

BEGINNERS' GUIDE: HOW TO PLAY FUNK RHYTHM

Learn to play like the experts!

MAG&CD every month
only £4.50

fusion lee
ritenour
Nylon-string mastery on
'Etude' - full transcription

guitar

TECHNIQUES

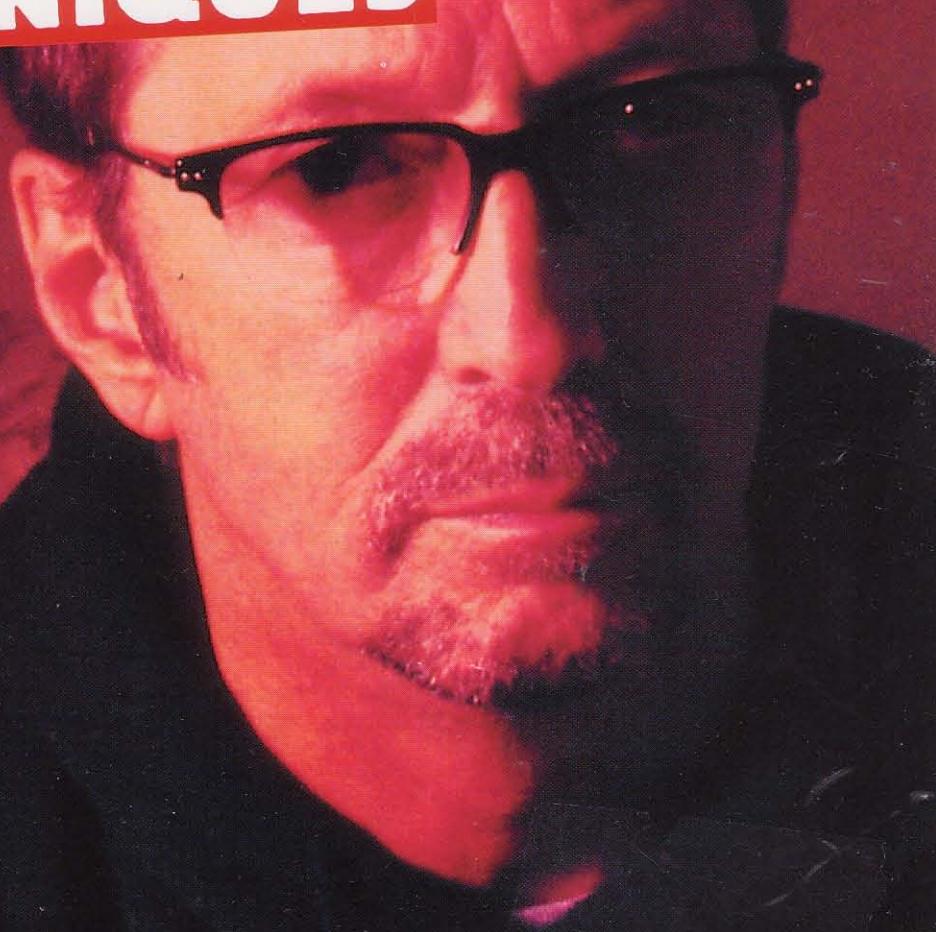
FULL TRANSCRIPTION

eric clapton

'Wonderful Tonight'

The complete guide
– solos and chords

win!
Eric Clapton's
new CD



jazz

hoagy carmichael

Martin Taylor's solo arrangement of
'Georgia on my Mind'



rock

using harmonics

How to put that special sparkle in
your playing



classical

ferdinando carulli

Arpeggio study – achieving right hand
finger independence



blues

bb king

'Every Day I Have the
Blues'

interview

eric babb

The journals of a modern
bluesman



SEPTEMBER 1999 £4.50

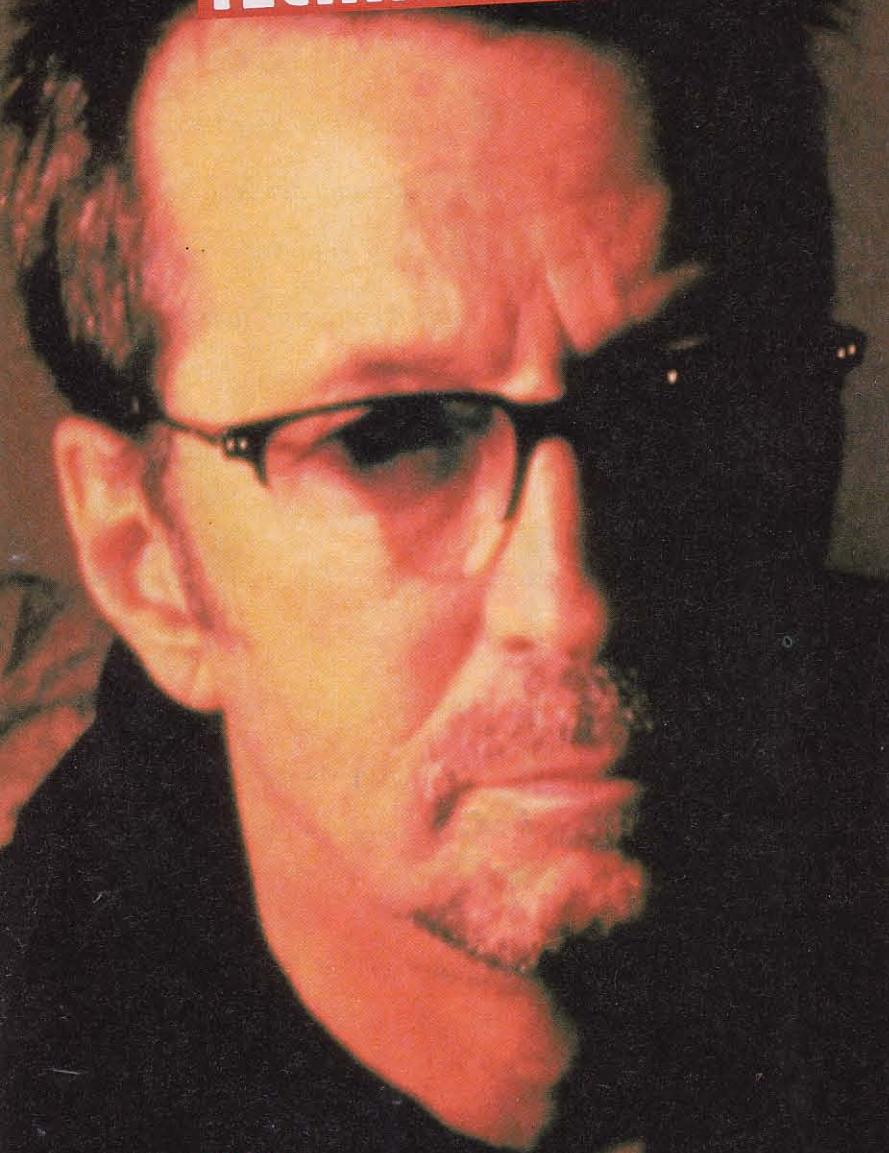
10



9 771352 638050

cover feature

guitar TECHNIQUES



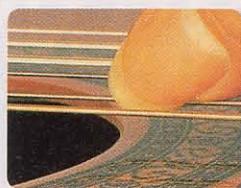
win!

New Clapton
Blues CDs
see page 23

16

ERIC CLAPTON

Everything you always wanted to know about 'Wonderful Tonight'



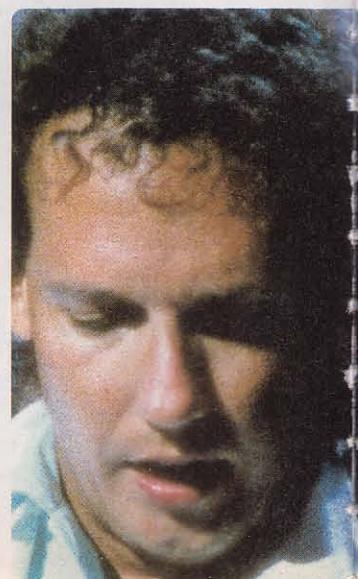
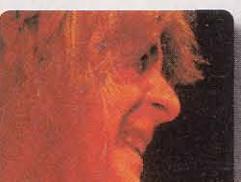
38

BB KING



12

ERIC BIBB



also this month

Starsky and Hutch-style funk,
Hoagy Carmichael's suave jazz,
Randy Rhoads' outrageous rock
and Lee Ritenour's cool 'Etude'...

this month

INTERVIEW**12 eric bibb**

The blues' modern journeyman talks about his latest album, recorded deep in the delta... of Norfolk?

MUSIC**16 eric clapton**

EC's classic 'Wonderful Tonight'

26 zakk wylde

Exclusive private lesson

38 bb king

'Every Day I Have the Blues' – he's the King!

42 randy rhoads

Classic solo – 'Goodbye to Romance'

46 martin taylor

Hoagy Carmichael's 'Georgia on my Mind'

52 lee ritenour

Fusion maestro in nylon string shock!

80 ferdinando carulli

Right hand independence

WORKSHOPS**58 using harmonics**

All the really neat tricks and tips

64 open position major scales

Using open strings for country twang

70 soloing with the major scale

The most important scale in music

74 funk rhythm for beginners

Get on down and learn some funky stuff

SPECIAL**85 riff of the century**

Your last chance to vote!

COMPETITION**23 win eric clapton's new cd!**

Over two and a half hours of prime blues

REGULARS

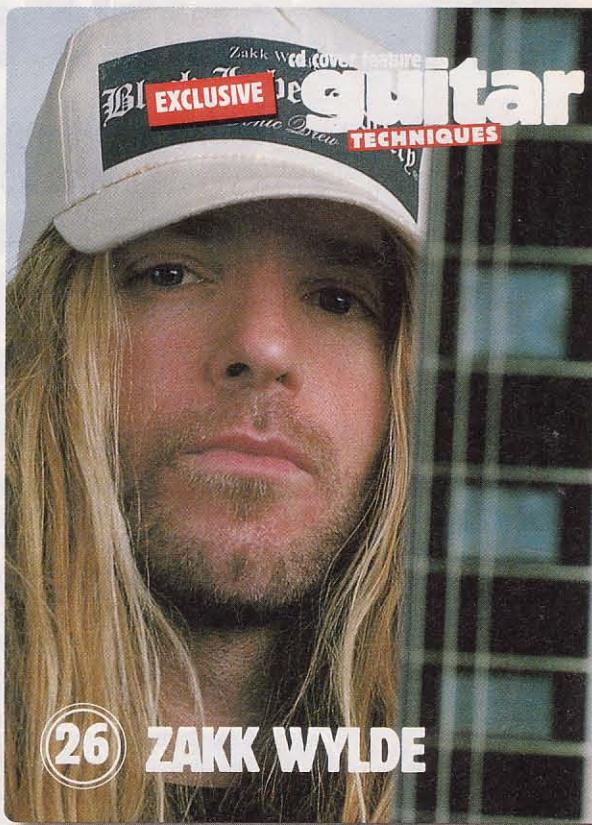
The usual
suspects line up
at your
convenience

6 cd contents**8 news****10 letters****88 reviews****90 tab explained****92 readers' ads****how do I read tab?**

the gt guide
Simply turn to page 90, and all will be revealed in our handy gt Tab Guide. You'll wonder how you lived without it...

**what's on the cd, pal?**

Turn to the next page for a full run down

**26****ZAKK WYLDE****DAVID'S EDITORIAL**

from the top

Welcome to another very special edition of **gt**. This month, we had Zakk Wylde visit the **gt** studios to kick up the dust over some specially recorded backing tracks. The solos Zakk recorded for us were all one take, straight from the hip – and we think they're phenomenal! You won't find these tracks elsewhere, remember, and so this is your chance to learn something really unique.

Also, it's your last chance to vote for the greatest riffs of the century. We've had loads of entries so far, but we will keep it open for another month for you to cast your vote. The top riffs will be tabbed out in a special issue later in the year – so get voting!

See you next month

David Mead,
Editor

ed mead

He still needs your
riff nominations...





this month's cd

Eric Clapton wants everyone to be 'Wonderful Tonight' and Zakk Wylde invites you to a guitar meltdown – bet you can't wait!

track 1
Introduction
/Tuning Notes

© 1999 Widdle Music
© 1999 Widdle Music

track 2-5
page 16

rock
Eric Clapton
'Wonderful Tonight'
2. Introduction
3. Full track
4. Backing track 1
5. Backing track 2
© 1999 Widdle Music

track 6-12
page 26

rock
Zakk Wylde
Masterclass
6. Introduction
7. 'Horse Called John'
8. Backing track 1
9. Backing track 2
10. 'Sweet Home Basildon'
11. Backing track 1
12. Backing track 2
© 1999 Widdle Music

© 1999 Widdle Music
track 13-15
page 38

blues
BB King
'Every Day I Have the Blues'
13. Introduction
14. Full track
15. Backing track
© 1999 Geoff Whitehorn

track 16-19
page 42

rock
Randy Rhoads
Ozzy Osbourne's 'Goodbye to Romance'
16. Introduction
17. Solo
18. Backing track 1
19. Backing track 2
© 1999 Widdle Music

track 20-21
page 46

jazz
Hoagy Carmichael

© 1999 Widdle Music
'Georgia on my Mind'
20. Introduction
21. Full track
© 1999 Martin Taylor

track 22-24
page 52

acoustic
Lee Ritenour
'Etude'
22. Introduction
23. Full track
24. Backing track
© 1999 Widdle Music

track 25-26
page 58

rock
Using Harmonics
25. Introduction
26. Full track
© 1999 Widdle Music
© 1999 Widdle Music

track 27-29
page 64

country
Open Position Major Scales

27. Introduction
28. Full track
29. Backing track
- © 1999 Widdle Music
- © 1999 Widdle Music

track 30-32
page 70

rock
Soloing Using the Major Scale

30. Introduction
31. Full track
32. Backing track
- © 1999 Widdle Music
- © 1999 Widdle Music

track 33-37
page 74

beginners
Get Funky
33. Introduction
34. Fast full track
35. Slow full track
36. Slow backing track
37. Fast backing track
© 1999 Widdle Music
© 1999 Widdle Music

track 38-39
page 80

beginners
Arpeggios
38. Introduction
39. Study by
Ferdinando Carulli
© 1999 Widdle Music
© 1999 Widdle Music

guitar TECHNIQUES

Future Publishing,
30 Monmouth St, Bath BA1 2BW
TEL 01225 442244
FAX 01225 462986
E-MAIL guitar.tech@futurenet.co.uk
WEBSITE www.guitartechniques.com

EDITOR David Mead
MUSIC EDITOR Phil Hilborne
PRODUCTION EDITOR Jane Bird
ART EDITOR Christine Lee

MUSIC ENGRAVING
Chris Francis, James Brennand
COVER DISC MASTERING
Adam Crute
MUSIC COPYRIGHT CO-ORDINATOR
Gabrielle Stackpool, 01225 732218

CONTRIBUTORS THIS ISSUE Pat Reid,
Guthrie Govan, Geoff Whitehorn,
Dave Kilminster, Lee Hodgson, Jamie
Humphries, Eric Roche, Martin
Taylor, Richard Stokkereit,
Shaun Baxter,

ADVERTISING MANAGER
Rob Wittmaack, 01225 442244
DISPLAY SALES EXECUTIVE
Scott Longstaff, 01225 442244
CLASSIFIEDS Andy Morris, Claire
Fenner, Sam Walton 01225 442244

PROD CO-ORDINATOR
Andy Gaynor
PRODUCTION MANAGER
Glenda Skidmore
CIRCULATION Mandy Joseph
MARKETING MANAGER Lee Worsley
PRODUCT MANAGER
Philippa Montgomery

GROUP PUBLISHER Simon Haisman
CHIEF EXECUTIVE Greg Ingham
MANAGING DIRECTOR Jane Ingham

gt LICENSING ENQUIRIES
Chris Power, 01225 442244

CUSTOMER SERVICES 01458 271116
SUBSCRIPTIONS/BACK ISSUES
Future Publishing, Freepost
(BS4900), Somerton, Somerset
TA11 6BR 01458 271116
SUBSCRIPTION RATE
12 issues (UK) £47.17 (£43.35 DD)
Europe & Eire £71, Rest/World £81

PRINTED AND BOUND IN THE UK BY
ET Heron Print
NEWS TRADE DISTRIBUTION
Future Publishing ISSN 1355/50-49
© Future Publishing 1999

All contributions to **guitar techniques** are submitted and published on the basis of full assignment of copyright, unless otherwise agreed in advance and in writing. No part of this magazine may be reproduced, stored in a retrieval system or resold without prior consent of the publisher.

ABC Member of the Audit Bureau of Circulations. Registered Circulation:
19,365 (July-Dec '98)

PHIL'S EDITORIAL

music dude

Some of you might be wondering about this month's Clapton transcription. After all, it's not too hard to work out and surely most people know it already, don't they? Well, we were surprised when we started to pick the song apart at just how complex the rhythm part is. Sometimes something which sounds simple can be really difficult to get right. And this sort of slow tempo stuff is always tricky to get spot on. Put me down for something seriously widdley any day!

Phil

Phil Hilborne
Music editor



news

What gives in the world of guitar? **gt** keeps you abreast of the latest gossip



Lewes guitar festival

If you like to make guitars as well as play them, it would be worth your while to get along to the Lewes International Guitar Festival on 16-21 August.

You can amuse yourself with top-notch performance, guitar making and tuition. Styles covered range from flamenco through classical, jazz and contemporary. There will be masterclasses, workshops, and exhibitions and a 24-hour make-a-guitar challenge. You needn't worry about entertaining your kids, either, as there'll be children's tuition too.

When you're not busy learning or building, you can check out some serious guitar talent including Enrique de Melchor, John Feeley, Pierre Bensusan, John Mills and Nick Harper, plus a seven-piece Cuban band.

Events will take place throughout Lewes at cafes, concert halls, galleries, and in the open air. If none of that takes your fancy then relax in the Tapas bar to a flamenco film and Cuban music.

Ticket prices are subsidised and cost £42.50, while tickets for individual concert tickets are also available. For further details, contact the festival office on 01273 476118.

pierre bensusan
Known to play in his sleep

fun lovin' follow-up

New Yorkers the Fun Lovin' Criminals are working on a mini-album as a follow up to last year's *100% Colombian*. The album is due for release in the autumn through Chrysalis and is the first Criminals recording for new drummer Mackie, who took over from Steve Borovini last year.

The new album is apparently an unplugged-type affair and has been described by the band's UK spokesman as 'loungecore'.



FLC's Huey goes 'loungecore'

play guitar instantly

Get rid of your teacher and forget learning to read music (keep buying **gt** though) – the Guitar Wizard is here to make your life easier. Made by Wizard Worldwide Limited, this little hand-held device enables the most basic of guitarists to play chords and notes without any prior knowledge. It works on any sort of guitar and moves easily up and down the fretboard, pressing the strings to generate different chords in all keys. What's more, if you use it alongside Wizard Code Music (a simple system of music by numbers), you can read, write and transpose immediately. This gadget has caused such a stir that it's won an Innovation Award from the Department of Trade and Industry's Business Link and stars such as Polly Jean Harvey have been singing its praises: "The Guitar Wizard device is great for composers or singers, enabling them instantly to play guitar chords".

The Guitar Wizard is available for £14.99 plus £1.99 p+p. For further details, ring 0171 401 7403.

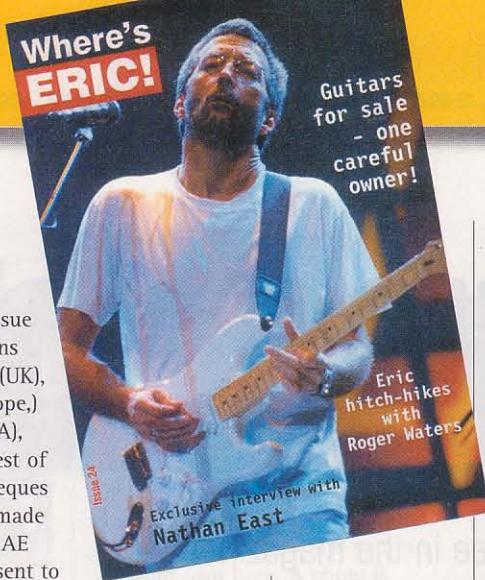
clapton mania

It's not often that an instrument gets a standing ovation, but this was the case when Eric Clapton's 'Brownie' – as used to record 'Layla' during the Derek and the Dominoes period in the early 70s – came up for auction last month. When the legendary guitar was held aloft for viewing, bidders raised their hands heavenwards in an act of homage. We're not worthy, etc...

Continuing on a Clapton theme, issue 25 of his official fanzine, *Where's Eric!*, is out this month. It's full of news, reviews, interviews, archive material and exclusive pictures, so it's well worth a peek for

all you Ericophiles out there.

Three-issue subscriptions cost £7.50 (UK), £8.50 (Europe), £11.00 (USA), and £12 (rest of World). Cheques should be made payable to AE Edser and sent to *Where's Eric!*, PO Box 871, Maidenhead, Berkshire, SL6 3GH UK. For further details, e-mail whereseric@yahoo.com or visit the website at <http://www.whereseric.com>



pro pick-ups

If your cowboy hat just isn't having the desired effect on your sound, what you need is a Nashville Studio replacement pick-up. It's made for any Stratocaster, and was designed for some of the world's top studio players in the Seymour Duncan Custom Shop. It became so popular that the man himself decided to make it available to the public. It's not just a country pick-up either – you can adapt it to any style of playing, making it extremely versatile.

