

PETER GREEN

Two PG-style blues solos
from Remi Harris on video

BB KING

Bend, slur and swing with an
in-depth blues tutorial

NICKEL CREEK

Hone your acoustic picking
with our video style guide

197 AUDIO &
VIDEO FILES
TO STREAM OR DOWNLOAD

350 AUGUST 2023
UK £6.25/US \$15.95

Guitar Techniques

WATCH!

SHANE THERIOT

The Hall & Oates
guitarist plays a
dynamic solo with
full analysis!

**Bo
DIDDLEY**

**Chuck
BERRY**

**Buddy
HOLLY**

Play like
James Burton
Cliff Gallup
Duane Eddy
Link Wray
& Carl Perkins

ROCKIN' AND A-ROLLIN'

**NAIL
10
SOLOS**

10 AUTHENTIC JAMS WITH THE GREATS!

LEGATO

Improve your fretting hand's
strength, stretch & speed

SHRED

Fry your fretboard like
Megadeth's Kiko Loureiro

TASTY SOLOING

Modal blues licks in the style
of Matt Schofield

CLASSICAL

Gerardo Matos Rodríguez's lovely
La Cumparsita. With video



Return to Form

Back with bold British designs to take you on the next step of your musical journey

Westfield[®]
GUITARS

@WestfieldGuitar

Here are a few of your regular GT tuition experts...

**SIMON BARNARD**

Simon is a graduate of ACM and The Guitar Institute, holding a Masters degree in music. He teaches, examines and plays everything from rock to jazz.

**DECLAN ZAPALA**

Declan is one of the UK's top classical guitarists and teachers. He is a Master graduate of RCM and his solo arrangements are sublimely creative.

**JON BISHOP**

Jon is one of those great all-rounders who can turn his hand to almost any style. He's also rock legend Shakin' Stevens' touring and recording guitarist.

**MARTIN COOPER**

A tutor at BIMM Brighton, Martin's Rock columns show an incredible breadth of technique and style. His 2006 album State Of The Union is out on iTunes.

**CHARLIE GRIFFITHS**

Charlie is a well studied guitarist who specialises in high end rock playing and plays with top UK metal-fusion band Haken. His debut album is Tiktaalka.

**JAMIE HUNT**

Jamie is Principal Lecturer at BIMM Bristol. He also leads performance workshops, plays in metal band One Machine and is endorsed by ESP guitars.

**JOHN WHEATCROFT**

A phenomenal guitarist, John is a master at many styles but a legend in gypsy jazz. His super second album, First Light, is out now on iTunes and Amazon.

**ANDY G JONES**

As well as being Head Of Guitar at LCCM Andy has played with innumerable top musicians, from Sir Van Morrison and Dr Brian May, to Sir Cliff Richard & more.

**JACOB QUISTGAARD**

Quist has been with GT since 2009. Currently Bryan Ferry's guitarist, his YouTube channel is viewed by millions and he creates our monthly jam tracks.

**STUART RYAN**

Stuart Ryan is great at all styles but best known for his superb acoustic work. He was Head Of Guitar at BIMM Bristol and has many top tuition books to his name.

**ANDY SAPHIR**

Andy is a stunning guitarist in all styles, but his country-rock licks are fabulous; he's smooth, fast, and very musical. Check him out on Jamtrack Central.

**PHIL SHORT**

You might recognise Phil from winning International Guitar Idol competition. But he also teaches at BIMM in London and is a busy session and touring player.

**PHIL HILBORNE**

The UK's original magazine guitar tutor, Phil's something of a legend. A great player, he's got the Phil Hilborne Band back together so catch them if you can.

Guitar Techniques, ISSN 1352-638, is published monthly with an extra issue in July by Future Publishing, Quay House, The Ambury, Bath, BA1 1UA, UK.
The US annual subscription price is \$181.87 Air freight and mailing in the USA by agent named World Container Inc, 150-15, 183rd St, Jamaica, NY 11413, USA.
Application to Mail at Periodicals Postage Prices is Paid at Brooklyn NY 11256.
US POSTMASTER: Send address changes to Guitar Techniques, Air Business Ltd, c/o World Container Inc, 150-15, 183rd St, Jamaica, NY 11413, USA.
Subscription records are maintained at Future Publishing, c/o Air Business Subscriptions, Rockwood House, Perry Mount Road, Haywards Heath, West Sussex, RH16 3DH, UK.

WELCOME

GUITAR PLAYING doesn't come more honest, raucous and exciting than the early days of rock and roll. With the world in a post-war flush of 50s optimism, and America's teenagers finding their voice, there were certain things that came to epitomise the times. For our purposes, one was the car (freedom, excitement!) and the other was the electric guitar (music!). Made by trailblazing companies such as Fender and Gibson, the amplified guitar was a huge entity, as was the sound it made. Grasped in the hands of Buddy Holly, Chuck Berry, Bo Diddley, James Burton, Cliff Gallup and others, America's guitar developed a sound and a vocabulary that resonated around the world.

It's that flush of excitement, that notion of playing loud using string bends, double-stops and Pentatonic flurries, that has informed our cover feature this issue. Being a fan of the genre and guitarist for the UK's own rock and roll idol, Shakin' Stevens, Jon Bishop has brought his expertise to our celebration of some of the biggest rockers that America gave the world. From the raucous licks of Chuck Berry to the infectious rhythms of Bo Diddley, the country-rock Strat tones of Buddy Holly to the sparkling hybrid picking of James Burton, you'll love working through the

examples. Our backing tracks are perfect for the authentic licks you'll play, too!

On page 26 we have the session guitarist and producer Shane Theriot soloing on a new piece, then discussing his playing approach. GT's long-running artist video features are unique for both the depth of knowledge imparted and how celebrated artists create and play when faced with new music. No other magazine or website does it like GT!

Of course, there's much more for you, from an in-depth guide of BB King's soloing and the exquisite La Cumparsita for fingerstyle guitar, to two solos by Remi Harris that celebrate Peter Green, and an acoustic piece evocative of the great Nickel Creek. Then there's riffing and soloing like Wolfgang Van Halen, blues-rock blazing in the style of Deep Purple's Simon McBride, walking basslines with Martin Taylor, and tasty soloing tips to sound like Matt Schofield. We're very varied with our guitar enthusiasms, just like you most likely. Until the next issue, keep happy, keep listening and keep playing!



Jason Sidwell, Editor

Jason.sidwell@futurenet.com

DON'T MISS OUR AMAZING DIGITAL EDITION



Try GT's digital edition on PC, Mac, Laptop, Desktop or Tablet!

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

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

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



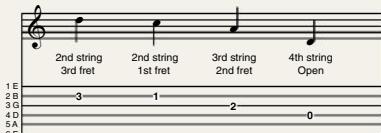
GT USER GUIDE

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



READ MUSIC

Each transcription is broken down into two parts...



MUSICAL STAVE

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

TAB Under the musical stave, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are fret numbers.

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

PICKING

Up and down picking



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

Tremolo picking



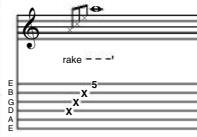
■ Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

Palm muting



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

Pick rake



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

Appoggiate chord



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

FRETTING HAND

Hammer-on & Pull-off



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

Note Trills



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

Slides (Glissando)



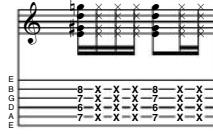
■ Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping



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

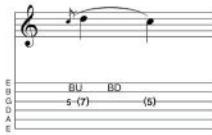
Fret-Hand Muting



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

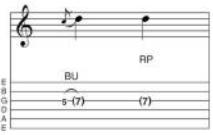
BENDING AND VIBRATO

Bend up/down



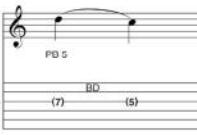
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

Re-pick bend



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

Pre bend



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

Quarter-tone bend



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

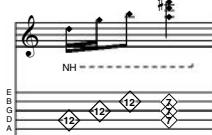
Capo Notation



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

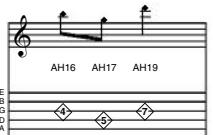
HARMONICS

Natural harmonics



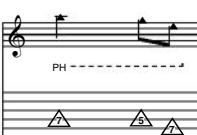
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



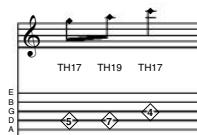
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



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

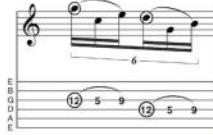
Tapped harmonics



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

R/H TAPPING

Right-hand tapping



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

CONTENTS

• ISSUE 350 • AUGUST 2023 •

COVER STORY



Learn 10 hot rock and roll solos from the greatest 50's American artists

SCAN TO GET
OUR WEEKLY
NEWSLETTER



FEATURES

COVER FEATURE

ROCKIN' AND A-ROLLIN'! 10 exciting solos to learn 14

Jon Bishop brings you 10 great guitar solos to play, in the style of the most groundbreaking players of the era. Chuck Berry, Link Wray, Carl Perkins, Scotty Moore, Buddy Holly & more!

SPECIAL FEATURE

THE CROSSROADS BB King jazzy blues 38

John Wheatcroft analyses and explains how King and other blues and jazz players create motifs that connect to form cohesive solos.

CLASSICAL TAB

GERARDO MATOS RODRIGUEZ La Cumparsita 46

Declan Zapala arranges and transcribes one of the most famous tango tunes of all time.

TUNE UP

Tap here for an audio clip to help you tune your guitar

CONTENTS

THE LEARNING ZONE

30-MINUTE LICKBAG 52

Nick Bockrath (Cage The Elephant), Neil Young, Rebecca Lovell (Larkin Poe), Albert Collins, Tim Miller (jazz guitarist) & Reb Beach.

BLUES 54

Phil Hunt brings you two fantastic solos in the style of Deep Purple's sensational, PRS playing guitarist, Ireland's own Simon McBride.

ROCK 58

Martin Cooper looks at the style of a player with a famous family name who continues the tradition in style, Wolfgang Van Halen.

SHRED 62

Charlie Griffiths has five red-hot licks from the fingers of Brazil's legendary shredder and Megadeth guitarist, Kiko Loureiro.

TASTY SOLOING 66

Andy G Jones investigates the sophisticated modal blues-jazz playing of a brilliant UK export, Manchester-born Matt Schofield.

ACOUSTIC COUNTRY 70

To go with Jason's Q&A with Chris Thile and Sean Watkins, Stuart Ryan delivers an acoustic country masterclass, Nickel Creek style.

WALKING BASSLINES 74

Tim Pettingale guides you through another lesson from Martin Taylor, explaining his combined bass, chord and melody approach.

IMPROVE YOUR LEGATO 78

Simon Barnard shows fundamental exercises to get your fretting hand agile and flexible with a payoff solo to impress!

EXCLUSIVE VIDEOS!

SHANE THERIOT

Bump And Bind 25

Session player and Hall & Oates' fantastic guitarist plays and explains his tasty solo over Jason Sidwell's new track.

REMI HARRIS

Two Peter Green style solos 32

Although better known as a gypsy jazzier, this amazing player is also a huge PG fan. Here he plays two lovely bluesies solos in Peter's style.

AUDIO & VIDEO

PLEASE NOTE...

All audio and video lessons are available online via a [bit.ly link](#) (see below) where animated tab versions of every lesson can be found. What's more, you can view these on any type of computer, making for a much more rewarding experience. All the audio and video is also available to download to your computer (hi or lo res). Simply look for the red links on the landing page, type the [bit.ly link](#) below into your browser to get to the GT page.

<https://bit.ly/3pw0dAh>

Chris Thile and Sean Watkins performing at the 2014 Forecastle Music Festival, Louisville Waterfront Park, July 20, 2014 in Louisville, Kentucky



NICKEL CREEK

A minute's all it takes to discover what makes a great musician tick. Before they jumped into their limo for the airport, we grabbed a quick chat with bluegrass picking sensations' **Sean Watkins** and **Chris Thile**.

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

Chris: I'm a one-pick man. It's a 1.4 mm tri-point pick made of casein that I helped D'Addario design (right down to the bevel!), and I'm VERY happy with it.

Sean: Yes, my current favourite pic is a Wegen triangle pick, 1.2mm and I love it. It's the one with the holes in it. It's great for grip and just feels wonderful.

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

Chris: I can get by okay on guitar and fiddle and play both on the Goat Rodeo Sessions project. It always feels like I'm in character or something, which can be fun, but I don't think I'd wanna do it for a whole show.

Sean: Maybe mandolin. I could maybe be in a mediocre bluegrass band. Other than that, I play a little bass and some keyboards.

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

Chris: Yeah. Not as well as a badass session musician though! When I was doing the Live From Here radio show I was always amazed by how musically someone like Mike Elizondo (who played bass and generally made everything better on our new album *Celebrants*) could play while reading a chart down for the first time. I usually try to memorise as quickly as possible, and that's when I start feeling like myself.

Sean: Yes. But I prefer the number system charts with numbers on them. But I can read a chart with the chords as well. I'm not very good at reading notated music.

GT: Is there anyone's playing that you're slightly jealous of?

Chris: Oh I mean, SO MANY. Right now, I'm super geeked out on the way composer

Andrew Norman plays a symphony orchestra. Check out the recording of the LA Philharmonic with Dudamel playing Andrew's piece, *Sustain*.

Sean: I would say Madison Cunningham. She is one of my absolute favourite artists. Right now and of all time. The thing I'm jealous of in particular is the way that she plays fills while she's singing on the guitar. So she's playing fills in between vocal phrases. And sometimes while she's singing. That's insane.

GT: Your house or studio is burning down: which instrument do you salvage?

Chris: Since they're so small, I'm grabbing both of my babies (Gibson F-5 mandolins #75316 and #75318).

Sean: My 1949 Gibson LG was given to me by a friend and someone who I really admire. And it's become my main guitar over the last

10 years. I've never played another guitar like it, and it's the main guitar on this new Nickel Creek album, *Celebrants*.

GT: What kind of action do you like have on your respective instruments?

Chris: I used to play on an absurdly low action, in essence prioritising agility over tone. As I've matured I've hoisted it up a bit. I'd say it's about average now, and my left hand has adapted to the point that I can pretty much do anything I used to think the low action was facilitating.

Sean: I would say medium to low-medium. A lot of bluegrass players have really low action so that they can play faster. And a lot of players have very high action so their instrument is louder. But I prefer medium to low-medium action.

GT: What strings do you use?

Chris: D'Addario's 11.5-40 custom medium XTs. Ultimately, you sacrifice a tiny bit tone-wise for the coating, but there's so much less squeaking and creaking under your fingers. In addition, my fingers can kill non-coated strings in one show, so I'm comfortable with the compromise. I like that lineup of gauges - heavy on the As and Es, medium on the Ds and Gs.

Sean: I use de D'Addario, nickel bronze 13-56 gauge. Most strings start out bright and then get pretty dead quite quickly. These start out not as bright, which I love. And they stay that way for a very long time. I love strings that make the guitar sound like a guitar and less like strings.

GT: Who was your first influence to play?

Chris: John Moore, bless him forever!!! He was the mandolinist and lead singer of a bluegrass band that played weekly at a pizza place close to where I was born. I IDOLISED him. If he'd played kazoo, this would be a very different set of answers.

Sean: John Moore, who was in a band called Bluegrass Etc. He played mandolin and guitar. And they had a regular gig every Saturday night at that same pizza place. Our parents took us to see them play there every Saturday night. That's where we met Chris. John was my first teacher and first inspiration.

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

Chris: A recent moving performance experience for me was playing in Estonia for the first time and seeing the crowd spontaneously singing along to various things of mine that they knew. To be so far away from home and get that kind of welcome, it was a good feeling.

Sean: In May of 2019 we played a double bill, Punch Brothers and Nickel Creek at Carnegie Hall in New York. That's not it,

though. We did warm-up shows in the days right leading up to it at the Music Hall Of Williamsburg in Brooklyn. And the first of those shows just felt joyous in a way that that has really stuck with me.

GT: ...and your worst playing nightmare?

Chris: I've been working on a long orchestral thing and the first rehearsal for a preview of the opening, a third of it went so badly that I was ready to throw the whole thing out. Thank God the conductor, my dear friend, Eric Jacobsen, talked me down, because with some minor tweaks, it came together.

Sean: One time, I was travelling with a friend in the Midwest, and we arrived at a show where we were going to do a house concert. And there had been some miscommunication, and we had the wrong day. Needless to say, it was very awkward.

I USED TO PLAY ON AN ABSURDLY LOW ACTION, IN ESSENCE PRIORITISING AGILITY OVER TONE, BUT AS I'VE MATURED, I'VE HOISTED IT UP A BIT

You want people to be expecting you to show up when you play the gig. We played the show for a few people and it ended up being okay, but not ideal, to say the least.

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

Chris: It's not about me. It's about music and the people (including me) who love it.

Sean: Playing music is way less about the person playing music and more about the person listening. And as a musician playing, you are listening to yourself. But I think we as musicians get wrapped up too many times thinking about ourselves as we get on stage and play for people. The truth is that the reason everyone is there is for the music. And it's for them getting a feeling and way less about the performer. It's been helpful to me over the years to learn that.

GT: Do you still practise?

Chris: Obsessively.

Sean: I try to practise every day, but I have a 20-month-old daughter. Ideally, I would play two hours a day, but that does not happen most days. I love to practise and it's amazing how well practice works.

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

Chris: Obsessive practice!

Sean: I try to go through a bit of each song. And if I'm playing a show where there's

other people and we're singing harmony, I like to go through the parts of the song where there's harmony. And I especially like to go through the first four or five songs that are on the setlist.

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

Chris: Honestly (and I swear to God I'm not just saying this), I can't imagine having a more edifying collaborative experience than I've had with Nickel Creek and Punch Brothers. The fantasies I have are all about what we might be able to make next.

Sean: I could not imagine being in a band that I enjoy more than Nickel Creek. We're a family. And the balance between that and how challenging it is musically (in the best way) is something I can't imagine concocting with any other people. It's my dream band.

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

Chris: Hmm, kind of a 'favourite kid' situation, like the earlier favourite gig question. Like most musicians I know, I'll always be the most excited about recently finished stuff and stuff in progress, but after a while it becomes binary: does the piece WORK or not? And I guess by 'work', I mean, I can lose myself in it as opposed to imagining ways in which it could be better.

Sean: There's a lot of songs I'm not proud of. So that narrows it down a bit. Off the top of my head, I would say 21st Of May. It's off a Nickel Creek album called A Dotted Line. It's not a solo song, but it's a song I originally wrote to do on a solo album and I love playing it. There's a bit of humour, and it deals with subject matter that a lot of old bluegrass songs deal with, which is the rapture at the end of days, as foretold in the Bible. This was my attempt at writing a modern version of one of those old songs, and I'm quite proud of it.

GT: What are you up to at the moment?

Chris: Practising the new Nickel Creek material and finishing the aforementioned orchestral thing.

Sean: Other than practising these new Nickel Creek songs fervently to get them in shape for our tour, which is most of my musical time. I've got a podcast that I've been working on with my friend Pete Harper, and it's called Before Your Very Ears. We sit down with guest songwriters and write a song. The idea is to show the creative process. It should be available wherever you get your podcasts later this year.

Nickel Creek's new album, *Celebrants*, is out now. The band is doing selected UK dates in August and September, 2023. Go to www.nickelcreek.com for more details.

JUSTIN SANDERCOE

*The founder of justinguitar.com lends GT his insight as one of the world's most successful guitar teachers. This month: **The Band.***

I've been running week-long residential guitar workshops for over 15 years now. They have evolved into something really special since the early days where I tried to cram a music degree into a week. Intense eight-hour days that nearly killed the students and myself. I soon realised that many of the students really needed to play with a band. So I created a jam workshop, where we'd teach a song in the morning and all the students would get up and play it with a professional drummer and bassist in the afternoon. It was incredible, so many wide smiles and it really ignited the students to continue their guitar journey.

When I think back to my own adventure with guitar - the times I learned the most were in bands, usually with older and more experienced musicians. In Tasmania in the 90s there was a thriving live music scene and many of us were able to gig five or six nights a week for years.

But why is playing in a band so important? What skills develop and why? Should everyone try it?

If you've been playing for a while, doing so with a band might be one of the most fun things you ever do. I have seen hundreds of students get up and play together for the first time, seen the fear, the white faces and wide eyes dissolve into a huge smile and sense of accomplishment. So the first reason every guitarist should play with a band is because it's fun.

Then there's overcoming the fear. Mostly this is unfounded, especially in a supportive workshop environment, but I see it regularly, and it's quite normal. Just as public speaking strikes fear into many, so does the idea of exposing our vulnerabilities through music. But it's important to remember that the fear often disappears as soon as the music starts - the scary part is getting up there and waiting for the song to start. Once the music gets going,

your head will be focused on your playing and the experience, and you'll start to enjoy it. Then the song ends and the relief and pride in actually DOING IT is incredible. Seeing that in a student's face is amazing.

We usually film the student performances so they can watch them back and share the moment with friends and family. But it's also a great educational tool. Watching yourself play and seeing what you did great and what needs work is very valuable. More often than not things turn out better than we expect (negativity bias) so I'd encourage you to record all your performances.

Aside from the performance itself, there are a huge number of benefits. Once someone has played with a band, they get the 'real world' reason for not stopping when one is playing, and

from that time on their practice is different. They'll understand why it's key to learn songs ALL the way through, and to be able to do so without pauses (unless they are deliberately pausing to work on a specific aspect of a song).

They also develop a much deeper sense of rhythm and 'playing in time'. The feeling of 'locking in' with another musician is very special and can only be understood by doing it - no amount of study can give it to you. And once you get it, you'll want more of it. And playing along with records becomes a quest to get that locked-in feeling with the band. I've seen remarkable transformations in students' rhythm skills over a week of performing with a band every day.

Understanding the roles within an arrangement is something that one learns best in a band setting.

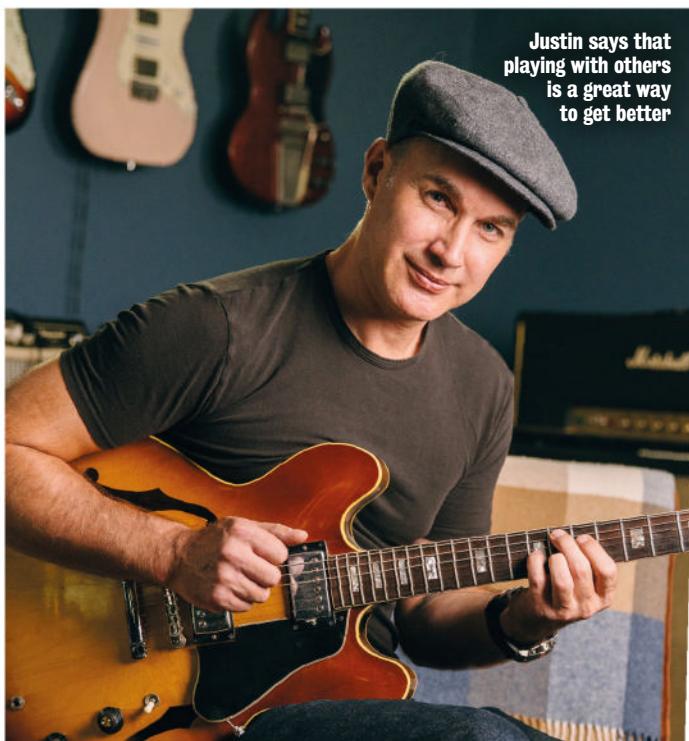
The dude who plays that one-note part in Eye Of The Tiger might feel like their part is a tad boring, but its role in the arrangement is vital. Understanding the importance of a supporting role comes with playing it, but also from feeling the instability when a bandmate is not holding a solid foundation in their part. That 'whole is greater than the sum of its parts' thing is also very true; each player doing their small part to create something special. The ability to communicate with your bandmates with just eyebrows is also super fun. That look at the drummer when you're not sure if it's time to go to the chorus, or the band frantically trying to work out what to do when the singer goes to the wrong bit. The smile from the bass player after you've just done a great solo. The scowl from the drummer when you're not playing in time (guitarists especially).

