

Learn to play like the experts!

guitar

TECHNIQUES

**vintage
clapton!**

transcribed

cream

'Sleepy Time Time'

**sweet & mud,
yes riffs,
dwight yoakam**



green day
Billy's underground
anthem 'Time of
your Life'



**george
benson**

Exploring cool jazz
soloing with the
Mixolydian scale

WIN a signed
Music Man
**Steve
Morse**
Signature guitar

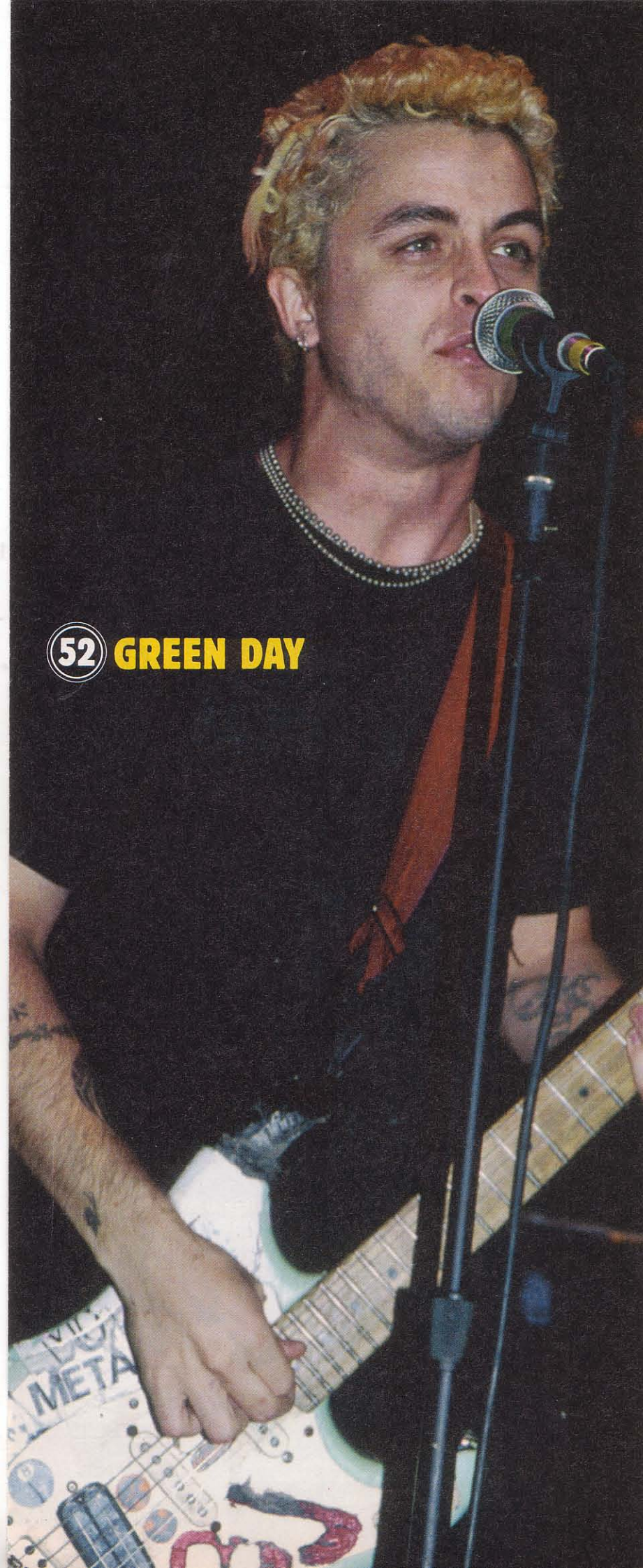
jazz
martin taylor
The jazz virtuoso's pet sounds
continue with 'Chillin' with Oscar'

picking
beginners' guide
String picking and strumming made
easy with 'April Rain'

rock
death metal
Detuned pounding rhythm guitar for
those metal moments

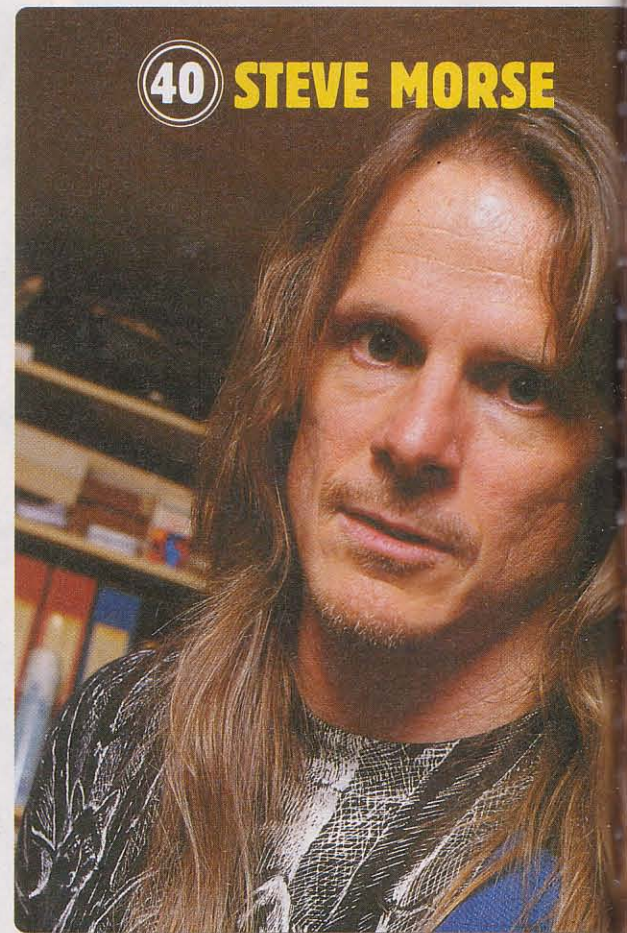


52 GREEN DAY

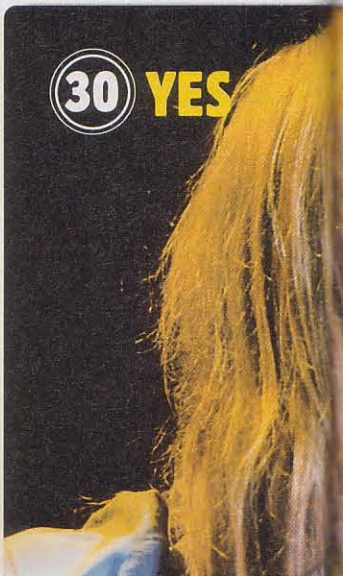


14 MUD

40 STEVE MORSE



30 YES



also this month

Country shenanigans, thrash metal mayhem, Mixolydian musings... Oh, and a jazz tune about a dog called Oscar. Copl.



this month

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Get your hands on a signed Music Man Steve Morse Signature guitar

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Mine's a slice of juicy gossip, and a bargain guitar for my friend

- 6 cd contents**
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- 12 letters**
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- 91 reviews**
- 94 readers' ads**

how do I read tab?

don't bust a gut!

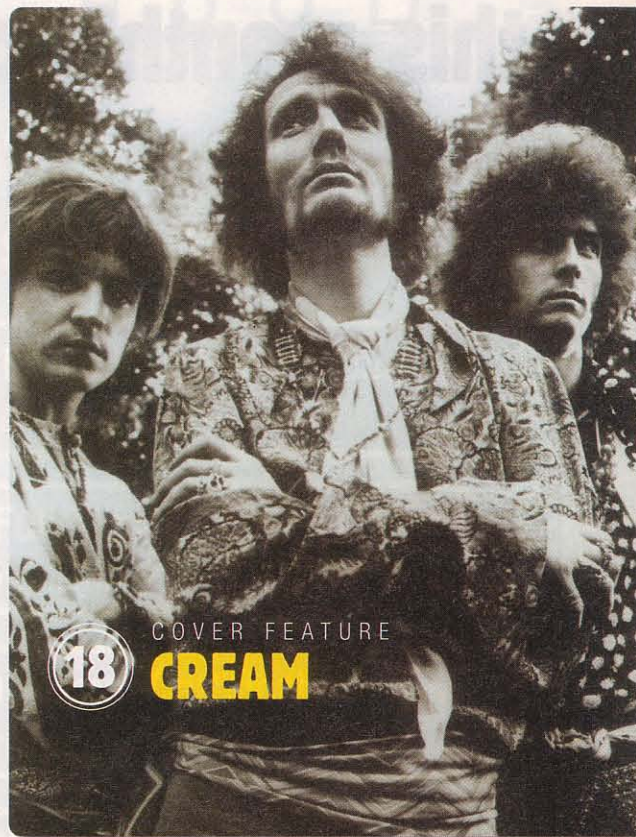
Simply turn to page 89, and all will be revealed in our handy **st** Tab Guide. You'll wonder how you lived without it...



what's on the cd, matey?

Turn to the next page for a complete run down

cover photo: david redfern/redferns



COVER FEATURE **18 CREAM**

DAVID'S EDITORIAL

from the top

Five years old, eh? We always thought that the idea behind **st** was a good one, and now that I receive enthusiastic letters and e-mail from all over the world, it would appear that **st** is a teaching force to be reckoned with on an international scale, too. A big thanks to everyone who's supported the magazine over the last five years – it's great to know all the hard work is worthwhile! There are some great things planned for the upcoming issues of **st**, which are guaranteed to keep you on the right track as a guitar player and develop your skills even further. Here's to the next five years!

Cheers!

Until next time...

David Mead,
Editor

the man mead

Five years old!
(the mag,
that is...)





this month's cd

It's our party and we'll play if we want to! Join the **gt** fifth birthday celebration with a feast of guitar goodies!

track 1

Introduction

/Tuning Notes
© 1999 Widdle Music
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tracks 2-5

blues

Cream
'Sleepy Time Time'
2. Introduction
3. Full track
4. Backing track 1
5. Backing track 2
© 1999 Widdle Music

tracks 6-7

rock

Phil Hilborne's A-Z of Great Riffs:
Yes
6. Introduction
7. Riffs
© 1999 Widdle Music

tracks 8-13

rock

Steve Morse
Master Class
8. Introduction
9. Full track 1
10. Backing track 1
11. Backing track 2
12. Full track 2
13. Backing track
© 1999 Widdle Music / Jamie Humphries
© 1999 Widdle Music

tracks 14-15

acoustic

Green Day
'Good Riddance (Time of your Life)'
14. Introduction
15. Full track
© 1999 Widdle Music

tracks 16-17

jazz

Martin Taylor
'Chillin' with Oscar'
16. Introduction
17. Full track
© 1999 Martin Taylor

tracks 18-20

metal

Thrash and Death
Metal Rhythm
Playing
18. Introduction
19. Full track
20. Backing track
© 1999 Guthrie Govan
© 1999 Widdle Music

tracks 21-23

country

Playing in Thirds and Sixths
21. Introduction
22. Full track
23. Backing track
© 1999 Lee Hodgson
© 1999 Widdle Music

tracks 24-28

rock

Soloing over Dominant Chords
24. Introduction
25. Full track 1
26. Backing track
27. Full track 2
28. Backing track
© 1999 Shaun Baxter
© 1999 Widdle Music

tracks 29-33

beginners

String Picking Made Easy
29. Introduction
30. Full track 1
31. Full track 2
32. Backing track 1
33. Backing track 2
© 1999 Dave Kilminster
© 1999 Widdle Music

guitar

TECHNIQUES

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

EDITOR David Mead
MUSIC EDITOR Phil Hilborne
PRODUCTION EDITOR Jane Bird
SENIOR ART EDITOR Ian Miller
ART EDITOR Christine Lee
DESIGNER Lilly Blackmore

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

CONTRIBUTORS THIS ISSUE
Pat Reid, Guthrie Govan,
Dave Kilminster, Lee Hodgson, Jamie
Humphries, Eric Roche, Martin
Taylor, Shaun Baxter, Stuart Gibbins

ADVERTISING MANAGER
Rob Wittmaack, 01225 442244
DISPLAY SALES EXECUTIVE
Scott Longstaff, 01225 442244
CLASSIFIEDS Ian Dale,
Rebecca Baron, Shane Grehan
01225 442244

PROD CO-ORDINATOR Layla Vicker
PRODUCTION MANAGER
Glenda Skidmore
CIRCULATION Mandy Joseph
PRODUCT MANAGER
Philippa Montgomery

GROUP PUBLISHER Simon Haisman
CHIEF EXECUTIVE Greg Ingham

gt LICENSING ENQUIRIES
Chris Power, 01225 442244

CUSTOMER SERVICES 01458 271116
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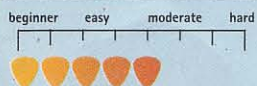
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what's the key?

the **gt** rating system

Every transcription or lesson in **gt** is graded according to its level of difficulty and is shown on a scale which looks like this:

rating info



rating: easy/moderate
A complete doddle, but for the

Underneath you'll find an explanation of the rating. The overall rating might be 'moderate', say, but the music may contain several easy sections. If so, we'll let you know. The ratings go from 'beginner' to 'hard'. We try to keep every issue of **gt** well balanced, so there is always something for players of every level of ability to work on in the magazine every month. Honest!

