics at the 12th fret.

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



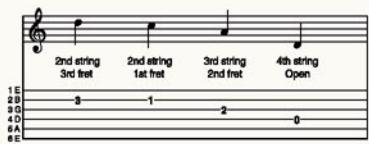
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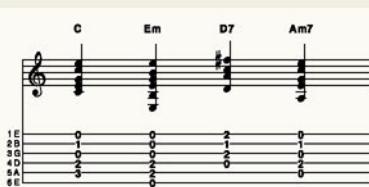
Easy

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)



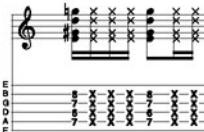
■ Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping



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

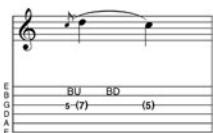
Fret-Hand Muting



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

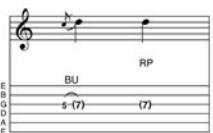
BENDING AND VIBRATO

Bend up/down



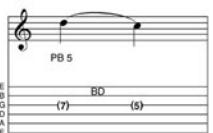
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

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.

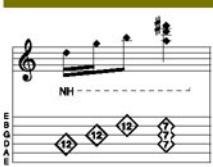
Vibrato



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

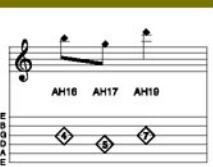
HARMONICS

Natural harmonics



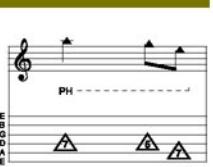
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

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



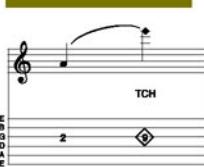
■ Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

Tapped harmonics



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

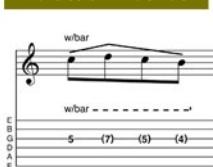
Touch harmonics



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

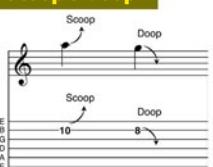
VIBRATO ARM (AKA WHAMMY BAR)

Vibrato arm bends



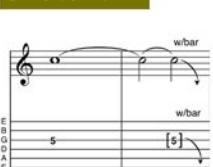
■ The note is picked, then the whammy bar is raised and lowered to the pitches shown in brackets.

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

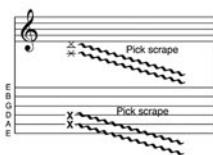
Capo Notation



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

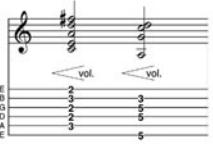
OTHER TECHNIQUES

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



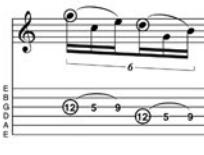
■ The numbers after the notes are the fingers required to play the fret numbers in the tab below.

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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