Nashville Studios are part of the Five-Two range of pick-ups from Seymour Duncan, which use alnico to improve sustain and smooth out tone. The Five-Two line combines several strategically-placed alnico magnet types, resulting in a springier bottom end and a smoother top end. So if you suffer from a muddy bottom, Five-Twos could be the answer to all your prayers.



Aria pay homage to Caledonia

scottish pride

Any patriotic Scots amongst **gt**'s readers will be rather jealous of this groovy guitar, pictured at the Sound Control Live 99 Music Show.

Held in Glasgow on 29-30 May, the show was opened by First Minister for Scotland, Donald Dewar. Mr Dewar was presented with an Aria Saltire in a tasteful Scottish flag finish, which he in turn donated to Nordoff-Robbins Music Therapy in Scotland.

Part of the BBC Music Live festival, the show was packed out despite tough competition from the Scottish Cup Final.

teacher feature

Calling all teachers – you could be featured in this space. You needn't hide your teaching talents from the world when we can shout about them for you.

Each month we feature a teacher from a different part of the country and extol their virtues to our readers with details of location, style, price and a contact number. If you think it should be your face appearing in this space, then call 01225 442244 and talk to Sam Walton, Claire Fenner or Andy Morris here at **guitar techniques** for further details.



garbage

Bringing a touch of class to the new Bond theme



trashy bond theme

Garbage are rumoured to be performing the new Bond movie theme tune. Other bands who were in the running for the prestigious task were Mel C (Sporty Spice), Metallica, Madonna, Robbie Williams and Bjork. The new film, entitled *The World Is Not Enough*, is nearing completion at the moment and the film score is being handled by Dave Arnold. We gather he has already written the song and is looking for a band to perform it – and it appears that Garbage fit the bill. Look out for the next in a long line of classic Bond themes when the film is released in December.

top tutors

Everyone remembers a good teacher

sound board

What would you like to see in the magazine? Who don't you want to see within **guitar techniques'** action packed-pages? Write in and let us know. The best letter wins an Ibanez video, so think hard...

same old songs?

My only beef is that some of the songs you cover do seem remarkably similar to previous transcriptions that have popped up in the American mags yonks ago. Coincidence? Plus, some of you don't seem to realise that the 80s are over.

Still, good playing is good playing, whenever it was written. So, any chance of doing a transcription of some more Robben Ford, some John Scofield, or even some Sepultura stuff? Yes, I do have strange tastes.

Actually, I would be interested in an article about how your mag goes about doing transcriptions, from working it out to the software you use to type it up.

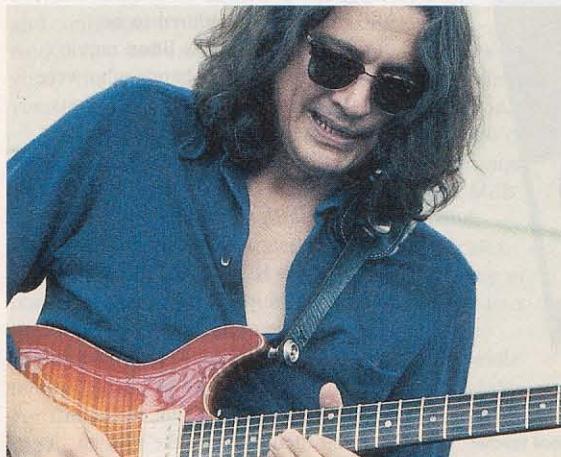
Paul
via e-mail

Do you mean the transcriptions themselves, or the songs we feature are similar to other magazines? If it's the former, then I can assure you that all GT's transcriptions are 'home grown'. But it's not surprising that

Send your letters to us at:
guitar techniques
30 Monmouth St,
Bath, Somerset
BA1 2BW.
E-mail:
guitar.tech@futurenet.co.uk



robb ford
Also enjoyed by
Sepultura fans



they look similar, is it? I mean, they're the same songs! It's natural that we're likely to cover similar material to other magazines, too - we're all fishing the same pond, after all. But we do believe that the versions you find in guitar techniques are the most consistently accurate you'll find anywhere.

I don't quite understand your point about us not realising the 80s are over, either. Of course they are - so are the 70s, 60s and 50s, but we still feature music from those decades, don't we?

ground control

My Gibson Les Paul Standard is now one year old, and makes a lot of noise when you don't play or touch the hardware, so I think the reason must be a bad ground.

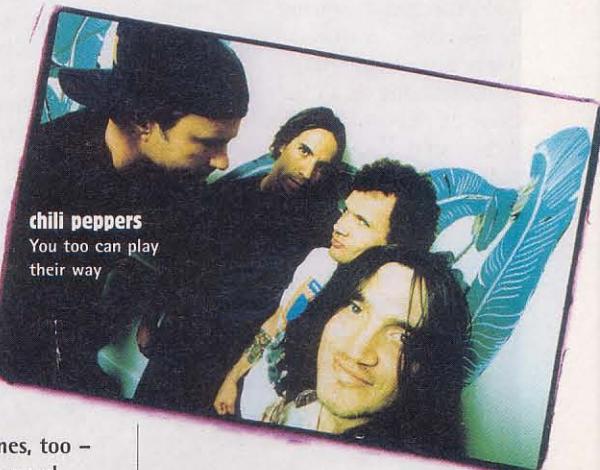
There's nothing special about the electronics or pick-ups, so what can I do to decrease the noise?

Vandebril Stijn
via e-mail

If the noise remains consistent even when you move around the room with the guitar, we can rule out interference from outside sources like fluorescent lights or rheostats (which are not particularly common with humbucker equipped instruments, anyway). It's more likely that you've developed an earthing problem with either your guitar or amplifier. My advice would be to get your gear checked by a qualified instrument/amp technician as soon as possible.

under the bridge

I have been playing your



transcription of 'Under the Bridge' by the Red Hot Chili Peppers, but I still can't get a perfect sound. I haven't been using a compression pedal, because I haven't got one and I don't know what they do. Have you got any tips for me to get the right sound through my Trace Elliot Super Tramp?

Robert Youdale
via e-mail

Compression plays a fairly important role in performing this particular song. A compressor will regulate the picking attack, giving the guitar part a 'flatter', more even response. However, if you're careful in the way that you pick the piece, it should be possible to come fairly close.

licence to trill?

Why don't you publish film music (James Bond movies, Henry Mancini songs, *The Commitments* etc.)? Wouldn't it be wonderful?

W Scheuch
via e-mail

Now that would be a bit of fun, wouldn't it? I'll get on to the guys in 'Q' section and see what they can come up with.

nasty turns

guitar techniques is an excellent publication, and it has certainly renewed my interest in all guitar music, especially acoustic and jazz guitar (next to Gordon Giltrap,

Martin Taylor is God!). Unfortunately there is a big but...

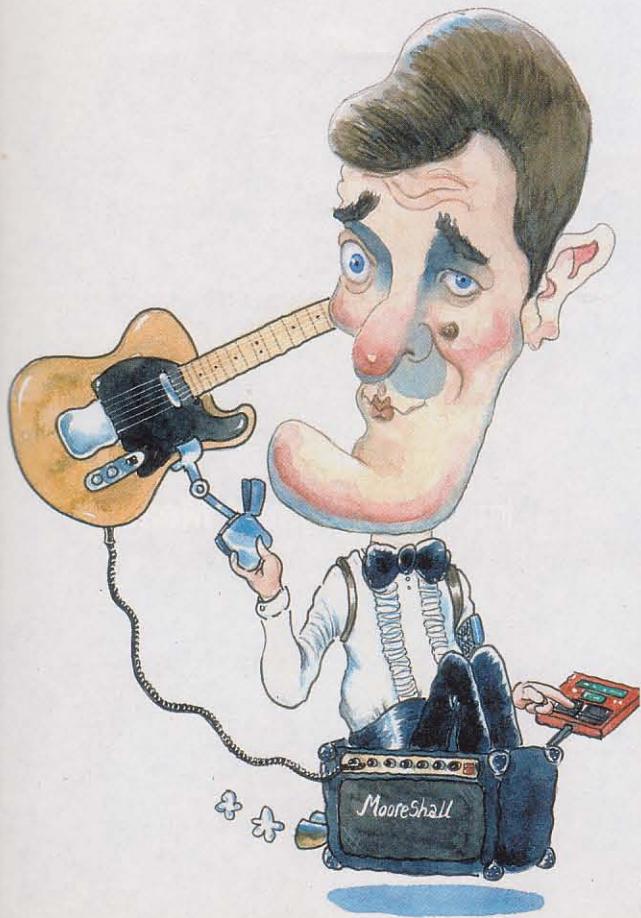
Why oh why does the editor insist on putting the most impossible and frustrating page turns in the music, especially in the acoustic section? In the Spring 1999 edition, 'Scarborough Fair' was printed over two non-facing pages with "many many verses, so play it as often as necessary" written underneath, complete with backwards and forwards page turns. My copy and my nerves are in tatters.

Any chance of less frustrating layouts, or are we sentenced to memorising or copying?

Geoff Olner
via e-mail

In general, Geoff, we do try our hardest to keep the layout of the magazine as user-friendly as possible, and minimise page turns wherever we can. Many of the pieces we publish run to more than two pages, and so I'm afraid that some page turning is inevitable. However, memorising a part is all part of this

james bond
Licence to shred



wonderful guitar playing game that we all love...

photo finish...

You have my deepest respect for having the balls to print my letter in the April edition of **gt**, in which I made all those dreadful comments about the **gt** contributors' photos. I thought that the very least I could do in return was to send a picture of myself (see left) so that you can get your own back. A photo is enclosed for your merriment, and I can only apologise for my incredibly ordinary appearance.

I've included my guitar in the picture in order to give you something interesting to look at. It's a 60s re-issue Jap Strat which, if you're interested, I've made the following modifications to:

- Bridge pick-up replaced with a DiMarzio FS1.
- Lower tone pot rewired to provide tone control to bridge pick-up and middle pick-up.
- Small spring inserted into trem bar hole to hold the trem bar within grabbing distance.
- Aluminium trem block replaced with a Chandler Sustain Block.
- Five-way selector switch replaced with better quality US-made switch.
- String tree raised using a metal spacer in order to reduce string friction during trem bar abuse (a simple, yet highly effective method of avoiding detuning when the trem bar is depressed)

I'd recommend any of these modifications to Strat owners who, like me, can't afford a Fender Custom Shop instrument but would like to improve the quality of their stock Strat. None of the above, with the minor exception of the string tree spacer, have affected the external appearance of the guitar.

I've recently spent a couple of years working in Germany, where I formed what must qualify as the most multi-national band ever. We had an English lead vocalist, a German on rhythm guitar, an Italian on bass

a glorious prize

The video, that is. We get to keep Jane...



handsome devil

Now how do we get the office clock working again?

and a Dutchman on drums. Can anybody beat this?

John Gilbert
Herts

I was tempted to circulate your pic around the team so that they could get their own back – but hey, we can take it! We're above that kind of thing in this magazine (nice shirt, incidentally). We wouldn't take the rise out of your haircut (snigger) or choice of casual trousers (guffaw)...

Sounds like you've got your Strat together, though. Anyone else out there made custom alterations which have made a real difference? Write and let us know (picture optional). Right, I'm off to the sunbed...

ibanez goodie winner!

Ibanez

★ letter of the month ★

Each month we pick the best letter from the bag, and those lovely people at Ibanez send the chosen one a groovy prize...

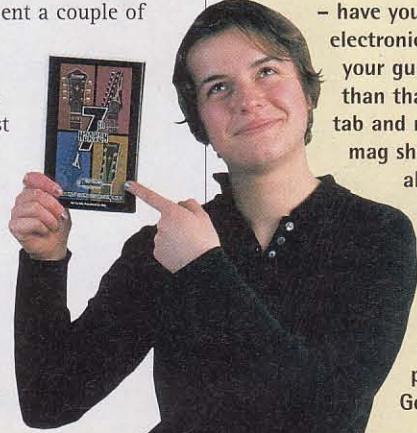
beginner's blues

I'm a real novice, and admit to only being able to strum a few three-note chords over the years. I feel stupid telling you that I couldn't get past the first chord on your beginners 'Mississippi Mud Slide' (cringe) because my A minor 7 was nothing like the CD until I turned it into an ordinary A minor, instead of playing the open G. Even then it didn't sound that close, but better. Is my guitar seriously out of tune, do I need lessons on music notation, or am I just really thick?

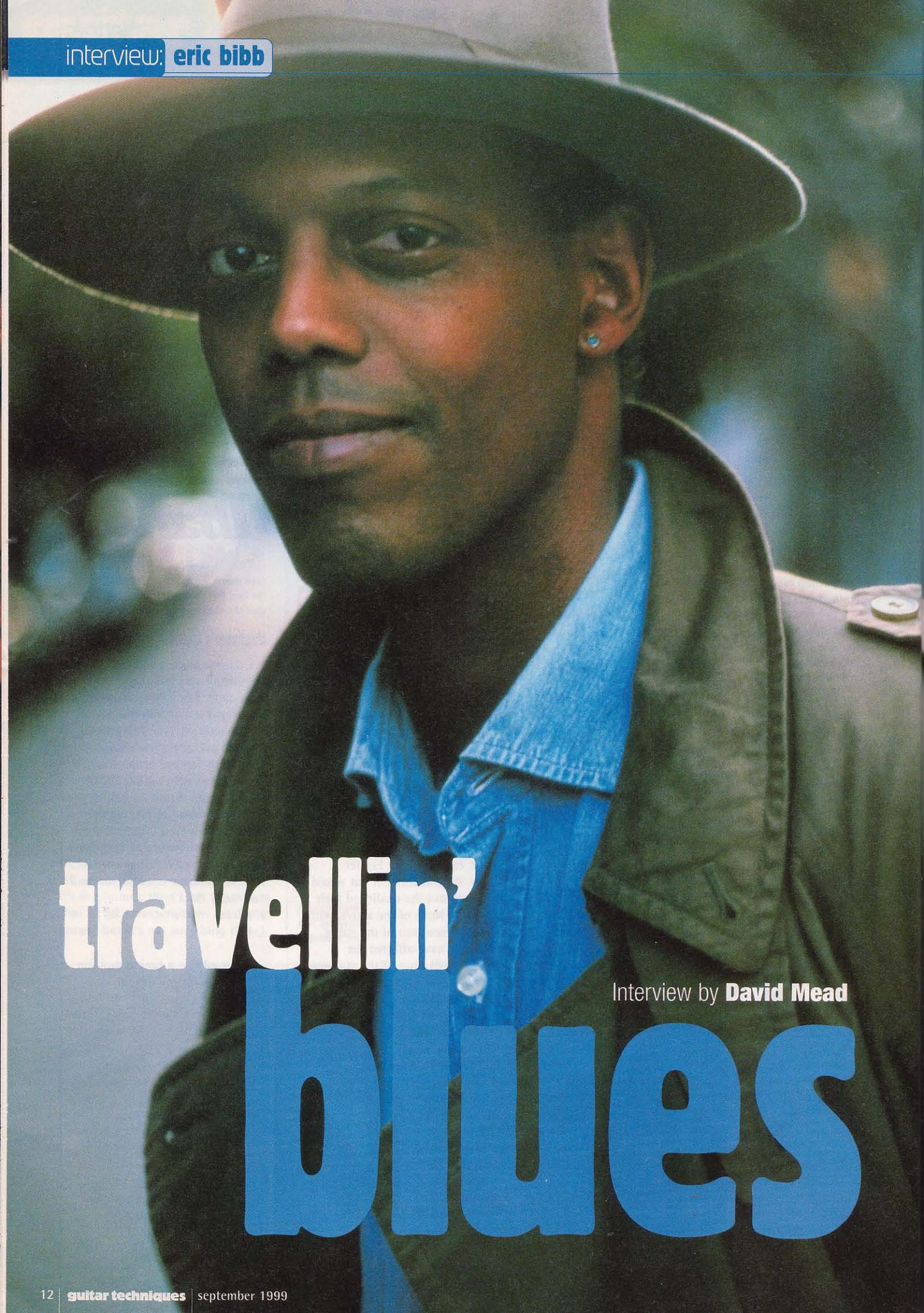
H Nixon
Lincs

It could be a tuning problem

– have you got an electronic tuner to test your guitar with? Other than that, following the tab and notation in the mag should mean that all the right notes are in the right places, and so you really should be able to get the piece spot on. Go for it!



peter a king



interview: **eric bibb**

travellin' blues

Interview by **David Mead**



Eric Bibb's story is anything but traditional. He learned from his father, Leon, numbered Jazz Quartet pioneer John Lewis amongst his close relatives, and had Paul Robeson as a godfather! An average party at his father's home when Eric was growing up would include people like Bob Dylan or Pete Seeger. It could have been enough to turn a young boy's head, but instead, Eric went and studied music in Harlem, at the High School of Music and Art, then left the USA to travel in Europe. Eventually, he settled in Stockholm. For his latest album, *Home to Me*, Eric decided to get back to basics, find a small studio miles from the corporate struggle and record in the natural ambience of the countryside. So he chose Norfolk. See what we mean about non-traditional?

The daily round of the modern bluesman hasn't changed that much. Eric tours continually, performing in the UK, USA, Canada, France, Sweden and Germany over the last couple of years - finding time to meet his recording commitments in between.

The day **gt** spoke to Eric, he'd just arrived in Boston - but his luggage was nowhere to be found...

"It should be turning up within the next hour or so..." he sighs. "When we got here our guitars weren't here either, but they showed up an hour later on another plane."

At present, Eric is playing some acoustic dates.

"That's right. I'm with Brian Kramer playing second guitar. We're doing festivals and smaller venue gigs."

Does he prefer working as a small unit or with a band?

"Working with a band is wonderful because I can break it down in the middle of the set and do stuff on my own. So it's really optimal to play in a medium sized venue where I can present basically everything I do. But I think if I had to choose between exclusively band stuff or the intimate solo stuff, then I'd probably choose the intimate stuff."

Eric's early musical recollections centre on his father.

"It was really my dad who introduced me to music. He was quite prominent during the 60s on the folk scene - although it was really what we would call 'world music' today. It had everything. Folk music then was Reverend Gary Davies, it was Skip James and the Clancy Brothers, Odetta, Josh White and Pete Seeger - you know? I came into it through all that. It wasn't until I was a teenager that I got into the Chicago stuff. But it was the folk blues that really had the pull on me as a performer."

practice makes perfect

The guitar bug bit Eric at a comparatively early age.

"I was eight. I had this horrible guitar that cut my fingers all up. It was a cheap old steel string guitar that frustrated me no end. But for some reason I stayed with it. Fortunately, not so long afterwards I had access to the guitars that my dad had around the house. I started playing nylon string around then and went through a long period of playing that."

Does he think that starting on an instrument with a high action actually helps strengthen the fingers and winds up helping with technique?

"Probably, because first of all you really have to persevere. I must have been really stubborn about wanting to play the guitar because I was not encouraged by the instrument I had. It was painful! But in hindsight it was good, and the people who were our heroes also played on primitive and very difficult-to-play instruments and ultimately made glorious music and so there's something to it. It's probably akin to a saxophone player playing with a very stiff reed."

Was there an early interest in playing with bands?

"I started basically accompanying myself and performing. I had my father as a role model and so I knew all his songs. Very early on I started to look for songs in my father's record collection which would work for me. It would be anything from Odetta to Joan Baez, and later it was Richie Havens - I loved his stuff. The lineage is

Eric Bibb

blues traveller
Eric Bibb takes
blues on the road

gt meets the US-born guitarist whose genre-spanning music has been a breath of fresh air for the world's blues scene

really like this: my first role model was my dad, and I learned his repertoire and that was everything from spirituals to work songs – basically American folk material from the South. Then it went from my dad to Odetta – she was the next big role model who I emulated. Then it was Richie Havens and then Taj Mahal. Somewhere along the line, this guy called Eric Bibb emerged..."

Pretty soon, Eric's diverse musical influences began to draw together.

"I always had a very eclectic musical palette. Everything from mainstream radio, you know – Stax and Motown, to Skip James. And for me, it was natural that it reflected itself in my performing. But the trick was getting it to the point where it wasn't just playing musical ping pong, it was something more cohesive."

Was Eric attracted to the idea of playing in cover bands?

"No. The cover band thing never really attracted me. I've had my own bands through the years even before I came to international attention. I've always had a band – but it was basically musicians who were accompanying me. It was always a toss up – you make money performing solo, but you miss having other musicians around you. As a band leader, I end up giving my salary away most of the time."

back to the roots

As Eric progressed as a performer, did he start to look back for the roots of the music he was playing?

"Yes, very much so. Actually, I came to Sweden as a pretty young guy and ran into a record store owner who had one of the most fabulous record collections of pre-war blues I think I've ever seen. I just dove into that for about a year and listened exclusively to blues. For a while it was about just trying to find out what they were doing, but I would say that I just gave up trying to physically clone stuff. I discovered that, for me, osmosis worked better! I just basically listened and I knew that, sooner or later, everything would just come back in my playing. And that's basically what happened; I gave up ruining records trying to work out every note Robert Johnson played. But during the years, all of this listening has really started to come back into the writing. I think basically that's the way to go."

Despite the commitment to blues, Eric has resisted the urge to play slide.

"I think I had about a week when I tried, but I realised that it was a discipline that requires incredible application and I was too interested in other things to narrow it all down to that. I like the sound and I've enjoyed having it around me, I think it's an ingredient and not the main thing. I needed to hear other things." Does he find touring enjoyable?