It also develops one's social skills. One has to learn diplomacy and tact or things can turn nasty pretty quickly. Finding the right way to approach things is not always easy; a singer who is getting pitchy in a certain area or a rhythm guitarist who's not locking in. If the band is to thrive, problems need to be addressed in a way that works on the problem, not the person. And remember that we're very vulnerable when expressing ourselves, so be kind to others and hope that they reciprocate.

If you get the chance to jam with a band then do it. If you don't have workshops nearby, then pop an ad in the window of a music store, or try an online forum. Get together with like-minded people and bash through some tunes. It will be worth much more than you might think. Maybe it'll turn into a gigging band. Give it a go, it's well worth the effort. Safe travels!

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

"IF THE BAND IS TO THRIVE, PROBLEMS NEED TO BE ADDRESSED IN A WAY THAT WORKS ON THE PROBLEM, NOT ON THE PERSON"



Justin says that playing with others is a great way to get better

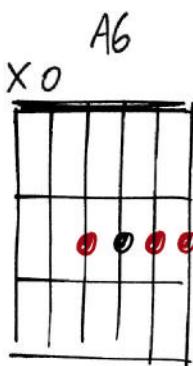
SUBSTITUTE

Extended Chords

WITH RICHARD BARRETT

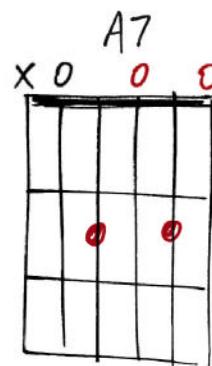
IF WE PRESUME you already know the root, 3rd and 5th notes are taken from the Major scale to form a Major triad, or chord (flatten the 3rd by a semitone for Minor chords) then it shouldn't be too much of a leap to see how adding further notes from the scale into our chords gives us an extended

chord, with names ranging from A6 to D7 (A,9,13). Basically, these names describe what the notes are and whether one of the notes has been 'altered' by raising or lowering it. Here are a few examples to get us started, and there will be more to come in future articles.



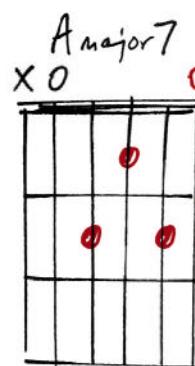
Example 1

THIS A6 CHORD is the simplest example of an extended chord. Root, 3rd and 5th (A, C#, E) are all present, but the F# (which appears on top in this particular voicing) is the 6th note of the Major scale, giving the chord its name. Adding the F# to an A Minor chord? That would be A Minor 6th.



Example 2

A7 – sometimes referred to as A Dominant 7th also contains the root 3rd, 5th, but adds a 7th (yes, this is 'altered') to make that familiar blues, jazzy sound. This (plus the Major 7th which follows) is the platform most extended chords are built on, with its presence being presumed as we add further ascending notes from the scale.



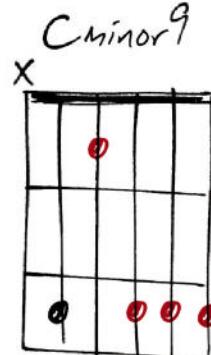
Example 3

AMAJ7 is built in the same way as A Dominant 7th, but with the non-flattened (Major) 7th, G#. Though these chords are 'extended', the 7th isn't the highest note. This is for convenience in fingering the chord. You can reconfigure it, but it doesn't change the naming convention; A-C#-E-G# = A Major 7th, whatever the note order!



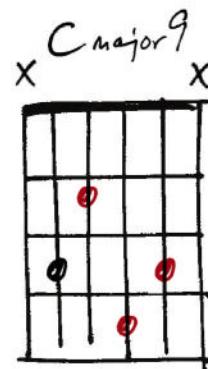
Example 4

THIS C9 – or C Dominant 9th – is a jazz-blues staple. There are only eight notes in the Major scale, but bringing in notes from a second octave (beyond the 7th and Major 7th) gives us a few more possibilities. The eight notes of our original octave plus one gives us the 9th, or D here on the 3rd fret, second string, between the 7th and 5th.



Example 5

HOW ABOUT a nice Minor version of the previous chord? All we need to do is flatten the 3rd: that is, lower it by a semitone. That E on the 2nd fret of the 4th string? Simply move it down to the 1st fret. Often, jazz voicings like this omit the 5th (G in this case). Try it without the G on the first string, too.



Example 6

CMAJ9 follows the same convention as a Major 7th chord (root, 3rd, 5th, 7th) but adding a 9th, too. This voicing omits the 5th for convenience, though it's just possible if you can cover either top or bottom string at the 3rd fret with a spare digit. Flatten the 3rd here for a touch of James Bond. This would be called C Minor/Major 9th!

MITCH DALTON

*The studio guitarist's guide to happiness and personal fulfilment, as related by our resident session ace. This month: **Playing Out From The Backline.***

Don't get me wrong. It's a fun thing to run a wee band and to perform a few times each year in the heart of London's particularly fashionable but vehicularly inaccessible West End.

To that end, for 10 years I've been purveying my particular brand of jazz-melodic-groove-based-fusion-crazy-sounds for the audience to dig. Yet I still find myself driving home with the familiar sense of frustration that my personal performance level sits at a deflating 85-90% of where I'd really like it to be.

But before I succumb to an exercise in ritual self-abasement (something in which we guitarists are often known to indulge), I suggest that it's not hard to understand why this is a constantly recurring personal theme in the small-but-imperfectly-formed world of Mitch Dalton & The Studio Kings. In the weeks that precede any gig, there's a slow but relentless increase in time expended and pressure mounted.

First, we need to run through the proposed material. This involves attempting to herd a flock of musicians into a rehearsal space for a day. Try it some time. You'll find that if you're lucky you might succeed in obtaining the promise of simultaneous attendance on just one date out of a possible 20. And this after an email trail as long as a Frank Zappa guitar solo and the promise of some actual money to turn up. At which point one of the band's founder members drops out. No names but he plays the bass guitar. He's made the mystifying career choice to accept a week's engagement in the South of France with Robbie Williams. Silly boy - he could have done all my work. I begin again.

Meanwhile, I continue with the challenge of writing three new tunes that I feel might prove acceptable to the general public. It's a laborious, time-consuming business, made inglorious by the

fact that I cannot compose without the adrenaline-fuelled rush of an impending deadline. And even with one, if I'm honest.

So, at very long last, and after more years than I care to remember of doing this, I decided to adopt a more rigorous approach to the ignoble art of band leading, in the hope of an improved performance experience on the night. I might add that although I can play to 10,000 arena patrons with few qualms, an intimate club setting in which the audience is seated a few feet away is a whole new mess of minims. You get the uneasy sense that they are boring deep into the very fabric of your musical soul. This is often compounded by the fact that some of them are either musicians or friends. Although rarely both, come the end of the night.

So, this is what I did and the

learnings that arise therefrom.

First of all, I prepared like I've never done before. I popped over to Bill Puplett, the genius of guitar setups, and had my beautiful Collings primped and preened, along with a new set of strings. I then set aside the best part of a day to ensure that all the parts for 16 tunes were located, printed and arranged in playing order for everyone. I spent too much time working out a set list, taking into account tempos, keys, and grooves in an attempt to create a satisfying musical flow to the evening. I printed it out and inserted it at the front of the music files.

That done, I practised during every spare moment. I considered my approach to each solo. In this way, I hoped to have some ideas to act as backstops and ensure that I wouldn't be bereft of inspiration in the heat of the moment. And I

thought about how I might link each tune with my particular brand of quasi humour.

Come the day of the gig I allowed myself approximately twice as much time as strictly necessary to complete all the necessary tasks. I packed a spare guitar amp just in case. I made certain that I brought my excellent music stand light along with the mandatory accessories. I checked that I had everything. Twice. In short, I did all I could to avoid panic, stress and anxiety, my favourite estate agents.

Consequently, at 2.30 that afternoon I found myself parked miraculously in Soho Square, about 20 yards from the venue and around two hours early for the scheduled 4.30pm sound check. I ensured that I was perched on my bar stool comfortably, and with easy access to my pedal board, adequately lit music stand and correctly functioning house Fender Deluxe Reverb amp. We ran one of my new tunes, which I'd re-written from the rotten first attempt. I asked the band as to which parts of the set they might like to rehearse in the allotted two hours.

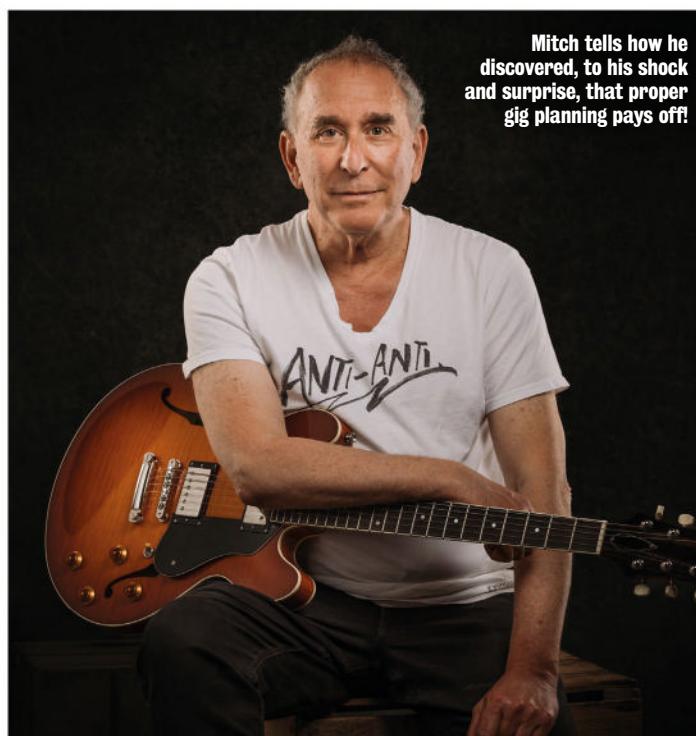
We broke off for our traditional and complementary pizza-based dining experience. And at 8.00pm precisely we assumed the position.

Regrettably, I don't do pilates. Or yoga. Or meditation. Zen is a mere aspiration. I eschew self-help books at airports. In fact, for years I thought a mantra was a fish, or a large green carnivorous insect.

However, I can report this gratifying fact. To my considerable surprise and some pleasure, my collection of enhanced routines and rituals worked. Finally, I felt free to concentrate on the original point of the exercise. Which, for those who have persevered thus far, is to actually play the bleedin' guitar. Who knew?

For more on Mitch and his musical exploits with the Studio Kings, go to: www.mitchdalton.co.uk

"THE BASS PLAYER MADE THE MYSTIFYING CAREER CHOICE TO ACCEPT A GIG IN THE SOUTH OF FRANCE WITH ROBBIE WILLIAMS"



Mitch tells how he discovered, to his shock and surprise, that proper gig planning pays off!



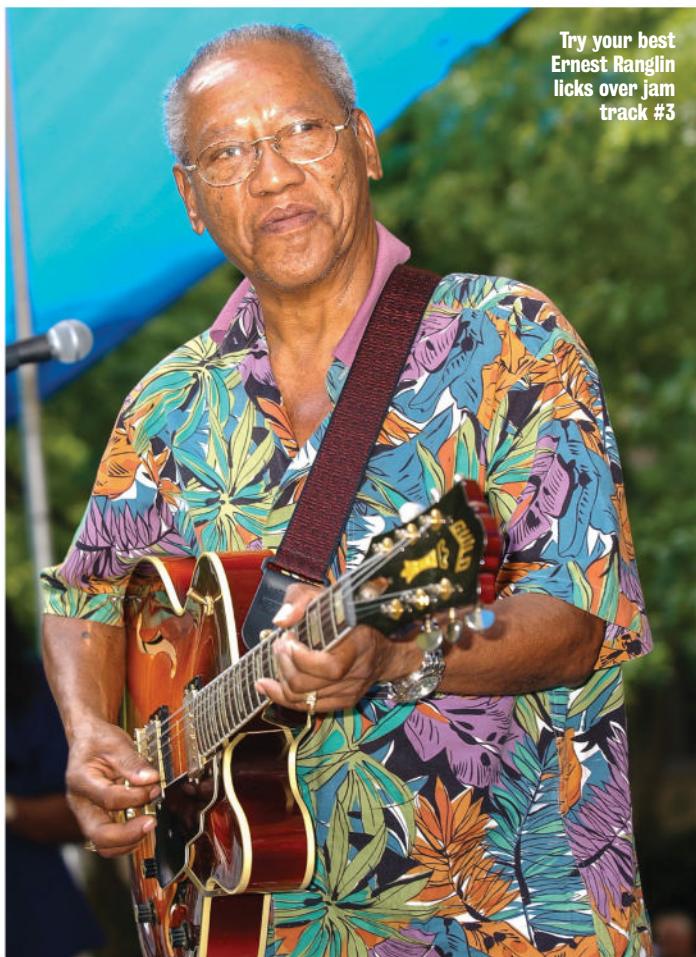
PLAY 1

PLAY 2

PLAY 3

PLAY 4

JAM TRACKS



**Try your best
Ernest Ranglin
licks over jam
track #3**

QUIST'S BACKING

Use these to navigate our bonus backing tracks

1 Super Slow Blues - B Minor

We start with a super slow blues jam in B Minor, where the B Minor Pentatonic scale (B-D-E-F#-A) is a great place to start. Next up, try hitting some of the chord tones: Bm7 (B-D-F#-A), Em7 (E-G-B-D), Gmaj7 (G-B-D-F#) and F#7 (F#-A-B-C#-E).

② G Mixolydian Vamp

Here we have a simple G Mixolydian chord vamp (G-F) that's perfect for exploring G Mixolydian mode (G-A-B-C-D-E-F). You can also add more blues vibes to the scenario though and

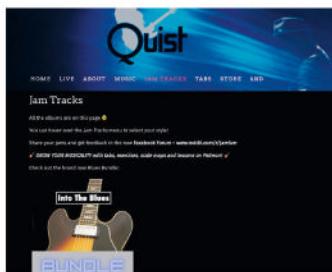
go down on the G Minor Pentatonic scale (G-B_b-C-D-F).

③ Reggae Blues Jam (A)

This one is a fun blues in A, with a reggae-ish vibe. Mixing A Major Pentatonic (A-B-C#-E-F#) and A Minor Pentatonic (A-C-D-E-G) will get you sounding great.

④ D Minor II-V-I Groove Jam

We finish with a II-V-I practice jam in D Minor. Head for the D Minor scale (D-E-G-A-B,-C) to get started and then focus on catching some chord tones: Em7₅ (E-G-B,-D), A7 (A-C#-E-G) and Dm7 (D-F-A-C). Happy jamming!



Visit www.Quistorama.com/jamtracks and subscribe to www.youtube.com/QuistTV for more jam tracks. Quist's new album *Breathing Space* is out now. Find him on Spotify and Instagram, as well as on [Patreon.com/QuistJam](https://www.patreon.com/QuistJam) for access to his popular library of jam tracks, tabs and lessons.

PHIL HILBORNE'S ONE-MINUTE LICK

Chordal Tapped Harmonics Lick

Here's a four-bar idea comprising tapped artificial harmonics. The aim is to outline the chords of an E-A-Dsus4-D-E progression. My main inspiration was Van Halen on tracks such as Women In Love or Dance The Night Away. Throughout the phrase you will need to quickly tap and then move away from the string(s 12 frets above your fretting-finger position. These taps need to be as accurate as possible, and exactly over the fretwire of each given note. Having said this, I wouldn't worry too much if you happen to accidentally hit one of the

surrounding chord tones. Incidentally, the notes that form a straight line either across (E chord) or diagonally (A chord) should all be tapped using a single finger. I use my picking-hand second finger but see what works best for you. I used a clean tone with a repeating eighth-note delay and a touch of chorus and compression. This fills things out and also adds sustain. As always, after playing though the music as written you should experiment with your own ideas using as wide a variety of chord types as you can manage.



DANIELE GOTTARDO

Guitar instrumentals have supplied some of music's most evocative moments. Jason Sidwell asks top guitarists for their take on this iconic movement. This month: an incredible Italian guitarist with a unique approach to combining rock and classical music.

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

DG: They celebrate the instrument and allow it to be the primary force in the piece. Many of my first guitar heroes - Steve Vai, Greg Howe, Jason Becker - were all focusing on guitar instrumentals, so it was natural to explore that as my first creative direction. As I have matured as a composer, I've become more interested not just in venerating the guitar, but in integrating it, and contrasting it with other instruments. What I'm working on now is expanding and redefining the role of the guitar in my own composition.

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

DG: The lyrics can provide a clear guide through the structure of a piece, making it comprehensible. What I like about instrumental music is the purity of it - expressing through sound rather than language. That renders it more universal. There is greater room for interpretation and imagination for composer and listener.

GT: Any tendencies you embrace or avoid - rhythms, harmony, playing approach, etc?

DG: Harmony is my great passion and primary focus for creating interesting environments and moods. Guitar instrumentals often lean heavily into rhythm or melody, with harmony being less deeply explored. I take a lot of inspiration from 20th century composers like Stravinsky, Poulenc, Lyadov and Gliere, as well as baroque, like Corelli and Bach. Counterpoint is another area of obsession for me. While much less frequently used now, multiple melodic lines intertwining is as charming today as it was in the baroque period. I avoid the use of riffs. I think it's a device that has been more than adequately represented.

GT: Is a typical song structure of intro, verse, chorus, middle eight, etc, always relevant for an instrumental?

DG: If you want your instrumentals to be as comprehensible as possible, you can't go wrong with a typical song structure. Joe Satriani is the godfather of doing this very

effectively. I used song structure in the past, particularly on my first album, *Frenzy Of Ecstasy*. On my second two albums, *Non Temperato* and the just-released *INKBlot*, I work in other musical structures, such as sonata form, and I also incorporate aspects of programmatic music, which creates a more fluid, flexible architecture.

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

DG: It can be very useful, especially for rock musicians who tend to use exaggerated finger vibrato. It is also instructive for phrasing and articulation, particularly the use of space - another very neglected area in the world of rock lead guitar playing. And it's not just vocalists who can help us play

**"WHAT I LIKE ABOUT
INSTRUMENTAL MUSIC IS THE
PURITY OF IT - EXPRESSING
THROUGH SOUND RATHER
THAN LANGUAGE"**

guitar better, but other instruments as well. I happen to take a lot of inspiration from woodwind players - articulation, tone, musical breaths, and how to approach various registers of the guitar.

GT: How do you start writing one of your instrumentals; is there a typical approach or inspiration for you?

DG: I almost always start with formulating my harmonic palette for the piece. That becomes the overall musical environment of the piece I'm creating, and it needs to be a very specific mood. From there, the orchestration happens simultaneously with the composition, which is worked out on the piano and in my DAW (Logic). When I'm composing, I pause the part of me that is the guitar player, so I can keep my imagination as wide as possible. In fact, guitar is the last thing I write. Once the piece is finished, I finally let him out to explore and have fun in whatever new musical world I've created.

GT: What about when your performance is centre stage as it is when playing them live?

DG: Because the guitar isn't always the lead instrument in my compositions, I need to be able to have a spectrum of tones and careful dynamic control. My aim is for the best delivery of the composition and the clearest integration of the guitar, which may move from foreground to middle ground to background within a short space of time.

GT: Many vocal songs feature a guitar solo that starts low and slow then finishes high and fast. Is this useful for developing pace and dynamics over an instrumental's duration?

DG: It certainly can be. This type of movement from simple to complex, from less tension to more (and a return to less), has been used for centuries. I've done it in pieces like *Guitar Sbrego*, but because I'm always working hard not to repeat myself, I've also had cool results doing the opposite - starting a solo blazing out of the gates, and then slowing down gradually. It can be tricky to do well, but effective if done with careful clarity of intention.

GT: What type of guitar tone do you prefer?

DG: Most of the time I'm looking for a high-gain tone that isn't harsh and that I can control well with my attack and use of the volume pot. This can provide both a soaring lead tone but also clean up well for more delicate parts without me having to make pedal or amp changes.

GT: Do you have favourite keys or tempos?

DG: I gravitate toward compound metres - 6/8, 9/8, 12/8. I like all keys, but what excites me is the juxtaposition of remote keys. I like the musical term, Fauvism. Fauvism in art involved the strong contrast of colours; the parallel in music would be the blending of divergent harmonic areas.

GT: Do you find Minor or Major keys preferable to write or play in?

DG: I find Minor easier, but I'm working less and less with functional harmony, so most of my pieces wouldn't be clearly in one or the other.



Daniele Gottardo:
both incredibly
knowledgeable and
extremely musical

DANIELE GOTTAUDIO BY IVAN NEBBIA

GT: Do you have any favourite modes?

DG: I'm less a fan of the diatonic modes. Of course we need to know them well and they are the foundation of music. But my artistic inclination is toward symmetrical harmonies - octatonic, hexatonic (the Augmented scale), Whole-Tone and mirror harmony. Again, what I most love isn't one specific sound, but the contrast and intercommunication of various sonorities to achieve fluctuation of mood. Recently, I have been working with set theory to push forward into new territory outside of common modes.

GT: What about modulations into new keys?

DG: Yes, as often as possible! Hahaha! Possibly enharmonic modulations to go to more remote keys, but with good voice leading and great care to create a seamless effect.

GT: Do you view the backing band in a different way than you would on a vocal song?

DG: For my music, yes. When I'm not constrained by supporting a story being told by lyrics, the instruments are limited only by my imagination. But whether in an intricate instrumental composition, or in a song in which the other instruments are providing a more clear support role, the music should always be written with care and consideration. A part should be essential or else deleted.

GT: What about harmonising melodies?

DG: It must be done correctly with good counterpoint and perfect voice leading. I'm just a little bit didactic, right? But to be serious, melodies and harmonies grow from each other. A good melody implies a harmony, and the musical dialect will further refine what will be your harmonic palette - a pop melody is best supported by pop-style harmonies, so is somewhat different from that of a jazz standard. My view is that musicians would benefit from learning their musical language well.

GT: What three guitar instrumentals have inspired you, and why?

DG: There are so many iconic instrumentals, but here are three that had a meaningful impact during my formative years and I still find inspiring now.

Juice, by Steve Vai. The guitar is playful, mischievous, and the tone is amazing. I like how Steve uses the full register of the guitar in a very creative and effortless way while retaining the melody in every moment.

Perpetual Burn, by Jason Becker. This was the first time I heard such adventurous harmony in a shred environment. Playing this piece is headache inducing. But, as with Steve, it's an example of total freedom on the guitar.

Far Beyond The Sun, by Yngwie Malmsteen. One of Yngwie's classics, full of energy, melody, technique and perhaps the best tone in shred.

For more information on Daniele and his album, *INKBLOT*, visit <https://officialdanielegottardo.com>

ROCKIN' & A-ROLLIN'

10 INFLUENTIAL 50S PICKERS



Fresh back from a UK tour with rock and roll legend Shakin' Stevens, **Jon Bishop** guides us through some of the key components of the rock and roll guitar style.

ABILITY RATING

Info <https://bit.ly/3pw0dAh>
Key Various **Tempo** Various

Moderate

Will improve your... ✓ Ability to play Rockabilly
 ✓ Picking techniques ✓ Rock 'n' roll vocabulary

In this feature we are taking an in-depth look at a guitar style that provided the foundation to the playing of later legends including Jeff Beck, Jimmy Page and Angus Young. It's an exiting style that's a fusion of several music genres, most notably country, blues, jazz, and western swing.