PHIL'S EDITORIAL

music dude

Talk about celebrating a birthday in style – having Steve Morse come over to the **gt** studios to record this month's special feature was a real treat. As fine a scholar, gentleman and guitarist that I have ever shared a curry with!

After Steve's visit, we picked up the phone and started making a few calls – watch out for more celebrity private lessons, soon. Meanwhile, check out all the music and lessons in this month's special issue, and have fun – we'll see you next month.

Phil

Phil Hilborne
Music editor



news

What gives in the world of guitars?
gt dishes the dirt on the latest gear,
guitar stars and other oddities

verve in hot water

The Verve's record label, Virgin are being sued for up to £1 million over the band's 1997 hit single 'Bitter Sweet Symphony'. The band got themselves into hot water after sampling an orchestral version of a Rolling Stones song, 'The Last Time'.

The arrangement was credited to former Stones manager and producer Andrew Loog Oldham. The Verve and Virgin thought that the rights to the sample were owned by Decca and paid an agreed sum of royalties to the company before releasing the reworking of the sample. However, last year Allen Klein, another former manager of the Stones, won the song's publishing royalties after a legal battle. Now, Oldham is claiming that although Klein owns the publishing rights, he, and not Decca, owns the recording rights to the orchestral Stones arrangement. Virgin and The Verve are declining to comment on the whole affair. A 'bittersweet symphony' indeed!

five long years...

guitar techniques is celebrating its fifth birthday. Raise your glasses as we recall our greater moments...

Over the past five years, **gt** has published over 350 song transcriptions, around 450 riffs in the A-Z series alone, and has covered music from over 260 bands and solo artists from AC/DC to ZZ Top. There have been literally hundreds of lessons, workshops and how-tos in everything from classical guitar to death metal. We've produced 56 CDs, with countless hours of lessons and backing tracks adding up to an amazing 12,000 hours of studio time (*no wonder Phil always looks so pale!* - Ed) not to mention the late hours spent here in the office bolting the editorial side of things together every month. Phew! Here's to the next five years...



things can only get bitter

The Verve's Richard Ashcroft (above), and Keith 'n' Mick of The Stones



we are five
Happy Birthday to us...

musos unite



Are you a musician in a band? Or would like to be in a band? Maybe you just want to check out the musical talent in your area? Then get on the net and get over to Muzone, a website set up to

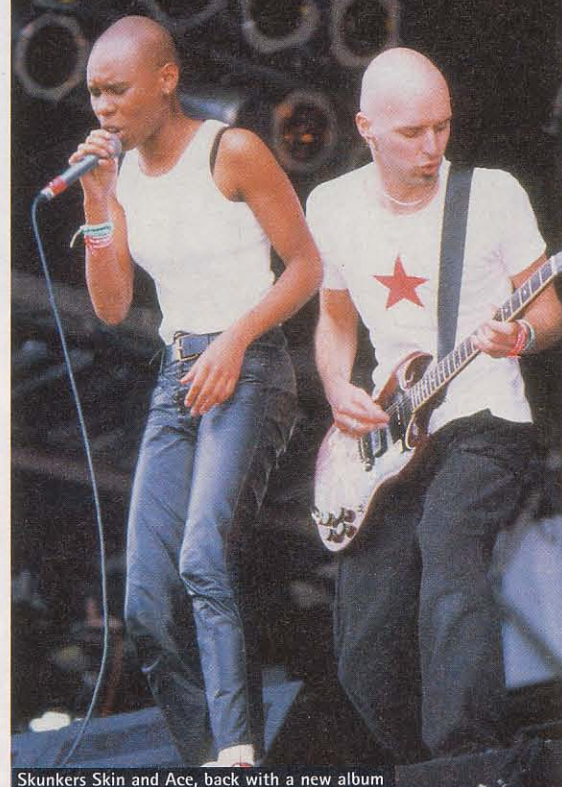
provide a free listings service for bands and musicians.

With the aid of this site you can hunt out one of those rare drummers who don't overplay, or find a band with the same influences as yourself. If you've already got your musical compadres assembled, you can advertise your band and potentially let millions of people know what you're about and where you're playing. For those who prefer to watch, you can use this listing to see what local talent is playing in your area. As if that's not enough, the service is entirely free!

All listings are regional and the site is extremely useable. This is a must for all musicians and fans alike - check it out at www.muzone.freemove.co.uk

skunk again

Angst rockers Skunk Anansie are preparing for the release of their third album to date. Entitled *Post Orgasmic Chill*, the new album is scheduled for release through Virgin on March 22. Tracks include 'Charlie Big Potato' (the first single off the album, due for release on March 1), 'On My Hotel TV', 'We Don't Need Who You Think You Are', 'Tracy's Flaw', 'The Skunk Heads', 'Lately', 'Secretly', 'Good Things Don't Always Come To You', 'Cheap Honesty', 'You'll Follow Me Down', 'And This Is Nothing That I thought I Had' (a band that go for straightforward song titles, then...) and 'I'm Not Afraid'. Look out for the Skunks at a venue near you around the time of the album release date.



Skunkers Skin and Ace, back with a new album

reform the faith

As rumoured in November's **st** interview with Richie Sambora, Bon Jovi have finally regrouped. After a two-and-a-half year break, the one-time poodle rockers have got together to record a new song, 'Real Life'. The track, produced by Brian Fairbairn (of *Slippery When Wet* fame), is featured on the EdTV film soundtrack which is due to be released in the US in March but the UK release date is unconfirmed as yet. Both Richie and Jon are apparently now prepared to put solo careers to one side while work begins on a new Bon Jovi studio album in April. Keep your eyes peeled towards the end of 1999 for this release.



Lock up your hairdressers... it's Bon Jovi!

shop 'til you drop



The Internet Advice Centre and Music Shop is an online shop which sells a wide range of guitars, amps, strings, accessories and other instruments. The site also offers a wealth of advice on subjects such as string care and tuning. Have a nose round at www.strathmore-ent.co.uk and see if you can't pick up a bargain and a bit of good advice while you're at it. It beats flicking through a catalogue any day.

tune in!

Fans of Chris Whitley's acoustic guitar style on albums like *Living With The Law* and *Dirt Floor* will be delighted to know that there is a website which reveals all about the National playing Texan's enigmatic tunings. In fact, the site is a pretty comprehensive resource for anyone interested in the man's gritty, bluesy songwriting. For those of you who might be unfamiliar with Whitley's music, that's his song 'Kick The Stones' that you hear on the soundtrack to Ridley Scott's film *Thelma and Louise*. You can find the site at www.phpad.com/whitley

diamond lights

New in mid-price from Schecter



sound control

Schecter, having devoted much time to high price range guitars in the US, are rather excited about their new mid-priced range of guitars. All members of the new Diamond Series feature

Duncan-designed pick-ups and Grover machineheads and come with a deluxe gigbag. Each guitar is passed through the Schecter Hollywood custom shop, so you can be sure of a quality product. And now that Schecter have an exclusive deal with Sound Control in Newcastle, you can get these very reasonably priced chunks of wood easily in the UK. Prices start at £399 for a six-string model and £339 for a low down seven-string affair. For further details, contact Sound Control on 0191 232 4175.

stop press!
bath guitar festival
A whole host of **st** men will be teaching at the 1999 Bath Guitar Festival - details next issue...

teacher feature

this month: west hampstead

NAME: Bob Cranham
STYLE: all styles and levels
FEE: £36 per hour. Discount package deals available
LOCATION: Reigate, Surrey
TEACHING PHILOSOPHY: learn to play the professional way. One-to-one tuition on a personal teaching programme designed around each individual student
CREDENTIALS: Bob has over 20 years of experience as a professional session musician. He has played with Five Star, Dana, Kym Myzelle, John Denver, Roy Castle and the Royal Philharmonic Orchestra, as well as playing for TV shows and various West End productions and touring with The Nolan Sisters, Helen Shapiro and classical composer, Michael Nyman
CONTACT: 01737 224175

★ If you would like to be featured in this space, contact Shane Grehan, Ian Dale or Rebecca Baron at **st** on: 01225 442244



INTERNATIONAL ROCK GUITAR extravaganza

rockin' all over the uk

If you fancy a night of unadulterated rock, you should get along to the International Rock Guitar Extravaganza. Run at a series of venues in March, the event showcases some of the best guitar talent from the UK and US. Andy Timmons, Jon Finn, Darren Hurst and Jaye Foucher are just some of those who will be wielding their weapons on-stage as well as the Jimi Savage Power Trio (yes, the very same Jimi Savage that graced our teacher feature in the November's **st**). If you can

spare £12 and don't mind crying with jealousy, get to one of these dates:

25 March
Sheffield, City Hall 0114 273 9789
26 March
Newcastle, City Hall 0191 261 2606
27 March
Glasgow, City Hall 0141 287 2000
28 March
Cardiff, St David's Hall 01222 878444
29 March
London, Shepherd's Bush Empire 0171 771 2000

st on the web...
Launched in a blaze of glory to coincide with our fifth birthday, **st** has now got its own unique web site. We plan to build the ultimate guitar resource for players everywhere on the planet. In the near future, you'll find a complete, downloadable five year index of every song ever featured in **st**. Already up and running is the **st** forum, a notice board where you can leave messages, exchange ideas, get in a band... Find us at: www.guitartechniques.com

sound board

We at **guitar techniques** would like to know what you guitar types are thinking. You can reveal your dirtiest guitar thoughts and we won't tell a soul – honest. The best letter wins an Ibanez video, so rack your brains for something juicy!

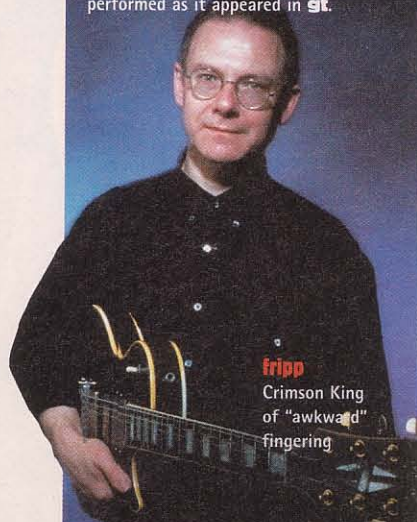
kevin cummings/etna

Fripp's Tuning?