"Mostly I do. You can't really get too far in this business if you don't tour. I've been touring for so long that I've got an infrastructure behind me and I don't have to get it all together by myself. It's a wonderful change having management and a whole system behind me – it's freed me up to concentrate on the music. I do enjoy it – it can be a little gruelling, but really gratifying."

Particularly gruelling when you're in one place and your luggage is in another.

"Oh, it is... You realise how vulnerable you are. I mean, it's a miraculous system, this whole thing of international air travel. I don't understand how anything works, there are just so many people involved. The fact that anything arrives at its destination at all is a wonder."

norfolk blues

The new album was recorded in darkest Norfolk, which is culturally about as far from the Mississippi Delta as you can get, surely?

"Alan Robinson (executive producer) was aware of this studio that was



norfolk calling

Eric records in rural England

being painstakingly and lovingly put together by Dave and Sue Williams up there. He'd actually gone there for a holiday, some downtime to relax with his family. He realised that the control room was finished and was state of the art and that even though the recording room they were working on was nowhere near finished – it was basically a barn which they had gutted – he just felt that the atmosphere was right. Dave Williams is an engineer and songwriter who really enjoys a lot of the music that I like. He just had a take on the music and doing it the old-style way – not a lot of overdubbing, playing live in the studio. He was committed to that warm, analogue sound. So Alan made the suggestion that we should see what happened if we just threw up some mikes in the main house, just as a demo situation. So we went in with no real expectations

and the track that we recorded ended up being on the album. We did the basic track to 'Walk the Walk' in just one day. We realised that Dave really knew what was going on and seemed to relate to what we wanted, and so we came back there and basically turned his house into a recording studio. It was just a laborious business for him to draw cables across the courtyard. The advantage was being able to live there and not really get out of the mood. We were just enjoying ourselves – making music and recording all segued into one another. It wasn't like, 'Oh, now we're going in to record', and we go into this vast structure where the clock is ticking and everyone is worried about the result."

It sounds like this sort of atmosphere suits Eric better than the big corporate studio scene.

"Absolutely. I'll never go back to that situation willingly. I think I'll always seek out a more natural habitat. The results this time were interesting because Dave Bronze, who was the producer, musically speaking, was in the band, and so the communication was very fast – almost telepathic – between us.

"Mike Vernon introduced me to Dave on the last record that we did. It was on those sessions that I realised not only what a fine player he was, but he has a great head for styles. He really understands genres, he just doesn't play a load of notes well, he plays the right notes well!"

Dave Bronze has worked with blues' other Eric, too...

"And he's not overbearing about his experiences with Clapton, either. But you know that he really speaks with some authority when he gives an opinion."

bring it on home

Are there any particular favourite tracks on the new album?

"A lot of people like the solo stuff, because it's the first time I can really say that I've been able to plan solo stuff and group stuff and really have the solo stuff hold its own and be as strong. I thought it was recorded incredibly well. Certainly 'For You' is one of my favourites, 'Livin', Lovin' and Doin'" is one of them, and certainly 'Bring It On Home to Me' is one, too."

'Bring It On Home to Me' is a Sam Cooke song...

"Yeah. He recorded it and had a hit with it. He recorded it in another metre, of course. He did it in 6/8 time. That song was probably the most successful cover I've done to date because I felt that, because of the new treatment of it, it just fitted right in. It wasn't like, 'Oh, here comes the cover', even though it's a very recognisable song. The instrumentation on it I thought was very interesting. The original has strings and it's like a real studio job. But the song in itself is such a 'rootsy' kind of song and I think that it sounds right with mandolin and accordion."

What guitars is Eric using at present?

"My main guitar is still a Levin acoustic jumbo. It's about 30 years old. I also have a wonderful Gibson J45 which is what you hear on the solo stuff."

So, is the next stage just more touring?

"Yeah, it's a lot more touring, because we really have high hopes for this record and we need to get the word out, not only in the UK, but in the rest of Europe. The record will be released in the States in January and so it's a bit staggered."

"I'm looking forward to recording again. It's one of the most enjoyable aspects because I get to hear myself. Playing on the road, sometimes I wish I could just be in the audience."

Will Eric be returning to the Norfolk Delta to record again?

"Well I don't want to say too much, but I think it would be nice to have another go in the same setting, in the same situation. Maybe next time we'll include a live track or two."

At the end of our interview, there was a knock on Eric's hotel room with the latest update on the missing luggage...

"You can report that the lost bag has been returned with all my guitar gear and pre-amps – a happy end to the story..." **gt**

bronze age

Eric has worked extensively with top bassist Dave Bronze

track info



tracks 2-5

Lee Hodgson gets all romantic with a Clapton love song

2. Introduction
3. Full track
4. Backing track 1
5. Backing track 2

© 1999 Widdle Music

rating info

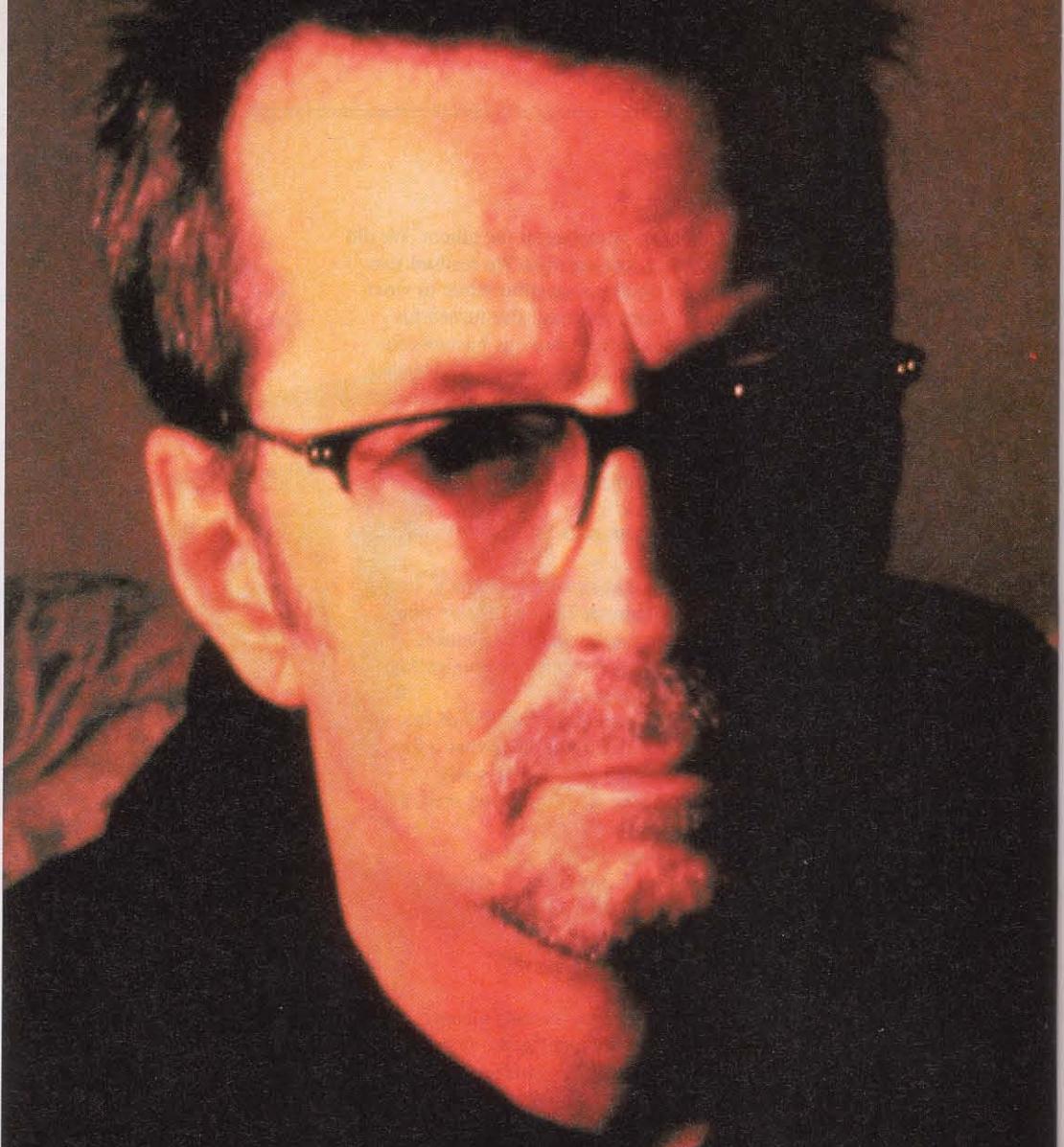
beginner easy moderate hard



rating: easy/moderate

The lead guitar is undemanding, although you might find the rhythm work a little tricky depending on how authentic you want it to be

idols/William Harris

meet your gt tutor:
lee hodgson

Lee currently plays MIDI guitar and sings in one of Britain's busiest country bands, Memphis Roots, and has played thousands of gigs in a variety of styles. He teaches and assesses at London's prestigious Guitar Institute and is country specialist there. He has written grade pieces for Rockschool Ltd, plus a book, *Hot Country*. Lee also writes a column for *Guitarist*.



eric clapton

'WONDERFUL TONIGHT'

Clapton's mellow 'Wonderful Tonight' is a classic ditty dedicated to George Harrison's former wife Patti Boyd

Eric: Patti inspired his greatest love songs

The great Eric Clapton songs inspired by former model and Beatle wife Patti Boyd include the classic 'Layla' and the almost equally-loved 'Wonderful Tonight'. Just as relationships are full of subliminal elements in amongst the loud and quiet periods, so music should reflect that. Dynamics and understanding are essential to balance, and Clapton's mature rendition of this lovely ballad demonstrates subtlety, restraint and passion.

Before we get into the rhythm guitar playing (which is where the challenges are), I guess you'd like to know a little about the lead guitar work. It's rather simple, just using notes from the G major scale (G, A, B, C, D, E, F#). When reduced to the nicest sounding five ingredients – a pentatonic form – it would typically become:

G major pentatonic scale:

G	A	B	D	E
- 1	2	3	5	6

This is a very 'country' sounding scale form, and here Clapton begins in what we could call 'box 4' in terms of pentatonic scale patterns. He bends notes in the **10th position** – kind of around a 'C' chord shape if one were to be formed – and then proceeds to slide and occasionally hammer-on to successive notes from the G scale as he moves along the second (B) string. Make those moves legato (smooth) and don't rush – feel the beat or pulse (95 bpm).

electric rhythm guitar

Guitar 1 is the main accompaniment part as heard on the left channel. We always promise to deliver accurate transcriptions at **gt**, but here's something to think about: it wasn't Clapton who played the chord forms as heard on the record, and they sure aren't as straightforward as I expected. I'm suggesting that specialised fingerings and voicings will provide a greater degree of sophistication for professional recordings (using masterful session players perhaps), yet such awkward shapes may be reserved for the studio environment where sitting on a chair allows for an entirely different performance approach to that which might be applied live on a concert stage. I think you'll be surprised at the findings and recommendations in my transcription. I tried easier ways but they just didn't sound right; what I've offered here is stuff that I feel sounds authentic despite its apparent awkwardness in a few places. Go for as much of the essence as you can manage according to your current ability level but don't feel guilty about simplifying certain parts (such as the C add 9/E). Here's how:

When a chord looks frightening on paper, go back to square one by retaining the letter name and play that as a chord (reduce the monster in our midst to C). By the way, don't forget to make it minor if there's a lower case 'm'; if not, it's always major. Anyway, if that feels good to you then keep it simple. However, you may find something lacking, in which case try adding the lowest odd-numbered ingredient that the chord label might imply (in this case trying C7 would be

completely wrong – trust me). Here, losing the suggested bass note (in this case, the E shown to the right of the slash), will suffice, leaving C add 9 (play an open C shape but add your little finger on the third fret of the second string to add D, the ninth).

The top half of a slash chord is a triad (imagine a keyboard player's right hand doing this bit), while the bass note is whatever it says below the slash (imagine the keyboard player's left hand doing that).

So, when it comes to baffling chords, the idea is to experiment with what we teachers show you, or what your mate suggests, seeing how much closer or further from the desired sound you get. Be sure to learn the essence of rhythm guitar 1's part because it forms the basis of a complementary part that can be heard on the right hand side...

rhythm guitar 2

This part is essentially similar to rhythm guitar 1, although there are a few specific differences as shown in the transcription. Generally speaking, play likewise, yet just a little more sparsely while using similar chord shapes or possibly simplified forms. If you need to leave any part out, this would be the one.

Well, it's time for me to go (put on my make-up and brush my long dark hair... but that's another story). See ya later. **gt**

jargon buster



■ 10th position
Fretboard positions are specified

according to where your index finger is placed (whether it's employed or not)



■ REMEMBER terms and signs are fully explained on page 90

eric clapton 'wonderful tonight' – lead guitar

'Wonderful Tonight'. Words and music by Eric Clapton.

© Copyright 1977 and 1996 Eric Clapton. Used by permission of Music Sales Ltd. All rights reserved. International copyright secured.

INTRO 0:00 Soft Rock Ballad $\text{J} = 95$

Clean electric guitar *mf*

GT TAB

B G D A E

BU LD PO BU LD BU LD PO CO

10 (12) 10 8 10 (10) 10 (12) 10 8 9 (9) 10 (12) 10 8 10 (10)

G D/F# C D [Em F#dim Am]



eric clapton 'wonderful tonight' – lead guitar... continued

Sheet music for lead guitar, featuring six staves of musical notation with tablature below each staff. The music is in G major (one sharp) and consists of several sections: G, D/F#, C, D, (VERSE), G, D/F#, C, D, [Em F# dim Am], 25, 27, 41, (SOLO), 43, 51, and 53.

Section 1 (Measures 5-14):

- Staves 1-4:** Lead guitar part with fingerings: BU LD PO (at 10, 12, 10, 8; 10, 12, 10, 8; 10, 12, 10, 8; 10, 12, 10, 8).
- Staff 5:** Chords: G, D/F#, C, D, [Em F# dim Am].
- Section 2 (Measures 15-24):**

 - Staves 1-4:** Lead guitar part with fingerings: BU LD PO (at 10, 12, 10, 8; 10, 12, 10, 8; 10, 12, 10, 8; 10, 12, 10, 8).
 - Staff 5:** Chords: G, D/F#, G, D/F#.
 - Section 3 (Measures 25-34):**

 - Staves 1-4:** Lead guitar part with fingerings: BU LD PO (at 10, 12, 10, 8; 10, 12, 10, 8; 10, 12, 10, 8; 10, 12, 10, 8).
 - Staff 5:** Chords: C, D, [Em F# dim Am].
 - Section 4 (Measures 35-44):**

 - Staves 1-4:** Lead guitar part with fingerings: BU LD PO (at 10, 12, 10, 8; 10, 12, 10, 8; 10, 12, 10, 8; 10, 12, 10, 8).
 - Staff 5:** Chords: 27, 41, G.
 - Section 5 (Measures 45-54):**

 - Staves 1-4:** Lead guitar part with fingerings: BU LD PO (at 10, 12, 10, 8; 10, 12, 10, 8; 10, 12, 10, 8; 10, 12, 10, 8).
 - Staff 5:** Chords: 43, 51, G.
 - Section 6 (Measures 55-64):**

 - Staves 1-4:** Lead guitar part with fingerings: BU LD PO (at 10, 12, 10, 8; 10, 12, 10, 8; 10, 12, 10, 8; 10, 12, 10, 8).
 - Staff 5:** Chords: 53, C, D, [Em F# dim Am], G, D/F#.

eric clapton 'wonderful tonight' – lead guitar... continued

(LAST VERSE) **13**

OUTRO **3:13**

13

57 C (= D) D Em F#dim Am G

73 G D/F# Em (D) G

78 D/F# C D Em F#dim Am G

82 D/F# C D Em F#dim Am G

eric clapton 'wonderful tonight' – rhythm guitar 1

INTRO **0:00** **J = 95**

mf Let ring

E 5 4 3 4 3 4 3 4 3 4 2 3 2 3 2 4 2 0 1 0 1 0 2 2 0 1 0 2 4 0 1 5
B 4 3 4 3 4 3 4 3 4 3 4 2 3 2 3 2 4 2 0 1 0 1 0 2 2 0 1 0 2 4 0 1 5
G -
D -
A -
E -

1,51 G D/F# C D Em F#dim Am G



eric clapton
'wonderful tonight'



eric clapton 'wonderful tonight' – rhythm guitar 1... continued

eric clapton 'wonderful tonight' – rhythm guitar 1... continued

gliss

S

5,55 G D/F# Cadd9/E D E m F#dim Am

0:20 VERSE 2:27

mp

E B G D A E 9,59 10 9 7 9 8 7 7 9 7 9 5 5 7 7 5 5 (5) 5 5 7 7 7 7 0

G⁽²⁾ Dadd9/F# C/E⁽²⁾ D

CIII CO

E B G D A E 13,63 5 4 3 4 3 3 4 3 4 2 3 5 2 0 3 2 0 1 0 (0) 5 0 7 7 7 7 0 3

G D/E F# D

CV

E B G D A E 17,67 3 5 3 5 3 (3) 5 5 5 7 0 0 7 7 0 5 7 0 7 (7) 0 7

Csus2 D G D Em7 (no 3rd)

To ♪ (Behind Gtr melody)

E B G D A E 21,71 1 3 0 1 0 3 2 3 5 3 5 4 3 5 4 3 0 0 4 2 3 2 4

C D 23 G D/F#

eric clapton 'wonderful tonight' – rhythm guitar 1... continued

notes to the

beginner

gliss

VERSE
(similar to bars 9-22)

(CO)

CX

Middle 8

CIII 1:48

CV

CVII

CO

Csus2 D G (2) D(sus2) Em(7)

CIII CV

Da Capo al \oplus

rake

CODA

3:02

CV

G D/F# (2) Em D Csus2 D

OUTRO

CIII

(optional positions)
gliss

S

G D/F# Cadd9/E D Em F#dim Am

The sheet music contains six main sections: 1. Rhythm guitar part with a 'gliss' instruction and a 'VERSE' section similar to bars 9-22. 2. A 'Middle 8' section starting at measure 43, featuring chords Csus2, D, G (2), D(sus2), and Em(7). 3. A section starting at measure 47 with chords C, Dsus2, C, and D. 4. A 'CODA' section starting at measure 73, featuring chords G, D/F# (2), Em, D, Csus2, and D. 5. An 'OUTRO' section starting at measure 77, featuring chords G, D/F#, Cadd9/E, D, Em, F#dim, and Am. The music includes tablature for the guitar strings (E, B, G, D, A, E) and specific fingerings (e.g., 3, 5, 7, 9, 10, 12).



eric clapton
'wonderful tonight'



eric clapton 'wonderful tonight' – rhythm guitar 1... continued

rit.

81

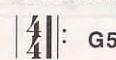
G Dadd9/F# Cadd9/E D (Em) F#dim Am G

eric clapton 'wonderful tonight' – chord chart

eric clapton 'wonderful tonight' – rhythm chart

Half time feel $\frac{J}{=}$ = 95

1 bar count INTRO/SOLO



1,5,5,5

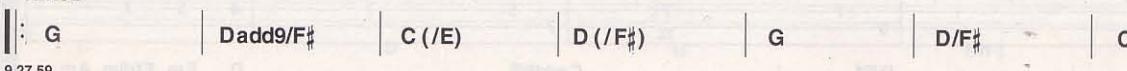
2° =
(add 9)

C

(Chord fragments)

D [Em F#dim Am] :

VERSE



eric clapton 'wonderful tonight' – rhythm chart... continued

The rhythm chart continues from the previous page, showing the progression of chords and notes for the guitar and bass. It includes sections for 'GTR MELODY (like intro)', 'MIDDLE 8', and a section starting at measure 73. The chart uses standard musical notation with specific note heads and rests. Chords listed include D, Csus2, Dsus2, G, Em(7), (D) Passing chord, C, and Gsus2. Bass notes are indicated by single notes and rests. Measure numbers 23, 41, 43, 73, and 77,81 are marked along the timeline.

Sometimes the guitar only plays fragments of chords, leaving low notes to the bass guitar – so notes shown below slashes may be either guitar or bass.



'Wonderful Tonight' (Clapton) is from Eric Clapton – Essential Guitar. Order No Am83510, published by Music Sales Ltd. Available from all good music stores and direct from Music Sales Ltd, tel: 01284 725725 or on the web at www.internetmusicshop.com



win clapton's *blues cd!*

Over 2 1/2 hours of
classic blues guitar
could be yours...

Clapton's new double CD is an absolute must for fans of excellent blues guitar. Over two hours of classic live and studio recordings – plus some rare and unreleased cuts – all newly digitally remastered for your listening pleasure.

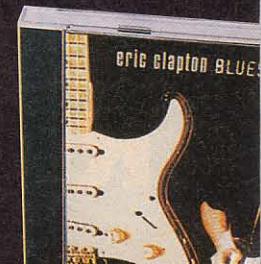
st, in association with the gorgeous people at The Quite Great Co, have got six copies of Clapton's *Blues* album to give away. If you want to win one, all you have to do is answer this cunningly devised EC teaser and then go wait under your mailbox.

The Question:

What was the nickname of the guitar which Eric used to record 'Layla' and which was sold at Christie's recently for a whole hatful of cash for charity?

When you're sure you know the answer, scribble it down on a postcard and send it to Clapton Competition, GTC/36, PO Box 494, Coventry CV3 1YT along with your name, address and telephone number. Entries must be received no later than 1 Sept 1999. If you do not wish to receive information from carefully selected companies, please mark your entry with an 'x'.