We have selected 10 of the best-known 50s pickers as our inspiration. These are: Chuck Berry, Buddy Holly, Duane Eddy, Link Wray, Dan Cedrone (Bill Haley and His Comets), Cliff Gallup (Gene Vincent's Blue Caps), Carl Perkins, Scotty Moore (Elvis Presley) Bo Diddley, and James Burton (Ricky Nelson and later Elvis Presley).

TECHNIQUE FOCUS

Picking techniques

When playing through the examples it's well worth considering your picking technique. Most of the ideas here can be played with a standard plectrum (flat pick) but for extra dexterity the second and third fingers can be used in addition to the plectrum. This is often referred to as hybrid picking and is very much a favourite for playing rock and roll and country guitar styles in particular. The flesh of the fingers provides a warm tone for the upper strings and the string-skipping abilities of the fingers is handy for fast arpeggios, or licks that require the string crossing. A thumbpick can also be employed and this frees up the remaining fingers as the thumbpick slips onto the thumb and doesn't require holding. The use of a thumbpick also provides a tight and percussive attack to bass notes. If you combine this percussive attack with some palm muting, a bright, bridge pickup selection and some slap-back echo that classic rock and roll sound can be produced. Both Scotty Moore and Carl Perkins were great hybrid picking advocates.

Three of the most influential on our list are Chuck Berry, Buddy Holly and Scotty Moore. Chuck's guitar style is a hybrid of R&B, blues and rockabilly, as he took the vocabulary of the early electric blues guitarists like T-Bone Walker, then supercharged it. Buddy Holly is another highly influential figure and his back catalogue has not only influenced countless artists, including The Beatles, but also inspired musicals and films about his life. Scotty Moore's early work with Elvis helped to crystallise the rockabilly guitar style, the name 'rockabilly' itself being a hybrid of the words 'rock and roll' and 'hillbilly'.

The typical 50s rock and roll album is short and exciting, with plenty of youthful exuberance and energy. It was an era of rebellion with attitude and striking images, all key components of the rock and roll movement. Most of the examples here are relatively simple to play by modern standards, but as ever the devil is in the detail. Correct feel and tone are essential if an authentic delivery is to be attained.

While Berry, Holly, Burton and Gallup all used solid or semi-solid guitars, many of our players preferred archtops, since they had initially come from jazz backgrounds. Gibson and Gretsch brands were favourites, and the Bigsby vibrato bar was a popular addition due to its unique character - divebombs are off the menu, but a subtle shimmer is easily attained.

Another important part of the rock and roll sound is the short, single repeat 'slapback' echo originally provided by studio tape machines. In the 50s portable versions became available, which gave the live guitarist access to the slapback sound. Today

of course a digital delay pedal will perform a similar function, but much more reliably!

The goal of this lesson is to equip you with some solid techniques and vocabulary and to help you get the all-important rock and roll sound. So we have recorded 10 examples and for the most part stuck to the trusty 12-bar blues as a canvas. The main scales we will be using are Major Pentatonic, Minor Pentatonic and Blues scale. The Major Pentatonic (R-2-3-5-6) fits nicely over chord I, the Minor pentatonic (R-3-4-5-7) works well over all three chords, while the Blues scale adds the diminished 5th to the Minor Pentatonic (R-3-4-5-5-7), and this can be included as a flavour tone.

We have used a selection of keys and tempos, but since a lot of rock and roll is driven by the guitar, the more common keys are guitar-friendly ones like E, A and D.

We'd recommend learning the written solos verbatim, to get the licks under your fingers, before practicing over the backing tracks to come up with your own variations. Have fun, and I'll see you next time. ■

NEXT MONTH Paul Gilbert presents a 37 minute video masterclass on Expressive Soloing!

Get the Tone

For a great rock and roll sound use your bridge pickup into a clean amp, with a boost and/or compression pedal if you have them. Go for a bright 'dirty clean' sound of a valve amp just breaking up. Set the delay short, with a single repeat that's almost as loud as the original note. Use minimal reverb. We have notated all the pickup selections and effects in the tab.

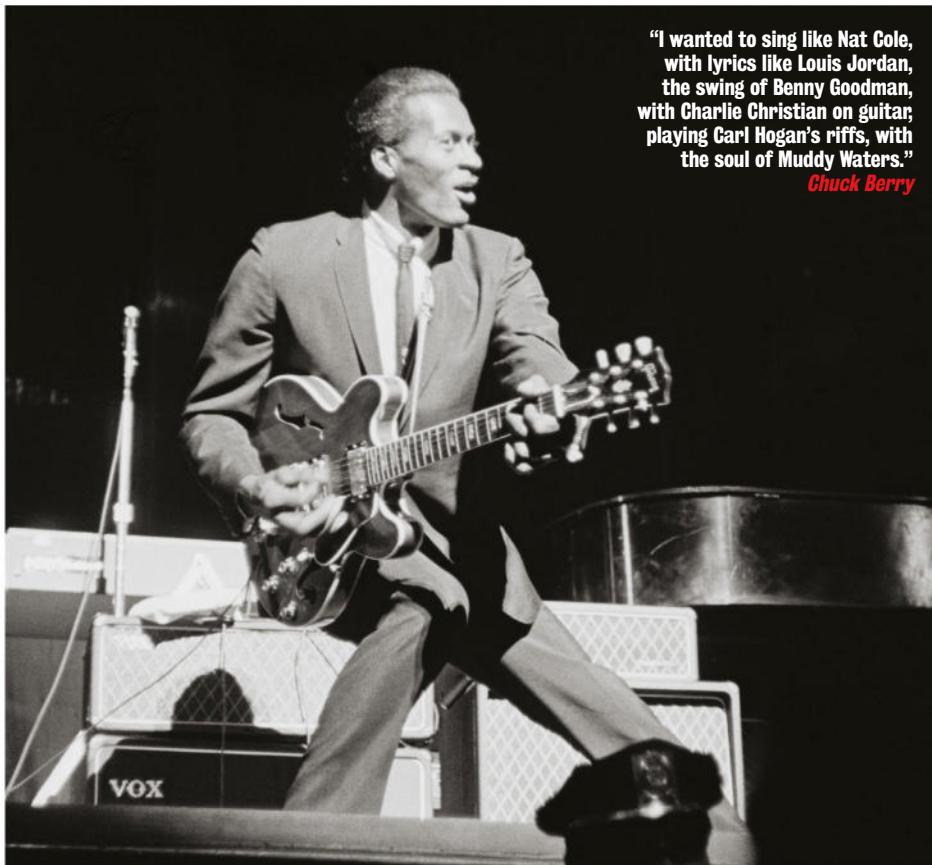


TRACK RECORD If you are looking for quintessential examples of the 1950s rockabilly sound then the Elvis Presley Sun Sessions are hard to beat. Greatest hits' packages from any or all of our featured artists are not only musically educational but superb listening, too. Or, for more of an overview director Quentin Tarantino used the sounds of the 50s to great effect for his iconic Pulp Fiction soundtrack.



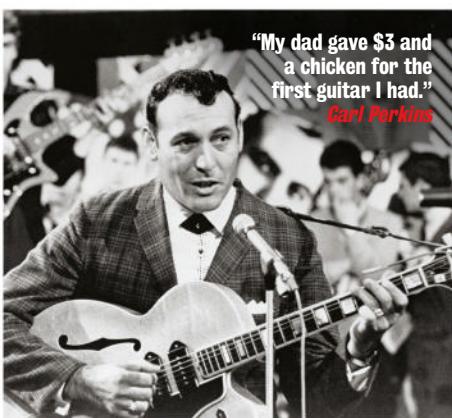
"Nobody influenced me. I don't sound like anybody!"

Bo Diddley



"I wanted to sing like Nat Cole, with lyrics like Louis Jordan, the swing of Benny Goodman, with Charlie Christian on guitar; playing Carl Hogan's riffs, with the soul of Muddy Waters."

Chuck Berry



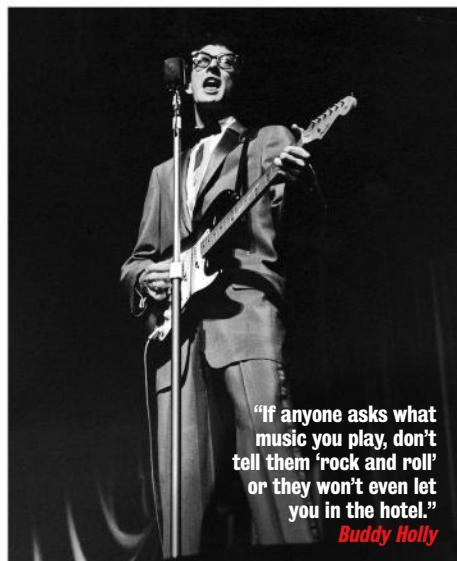
"My dad gave \$3 and a chicken for the first guitar I had."

Carl Perkins



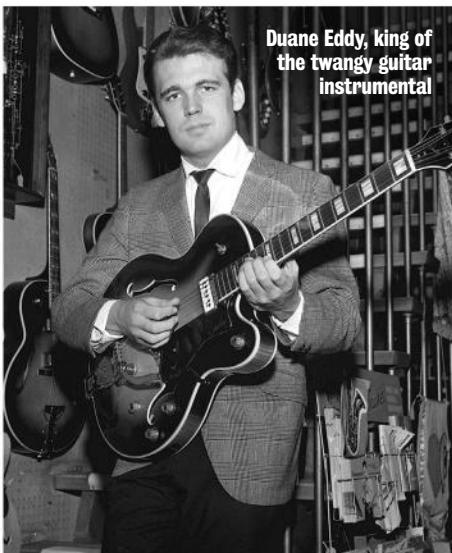
"Once we'd get a rhythm pattern going with the way Elvis wanted to sing it, we'd work everything else around that."

Scotty Moore

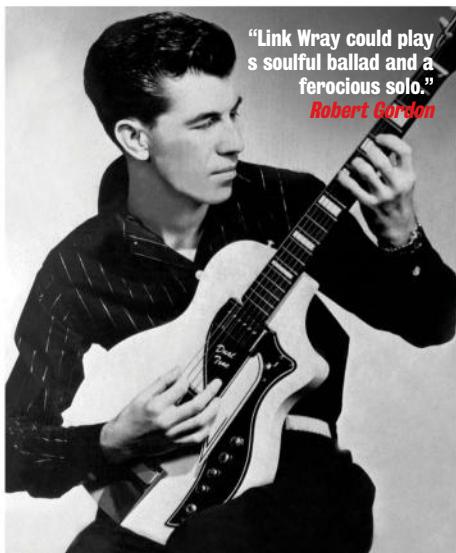


"If anyone asks what music you play, don't tell them 'rock and roll' or they won't even let you in the hotel."

Buddy Holly



Duane Eddy, king of the twangy guitar instrumental



"Link Wray could play a soulful ballad and a ferocious solo."

Robert Gordon

"He said, 'I'm Hank (Henry) Mancini. Thank you for doing Peter Gunn. You've made a lot of money for me!' "That was one of those moments in life that you cherish."

Duane Eddy

ROCK AND ROLL 1: CHUCK BERRY

Double-stops are an important part of rock and roll soloing and were a mainstay of the Chuck Berry sound. A Major Pentatonic with added Minor 3rd (C) creates a catchy, double-stop repeating phrase. Chuck used to alternate between rhythm

and lead guitar effortlessly to create his hybrid style. Make sure you include the quarter-tone bends on the Minor 3rd notes (C). Playing 3rd intervals as double-stops (bar 11) is another classic Chuck Berry sound, as in Sweet Little Sixteen.

J = 125 Swing 8ths

Bridge pickup With light overdrive and slapback echo

f

BU

E B G D A E

1

PLAY



BACKING

A7 A6 A5 A6 A5

BU

E B G D A E

4

D5 D6 D5 D6 D5

BU

E B G D A E

7

E7 D7

BU

E B G D A E

10

A7

BU BU BU BU

E B G D A E

13

E7 A

ROCK AND ROLL 2: BUDDY HOLLY

Our second example is inspired by classic tracks like That'll Be The Day. Soloing in the open position capitalises on the resonance of the open strings. The B7 arpeggio in bar 11 can be played with the pick or you can experiment with adding the second and third picking fingers for more facility.

BACKING

The image shows two measures of sheet music for guitar. The key signature is A major (three sharps). The first measure starts with a quarter note rest followed by a eighth note with a sharp sign, then eighth notes with a sharp sign, a eighth note with a sharp sign, and a eighth note with a sharp sign. The second measure starts with a eighth note with a sharp sign, then eighth notes with a sharp sign, a eighth note with a sharp sign, and a eighth note with a sharp sign. Below the staff is a six-string guitar tablature. The strings are labeled E, B, G, D, A, E from top to bottom. The tablature shows the following fingerings: measure 1: 3, 0, 3, 0, 2/4, 3; measure 2: 4, 2, 0, 2. Measure 1 ends with a 1/4 note rest. Measure 2 ends with a 1/4 note rest.

Musical score for guitar. The top staff shows a melodic line with notes and rests, labeled with chords: A5, A6, A5, A6, A5, A6, A5. The bottom staff shows a bass line with notes and rests, labeled with numbers: 7, 5, 9, 5, 7, 5, 9, 5, 7, 5, 9, 5, 7, 5, 3, 3. The bass line starts at the 7th fret of the E string and moves down to the 3rd fret of the B string. Measure numbers 1 through 12 are indicated above the staff.

The image shows a musical score for guitar. The top staff is a treble clef staff with a key signature of E major (no sharps or flats) and a time signature of $\frac{1}{4}$. The melody consists of eighth and sixteenth notes. The bottom staff is a standard six-string guitar fretboard diagram. Fret numbers are indicated above the strings. Fingerings are shown as numbers (e.g., 3, 0, 3, 0) and slurs. A circled 'E' is at the beginning of the staff.

The image shows a musical score for a six-string guitar. The top staff is a treble clef staff with a key signature of four sharps. The bottom staff is a standard six-string guitar neck diagram. The score consists of three measures. Measure 1 starts with a B7 chord (B, D, F#, G, B, D) followed by an A7 chord (A, C#, E, G, B, D). Measure 2 starts with an E7 chord (E, G, B, D, G, B). The guitar neck diagram below shows the strings E, B, G, D, A, E from top to bottom. Fingerings are indicated above the strings: measure 1 has 0-2-0-2-0; measure 2 has 3-2-3-2-0; measure 3 has 3-0. Above the staff, quarter note markings (1/4) are placed above the first, third, and fourth notes of each measure. The page number 11 is at the bottom left.

ROCK AND ROLL 3: DUANE EDDY

This next example is inspired by Duane Eddy signature pieces like Rebel Rouser. To create a driving and persistent feel use down picking exclusively. Turn up the spring reverb for this one - Duane and Cliff Gallup loved to use it a lot!

J = 125 Swing 8ths

Em

PLAY



BACKING

Am

Em

Bm

Am

Em

ROCK AND ROLL 4: LINK WRAY

This example uses a light palm mute to thicken the sound. This type of walking arpeggio pattern is a classic rock and roll cliché and there are many different variations to learn. Again the down picking technique will be best for creating that insistent, driving feel.

J = 160

D7

ROCK AND ROLL 4: LINK WRAY CONTINUED...



PLAY



BACKING

G7

D7

A

G5

D7

A5

A

ROCK AND ROLL 5: DAN CEDRONE (BILL HALEY)

Danny Cedrone will always be remembered for his innovative solo on Rock Around The Clock with Bill Haley and His Comets. Including early 'shred' guitar runs were an entirely new sound for 1956. The 6/9 chord is a classic rockabilly

and western swing sound and using finger slides can bring this chord to life (Brian Setzer took the idea to new heights). The fast run in bar 15 is alternate picked and this leads us into the classic, rock and roll cliché ending.



PLAY



BACKING

$\text{J} = 185$

C6/9

C9 F9

C6/9

C9 F9

F7

BU BD

BU BD

ROCK AND ROLL 5: **DAN CEDRONE (BILL HALEY) CONTINUED...**

BU BD **BU BD**

C7 **D9**

G9 **D9** **G9**

C7

G7

C6/g

ROCKABILLY 1: CLIFF GALLUP

Cliff Gallup was one of the hottest rockabilly players, recording along side artists like Gene Vincent and The Blue Caps. For this one we turn up the pace, but these type of lines fall under the fingers nicely. Again we get plenty of mileage out of

double-stops. Here we are mixing up double-stop 3rds, 4ths and 6ths. The track concludes with a new way to play the classic ending using the open first string as a pedal tone.



BACKING

$\text{♩} = 190$ Swing 8ths

Bridge pickup
With slap-back echo

f

E B G D A E
1

E7

3 3

12 12-15-14-12-14 12 12 12-15-14-12-14 12 12 12

A7

3 3

12-15-14-12-14 12 12 12-15-14-12-14 12 12 12

E B G D A E
5

ROCKABILLY 1: CLIFF GALLUP CONTINUED...

Sheet music for 'Rockabilly 1: Cliff Gallup Continued...' showing two staves of musical notation and corresponding guitar tablature. The top staff shows a melodic line with various notes and rests, followed by chords E7, B7, and B7. The bottom staff shows a guitar tab with fingerings and a chord progression: E7, A7, B7, E6/9. The tab includes strings E, B, G, D, A, and E, with fret numbers and弓 (bend) markings.

ROCKABILLY 2: CARL PERKINS

This next example uses the A Major Pentatonic to create a catchy riff over the I chord (A7). For bars 7 and 8 the top of the D7 chord can be bent up slightly to add some tension. In bar 12 the Major 2nd (B) and Major 6th (F#) are added to

the A Minor Pentatonic scale. This sets up an easy-to-finger run of notes that rock and roll players have always got plenty of mileage out of. Later players like Jeff Beck and Jimmy Page also made use of this idea.

Sheet music for 'Rockabilly 2: Carl Perkins' showing three staves of musical notation and corresponding guitar tablature. The first staff starts at bar 2 with a tempo of 185 BPM, playing swing eighth notes over an A7 chord. The second staff continues the A7 chord with a bridge pickup and light overdrive. The third staff begins with a D7 chord. All staves show a mix of eighth and sixteenth note patterns with various dynamics and bends indicated by arrows.



ROCKABILLY 2: **CARL PERKINS CONTINUED...**

D7 A7

E 7 5 8 7 5 1/4 5 5 5 7 5 5 7 5 5 7 5
B 7
G
D
A
E

12

ROCKABILLY 3: SCOTTY MOORE

This example is an accompaniment figure in the style of Elvis Presley's first guitarist, Scotty Moore, and here the open first string provides a pedal tone for the various double-stops. We have notated an alternate picking pattern, and

for this pattern the double-stop is played with a down pick and the first string is played with an up pick. When the chord changes we can change the choice of double-stop to fit in.



BACKING

J = 165 Swing 8ths

E7

Bridge pickup
With slap-back echo

f

Guitar tablature for E7 chord:

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

String names: E B G D A E

Hand positions: 2 3 V V V V V V

Foot positions: 3 V V V V V V

Notes: continue sim

Guitar tablature for the A7 chord. The top staff shows a treble clef, a key signature of one sharp (F#), and a time signature of common time. The bottom staff shows the six strings of a guitar with note heads indicating pitch and vertical stems indicating duration. The tablature is divided into three measures by vertical bar lines. The first measure starts with a whole note (A) on the 5th string. The second measure starts with a half note (E) on the 5th string. The third measure starts with a half note (E) on the 5th string.

A7

E B G D A E

6

The image shows two measures of guitar sheet music. The first measure is labeled 'E7' and the second is labeled 'B7'. The music is written in common time with a treble clef. The first measure consists of a power chord (E, G, B) followed by a bass note (E), then a power chord (E, G, B) with a sharp sign above it, followed by a bass note (B). The second measure consists of a power chord (B, D, G) followed by a bass note (B), then a power chord (B, D, G) with a sharp sign above it, followed by a bass note (G). Below the staff is a six-string guitar neck with fret numbers indicating the fingerings for each note: E string (4, 5), B string (0, 5), G string (4, 5), D string (3, 4, 5), A string (4, 0), and E string (0). The strings are labeled from bottom to top as E, B, G, D, A, E.

The figure displays a musical score for electric guitar. The top staff shows two measures of chords. The first measure is labeled "E7" and the second is labeled "E6/9". The chords are composed of various notes and include muting symbols (mutes) and specific fingering numbers (e.g., 1, 2, 3, 4). The bottom staff shows the guitar neck with the five strings labeled E, B, G, D, A, E from bottom to top. Fret numbers are indicated below each string for each note in the chords.

Fret	E	B	G	D	A	E
5	7	6	7	6	7	
0	6	7	6	7	6	
4	7	8	9	8	9	
5	7	8	9	8	9	
4	7	12				
0	11	12	11	14		
5	11	12	11	14		
0	7	12				
5	6	11				
0	6	11				

ROCKABILLY 4: BO DIDDLEY

For our Bo Diddley style example we added a bit more grit to the tone. This one uses another classic walking arpeggio pattern. This type of riff sounds particularly effective in the guitar-friendly key of E where the open position can be exploited.



J = 130

E7

Bridge pickup
With light overdrive

f

continue sim

A7

E7

B5 **B7** **B7** **A7**

E7

B7 **B5** **B7**

E7

ROCKABILLY 4: BO DIDDLEY CONTINUED...

Guitar tab for Rockabilly 4: Bo Diddley Continued. The tab shows a six-string guitar with fret numbers. Fingerings are indicated above the strings. A 'X' mark is placed under the 11th fret of the 6th string.

ROCKABILLY 5: JAMES BURTON

This final example is in the style of another of Elvis Presley's guitar players, James Burton. JB was an experienced sideman and played with Ricky Nelson, Roy Orbison, Bob Luman and Billy Lee Riley as a teenager, and one of the first

notable players to bend strings. This example is fun to play and uses the G Minor Pentatonic scale to create the licks. The up-beat tempo makes these licks a little tricky to play so we'd recommend practising slowly at first.



PLAY



BACKING

Guitar tab for Rockabilly 5: James Burton. The tempo is 300 BPM. The tab shows a six-string guitar with fingerings and a '2' above the 2nd string. The tab is labeled 'Bridge pickup With slap-back echo'.

Guitar tab for Rockabilly 5: James Burton. The tab shows a six-string guitar with fingerings and a '3' below the 3rd string.

Guitar tab for Rockabilly 5: James Burton. The tab shows a six-string guitar with fingerings and a '6' below the 6th string.

Guitar tab for Rockabilly 5: James Burton. The tab shows a six-string guitar with fingerings and a '11' below the 11th string.



VIDEO MASTERCLASS

Shane Theriot



In this instalment of GT's popular Star Video feature, US session guitar ace Shane Theriot performs and discusses his tasty solo over Jason's funk-rock track, Bump And Bind. **Jon Bishop** is your guide.

ABILITY RATING

Info <https://bit.ly/3pw0dAh>
Key Em **Tempo** 120bpm

Moderate/Advanced ★★★★☆

Will improve your... ✓ Use of chord tones
✓ Switching between fingers and pick ✓ String bends

This month we welcome Shane Theriot, best-known for his work with Hall & Oates and the TV show Live From Daryl's House, hosted by Daryl Hall and featuring guest artists like Billy Gibbons and Joe Walsh. He has also toured and recorded with New Orleans legends such as Dr John and The Neville Brothers. For this feature, Jason Sidwell recorded a new piece for him, Bump And Bind. Shane then filmed himself soloing over it and discussed how he approached his performance, highlighting notable aspects of his playing style.

The track starts out in the key of E Minor and there is a pre-recorded riff to navigate. Shane went for a fingerstyle approach, which provided dynamic and intervallic freedom, such as the use of arpeggios and chord tones to navigate around Jason's riff.

Worthy of note is that Shane tastefully superimposes some colourful chords over the riff in E. He also uses his Boss vibrato pedal which provides his performance with a unique and pleasing timbre.