Robert Fripp is a great musical inspiration. With your transcription of 'Moto Perpetuo', I found the piece much easier to play tuned to BFBFBF (low to high). Given that the piece uses a whole-tone scale, the song can then be played entirely on just the even frets (or perhaps it's the odd frets; it's all relative anyway!) With this odd tuning the main riff is just a simple box, and can be played at speed almost instantly. I know Fripp uses non-standard tunings. Recently, I read that he tunes in fourths (EADGCF, low to high) to keep fingering consistent across the third and second strings with the rest of the neck. Could he have used BFBFBF on 'Moto'? What do you think?

Bill Jehle
Alabama, USA
via e-mail

You're right about Fripp experimenting with 'fourths tuning' for the guitar; but, seeing as we used his own transcription of 'Moto' in the mag (and I've seen him play the piece on video with the 'awkward' fingering it requires in standard tuning) it's pretty much certain that the piece was originally performed as it appeared in **gt**.



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



guitar helpline

For all of you that aren't aware, there's a jolly decent chap by the name of Stuart Moore who runs a guitar helpline via e-mail. I've just had a problem with my Jackson set-up and he's sorted it! You can reach him at GUITADVICE@AOL.COM, he provides a quick and friendly FREE service, I think he deserves a bloody medal!

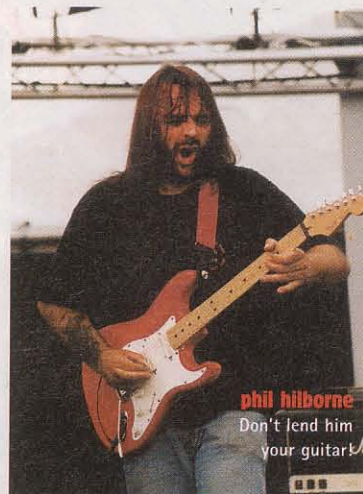
Rick Stevens
via e-mail

I agree!

start me up

Having taken up the guitar again after almost 16 years, I now have a fervour to play and learn which I wish I had when I first started as a teenager. Yes, it is like riding a bike. It has taken me the best part of 18 months to come to terms with the technical advances and terms which are now part of the everyday guitar world, but I can now hold my own (no pun intended) when discussing the guitar and techniques, and this is due in no small part to **gt**. But have I missed something in my absence, or are you ever going to teach us about other areas? I am sure that the majority of us who religiously buy your magazine would like to get beyond 'bedroom' standard and eventually have the confidence to play to someone other than the person in the mirror. I am sure we all know by now what a guitar and fx box can do, but what about what goes into performing and the necessary gear to do so? What are monitors? What microphones and different types of speakers should you use? If you have no drummer or bassist, can you use backing tracks, and what's best to play them on? In short, how do the heroes we strive to become set up on stage? This would be of great interest and could even be part of your novice section. How about it?

By the way, many thanks to Phil H for putting my new Fat Tele through its paces at 'The Beacon Court', Gillingham, just before



Christmas. He made it sound absolutely brilliant. The trouble is I can't get it to sound the same – he must have broken it!

John O'H
Kent

via e-mail



In the past we've delved into stage set-ups in our occasional 'Face the Rack' feature, so it's not a thing we've left untouched. Meanwhile, monitors are speakers on stage which allow the band to hear each other – almost like a separate PA system. Don't worry about

speakers for now – the speakers in any combo or cabinet will do the job adequately. If you want a microphone for vocals, the Shure SM58 is the industry standard and has been for some time. You can use backing tracks – many bands do – usually via a DAT (Digital Audio Tape) machine. Setting the volume on your amp for live performance is a thing which comes with experience and varies enormously between venues... Brief answers, I know, for now, but we'll take a more serious look at setting up gear for playing live in the future.

National music Show '98

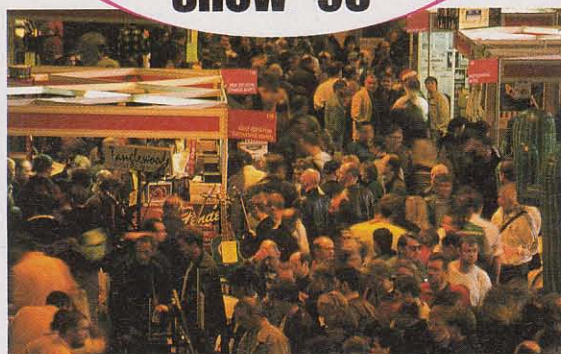
nick gold/redfern

raining in my heart

I've been trying to work out 'Rain Song' by Led Zeppelin and just as I thought I had it, a friend of mine said it was a special tuning. I think he's wrong and I've bet him my Nintendo Star Wars game that I'm right. Can you help?

Mark
Brighton

Sorry, mate; you've just lost your game! Zeppelin's 'Rain Song' was indeed a tuning, reputedly DGCgcd, low to high.



showtime
NMS makes a
return in '99

national music show

I am writing to you about the recent music show held at Wembley. As one of the main sponsors, can you tell me what's happening to it? It seems to be getting smaller and smaller.

This is the third time I have attended and on entering I found that it was only in the one hall with large areas used as eating areas. Where were the major dealers that have been there in the past, such as Marshall, Yamaha, Encore etc? Is it now just for smaller companies and high street shops? I felt this was a bit of a rip off. Needless to say, I'll be giving next year's show a miss.
Mr B J Robinson
Cambridgeshire

The National Music Show is constantly evolving, last year's format having been slightly different from past years. The emphasis in '98 was more on retail outlets with many bargains to be picked up along the way. In '99 things look set to change again, with more major manufacturers wanting 'in' on what is still London's biggest music show. We'll be carrying details in **gt** as usual, and I hope you change your mind and give it a look!

more tab, please!

It's the first time that I have written to your magazine, and I want to say that I think it is definitely worth its weight in gold. In the last issue (February) there was a lesson by Shaun Baxter where he completely ripped up his fretboard, following the scales that he had introduced the month before. My point is that except for the outstanding style that he displayed, the track was of little value to me without comprehensive TAB! Is it possible to include it at a later issue?

Thanx,
Achilleus,
Athens, Greece.
via e-mail

No, no, no! We deliberately write out only a small section of a solo in these instances because the whole point of any of us demonstrating what is possible with a certain scale or arpeggio idea is for you to experiment with your own ideas using the material given and not just learn one solo which fits a chord arrangement. Think of it as a bit like having the trainers taken off your bicycle!

ibanez goodie winner!

Ibanez

★ letter of the month ★

Each month we pick a letter written by someone who we think deserves a treat. And then those lovely people at Ibanez send the chosen one a particularly groovy prize (note nifty T-shirt modelled below by **gt**'s Jane). So drop us a line... now!

finger picking

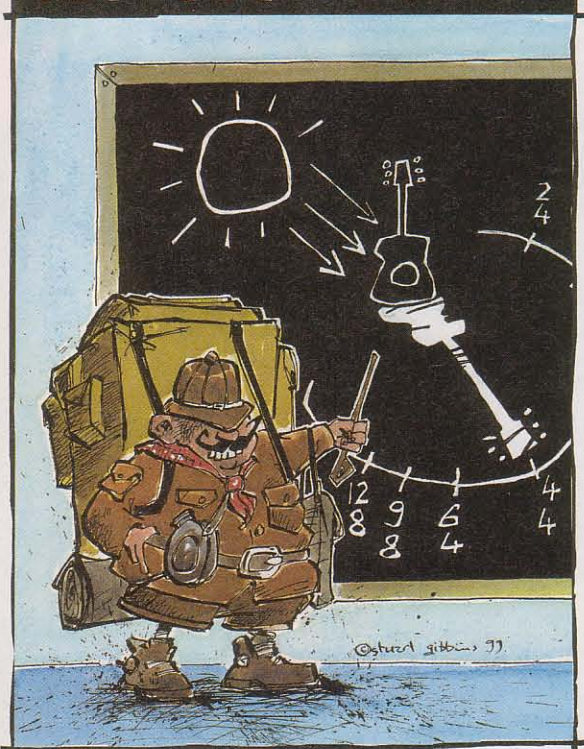
I've been playing guitar for a while, just using chord progressions and strumming patterns. I've started learning TAB and am finding it very enjoyable. I've been told it's a good idea to find a finger picking style which suits me best. I know there's a rock finger picking style - how do you do this?

Helen Barnes
North Yorkshire

No two electric 'rock' fingerpicking styles seem the same! It depends on the style of music you want to play; there's a huge difference between a fingerpicking 'rhythm' style and a rock 'lead' style using the fingers. Here is my advice: get the full use of your right hand via a series of graduated exercises (from either classical or dedicated folk or country tutors), then adapt it to suit the style you want to play in. Good luck!



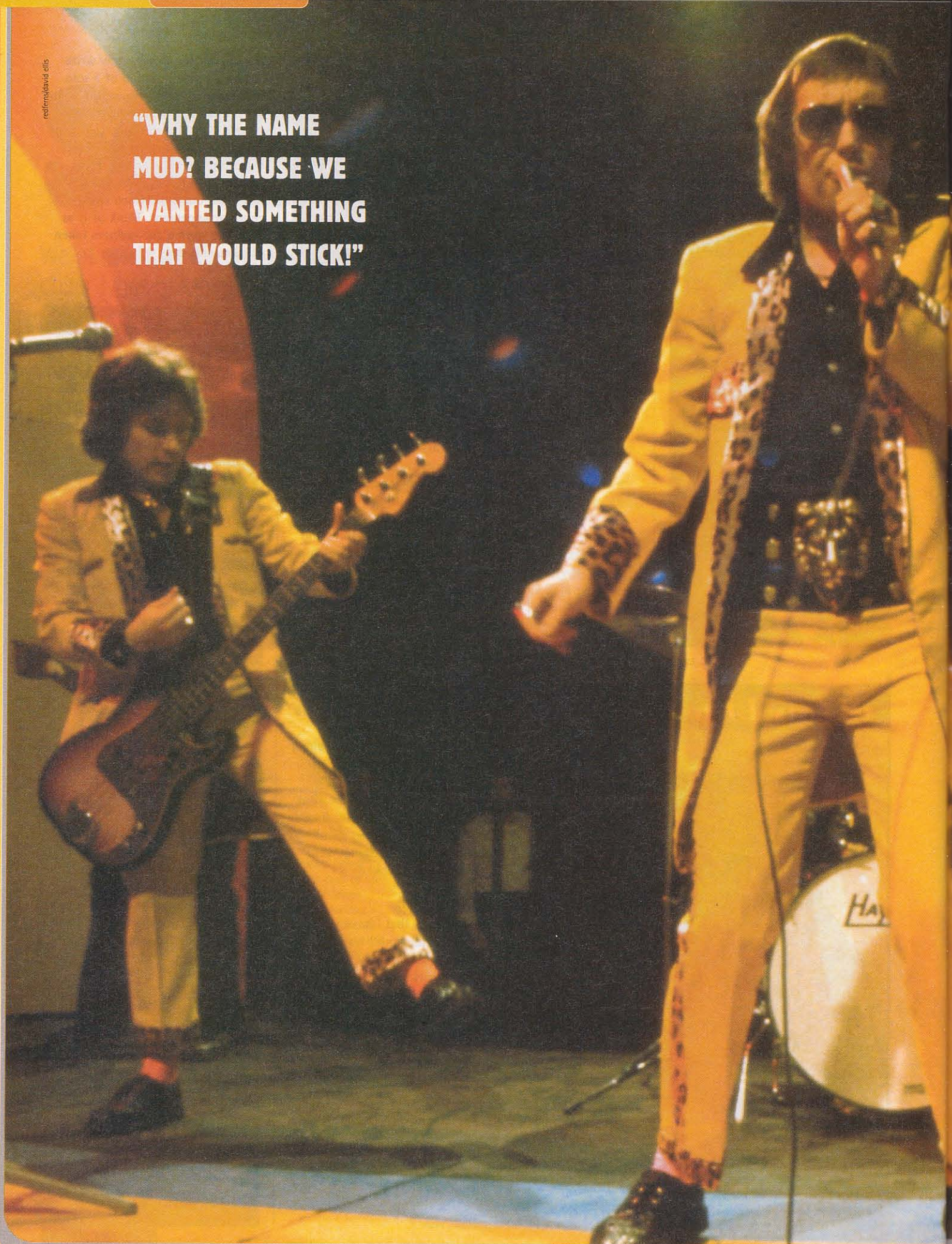
12-bar blue cheese



Our new music teacher impressed us greatly with his unique method for keeping time anywhere in the world

redfern/david ellis

**"WHY THE NAME
MUD? BECAUSE WE
WANTED SOMETHING
THAT WOULD STICK!"**



A special look at the guitar secrets from two of the best and most enduring glam bands 25 years on...