Rules : One entry per household. The editor's decision is final and no correspondence (however literate) will be entered into. Bon chance...



track info

tracks 6-12

Jamie Humphries steps back and lets Zakk Wylde show you how it's done

6. Introduction
 7. 'Horse Called John'
 8. Backing track 1
 9. Backing track 2
 10. 'Sweet Home Basildon'
 11. Backing track 1
 12. Backing track 2
- © 1999 Widdle Music

rating info

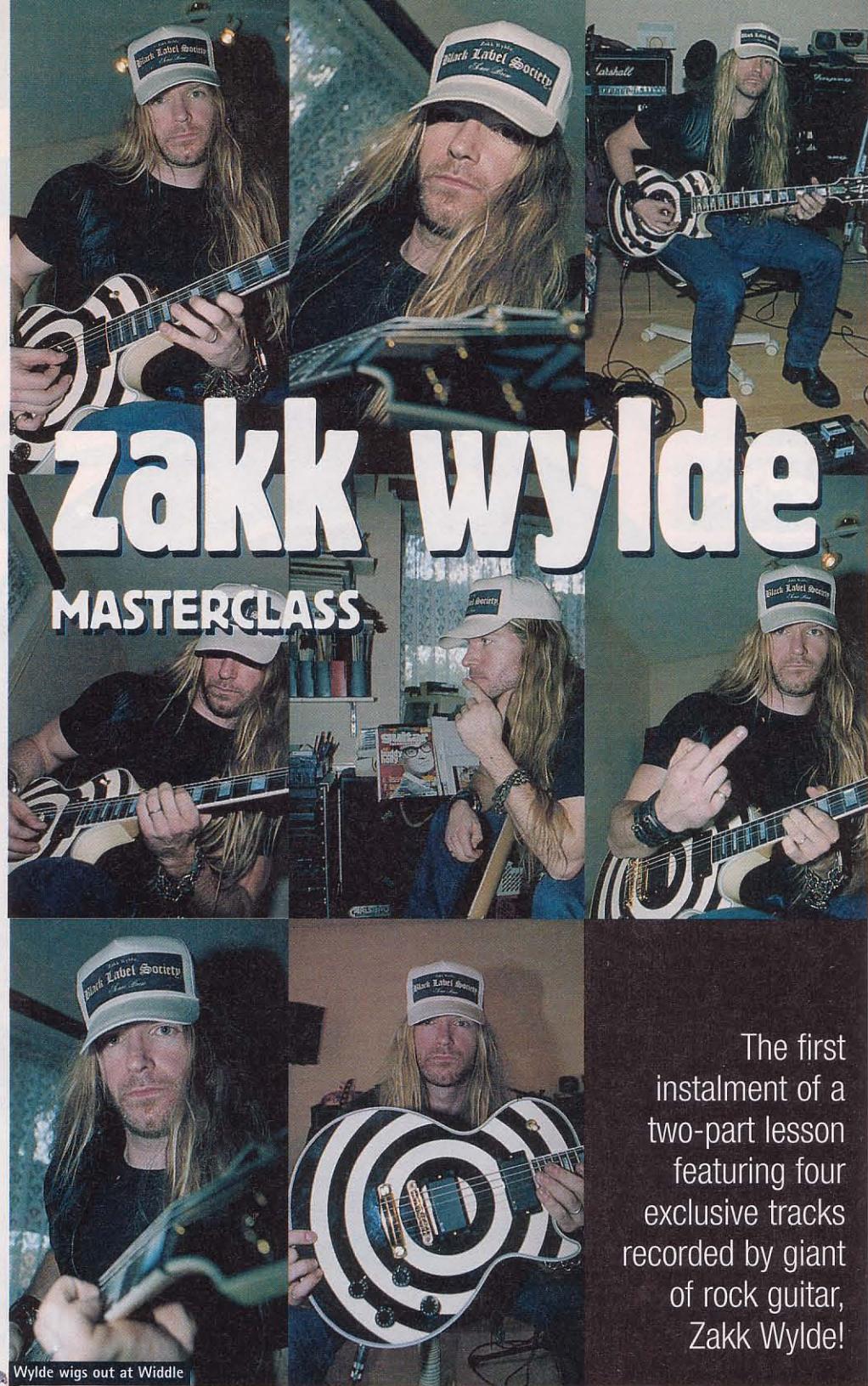
beginner easy moderate hard



rating: hard

These two tracks include some very fast picking and hybrid picking and will take quite a bit of work to get them up to speed. The scale choice is fairly straightforward, so the beginner/intermediate player could try some of the slow passages. The rhythm parts produce an excellent starting block for the novice player interested in rock/metal guitar

Richard Ecclestone

meet your gt tutor:
jamie humphries

■ Jamie Humphries is a former Phil Hilborne student and a guitar teacher in the Kent area. He teaches rock guitar at the London Music School and performs extensively in the UK. He also transcribes for Total Accuracy and has written books on Radiohead, The Kinks, Thin Lizzy, Whitesnake and Dire Straits in the *Jam With* series. He also worked on Brian Robertson's *Still In Love With Blues* video. Jamie has played a number of Marshall and Musicman clinics around the UK and is an endorsee of Musicman guitars and Ernie Ball strings.



Wylde wigs out at Widdle

Zakk Wylde started playing guitar at the age of 13. His main influences were Frank Marino, Al Di Meola, Jimi Hendrix and Tony Iommi. He studied classical guitar, but his main passion was rock, and he could often be found tearing up Ozzy and Sabbath covers in New Jersey bars. It was at one of these performances that Zakk impressed a rock photographer who said that if Zakk recorded a demo, he would make sure that Ozzy got to hear it. In due course Zakk became one of Ozzy's most respected sidemen since the late, great Randy Rhoads (featured in this month's *Solo Spot* on page 42). Zakk has also embarked on solo projects, including

The first instalment of a two-part lesson featuring four exclusive tracks recorded by giant of rock guitar, Zakk Wylde!

southern rock trio Pride and Glory, and his new band, Black Label Society.

Regular readers will know how much I'm into Zakk (check out my Zakk Wylde style study in the October 98 issue). I even went for his job in 1994, but was beaten by some guy called Steve Vai.

When I heard that Zakk was coming to England, I thought it would be an ideal opportunity to get him down to Widdle Music Studios and get the lowdown on his awesome playing style. I set about trying to arrange a session and on a Thursday evening in May, I got a call saying Zakk was available on the following Monday. Phil was gigging all that weekend, leaving just one evening to write and record the

tracks. Within half an hour Phil had written four ripping tunes for Zakk to solo over. Drummer Pete Riley memorised the songs over the phone and recorded the drums straight to DAT with no guides and without any other musicians to help. Two hours later the drums DAT was delivered to Phil at the studio and by the following morning, a very tired Phil had completed all the guitars and bass on four tunes for Monday's session.

When Zakk arrived at the studio, he ripped into a stunning solo that was a perfect first take. After 40 minutes and a couple of cups of coffee, all four tracks were complete. They were all straight takes and Zakk required no drop-ins.

After Zakk's hilarious voice-over, he invited me to lunch, then on to the gig to watch the soundcheck, hang out and talk guitars. The gig was awesome and Zakk performed a mixture of Pride and Glory and Black Label Society tunes, plus an excellent version of 'No More Tears'.

Zakk is a monster player as well as a real character, and he made the day very memorable. He also said that he would love to drop in at Widdle Music Studios again next time he is over...

performance notes

This month we are looking at the first two tracks with the other two being featured next month. Phil wrote the tracks with a real Wylde flavour to give Zakk the opportunity to show off the many facets of his style. All four of the tracks are in the key of D. When Phil wrote them, he did not expect Zakk to play over all of the tunes, but as Zakk is so fast and efficient in the studio, he did and we thought it would be a waste not to include all of them. This month we are looking at a heavy track imaginatively entitled 'Horse Called John' and a mellow country-flavoured tune called 'Sweet Home Basildon'.

Example 1 features Phil's rhythm part for 'A Horse Called John'. The riff uses dropped D tuning and is based mainly around the chords of D5 and F5. These chords are played on the bottom three strings and use a tight eighth-note rhythm. Pay attention to the cut-off symbols and the eighth-note rests that appear on the downbeat of beats 2, 3 and 4, as these are vital in keeping the riff tight and punchy. This riff also includes a short descending chromatic riff and the chords of B_bsus2 and Csus2. The final chord is an open position D5 chord with the open A and low D strings included for more power.

Example 2 is the lead part played by Zakk on 'A Horse Called John'. Bars 1-3 kick off with Zakk outlining a Dm7 chord, with the C and F notes played on the D and G strings respectively, against the D5 guitar riff. This is followed with a fast left-hand legato phrase on the G string which uses notes from D Dorian - the second mode of the C major scale:

D	E	F	G	A	B	C	D
1	2	b3	4	5	6	b7	1

When Zakk played this lick he ran the side of his little finger on his right hand along the strings over the pick-ups. This produced some random

artificial harmonics and sliding noises. Zakk went for it during this section and paid more attention to the effect rather than the even rhythmic note groupings. I've quantised the lick for ease of reading, so just go for it.

Bars 4-8 start with an idea inspired by Albert Lee, with Zakk demonstrating his awesome hybrid picking technique. Zakk picks the F note with his second finger on his right hand, and pulls-off to the open D string. He then repeats the D note on the fifth fret of the A string, and plays it with the pick. Zakk explained to me that his right hand finger technique was developed from his classical studies. Zakk also studied an Albert Lee instruction video and developed his own country/metal fingerpicking style. This lick uses notes from the D minor pentatonic scale:

D	F	G	A	C	D
1	b3	4	5	b7	1

The A_b played at the end of the lick could be seen as originating from the D blues scale:

D	F	G	A _b	A	C	D
1	b3	4	b5	5	b7	1

From bar 5 we see some blues licks using D minor pentatonic. A bluesy minor/major feel is produced with the F note (minor third) being raised a semitone to F_# (major third) in bar 6. Pay attention to the pitch of the bends during these bars as they are vital in producing a tense feel.

Bars 9-12 illustrate Zakk's furious alternate picking. He practises lines from Al Di Meola records, and demonstrated some ideas to me backstage at the gig. Zakk would practise a 16th-note pattern and then change the note groupings to 16th-note triplets over the same tempo. Think of this type of practice as jogging and then sprinting to help build right-hand stamina. The lick starts with a D minor pentatonic pattern on the D and G strings. During bar 10 we see some D blues scale ideas. This section was pretty hard to transcribe, so I would advise targeting the first note of each group to fall on the start of the beat. This should help the lick fall into place. Also study this section closely on the *gtCD*. This section is concluded with more blues flavoured bends and phrases.

Bars 13-16 include more of Zakk's rapid pentatonic picking licks fused with bluesy bends and phrases. As with the previous section, target the fast licks to the appropriate beat and practise them slowly to start with.

Bars 17-20 start with some fast pentatonic bending licks which are followed with some more of Zakk's trademark country/metal finger picking. The lick in bar 18 features a fast descending chromatic phrase that leads into some bluesy minor/major licks based around the D minor pentatonic scale, with an added major third:

D	F	F _#	G	A	C	D
A	b3	3	4	5	b7	1

This section concludes in bar 20 with a chromatic

jargon buster

quantise To move a phrase to the nearest possible beat so that the music is in time. Quantising is often used with drum machines and sequencers after a musical phrase has been played in real time. It will correct out-of-time playing

REMEMBER terms and signs are fully explained on page 90

gt info

further listening

Here is a selection of Zakk's recordings. Anyone serious about rock lead and rhythm playing should buy these now: Ozzy Osbourne Band: *No Rest For the Wicked, No More Tears, Ozzmosis, Just Say Ozzy, Live And Loud*

Pride And Glory: *Pride and Glory*
Zakk Wylde: *Book of Shadows*
Black Label Society: *Sonic Brew*
Other recordings include Stevie Salas' *Electric Pow Wow, Guitar's Practising Musician, Volume III*, and *Guitar World's Guitars That Rule the World*.

**king rocker**

The awesome Zakk Wylde plays an exclusive session for this month's **gtCD**

gt info**special thanks...**

I would like to thank the following people for their help with this lesson: Phil Hilborne and Pete Riley, for the incredibly fast writing and recording of the tracks; Leena Bhatti at Eagle Rock Records; Zakk's wife and manager, Barianne Wylde; the guys in Black Label Society... and, finally, Zakk – not only one of the most killer players I've ever seen, but also one of the funniest guys I've met. Thanks for a great day, Zakk!

zakk wylde 'horse called john' – exercise 1

GT TAB

w/dist

1,9,17 D5

F5

X7

D5

N.C.

phrase that uses some wide intervals. Practise this slowly and pay attention to the pick/finger combinations shown on the transcription.

Bars 21-24 include more blues-style licks and fast pentatonic lines. Zakk also kicks in his Roto Vibe during the slow bend in bar 22. Another technique Zakk uses is right-hand tapping. He doesn't use it in the conventional way like Van Halen, but instead he taps notes high up the neck and bends them with the right hand before pulling off to a note fretted with the left hand in a lower position. This creates a strange wide interval sound and can be seen in bars 24-25.

Bars 25-27 illustrate the final free time licks. Zakk concludes the solo with the right-hand tap and bending technique that we've just looked at, plus some of his trademark wide vibrato and pinched harmonics.

Exercise 3 is the rhythm part played by Phil on 'Sweet Home Basildon'. This example is fairly straightforward with the verse based around the open position chords of D major, Cadd9 and G5. The D major chord is often embellished with a sus2 and sus4, so feel free to experiment with your own combinations. The bridge section includes the chords of E5, E minor, D/F#, G5 and A major. Once again, this should not produce any problems – just try to keep the rhythm loose and relaxed. This example concludes with a ringing D major chord.

Exercise 4 is Zakk's solo from 'Sweet Home Basildon' and sees Zakk playing more mellow southern/country rock-style licks.

Bars 1-4 start off with a country style pre-bend lick and a melodic line using notes from the D major pentatonic scale:

D	E	F#	A	B	D
1	2	3	5	6	1

This is followed with more melodic phrases and position-shifting ideas based around D major pentatonic and D Mixolydian, the fifth mode of the G major scale:

D	E	F#	G	A	B	C	D
1	2	3	4	5	6	b7	1

Bars 5-9 include more pre-bend licks and melodic lines using D major pentatonic and D Mixolydian. This section is concluded at bar 9 with some sliding double-stop licks.

Bars 10-13 are the bridge section, with Zakk shifting up a gear with bending licks and fast picking phrases using notes from D minor pentatonic, D blues and D Dorian. The fast licks in bar 12 may take a bit of practice. Remember to target each note group to the appropriate beat to get the licks in time, although Zakk was definitely thinking more about the effect rather than even note groupings. Once you have the lick down, just go for it and it should fall into place.

Bars 14-15 include more melodic lines and bending licks based around D major pentatonic and D Mixolydian.

Bars 16-19 demonstrate the idea of changing note groupings over a repeating phrase. The lick is based around a repeating idea that uses D major pentatonic and D Mixolydian. The lick starts with a 16th-note triplet rhythm which changes to straight 32nd-note groupings. Zakk builds even more speed on certain beats, so look out for the groupings over the top of the stave. This would make an excellent picking exercise, and also provides an ideal opportunity for you to practise your timing over a constant beat from a metronome or drum machine. Start slowly and build up speed gradually.

Bars 20-21 conclude the final verse with some bends and a short melodic phrase. Bars 22-25 reintroduce the bridge section, with Zakk playing a heavily muted position-shifting lick using D major pentatonic. This is followed with a short 16th/32nd-note phrase in bar 23. This section is concluded with a sliding position-shifting lick based around D major pentatonic, resolving with some searing bends.

Bars 26-27 make up the free time outro, with Zakk demonstrating more of his hybrid country/metal finger picking licks.

Next month we look at two more exclusive Zakk Wylde tracks – see you there. **gt**

sound advice**on the **gtCD****

For the **gtCD** session, Zakk used his signature series Gibson Les Paul custom with Boss overdrive and chorus pedals with a Jim Dunlop Wah and Roto Vibe plugged into the Marshall JMP-1 with the following settings:

vol	gain	bass	mid	treb	pres	b/shift	o/drive
14	16	5	-2	3	2	in	1

zakk wylde 'horse called john' – exercise 1... continued

2 3 vib

16 Bsus2 Csus2 24 D5 N.C. 25 D5

zakk wylde 'horse called john' – exercise 2

J = 123 vib gliss

w/distortion + wah S * w/random harmonics + slides
PO PO H PO PO H

GT TAB 10 (10) 0 4 2 0 4 2 0 4 2 0 4 2 0 4 2 0 4 2 0 4 2 0 4 2 0 4 2 0

E B G D A E 1 D5 F5 * see text

6 6 6 6 6 6

PO PO H w/hybrid picking PO PO PO PO PO PO PO

4 2 0 4 2 0 4 2 0 4 2 0 4 2 0 4 2 0 4 2 0 4 2 0 4 2 0 4 2 0 4 2 0 4 2 0 4 2 0 4 2 0

E B G D A E 3 D5 F5 D5 F5

vib gliss

S MU BD MU

5 D5 F5 D5 F5

BU RPB LD H BSS PO S

(12) 13 (12) (13) 12 (12) 10 12 10 12 10 (10) 5

E B G D A E 7 D5 F5 D5 F5 Fill



zakk wylde 'horse called john' – exercise 2... continued

6 6 6 6

D5 F5

8va

H PO Late S

E B G D A E
10 10 13 13 10 13 10 10 13 13 15 13 16 13 15 13 17 14 17 14

F5

(8va)

H PO (15) 13

BU (16) 13

BU LD (16) 13

E B G D A E
11 13 (0) 15 15 13 14 13 13 13 15 (15) 13 14 13 X 0

D5 F5 D5 F5

Loco

Loco (15) 13

Loco (15) 13

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

D5 F5

vib vib vib vib

MU 12 10

BU LD (12)

BU LD (12) 12 (13) 12

BU 10 13 (15) (15)

E B G D A E
14 12 10 12 10 12 10

D5 F5 D5

zakk wylde 'horse called john' – exercise 2... continued

vib

gliss

gliss

gliss

BU

S S

PO *S BSS*

PO *BU*

PO *BU*

BU *PO*

PO *BU*

Bsus2

Csus2

D5

F5

BU

PO

BU

S

S

w/hybrid picking

PO

BU

S

S

D5

F5

PO

H

H

S

S

PO

D5

F5

vib

8va

rotovibe on

(Gradual bend)

BU

BU

BU

LD

H

10

13

14

0

14

10

13 (15)

10

13 (15)

15

15

16

17

13 (15)

D5

F5

D5

F5

D5

F5

8va

Loco

vib

rotovibe off

MU

PBU LD

T BU BU

freely

(12)

X (12) (13)

12 21 (23)

D5

F5

D5

Fill

* bend w/right hand tap



zakk wylde 'horse called john' – exercise 2... continued

(8^{va}) Loco vib 8^{va} wah off

PO PBU rail Ph

E B G D A E
 (24) (25) (12) (13) 12 10 10 10 10 (10)

25 D5

zakk wylde 'sweet home basildon' – exercise 3

VERSE

clean tone sim X4

E B G D A E
 GT TAB
 1,3,5,7,
 13,15,17,19 Dsus2 D Cadd9 G5

BRIDGE

gliss S

E B G D A E
 9,21 E5 Em D/F# G5

FINE

gliss S D.C. al Fine

E B G D A E
 11,23 E5 Em D/F# G5 A5 A

N.B. Feel free to add sus4s, 9ths, etc as embellishments throughout

E B G D A E
 2 3 2 0 (2) (3)
 2 3 2 0 (2) (3)
 0 0 0 0 0 0
 25 D

zakk wylde 'sweet home basildon' – exercise 4

 $\downarrow = 82$

D Mixolydian

w/overdrive + chorus
+ back off volume

GT TAB

E B G D A E

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

D

H PO PO PO S H S H

8 7 8 7 9 7 9 7 9 7 9 7 5 7 5 7 9 7 7 9 7 7 7 0

Cadd9 G5 D

BU PBU LD BU BU LD S

10 (12) 10 (10)(12) 10 7 10 9 (11) 10 7 10 10 (10) 10 (9)(11) 9 7 9 9 11 (11)

Cadd9 G5 D

H S H PO BU BU PBULD

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

Cadd9 G5 D

S S CO S BU BD LB BD LB S S

10 12 10 9 11 7 (7) 7 7 9 7 9 13 (15) 12 (13) 12 (12) (13) 12 10 12 (12) 10 (10) 4 10

Cadd9 G5 Em D/F# G5



zakk wylde 'sweet home basildon' – exercise 4... continued

Sheet music for guitar (tablature) showing five staves of musical notation. The top staff shows a melodic line with various techniques like vibrato (vib), grace notes (gliss), and hammer-ons (PO). The bottom staff shows the corresponding guitar tablature with fingerings and string names (E, B, G, D, A, E).

Staff 1: Melodic line with vibrato (vib) and grace notes (gliss). Fingerings: 3, 3, 3, 6, 9. Chords: Em, D/F#, G5.

Staff 2: Melodic line with vibrato (vib), grace notes (gliss), and hammer-ons (PO). Fingerings: CO BU (13 (15) (15) (15) (13) (15) 2), RPB S S PO (8 7 9 7 (7)), PO (8 7 9 7), BU (10 (12) (12) 10), LD (10 8 7 8 7), S (9 7 9 (11) 9 7 7), H PO (9 7 9 7 7), BU LD (9 7 9 7 7). Chords: Cadd9, G5.