The pre-chorus section moves to C, and to navigate the changes Shane came up with a motif via singing. Singing ideas can help remove the constraints of fretboard patterns and keep the results musical and relatable. There are many different options of things to play over a track like this, but the big takeaway is to try singing the ideas first. He used this same process for the chorus, which shifts to A Minor. This time he opted for the arpeggios of the chords with which to create his next memorable melody.

In verse four Shane opens things out with an improvised solo. The main scale of choice here is E Minor Pentatonic (E-G-A-B-D). As you'll no doubt know, you can add the



"The big takeaway here is to rely on your musical intuition over theory or technique"

Diminished 5th interval (here, B_b) to E Minor Pentatonic to create the E Blues scale (E-G-A-B_b-B-D). What's more, you can spice things up another way by bringing in the Major 2nd (F#) and Major 6th (C#), and this gives us E Dorian mode (E-F#-G-A-C#-B-D) which works over all the chords in the section. Add your _b5 (B_b) to this to get an extremely versatile set of notes.

When soloing over the second pre-chorus section Shane heads for C Lydian mode (C-D-E-F#-G-A-B) with its noticeable #4 interval (here, the F# note). For the final chorus section a switch to A Natural Minor (A Aeolian) works a treat (A-B-C-D-E-F-G).

Heading for home, the track moves back to E Minor so all of our E Minor scales will work superbly here. And of course Shane takes every opportunity to do so.

As always, the notation contains the fingerings, articulations and Shane's phrasing from the video performance. It'd be well worth taking a close look at the way he fingers and picks the phrases. And hopefully there will be a new technique, lick or phrase in here somewhere for you to perfect. If you find one you like then memorise it, tweak and bend it to your own taste, then use it in future where a Natural Minor or Dorian type sound would be appropriate.

The big takeaway from this feature though is to rely on your musical intuition over theory or technique, by listening to the music and seeing what ideas come to mind. This often means singing or humming melodies and riffs and then figuring how they fit on the guitar. The freedom and creativity that this stimulates is very appealing as it comes from a strong musical perspective. Have fun. See you next time! ▀

NEXT MONTH Paul Gilbert returns to GT with a video masterclass on emotive soloing

Get the Tone

Shane used his Melancon S-style's bridge pickup into an Ibanez Tube Screamer, Boss Vibrato, and Free The Tone Flight Time delay pedals for a modern, overdriven tone. Any electric guitar will work well for this month's performance. Just make sure you dial up an overdrive tone that allows for good dynamic range and then add some delay or reverb.



TRACK RECORD Shane has released many albums and instructional packages. Check out his solo releases Dirty Power (2009) and Still Motion (2017). His latest is Le Combo! Also, it's an education (as well as being extremely enjoyable) to watch Shane lead the band and play guitar on the Daryl's House monthly online TV show. For all things Shane Theriot head over to www.shanetheriot.com for more info.

To go with our video, Jason Sidwell quizzed Shane about working with Hall & Oates, New Orleans music, and what he's up to now.

GT: While at GIT in LA you studied with tutors like Scott Henderson; what's stayed with you most from your time there?

Scott Henderson for sure, but I also have to mention another great teacher and player; Dan Gilbert was also a big help to me during my time there. Being self taught up to that point, those guys filled in a lot of holes in what I was doing and they both took me under their wing. Scott was a big influence and Tribal Tech's Dr Hee set me on a different path after I got hold of it. I was only 19 but Dan Gilbert taught me to have confidence in my playing and used to push me and give me really hard stuff to learn, while Scott taught me specifics about phrasing, playing over changes, and tone and touch. Scott was responsible too for getting me my first teaching gig at GIT (now AIM in Atlanta) when I was 21. I'm happy to say, I still stay in touch with both of them.

How did you get involved with Daryl's House; Daryl Hall's online music show?

Daryl's House came about as a result of me playing on a session for John Oates' solo record back in early 2013. I met John during the session, he told me that he really liked my playing and we became friends. A few months later we were both in Japan playing with Larry Carlton - me filling in on bass and John just happened to be a guest vocalist. He had asked me if I would be interested in moving to NY and being the musical director for both Hall & Oates and Live From Daryl's House should the opportunity come up. So I flew up to NY, met with Daryl and got the gig. The next day I got a phone call from Billy Gibbons and one week later we taped the first episode with Billy.

What musicians on the show have you most enjoyed working with and why?

Every guest on the show has brought something special and they are all different. But highlights were Robert Fripp, Ben Folds and Cheap Trick. We don't rehearse for the show but Robert happened to be hanging around for a few days and asked if I wanted to get together to go over some guitar parts and just play. It was a real treat. There are a lot of good memories but those episodes are a lot of work for me - arrangements, charts, learning the tunes, vocals etc.

You're also involved with Hall & Oates; how do you and John Oates balance the guitar roles when playing live?

Hall & Oates and Live From Daryl's House are

sort of a package deal. When I got the gig I was hired as MD and guitarist for both. It's always the same band for both. I just stay out of John's way and play around him, although I give him priority on playing any part, he's great about laying out when needed and will sometimes defer to me initially. Often I end up doing more of the 'heavy lifting' if there are solos or tricky parts but John is a really strong player and usually gravitates to what he did on the records. Some of the biggest names I've played for never tell me what to play. I can count on one hand the times I've been told to play something differently or change a part. I guess I'm doing something right!

You had a long standing musical relationship with the late Dr John.

I first met Dr John (Mac Rebennack) 25 years ago when I was working with the Neville Brothers. We worked together on and off doing an occasional session, TV show and I also played in his band on and off. He liked my record, Dirty Power. I recently had the honour of co-producing and writing a few songs for what turned out to be his last recording entitled Things Happen That Way. That ended up being nominated for a Grammy. There were so many stories. He was part of the original Wrecking Crew in LA in the 1960s and had started as a guitarist. He was full of stories including being fired by Frank Zappa, working with Howard Roberts and Barney Kessel, Phil Spector's Wall Of Sound, John Lennon and so many more.

Part of what is celebrated most about your playing is your rhythm guitar work in New Orleans based music. Tell us about that.

The New Orleans style is something that anyone with a good feel can learn, but it's much more natural if you grow up in the environment listening to and playing that music. It's like being a native speaker versus a second language - you can learn a second language but it will never really be exactly the same if you aren't immersed in it. I was fortunate to learn a lot of these feels direct from the source (Nevilles, Dr John, Allen Toussaint, etc.) and many hours spent on stage with the guys that helped originate it. The most important thing is that you have to play live and with other people to really get things cooking. And I'd like to think that along the way I took these more traditional sounds and made them a bit more my own.

Does the guitar function the same in a New Orleans rhythm section as with related

styles like soul, funk or rhythm and blues?

The thing with this style of music is learning how to lay back without sounding like you are trying too hard and knowing where to centre the pocket and where to accent. It's all about a pulse. It can be elusive because a good deal of it is subtle. Art Neville used to refer to it as the 'washing machine' - he meant that the way a washer agitates and rocks back and forth is the pulse and the space inbetween is as important as the actual notes.

What does the term 'second line' mean, and how can it influence what the guitar plays?

It originally referred to a street parade that happened during a funeral and how the crowd would celebrate, dancing and marching, creating a 'second line' along with the main funeral participants. Nowadays it's used more loosely and refers to a specific groove, often with a 'push' on beat four.

What other New Orleans guitarists are important to know about and why?

New Orleans is really more of a drummer and piano town - even horns are more integral than guitar. Having said that, Leo Nocentelli created a whole style, so he's an important one, as was Earl King. Although far from a 'New Orleans' style guitarist, Phil DeGruy is an amazing player. He studied with Lenny Breau but created his own thing that is totally different than what you would imagine a New Orleans guitarist would be.

What tracks highlight your playing best?

Well I'm proud of my solo records - Hwy 90, The Grease Factor, Still Motion and Dirty Power (all instrumental). Off the top of my head: Old Men, from Dirty Power; Dublin, from The Grease Factor; and Just Sco Away, from Still Motion. I also sing and write vocal tunes and just released an EP with my trio called Le Combo, which features myself, Jorgen Carlsson from Gov't Mule on bass, and Toss Panos (Steve Lukather/Robben Ford) on drums. I'm really happy with the way that came out.

What are your plans for this year?

To tour with Le Combo, continue writing and work on building my YouTube channel. My day gig for a lot of this year is currently playing with Daryl Hall and Todd Rundgren. I also continue to do sessions and produce. And I have a podcast called Riff Raff, which you can find on apple.com. We have a lot of guests on there, including John Scofield, Mike Stern, Sammy Hagar, Dweezil Zappa and more, where we jam and talk about music and whatever. I've been doing it for about six years now and it's a lot of fun. I need to do some more episodes!

Shane's video performance begins on page 26, and his new EP, *Le Combo!* is out now. 



BUMP AND BIND { SHANE THERIOT }

FULL PIECE BUMP AND BIND

VERSE 1 AND 2 [Bars 1-17] In these opening sections Shane plays ideas that fit around the riff. Fingerstyle technique provides a solid tone and good facility, especially when crossing strings. Any of the Minor 3rd notes (G) can be bent slightly sharp and this gives them a bluesy flavour that sounds great in this style.

VERSE 1

Drum Fill

Em

Bridge pickup with Overdrive and Delay

With fingers

Am/C Bm

E B G D A E

1

Em

Am/C Bm

E B G D A E

6

VERSE 2

Em9 D#m9 Em9

Am/C Bm

E B G D A E

10

Em

BU 1/4

E B G D A E

14

VERSE 3

Em

Bridge pickup with Vibrato Pedal & Delay

E B G D A E

18

FULL PIECE BUMP AND BIND

VERSE 3 [Bars 18-25] As mentioned, Shane's fingerstyle approach works particularly well for picking out notes when skipping strings is required.

PRE-CHORUS AND CHORUS [Bars 26-41] The ideas in these sections are pre-

composed and come from Shane singing the lines first. This gives them a strong musical quality and also provides relief from getting caught in the same old predictable patterns on the fretboard.

The tablature shows four staves of guitar music:

- Staff 1 (Top):** Labeled 'C'. Shows a 'Bridge pickup with Overdrive and Delay' at the beginning. Fingerings: BU (8-10), 5, 7, 8-10, 5, 8, 7, 9, 7, 4, 5, 4, 7, 9, 10, 6, 9, 8, 10. Measures 22-23.
- Staff 2 (Second from top):** Labeled 'PRE CHORUS'. Shows 'BU' (14-15), 14, 10, 12-13, 10-12, 8, 8, 10, 10-12, (10)-9. Measures 24-25.
- Staff 3 (Third from top):** Labeled 'CHORUS'. Shows chords Am, G/B, C, C/B♭, F, C/G, G, Am. Fingerings: BU (5-5), 8, 8, 7-(9), X, 8, 12, 8, 10, 10, 12, 15(17), 15-15(17)-(15)-15. Measures 26-27.
- Staff 4 (Bottom):** Shows a continuation of the Chorus section with fingerings: BU (12-15), 15-17(19), 15, 17-13, 17, 18, X, 3, 4, 4, 5, 5, 5, 7. Measures 28-29.
- Staff 5 (Bottom):** Shows 'VERSE 4 Em' with 'w/bar' markings. Fingerings: 7-9, 8, 7, 0, 7, 0, 9, 8. Measures 30-31.

FULL PIECE BUMP AND BIND

VERSE 4 AND 5 [Bars 42-49] For this section Shane breaks into his solo. As is so often true, the Minor Pentatonic scale (here E Minor) provides a solid foundation, on top of which the F# and C# notes can be added to form E Dorian mode. Dorian sounds great over this chord progression as there are no 'bad' notes.

PRE CHORUS AND CHORUS [Bars 58-69] The second chorus starts out with the same motif as we heard in chorus one, only this time played up an octave. This is a simple but powerful way to shift things up a gear for the listener. Over this section Shane leans into the A Natural Minor scale for some smooth, flowing lines.

A m/C Bm Em

BU

E B G D A E

3 (5) 5 4 7 7 7 5 7 7 10 9 9 8-(10) 10-8-(10) 5-8-5 7 7

44

VERSE 5

Semi PH BU

E B G D A E

5 7 9 7 5 (7) 5 7 5 12 4 5 4 5 7 5 7 4 5 7 4 6 7 4 5 6 7 8 5 7

49

E B G D A E

7 5 6 6 5 3 4 3 3 2 0 0 0 0 10-12 10-12-12-12

52

BU BU

E B G D A E

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

55

PRE CHORUS

D

C/E

D/F#

E/G#

8va

BU BU

E B G D A E

7 7 10-(12) 10 10 12(14) 12 15 12-15-17 19-(20)-(19) 20 17-20 19 19-19-(21)

58

FEATURE} STAR VIDEO

VIDEO & AUDIO <https://bit.ly/3pw0dAh>

FULL PIECE BUMP AND BIND

VERSE 4 [Bars 74-end] To finish off Shane returns to pay a musical nod to the track's main E Minor riff. Check out his ear-grabbing use of legato aided harmonics in bar 73. These create a fitting and musical finale to a great instrumental piece. Many thanks to Shane for this inspiring solo and analysis!

CHORUS

Sva Am G/B C C/B \flat F C/G G Am

E B G D A E 62

VERSE 6

E m 1/4 w/bar C B7

Let ring ---, w/bar Lightly touch 6th string - Random semi harmonics

E B G D A E 70

EM

E B G D A E 74

EXAMPLE 1 FINGERPICKED CHORD RIFF

Shane demonstrates his fingerstyle approach for an idea that fits with the riff. The quarter-tone bends add a touch of bluesy sophistication to the delivery.



EXAMPLES

Em

Bridge pickup with Overdrive and Delay

With fingers

E B G D A E

1 0 0 2 0 5 2 0 0 2 5 0 2 1 0 3 0 0 2 5 4 2 5 2 5 2 5

Em

E B G D A E

2 2 5 2 1 0 3 0 2 2 4 7 5 7 7 5 7 5 4

EXAMPLE 2 EM-CMAJ7-AM7-B7ALT PICKING OVER E MINOR RIFF

Shane shows how he superimposes vibrato effects-laden arpeggio ideas over the riff, a trick that pianists use to create harmonic twists to a static chord vamp.

Freetime

Bridge pickup with Vibrato Pedal and Delay

Chords: Em, Cmaj7, Am7, B7alt

Fretboard Diagram:

E	12	10	7	6	5	7	5	5	5	7	5	7	7	x	2
B	12	12	9	9	9	5	5	5	8	5	7	7	7	7	6
G						5	5	5							
D						0									
A															
E	12	x	8	8	8									x	3

EXAMPLE 3 LEAD FOR C-D-C/E-D/F#-E/G# CHORDS

This catchy lead idea came out of Shane singing over Bump And Bind. Hitting the non-diatonic G# note when the change to the E/G# happens, is very effective.

Freetime

Bridge pickup with Overdrive and Delay

Chords: C, D, C/E, D/F#, E/G#

Fretboard Diagram:

E	14-(15)	14-10	12-13	10-12	8	8	10	10-(12)	10-9
B				x					
G									
D									
A									
E	1								

EXAMPLE 4 LEAD FOR AM-G/B-C/C/B FLAT-F-C/G-G CHORDS

Here's a solid demonstration of the power of arpeggios over the chord changes. Shane maintains the same rhythmic motion so as to provide listener familiarity.

Freetime

Bridge pickup with Overdrive and Delay

Chords: Am, G/B, C, C/B, F, G, C/G

Fretboard Diagram:

E	5	8	5	8	12	8	10	12	15(17)	(15)	15
B	5	7		9	10		10				
G											
D											
A											
E	1										

EXAMPLE 5 BLUESY E MINOR PHRASE

Here Shane uses the Blues scale to relax his phrasing and release a bit of tension. This type of blues lick will sound great over any of the E Minor sections.

Em

Bridge pickup with Overdrive and Delay

Fretboard Diagram:

E	11-(12)	10	11-(12)	12	11-(12)	10	11	10	8	8-10	12	8-(9)	9	7	9	8	7-5	7-5	5	6	5	3
B																						
G																						
D																						
A																						
E	1																					

VIDEO MASTERCLASS

Peter Green Style Solos



For this month's video lesson Remi Harris has treated us to a couple of blues solos inspired by the great Peter Green, with **Jon Bishop** as your guide.



Remi Harris with his 'lemon drop' Les Paul with out-of-phase pickups

ABILITY RATING

Info <https://bit.ly/3pw0dAh>

Key A/A Minor **Tempo** Various

Moderate



- Will improve your... ✓ Authentic blues phrasing
- ✓ Use of finger vibrato ✓ Classic blues vocabulary

Peter Green has been inspiring guitar players the world over since his rise to fame in the mid 1960s. Following his time with John Mayall And The Blues Breakers, where he successfully took over from the then 'God' Eric Clapton who had himself left to form Cream, he put together the original line-up of Fleetwood Mac and went on to write such iconic tracks as Albatross, Man Of The World, Black Magic Woman, Oh Well, and The Green Manalishi (With the Two Prong Crown). Though best known for his tasteful guitar playing as heard on the Fleetwood Mac recordings of Need Your Love So Bad and Love That Burns, Peter could also play with a burning intensity as demonstrated on the live recording of Freddie King's San-Ho-Zay from the John Mayall And The Blues Breakers' Live In 1967 album.

His influence on blues guitar playing reaches far and wide and one of his current

disciples is Remi Harris. Although more known for his gypsy jazz playing, Remi was brought up on a healthy diet of 60s and 70s rock and blues music courtesy of his dad Clive's music collection. He remembers the first time he heard Peter Green: "I have vivid memories of listening to one of my dad's Fleetwood Mac CDs in my bedroom when I was a kid. I remember hearing the track Love That Burns for the first time and being completely captivated by it. Peter plays so subtly on that recording, to the point where his playing is barely audible at times, but it just grabs you and pulls you in. I was a huge fan from that day onwards". More recently Remi has been performing with his new show, Man Of The World: The Music of Peter Green, which tours again this autumn. In the following examples Remi highlights some of his favourite elements of Peter's playing.

First we have an up-tempo shuffle in the key of A. Remi skillfully navigates the chord

changes with simple motifs that are tailored to fit the underlying chord as they are repeated. The main two scales of choice here are A Major Pentatonic (A-B-C#-E-F#) and A Minor Pentatonic. (A-C-D-E-G). The Major Pentatonic will only really work over chord I (A7), but luckily A Minor Pentatonic will happily fit over all three chords. To add some sophistication to your solo explore switching between A Major and A Minor Pentatonic in the appropriate places.

The second example is a slow blues in the key of A Minor. The two scales of choice here are A Minor Pentatonic (A-C-D-E-G) and A Blues scale (A-C-D-E,-E-G), and either of these scales will work over any part of the chord progression.

For the video performance Remi is using a Gibson Les Paul with the pickups wired out of phase (see Get The Tone for more details). This was plugged into a Fender Deluxe Reverb via a King Of Tone style overdrive pedal to help shape the tone and add a touch of gain. These two solos will be achievable for many guitarists of any background and are well worth learning.

Have fun and see you next month. □

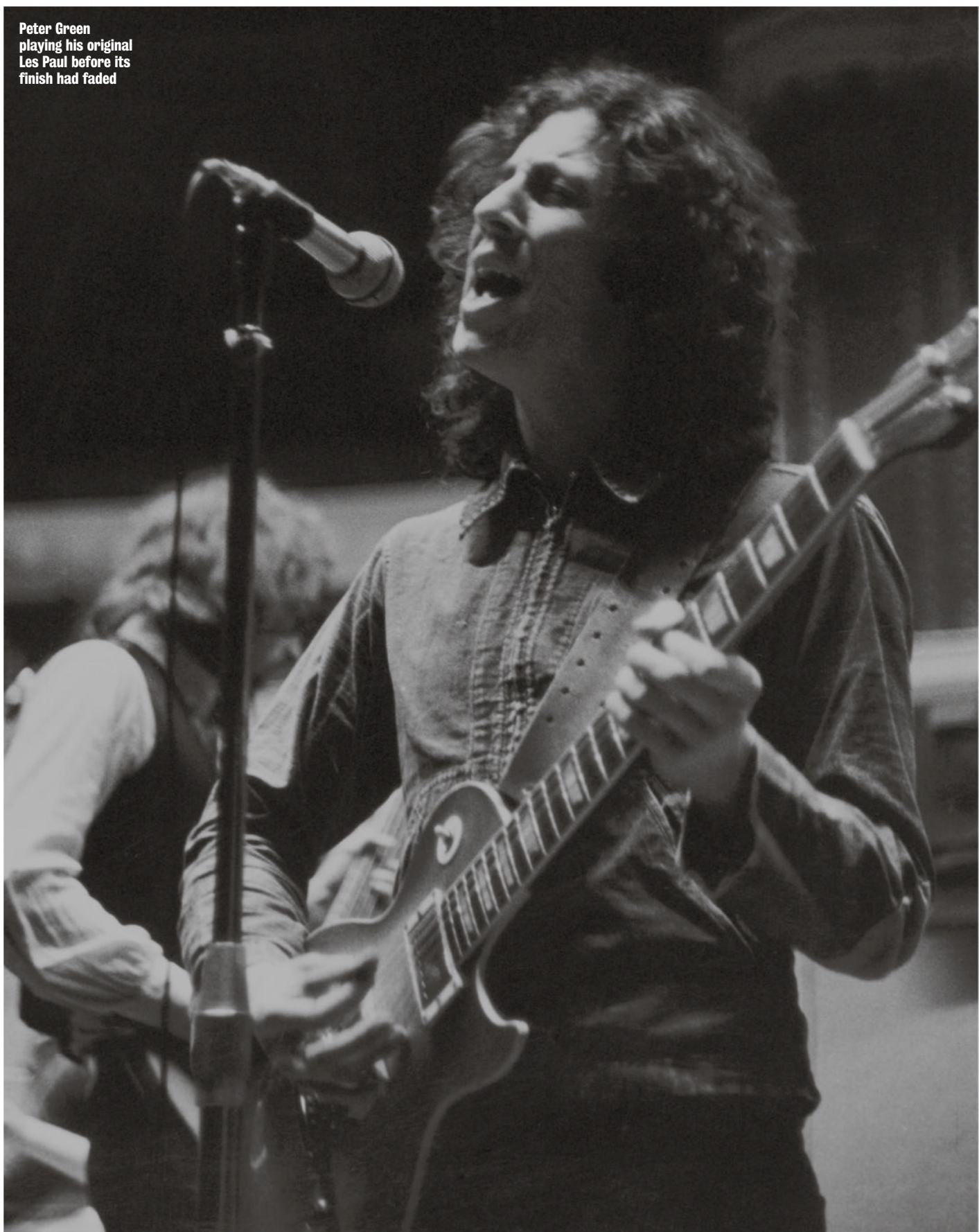
NEXT MONTH The stunning Texan blueser, **Chris Duarte** shows five blues licks, all on video!



Get the Tone

Remi used his Gibson Les Paul with both pickups on together, out of phase with each other. Peter Green's original Les Paul (famously owned by Gary Moore and Kirk Hammett) had one of the pickup magnets round the wrong way so when both pickups were on the volume controls could be tweaked to provide that nasal tone. Any guitar will work well for this month's performance (a Strat in position 2 does a reasonable facsimile of the tone). Then add some very light drive and a splash of reverb.

Peter Green
playing his original
Les Paul before its
finish had faded



TRACK RECORD Although probably more known for his gypsy jazz guitar playing, Remi also plays blues and rock guitar. He will be performing his new show *Man Of The World: The Music of Peter Green*, which tours again this Autumn. Go to www.remiharris.com for more info. And to hear all the tracks mentioned in this month's article, *The Best Of Peter Green's Fleetwood Mac* is the perfect place to go.