rephoto/robert ellis

mud man

Rob Davis, back in his 'earring' era

mud

Interview: **Dave Glover**

Looking back on the 70s glam era, it seems that many bands can easily be dismissed as 'one hit wonders', or as acts that were just popular for a year or so. In actual fact, most glam rock bands found their fame after years of professional touring. Mud formed in 1966, choosing their name 'because we wanted something that would stick!' as Les Gray often says. The line up was Les on vocals, Rob Davis on guitar, Ray Stiles on bass and Dave Mount on drums. Like many bands of the time, Mud developed their style and sound after spending years playing covers to different audiences all over the country, from the northern working man's clubs to provincial cabaret venues, to London wine bars. Mud actually had three separate sets of material, playing according to their audience and being therefore, employable anywhere. Initially signing to Decca in 1968, Mud produced a handful of singles and worked regularly on the UK cabaret circuit and popular television. It was in the early 70s, while playing at the Revolution Club in London's Mayfair, that Mud were seen by producer Mickie Most and signed to his RAK label.

**wham
bam,
thank you
glam**



james cumptay



rob today
No earrings, but a
successful post-
Mud career...

While many artists and personalities can be credited with the creation of glam, it is without doubt that the cream of the era's songs can be traced to just a few.

Mike Chapman and Nicky Chinn, both in their early 20s, were a remarkable writing team, contributing more hits to the UK top 20 than anyone else over a three year period. Mickie Most assigned Chinn and Chapman to work with Mud in 1972. The partnership's two initial singles, 'Crazy' and 'Hypnosis' were respectable hits, reaching the top 20. 'Dynamite', released in October 1973 reached number four in the UK charts and started a series of seven top 10 hits including three number ones ('Tiger Feet', 'Lonely This Christmas' and 'Oh Boy'). Mud's chart success continued throughout the 70s and they became one of the era's most popular, successful and endearing bands.

Guitarist Rob Davis was one of the most recognisable 70s pop stars. He was the 'one with earrings' and a champion of glam high camp fashion – firmly alongside The Sweet's Steve Priest and Slade's Dave Hill. Now a successful dance producer, Rob Davis works at his own studio in Surrey.

It's a shame that, as with many 70s acts, people seem to remember just one small piece of a band's career. With Mud it is 1973 to 1975, although the band was actually on the road for almost 20 years. So how did he envisage Mud taking shape when they started out?

"Well, I love being in a three piece band musically. Before Mud formed, I was in a band with the drummer Dave Mount and a bass player who sang. We did sort of a Pirates vibe with a bit of The Zombies in there and we felt like we had something different going. So when Mud came together, it was like the same sort of vibe but with a better front to it because Les was a great frontman. We wanted to carry on the rock thing, the raw feel that we had, but I think later on it just became more sophisticated."

The hit era, from 1973 saw you as part of the Chinn and Chapman stable of acts. How was it to work with them, did they have much of an influence on your sound and approach?

"As far as Chinn and Chapman being influential, I would say that Mike Chapman was very influential on our sound. He used to play rhythm guitar on all the records, he'd do the vocal harmonies with us, he'd make you feel like he was one of the band. In fact, there was a point where he'd come once a week and rehearse with us, to get it kicking and make it fit with the album sound and stuff like that..."

So he was on the records as well?

"On the hits he was, yes, he'd play along with me."

What amplifiers were you using throughout the hit era?

"For the hits, Mike Chapman had a Fender Princeton which he used to overload. I bought one as well, it seemed to have the right

sound, it had a lovely overload sound. When you stacked them up it sounded really nice. For the Mud live shows, the bass player, Ray Stiles, and I had Acoustic amps."

Were you using any kind of effects to get your overdrive/overloaded sound live?

"No, the Acoustics had overload controls on them, but I was never really happy with them live. It was fuller than using a little amp and miking it, because we were only a three piece and we were doing massive places by then, I used Acoustics live but on the records it was always little amps, Fender Princetons, stacked up. I did get into effects a little bit. An octavider for things like the 'Dynamite' solo, because they were all stacked up harmony parts on the record, and a bit of wah-wah here and there."

What was your guitar?

"It was a Gibson SG, which I eventually got rid of because it just went out of tune all the time. But the guitar on the hits was all SG, on all the solos and everything. Some of the rhythm stuff like the backbeats on 'Tiger Feet' and 'The Cat Crept In' were Strat..."

The black one?

"It was, but I got rid of it when I found my sunburst one, which I still have. I just preferred the feel of it and I got someone to put a Kahler on it. I've also put my guitar synth on it."

The three part harmony solos are very much a Mud trademark, how did you arrive at the unique sound?

"To be honest, I didn't arrive at it, it was the mix! I used to have the solos all worked out before we went to record. We'd go to Audio International which was a 16 track studio. Then, because we used so many tracks for vocals, all of the guitar three part solos got bounced down to one track. 'Tiger Feet' was two tracks of the main line and two harmonies. On the mix, one of the harmonies comes out more, I remember being pissed off because the balance wasn't right, it was fifth heavy. It was four tracks in all. I've always been really into vocal harmonies, which gave me a good grounding for the guitar stuff." **gt**

mud discography

Singles

'Flower Power'
'Up The Airy Mountain'
'Shangri-La'
'Jumping Jehosaphat'
'Crazy'
'Hypnosis'
'Dynamite'
'Tiger Feet'
'The Cat Crept In'
'Rocket'
'Lonely This Christmas'
'Secrets That You Keep'
'Oh Boy'
'Moonshine Sally'
'One Night'
'Living Doll'
'In The Mood'
'L'L'Lucy'
'Show Me You're
A Woman'
'Shake It Down'
'Lean On Me'
'Slow Talking Boy'
'Just Try A Little
Tenderness'
'Cut Across Shorty'
'Drift Away'
'A Groovy Kind
Of Love'
'Drop Everything
And Run'

Albums

Mud Rock
Mud Rock 2
Mud's Greatest Hits
Use Your Imagination
Its Better Than
Working
Mudpack
Let's Have A Party -
The Best Of Mud
MUD - The Singles

sweet

Interview: Dave Glover

Out of all the glam rock bands of the 70s, The Sweet stands out as masters of the craft. They had it all; the songs, the look, the sound, and a wide fanbase that has ensured

continued popularity from 1971 until today. During their heyday (1971 to 1979), The Sweet sold 50 million records around the world and appealed to pop, rock, heavy metal and new wave fans alike. Lead singer Brian Connolly, who sadly died in February 1997, was the perfect frontman. A great, charismatic vocalist and 70s pinup, he gave the band its image and ensured adulation from the pop audiences of Europe.

Lead guitarist Andy Scott joined The Sweet in the early 70s and changed not only their sound but overall direction. His playing style, sound and studio creativity helped to separate Sweet from the other bands of the time. His 1978 composition 'Love Is Like Oxygen' won an Ivor Novello award and became a huge hit on both sides of the Atlantic, while the 1974 album track 'Set Me Free', became a regular cover for a number of the 80s major rock acts.

"When I first met the band, songwriters they were not," he recalls. "And hard gigging musicians they were not! I'd been in bands that had done tons more gigs than the Sweet. I joined them, I think at exactly the right time, when they were starting to gig. I'd heard them on the odd BBC radio session, but you never came across the Sweet on the gig circuit."

Did the band have a deal or management when you joined? "It was all beginning then. I think Nicky Chinn, Mike Chapman and Phil Wainman were very, very important. Without them, things wouldn't have taken the turn that they did. I think that Phil Wainman was the catalyst; the records wouldn't have got made without him. Mike Chapman had been a lead singer with a band and we used to lay the tracks down with Mike doing the guide voice, because he knew the inflections that he wanted."

Do you think that by choosing you, Sweet were looking to change direction – to become more of a rock band?

"They were doing a lot of what I consider to be 'cheap covers', they had the odd song that was really good, but all the obvious covers, like 'Paranoid' and Deep Purple things. I introduced a lot of things; we were doing a Motown medley and we also rehearsed up a whole load of Who songs: 'My Generation', 'Can't Explain', 'Happy Jack' and 'Substitute'.

"We were a bit like headless chickens, we were just doing whatever was happening. We were going out on the road sounding like Deep Purple with a hit record that sounded like The Archies! It could have all come to grief if Mike Chapman hadn't forced himself to come along to a couple of gigs. I think he was at the Glasgow gig where Brian and myself ended up in the audience twice. I remember him talking about the performance that night and saying that it was a ballroom blitz, long before he wrote the song."

What was your live set-up during the 'Ballroom Blitz' era?

"Originally I had Marshall cabinets and a Sound City head, which I had to use upside down because the valves would fall out! I used to borrow a Marshall head so often that Steve Priest said to me, 'you might as well buy that', which I did. The realistic combination for me back then would have been an H&H combo with a 4x12 and a Marshall half stack."

Didn't you use the H&H IC100 for a while?

"That was the mid 70s period. I used to have so many amps on stage – I've still got a garage full of stuff! I also got involved with Pete Cornish who designed my pedalboard which was about the size of my coffee table! I had an MXR Phaser, Electric Mistress and a Memory Man, which had one of the longest delays you could get at the time. He also built in an Eventide Harmoniser and Delay Line. In the studio, I would have been using a Pete Cornish Booster Box, a



rephoto/robert ellis

life is sweet
Novello Award-winning
glamster Andy Scott

sweet discography

SINGLES

'Funny Funny'
'Co Co'
'Alexander Graham Bell'
'Poppa Joe'
'Little Willy'
'Wig Wam Bam'
'Blockbuster'
'HellRaiser'
'Ballroom Blitz'
'Teenage Rampage'
'The Six Teens'
'Turn It Down'
'Fox On The Run'
'Action'
'The Lies In Your Eyes'
'Love Is Like Oxygen'

UK ALBUMS

Funny Funny How
Sweet CoCo Can Be
Sweet's Biggest Hits
Sweet Fanny Adams
Desolation Boulevard
Strung Up
Sweet's Greatest Hits
Give Us A Wink
Level Headed
Cut Above The Rest
Waters Edge



sweet insanity

Andy looks back
on glam mania



richard eccleston

line driver straight into an amp. I had one of his splitter boxes, which had hum cancellation and switching to bring things in and out of phase."

What about guitars?

"I had the Gibson 335, which is an oddity. I bought it from a shop in Manchester called Barretts. They'd had a fire and had a lot of damaged stock. My 335 was actually two guitars, both damaged and put together."