Staff 3: Melodic line with sustained notes and hammer-ons (PO). Fingerings: 6, 6, 6, 6. Chords: D.

Staff 4: Melodic line with sustained notes and hammer-ons (PO). Fingerings: 8 7 8 7 9 7 10 7 10 7 9 7 8 7 9 7 10 7 10 7 9 7 8 7 9 7 10 7 10 7 9 7. Chords: D.

Staff 5: Melodic line with sustained notes and hammer-ons (PO). Fingerings: 9 7 10 7 9 7 8 7 9 7 10 7 9 7 8 7 9 7 10 7 10 7 9 7 8 7 9 7 10 7 10 7 9 7. Chords: Cadd9, G5.

Staff 6: Melodic line with sustained notes and hammer-ons (PO). Fingerings: 8 7 10 8 7 9 7 10 7 9 7 8 7 9 7 10 7 10 7 9 7 8 7 9 7 10 7 10 7 9 7. Chords: D.

zakk wylde 'sweet home basildon' – exercise 4... continued

19

Cadd9

G5

vib **vib** **gliss** **vib** **gliss** **gliss** **vib** **gliss**

BU **LD** **S** **H PO** **BU** **LD** **S** **MU** **S** **S**

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

10 **7** **10** **7** **10** **7** **10** **7** **10** **7** **10** **7** **10** **7** **10** **7** **10** **7** **9** **7** **10** **7** **9** **7**

20

D **Cadd9** **G5** **Em** **D/F# G5**

vib **gliss** **vib** **gliss** **vib** **gliss** **gliss**

MU **MU** **BU** **LD** **S** **MU** **S** **S** **S** **S** **S** **BU**

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

7 **9** **7** **9** **7** **9** **9** **(11)** **9** **7** **9** **7** **9** **7** **10** **(10)** **12** **10** **12** **(10)** **12** **(14)**

23

Em **G5**

vib **gliss** **gliss** **gliss** **gliss**

MU **MU** **BU** **LD** **S** **MU** **S** **S** **S** **S** **S** **BU**

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

7 **9** **7** **9** **7** **9** **9** **(11)** **9** **7** **9** **9** **7** **9** **7** **10** **(10)** **12** **10** **12** **(10)** **12** **(14)**

25

A **D**

LD **MU** **S** **freely** **BU** **LD** **w/hybrid picking** **S**

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

(14) **(14)** **(12)** **12** **X** **0** **10** **(12)** **10** **9** **7** **9** **7** **9** **7** **9** **9** **7** **9** **7** **9** **9** **7** **9**

27

m **m** **m** **m** **gliss** **m** **m** **gliss** **vib** **gliss**

S **PO** **PO** **S** **PO** **S**

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

11 **10** **11** **10** **11** **10** **11** **10** **11** **9** **7** **9** **9** **7** **9** **7** **9** **9** **7** **9** **5** **(5)**

track info



tracks 13-15

Geoff Whitehorn speeds things up a bit with a BB King 'jump blues' classic

13. Introduction

14. Full track

15. Backing track

© 1999 Geoff Whitehorn

rating info

beginner easy moderate hard



rating: easy

Despite the furious tempo of this piece, BB's licks are reasonably straightforward

all action

A lesson in taste
and phrasing from
the undisputed
king of the blues

bb king

'EVERY DAY I HAVE THE BLUES'

Bluesmaster BB King still plays 250 gigs a year with his treasured Gibson 355 'Lucille'

meet your gt tutor:
geoff whitehorn

■ A busy session and touring musician, Geoff has played and recorded with various artists including Vanessa Mae, Paul Rodgers, The Who, Pink Floyd's Roger Waters and Procol Harum. He has also recorded two solo albums. Geoff is currently on tour with Roger Daltrey, playing the stately homes of Great Britain...



As a working bluesman, you'd have to go a long way to beat BB King's track record. He tours virtually non-stop, clocking up an amazing average of 250 gigs a year – and he's been playing for the last 74 years!

It would be virtually impossible to list all the players, both famous and not-so famous, who cite BB King as an influence. In fact, I think it would probably be safest to say that everyone's got a little BB in them, no matter which style their playing follows.

This month's transcription is practically BB King's signature tune – he's used it as his 'play on' music many times in the past. It's a very upbeat number, and falls technically into the 'jump blues' category. Nevertheless, BB's playing remains as succinct and tasteful as ever, and very much worthy of our study.

The great thing about using BB's style as a vehicle for learning to play blues is its apparent simplicity from a technical point of view. But in the same way that renaissance genius Leonardo Da Vinci could do amazing things armed only with a piece of charcoal, BB makes this simplicity speak volumes.

He usually employs a straightforward pentatonic scale for all his soloing ideas and rarely plays chords. His phrases punctuate his singing during verses with short, stabbing licks. When asked about this, BB usually tells people that he does it this way because he can't sing and play at the same time, so he plays in the gaps between vocals!

It would make a good project to 'map out' the area on the fretboard which BB uses in this transcription – in fact, it's sometimes useful to do this anyway. Merely write down all the fret numbers from the tab during a run or solo passage and look at where they are on the fingerboard. You'll soon see that they start building into a shape you recognise – in this case it will be one of the pentatonic scale shapes which (I hope) you will know immediately. It's a simple way to reaffirm just how important the pentatonic scale is to a blues player. And yet, listening to the

solo and licks will tell you that BB isn't just playing scales – he's using phrases and ideas which are merely based upon them. It's important not to get too hidebound by scales – they're as important to music as the alphabet is to language, but we never celebrate a Nobel Prize-winning author on his use of the alphabet, do we?

Once again, the best approach to this month's transcription is to initially work on it in very small chunks and, once you've got some of it under your fingers, try to use the licks in your own solos over the extended backing track. Always try to make everything your own – it's a brilliant way to learn.

See you next month for another journey into the blues. **gt**

jargon buster

jump blues
A lively, uptempo blues tune with a distinctive, danceable beat

REMEMBER
terms and signs are fully explained on page 90

gt info

more about bb...

If you're a newcomer to the style and playing of BB King and would like to stuff your ears with more of the same as soon as possible, then be aware that there are plenty of fine 'Best Of's in circulation at present. *BB King – His Definitive Greatest Hits*, reviewed in our July issue and given a very rare five stars, is a double CD packed with essential recordings, including this month's transcription. Failing that, the recording which many players nominate as their all-time favourite desert island BB King disc is *Live At The Regal*.

sound advice

geoff's gtCD gear

In view of the fact that BB is never seen without 'Lucille' – a Gibson 355 – by his side, I decided to get as close as I could by dusting off my own 1959 Gibson ES 335 for the occasion. I used the neck pick-up, in order to get that distinctive 'creamy' BB sound.

The guitar was then fed into my Marshall JMP-1 with the following settings:

gain	bass	mid	treb	pres	o/d	b/shift
8	0	-2	5	5	1	in

From there, I added a wee bit of ambient reverb from my Lexicon MPX-1.

bb king 'every day I have the blues'

'Every Day I Have The Blues'. Written by Pete Chatman.
© Jewel Music Limited, (administered by Mautograde Music). Used by permission.

Fast swing feel $\text{Fif} = \frac{1}{16}$

vib

A mixolydian

GT TAB

Fret numbers: 9, 10, 11, 12, 14

String names: E, B, G, D, A, E

Fret positions: 1, A7, (A6)



bb king 'every day I have the blues'... continued

vib

BU CO CO BU CO BU CO

E B G D A E 5 10 (10) 12 (13) 10 12 (13) 10 (10) 12 (14) 11 10 (10) 11

D7 A7

BU LD PO CO slow BU

E B G D A E 9 12 (14) 12 10 11 11 10 12 (14) 10 (10)

E7 D7 A7

gliss vib

E B G D A E 13 12 25 11 36 9 11 10

12 11 A7

vib

BU BU CO

E B G D A E 38 10 (10) 12 (13) (14) 13 (15) (15) (15) 12 10 13 10

D7

PBU LD PO BU CO BU BSS

E B G D A E 42 (10) (12) (14) 12 10 11 10 10 11 12 12 (14) 10 (10) 13 (15) (15) 13

A7 E7

bb king 'every day I have the blues'... continued

46

D7 A7 A7

50

BU (15) (15) CO BSS CO CO BU LD PO PBU LD

54

H MU slow BU CO CO BU (15) (15) BU CO BSS

58

D7 A7 12

61

A7 12

73

10 gliss S rall (A6) S

track info



tracks 16-19

Phil Hilborne pays tribute to one of rock's finest:

Randy Rhoads

16. Introduction

17. Solo

18. Backing track 1

19. Backing track 2

© 1999 Widdle Music

rating info

beginner easy moderate hard



rating: moderate/hard

The tricky trills in bar 4 may take some time to nail. Because of the slow tempo of the track, it's easy to rush the timing, so take care and aim to play as metrically as you can

meet your gt tutor:
phil hilborne

■ The first writer to pen regular rock guitar instruction features in a UK publication, Phil originated the guitar tab/music notation now standard in **GT**. As well as writing or contributing to music books (*Solo*, *Led Zeppelin Off the Record*, *Elton John Rock Score* and *Jimi Hendrix, Electric Gypsy*), Phil was techniques editor of *Guitarist* and is music editor of **GT**. He has taught hundreds of guitarists and has toured widely. For further info contact: The Phil Hilborne Band, PO Box 1001, Basildon, Essex, SS13 1SR, or e-mail: PHBouris.demon.co.uk

ross halfin/dolos

randy rhoads

phil hilborne's **solospot**

OZZY OSBOURNE'S 'GOODBYE TO ROMANCE'

Ozzy's main man: the late, great Randy Rhoads



Randy Rhoads is still the axeman most commonly associated with Ozzy Osbourne, despite his tragic death. Learn to play his stunning solo to this classic Ozzy track

Randy Rhoads was the lead guitarist in Ozzy Osbourne's band from 1979 until the time of his death in March 1982 in an aeroplane accident. Fortunately for us he left behind a fantastic recorded legacy of great rock guitar playing. This month's solo is taken from the live version of the classic Ozzy Osbourne ballad 'Goodbye to Romance', which can be found on *Tribute* and should ably illustrate what I mean. After working through it do yourself a favour and check out some of Randy's other work – there's loads more where this came from.

The song 'Goodbye to Romance' is very Beatlesque in character, and compared to the majority of Ozzy's material of the time, it represents something of a departure. Look at the accompanying chord progression (I V VI IV V) and notice how the first four chords are identical to the first four chords of the Beatles classic 'Let It Be'. Notice also how the use of the first inversion A major chord (A/C#) and the third inversion B minor seventh chord (Bm/A) help to make this similarity less apparent. As you can see, I have shown some basic chord voicings for accompanying the solo. These should be useful if you intend to play the solo with another guitarist. If you have difficulty playing the solo up to tempo you could record the chord progression at a slower tempo and work up to the speed of the record as and when the solo becomes more comfortable.

scales

There are two scale types used in this solo:

D major scale:

D	E	F#	G	A	B	C#	D
1	2	3	4	5	6	7	1

D major pentatonic scale:

D	E	F#	A	B	D
1	2	3	5	6	1

performance notes

The first two bars feature a phrase which uses the D major pentatonic scale, leading into a ♭7-sixth (G-F#) pull-off, ending on an accented fifth (E).

Bar 3 contains some melodic ideas that are based around the D major chord at the 14th fret. These end yet again on an E note which

functions as an 11th against the accompanying Bm/A chord.

One of Randy's most recognisable traits was his frequent use of slurred trills, which can be seen in bar 4 of this solo. The phrasing of these is pretty complex and you would be well advised to work on this bar in close conjunction with the record or the **gtcd** version.

The bends in bar 5 are the only place where Randy deviates from the original *Blizzard of Oz* studio album version of the solo – a bit of live artistic licence at work perhaps?

Bars 6-7 feature two phrases which utilise a combination of both major pentatonic and major scale ideas. Make sure you note that in bar 7, D major functions as B Aeolian mode against the B minor chord.

At bar 8 the final three bars begin with a phrase that descends in seconds. This is then followed by an ascending run using notes from D major that ends on a high **inversion** of a D/F# chord (bar 10) – against the A major chord D major functions as A Mixolydian.

All in all this is a very melodic, well-constructed and extremely well-executed solo. And if you make the effort to analyse it further, you will find that there is a great deal more that can be learnt from it. **gt**

jargon buster



■ inversion

This is simply any chord that has one of its constituent notes other than its root in the bass. With a chord's third in the bass it is called a first inversion, with the fifth in the bass it is called a second inversion, and with the seventh in the bass it is called a third inversion



■ REMEMBER terms and signs are fully explained on page 90

sound advice

phil's gtcd gear

On the original version Randy most probably used his white Gibson Les Paul Custom into Marshall amp heads and 4x12 cabinets. Effects-wise, Boss distortion and chorus pedals were Randy's favourites.

For the **gtcd** recording I used a Gibson Les Paul guitar fitted with Tom Holmes pick-ups into a Marshal JMP-1 which was D.I.-ed into the mixing board. I used a chorus room reverb patch on a Yamaha REV500 as well as a touch of big studio reverb via a Lexicon MPX-1.

The JMP-1 settings were as follows:

Solo guitar parts (bridge pick-up)

vol	gain	bass	mid	treb	pres	b/shift	o/d
15	18	6	-2	2	2	in	#1

For the rhythm guitar parts, the settings were all the same apart from the gain, which was reduced to 6. The pick-up selection was once again the bridge pick-up, but this time it was coil tapped.

randy rhoads ozzy osbourne's 'goodbye to romance' – chords

The diagram displays ten guitar chord diagrams for the solo of 'Goodbye to Romance'. The chords are arranged horizontally and include: D, A/C#, Bm, Bm/A, G, A, G6, Asus4, and A. Each diagram shows a six-string guitar neck with dots indicating finger placement. Some diagrams include additional markings like 'x' or 'o' and specific string numbers (e.g., 1, 3, 5, 7). The diagrams are labeled with their respective chord names above them.

randy rhoads

ozzy osbourne's
'goodbye to romance'

randy rhoads ozzy osbourne's 'goodbye to romance'

'Goodbye to Romance'. Written by John Osbourne, Randy Rhoads and Robert Daisley ©

© 1980 Essex Music International Inc. New York, USA. Assigned to Westminster Music Limited, London SW10 OSZ. International copyright secured.

All rights reserved. Used by permission.

J = 69

vib gliss *vib*

With distortion

E B G D A E

GT TAB

1

Live version Studio version

D D A/C# A/C#

Bm Bm

Bm/A Bm/A

(8va)

PQ PO PO PO H PO H H PO H H PO H H PO H

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

E B G D A E

4

G G

G6

Loco

vib

(Accidental open B string)

BU BU BU BU BU BU LD S

21 (22) 21 (22) 21 (22) 21 (22) 21 (24) (24) 21 (21)

E B G D A E

5

A Asus4

A

D D

A/C# A/C#

BU LD PO PO MU PO

9 (10) 9 7 10 7 10 8 7 9 7 9 7 6 7 9 7 (7)

E B G D A E

7

Bm Bm

Bm/A Bm/A

G G

G6

vib

vib

8va

S S H H 10 12 14 14 15 17 15 14

E B G D A E

9

A Asus4

A

D D

vib gliss

track info

tracks 20-21

Martin Taylor digs up a classic jazz standard

20. Introduction

21. Full track

© 1999 Martin Taylor

rating info

beginner easy moderate hard



rating: moderate

Although this is a more simplified version than the one I play live, it still contains a few tricky moments, mainly in the interaction between melody and rhythm parts

reelfans


**meet your gt tutor:
martin taylor**

Martin started playing guitar at an unfathomably early age and already had an extremely busy gig schedule in his early teens. By the time he reached his early 20s, he was playing venues like New York's Carnegie Hall and The Hollywood Bowl. Since that time he has worked with many jazz legends including Stéphane Grappelli, George Benson and Ike Isaacs and produced a string of successful solo albums including *Artistry*, which topped the UK jazz charts for six weeks. He has his own band, Spirit of Django, which tours regularly playing gypsy-style jazz.

Currently, Martin is on tour with ex-Stones bass player Bill Wyman

hoagy carmichael

'GEORGIA ON MY MIND'

It's easy to see how Hoagy's looks and style provided Ian Fleming with the model for suave secret agent James Bond...



An arrangement of a beautiful standard from one of the most prolific composers of his day

Hoagy Carmichael's songs run through the jazz repertoire like a watermark. His contribution was unbelievable: songs like 'Stardust', 'I Get Along Without You Very Well', 'Thanks For the Memory' and 'The Nearness of You' have been played and recorded by jazz artists everywhere.

I've been playing 'Georgia on my Mind' in my solo set for years and it's one of my favourite Carmichael compositions. I've shortened and simplified it a little here, but essentially this is the version I recorded on my *Artistry* album.

The pace of this song is fairly slow, but listen to how the melody has a life of its own against the plodding 4/4 rhythm of the accompaniment – and you've got to play both parts simultaneously! One thing a pianist has to cope with early on is right and left hand independence; they're nearly always playing different parts and so the brain has to adjust accordingly. But guitarists have an additional problem; not only have we got completely different functions to perform with our left and right hands, we also have to build in independence within the right hand fingers and thumb. Just something extra to think about, but it makes all the difference.

break it down

'Georgia on my Mind' is a good tune with which to study basic syncopation – and it's a good workout for the right hand fingers, too. If this sort of thing is a problem then it's best to try to solve it with some technical exercises, rather than by trying to play a piece which incorporates it 'from cold'. Even if you managed to work your way through the transcription and incorporated all the syncopation, it's likely that the end result would be that you could play this piece well, but the same problem would dog you when you try to play anything else like it. Always try to isolate

these areas that need development and deal with them in a purely businesslike, technical way. By doing this, you are allowing the technical side of your musicianship to develop; it will become a means by which you can access lots of different areas of music, and it's important that you consider it as pure technique and don't just associate it with a single particular piece.

To train your right hand to play **syncopation**, you'll need to start with a 4/4 rhythm, using the three right hand fingers (index, middle and ring) with your thumb plucking the strings simultaneously. Then try alternating between thumb and fingers, gradually introducing 'off beats' along the way. Eventually, it will become second nature and you won't even have to think about it. But, like everything we learn, the process has to be fully in the head before it can start to feel natural (think about the first time you drove a car or rode a bicycle).

See you next month, for another standard jazz tune – this time by Lennon and McCartney. **gt**

jargon buster



syncopation
Accenting the 'weak' parts of the bar against the main beat to produce complex rhythms



REMEMBER terms and signs are fully explained on page 90

gt info

more martin

To keep abreast of Martin Taylor's concert performances and CD releases, write for a newsletter to Martin Taylor, PO Box 8403, Maybole, Ayrshire KA19 7YB.

If you enjoy the occasional surf on the internet, check out Martin's website at www.martintaylor.com

sound advice

martin's gtcd gear

I used my Yamaha AEX 1500 guitar direct into the desk with a little reverb along the way for essential ambience. The track was recorded at The Bril Building in Glasgow, with very many thanks to Drew McCulloch and Larry Primrose for their hospitality and assistance.

hoagy carmichael 'georgia on my mind'

'Georgia on my Mind'. Words by Stuart Gorrell. Music by Hoagy Carmichael ©

© Copyright 1930 Southern Music Publishing Company Incorporated, USA. Campbell Connelly & Company Limited, 8/9 Frith Street, London W1. Used by permission of Music Sales Ltd. All rights reserved. International copyright secured.

The musical score consists of two staves. The top staff is a standard musical notation staff with a treble clef, a key signature of F# major (one sharp), and a 4/4 time signature. It features several measures of music, with specific notes highlighted in black and others in white. The bottom staff is a guitar tab staff with six horizontal lines representing the strings (E, B, G, D, A, E). It shows fingerings (e.g., 'S', 'CO', 'GT') and chord symbols (e.g., 'D#m11', 'G#7sus4', 'G#7'). Below the tab staff are the corresponding fret numbers for each string.



hoagy carmichael
'georgia on my mind'



hoagy carmichael 'georgia on my mind' ... continued

Sheet music for guitar showing a continuation of 'Georgia on My Mind' by Hoagy Carmichael. The page includes four staves of musical notation with corresponding guitar tablature below each staff. Various techniques are indicated, such as 'gliss' (glissando) and 'H' (harmonics). Chords listed include C#m7, C7, Bm7, E9(13), A7, Gdim, G#m7, C#13, G13, F#7, B9, A7, G#13, C#7#5#9, F#7, B11, D#m11, G#7sus4, G#7, and Gdim.

hoagy carmichael 'georgia on my mind'... continued

Sheet music for guitar (tablature) showing a continuation of the jazz standard 'Georgia on My Mind'. The music is in G major (one sharp) and consists of six staves of tablature with corresponding fingerings and performance instructions.

Measure 13: Chords G#m7(#5), G#m7, C#13, G13. Fingerings: S, CO, CO, BU. Fretboard diagram shows E-B-G-D-A-E strings with fingerings 5, 7, 9, 11, 11, 5; 12, 11, 10, 4; 11, 10, 9, 3; 11, 10, 9, 3.

Measure 15: Chords E, E7, A#dim, Am, E, D#m7, G#7. Fingerings: S, H, S. Fretboard diagram shows E-B-G-D-A-E strings with fingerings 0, 3, 2, 0, 2, 1; 3, 4, 3, 2, 3, 2; 1, 0, 2, 4, 0, 7; 6, 4, 5, 4, 4.