»

EXAMPLE 1 UP-TEMPO SHUFFLE IN A MAJOR

Chorus 1 [Bars 1-14]: This first solo is played over an up-tempo shuffle in A. The eighth notes have a shuffle feel, and to keep things easy to read we have notated the solo in 4/4 time. Remi skillfully navigates the changes with simple motifs that are tailored to fit the underlying harmony, just as Peter would have. This use of repletion keeps the listener engaged. The main lesson to take away here is how concisely the chord changes are outlined by simply changing one or two notes.

Chorus 2 [Bars 15-end]: Our second solo features some more classic vocabulary. The high A note in bar 17 acts as a punctuation point and can be traced directly back to BB King who, along with Eric Clapton, was Green's biggest influence. The use of quarter-tone bends and finger vibrato help to add that touch of sophistication to the delivery. The solo ends with a very nice fingering for the B,9 chord and this is moved down a semitone to resolve to A9 for the finish.



J = 202 Swing 1/8ths

Both Pickups Out of Phase With Light Overdrive *f*

A7 *1/4* **BU** *1/4* **BU** *1/4* **BU** *1/4* **BU**

E B G D A E
1

D7 **A7** **E7**

E B G D A E
6

D7 **A7** **E7**

E B G D A E
11

A7

E B G D A E
16

E7 **D7** **A7** **B9 A9**

E B G D A E
21

EXAMPLE 2 SLOW BLUES IN A MINOR

This second example is a super slow blues in the key of A Minor. We have used the 12/8 time signature here, which involves three 8th notes per beat, not two as in 4/4 time). Due to this, note groupings can look longer but aren't necessarily harder to play. The main scale of choice is the A Blues scale which has the same

notes as A Minor Pentatonic except there's an additional E, (the 5 interval). Again the solo is constructed with the use of motifs. Each time the motif acts as a launch pad for an answering improvised run. This question and answer style phrasing is classic blues and can be heard throughout Peter Green solos.



VIDEO



PLAY

J. = 42

A m

Both Pickups Out of Phase
With Light Overdrive and Reverb

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

D m

Let ring --

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

A m

Let ring - -

E B G D A E
8 7 10-(12)-(10)-8-10 10-(12) 10-(12) 8-7-5 7-5 5-3-5 6-5-3-5 3-5-3 5-3-5 9-9

E m

1/4 1/4 1/4 1/4

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

D m

BU BU

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

A m

E m Am

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



SUBSCRIBE TO Guitar Techniques

TODAY AND GET A **FREE!** **G7TH PERFORMANCE 3 CAPO[†]**

- » Fitted with Adaptive Radius Technology, the Performance 3 will actively adapt to match the curvature over the strings in **EVERY** position, on **ANY** guitar neck.
- » Pressure is **ALWAYS** evenly distributed over the fingerboard, giving unrivalled tuning stability.
- » The Unique Tension Control system gives near-infinite adjustment **AND** an easy, one-handed action.
- » Protective silicone pads at every touchpoint help avoid unwanted metal to wood contact on your guitar neck.

WE DESIGN, YOU PLAY - WWW.G7TH.COM

**WORTH
£40**

BENEFITS OF SUBSCRIBING

- » **FREE** delivery direct to your door
- » **SAVE** money on the shop price
- » **NEVER** miss another issue
- » **YOU'RE IN CONTROL** manage your subscription online via our dedicated self-service site

SUBSCRIBE ONLINE AT
www.magazinesdirect.com/C23W
OR CALL US ON 0330 333 1113 AND QUOTE C23W

OFFER ENDS: 23/8/2023

Terms and conditions: Direct Debit offer open to new subscribers only. Offer is available to UK subscribers only. *£26.50 (print) and £34.00 (print and digital) payable by 6-monthly Direct Debit/credit card. This price is guaranteed for the first 12 months and we will notify you in advance of any price changes. Please allow up to six weeks for delivery of your first subscription issue (up to eight weeks overseas). The full subscription rate is for 12 months (13 issues) and includes postage and packaging. Please allow up to 6 weeks for delivery. [†]Your gift will be delivered separately within 60 days after your first payment has cleared. Gifts only available to subscribers on the UK mainland. Gifts not available with a digital subscription. In the unlikely event that we run out of this gift, we promise to offer you an alternative gift of the same value. Payment is non-refundable after the 14-day cancellation period, unless exceptional circumstances apply. For full terms and conditions, visit www.magazinesdirect.com/terms. For enquiries, please call +44 (0) 330 333 1113. Lines are open Monday-Friday 8:30am-7pm, Saturday 10am-3pm UK Time (excluding Bank Holidays), or email help@magazinesdirect.com. Calls to 0330 numbers will be charged at no more than a national landline call, and may be included in your phone provider's call bundle.



CHOOSE YOUR PACKAGE...



PRINT ONLY

+ FREE GIFT!

Only £26.50*

every 6 months
by Direct Debit



PRINT + DIGITAL

+ FREE GIFT

Only £34.00

every 6 months
by Direct Debit

PLUS!
INSTANT
ACCESS
ANYTIME,
ANYWHERE

THE CROSSROADS

BB King



For this month's Crossroads, **John Wheatcroft** meets the Chairman of the Board, as he explores the string bends, vibrato, note choices and feel of a blues legend.

ABILITY RATING

Info <https://bit.ly/3pw0dAh>
Key C **Blues** **Tempo** 120bpm

Moderate ★★★★☆

Will improve your... ✓ Phrasing and rhythmic variation
 ✓ Blues vocabulary ✓ String bending and articulation

BB King devoted his life to performing the blues in every corner of the world, and he was perhaps the genre's greatest ambassador. His remarkably expressive sound, rhythmically inventive, melodically sophisticated and incredibly influential style, spoke to audiences ranging from

prison inmates to presidents and everything in-between. BB did so for well over 50 years and never lost his infectious enthusiasm, vitality and commitment to performing. His work earned him numerous awards, including a Grammy for Best Traditional Blues Album, plus an induction into both the Blues and the Rock And Roll Hall of Fame. He even has a museum in his honour, the BB King Museum and Delta Interpretive Centre, in Indianola, Mississippi.

A huge part of King's almost universal appeal lay in his undeniable ability to communicate his ideas to everyone in the audience. While musicians love his playing, with a list of devoted A-lister fans too vast to list here, he also had massive appeal with non-players. You really don't have to be a guitar player to get BB's playing. The emotional intent, beauty, touch and feel of his sound came across loud and clear. One way that King managed to convey his intentions so articulately, along with his beautiful tone, was in the way that his phrasing evolved in a logical and highly compelling way. Each musical idea was explored fully, using repetition, question and answering, theme and variation and motivic development to allow him to say such a great deal, and often within a fairly restricted selection of notes.

With this in mind, the musical ideas that follow all explore this facet of thematic development and repetition with the aim of refining our sense of musical intention when we improvise, rather than mindlessly wandering through the notes when we solo. It's a great idea to also acknowledge the connection between BB's singing style and his guitar playing. In fact, it could be argued

that the two areas are intrinsically linked, given their similarity in terms of rhythms, note selection and expressive delivery.

You'll notice a huge amount of bends and detailed articulation in the examples that follow. For the most part, BB's first finger was assigned to 'vibrato-duty'. He pivoted between the edge of the neck and just after the knuckle joint of the first finger with a circular rotation of the wrist. In some instances he removed his thumb from the back of the neck entirely and shook his whole forearm. For bends the motion was essentially the same although the string was held in place at the top of each circular 'swing'. This technique takes considerable strength so be patient; it may take some time before you get the control and stamina you desire, with the unsupported first-finger bend taking perhaps the longest to master. This is one technique that you may find becomes a little easier with a slightly higher action, along with the slightly reduced scale length like you'll find on a guitar that features a Gibson-style scale length. ■

NEXT MONTH John goes jazz blues as he checks out the melodic leaps of **John Scofield**

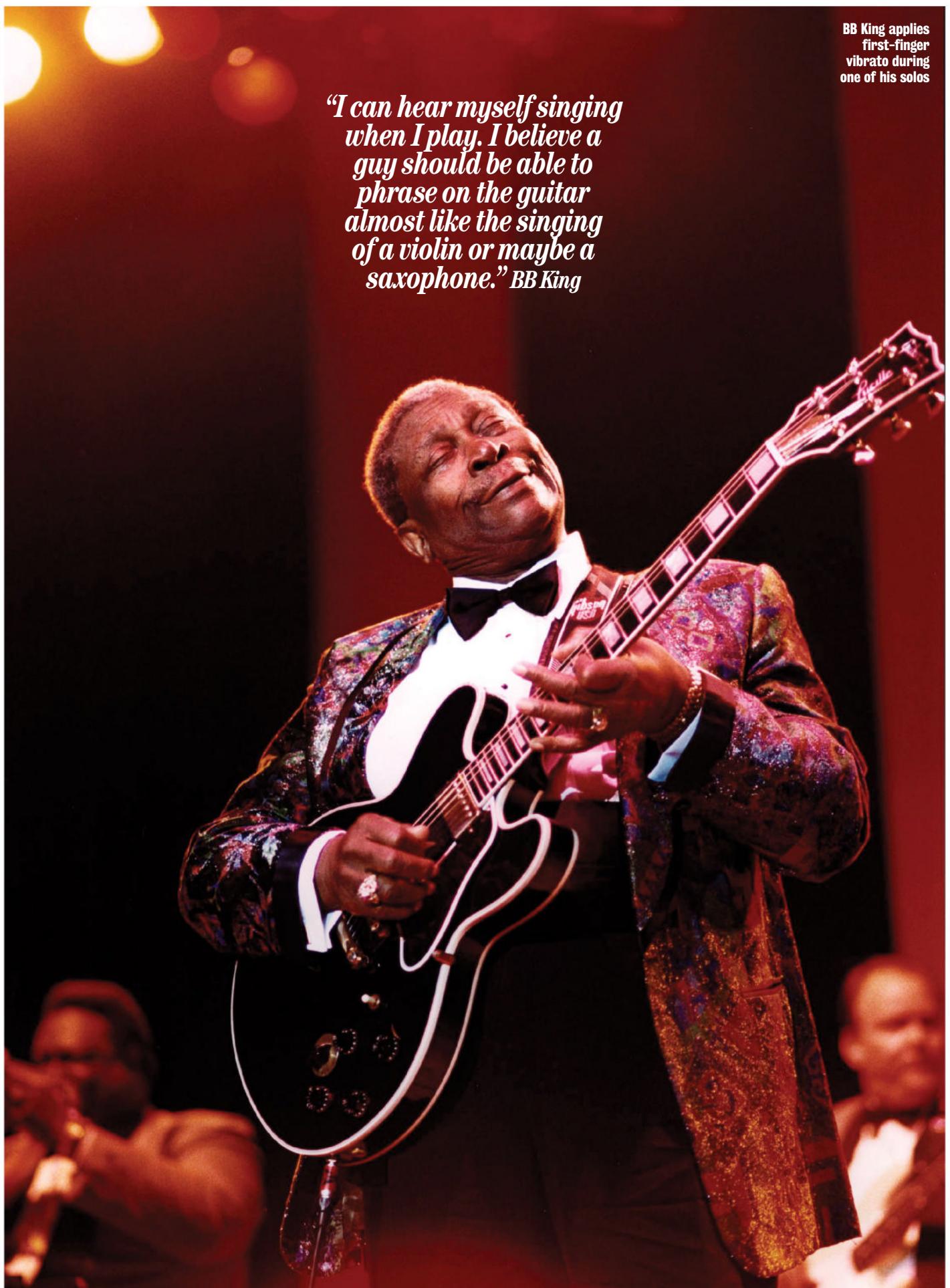
For most of his recording life BB King used a Gibson ES-355 thinline guitar, through a Gibson Lab Series or Fender Twin amp. Go for the middle setting on your guitar, get the amp so it's just starting to drive, then add a touch of reverb. I used my ES-335 with both pickups on full, moderate drive and controlling the level of 'bite' from my picking position and angle.



TRACK RECORD King is absolutely sensational on BB King - Live In Africa. Or, for an overview of the complete festival, check out Soul Power (Eureka 2012). To learn more about his unique guitar style why not seek out BB King Blues Master Volumes I, II and III (DCI/Warner Bros)? This series of instructional videos was filmed in 1991 and released in 2002 as a single DVD. There are also several greatest hits packages, too.

BB King applies
first-finger
vibrato during
one of his solos

"I can hear myself singing when I play. I believe a guy should be able to phrase on the guitar almost like the singing of a violin or maybe a saxophone." BB King



»



EXAMPLE 1: FIVE BB PHRASES IN FIVE LOCATIONS

We begin with a set of developed BB King inspired lines based around a C7 tonality (C-E-G-B₇) and descending through each of the five CAGED areas, predominantly using the highest strings throughout. For each idea here, you should spot how we set up a motif and then use repetition and variation in each

instance. The trick is to be decisive when establishing your initial theme so why not sing each phrase, either out loud or just in your head and make an explicit connection between the sound of your voice and the notes coming out from your guitar. It's what King and many other expressive musicians do.

1a) C-form

ta) C-form

8va

$\text{♩} = 120$ Swing

C7

E B G D A E

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

1b) D-form

1c) E-form

1c) E-form

C7
8va -

E B G D A E

10

1d) G-form

1e) A-form

1e) A-form

E B G D A E

18



PLAY

BACKING

BB KING { THE CROASSROADS

EXAMPLE 2: CONTEMPORARY INTERPRETATIONS

We continue this descending CAGED positional approach here, although we're now looking at some contemporary players that have definitely had a good rummage through BB's considerable lick-bag. We start with a John Mayer idea based around the C-form C7 area, again descending the neck, a position at a

time, via musical ideas from Josh Smith, Tomo Fujita, Matt Schofield and Kirk Fletcher. From a notes perspective, we're looking at a combination of chord tones (C-E-G-B₇) and both Major (C-D-E-G-A) and Minor (C-E-F-G-B₇) Pentatonic scale ideas. Notice how each player brings their own inflections to the lines.

2a) C-form (John Mayer)

C7
♩ = 120 Swing 8va

2b) D-form (Josh Smith)

C7
♩ = 120 Swing 8va

2c) E-form (Tomo Fujita)

C7

2d) G-form (Matt Schofield)

2e) A-form (Kirk Fletcher)

C7



PLAY



BACKING

EXAMPLE 3: VISUALISING INTERVALS AROUND A ROOT NOTE

Here we're looking at BB's C7 note pool (see Technique Focus), visualising the intervallic options that cumulatively create a scale, but in non-sequential order, allowing for a less predictable note selection. Again, singing these notes as you play will help you get one step closer to being able to play what is in your

imagination, rather than what falls underneath your fingers. You don't need to be a great singer, like BB was, and you don't even need to sing out loud, but being able to recognise and connect to the sound, feel and location of each of melodic option against a given tonality is a huge step in a positive direction.

3a) 3rds
 G^{va} - - - - -
C7
 $\text{J} = 120 \text{ Swing}$

E
B
G
D
A
E

1

3b) 5ths
C7
 G^{va} - - - - -

E
B
G
D
A
E

6

3c) 7ths
C7
 G^{va} - - - - -

E
B
G
D
A
E

13

3d) 6ths
C7
 G^{va} - - - - -

E
B
G
D
A
E

12

3e) 4ths
C7
 G^{va} - - - - -

E
B
G
D
A
E

13

3f) 2nds
C7
 G^{va} - - - - -

E
B
G
D
A
E

18

3g) Flat 5th connections
C7
 G^{va} - - - - -

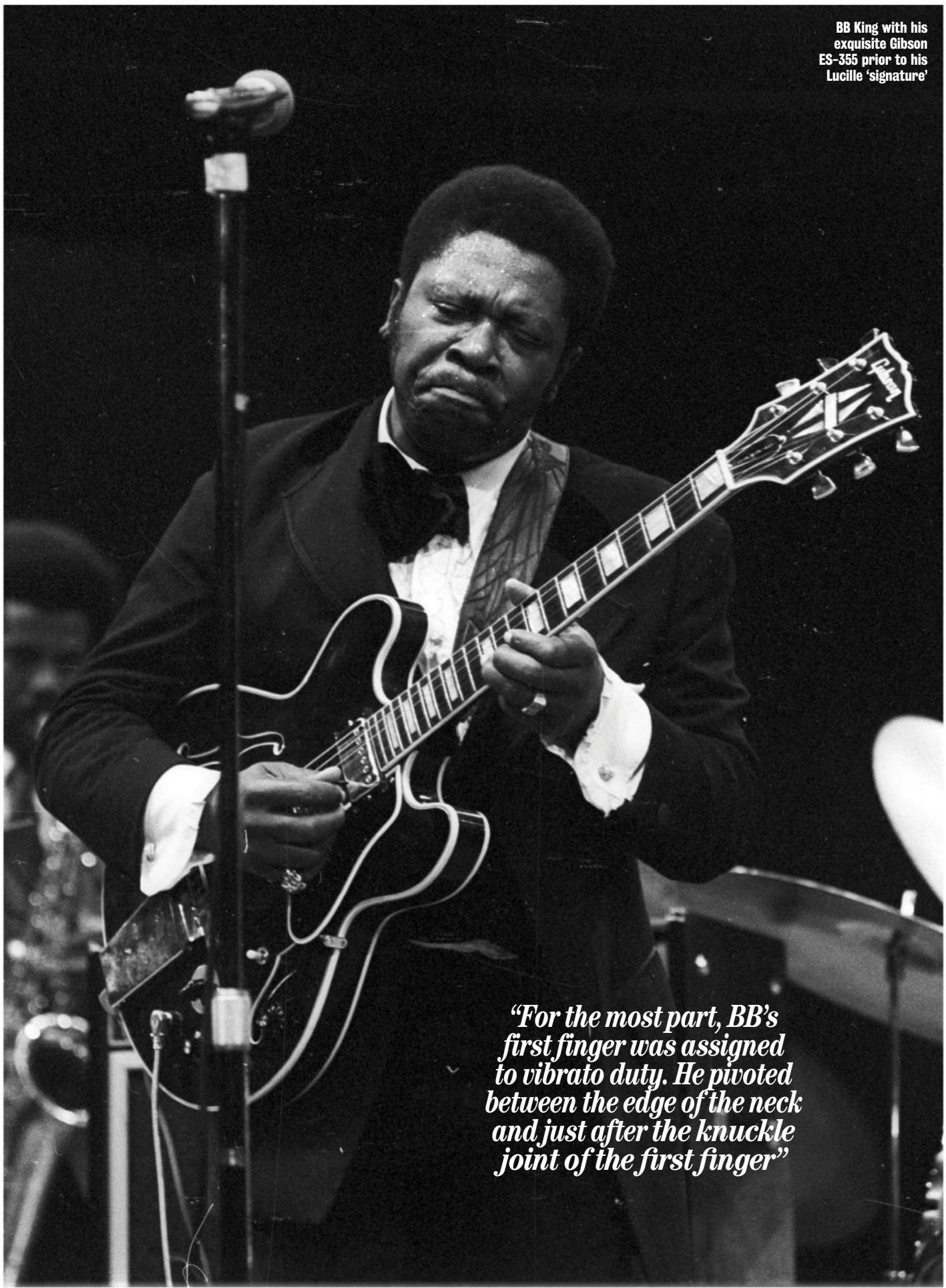
E
B
G
D
A
E

13

GuitarTechniques

WE'LL MAKE YOU A BETTER PLAYER!

BB King with his
exquisite Gibson
ES-355 prior to his
Lucille 'signature'



"For the most part, BB's first finger was assigned to vibrato duty. He pivoted between the edge of the neck and just after the knuckle joint of the first finger"



PLAY



EXAMPLE 4: FULL SOLO

We round up this look at BB's playing with a full and cohesive solo based around a swing-feel Dominant blues in the key of C. The beauty of all of this thematic

development is that you can make a little go a long way - once you've learnt this solo, improvise with your own ideas, or any of the earlier melodic cells.

Measure 1: C7 (8va). Solo staff: BU, RP, RP, RP, RP, BU, BU. Neck diagram: E-B-G-D-A-E. Fingerings: 15-(18)-(18)-(18)-(18)-15, 15(17)15-13, 14, 13-15, 15-(17)17-13-15, 14, 15, ~, 13(15).

Measure 6: F7 (8va). Solo staff: BU, BU. Neck diagram: 13, 15-(16)-15-13, 14, 15-(16), 14-13, 15-(17)13-15, 14, 15, ~, 13, 14-13.

Measure 10: Dm7 (8va). Solo staff: BU, BU, BU, BU. Neck diagram: 15-(18)-15-(18)-15-(18)-15-13, 15-(17)-13-15, 14, 15-13, 13, 8, 10-8, 10-8, 8-9.

Measure 14: C7. Solo staff: BU, BU, BU, BU, BU, BU, BU, BU. Neck diagram: 8-9, 8-10, 8-8, 10-(12)-11-(13), 10-(12)-8-10-8, 10-8, 10, 13-16(18), 14.

Measure 18: F7 (8va). Solo staff: BU, BU, BU, BU, BU, BU, BU, BU. Neck diagram: 13-15, 15-(16)-13, 14, 16-(18)-13-15, 15-(16)-14-13, 15-(17)-13-15-(15)-13, 15-(16)-(15)-13, 14, 13-15-(18).

Measure 22: Dm7 (8va). Solo staff: PB, 15-BD. Neck diagram: 15-13, (16)-(15)-13-15, 14, 13-15-15-(17), 13-(15), 13, 15-(16)-15-13, 14, 13, 15-(17)-15-(17).

BORN TO PLAY



Sheeran
BY Lowden

sheeranguitars.com

GERARDO HERNÁN MATOS RODRÍGUEZ La Cumparsita



Declan Zapala arranges this famous tango from 19th century Uruguay. With energetic rhythms, strums, and taps it will have your hands dancing around the fretboard.

ABILITY RATING
Info <https://bit.ly/3pw0dAh>
Key G **Tempo** Various

Advanced

Will improve your...
✓ Staccato chord plucking

✓ Rasqueado

✓ Knowledge of tango music

Along with Ángel Villoldo's El Choclo (GT334), La Cumparsita is one of the earliest examples of the tango style, and certainly one of the most definitive. Written by Uruguayan musician, composer, and journalist Gerardo Hernán Matos Rodríguez, the tune was first premiered in Montevideo, Uruguay, in 1916 at the old Café La Giralda; now the Montevideo Tango Museum. La Cumparsita actually started life as a march - the title translates as 'processional march' - but the orchestral leader of Café La Giralda at the time, a musician named Roberto Firpo, tweaked

Rodríguez' version and incorporated some of his own lesser-known tangos and a section of Verdi's Miserere to create the version we are familiar with today.

Born in Montevideo in 1897, Rodríguez was the son of don Emilio Matos, owner of the local cabaret Moulin Rouge (not to be confused with notorious Paris venue). He was barely 20 when he composed this tango and had no idea of the popularity his piece of music would gain, so much so he sold the rights to the music for just 20 pesos to Breyer Publishing House. Rodríguez was a student of architecture at the time and

perhaps not ready to take responsibility for any professional income he received for his music, as the first thing he did upon receiving his 20 pesos was bet the entire fee on a horse named Skat at his local racetrack! Skat lost by a head.

The original 1916 publication was orchestrated for just piano and violin. While this remains a popular format for concerts today the first recording of La Cumparsita was by Firpo eight years after its publication and featured the bandoneon, a type of South American concertina which gives it the sound we are more familiar with in popular settings. After the piece gained popularity the bandoneon was as much a part of the sound as the notes themselves and it is seldom played without one.