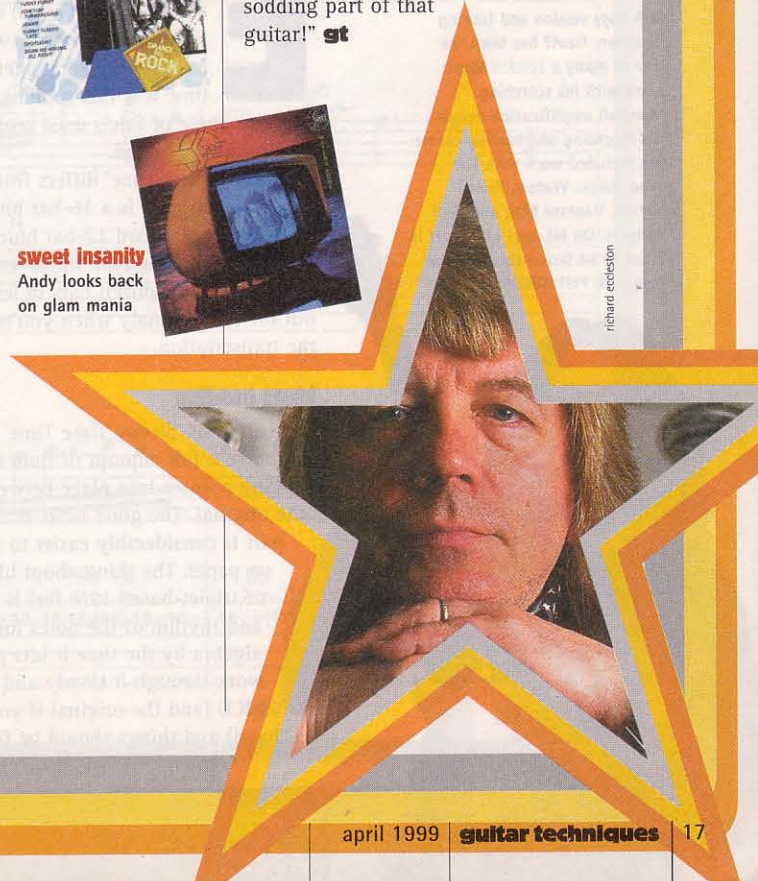
Who was influencing your sound?

"Jeff Beck – much more than Clapton. I think that when he joined the Yardbirds, that set the tone for me. Blackmore, he used to go into that mothertone, neck pick-up sound. Randy California and Spirit as well..."

By 'Fox On The Run' you were more of a Strat player...

"I'd been using Stratocasters live for a while. If you're going to throw something about, it's not going to be the 335! I'd discovered DiMarzio pick-ups, so I started to get it to sound like a Strat with a humbucker. I've got a collection of pickguards, about 15 or 16 with all different kinds of cut-outs and mountings on them.

"DiMarzio were the only company developing replacement pick-ups at that time – and they were bloody expensive. So the Strat I was using wasn't really a straightforward Fender. I used to go to gigs and see Beck play what looked like a standard Stratocaster. Of course, I found out later that he'd had Seymour Duncan re-wind and rewire every single sodding part of that guitar!" **gt**



track info

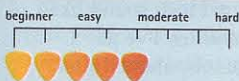
tracks 2-5

Geoff Whitehorn swings (or so we're told) his way through this Cream classic

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

© 1999 Geoff Whitehorn

rating info



rating: easy to moderate

The pace here is quite slow and the scale matter is principally pentatonic. In-tune bends could pose a slight problem

cream

'SLEEPY TIME TIME'

The cream of the crop: (l-r) Jack Bruce, Ginger Baker and Eric Clapton

meet your gt tutor: geoff whitehorn

A busy session and touring musician, Geoff has been the star of many a *London Music Show* with his scorching Marshall amplification demos. His recording and touring career has included work with The Who, Roger Waters, Procol Harum, Vanessa Mae and Paul Rodgers. On his days off Geoff is often to be found shopping for toys with Phil Hilborne!

Eric Clapton, Jack Bruce and Ginger Baker started rehearsals for their first album, *Fresh Cream*, during the summer months of 1966. Amongst the tracks that came together during that time was this sublime blues which contains some of Eric's most representative playing of the period.

'Sleepy Time Time' differs from the blues norm in as much as it is a 16-bar blues as opposed to the more standard 12-bar blues (a bit like a blues with a chorus). However, the solo reverts to the normal dozen bars in length so watch out for this anomaly when you're looking through the transcription.

blues bending

The tempo of 'Sleepy Time Time' is quite slow and so you've a fair amount of time to work Eric's stinging phrases into place between the vocals on the original. The good news is that this guitar part is considerably easier to play than it looks on paper. The thing about blues with this sort of triplet-based 12/8 feel is that the phrasing and rhythm of the notes looks like advanced algebra by the time it hits paper. Fear not, work through it slowly and listen to the **gt**CD (and the original if you have it to hand) and things should be fine.

sound advice

geoff's gtcd gear

I used a Sid Poole Les Paul-type guitar through a Marshall JMP1 with the gain on 6 for the rhythm part and 9 for the lead. When you set up your own to play either part, bear in mind that amplifiers back in 1966 didn't have nearly as much gain available as they have now and so a little restraint in this area will do a lot to make your sound more authentic.

A word about those bends I mention on the CD. Bending the minor third slightly sharp in the blues scale is fundamental to any successful blues guitar style. Here it's vital as this bend is part of the song's riff and continually getting it wrong is going to alienate your audience. The only way to get it right is to practise it on its own, so it might be a good idea to spend some time looking at the song's riff before attempting the fills or the solo. If you compare what you're playing to what you hear on the CD as a reference, your accuracy in this department should increase.

more cream

Check out the live rendition of this tune on Cream's *Live Cream* album. Here, Clapton's interpretation of the tune takes an entirely different direction with some of his fieriest playing of the time. **gt**

starfile





cream 'sleepy time time' – solo part (right channel)

'Sleepy Time Time.' Words and music by Jack Bruce and Janet Godfrey. ©

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L.C. cue: etc

GT TAB

1 C7

3

F7

6

C7

9

F7

C7

12

G7

EB
BG
DA
EE

BU CO CO CO CO H BU LD PO
10 (11) 10 8 10 8 9 (9) (9) 10 (11) 10 8 10

H BU LD PO H CO H CO BSS H BSS CO
8 9 (9) (9) 10 (11) 10 8 10 8 9 8 10 8 (8) 10 8 10 8 10

BU RPB BSS CO H S BSS BU CO CO H S MU
15 (16) (16) 15 15 13 14 11 13 11 12 10 8 15 (17) 15 15 (17) 15 13 15 13 12 10 8 (10)

H BSS BU RPB H S CO H BSS
8 10 8 10 15 (16) (16) 15 15 13 15 13 (13) 12 8 10 8 10 8

BU BU CO BU BU LD PO BU LD BU
15 (17) 15 15 (16) 15 (17) 15 15 (16) 15 13 13 15 15 (16) 15 13 15 (17) (17)





cream 'sleepy time time' - solo part (right channel)... continued

14

vib

H CO

8 11

F7

gliss vib

H PO H PO H PO H PO H PO H PO H PO H PO S CO BSS

8 9 8 9 8 9 8 9 8 9 8 9 8 9 8 8 10 8 10

C7 F7

16

vib

H CO BSS PO

8 10 8 8 11 8 10

C7 G7

vib

H BU LD PO

8 9 (9) 10 (11) 10 8 10

C7

vib

H BU LD PO

8 9 (9) 10 (11) 10 8 10

19

vib

H BU LD PO

8 9 (9) (9) 10 (11) 10 8 10

gliss

H CO H BSS S

8 9 11 13 11 (11) 12 10

vib

H BSS

8 10 8 10

F7

22

vib

BU BU CO BU CO BU CO BUCO

13 (16) 13 (16) 13 (16) 13 (16) 13 11 13 11 (11)

vib

H MU

8 10 8 (9)

C7

24

vib

BU RPB BU CO RPB LD H

15 (17) (17) 15 (17) 15 (17) 15 13 15 13

vib

H BSS

8 10 8 10 (10)

F7

cream 'sleepy time time' - solo part (right channel)... continued

26

vib *3* *vib*

H CO CO CO PBU CO CO CO CO

11 13 (13) 13 11 13 (13) (15) 13 11 13 11 (11)

C7

28

8va *vib* *Loco* *vib* *gliss*

BU PBU PBU BU PBU PBU BU CO CO CO BSS BSS S

18 (20) (18) (19) (18) (20) 18 (20) (18) (19) (18) (20) 18 (20) 18 15 18 16 17 (17) 15 17 15 17 15 13 15

G7

30

H CO *vib* *3*

CO PO BU PO

8 11 8 11 (13) (13) 8 11 8 10 8

F7 C7 F7

32

3 *gliss* *vib*

H PO BSS S CO BU CO H CO BSS H BSS

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

C7 G7 C7

34

8va *vib* *3* *vib*

BU RPB RPB CO BU LD BSS MU CO CO BU CO BU CO PO PO

18 (20) (20) (20) 18 (20) 18 16 17 16 17 (17) X 17 18 (20) 18 18 (20) 18 16 18 16 (16) 18 15 18 15





'sleepy time time'

cream 'sleepy time time' – solo part (right channel)... continued

41

G7

F7

BU LD BU CO BU S CO BSS HCO

43 C7 F7 C7 G7

vib

BU LD PO H BU CO CO CO H PBU LD

8 10 (11) 10 8 10 8 9 (9) (9) 10 (11) 10 8 10 8 9 (9) (10) (11) 10 8

45 C7

48

8va

vib

H

BSS

BU CO

13

11 13

11 (11) 13 (15)

13

(13)

(13)

vib

RPB

BU

CO

CO

S

CO

13 (15)

(15)

13

13

11 13 11

3

(3)

vib

gliss

gliss

F7

[illegible]

53

(8va)

gliss vib

vib

4:3

vib

S BSS

BU PBU BU LD BU CO

8 10 8 10 (10)

15 (16) 15 (15) (16) 15 (16) 15 (16) 15 13 15 14 13 (13)

F7



cream
'sleepy time time'

cream 'sleepy time time' - solo part (right channel)... continued

Loco

CO BU LD H CO H CO S S

55 C7

vib

BSS CO S

57 G7 F7

BU BU CO BU CO BU CO BU LD PO H CO

59 C7 F7 C7 D $\flat$ 7 C7

GT TAB

1 C7

3

F7

cream 'sleepy time time' - rhythm part (left channel)