Measure 17: Chords C#m7/G#, D#m7, G#7, C#m7, G7b5, F#7sus4, F#7, C#m7/G#. Fingerings: CO. Fretboard diagram shows E-B-G-D-A-E strings with fingerings 2, (2), 5, 7, (5), 4, 5, (5); 4, 2, 6, 4, 4, 3; 2, 4, 5, (5); 4, 2, 3, 2, 3; 4, 2, 3, 4, 6, 4, 5, 4.

Measure 20: Chords C#m7, F#7sus4, F#13, C#m7, D#m7, G#7. Fingerings: MU, CO, CO, CO. Fretboard diagram shows E-B-G-D-A-E strings with fingerings 7, 9, 11, (11); 12, 14, 12, 11; 12, 12, 11, 9; 11, 10, 9, 10; 10, (7), (8), 7, 5, 6.



hoagy carmichael
'georgia on my mind'



hoagy carmichael 'georgia on my mind'... continued

gliss 3

E B G D A E
25 S 8 9 7 (7) CO 1 2 3 4 6 6 4 7 4
E B G D A E
25 E 0 2 3 4 6 6 4 4 (4)

PO 4 5 4
6 6 4 5 4
4 4 5 4

D#m11
G#7sus4 G7

H 7 9 7 7 9 7 S 0 5 7 8 7 (7) 5 6
E B G D A E
27 9 8 7 7 0 4 5 6 5 7 6 5 5 6

C#m7 C7 Bm7 E13 A7 Gdim
gliss 3 3 3 3
CO CO CO S 0 (0) CO S 9 7 8 7 5 6 CO
E B G D A E
29 4 5 7 7 9 7 11 11 10 3 2 4 5 6 5 6 7

G#m7(#5) G#m7 C#13 G13 F# B11 A13
gliss 3 3 3 3
S S H H
E B G D A E
31 4 6 6 4 5 5 5 4 4 4 6 4 5 5 5 4 3 3 3 3 3 3 4

G#13 C#7#5#9 G13
gliss 3 3 3 3
freetime vib
CO BU CO BU CO CO CO S 5 7 (7) 5 6 5 3 3 3 S PO CO 5 3 4 3 2 0 S PO PO PO
E B G D A E
33 5 6 6 7 (8) 7 5 6 5 7 5 7 (8) 6 5 6 5 3 4 3 2 0 2 0 3

A#m7b5

hoagy carmichael 'georgia on my mind'... continued

gliss *gliss* *gliss*

a tempo

CO BSS S S PO CO S CO H

E B G D A E
35 0 14 12 15 (15) 12 10 10 11 10 8 9 10 8 5 6 4 5 5 5 5 0 5 5 4 3 4 3 4 3

E B G D A E
37 2 2 4 4 5 5 6 7 4 5 6 7 4 5 6 7 7 5 5 5 0

E B G D A E
39 (0) 6 7 (7) 5 6 (6) 0 0 (0) 5 6 (6) 5 4 5 (5) 0 0 (0) 5 5 (5) 5 5 4 3

E B G D A E
41 2 5 6 7 5 7 0 (0) 3 6 8 7 5 6 7 0 (0) 3 4 0 2 0 1 0 0 (0)



The Complete Guitar Player AM62902 published by Music Sales Ltd. Available from all good music stores and direct from Music Sales Limited, tel: 01284 725725, or on the web at www.internetmusicshop.com

track info



tracks 22-24

Eric Roche examines the work of a session supremo
 22. Introduction
 23. Full track
 24. Backing track
 © 1999 Widdle Music

rating info

beginner easy moderate hard



rating: moderate

Be careful of the 16th-note pushes. Other than that you shouldn't find too many problems here

meet your gt tutor:
eric roche

Eric is head of the guitar department at the London Music School where he teaches sightreading, eartraining and acoustic guitar techniques. As well as being the regular acoustic columnist at *gt*, he has written a number of guitar folios available through Music Sales Ltd. He is a Lowden endorsee and is the chief clinician/demonstrator for Lowden Guitars in the UK. He has just finished his debut album, *Eric Roche, The Percu Lator*. For details or other information you can write to him at Inner Ear Music, PO Box 1070 Croydon CR9 4PF, e-mail: innerEARmusic@hotmail.com

redfens

lee ritenour

in association with 'ETUDE'

Session supremo Lee Ritenour displays a broad range of influences in this pseudo-classical outing

'Etude' dude: Lee Ritenour demonstrates the form that has made him a session legend





The final track on Lee Ritenour's 1989 album *Color Rit* is this month's transcription - a pseudo-classical piece entitled 'Etude'. The album features a mixture of the fusion, jazz and latin styles that are part of the familiar Ritenour sound. Lee originally made his name in the 70s as an ace 'first take' session guitarist. He has recorded many solo albums, as well as numerous collaborations. So get those nylons out and let's get on with the lesson!

performance notes

The opening section is a free time introduction to the piece and features the guitar and contra bass (6-string bass guitar played on the original by the equally impressive Anthony Jackson). There is no **click track**, and when it came to doing the backing tracks, Andy Frost and myself had to just feel these opening bars until the click started in bar 12. The bar numbers are there for reference only and do not actually reflect the passing of a particular number of beats. From bar 12 the piece is played 'a tempo' which literally means 'to time'. The harmony is basically D major and some parallel modes (ie D Mixolydian, D Aeolian). The progressions are made up primarily of chords of these keys over a D bass note. The most difficult aspect of this piece is the 16th note pushes. Be careful of the timing of these - they appear for

example in bars 12 and 14. The second theme from bar 26 has the same feel and includes some nice chord substitutions (check out the tritone substitution on the last beat of bar 28). From bar 34 to bar 39 there is a fast triplet 16th-note passage. The right hand uses the pattern p i m. The thumb, p, plays the melody on the G, D and A strings against the triplets on the top two strings. At bar 42 it's back to the repeat sign at bar 18 and through to end (don't forget to take the second time ending). The backing tracks feature bass, drums and a little 80s synth.

jargon buster

■ click track
A metronome-like click played to studio musicians (through headphones usually) to keep everyone in time

■ REMEMBER terms and signs are fully explained on page 90

tritone substitution

These are most commonly associated with dominant (ie 7 chords). By replacing a 7 chord with one whose root is a tritone (ie three tones) away, you can add extra colour to your chord progression. In this case the B_b7 is a substitute for an E7 chord (which would normally be used to move to the following A chord). **gt**

sound advice

eric's gtd gear

For the **gt** CD recording I used my Ramirez classical guitar. The guitar was recorded using a Beyerdynamic, and the strings were D'addario. More importantly, my fingernails are by Ferval at Bodytime in Wapping.

lee ritenour 'etude'

'Etude'. Written by Lee Ritenour.

© 1989 Rit of Habeas Music (Ascap). Administered in the UK by Hornall Brothers Limited.

Rubato
(Free time)

GT TAB

D maj7

Bass run

Bass run

D7





lee ritenour 'etude'... continued

Bass run

(G) D maj7 D

Bass run

a tempo $\text{J} = 106$ BII —

G A Bm Em11

BII —

G A Bm A6 G F#m7 Em7 A9 no 3rd

1/2 BV

Dsus2

G/D A/D Am/D G/D D G/D A/D Amadd9



Lee Ritenour 'étude'... continued

BII

E B G D A E
20 3 5 (5) 2 3 (3) 0 (0) 2 2 3 0 (0) 2 0 (0) 10 9
Bm Emadd9 F#m Gmaj7 A9 no 3rd

G/D A/D Am/D G/D D G/D A/D Amadd9

BII

E B G D A E
22 7 5 (5) 5 3 (3) 2 3 (3) 5 0 (0) 0 0 0 0 0 0 0 0
G/D A/D Am/D G/D D G/D A/D Amadd9

BII

E B G D A E
24 3 5 (5) 2 3 (3) 0 (0) 2 2 3 0 (0) 2 0 (0) 0 0 0 0
Bm Emadd9 F#m Gmaj7 A9 no 3rd

A m/d G/d A m/d G/d B/b/d A m/d G/m/d D G/d A/d

BII

E B G D A E
26 8 7 (7) 5 3 (3) 3 3 6 5 (5) 3 2 (2) 3 5
0 0 7 (0) 0 0 4 (0) 4 7 0 5 (0) 3 2 (0) 4 6 0
Am/D G/D Am/D G/D Bb/D Am/D Gm/D D G/D A/D

BI

E B G D A E
28 5 3 (3) 2 3 (3) 4 (4) 3 1 3 5 (5) 2 3 (3)
0 0 4 (0) 2 (2) 1 3 5 (0) 0 2 (2) 4 (0) 0 0
Am/D Bb7 G/A D/A



lee ritenour 'étude'... continued

BII

E B G D A E
0 0 0 0 0 0
30 G A Bm Em11

BII

E B G D A E
0 0 0 0 0 0
32 G A Bm A6 G F#m7 Em7 A9 no 3rd

p i m etc

E B G D A E
0 0 0 0 0 0
34 Dmaj

E B G D A E
0 0 0 0 0 0
36

E B G D A E
0 0 0 0 0 0
38

in association with



acoustic

tracks 22-24

lee ritenour 'étude'... continued

BII

Doubled with bass guitar

PO PO

PO PO

E B G D A E

40 G A Bm Em11

BII

E B G D A E

43 G A D

THE BIG DISCOUNT WAREHOUSE

MAIL ORDER HOTLINE

Open: 10am till 6pm
Monday to Saturday

SAME DAY DESPATCH

NEXT DAY DELIVERY

BEST SERVICE

Our reputation is built on
price, service, knowledge
and range of stock.

HUGE STOCKS

Our financial stability means
we can always hold over
10,000 items in stock.

NO PRICE PLEDGE?

We don't need one!
Remember:
We're the cheapest!

20% OFF	ELECTRIC GUITARS
20% OFF	BASS GUITARS
20% OFF	ACOUSTIC GUITARS
20% OFF	CLASSICAL GUITARS
20% OFF	AMPLIFIERS
20% OFF	EFFECTS

at least
20%
off the RRP

HI-TECH	20% OFF
RECORDING	20% OFF
P.A. SYSTEMS	20% OFF
KEYBOARDS	20% OFF
DRUMS	20% OFF
MICROPHONES	20% OFF

HOW TO PAY

All major credit cards, switch,
bank draft, postal order,
finance, cheque or even cash.

ALL WELCOME

Professional or beginner,
UK or EXPORT, corporate or
private. We sell to anybody.

OVER 20,000 CUSTOMERS

Because our satisfied
customer database is so big.
We can afford to buy big.

LOW OVERHEADS

We don't have high overheads
like city centre shops.
Buy off us and save money!

APOLOGIES TO MAKE

We understand why so many
other dealers are so frustrated
at our prices... SORRY!

Gibson Status Fender Ovation KORG Epiphone

J.B.L. GUILD TRACE ELLIOT BOSS Roland Takamine WASHBURN

ALESIS Studiomaster JACKSON YAMAHA CARLSBRO DIGITECH

Gallien Krueger Marshall Warwick

0152 44 00 999

We are also main dealers for

track info



tracks 25-26

Guthrie Govan demonstrates the benefits of 'pointing' at your guitar

25. Introduction

26. Full track

© 1999 Widdle Music

rating info

beginner easy moderate hard



rating: moderate

If you're not used to some of these techniques, they'll feel unfamiliar and awkward for a little while, but bear in mind how many diverse applications there are for harmonics on guitar, they're well worth the effort!

meet your gt tutor:
guthrie govan

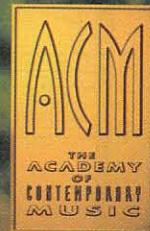
Having played guitar for 23 of his 26 years Guthrie was *Guitarist magazine's Guitarist of the Year, 1993* and was featured in Cliff Douse's *Guitarist Book of Guitar Players*. His solo material features on the legato compilation, *Guitar on the Edge Vol IV*. He has taught at the Guitar Institute in Acton and at the Whirligig Rockschool in Chelmsford. He can be contacted regarding sessions, lessons etc at: PO Box 1001, Basildon, Essex SS13 15R, or write to him at **gt!**

reliables

using harmonics

MAKE YOUR GUITAR SING

in
association
with



The late Michael Hedges: knew how to make his instrument sing





This month we are looking at 10 applications for those distinctive bell-like tones you hear on Eric Johnson albums

sound advice

guthrie's gtcd gear

The 10 examples on this **gtcd** demonstration were recorded using Phil's Fender Strat Plus run through the Clean 1 channel of a Marshall JMP-1 preamp, set as follows:

vol	gain	bass	mid	treb	pres	b/shift
14	20	3	-4	6	6	in

The lashings of chorus and reverb came courtesy of a Lexicon MPX-1 and a Rocktron Intellifex respectively.

gt info

further listening

To hear 'pretty' harp-harmonic type stuff at its most effective, check out players like Chet Atkins and Lenny Breau. If you're more interested in the percussive applications of slapped choral harmonies you'll need to listen to Tuck Andress and the late, great Michael Hedges.

In complete contrast, players like Steve Vai and Dimebag Darrell use an armoury of whammy-bar-and-harmonics sound effects as an interesting part of their playing style. I also feel a great need to mention that Jeff Beck has used the odd harmonic in his time - you'll find some splendid ones on the album *Jeff Beck's Guitar Shop*.

jargon buster



pentatonic
Any five-note scale



REMEMBER terms
and signs are fully explained on page 90

sound advice

the harmonic series

The sound you hear when you pluck a string or blow down a tube may sound like a single note, but it's actually a composite of many different notes, each a set interval from the note you perceive (the 'fundamental').

Thus, when you play the open E string, the sound you hear is a mixture of the fundamental E note, and the 'overtones' or 'upper partials' - an E an octave higher, a B a fifth above that, then another E two octaves above the fundamental, followed by a G#, a B and something close to a D in the next octave... and so on. These 'extra' notes are less pronounced in volume than the fundamental, but they still make a difference. In fact, the main reason guitars don't all sound the same (from a physicist's point of view) is that each instrument brings out a different mix of the overtones inherent in each basic note.

You can isolate this harmonic series of notes by playing an open string followed by natural harmonics at the 12th, seventh, fifth and fourth frets. Depending on how new your strings are (the newer the better, ideally), you should be able to find various higher-pitched upper partials between the nut and the fourth fret. A harmonic will always have a clearer, more bell-like tone than a fretted note of the same pitch, because the latter contains the entire harmonic series, whereas the former represents a single overtone.

Readers who enjoy military music (well, you never know!) might well relate all this to the sort of tunes you can play on a bugle. This is a brass instrument with no valves so it can only play the overtones of one fundamental note - hence the major-triad-intensive character of all bugle music. Try messing around with harmonics at the seventh, fifth, fourth and third-second frets, and you'll hear what I mean.

using harmonics exercise 1

Exercise 1 is an E minor **pentatonic** idea (with a couple of ninths thrown in for good measure) and it demonstrates natural harmonics. To play the example, start by resting your L/H little fingertip over the 12th fret on the A string. Apply just enough pressure so that you can feel the string, but not so that you're bringing it into contact with the fretwire itself. When you pluck the string you should feel a 'tickling' sensation in your L/H fingertip and a clear, chime-like note should sound out. Note that you can remove your fingertip as soon as you've plucked the string.

Then use your L/H index finger to touch the E string at the seventh fret in the same manner, trying not to damp the sound of the previous harmonic, but rather going for a 'ringing' effect.

Places like the 12th, seventh, fifth, fourth and third-second frets (you'll have to guess where that last one is!) are called nodes. You can get natural harmonics there because they divide the 'speaking length' of the string (ie the bit between the nut and the saddle) into equal fractions. Thus, the 12th fret is a halfway point, and the seventh and 19th frets divide the string into three equal lengths, and so on. The distinctive pattern of intervals between the various harmonics you can get from one string is derived from a bit of science known as the harmonic series (see sound advice).

In general, the more obscure nodes (the high-pitched ones which lurk near the nut) are harder to use. Picking near the bridge seems to help here.

**using harmonics exercise 2**

Exercise 2 demonstrates how you can mix natural harmonics (the ones marked 'Nh') with stopped notes. The slides are something of a Steve Vai trademark (à la 'Rescue Me' or 'Bury Me' or 'Damn Good').

using harmonics exercise 3

F#m11

When you're bored of doing this on the open strings you can apply the same thing to stopped notes. The node moves up the same amount of frets as the fretted note, and the challenge is to mark the node with one part of the R/H whilst picking it with another. Try 'pointing' at the node with your R/H index finger and plucking the string with your thumb. If it doesn't work, you're either plucking too hard or moving your index finger away too soon.

In exercise 3 fret the chord (indicated by the non-bracketed notes in the tab) with the L/H and pick out the nodes (the bracketed fret-numbers) with the R/H. These are artificial harmonics. In bar 1, they're an octave above the fundamental, and in bar 2 they're an octave-and-a-fifth above.

using harmonics exercise 4

F#m11

Exercise 4 looks disarmingly similar to its predecessor, but this time the idea is to tap the node - right above the fretwire - using the index or middle fingertip of the R/H in a swift 'dabbing' motion. If you tap too hard you'll hear a stopped note (which sounds duller) and if you leave your fingertips on the strings after you've tapped it, you can lose sustain - so don't do those things! This technique has a more percussive sound than exercise 3 - think Eddie Van Halen.



using harmonics exercise 5

Art harmonics

E B G D A E

5 5 5(17) 5(17) 5(17) 5(17) 5(17) 5(17)

Ah Ah Ah 7 Ah 7 Ah Ah 7 Ah Ah Ah

5 5 5(17) 5(17) 5(17) 5(17) 5(17) 5(17) 5(17) 5(17) 5(17) 5(17)

Exercise 5 is basically the trick you hear in the quiet bit of 'Message in a Bottle' and it uses a mixture of harmonics and stopped notes applied to a held chord shape for a ringing effect often referred to as 'harp harmonics'. Pluck the artificial harmonics as in exercise 3 and use your R/H middle finger to pluck the 'normal' notes. Once you've found the right hand position you'll find that you can 'lock' your hand into that shape and move the whole assembly across the strings at considerable speed, creating the illusion that all the notes are harmonics.

using harmonics exercise 6

Nat harm *Art harm* *Art harms*

E B G D A E

7 8 10 7(26) 7(26) 8(27) 10(29)

Nh Ah Ah - - - -

0(24)

Em11

Exercise 6 is an extension of this idea, using slightly less obvious nodes.

using harmonics exercise 7

Art harmonics

E B G D A E

7(19) 7(19) 7(19) 7(19) 7(19) 7(19) 7(19) 7(19) 7(19) .

Ah PO Ah PO Ah Ah H Ah H

D Bm

Using the same R/H approach and adding pull-offs with the L/H can create a cascading scalar effect such as that in exercise 7, which works over D major or B minor. As before, aim for a ringing sound and don't cut the notes off prematurely.

**using harmonics exercise 8**

8va
Art harms

approx. 12 frets above fretted notes
Th

E B G D A E

Em11

Exercise 8 is more in the Tuck Andress vein. The idea is to use the edge of your R/H index finger to slap the strings approximately 12 frets above the chord fingered by the L/H. It feels a bit hit and miss at first, but you can get the harmonics to pop out if your R/H motion is sufficiently swift and decisive.

using harmonics exercise 9

Art harms

Ah on lowest note of each chord

E B G D A E

Bm

Exercise 9 is a nice little chordal idea; starting with a parallel fourths shape, the L/H moves down the Bm pentatonic scale, while the R/H brings the lowest note of each chord up an octave for a closer voiced sound. Use the R/H index finger and thumb to sound the artificial harmonics, and pluck the other notes in each chord with your middle and ring fingers using a 'pinching' motion.

using harmonics exercise 10

8va
Harmonic pitches

Fretted pitches

L/H H H L/H H H L/H H H H PO H H L/H H H L/H H H H PO H H L/H H H L/H H H

E B G D A E

Hold RH index finger over node at 12th fret throughout

I'd like to leave you on a bizarre note this month, so here's exercise 10. If you rest the side of your R/H index finger over the 12th fret whilst playing the tab using a left-hand-only hammering technique, you get a sort of 'budget Ron Thal' effect. The top stave indicates the pitches of the resulting harmonics – note the wide interval leaps.

track info



tracks 27-29

Lee Hodgson extols the virtues of open position major scales

27. Introduction

28. Full track

29. Backing track

© 1999 Widdle Music

rating info

beginner easy moderate hard



rating: easy

At the written tempo the moves are not that demanding

redfern/david redfern

open position major scales

FOR BEGINNERS AND PROS

meet your g_t tutor:
lee hodgson

Lee Hodgson currently plays MIDI guitar and sings in one of Britain's busiest country bands, Memphis Roots, having played thousands of country, pop, jazz-funk and soul gigs too. He handles various duties at London's prestigious Guitar Institute and is country specialist there. He has written grade pieces for Rockschool Ltd, plus a book, *Hot Country*. Lee also writes a column for *Guitarist*.

Doc Watson: legendary country picker

Open position major scales are required learning for beginners. Find out just what they can sound like in the hands of a master...

Just as it's not only kids who need to know and use the alphabet, but people of all ages, so it is with open position major scale forms. They will sound as childish or as adult as you yourselves make them.

The g_tCD lesson proceeds at a leisurely tempo so that you can concentrate on accuracy and articulation. Learning the patterns thoroughly in the first instance, however, requires a

particular approach. With the scale diagrams on view, don't just 'read' the blobs in real time. That is always to be avoided because, when presented with fresh information, your main objective should be memorisation, while recall for performance is the goal. Here's a proven method of learning scales when presented in diagram form as opposed to notation...