It is estimated that since its inception there have been over 2500 different versions of La Cumparsita arranged and performed in various settings; from vocal versions all the way to full and stunning orchestral scores. This month we add another solo classical guitar arrangement to that list. ■

NEXT MONTH Declan arranges and transcribes the excellent Canarios by Gaspar Sanz

TECHNIQUE FOCUS
Raz up your Rasqueado

One of the more guitaristic traits of this arrangement is the use of the rasqueado strumming technique. If the technique is unfamiliar to you, try this: make a fist in your plucking hand and rest your thumb across the fingers so it is only in contact with the fingernails. Apply an outward pressure from the fingers against the thumb and then this will create an explosive flicking motion when released. Striking the strings with this flick will create that familiar rasqueado sound. To create a rhythmic spreading of the fingers flick the little finger out first, or visualise rotating the little finger out more than the others. Olé!

Christopher Denoth:
check out his super
arrangement of La
Cumparsita online



TRACK RECORD The soundtrack to the 1998 film Tango by Carlos Saura features a spicy and authentically orchestrated version of La Cumparsita, complete with bandoneon (Deutsche Grammophon: 1998). Swiss Classical guitarist Cristoph Denoth has an excellent solo guitar arrangement on his album Tanguero (Signum: 2018) - the accompanying music video can also be viewed on his YouTube channel.



PLAY



VIDEO



EXAMPLES

LA CUMPARSITA { RODRIGUEZ }

PLAYING NOTES

In **bar 5** to make things really pop, pluck the melody and its harmonising block chords with your i, m, and a fingers to achieve a sharp staccato by immediately cutting the chords with the tips of the fingers that just plucked. This helps give the fretting hand more time to shift between chords. In **bar 6** keep the second and third fretting fingers held on their notes until the final chord of the bar, to help stabilise the hand. In **bar 8** after the slurred open sixth-string slide your third finger up from its 2nd fret A up to the 5th-fret C to get into position for the final two chords of the bar. In bar 13 use third and fourth fingers to hold the F

and G# in the Ddim/A chord and then slide the fingers down their strings to 6th and 7th frets for the final chord of the bar. In bar 17 if you hold the E Major chord at the start of the bar with your second finger on the 2nd fret of the fifth string you can then slide that finger all the way up to the G# at the 11th fret to continue with the higher register notes. As you play the final chord of **bar 17** with your third and fourth fingers, add the first and second fingers o their notes to achieve the chord at the start of **bar 18**, strumming the i finger down the strings while sustaining the high E note with your fourth finger.

The sheet music consists of six staves of guitar tablature. The top staff shows measures 1-4, starting with a Dm chord at 132 BPM. The second staff shows measures 5-8, featuring a slurred open sixth-string slide. The third staff shows measures 9-12, with a focus on the E major chord. The fourth staff shows measures 13-16, with a transition to a new section. The fifth staff shows measures 17-20, concluding with a final chord. The bottom staff shows measures 21-24, which are not fully visible in the image.

PLAYING NOTES

On the second quaver beat of **bar 20** hold your fourth finger on the C at the 13th fret then extend your second finger down to the 12th-fret harmonics on the fifth and sixth strings. In **bar 22** place a half barre at the 5th fret at the start and then shift it down by two frets at a time as you move through each chord, adding the second finger where required. At the start of **bar 27** hold the A at the 2nd fret, third string with the third finger and then slide it up to the 7th fret, adding your first and second fingers for the proceeding chord. For the final 12th-fret B of

bar 28 slide up to it with your first finger; this positions the fretting hand to allow for the mordent to be played with first and second fingers at the start of **bar 29**. Or just stay in position 10 throughout this passage and play the mordent with your third and fourth fingers, although this usually comes out sounding weaker. In **bar 33** to create a moment of drama to close this section hold the E chord with the fourth finger on the second fret of the fourth string and then slide this finger up to the warmer sounding B at the 9th fret to play the remainder of the phrase.

The sheet music consists of five staves of musical notation for classical guitar, each with corresponding tablature below it. The staves are numbered 20, 24, 28, 32, and 36. The notation includes standard musical symbols such as notes, rests, and dynamics, along with specific guitar techniques indicated by markings like 'NH - - -' for harmonics and diamond shapes for barres. The tablature shows the fingerings and string numbers for each note or chord across the six strings of the guitar.

PLAYING NOTES

To create a sense of contrast when the march section enters at **bar 51** (remember that La Cumparsita translates as 'processional march'), focus on plucking everything that falls on the main chords with a short and snappy staccato in the lower voice, cutting the notes through a mixture of early releases

in the fretting hand and damping the notes with the tips of the fingers in the plucking hand. Ensure all bass notes plucked with the thumb are immediately muted with the thumb. In **bar 53** keep all fretting-hand fingers on their notes of the D Minor chord throughout, even when not in use.

40

44

48

51

55

59

Am E E7 Asus4 Am Asus4

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

63

Am Asus4 Am Eaug E Am

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

67

Dm Am

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

71

Dm Am

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

75

Am E E7 Asus4 Am Asus4

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

LA CUMPARSITA { RODRIGUEZ

PLAYING NOTES

In bars 81-82 the noteheads with an 'x' denote tapping the guitar with the plucking hand just below the strings on the upper bout. In bar 83 we enter a fiery up-tempo march to finish the piece. Pluck everything staccato and tap with the same strikes as before. When executing a plucking-hand tap I recommend trying to make the tip of the thumb land at its string to make it easier to flow

into the next bass note without any interruption or hesitation. **Bar 91** is a slightly gnarly succession of chord changes for the fretting hand so it is recommended to practise this on loop slowly until you feel a sense of flow in the D Minor arpeggio that is plucked by the thumb in the lower voice. Add a 'poco rit' in the final bar, slowing down a little to create a sense that the piece has ended.

The figure displays five staves of guitar sheet music for 'The Wall' by Pink Floyd. Each staff includes a musical staff at the top and a tablature staff below it, with the guitar's six strings labeled E, B, G, D, A, E from top to bottom.

Staff 1: Measures 79-80. Chords: Am, Asus4, Am, Eaug, E, Eaug, E, Esus4, E, Am. The tablature shows various plucking patterns. A note in the Am chord is marked with an asterisk (*). A box contains the instruction: "Tap upper part of guitar with plucking hand".

Staff 2: Measures 81-82. Chords: E, E7, B/E, E7/G♯, Am, Adim5, Am. The tempo is indicated as 142 BPM. The tablature shows fingerings (e.g., 10, 7, 4) and rests.

Staff 3: Measures 83-84. Chords: E, E7, B/E, E7/G♯, Am, Adim5, Am. The tablature shows fingerings (e.g., 10, 7, 4) and rests.

Staff 4: Measures 85-86. Chords: Dm, Dm/F, Ddim/A, Dm/F, Dm, Ddim, Am, E/A, Am/E, Am, E/A. The tablature shows fingerings (e.g., 10, 7, 4) and rests.

Staff 5: Measures 87-88. Chords: E, E/G♯, B, E7/D, E7/9, Am. The tablature shows fingerings (e.g., 12, 11, 12) and rests.

30-MINUTE LICKBAG



Brought to you by...

bimm bristol


Jamie Hunt of BIMM Bristol brings you another musically varied selection of licks to learn at easy, intermediate and advanced levels.

EXAMPLE 1 NICK BOCKRATH (CAGE THE ELEPHANT)

This phrase is based in G Minor but includes both the Major 3rd (B) and Minor 3rd (B_b). By moving between these two notes, the melody feels unsettled and more mysterious. Use downstrokes to achieve an authoritative delivery. For

continuity throughout the sequence, use your first finger and slide to each note change. To get the sound, use your bridge pickup, set your amp to moderately overdriven tone and add a long reverb.



PLAY

$\text{J} = 140$

EXAMPLE 2 NEIL YOUNG

This sequence alternates between strummed chords and single-note melody. This brings shape and direction to the phrase, making it sound like it belongs within a song. Familiarise yourself with the strumming pattern on the C and F

chords, then play through each phrase before bringing the whole sequence together. Neil uses a steel-string acoustic for phrases like this. But if you have an electric guitar, use your neck pickup, set the amp clean, and add some reverb.



PLAY

$\text{J} = 110$

EXAMPLE 3 REBECCA LOVELL (LARKIN POE)

This riff targets G Minor and F chords by playing the root of each then repeating an octave higher. These alternating octaves establish the harmonic intent, create movement and leave room for the Pentatonic figures that follow. Note the

pauses at the start of each bar, which bring dynamic shape and allow the phrases to land at a more interesting points. Select your bridge pickup and dial in a moderate, 'bluesy' level of gain. Finally, add a splash of reverb.



PLAY

$\text{J} = 130$

EXAMPLE 4 ALBERT COLLINS

Collins tuned his guitar to an F Minor chord and used a capo in various positions. As a result, his Minor Pentatonic phrasing would often include a Major 6th instead of the 7th. This lick achieves a similar result using standard tuning, by

targeting the 6th (A) within the C Minor Pentatonic lines. Strike most of the notes with the first finger of your strumming hand, with the thumb adding some of the lower notes. Use your bridge pickup and a bright, overdriven tone.



The image shows two staves of sheet music for electric guitar. The top staff begins with a tempo of 165 BPM and a C7 chord. It features a mix of eighth-note patterns and sixteenth-note figures, with specific note heads highlighted by wavy lines. The bottom staff continues the musical line, starting with a G7 chord and maintaining a consistent eighth-note strumming pattern. Both staves include tablature on the left side, indicating fingerings and muting techniques. The overall style is rhythmic and dynamic, typical of jazz or blues guitar solos.

EXAMPLE 5 TIM MILLER (JAZZ GUITARIST)

This lick targets an Am11 harmony by taking notes from the arpeggio and moving across the neck with two notes on the starting string, one note on the next string, two notes on the following string, one note on the next string, and

so on. The strategic use of hammer-ons, pull-offs, economy and hybrid picking allow for the seamless stream of intervallic jumps. Use your bridge pickup with the guitar's tone rolled back a little, a moderate gain setting, and some delay.



EXAMPLE 6 REB BEACH

This lick uses three-notes-per-string positions of A Aeolian while the picking hand taps a fourth note on each string. The tapped notes allow the fretting hand to move over to a different string and continue the stream of notes. There are no

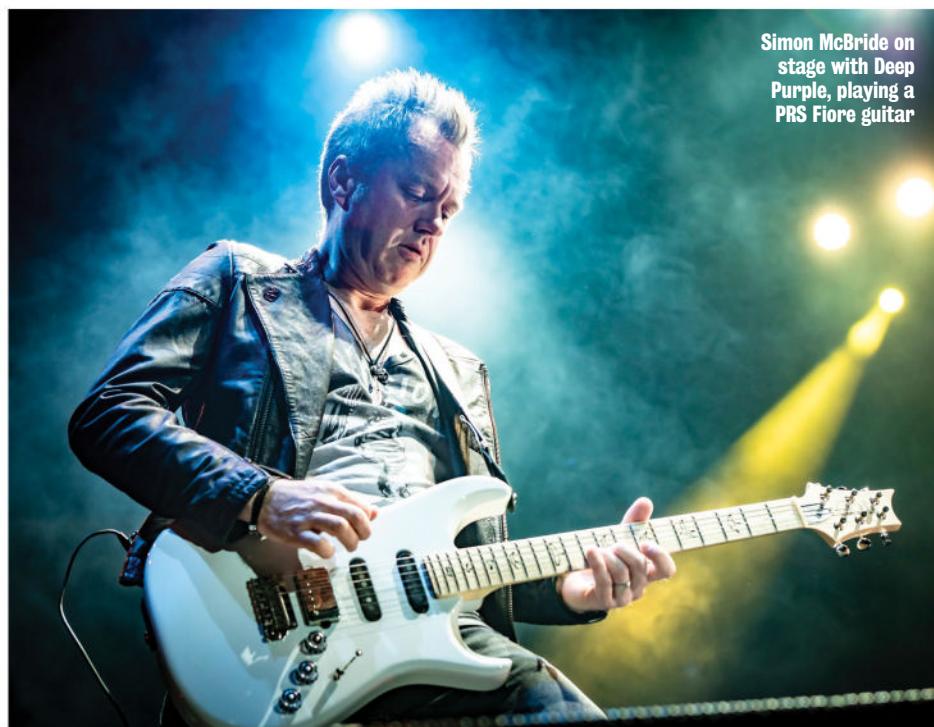
picked notes in this lick, so the fretting hand will need to perform a 'hammer on from nowhere' to sound the first note on each string. To get the sound, use your bridge pickup, a decent amount of gain, and some delay.



SIMON MCBRIDE



This month **Phil Short** explores the rip-roaring style of blues-rock virtuoso and Deep Purple's sensational new guitarist, Simon McBride.



Simon McBride on stage with Deep Purple, playing a PRS Fiore guitar

Simon's virtuosic rock technique. After six years with Strong, he stretched out on his own, releasing *Rich Man Falling*, in 2008.

McBride's original music is a blend of vocal hooks and great songwriting, with elements of soul and R&B combined with his own fiery blues-rock guitar. This led to some fantastic opportunities opening for the likes of Jeff Beck and Joe Bonamassa. After this he went on to play as a sideman in a few different projects, but most notably it was his stint working with Don Airey on his solo tours that eventually led to Simon's appointment as the fourth and permanent guitarist in Deep Purple, due to the tragic ill health of Steve Morse's wife.

McBride's style is perfectly suited to Purple, his aggressive alternate picking technique combining with a great heritage in blues and R&B. In our two studies we will see Simon's excellent technical approach and wonderfully musical ideas. Our first study sees him playing over a 6/8 ballad, with a mix of chops and melodic phrases that perfectly navigate the non-diatonic chord changes. The second study focuses on more of his blues-rock approach and his fiery Gary Moore-influenced rapid Pentatonic licks. Enjoy, and have fun. ■

ABILITY RATING

Advanced

Info

Key: Various
Tempo: Various

<https://bit.ly/3pw0dAh>

Will improve your

- ✓ Melodic phrasing
- ✓ Alternate picking
- ✓ Rapid Pentatonic licks

years old he had become a very accomplished player, entering *Guitarist* magazine's Young Guitarist Of The Year competition and taking home first place. This in part led to him becoming PRS Guitars' demonstrator for many years.

At just 16 he was recruited by Belfast-based metal band, Sweet Savage who reformed in 1994 without their founding guitarist Vivian Campbell, who had gone on to play with Dio, Def Leppard and Whitesnake. Simon recorded two albums with the band, *Killing Time* and *Rune*. The title track of the former release features guitar work that's reminiscent of a young Paul Gilbert, another player that had developed incredible technique by his teens.

After two years playing supercharged metal, Simon's musical journey took a different turn, teaming up with Irish artist Andrew Strong. Strong's music mixed soul, R&B and pop, which can explain the well-rounded musicality that accompanies

Simon McBride is one of the world's greatest guitar players, with a career spanning over 25 years in the music industry. Simon has proven himself as both a session musician and as an artist in his own right. His skill and musicality has been admired by some of the most legendary musicians on the planet, and he is currently the full-time guitarist in the Deep Purple. But how did McBride get there and what makes his playing particularly special?

Hailing from Ireland, Simon started out aged nine, having grown up on a healthy diet of Deep Purple, Led Zeppelin, Free and other classic rock icons. By the time he was 15

NEXT MONTH Phil looks at the stinging and fiery licks of Texan legend, *Albert King*

Simon plays PRS guitars and can be seen using a number of different models, often his semi-hollow 408 or a Silver Sky. He favours a thick, Marshall-style overdrive, so that's what we are looking for here. Try boosting the mids and backing off the treble and bass for that fat, classic rock tone. A splash of reverb or light slap-back will add an extra touch of class.



TRACK RECORD Simon's latest album, 2022's *The Fighter*, features excellent songwriting and some exciting guitar solos to boot. The title track features Simon's fiery blues-rock, rapid-fire Pentatonic phrasing as well as some great traditional blues vocabulary. His playing is often compared to that of Gary Moore, and their tone, aggression and sheer musicality certainly put them in the same ballpark.

SOLO 1 BALLAD IN 6/8

There are some quick alternate picking passages in this study which are tricky to play. While they add excitement to the sound overall, don't get too bogged down in the fast licks, and focus on the repeated lines and phrases that help give the solo its overall melodic structure.



SOLO 2 SLOW ROCK

This study focuses more heavily on Simon's speedy Pentatonic rock vocabulary. These licks are made up of simple components but are challenging to get under the fingers due to Simon's alternate picking prowess. I did alternate pick most of these phrases, but they will be just as effective if you mix picking and legato.



Sheet music for guitar with tablature and performance markings. The music is in 4/4 time, key signature of one sharp, tempo 90 BPM. The first measure shows a 2nd position barre chord. The second measure starts with an E5 power chord (3 notes) followed by a 12-bar blues progression (3 notes per measure). The third measure continues the blues progression. The fourth measure shows a wavy line over the strings, indicating a sustain or vibrato effect. The fifth measure starts with an A/C# power chord (3 notes) followed by a D5 power chord (3 notes). The tablature below the staff shows the string numbers (E, B, G, D, A, E) and fret positions (12, 9, 12, 9, 12, 9) for each measure. The label "BU" is placed near the end of the tablature.

SOLO 2 SLOW ROCK

E5

A5 G5 E5

E5 A/C# D5 E5

A5 G5

G5 A5

G5 A5

G5 A5

A/C# D

E5

A5 G5 E5



WELCOME TO THE SLINKY FAMILY



ERNIE
BALL®

SINCE 1962

MAMMOTH WVH



This month **Martin Cooper** checks out the sound of rock royalty, Wolfgang Van Halen, who ploughs his own furrow with Mammoth WVH.



Wolfgang Van Halen here playing a Gibson ES-335 through EVH amps

ABILITY RATING

★★★☆☆ **Moderate**

Info

Key: D Major
Tempo: 124 bpm
<https://bit.ly/3pw0dAh>

Will improve your
✓ Pentatonic phrasing
✓ Powerchord rhythm
✓ Melodic soloing

If you're a musician with the surname Van Halen, you're probably going to have a degree of attention given to your music, with comparisons drawn to the family members that went ahead of you. Thirty-two-year-old Wolfgang Van Halen, whose father was Edward, has in just a few short years carved out a career of his own by singing plus playing guitar, bass and drums. The young VH has been fronting Mammoth WVH since the release of the band's debut album in 2021, and he has been seen on the touring and festival circuit since then, gathering a good fan base built entirely on his own merits.

The name Mammoth WVH is a tribute to his dad's band, since the initial name of Van Halen was Mammoth, before David Lee Roth suggested changing it to Van Halen. The debut Mammoth WVH album however has more in common with the recording techniques of the first Foo Fighters album, with Wolfgang playing every instrument and doing all the vocals, as Dave Grohl did with the eponymous Foos' debut. The touring line-up includes guitarist Frank Sidoris, who has been a member of Slash's band The Conspirators, and Jon Jourdan, bass player Ronnie Ficarro, and drummer Garrett Whitlock, but the sound and vision of the band is built around the composing, singing and guitar playing of WVH.

As well as fronting Mammoth WVH, Wolfgang was a member of Van Halen from 2007 until the band ended with the death of his father, having taken over bass playing duties from Michael Anthony. Wolfgang also spent time as a member of Mark Tremonti's

touring outfit, and his own music actually has more in common sonically with the likes of Foo Fighters, Alter Bridge and Tremonti than one may assume, bearing in mind his family name and musical legacy.

Mammoth WVH's debut album has plenty of well composed and sonically polished melodies and musical parts, and the musicianship is always there to serve the song, rather than the other way around.

The track this month is in the key of D Major (D-E-F#-G-A-B-C#) as far as the notation goes, although there's more of a D Mixolydian sound to it (D-E-F#-G-A-B-C). This allows for plenty of powerchords, the occasional Minor 3rd interval (F) and the whole-tone move from D down to C. There's also a B_b chord that evokes a D Minor sound. The solo mainly makes use of the D Minor Pentatonic scale (D-F-G-A-C), but there's also a small chromatic move from F, to F#, to G in bar 32 on the lead part.

As Mammoth WVH songs are generally built around composed parts rather than flashy solos or extended lead sections, our lead guitar part is a succinct eight-bar section. And while Wolfgang is a more measured player than his father, there's a tapping descent at the end. ▀

NEXT MONTH Martin celebrates the sound of Dinosaur Jr's rocking guitarist **J Mascis**

Get the Tone

It's no surprise that Wolfgang uses EVH guitars and amps, his semi-hollow SA-126 being a cross between a Gibson ES-335 and the EVH Wolfgang guitar that Eddie designed and named after his son. As seen in our photo, Wolfgang also loves and plays the original thinline Gibson too. Go for a meaty, bridge pickup tone with no effects other than reverb.



TRACK RECORD At this point there is just one Mammoth WVH album to listen to, and this eponymous release includes the opening track Mr. Ed, plus Horribly Right, and the emotional tribute to his dad, Distance. There is a second album on the way, due in August 2023, and the first single Another Celebration At The End Of The World was released recently - check out the promotional video on YouTube.



PLAYING NOTES (RHYTHM GUITAR)

The rhythm guitar part is relatively simple but be careful when playing the main arpeggio chord parts in the first section, as there is a skip back across the strings to hit the root note each time. You'll require a degree of accuracy with your plectrum here.

RHYTHM GUITAR

D

C

G

N.C.

D5

F5

C5

B5

C5

D5

C5

E B G D A E

1, 9

5, 13

17

19, 23

21, 25

27

30

PLAYING NOTES (RHYTHM GUITAR) CONTINUED

PLAYING NOTES (LEAD GUITAR)

The solo features blues-rock style string bends with smooth vibrato, and it ends with a nod towards Wolfgang's father Edward, which is something the junior Van Halen likes to do from time to time. Make sure these tapped phrases are played cleanly. Isolate and practise them separately if you're not used to tapping.



SOLO

D = 124

LEAD GUITAR

30

D5

C5

BU

BU

30

E B G D A E

13-(15) 10-13-10 10-11-12-12-(14)

10-12 12-10 12-12

31

G/B

BU BD

E					
B	10	10	9		
G				12	
D					12
A					
E					

34

The image shows a musical score for electric guitar. The top part is a standard staff notation with a treble clef, a key signature of two sharps, and a time signature of common time. The notes are primarily eighth notes, with some sixteenth-note patterns and grace notes indicated by small circles. The melody starts at G5 and ends at D5. The bottom part is a tablature for a six-string electric guitar. The strings are labeled E, B, G, D, A, E from top to bottom. The tab shows a continuous line of notes with various fingering and muting techniques. The first section of the tab has circled fingerings: (15)-10-13-(15)-13-10, (15)-10-13-(15)-13-10, (15)-10-13-(15)-13-10, (15)-10-13-(15)-13-10, (15)-10-13-(15)-13-10. The second section has a different pattern: 14-0-12-0-10-0-9-0-7. The tab also includes several muting symbols (wavy lines) and a grace note symbol (a small circle with a dot).



NEVER
MISS
ANOTHER
ISSUE
Time to
subscribe!

BACK ISSUES

The last six months still available!

Missed one of our recent fabulous issues? Get one now while stocks last.



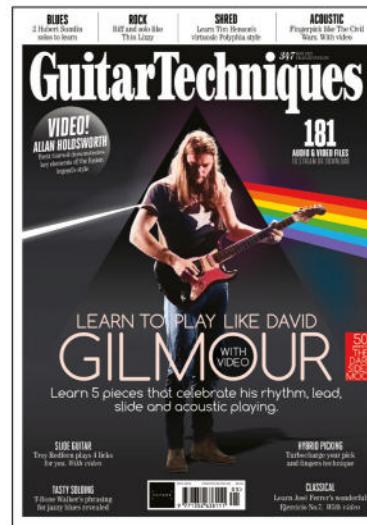
JULY GT349 **MO' BETTER BLUES!**

Inspired by Joe Bonamassa and six of his cohorts, we show you how to solo like these greats! Plus: Larry Carlton, Steve Lukather, Chris Rea, Jared James Nichols, Martin Taylor, Andy Wood, Metheny, Hendrix, SRV, Lady A & more!