gliss

S H S H S

1 C7

gliss

H S CO H BSS

3

F7

GT TAB

1 C7

3

F7

cream 'sleepy time time' - rhythm part (left channel)... continued

6

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

H BSS H S BSS H S BSS

1 3 1 3 1 3 3 5 3 5 3 1 3 3 5 5 3 5 3 1 3

C7

9

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

H BSS H BSS S H S BSS

1 3 1 3 1 3 1 3 1 3 1 3 3 5 3 5 5 3 1 3

F7 C7

12

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

S S H S H CO

3 4 5 5 3 1 3 3 3 1 3 1 3 5 5 4 5 4 5 3 1 3 1 3 3 1 3

G7 F7

15

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

H S CO S CO S S S CO S S

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

C F7 C7 G7

17

gliss *gliss* *gliss*

H S H S H S

1 2 (2) (2) 3 5 3 5 3 1 2 (2) (2) 3 5 3 5 3 1 2 (2) (2) 3 5 3 5 3

C7



cream 'sleepy time time' - rhythm part (left channel)... continued

20

CO H S BSS H BSS

F7

gliss vib vib vib vib

E B G D A E

5 5 3 5 3 (3) 5 3 1 3 1 2 3 1 3 1 3 1 2 3

23

S S BSS S S BSS H BSS H

C7 F7

vib vib gliss vib vib gliss vib vib

E B G D A E

3 5 3 5 3 1 3 3 5 3 5 3 1 3 1 3 1 3

26

H BSS H S BSS H S BSS

C7

vib vib vib vib gliss vib gliss

E B G D A E

1 3 1 3 1 3 3 5 3 5 3 1 3 3 5 5 3 3 5 3 3 1 3

29

S CO CO S CO S H CO CO S CO

G7 F7 C7 F7

gliss gliss gliss vib gliss

E B G D A E

3 5 3 5 3 5 5 3 1 3 1 3 1 3 3 4 5 3 4 5 5 3 1 3

32

S BSS S S H S S H S S

C7 G7 C7

vib gliss 3 vib gliss gliss vib gliss gliss vib gliss gliss

E B G D A E

3 3 5 3 5 3 5 3 5 3 1 2 (2) (2) 3 5 3 5 3 1 2 (2) (2) 3 5 3 5 3

cream 'sleepy time time' - rhythm part (left channel)... continued

35

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

H S S S BSS BSS

1 2 (2) (2) 3 5 3 5 3 5 1 3 1 (1) 3 3 1 3 1 3

F7

38

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

S BSS H S BSS H S BSS

1 3 1 3 1 3 3 5 5 3 3 5 3 3 1 3 3 5 5 3 3 5 3 3 1 3

C7

41

gliss *gliss* *gliss* *gliss*

S S S S H CO

3 5 3 5 3 5 3 5 3 5 5 3 1 3 3 5

G7 F7

43

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

H S S S S S S

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

C7 F7 C7 G7

45

gliss *gliss* *gliss* *gliss* *gliss*

H S S H S S H S

1 2 (2) (2) 3 5 3 5 3 1 2 (2) (2) 3 5 3 5 3 1 2 (2) (2) 3 5 3 5 3

C7



cream
'sleepy time time'

cream 'sleepy time time' - rhythm part (left channel)... continued

48

gliss gliss gliss vib vib vib vib

S S S H BSS H H BSS

5 5 3 1 3 1 (1) 3 5 1 3 1 3 1 3 1 3

F7

51

gliss vib vib gliss

H S H PO H S BSS

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

C7

53

vib vib gliss vib vib gliss vib vib gliss

H BSS S BSS H BSS H CO CO S H S BSS

1 3 1 3 1 3 1 3 1 3 1 3 3 5 3 5 5 3 1 3

F7 C7

56

gliss vib vib gliss

H S BSS S S H

3 5 5 5 3 3 3 5 3 3 1 3 1 3 5 5 5 5 4 5 3 5 3 5 3

G7

58

gliss gliss gliss gliss

S CO S H S S H

5 3 3 1 3 2 3 5 5 5 3 5 3 5 5 3 1 3 1 3 1 2 (2)

F7 C7 F7 C7

track info



tracks 6-7

Phil Hilborne drags his silver lamé cloak out of the closet for six of Yes' finest prog rock riffs

6. Introduction

7. Riffs

© 1999 Widdle Music

rating info

rating: varied

exercise 1 easy

Nothing too hard here. Just aim to play the rhythms in time

exercise 2 moderate plus

The combination of techniques and the fast position shifts may cause you a few problems

exercise 3 hard

Your alternate picking and timing need to be in shape for this one!

exercise 4 moderate plus

A typically fiddly Yes ensemble part – which should offer a fun challenge

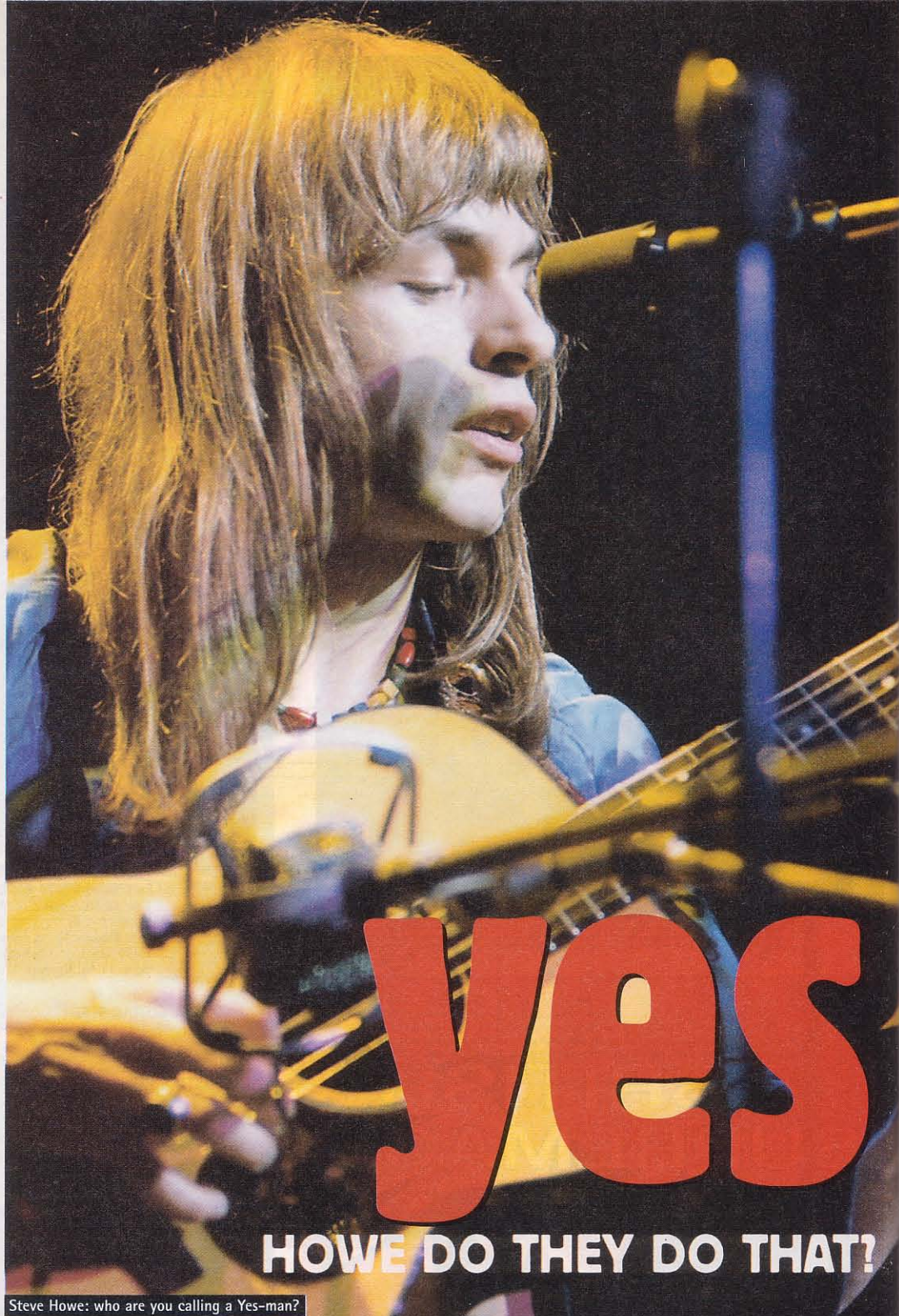
exercise 5 easy plus

Cut off the chords correctly and try to replicate the guitar sound

exercise 6 moderate

Let the notes ring and jangle in the appropriate manner and all should be OK – watch out for those few 16th notes though!

robert ellis/rephoto



Steve Howe: who are you calling a Yes-man?

meet your gt tutor: phil hilborne

Phil has been the music editor of **gt** since its inception and was responsible for originating the guitar tab/music notation that is now the standard in **gt** and *Guitarist*. For more info write to: The Phil Hilborne Band PO Box 1001, Basildon, Essex, SS13 1SR, UK or e-mail him at PHBSouris.demon.co.uk

Six classic guitar parts from Yes, the undisputed Kings of 70s progressive rock...

Throughout their very long career the band Yes, along with their two most prominent guitarists Steve Howe and Trevor Rabin, have proven that they are among the world's leading exponents of progressive rock. Here are half a dozen of their finest moments. The first four were originally played by Steve Howe, while Trevor Rabin takes credit for the remaining two. Some of them are a bit tricky so be prepared to put in some extra practice this month! **gt**

gt info

sources

This month's examples are taken from the following albums:

Exercise 1	<i>The Yes Album</i>
Exercise 2	<i>Fragile / Yessongs</i>
Exercise 3 and 4	<i>Fragile</i>
Exercise 5	<i>90125</i>
Exercise 6	<i>Big Generator</i>





phil's gtcd gear

The JMP1 settings and additional effects and pick-up positions for the examples where as follows:

Exercise 1 Yamaha SG

vol	gain	bass	mid	treb	pres	b/shift	o/d
14	20	3	-4	6	6	in	clean 1

Exercise 2 Yamaha SG

vol	gain	bass	mid	treb	pres	b/shift	o/d
16	14	6	-2	3	3	in	1

Exercise 3 Yamaha SG

vol	gain	bass	mid	treb	pres	b/shift	o/d
16	15	6	-2	3	3	in	1

Exercise 4 Yamaha SG

Guitar 1 = bass pick-up
Guitar 2 = both pick-ups

vol	gain	bass	mid	treb	pres	b/shift	o/d
20	15	3	-4	6	6	in	clean 1

Exercise 5 Pink PRS

Same as exercise 2, except bars 1-6:

vol	gain	bass	mid	treb	pres	b/shift	o/d
18	20	2	-2	3	3	in	1

plus an added 'arena' reverb via a Rocktron Intelliflex

and bars 7-10:

vol	gain	bass	mid	treb	pres	b/shift	o/d
16	8	2	-2	3	3	in	1

plus an added 'fast attack' noise gate and an ambience patch from a Lexicon MPX1.

Exercise 6 Yamaha SG

I used a series parallel pick-up selection. JMP1 settings were as follows with added chorus, delay, and reverb via a Rocktron Intellifex.

vol	gain	bass	mid	treb	pres	b/shift	o/d
16	8	6	-2	3	3	in	1

As always, in the **gitCD** version I doubled all the main guitar parts throughout apart from exercise 2 in order to get a 'bigger' sound. If you don't have the facility to do this and you can't find a buddy who's willing to play along with you, you could get more-or-less the same effect by putting a very short delay on one side of a stereo set-up.

jargon buster



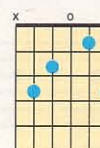
- alternate picking

 The essential technique whereby you never follow a pick stroke with another one that goes in the same direction as the one previously performed. If you're starting on an up stroke you would play: up, down, up, down, up etc, and if you're starting on a down stroke you'd play: down, up, down, up etc



REMEMBER terms and signs are fully explained on page 89

exercise 1 moveable chord shape



exercise 1a 'starship trooper'

rating info: beginner easy moderate hard

Starship Trooper ©

Part 1 - 'Disillusion' by Chris Squire. Part 2 - 'Wurm' by Steve Howe. Part 3 - 'Life Seeker' by Jon Anderson. © 1971 Topographic Music Ltd, Rondor Music (London) Ltd, SW6 4TW. Reproduced by permission of IMP Ltd.

5:40 $\text{♩} = 77$ *gliss*

Clean Electric Guitar

GT TAB

1,3

G

E $\flat$

2

etc

C

Steve Howe often uses tasty chord voicings in his playing, and this movable major shape is certainly one of his best known. For this example, simply learn the shape as shown in exercise 1 (see side bar), then look at the tab to see where it moves to, finally play it in the rhythm as indicated via the slashes in the music notation. To play the excerpt exactly as recorded on the **gtrCD**, play bars 1 and 2 followed by bars 3 and 4, and then finally bars 1 and 2, twice through...



yes
various riffs

exercise 2 'roundabout'

rating info: beginner easy moderate hard



Roundabout ©

Words and music by Jon Anderson and Steve Howe. © 1971 Topographic Music Ltd, Rondor Music (London) Ltd, SW6 4TW. Reproduced by permission of IMP Ltd.