1. The time it takes to view and absorb graphic



2. The time it takes to memorise the diagram

3. The time it takes to recall the diagram when performing

information is 90 seconds. You initially need to look at the material (only one item per mini-session, never more) for a minute and a half, during which time you look out for anything that catches your attention, such as the squareness or rectangularity of an image as opposed to triangularity; symmetry in contrast to asymmetry etc. You should notice graphic detail and contour – similarities vs differences – to aid memory.

2. To assimilate the information just gathered takes another 90 seconds. Without actually playing, next you need to visualise the imagery of the single pattern that you just studied; see it in your mind's eye and, most importantly, begin to 'practise' the imagined motions in your head. Better still, mime with your instrument: ghost the actions while hovering over the relevant fingerboard locations. Silly as it might seem, playing 'air guitar' is appropriate too! Mentally rehearsing and acting out the necessary actions achieves results – you will play the patterns correctly first time if you take it slowly...

3. Realising what was previously only imagined basically takes a further 90 seconds in which you effectively regurgitate the information that your brain has amassed. Novices should not attempt to play anything fast if it's new to them.

Here's how I've structured the lesson as seen

open position major scales lesson overview

I	V7	I	V
C	G7	1 2 3 4 5	
G	D7	C D E F G	
D	A7	G A B C D	
		D E F# G A	

and heard:

(i) Playing against the I or tonic chord from a low root note up to the octave and back as crotchets without repeating the top note...

(ii) Continuing as above with the tempo unchanged but playing the notes as quavers (twice as fast)

(iii) Carrying on and from the lowest available note in that particular scale pattern up to the highest and back down...

Now you hear the same material in another context (against the V or dominant (7) chord)...

(iv) Same scale, but starting on its fifth step and played as quavers or from the new chord's root to root (an octave) and back, resolving by restating the original key note or tonic...

(v) Continuing with the same process (steps i-iv) in another key. **gt**

jargon buster



open position

Refers to the area of the guitar's neck down by the nut where unfretted (open) strings sounds are readily available



REMEMBER

terms and signs are fully explained on page 90



open position major scales lesson

♩ = 76

C major scale

(count)

E
B
G
D
A
E

GT TAB

N.C.

C

(from lowest available note in same scale, to highest and back...)

E
B
G
D
A
E

5

(C)

C major scale over G7
(ie G Mixolydian)

E
B
G
D
A
E

9

12 G7

Aural cue for V7

G major scale

E
B
G
D
A
E

14

C

N.C.

17 G

(from lowest available note...)

E
B
G
D
A
E

20

23 (G)

[open position major scales lesson](#)

G major scale over D7
(ie D Mixolydian)

Aural cue for V7

D7

D major scale

G N.C. D

35

(from lowest available note...)

(D)

D major scale over A7 (ie A Mixolydian)

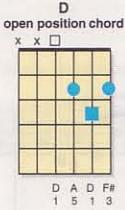
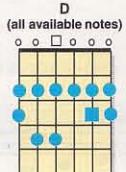
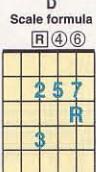
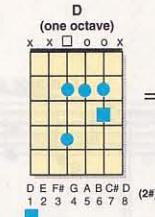
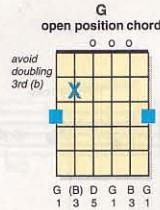
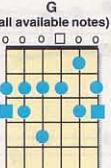
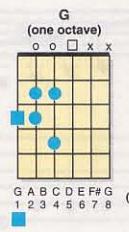
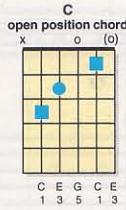
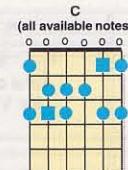
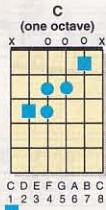
Aural cue for V7

A7 (A7) D

43



open position major scales open string scale diagrams



nb

C major scale - Ionian mode - starting on 5th step = G mixolydian
 G major scale - Ionian mode - starting on 5th step = D mixolydian
 D major scale - Ionian mode - starting on 5th step = A mixolydian

at last – an alternative to
ten years
 hard labour



The CAGED Guitarist® unlocks the secret of fretboard logic, letting you become **twice** player in a **fraction** of the time. This book is suitable for any level of ability or style and through the use of five simple shapes will change the way you play guitar for good and all it will cost you is £9.99.



To get your copy of the CAGED Guitarist telephone 0121 248 5854 now.

track info



tracks 30-32

Shaun Baxter takes a progressive look at soloing using the major scale

30. Introduction

31. Full track

32. Backing track

© 1999 Widdle Music

rating info

beginner easy moderate hard



rating: moderate

The shapes shown in this article

all exist within C major and are easy to see within the scale.

Furthermore, they are open to all sorts of different interpretations and so are useful for players of any style.

However, some readers may find it challenging to play along to the 5/4 groove

meet your gt tutor:
shaun baxter

■ Shaun is principal rock instructor and a founder member of the Guitar Institute in London. After the release of his highly acclaimed debut album *Jazz Metal*, Shaun was voted runner-up as Best New Guitarist in Total Guitar's annual readers poll and promptly included in *The Guitarist Book of Guitar Players* which appropriately describes his style as 'a unique blend of bebop and heavy metal'.

If you would like some more information about Shaun or would like to order a copy of *Jazz Metal*, send a SAE to Shaun Baxter c/o The Guitar Institute, The Powerhouse, 74 Stanley Gardens, Acton, London, W3 7SD.

redfern/david ellis

soloing using the major scale

LATERAL MOVEMENT

Jethro Tull's Ian Anderson: leads the prog rock major scale assault

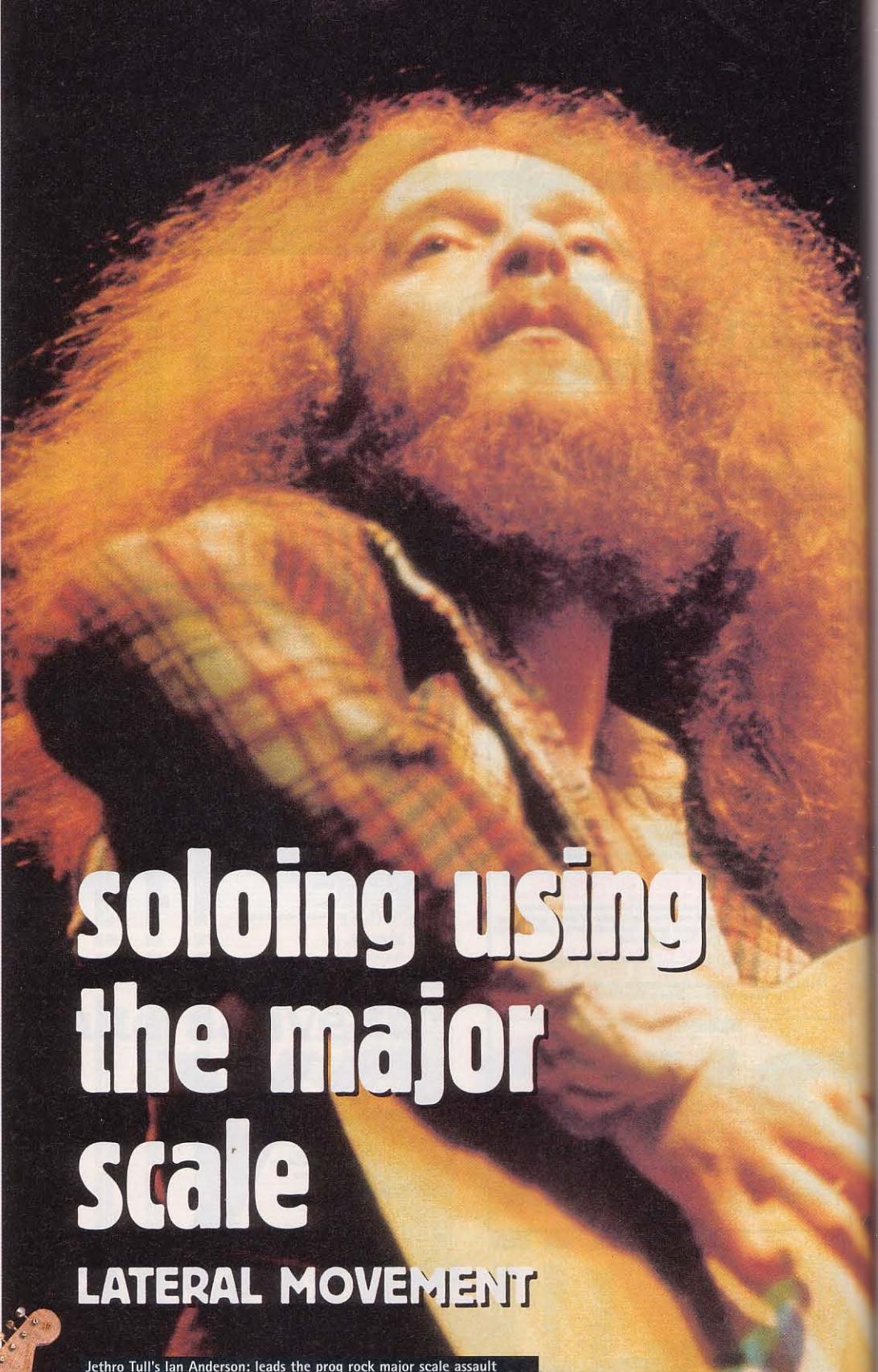
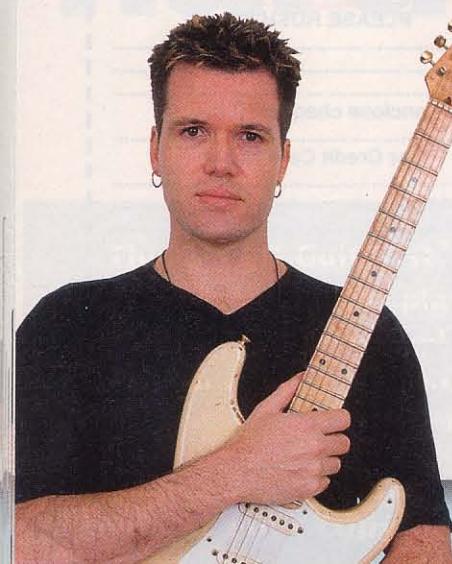
This month Shaun Baxter takes an in-depth look at some lateral combinations using the Ionian mode

Over the last few months we've looked at various things to play within the five different patterns/shapes of C major scale (aka the Ionian mode). This month, we continue our study by looking at ways of linking some of the ideas that we've studied so far - helping us

to move laterally on the guitar (that is, shifting up and down the length of the neck from one position to the next).

scale diagrams

I've given you a neck diagram showing all the notes of C major as they appear on the guitar.



C major scale (Ionian)

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

Next, I've divided this same body of notes into five distinct chord-based scale shapes.

navigation

You'll notice that the first neck diagram appears as a featureless landscape of notes, thus making it easy to lose your way. Furthermore, when viewed like this, the notes all assume the same status (no scale should be seen in this way; there will be a definite hierarchy of notes depending on the harmonic backdrop/accompaniment). Some will sound at rest, others won't). Alternatively, the five-shape system provides us with some recognisable landmarks which not only help us to see where we're going but also (via the arpeggio shape associated with each chord) serve to distinguish the strong notes from the weak ones. I've mentioned the virtues of the five-shape system virtually every time we've looked at lateral movement but I know that some of you will still be trying to use three-note-per-scale patterns as you move about the neck. Unfortunately, as useful as these are for playing at speed, they are not allied to any particular chord or arpeggio shape and, therefore, do not serve as adequate visual reference points (especially when playing over key changes). It is important that you can play each scale three-notes-per-string, but, conceptually, you'll find it easier to navigate if you see these three-note-per-string patterns as a means of shifting diagonally across the fingerboard between one of your five chord-based scale shapes and the next.

lateral combinations

The next set of diagrams show three lots of four related shapes all taken from different areas of the scale. The first shows some minor7-based arpeggios from within C major. The second shows some string-skipped shapes, and finally the third is a combination comprising some sus2 arpeggios (each is an inversion of a related sus4 arpeggio).

A	B	E		E	A	B
Asus2	-1	2	5	(Esus4	-1	4 5)
C	D	G		G	C	D
Csus2	-1	2	5	(Gsus4	-1	4 5)
D	E	A		A	D	E
Dsus2	-1	2	5	(Asus4	-1	4 5)
G	A	D		D	G	A
Gsus2	-1	2	5	(Dsus4	-1	4 5)

speed of thought

I work out a lot of related combinations like this. Initially, it's definitely an academic process but once I've established which shapes I want to use, they then get reduced to useable forms that exist within particular scale shapes. I certainly don't think to myself, 'I am now going to superimpose

an Em7/C arpeggio 'stack' over this Cmaj7 chord' - when I'm playing, it's just a shape.'

speed of hand

All of these shapes are designed to be played at high speed. If you do want to play them quickly, I suggest you only pick the first note on each string and then hammer-on or pull-off any other notes. Furthermore, where possible, remember that you should be sweep-picking your way from string to string (in other words, if you are ascending an arpeggio shape, you should pick all the strings with a single continuous down-stroke and vice versa).

the solo

On the **gtCD**, I restricted myself to only using the first four shapes just to give you an idea of the sort of mileage you should be trying to get out of each one. As you can hear on the CD, I'm not trying to be too technically adventurous. Instead, I'm just treating each shape as a potential vehicle for expression and as a means of conceptualising my note choice.

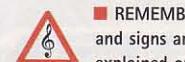
divine limitation

Establishing schemes and combinations like this is very common. Throughout musical history, many composers and improvisers have come to accept the paradox that to work within the restriction of a shape or particular note concept is more creatively liberating than trying to work with no restrictions at all. My explanation for this is that when you can choose any note when improvising or composing, you only have one perspective: you can use any note. Whereas, when restricting yourself to, say, 10 different harmonic concepts, you now have as many different and varied perspectives on the same problem instead of just one.

Next month, still on the lateral movement theme, we're going to be using the Ionian mode in a rock ballad context employing three-octave symmetrical shapes. **gt**

jargon buster**arpeggio**

The parental chord form for each of the five scale shapes shown comprises some but not all of the first, third and fifth notes of the scale (C, E and G). To find the arpeggio shape that exists within each scale shape, establish all the first, third and fifth notes, not just those that are held down in the chord



REMEMBER terms and signs are fully explained on page 90

gt info**further listening, man...**

If you like the 5/4 feel of this month's backing track, then check out any of the progressive rock bands of the late 60s and early 70s like Jethro Tull, Yes, Genesis, King Crimson and Rush as well as current prog rock revivalists Dream Theater.

sound advice**shaun's gtcd gear**

For this month's solo I used Phil's red Strat on the bass pick-up with the tone control rolled back to about 3. This then went through a Marshall JMP-1 which was on the following settings:

vol	gain	bass	mid	treb	pres
14	16	3	-4	6	5

I used the clean 2 channel with the bass shift in.



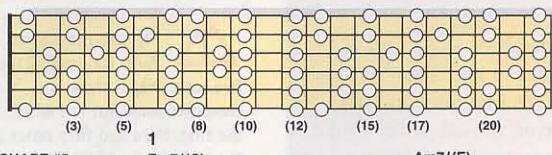
soloing using the major scale

lateral movement

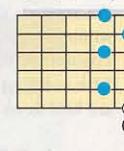
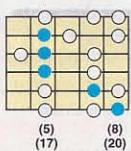


soloing using the major scale and arpeggio shapes

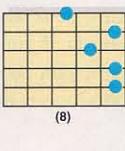
C MAJOR SCALE (IONIAN)



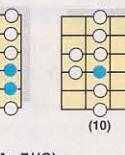
SHAPE #5



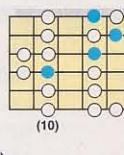
Am7/(E)



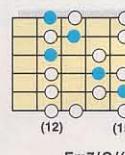
SHAPE #1



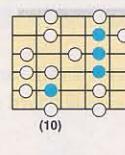
SHAPE #2



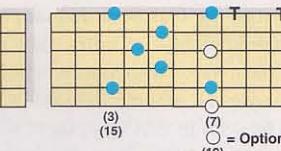
SHAPE #3



SHAPE #4

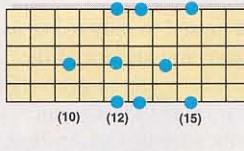
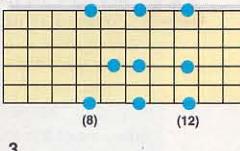


Em7/C/(B)

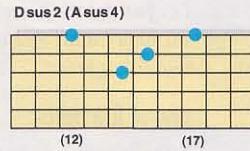


(○) = Optional (19)

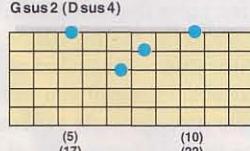
2



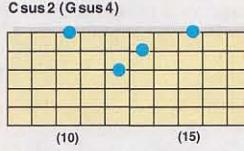
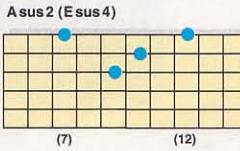
Dsus2 (Asus4)



Gsus2 (Dsus4)



3



THE FASTFINGERS COMPREHENSIVE GUITAR COURSE

This is the best home study Lead & Rhythm Guitar Course in the Country!... It really works!
The Course comes complete with 10 cassettes and 10 booklets and is unbelievably easy to follow.

Imagine teaching yourself to play both Lead & Rhythm Guitar at home without having to go for expensive lessons! Imagine having your tutor at the end of the phone for back-up with no extra cost!

Well you can – so unlike any other Guitar Course or book you can actually phone me (the author) for guidance and assurance!

I have designed the Course to be extra easy to follow – there are so many Guitar books about that completely confuse the reader within the first few pages – I bet you have a book that has left you puzzled?

The Course is superbly structured to bring along all of your skills evenly. If you are reading this you are probably one of those guys who has hit a brick wall and got stuck – well this Course will sort you out whether you are a beginner or if you are playing in a band but want to improve.

After completing the Course (approx 9 months 6 hours pw practice) you will fully understand –

KEYS - SCALES - PENTATONICS - MODES - BLUES THEORY/CHORDS - CHORD CONSTRUCTION - HARMONISATION (for vocals & Lead Guitar) - ARPEGGIOS - PASSING CHORDS - SLASH CHORDS - SUSPENDED CHORDS - POWER CHORDS - JAZZ CHORDS - BLUES CHORDS - TRIADS - CHROMATICS - KEY FINDING - INTERVALS - IMPROVISATION - HOW TO WRITE LEAD SOLOS - HOW TO WORK OUT (transcribe) RECORDINGS - HOW TO CHANGE KEY QUICKLY - OCTAVES - SPEED PICKING - ROCK & ROLL - AUGMENTED/DIMINISHED CHORDS - UNUSUAL & ADVANCED CHORD SYMBOLS - USING THIRDS & SIXTHS - FINGER STRETCHING/TRAINING - RELATIVE MINORS - STANDARD RIFFS - STRING BENDING - MULTIPLE PULL-OFFS - MODERN TECHNIQUES - MODULATION IN SOLOING - CHORD SUBSTITUTION - TRADE SECRETS etc etc...

There are so many other things in the Course I just do not have the space to list them all!

Apart from this incredible wealth of knowledge the course exercises will develop your practical skills to way above the average Pub/Club player – If you don't believe it phone me and I will give you the phone numbers of delighted students who are now playing in Bands with no other form of tuition and are still amazed they could have learned so much for such a low price!

My promise to you is – You will learn enough about Lead/Rhythm and Guitar theory to completely understand what you are doing and what everyone else is doing! Including those serious Guitar magazine articles that sometimes seem to be written for the elite few!

Your practical skills (Lead soloing & Rhythm Guitar) will develop in the minimum time and you will be absolutely delighted with your progress!

The price is as amazing as the Course only £49.95 inc. P&P.



Cheques/POs or Mastercard/Visa details to:

Fastfingers Tapes, 84 Kingston Road, Willerby, Hull HU10 6BH Tel: 01482 657556

Phone for free Catalogue or visit website

Website address - <http://www.fastfingers.demon.co.uk>

FASTFINGERS GUITAR TUITION VIDEO COURSES

ALL VIDEOS 1 HR VHS WITH ON-SCREEN TABLATURE & BOOKLET

1. THE COMPLETE BLUESMAN

Packed with info - Blues scales - 45 hot blues riffs - Arpeggios - Blues chords - Blues theory - Detail string bending tuition with close up shots - Double pull-offs - Speed tips - Jamming with a band - Dozens of tips.

Guitarist review... 'One of the best introductory tapes I've seen.'

2. UNDERSTANDING & DEVELOPING LEAD GUITAR

Designed for the beginner. A thorough course on lead guitar. Using scales and modes - Improvisation - Playing in any key - 50 hot riffs - Harmonics - Rakes - Tapping - Speed playing - Theory - Tricks of the trade + more!

3. THE RHYTHM GUITAR PROGRAM

Probably the best rhythm course available. Designed for beginners, this will get you in your first band. Open chords - Barre chords - Strumming like the pros - Chord theory - Transcribing songs from recordings - Power chords - Triads - Tricks of the trade - An audition + much more.

4. BLUES SOLOING

An ideal follow-on after the Bluesman. Solos in A - Solos in E minor - Solos using arpeggios - Blues improvisation. Each solo is played three times... 1) Detailed breakdown. 2) Solo complete. 3) Solo over a backing track. One hour of 1st class tuition.

5. RHYTHM GUITAR PROGRESSIONS

Designed as a follow-on from the Rhythm Guitar Program video or suitable for intermediate players. Packed with info on playing in any key - dozens of standard progression/songs... too much to list. Essential for all guitarists, not one disappointed customer.