JUNE GT348 **ERIC CLAPTON**

Learn five superb pieces that evoke different eras from Slowhand's career: Beano, Cream, Layla, Journeyman, & Unplugged. Plus: Napoleon Coste's Barcarella, Richie Sambora, Robben Ford, Plini, Martin Taylor, The Shires, & more!



MAY GT347 **DAVID GILMOUR**

Fifty years on from Pink Floyd's Dark Side Of The Moon we look at the playing of David Gilmour. Plus: Brett Garsed honours Allan Holdsworth; Troy Redfern slide licks; T-Bone Walker, Hubert Sumlin, Thin Lizzy, Tim Henson & tons more!



SPRING GT346 **JEFF BECK**

We honour the man that even the best players called The Guv'nor. With 10 Beck-isms and 3 mini pieces to play, this lesson will amaze and enlighten. Plus: Daniele Gottardo video, Gary Moore, Jason Isbell, 6 Country Pickers & more!



APRIL GT345 **12 STRAT BLUES PLAYERS**

The Strat is a mainstay of modern blues. We check out 12 who make California's finest wail! Also: Carl Verheyen soloing video; play Hendrix-style fiery Pentatonics, learn the tricky El Colibri, plus Rory, Steve Morse, George Lynch & more!



MARCH GT344 **JIMMY PAGE**

Play like Jimmy Page! Plus: 9 stunning video examples from Eric Gales, John Wheatcroft gypsy jazz video, Caro Mio Ben classical; James Brown funk, Brad Paisley acoustic picking, Dan Patlansky blues-rock, AC/DC rock, and more!

TO ORDER BACK ISSUES: Call 0330 333 1113 or visit www.magazinesdirect.com

Please do not call or email the magazine directly as we cannot deal with subscriptions or back issues. We regret that we cannot photocopy transcriptions from back issues.

Each back issue costs (including postage and packing) UK: £6.25

KIKO LOUREIRO



This month **Charlie Griffiths** lays down the gauntlet with five scary licks from Brazil's Mega(deth) rock and power metal monster!



Kiko Loureiro,
a stunningly
accomplished
metal guitarist

ABILITY RATING

★★★★★ Advanced

Info

Key: Various

Tempo: Various

<https://bit.ly/3pw0dAh>

Will improve your

✓ Alternate picking

✓ String skipping

✓ Sweep picking

by Megadeth fans for his ability to channel the style of the legendary Chris Poland and Marty Friedman era, while maintaining his own personality and perfectly complementing Dave Mustaine's playing.

In this lesson we will look at some of the key techniques and approaches Kiko uses in both his solo work and with Megadeth.

Kiko seamlessly incorporates many different techniques into his style, including alternate picking, string skipping, sweep picking and tapping. We jump straight in with some string-skipped arpeggios on the first and third strings. Kiko's picking technique allows him to hop from string to string with great accuracy. His picking-hand movement is mainly from the wrist, but he also uses his thumb to flex and pull the pick for greater control.

When playing fast technical Megadeth style licks like example 1, the key is to remain relaxed and light, using only the tip of the pick to strike the string. Couple this with

Originally from Rio de Janeiro, Kiko Loureiro has a rich musical background, having been influenced by jazz, classical and Brazilian music from an early age. In 1992 he entered the guitar scene as a fully formed metal guitar virtuoso with the band Angra which released several albums. Angra was of the first groups to tread the line between progressive and power metal with an incredible level of musicianship. Kiko has also released several solo albums, which lean into a rock-fusion instrumental guitar style. In 2015 he joined Megadeth, filling the position left by his predecessor Chris Broderick. Kiko's style has been embraced

effective fretting-hand muting to keep the unused strings quiet and you have a clean, seamless sequence of notes.

You can also apply this approach to example 2, a more typical pattern ascending through a three-notes-per-string scale. This of course can be applied to any scale or mode you wish. Our third example is a palm-muted arpeggio part using alternate picking to dance the pick from string to string in 16th notes and 16th-note triplets.

Example 4 combines tapped arpeggios with a transition to sweep-picked arpeggios. To do this, keep hold of your pick with your first finger and thumb, and use your second finger to tap the 19th fret. When you transition to sweep picking, your pick is already in playing position, so the initial upstroke should happen quite naturally.

Example 5 is inspired by Kiko's fusion side. This is more evident in his solo work, but he also uses it with Megadeth. The lick is based in G Melodic Minor with chromatic passing tones - not a common sound in metal, but Kiko combines this with heavy riffs for a unique hybrid style.

Play each example starting slowly and relaxed, before gradually speeding up in ever-increasing increments. ▶

NEXT MONTH Charlie challenges you with five finger-twisting licks from **Michael Romero**

Get the Tone

Use a modern tube distortion style tone with plenty of gain to give the notes sustain, but be careful not to kill the tone completely. For lead parts Kiko uses a mid-heavy tone, so set your EQ accordingly as this will help your solos cut through the mix. Finally, add a delay effect low in the mix to give your sound some dimension and to help the notes blend together.



TRACK RECORD The first two Angra albums, *Reaching Horizons* and *Angels Cry* will give you a good taste of Kiko's progressive metal roots, while his latest solo album *Open Source* is a masterpiece of modern metal fusion. Kiko appears on two Megadeth albums to date: the Grammy-winning *Dystopia*, and *The Sick, The Dying... and the Dead!*, both of which feature stellar lead work from the Brazilian maestro.

EXAMPLE 1

Start these string-skipped arpeggios with a downstroke, then a pull-off on the first string, and alternate pick the next four notes, starting with a downstroke.

Repeat this twice, then round off the bar with four more notes. Use the same pattern for the first three bars, then finish with a 24th fret third-finger bend.



PLAY

$\text{♩} = 170$

8va Dm B \flat /D

E B G D A E

13-10 10-13-10 10-13-10 17-13 13-17-13 13-17-13

14-10-14 14-10-14 14-10 15-14-15 15-14-15 15-14

(*8va*) Bm/D F Am/E

E B G D A E

19-15 15-19-15 15-19-15 24(25) 24

19-16-19 19-16-19 19-16

EXAMPLE 2

Play each six-note grouping with a downstroke, followed by an upstroke on the string below. Flick the tip of your pick slightly outwards, away from the strings in

order to move between strings more cleanly. Focus on synchronising your first finger with the downstroke as you start each new string.



PLAY

$\text{♩} = 100$

Em 6 6

E B G D A E

12 12-15-14-12-14-15 12-15-14-12-14-15 16-14-12-14-16

E B G D A E

13-16-14-12-14-16 13-17-16-13-16-17 15-19-17-16-17-19-19(22)

EXAMPLE 3

Play the first bar of this F# Dorian (F#-G#-A-B-C#-D-E) based part with alternate picking, using the very tip of the pick. Form chord shapes with your fretting

hand but only fret one note at a time. Begin bar 2 with hybrid picking using your pick and second finger before descending the scale with alternate picking.



PLAY

J = 120

F#m

Play 4 times

EXAMPLE 4

Tap the 19th fret with your second finger and use hammer-ons and pull-offs to complete the arpeggios, then switch to sweep picking in bar 3 as you play the

Am arpeggios fretting one note at a time. Finally play 9th fret, second string and use your picking-hand second finger to add a touch harmonic at the 21st fret.



PLAY

B5

F#/A#

A5

E/G#

Play 4 times

TH 21

17-12-13-14-12-8-10-9-10-12-7-12-10-9-10-8-9

3

EXAMPLE 5

This fusion-metal lick is based around G Melodic Minor (G-A-B \flat , C-D-E-F#), with some added chromatic passing tones. Bar 1 is played with a triplet phrasing and

the feel switches to 16th notes in bar 2, before accelerating to sextuplets at beat 4. Aim to keep each of these subdivisions even and in time with the backing.



PLAY

Gmmaj7

Sfor

Play 4 times

E B G D A E

1

musicradar.

The No.1 website for musicians



**Love this magazine?
You'll love musicradar.com**

Thousands of gear reviews and killer video demos

Tips and techniques to help you create your own sound

TASTY SOLOING



This month **Andy G Jones** investigates the sophisticated style of a fantastic contemporary blues artist, Manchester's own Matt Schofield.



Matt Schofield here playing his beautiful 1961 Stratocaster

ABILITY RATING

Moderate

Info

Key: Various

Tempo: Various

<https://bit.ly/3pw0dAh>

Will improve your

✓ Legato playing

✓ String bending

✓ Jazz-blues phrasing

Albert King and Freddie King mixed with touches of Stevie Ray Vaughan's style. These influences are melded with Matt's own individual take on things to create a unified and consistent style.

He effortlessly fills out the sound of the organ (with bass pedals) and drums, and the backing track for this month's lesson is a mid-tempo blues with organ and drums.

As ever with blues players, it's interesting to note how they navigate the chord changes. One thing to note with Matt is that he often uses the Blues scale over the I chord. Another is where he anticipates the I chord over the other changes. So note that, in the full solo the last note in the 10th bar (over the IV chord F7) is an E - the 3rd of the chord in the next bar - the tonic chord C7.

Matt makes use of the bluesy Minor 3rd often over the C7 but will also slip the Major 3rd in there - the balancing act between Major and Minor is a defining element in many blues players' styles.

Matt Schofield's style is an interesting blend of modern blues from the likes of Albert King and Jimi Hendrix, with the jazzier influence of Robben Ford. Manchester born Matt has been leading his own band for a long time now and has a large body of original songs to call upon. He often works in an organ trio format and this informs his rhythm style greatly.

Matt's phrasing is flawless and this partly explains why he has been welcomed into the blues scene in the US, where he now resides.

He often cites BB King's playing as an early influence but Hendrix is also an enduring inspiration. There are also traces of

Another structural point in a blues is the V chord - many blues players are happy to hit the root of this chord as a nod to following the chord changes. Matt often digs deeper into the chord tones of the Dominant chord - possibly because of the influence of jazz inspired players like Ford, or Larry Carlton.

His funky rhythm style seems to be inspired by the great American blues players and he often includes funky feel tunes on his CDs. The range of grooves on his albums will often include odd-time riffs, and he seems to play as freely in 7/8 as he does over any other time signature.

Our examples show various elements from Matt's style. Note the heavy use of triplets due to the underlying shuffle groove. Any lines that look like they are even eighth notes are to be played swung.

The one example that isn't referenced in the solo at the end is example 2, which is based on a high bending and position shifting lick from one of Matt's albums.

Example 5 comes from our full solo. Check out the F# (#11/#4 against C7) - we could call this a bluesy passing note, or a nod towards the C Lydian Dominant scale, a tip of the hat to Robben Ford. We saw this in the previous example too. Enjoy!

NEXT MONTH Andy brings you licks and a full solo gleaned from the playing of **John Mayer**

An classic American style amp sound is the way to go. Matt plays expensive Two-Rock amps and uses Fender Strats or custom-made versions. Go for a cleanish amp as a pedal platform with which you can choose between various overdrive options (something Dumble-like is perfect). Reverb is essential, and Matt keeps a light slapback delay on almost all the time.



TRACK RECORD Matt's records are full of great solos and there are always some killer licks to be heard. He keeps the intensity up during solos and never seems lost for ideas. There's always a variety of grooves on each album. Check out *Dreaming Of You* from *Ten From The Road: Live*, for some virtuosic 12/8 blues based lines. It's full of licks that could be lifted for use over a standard 12-bar (or other chord sequences).

EXAMPLE 1

We start with a jazz-tinged chromatic move from the Minor 3rd up to the 5th. This idea has been used by players from Charlie Parker to Ariel Posen.



PLAY

$\text{♩} = 8\frac{3}{4}$ swung C7

E
B
G
D
A

5-8-9-10 7-8-11-10-8-10-8
10-8-9-8-7-10-10-7-10-8-10-8-10-9-8-6-7

1

EXAMPLE 2

This example starts with a high bend and jumps down a position by sliding down the second string. Make sure to keep the passing notes short.



PLAY

$\text{♩} = 8\frac{3}{4}$ swung C7

E
B
G
D
A

BU BU BD Scoop Scoop

13-(15)-13-(15)(13)-11-13-11-13-11-8-11-10-8-10-8-10

1

EXAMPLE 3

Here's a typical Matt move around the Blues scale and used throughout our final solo. Note the Major 3rd resolution from a semitone below (bar 1 into bar 2).



PLAY

$\text{♩} = 8\frac{3}{4}$ swung C7

E
B
G
D
A

10-10-8-10-8-5-10-8-10-9-8-11-12-10-8

1

EXAMPLE 4

This moves from the first to the sixth string weaving through the Blues scale. The octave leap at the end is a typical Schofield move (and Eric Johnson!).



PLAY

$\text{♩} = 8\frac{3}{4}$ swung C7

E
B
G
D
A

7-8-10-8-11-8-11-10-8-10-10-8-10-8-10-9-8-9-8-10-11-8

1

EXAMPLE 5

The start of bar 3 is again typical of Matt's style. The 'slide into a pull-off' pattern is an idea that he will play from various notes within the scale.



PLAY

$\text{♩} = 84 \text{ swung}$

G7 F7 3 C7 G7

E
B
G
D
A

1

Matt now resides and performs in the USA but visits the UK often



THE FULL SOLO

The following solo mixes up many of the ideas outlined in the examples, in a flowing but easy-going manner. Make sure to watch your timing - Matt is a stickler for getting the groove just right, never rushing ahead but always sounding relaxed, even when firing off solos of devastatingly fast licks.



PLAY

$\text{♩} = 84$ swung

C7

E
B
G
D
A
E

1

F7

E
B
G
D
A
E

3

C7

E
B
G
D
A
E

6

G7

F7

C7

E
B
G
D
A
E

9

G7

C7#9

BU

BU

E
B
G
D
A
E

12

NICKEL CREEK



This month **Stuart Ryan** gets deep into the playing style of a personal hero, and one of the greatest bluegrass guitarists of them all.



ABILITY RATING

Moderate

Info
Key: G/A
Tempo: 111bpm
<https://bit.ly/3pw0dAh>

Will improve your
✓ Crosspicking
✓ Open-position soloing
✓ Bluegrass rhythm style

American bluegrass trio Nickel Creek formed in Southern California in 1989 as part of a regular jam session in a pizza parlour. The group would go on to be considered pioneers of the 'newgrass' sound drawing influence from traditional bluegrass and country but also modern indie-rock bands like Pavement. The group comprises guitarist Sean Watkins, fiddle player Sara Watkins and the virtuoso mandolinist Chris Thile. They realised their self-titled debut album in 2000 and quickly took the bluegrass and folk worlds by storm.

Over the ensuing 20 plus years the band

has released several other albums, toured globally and taken various breaks along the way. Beyond the group, solo careers and many collaborations keep the band members busy with Thile in particular gaining global recognition and social media fame for his staggering abilities. Ironically, in the group's first incarnation it was Sean who played mandolin while Chris covered guitar duties.

Sean Watkins is a phenomenal guitarist with complete control over the bluegrass sound. This style of playing is challenging and relies on speed, dexterity and the ability to build 'a line' when soloing. In essence this means a seemingly endless stream of ideas and phrases that often seem like there's no pause in sight. One of the big challenges with emulating Watkins' style, and indeed that of all bluegrass players, is the fact that so much of the action takes place in the open position. If you are new to the style it can very quickly seem like you 'run out of space' as you travel

from one end of the open-position scale shapes to the other.

In reality players like Watkins have various tricks they use in order to work successfully in the open position. First, banjo inspired phrases mean you can pick rolling patterns using a combination of open strings and fretted notes. This gets you the bluegrass sound without you quickly running out of ideas. The back and forth nature of banjo 'crosspicking' is what makes this work but it is a challenge for that hand. Watch players like Watkins and Molly Tuttle and you'll see a perfectly relaxed picking hand that can pick over three or four strings effortlessly.

My solo contains plenty of ideas to get you started with this (take them slowly at first to get your muscle memory in place). But focus too on the rhythm parts to see how they bolster the busy mandolin. Many people fixate on bluegrass soloing but forget that underpinning it all with tight rhythm work is just as important.

Years ago I interviewed both Watkins and Thile for GT (also read Jason's Q&A with them on page 6). It's no understatement to say they are among the finest musicians around and I'm still learning from both of these incredible players today. ■

NEXT MONTH *Stuart focuses on the American icon and Grammy winner Bonnie Raitt*

Get the Tone

While bluegrass players are often seen with dreadnoughts, for years Sean Watkins played a smaller Bourgeois OM. These days you'll often see him with a 1946 Gibson J-45. I recorded this with an Alvarez Masterworks MDR70ESB, a Martin Custom Expert 1937 D-28, and a 1919 Gibson A-style mandolin. Use the above settings as a guide if using an acoustic amp.



TRACK RECORD To hear Nickel Creek in their more traditional bluegrass or 'newgrass' setting, start with their self-titled debut album. To explore their more progressive bluegrass sound try more recent releases like *Why Should The Fire Die*, or *A Dotted Line*. There are literally dozens of albums from the group in solo or collaborative formats, most famously Chris Thile's incredible work with The Punch Brothers.



PLAY



VIDEO

PLAYING NOTES

[Bars 1-16] There are some classic bluegrass devices at play in this first section. First, check out the chunky G5 powerchord in place of the more obvious open-position chord, which gives more support for the mandolin without lending a clear Major or Minor tonality. I'd use the fretting-hand thumb hooked over

onto the 3rd fret of the sixth string. Alongside this are various lines doubling the mandolin. As mandolins are tuned in 5ths you will sometimes find a mandolin line played on guitar needs a bit more of a jump, so there are various string-skipping ideas to navigate here, too

A5 (G5)

Capo at 2nd Fret

1, 5

9

12

G (F) G11 (F11) D (C) Dmaj13 (Cmaj13)

15

A5 (G5)

18

D (C) Dmaj13 (Cmaj13) E5 (D5)

PLAYING NOTES

[Bars 17-32] Sean Watkins is a great bluegrass soloist and this lead break is influenced by his approach. All the bluegrass techniques are at play here: we start with unisons of G in bar 17 before moving into crosspicking over the strings in the following bar. A relaxed picking-hand wrist is crucial and with this

technique it's all about constant momentum – there are no breaks between the phrases so it's alternate picking all the way. From bar 21 it's all about banjo-style rolls across the strings and for this I'd recommend a 'down-down-up' picking pattern throughout (though other picking patterns are of course available).

A5 (G5)

1/4

1/4

E B G D A E

5 0 3 0 0 5
3 0 0 0 0 0
0 5 3 0 0 0
1 2 0 0 0 0
2 3 0 0 0 0

21

E B G D A E

3 4 5 3 0 0 0
5 4 3 2 3 5 5 5 0 5 0 5 0 3 0 3 0
5 5 7 7 0 0 6 6 0 0 5 5 5 3 3 3 3 3 3

24

Fmaj7 (E♭ maj7) Fmaj13 (E♭ maj13)

E B G D A E

1 0 1 1 3 1 0
2 0 2 2 3 5 0 5 5 5 5 5 5 6 3
3 3 3 3 6 3 5 3 5 5 5 5 6 6

27 29, 32

Gsus2 (Fsus2) Gmaj13 (Fmaj13)

1 A5 (G5)

2

E5 (D5)

E B G D A E

1 1 3 1 3 0
0 0 0 0 0 0
3 3 3 0 0 0
3 5 5 5 5 5
3 5 5 5 5 5
3 5 5 5 5 5
3 3 3 3 3 3
2 2 2 2 2 2
0 0 0 0 0 0

30, 33 31 34 2

Am11 (Gm11)

E B G D A E

3 3 3 3 3
2 2 2 2 2
0 0 0 0 0
5 3 6 3 5 3
5 3 5 3 5 3
6 3 1 3

36

Find Your Perfect Tone

Every issue, Guitarist brings you the best gear, features, lessons and interviews to fuel your passion for guitar

500TH ISSUE SPECIAL EDITION

7 GIFTS + WIN A PRS CE 24 SATIN NITRO LIMITED EDITION

Guitarist Issue 500

RORY GALLAGHER

HANDS ON WITH THE RIGS HE PLAYED AT LEGENDARY GIGS

WE REBUILT ROCK - THE RIGS RORY USED FROM TASTE AT THE ISLE OF WIGHT TO '74 IRISH TOUR FEATURING RORY'S '61 STRAT '59 ESQUIRE, AMPS & MORE!

EXCLUSIVE! VIDEO DEMOS OF RORY'S AMPS & FX! Featuring gear used in classic TASTE and SOLO ALBUM gigs from 70s to 90s

132-PAGE 'HEROES OF GUITAR' DIGI-MAG DOWNLOAD

12-TRACK ALL-STAR ALBUM DOWNLOAD

FEATURING STEVE VAI JOE BONAMASSA STEVE LUKATHER THE COLD STARES & MORE!

PRS EXCLUSIVE

Guitarist

RORY GALLAGHER

KIRK HAMMETT

Guitarist Super 50

Guitarist magazine is also available on iOS and Android

Also available to order online at www.magazinesdirect.com/guitarist-magazine

WALKING BASSLINES PART 3



In the third of his four-part series **Tim Pettingale** delves further into the bassline, chord and melody style of British jazz guitar legend Martin Taylor.

ABILITY RATING	
★★★☆☆	Moderate
Info	Will improve your
Key: G	✓ Jazz knowledge
Tempo: Various	✓ Fingerstyle playing
https://bit.ly/3pw0dAh	✓ Finger independence

In the previous two articles Martin covered the essentials of creating walking basslines for jazz guitar accompaniment. Now it's time to add some creative variations around the basic structure. We'll explore how to play walking bass with a 'two' feel, how to play up at the dusty end of the fretboard, how to add a little bit of melody, and how to play the minimum of chords while still laying down the essential harmony

"Chet Atkins and Merle Travis would play using walking basslines, but I knew I didn't want to go country pickin'!"

Martin Taylor

of the tune.

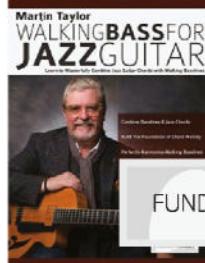
Martin will begin with one of the most tangible elements of texture: playing in twos. Until now, we have been walking with four even bass notes in each bar, but now we will vary that and use a different rhythm to accentuate the root notes on beats 1 and 3.

The trick is to delay the chromatic approach note until just before the target note. The listener begins to hear the bassline phrased in twos, sounding like a half-time feel. All that is needed is to delay that chromatic approach note. Give it a go! □

NEXT MONTH Tim concludes this **Martin Taylor** mini-series on walking basslines



TRACK RECORD Martin has a massive back catalogue of album releases, both as a solo artist and as collaborator in any number of projects. But check out Artistry, from 1992, Portraits from 1995, 2002's Masterpiece Guitars, The Colonel & The Guvernor (2013, with Tommy Emmanuel), One Day, from 2015, and with Stephane Grappelli, 1993's Reunion, and with Bill Wyman's Rhythm Kings, Jump, Jive & Wail!



Brought to you by...

FUNDAMENTAL CHANGES



EXAMPLE 1 BASSLINE

Listen to the audio track before playing example 1 and you'll get the idea immediately. Begin with chromatic approach notes from above each chord and only play the bassline for now. We'll add the chords back in later.



PLAY

$\text{♩} = 98$

G7 E7 A7 D7 G7 E7 A7 D7 G7

E
B
G
D
A
E

1 3 8-7 6 5 4 3 8-7 6 5 4 3

EXAMPLE 2 ENHANCED BASSLINE

Now apply the same rhythm to the III-VI-II-V sequence and use the chromatic approach from below.



PLAY

$\text{♩} = 98$

Bm7 E7 A7 D7 Bm7 E7 A7 D7 Bm7

E
B
G
D
A
E

1 7 6-7 4 5 6 7 6-7 4 5 4-5 6 7

EXAMPLE 3 COMBINING BASSLINE WITH CHORDS

Now let's link those two sequences together for something much more satisfying.