0:31 $\text{♩} = 133$

With crunchtone (thro/out) PO PO

8va Nat harms

Nh

12 7 12 7 12 7 12 7

2 0 3 3 2 0 3 0 3 1 0 3 0 1 0 0 2 12 (12) 12 7 12 7

0 (0) 3 2 0 3 2

1 (D) (C) (G/B) (Am) (G) (F#m) (Em) 3,7

(8va) Loco

8va Nat harms

Loco

Nh

12 7 12 (12) 7 7 12 7 12 (12) PO PO E5

4,8 0 0 0 (0) 0 0 0 0 2 0 2 0 3

This example kicks off with a very classically-styled section. It's probably best played using either fingerstyle or a pick/fingers combination (the latter method was most likely the one Steve Howe used on the original recording). The second section involves a series of natural harmonics that are interspersed with simple bass-note riffs and rhythmic ideas. This is a little awkward to play correctly because you have to change from playing harmonics to bass notes and back pretty quickly. However, with a bit of a slow, methodical practice this should soon feel comfortable to do.

exercise 3 'heart of the sunrise'

rating info: beginner easy moderate hard



Heart of the Sunrise ©

Words and music by Jon Anderson, Chris Squire and Bill Bruford. © 1971 Topographic Music Ltd, Rondor Music (London) Ltd, SW6 4TW. Reproduced by permission of IMP Ltd.

0:00 $\text{♩} = 148$

With distortion

H H CO

etc

1,4 2 4 4 4 4 4 2 4 4 4 4 2 3 4 5 6 4

N.C. (Throughout) Tacet

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exercise 4 'long distance runaround'... continued

gliss gliss

VIII V III

S CO PO CO PO PO PO H

6 8 6 7 8 7 5 8 7 8 6 10 8 9 9 (9) 10 8 5 6 7 5 3 4 5

4,13,22

1,2 3

PO H

4 5 7 5 7 5 7 4 7 5 8 7 4 7 7 5 8 7 9 7 9

8,17,26 27 Bm

0:00 ♩ = 172

Gtr 1 (L/H Channel)

Clean tone

PO CO PO PO CO PO

15 14 12 15 15 15 13 12 13 12 (12) 15 14 12 15 15 15 13 12

1,10,19 N.C. (Throughout)

gliss gliss

S CO PO CO PO PO PO H

15 17 15 16 17 15 14 12 15 15 15 13 12 13 12 (12) 6 5 6 7 8 7 5 6 7

4,13,22

1,2 3

PO PO PO PO H H Bm

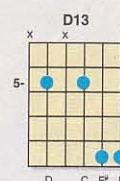
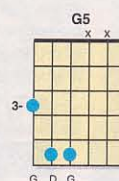
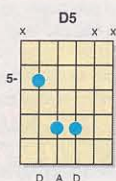
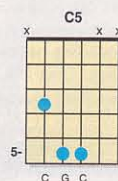
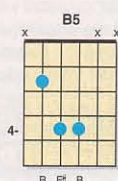
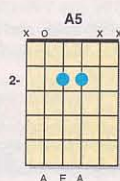
7 8 9 10 8 12 10 13 11 15 12 15 10 12 13 12 9 11 10 12

8,17,26

Yes are renowned for their intricate ensemble sections and this is a classic example. Taken from the intro of 'Long Distance Runaround' my **gtr**CD version contains Steve Howe's part in the l/h channel and Rick Wakeman's part in the r/h channel. Of the two parts, Rick's feels the most awkward to play but both are pretty tricky so take your time memorising them and only push up the tempo when it feels comfortable to do so – good luck!

exercise 5 'owner of a lonely heart'

rating info: beginner easy moderate hard



This classic chordal riff certainly falls under the 'simple yet effective' banner; so much so in fact that we've resorted once again to the more direct chord box system of notation. Playing this correctly isn't the problem here, just play the chords in the order shown (with the D13 played last time only) and you can't go wrong. But getting it to sound authentic might take a bit more effort. I would recommend that you aim to use similar effects to those listed along with this month's JMP1 settings. Also, a noise gate will help to keep things clean and 'tight'-sounding during the second section. If you haven't got one of these devices, you could try to turn your guitar's volume down very quickly during any of the gaps that occur in the music.

In addition to the song's basic riff, you'll notice that I've also converted the keyboard part which sits at the end to a guitar figure. I'll leave you to work this out for yourself, should you want to, but I'll give you a couple of clues to help you along the way... Firstly, the figure is based on the G major pentatonic scale and you'll find that, if you play it starting on the third fret, bass E string, you can find the notes quite easily. Just play up to the D on the A string and back again – simple as that! I've probably given the game away completely, now I come to think of it...

exercise 6 'love will find a way'

rating info: beginner easy moderate hard



Words and music by Trevor Rabin. © 1987 Tremander Songs / Warner-Tamereane Publishing Corp, Warner/Chappell, Music Ltd, London W6 8BS. Reproduced by permission of IMP Ltd.

Love Will Find A Way ©

0:00 ♩ = 121 (A mixolydian)

12 String Electric arr for 6

gliss

S

S

S H

E B G D A E

0

N.C.

1,5,9,13

G

(b5)

G

A

X4

E B G D A E

3,7,11,15

B5

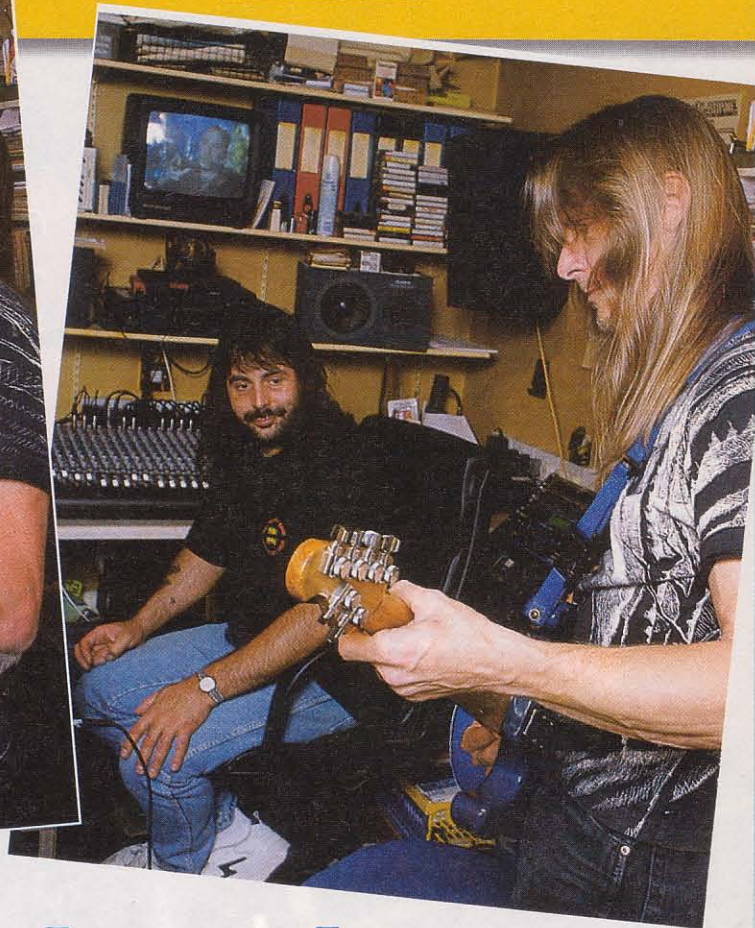
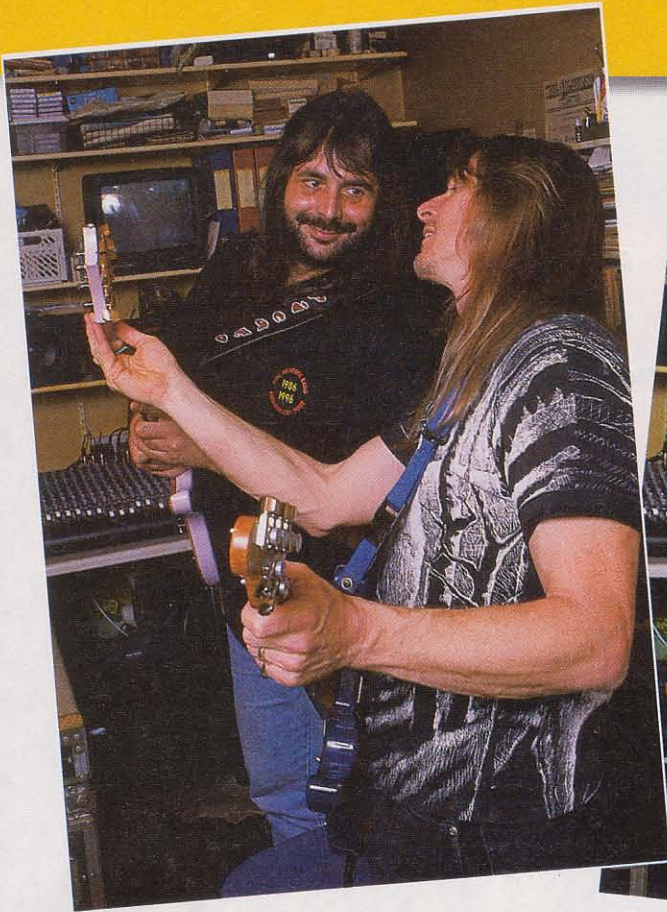
Gmaj7

A5

This jangly-sounding phrase was originally played on an electric 12-string guitar but here I have tabbed it out for six-string. The six-string version works well, but because of the octaves that are found on the 12-string it obviously doesn't sound exactly the same. Let the notes ring into each other as much as possible throughout and take care with the 16th notes that initially crop up in bar 2; these can easily catch you out and lead you into a musical pile-up if you are not concentrating enough!

Next month we reach the end of the alphabet with Led Zeppelin – see you then.





WIN a signed music man steve morse signature guitar

**A brain-blasting once-in-a-lifetime
competition from *gt* and Music Man!**

You've studied the exclusive Steve Morse transcriptions in this month's magazine – so how about winning yourself one of Steve's Signature guitars to play them on? The Music Man Steve Morse model is the sort of instrument you'd expect to find in the hands of a master guitarist. With more pick-up combinations available than there are blades on a Swiss Army knife, you'll find yourself fit to meet the demands of any playing situation at the flick of a switch!

Just to top it all, when Steve came down to the *gt* studios he signed the guitar, making it an instant collector's item and a 'must have' for any Morse fan. All you have to do to stand a chance of winning this fabulous prize is answer our cunningly devious question...

the question

Before Steve's legendary band settled for the name The Dregs, they went under two other titles – name one of them.

When you've got the answer, write it down on a postcard and send it off to Steve Morse Guitar Comp, GTC30, PO Box 494, Coventry CV3 1YT. Remember to include your name, address and daytime phone number... Entries must reach us by 18/03/99 at the latest. Please mark your entry with an 'x' if you do not wish to receive any further information from carefully selected manufacturers.

The lucky winner will be the first one out of the hat, no correspondence will be entered into and the editor's decision is final.



steve morse

A LESSON FROM
THE MASTER

reynold eccleston

**lord of the strings**

Steve tweaks his tuning in preparation...

punch me in!

Phil has his finger on the button while Steve prepares to go for the big one...

southern style

Rocking out on the 'TC Shuffle' solo...

flying high

Going for a lyrical big finish on the 'Ballad for Ruby'

power trio

"Now what were the chords to 'Freebird' again?" Jamie, Phil and Steve in perfect harmony

This month, **gt** presents two original compositions recorded specially for your listening pleasure by guitar legend, Steve Morse...