6. CONSTRUCTING BLUES SOLOS

Received an excellent review (Issue 1, Total Guitar). This video will teach you how to construct your own solos, you will even be able to play over advanced blues chord progressions.

7. LEAD GUITAR RUNS

A detailed course on lead runs (70 runs shown), runs are taken from all styles - Rock - Jazz - Blues - Country. Essential for all guitarists.

8. FAMOUS BLUES RIFFS

100 riffs taken from the styles of five top players - Gary Moore - Peter Green - Eric Clapton - B.B. King - Chuck Berry - A Library of Blues Riffs.

9. LEAD SOLOING

A detailed course on Constructing Lead Guitar Solos. Dozens of ideas & tricks of the trade, along with the best ways to approach writing solos.

10. ROCK BLUES

Learn to burn with high speed & high register standard ideas used by the fastest players around - you will be delighted!

PHONE FOR A FREE CATALOGUE (100 COURSES)

Each video...£22 inc. P&P + tab book

Any 2 videos...£39 inc. P&P

Any 3 videos...£55 inc. P&P

Any 4 videos...£65 inc. P&P

Any 5 videos...£78 inc. P&P

Any 9 videos...£125 inc. P&P

All 10 videos...£132 inc. P&P

Dept TEC, 84 Kingston Road,

Willerby, Hull HU10 6BH

Tel: 01482 657556

Please call after 5.30pm

Fax: 01482 657556



Special £90 deal on any
4 videos + the
Comprehensive Course

track info

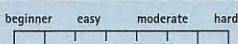


tracks 33-37

Dave Kilminster digs out his best afro wig for a journey into deep funk

- 33. Introduction
 - 34. Fast full track
 - 35. Slow full track
 - 36. Slow backing track
 - 37. Fast backing track

rating info

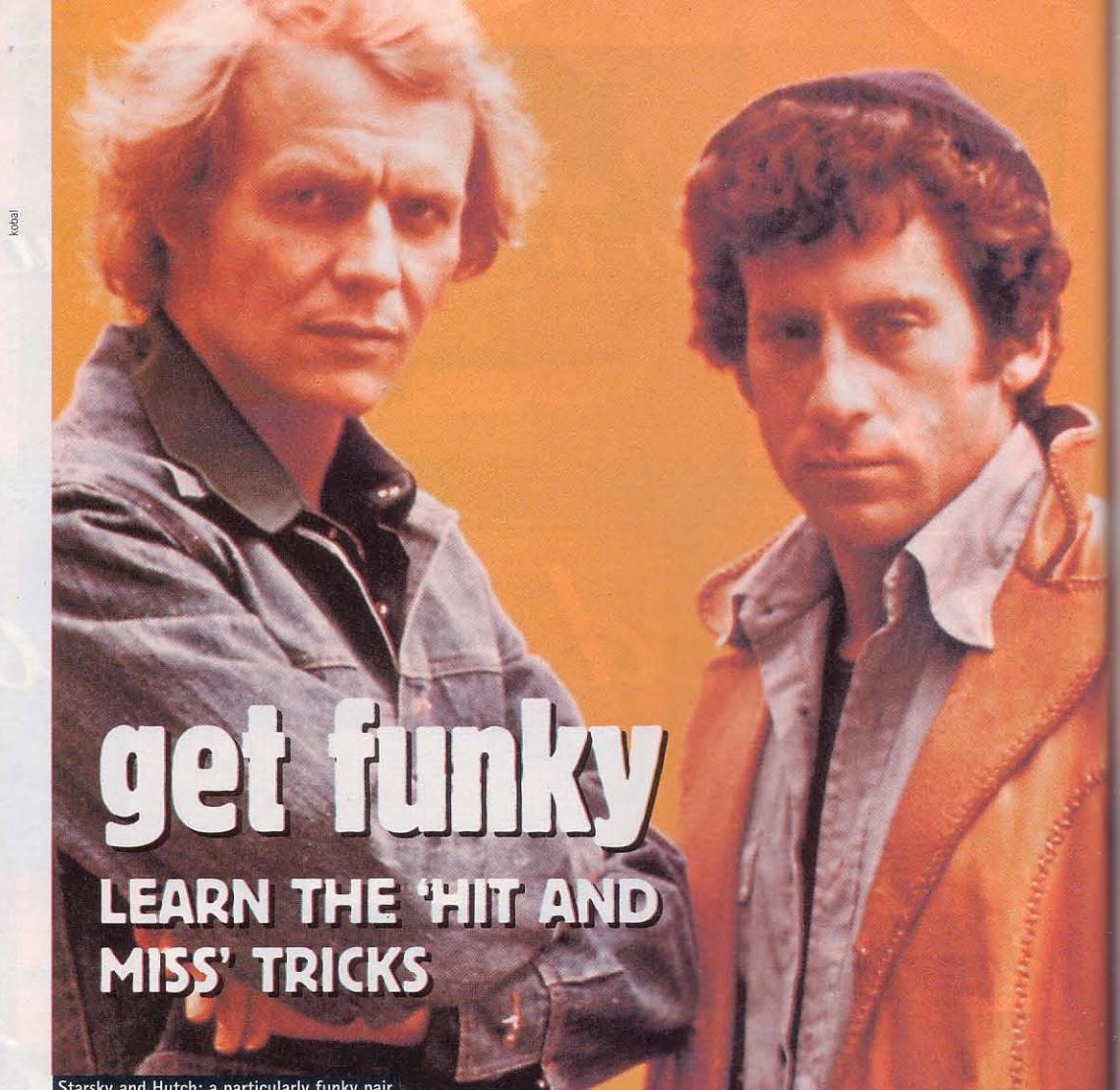


rating: easy

It will probably take a little work to build up the necessary coordination to perform this piece successfully. Be sure to take your time, now!

**meet your gt tutor:
dave kilminster**

Dave is currently writing and recording with John Wetton for a new project, as well as playing a series of acoustic dates in South America. His playing can be heard on the recent live John Wetton album *Nomansland* and current news and dates can be found on the ARKANGEL website: <http://www.geocities.com/Paris/809/wetton.html>



Starsky and Hutch: a particularly funky pair

Okay fellow funksters, time to groove on down to funky town with you host for this evening... Huggy Bear!

Did you catch the *Starsky and Hutch* evening on TV recently - wasn't it great? Bad hair, bad clothes and baaaaddd music! At one point I thought I was watching a Lenny Kravitz video! In fact I was so inspired by this televisual feast that I decided to base this month's lesson around the delights of funky guitar playing.

One of the main points to remember when performing pieces like this is to keep the right hand (strumming hand) going up and down all the time, even when you're not hitting the strings. There's always the temptation to stop moving the hand when you're not playing anything, but this only interrupts the natural flow of the music. Keeping the hand constantly moving in time acts like your own internal metronome and will make whatever you play feel (and sound) more rhythmic. Most funk rhythms are based on 16th-note grooves, which basically means that your hand will be moving down up down up etc 16 times to every bar (or every count of four). The normal way to count this is 1 e + a 2 e + a 3 e + a 4 e + a with the right hand starting with a downstroke on 1 and alternating picking strokes throughout to finish on an upstroke on the last 'a' of 4.

Graphically it would look like this:

1 e + a 2 e + a 3 e + a 4 e + a
↓↑↓↑↓↑↓↑↓↑↓↑↓↑↓↑↓↑

An exercise to help you get used to this is to mute the strings with the left hand (anywhere on the neck) and practise hitting the strings in this manner. It would also help if you tap your foot on the 1 2 3 and 4 to reinforce the beat. You'll notice these always fall on a downstroke.

When playing this style of music I also adjust the way that I hold the pick.



standard pick

This is the usual way of holding a pick

Picture 1 shows the pick hold that I use for most things. Notice the side of the first finger.



2

funky pick

Notice how the method for holding a pick is altered when the going gets funky



3

fifth fret

Your index finger and thumb should look like this

And picture 2 shows how I hold a pick for funky rhythms using the top of the first finger.

Before attempting this piece it's a good idea to get used to missing strings as well as hitting them. A good exercise is to hit the strings for the first four **16ths**, miss the next four (keep the right hand moving), hit the next four and then miss the last four. Keep the left hand muting all the strings throughout so what you hear is this:



If you can comfortably hit and miss the strings whilst keeping up the strumming motion then you're ready for today's piece.

You'll notice in the music that there's lots of x's. This is a percussive effect achieved by releasing the finger pressure from the previous chord but still keeping the fingers in contact with the strings, so instead of hearing a note when you strike the strings you get a muted percussive attack. These are essential in funk guitar playing. If you played 'Huggy Bear' without these it would sound dull and lifeless. You may be wondering how to hit those three strings and miss the other three? Well, you can't! The trick is to mute the other three strings with your left hand so that if you accidentally hit them, they don't sound.

Picture 3 shows the hand position for the first half of bar 1. Notice the use of the thumb to mute the bottom two strings whilst the underneath of the first finger keeps the top E quiet.

For the muted parts in beat three simply relax the pressure of the first finger but keep it in contact with the strings. Use the third finger for the final chord shape in the first bar. Hopefully you won't have to change your hand position too much.



4

shaping up

The chord shape in bar 4 should look like this

Picture 4 shows the hand position for the chord shape in the middle of bar 4.

Bars 9-12 are essentially the same as the first four bars but taken down a tone (two frets) to keep you on your toes. The main thing to do with this stuff is to have fun with it. Don't be afraid to change some of the accents or experiment in general. And for that final finishing touch, why not try a wah pedal as well! Good luck. **gt**

get funky 'huggy bear'



get funky

learn the hit and miss tricks



get funky 'huggy bear' ... continued

5

H MU - - - -' MU - - -' H MU - - - -' MU - - -' MU - - -'

E B G D A E
5 (5) 5 5 X X X 5 7 X X 5 X X X 5 7 X X 5 X X X 5 7 X X 5 X X X 5 7 X X

7

H MU - - - -' MU - - -' H MU MU - - - -'

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

9

H MU - - - -' MU - - -' H MU - - - -' MU - - -'

E B G D A E
3 (3) 3 3 X X X X 3 5 X X 3 X X X 3 5 X X 3 X X X 3 5 X X 3 X X X 3 5 X X

Gm7

11

H MU - - - -' MU - - -' H MU MU - - - -'

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

13

H MU - - - -' MU - - -' H MU - - - -' MU - - -'

E B G D A E
5 (5) 5 5 X X X X 5 7 X X 5 X X X 5 7 X X 5 X X X 5 7 X X 5 X X X 5 7 X X

Am7



get funky 'huggy bear'... continued

15

H MU MU H MU MU

E B G D A E

5 (5) 5 5 x x x 5 7 x x 5 x x x 5 7 x x 5 (5) 5 5 x x x 5 7 x x 5 x x x 5 7 x x

17

H MU MU H MU MU

E B G D A E

5 (5) 5 5 x x x 5 7 x x 5 x x x 5 7 x x 5 (5) 5 5 x x x 5 7 x x 5 x x x 5 7 x x

19

H MU MU H MU MU

E B G D A E

5 (5) 5 5 x x x 5 7 x x 5 x x x 5 7 x x 5 (5) 5 5 x x x 5 7 x x 5 x x x 5 7 x x

21

Gm7

H MU MU H MU MU

E B G D A E

3 (3) 3 3 x x x 3 5 x x 3 x x x 3 5 x x 3 (3) 3 3 x x x 3 5 x x 3 x x x 3 5 x x

23

Am7

H MU MU H MU MU

E B G D A E

3 (3) 3 3 x x x 3 5 x x 3 x x x 3 5 x x 3 (3) 3 3 x x x 3 5 x x 3 x x x 3 5 x x

track info



tracks 38-39

Richard Stokkereit
demonstrates right hand
finger independence
38. Introduction
39. Study by Ferdinando Carulli
© 1999 Widdie Music

rating info

beginner easy moderate hard

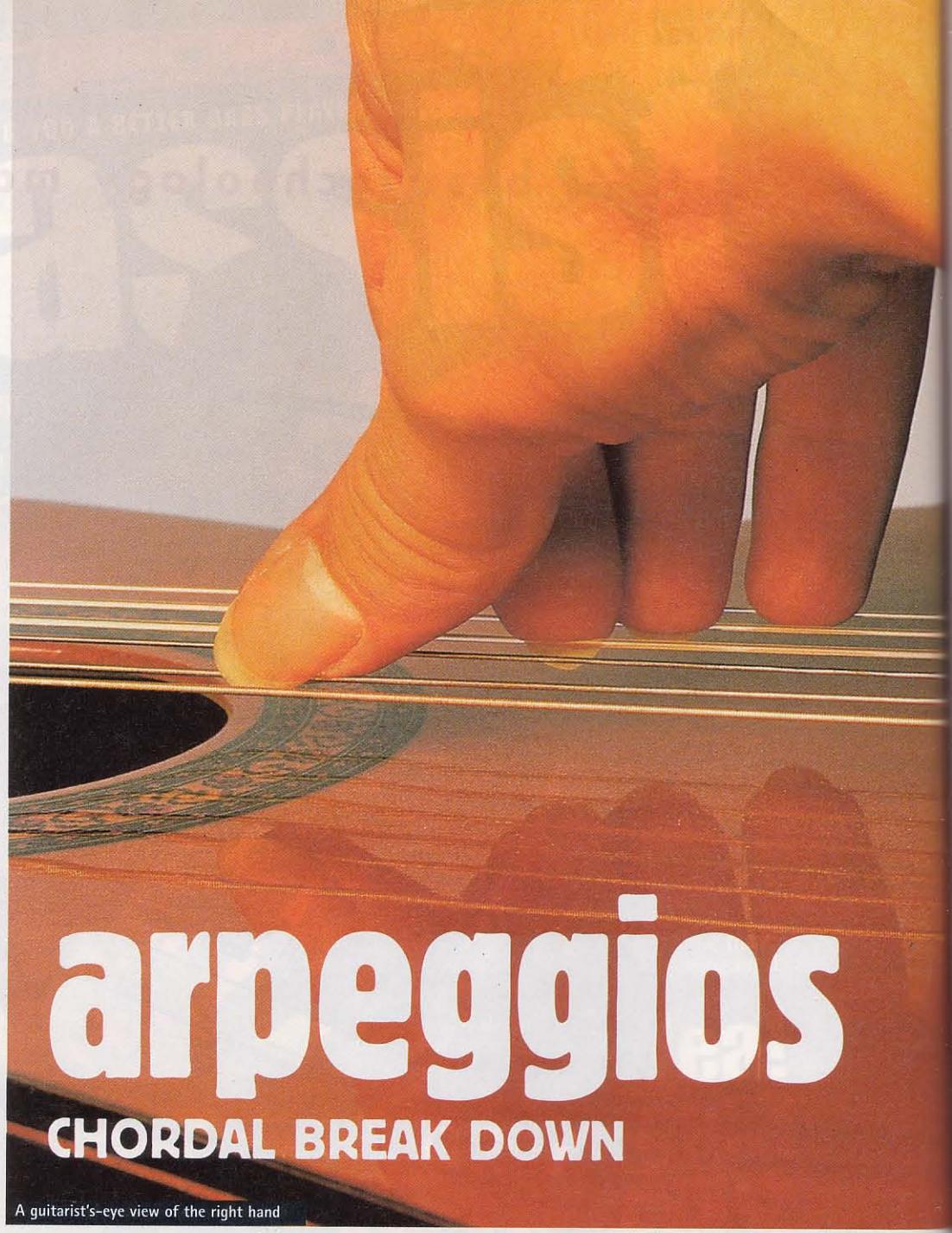


rating: easy

This piece is a relatively straightforward arpeggio study. The left-hand part is fairly simple, though the right hand gets a good 'workout'.

meet your gt tutor:
richard stokkereit

■ Richard began his guitar career many moons ago in the capable hands of **gt** music ed Phil Hilborne. He is now a successful classical guitarist who performs and teaches in the Essex area. Richard has played a wide repertoire of solo and ensemble music throughout England, Europe and Scandinavia, including concertos by Vivaldi and Rodrigo



arpeggios

CHORDAL BREAK DOWN

A guitarist's-eye view of the right hand

Most guitarists have heard of arpeggios, but what on earth are they? Read on to find out...



Arpeggios, in their simplest form, are basically playing the notes of a chord one by one rather than simultaneously. The following exercises taken from Mauro Giuliani's Opus 1 will make this clear. These exercises, based on just two chords – C major and G dominant seventh – use more or less the same pattern as the main piece and, if practised, they will provide a good introduction to it.

An Italian guitarist and composer, Ferdinando Carulli (1770-1841) was one of the most respected teachers and performers of his time. He wrote more than four hundred works for the guitar, including solos, concertos, trios and duets. He is probably most famous for his student

works, and his Opus 241 method was published no less than six times. Indeed, it is still available and in use today.

The arpeggio study presented here is a logical extension to the exercises just described, and offers a perfect opportunity to practise arpeggios in the context of a piece. It is in four sections, each eight bars in length. At the end of each section there is a repeat mark – two dots, one either side of the middle line of the stave. When a repeat mark is reached you return to the beginning or to the previous repeat sign pointing the other way. At the end of the last section you will see the term DC al fine. This is an abbreviation for Da Capo al fine, meaning literally 'from the beginning to the point marked fine'. It is customary not to play repeats when playing Da

Capo. So, to put it simply, each section is played twice before moving on to the next. When the D.C al fine is reached, you play from the beginning to the point marked fine without playing the repeats. All will become obvious by listening to the **gt** recording!

When the opening idea is repeated at the end of bar 4, do something different with it – maybe play it quieter, like an echo. Do the same at similar points throughout. This will prevent the piece sounding monotonous and also help develop right hand control.

The accurate placement of the D \sharp on the third beat of bars 9, 10, 13 and 14 provides the main difficulty of the second section, and perhaps of the whole piece. Try to avoid damping the open Es that are played either side of the D \sharp – this produces a discordant sound that is very attractive. To achieve this, keep the tip of the fourth finger as vertical as possible when playing the D \sharp .

When you reach the third section the key changes to C major, the relative major of A minor. This key change should be made obvious – the bright major key tonality should sound like sunlight breaking through the clouds. Play as loud and bright as possible to show the contrast between this and the previous section.

In the fourth section there is a similar problem to that in the second section: trying to avoid damping the open Gs when playing the Fs on beats 1 and 3 of bars 25 and 29.

Throughout the piece, try to follow the right-hand finger indications. These will develop your arpeggio technique, and will also help with some of the piece's more awkward moments. That should keep you busy until next time... **gt**

Mauro Giuliani
Ferdinand Lehmann



C major

The left hand in place for exercise 1

jargon buster

? Dominant seventh
A chord built on the fifth scale degree: the dominant. It consists of a major triad with an added minor seventh. In C major, for instance, the chord containing the notes G-B-D-F.

REMEMBER terms and signs are fully explained on page 90

sound advice

richard's gtcd gear

For the **gt** recording I used my 1989 Manuel Contreras model 1 classical guitar, recorded through a Beyer 834 microphone, into a TLA mic preamp, direct to an AKAI DR16 Digital Recorder.

gt info

further listening

Carulli's music has not been widely recorded. His particular genius was as a composer of teaching material. Recordings of any arpeggios studies should be of interest – for instance, those of Fernando Sor or Heitor Villa-Lobos.

extracts from mauro giuliani's opus 1 exercise 1

extracts from mauro giuliani's opus 1 exercise 2



arpeggios
chordal break down



ferdinando carulli etude in A minor

4

GT TAB

E B G D A E

1

3

6

9

11

ferdinando carulli etude in A minor... continued

Sheet music for guitar, featuring tablature and fingerings. The music is in A minor, 4/4 time.

Measure 14: Fingerings: p m i m, p m t p, p m i o, p m i z, p. String positions: E 2, B 1, G 0, D 0, A 4, E 0. **Fine**

Measure 17: Fingerings: m o, p i m t a o, p i t m i, p i m a t, p a t m i. Dynamics: f, PO. String positions: E 3, B 0, G 1, D 0, A 3, E 0. **17**

Measure 19: Fingerings: p i m a, p a m i, a o m o, i p, p m o, o t o, t 4 o. String positions: E 0, B 1, G 0, D 3, A 3, E 1. **19**

Measure 22: Fingerings: p i m a o, p a m i o, a t m i z m, p. String positions: E 0, B 0, G 1, D 0, A 3, E 3. **22**

Measure 25: Fingerings: m o z, p i m o i, p i m i 4, p i m i o, p i m a o. Dynamics: H. String positions: E 0, B 2, G 3, D 0, A 0, E 3. **25**

**arpeggios**
chordal break down

ferdinando carulli etude in A minor... continued

27

28

E B G D A E

0 0 0 1 0 0 0 1 0 0 0 2 0 0 0 3 0 0 0 3 0 0 3

D.C. al Fine

E B G D A E

2 0 1 0 2 0 0 0 1 0 0 0 3 0 0 1 0 2 0 3 0 .

Admira Guitars

Alicia-E Rosa Eva Christina

"In Spain they're part of the landscape"



Admira MIA award winning guitars are the serious choice for both students and professionals alike. Manufactured in the traditional Spanish style using only the finest materials available. All electro-classics have Fishman pre-amps and pick-ups ensuring a perfect, well balanced sound every time. Admira and Barnes and Mullins are sponsors of the International Guitar Festival at the Bath Spa University College.

For a colour catalogue contact: B&M 155 Grays Inn Road London WC1X 8UF T. 0171 278 4631 F. 0171 837 2184 www.bandm.co.uk