PLAY

$\text{♩} = 98$

G7 E7 A7 D7 Bm7 E7 A7 D7 G7

E
B
G
D
A
E

4, 3 6-7 4 5 6 5, 4 7, 6 7, 6 6, 5, 4 3

EXAMPLE 4 ADDING THE WALKING BASS

Now you've got the 'two' feel under your belt, it's time to combine it with a four-to-the-bar walking bassline. For now, forget about chords and practise moving between twos and fours. There are infinite ways you can do this, but here are a couple of examples to get you going.



PLAY

$\text{♩} = 98$

G7 E7 A7 D7 Bm7 E7 A7 D7 G7

E
B
G
D
A
E

4, 3 8-7 6 5 6 7 8-7 6 5 6, 5 4 3

EXAMPLE 5 MOVING FROM TWOS TO FOURS ON THE AM7

The previous example gave you a predictable place to move from twos to fours, but I like to do it in the middle of the sequence too, just to give the listener something less predictable. Here's an idea that moves to fours on the Am7 chord.



PLAY

J = 98

EXAMPLE 6 BASSLINE WITH CHORDS ON THE 'OFF' BEAT

When you're confident with this feel, put the syncopated chords back in. Here's another way to move from twos to fours, with the chords played on the 'off' beats.



PLAY

J = 98

EXAMPLE 7 BASSLINE WITH CHORDS ON THE 'OFF' BEAT, EXTENDED VERSION

Of course, there are unlimited ways to combine chords on the beat, off the beat, playing in fours, playing in the 'two' feel, and playing unaccompanied basslines. It's up to you to get creative and try out as many permutations as you can. The

following idea will get you started. It's an eight-bar phrase that mixes up all the approaches above. Use it as the basis for your own exploration and see how many ideas you can come up with. Set a metronome and focus on your groove.



PLAY

J = 98

EXAMPLE 8 ROOT AND 10THS

For a change of texture, it's possible to move away from playing full guide tone chords and play only the root and 10th (the 3rd pushed up an octave) of a chord. The first example begins on the Bm7 chord and, as the bass note moves to F (chromatically above the target of E), we add a G melody note on the 8th fret on the second string. This melody ascends a semitone to G# as the bass note

descends to E. The two notes together form the bones of an E7 chord. Then we repeat the process after approaching the A7 in bar 2 from a chromatic note above. Pay particular attention to this example as it is a common feature of my playing and, while the fingering is a little awkward, this contrary motion is extremely captivating for your audience.



Guitar tablature for a blues progression in Bm7. The key signature is one sharp (F#). The progression consists of Bm7, E7, A7, D7, Bm7, E7, A7, D7, Bm7. The tempo is quarter note = 98. The dynamic marking *mf* is present. The tab shows the strings E, B, G, D, A, E. Fingerings are indicated below the strings: 8-9, 7-7, 6-7, 5, 6-5, 8, 7-8, 7, 5-6, 5, 8, 7.

EXAMPLE 9 IMPLYING THE HARMONY

The following example is easier and played once again beginning on a Bm7 chord, this time at the top of the neck. Notice how I only play two notes on each

chord, yet the basic harmony can still be heard. This tiny change helps to accent the melody and give the harmony part more space.



mf

Sheet music for electric guitar. The key signature is B minor (no sharps or flats). The time signature is common time (indicated by a '4'). The tempo is 98 BPM. The music consists of a blues progression: Bm7, E7, Am7, D7, Bm7, E7, Am7, D7. The bass line is provided below the staff.

Chords: Bm7, E7, Am7, D7, Bm7, E7, Am7, D7

Bass Line (Fret Positions):

E								
B								
G	15	14	13	13	11	15	14	13
D								
A	13	14	13	12	11	13	14	13
E								

Fret positions: 1, 13, 12, 10, 11, 10, 13, 12, 11, 10

EXAMPLE 10 WALKING BASSLINE WITH 10THS

The final example in 10ths outlines the chords Gmaj7, Em7, Am7 and D7, with the first three chords approached from a semitone below and all played with a root on the fifth string. The D7 is approached by a semitone above and is played off the sixth string. As you can hear, we don't need to play complex ideas to give the chords room to breathe and create additional interest. It's always best

to practice your walking basslines by planning out your approach. Aim to use all the different rhythms and textures that we've covered so far by introducing them one at a time. Begin with just the walking bassline, then introduce other elements. After you've exhausted your ideas, bring it back down to just the bassline to finish. See you next time!



Guitar tablature for the first 8 measures of the solo, showing chords Gmaj7, Em7, Am7, D7, Gmaj7, Em7, Am7, and D7. The tab includes a dynamic marking *mf* and a tempo of $\text{♩} = 98$. The strings are labeled E, B, G, D, A, E. Fret numbers are indicated below the strings: 9, 10, 6, 7, 11, 12, 11, 10, 9, 10, 6, 7, 11, 12, 11, 10, 9.

Love this magazine? You'll love guitarworld.com

IMPROVE YOUR LEGATO



This month RGT's **Simon Barnard** is here to help you improve your legato playing with some smooth, slinky and slippery licks.



Joe Satriani is one of the smoothest players around

ABILITY RATING

Moderate

Info

Key: E Minor
Tempo: 110bpm
<https://bit.ly/3pw0dAh>

Will improve your

- ✓ Soloing fluidity
- ✓ Fretting-hand dexterity
- ✓ General fluency

The Italian word legato roughly translates as 'smooth'. For guitarists, the legato techniques involve a series of slurs using hammer-ons, pull-offs and slides to create a smooth sound, void of a busy pick attack. This legato technique works well in many genres, but particularly those where overdrive and distortion are used, which helps create sustained notes, which in turn help with fluidity and even out dynamics. The legato technique can be used alongside two-handed tapping, to add further reach and opportunities. Make sure that you check out next month's column where I will take a look at the two-handed tapping technique.

Legato, due to its very nature, offers a different sound compared to other techniques such as alternate picking. It can be challenging at first because the fretting hand has a lot of responsibility. It calls for greater fretting accuracy in the first instance because notes have to be fretted with more precision, striking the note with enough force while making sure that adjacent strings are muted sufficiently. Coordinating the fretting and picking hand can also be a struggle at first, but with practice it becomes so much easier and very satisfying.

There are a number of guitar greats who are purveyors of the legato technique. One player who is synonymous with legato is Joe Satriani, whose smooth style is often analysed and imitated. However, arguably the master of this technique was the late, great Allan Holdsworth, whose jazz sensibilities, fretting-hand reach and incredible musicianship put him in a league of his own. A more recent player who uses

legato is Tom Quayle who's been inspired by GT's legato-based friends, Allen Hinds and Brett Garsed. Tom's YouTube videos feature superb examples when using legato, along with his preference of tuning his guitar in 4ths and the use of hybrid picking.

Essentially, legato is a tool which every guitarist should have under their fingers. It will help build fretting-hand strength and accuracy, while providing a fluid sound. Having access to a variety of different techniques, along with an understanding of theory and harmony will lead to more colours available on one's musical palette. The smoothness of legato can add excellent contrast alongside lines that are picked. It can also be used beautifully when playing traditional fingerstyle technique.

This month's examples and study piece show how the legato technique can be used in a rock context, using two-notes-per-string and three-notes-per-string ideas, in a variety of different settings. Remember to aim for an even dynamic throughout, making sure than your hammer-ons, pull-offs, slides and picked notes sound even. Don't forget to ensure that you are using both your fretting and picking hands to mute any unplayed strings to avoid any unwanted sounds. ■

NEXT MONTH Tapping with string skips, chords, and classic **Van Halen** style lead triplets

Get the Tone

Legato in an instrumental rock situation usually employs a thick, sustaining tone that's more about gain and overdrive than actual distortion. Set your amp to the point where it's just breaking up, and turn your overdrive pedal's controls to create a smooth, warm overdriven tone. Compression will help, as will using your neck pickup plus reverb or delay.



TRACK RECORD The Snake and Hordes Of Locusts from Joe Satriani's 1985 debut *Not Of This Earth* beautifully demonstrate his legato technique. Numbers such as the title track from 1987's *Surfing With The Alien*, and tracks like Satch Boogie from the same record, continue the slippery legato theme. Anything from Allan Holdsworth, Brett Garsed or Allen Hinds will also provide tons of great legato listening.

Brought to you by...
RGT@LCM



PLAY



BACKING

EXAMPLE 1: SHAPE #1 MINOR PENTATONIC LICK

This is a classic Pentatonic legato lick where a simple idea is moved across shape #1 of the scale. Try it along the length and width of the neck with other shapes too.

$\text{♩} = 110$ **E^m** 8^{va}

E B G D A E
1 V 1 V

EXAMPLE 2: SINGLE-STRING MINOR PENTATONIC LICK

Here, slides are used to switch positions along the first string. This is a great example of how to create slippery legato licks. Accuracy and even timing are key.

$\text{♩} = 110$ **E^m** 8^{va}

E B G D A E
1

EXAMPLE 3: THREE-NOTES-PER-STRING SEXTUPLETS

The E Natural Minor (or G Major) scale is used here. This is the most challenging lick in the examples due to it being written in sextuplets. Although initially pretty tricky, this lick is great fun and adds the required element of flash.

$\text{♩} = 110$ **E^m** 8^{va}

E B G D A E
1 V V V V

EXAMPLE 4: SINGLE-STRING STRETCH LICK

This example spans the first four notes of the E Natural Minor scale and I would urge you to see how far along the neck you can reach. This lick uses minimal pick strokes, so make sure that your fretting-hand phrasing is even.

$\text{♩} = 110$ **E^m** 8^{va}

E B G D A E
1

EXAMPLE 5: THREE-NOTES-PER-STRING SCALE SHAPE

The G Major scale (relative Major of E Minor) is used in an ascending and descending pattern here. Three-notes-per-string scale shapes are perfect for legato and you should explore this along the whole neck, bridging scale shapes together. Aim to keep your thumb in the middle of the back of the neck (easier for stretching).

$\text{♩} = 110$ **E^m**

E B G D A E
1



PLAY



BACKING

STUDY PIECE

Our study piece starts with a single-string E Harmonic Minor scale lick [bars 1-8] before an ascending scale line enters [bar 9]. Ensure that you keep the dynamics and timing even, always locking in with the drum track. [Bars 10-11] feature the first sextuplet lick of several in the piece. This might seem tricky at first, but once you have it under your fingers it's not quite as hard as it sounds. Another ascending scale lick comes in [bars 12-13] then an open-string legato

idea follows [bars 14-16] before we hear a second sextuplet lick [bar 17]. The following phrase [bar 18] is repeated an octave lower [bar 19] and then an ascending three-notes-per-string lick is played on the third and fourth strings [bar 20]. The piece ends with a final rapid-fire sextuplet idea [bar 21] before the final finishing slide [bar 22]. Take the sextuplet ideas slowly, building up speed with a metronome if you find them tricky at first.

1 **Em** **B7** **Em** **B7** **Em** **B7** **Em** **B7** **Am** **B7** **Em** **B7** **G** **Am** **B7** **Em**

10 **11** **12** **13** **14** **15** **16** **17** **18** **19** **20** **21** **22**

1 **Em** **B7** **Em** **B7** **Em** **B7** **Em** **B7** **Am** **B7** **Em** **B7** **G** **Am** **B7** **Em**

16 **17** **18** **19** **20** **21** **22**

19 **B7** **G** **Am** **B7** **Em**

NEW ALBUMS

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

ALBUM OF THE MONTH

STEVE LUKATHER

BRIDGES

(*The Players Club*) **9/10**

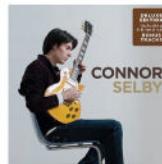


Steve Lukather of Toto and countless sessions fame has a new album of eight songs, spanning rock riffs through to 'adult chord' blues journeys. You may well have heard the first single, When I See You Again as it gained huge viewing numbers during its first day on YouTube. With a big production and an uptempo straight-ahead groove it's classic Toto hit songwriting, complete with Lydian changes, tight rock rhythms, an emotive solo and warm backing vocals from Joseph Williams. Luke knows blues as well as rock; the classy Take My Love shows a tasty swing rhythm, expressive vocals and a blend of arresting neck and bridge pickup guitar parts. Wonderful solo too with searing vibrato and flashy runs. The boogie-blues vibe of Burning Bridges is killer, greatly enhanced by Steely Dan styled chord changes. The closer, I'll Never Know evokes a Toto and Pink Floyd marriage with space between instruments, echo effects, bluesy lead lines and keyboard-style guitar staccato rhythms. A reflective album that shows the guitar legend in fantastic form. (JS)

CONNOR SELBY

CONNOR SELBY

(Provogue Records) **8/10**



This UK blues and soul guitarist looks to have a great career ahead of him if this self-titled debut is anything to go by. His voice is very appealing with phrasing that evokes various vocal greats. Opener, I Can't Let You Go is deep into a Memphis soul-blues vibe with a tight horn section, vibrato rhythm section and a solo that sings like BB King or Paul Kossoff. Falling In Love Again has a killer dual clean guitar opener, channeling Leo Nocentelli and Cornell Dupree style grooving and a super smooth back beat. The reflective The Man I Ought To Be sees the band chill behind Connor's dynamic vocals - a wonderful arrangement and tasty humbucker solo too. Closer, Starting Again is tasty with piano, organ and acoustic guitar plus a lovely outro solo. (JS)

PHI YAAN-ZEK

INTERDIMENSIONAL GARDEN PARTY

(*Phi Yaan-Zek*) **9/10**



We came across Phi's new album a few months ago and was blown away by its Zappa-esque exuberance and psychedelic colour. It's a refreshing sonic journey. The title track is a particular highlight with a 60s San Francisco bohemian vibe, tasty 7/8 time signature, shimmery harmonic shifts, gorgeous vocal stabs and a beautiful whammy-infused solo. Superstar Christobal Vs The Archdemon Of Time is a wonderment of groove, chord changes and more lovely guitar playing that dips between blues-rock and crazy Vai-like phrasing. He can mosh too - Sasquatch Stomp has a menacing riff and layered guitar lines. Wickety Wickety is an ominously cartoon-ish song that evokes childhood nightmares watching

the 70s film of Charlie And The Chocolate Factory, or the trip-out elephant dancing scene from Disney's Dumbo. In short, Phi is quite the genius! (JS)

SYREK

STORY

(*Syrek*) **8/10**

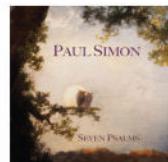


There's a story from decades ago, that Terry Syrek was one of Berklee's most driven students. Apparently, he achieved double digits practice almost every day. Here his new album is under the spotlight. It's shred precision city and will drop your jaw, even in today's Dream Theater and beyond levels of virtuosity. It's all very musical though, and not just pummelling thrash riffing, blazing sweeps and seamless legato-for-days phrasing. The eight-minute-plus I Think It's A Monster is a good example - the shred and riffing is big but the moments of beauty and emotion are just as rewarding. There's a lovely Celtic jig feel underpinning Balloon Ride Over A Jigsaw Map that's married to heavy rock guitars and tasty Jan Hammer / Neal Schon styled soloing. The 'brutal beauty' metal style favoured by Devin Townsend et al is evident on I Got A Lighting Bug - walls of keyboards, big drums, huge bass, euphoric chords and intense guitar playing abound. If you're looking for a new shred icon, Syrek may well be it. (JS)

PAUL SIMON

SEVEN PSALMS

Owl Records/Legacy Recordings **8/10**



Back in 2018 Paul Simon released In The Blue Light, comprising a reimagining of some lesser-known songs from his decades-long career. It was also the year in which he announced that he was to stop touring and just about everyone believed that this meant the beginning of a well-earned retirement and no more studio releases. As it turns out, we got it wrong and earlier this year he announced the forthcoming

release of Seven Psalms. But if you were expecting more of the same, you may want to think again. Seven Psalms is a single piece of music in seven sections - even the digital streaming version is just one continuous piece - and if ever there was an artist acknowledging that this might be his final work, this is it. The presence of the word 'Psalm' offers a clue to the content and the titles within the 33-minute running time, which include The Lord, Your Forgiveness, and The Sacred Harp, and pre-inform the listener further. Instrumentation is sparse - mainly Simon's acoustic guitar and a scattering of percussion - while the lyrical content is semi-religious and deeply philosophical. Put it this way, Graceland it ain't. Instead we are taken away on a beguiling journey as the music unfolds, a summing up of a rich musical legacy, and a solo work in all senses of the word, apart from occasional vocal accompaniment by the Grammy-nominated Voces8 and Simon's wife Edie Brickell. Thought-provoking, quirky and deeply moving, it demands multiple listens. (DM)

JONI MITCHELL

AT NEWPORT

Rhino **9/10**



One of the big surprises of 2022 was Joni Mitchell's return to the stage at the Newport Festival, after a 20-year absence. Virtually the whole set has been available on YouTube since it happened, but here it is in tip-top quality - and there's even a Dolby Atmos version available if you really want to bathe in the festival atmosphere. The fun part is hearing the crowd's audible intake of breath and subsequent tumultuous applause when Brandi Carlile summons Joni onto the stage during the first track. From then on, the magic just keeps on happening: Big Yellow Taxi, A Case Of You, Both Sides Now, and the audience singalong on The Circle Game are worth the price of admission alone, but there are priceless gems here aplenty. Welcome back, Joni! (DM)

NEXT MONTH

MORE OF THE WORLD'S BEST LESSONS...

FEATURE

LATIN RHYTHMS

6 styles from South America
Learn to master the sensual sounds of the tango, rhumba, bossa nova, samba, merengue, and bachata.

THE CROSSROADS

JOHN SCOFIELD

Melodic leaps
Guitarists like this jazz blues titan often use large intervals to make their solos stand out. Learn how he does it!

CLASSICAL VIDEO

GASPAR SANS

Canarios
Declan Zapala arranges and transcribes one of the Spanish composer's most famous tunes.

FEATURE VIDEO

CHRIS DUARTE

Texas blues licks
The fantastic American blues guitarist demonstrates some of his favourite hot blues licks, exclusively for GT.



An expressive soloing masterclass with...

PAUL GILBERT

The legendary rock guitarist joins GT to deliver an exclusive video lesson in the art of adding expression, feel, great timing and ultimate tone to your soloing. Filmed and recorded at Paul's own studio in Portland, Oregon, with full guide and tab from Jon Bishop.

Discover how to make your solos more musical, feel-laden and rewarding!

STYLE STUDIES & MORE

30-Minute Lickbag

Six new licks from Jamie Hunt

Albert King - blues

Big bends, vibrato, killer feel

J Mascis - rock

Play like Dinosaur Jr's guitarist

Michael Romero - shred

Five speedy licks to master

John Mayer - tasty solos

Learn his cool and moody lines

Bonnie Raitt - acoustic

Play her country-blues style

Martin Taylor

Part 4 of his Walking Basslines

Improve Your Tapping

Both hands get busy fretting!

PLUS ALL THIS...

Mitch Dalton, Justin Sandercoe
The GT Interview, Instrumental Inquisition, One-Minute Lick, Jam Tracks Tips and Albums!

NEXT ISSUE ON SALE WEDNESDAY 26TH JULY, 2023

NOTE: CONTENTS SUBJECT TO CHANGE

GuitarTechniques

SUBSCRIPTIONS & BACK ISSUES

NEW ORDERS: www.magazinesdirect.com

Phone orders: 0330 333 1113

Email: help@magazinesdirect.com

RENEWALS: www.mymagazine.co.uk

Customer service: 0330 333 4333

Email queries: help@mymagazine.co.uk

Future PLC, Quay House, The Ambury, Bath BA1 1UA

Tel +44 (0) 1225 442244 Fax 01225 732275

Email jason.sidwell@futurenet.com

EDITORIAL

Editor Jason Sidwell

jason.sidwell@futurenet.com

Art Editors Philip Cheesbrough, Meg Culliford, Mark White, Mixie von Bormann

Sub Editor Neville Marten

Music engraving Chris Francis

Audio and video mastering Adam Crute

Production, animated tab & audio syncing Cliff Douse

THIS MONTH'S CONTRIBUTORS

Simon Barnard, Richard Barrett, John Bishop, Martin Cooper, Phil Short, Charlie Griffiths, Remi Harris, Phil Hilborne, Jamie Hunt, Andy J Jones, David Mead, Tim Pettingale, Jacob Quistgaard, Stuart Ryan, Andy Saphir, Martin Taylor, Shane Theriot, John Wheatcroft, Declan Zapala

ADVERTISING

Commercial Director Clare Dove

clare.dove@futurenet.com

Advertising Sales Director Lara Jaggon

lara.jaggon@futurenet.com

Account Sales Director Guy Meredith

guy.meredith@futurenet.com

Account Sales Director Steven Pyatt

steve.pyatt@futurenet.com

INTERNATIONAL LICENSING

Guitar Techniques is available for licensing and syndication. To find our more contact us at licensing@futurenet.com or view our available content at www.futurecontenthub.com.

Head of Print Licensing Rachel Shaw

CIRCULATION

Head of Newtrade Tim Mathers

PRODUCTION

Head of Production Mark Constance

Production Project Manager Keely Miller

Advertising Production Manager Joanne Crosby

Digital Editions Controller Jason Hudson

Production Manager Nola Cokely

MANAGEMENT

Managing Director, Music Stuart Williams

Head Of Design, Music Brad Merrett

Content Director, Music Scott Rowley

Group Art Director Graham Dalzell

PRINTED BY

William Gibbons & Sons Ltd.

DISTRIBUTED BY Marketforce, 2nd Floor, 5 Churchill Place, Canary Wharf, London E14 5HU. For enquiries, please email: mfcommunications@futurenet.com



We are committed to only using magazine paper which is derived from responsibly managed, certified forestry and chlorine-free manufacture. The paper in this magazine was sourced and produced from sustainable managed forests, conforming to strict environmental and socioeconomic standards. The manufacturing paper mill holds full FSC (Forest Stewardship Council) certification and accreditation.



For press freedom with responsibility

All contents © 2023 Future Publishing Limited or published under licence. All rights reserved. No part of this magazine may be used, stored, transmitted or reproduced in any way without the prior written permission of the publisher. Future Publishing Limited (company number 200885) is registered in England and Wales. Registered office: Quay House, The Ambury, Bath BA1 1UA. All information contained in this publication is for information only and is, as far as we are aware, correct at the time of going to press. Future does not accept any responsibility for errors or inaccuracies in such information. You are advised to contact manufacturers and retailers directly with regard to the price of products/services referred to in this publication. Apps and websites mentioned in this publication are not under our control. We are not responsible for their contents or any other changes or updates to them. This magazine is fully independent and not affiliated in any way with the companies mentioned herein.

If you submit material to us, you warrant that you own the material and/or have the necessary rights/permissions to supply the material and you automatically grant Future and its licensees a licence to publish your submission in whole or in part in any/all issues and/or editions of publications, in any format published worldwide and on associated websites, social media channels and associated products. Any material you submit is sent at your own risk and, although every care is taken, neither Future nor its employees, agents, subcontractors or licensees shall be liable for loss or damage. We assume all unsolicited material is for publication unless otherwise stated, and reserve the right to edit, amend, adapt all submissions.



Future plc is a public company quoted on the London Stock Exchange (symbol: FUTR)
www.futureplc.com

Chief Executive Jon Steinberg
Non-Executive Chairman Richard Huntingford
Chief Financial and Strategy Officer Penny Ladkin-Brand
Tel +44 (0)1225 442 244

I am music

I live through your moments
Your first shake of the rattle
Your recorder lesson
Your match day anthem
Your queueing anticipation
Your hands in the air
Your main stage mayhem
Your favourite movie scene
Your first dance
Your last night of the proms
Your family singalong
Your swan song.

Musicians'
Union



If you care about the future of music,
join us as a supporter for free.

→ theMU.org

LOUDPEDAL

60-Watt amplifier



ACTUAL SIZE*

Laney



FIND OUT MORE