Steve Morse has got to be one of the greatest rock guitar talents ever. With a career spanning more than twenty years, he's been involved with some top class acts, ranging from fusion pioneers the Dixie Dregs to US rock band

Kansas. Steve also fronts his own instrumental rock trio The Steve Morse Band and is currently filling Ritchie Blackmore's and Joe Satriani's shoes as guitarist for rock legends, Deep Purple.

Recently those top chaps at Strings and Things informed me that Deep Purple were coming to play in England, so I thought it would be a good idea to see if Steve was willing to come down to Widdle Music Studios and lay down a few tracks.

After several calls to Steve's manager in America and several more calls to about 15 different locations, we tracked Steve down in Europe with Purple. He agreed to come to the **gt** studio and record some original solos exclusively for the **gt** readers on the proviso that we supplied an Indian takeaway. This man drives a hard bargain, let me tell you...

On the big day Phil had already written and recorded two tracks in a similar style to Steve's so after a couple of listens and a diet coke, Steve had his trusty battle-scarred Music Man out and was improvising solo ideas almost immediately. A few takes later the first tune was finished. After the all-important 'ruby', another track, a few photos and a jam session in which Phil and Steve ripped through a scorching version of 'On the Pipe', our time with this particular guitar god was up.

I got Steve back to his hotel at roughly 2.00am, leaving him with maybe two hours' sleep before he had to get up and leave for his Big Breakfast TV shoot. The next morning I got up feeling sorry for myself after the excitement of the previous day, but felt much better when I saw Steve churning out a rocking version of 'Smoke on the Water' with a massive smile on his face. I wished I could play that well after a year's sleep, let alone a couple of hours!

performance notes

The two tracks in this special feature were both written by Phil Hilborne and highlight many of the different facets of Steve's writing. The first is a bluesy shuffle called 'TC Shuffle', (TC standing for tandoori chicken), and a slow ambient track entitled 'Ballad for Ruby', (ie rhyming slang: Ruby Murray = curry).

track info **tracks 8-13**

In a **gt** exclusive, Steve Morse guides you through two original tracks, 'TC Shuffle' and 'Ballad for Ruby', composed and recorded specially for you

- 8. Introduction
- 9. Full track 1
- 10. Backing track 1
- 11. Backing track 2
- 12. Full track 2
- 13. Backing track

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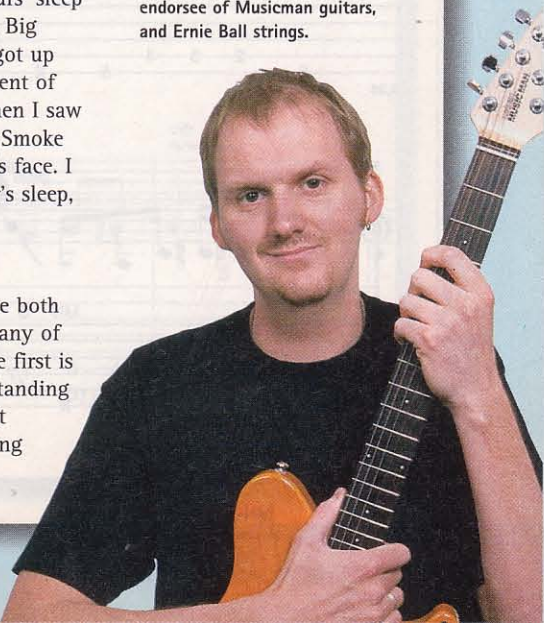
rating info**rating: hard**

These two pieces incorporate fast, modal-based lines and chromatic passing notes. The phrasing, such as sliding, bending and fast vibrato, may also take some practice. Steve is a master at alternate picking – and most of the runs are very fast. They would make excellent picking exercises and should be practised at a slow tempo first.

meet your gt tutor: jamie humphries

■ Jamie Humphries is a guitar teacher in the Kent area. He performs extensively in the UK, transcribes for Total Accuracy, and has written books on Radiohead, The Kinks, and the Dire Straits. He also worked on Brian Robertson's *Still In Love With Blues* video.

Jamie has played a number of Marshall and Musicman clinics around the UK, and is an endorsee of Musicman guitars, and Ernie Ball strings.





steve morse a lesson from the master

jargon buster



close voice leading

A technique where the voices (notes), of a chord are moved a small distance when changing to a new chord. This gives a smooth transition between chords in a sequence



REMEMBER terms and signs are fully explained on page 89

sound advice

steve's **gtr** gear

For the **gtr**CD session, Steve used his Ernie Ball/Musicman Steve Morse (the first one ever made) through the in-house Marshall JMP1, on the following settings:

vol	gain	bass	mid	treb	pres	b/shift
20	20	6	-1	-1	1	in w/od2

A 638 m/sec delay was used on 'TC Shuffle', with no feedback. 'Ballad for Ruby' had a delay in tempo set to a quarter note. No compression was used.

gtr info

those to whom we are indebted

Thanks to Nick Clubb and Mark Harrison at Strings and Things, Steve's manager Frank Solomon, Kurt Mangan at Ernie Ball Musicman and Purple's tour manager Colin Hart for their help in setting up the session. I would also like to thank Andy Frost for his programming and bass playing and Phil Hilborne for writing the tunes and engineering the session. Finally I would like to thank Steve, who, after a flight from Amsterdam and very little sleep, was still a great sport and gave his all. Thanks again, Steve.

exercise 1 'tc shuffle' - phil's riff part

Swing feel $\text{♩} = \frac{6}{8}$

(A mixolydian) $\text{♩} = 94$

gliss

G1 + 2 (throughout) with distortion

S (Bass strings) MU H PO CO CO

GT TAB

1,24 N.C. (A7)

5 2 3 4 5 X 4 5 4 7 5 3 4 5 (5) 2 3 4 5 5

gliss vib

3

MU S CO

3,26

5 2 3 4 5 X 7 5 7 6 5 8 5 (5) 2 3 4 3 5 2 5 3 (3) 4 (G) (D) (G) (E/G#)

vib

MU H PO CO CO

5,28 (A7)

5 2 3 4 5 X 4 5 4 7 5 3 4 5 (5) 2 3 4 5 5 3 (3) (G5)

gliss vib

3

MU S CO

7,30 (A7)

5 2 3 4 5 X 7 5 7 6 5 8 5 (5) 2 3 4 3 5 2 5 3 (3) 4 (G) (D) (G) (E/G#)

exercise 1 'tc shuffle' - phil's riff part... continued

9

(E5) Em7 D (E5) D C (E5) Em7 D

TAS

gliss 3 vib

gliss 3 vib

gliss 3 vib

12

E5 D/F# G

(G1 plays lowest pair of notes)
(G2 plays highest pair of notes)

CO S

gliss

3

X3

13,15,17 N.C. (A7)

G5 A5

Tacet

19 N.C. (A7)

(G) (D) (G)

vib

20

N.C. (D7)

CO H PO H

MU MU

5 7 8 9 10 9 10 9 7 10 8 9 10 (10) 7 8 9 10

X 3 X 5

X 1 X 3

F5 C5

22

N.C. (D7)

CO CO

vib

3

D.C. al CODA

5 2 3 4 5 7 5 7 6 5 8 5 5 2 3 4 3 5 2 5 3 (3) 4

CODA

31

(A7) (G) (D) (G) (D) (G) (D) (G) (D) (G) (E/G#) (A)

vib

gliss

S



steve morse a lesson from the master

exercise 1 'tc shuffle' - phil's riff part... continued

Exercise 1 is the riff to 'TC Shuffle', played by Phil. The riff is based around a funky, swung sixteenth-note rhythm. The scale choice here is A Mixolydian, the fifth mode of D major. But for a bluesy feel, a minor third has been added as well as the major third:

A	B	C	C#	D	E	F#	G	A
1	2	b3	3	4	5	6	b7	1

The occasional Eb note could be seen as originating from the A blues:

A	C	D	Eb	E	G	A
1	b3	4	b5	5	b7	1

It is important when playing this riff that you count swung sixteenth notes to keep the riff in time. Also watch out for the rests; make sure you cut the notes off to keep the stops tight.

At bar 9 we see the introduction of some triads played on the D, G, and B strings. The Em7 and D major triads are performed with a tremolo-arm slur,

giving a scooping effect. At bar 12 the chords of E5, D/F# and G5 are linked using **close voice leadings**, a technique favoured by Steve when writing chord parts.

The solo enters at the end of bar 13 before leading into a new section, with the main riff being transposed into the key of D. Scale choice here is D Mixolydian, the fifth mode of the G major scale, but once again the minor third has been added as well as the major third for that bluesy sound:

D	E	F	F#	G	A	B	C	D
1	2	b3	3	3	5	6	b7	1

The additional Ab note could be seen as originating from the D blues scale:

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

The coda at bar 31 outlines the chords of G, D, E/G# and A major with a single-note phrase that plays across the beat, so take care with the counting.

exercise 2 'tc shuffle' - steve's part

Swing feel $\text{♩} = \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩}$

(A mixolydian) $\text{♩} = 94$

The musical score for Exercise 2 'tc shuffle' - Steve's part is presented in a multi-measure rest format. The score is written for guitar and includes a guitar tablature. It features a mix of standard notation and tablature, with various techniques like gliss, vib, semi harm, and w/distortion indicated. The score is divided into measures 12, 13, 15, and 17. The guitar part is in A Mixolydian mode. The tablature shows fret numbers and string numbers (1-6). The score includes a mix of standard notation and tablature, with various techniques like gliss, vib, semi harm, and w/distortion indicated. The score is divided into measures 12, 13, 15, and 17. The guitar part is in A Mixolydian mode.

exercise 2 'tc shuffle' - steve's part... continued

8va

vib (fast/wide) vib (fast/wide) gliss

3

vib (fast/wide) gliss

S

BU

14 17 15 (17) (17)

15 17 18 (20) 15 17 18 15 (18)

5 7 (7) 9 12 10 (10)

14 17 14 15 17 14 16 17 14 15 17

19

(D)

Loco

vib (fast/wide)

1 - 1 2 3 3

3

0

BU BSS

MU

BU LD PO

H PO PO

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

7 8 9 10 11 12

10 (14) (10) 7 10 7 7 8 7 10 0

22

vib (fast/wide) gliss

S MU BU

BU RPB LD

5 7 (7) (7) 5 (7) (7) (8) 5 5 (7) (6) 7 5 7 7 5 7

24

(A)

vib (fast/wide) gliss

gliss

vib (fast/wide)

3

6

PO semi harm S MU S BU

3 4 2 4 3 2 5 5 (5) (5) 2

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

26

8va

3

gliss

vib (fast/wide)

3

vib (fast/wide)

H PO S BU

H BU LD BU LD

19 (21) (21) (21) 17

20 19 18 17 18 19 20 19 (21) (19) (21) (19) 17 19

15 17 15 (15) (15) (15)

28



steve morse a lesson from the master

exercise 2 'tc shuffle' - steve's part... continued

(8va) -

gliss gliss gliss

vib (fast/wide)

XVII 3

BSS S MU S S

BU BU

17 18 19 16 17 19 13 18 17 20 17 20 (22) 21 20 (22) (22) (22) (22) 17 20 19 17

30 (G) (D/F#) (G) (D/F#)

(8va) -

XII VII Loco VIII IX

6 6 6 6

gliss

S

20 18 17 15 12 13 14 13 12 10 7 8 9 8 7 10 9 8 9 12 9 10 11 12 10 (10)

32 (G) (D/F#) (G) (E/G#) (A)

Exercise 2 is the solo played by Steve over the 'TC Shuffle' riff. Bars 13-15 contain some blues-based phrases using notes from A minor pentatonic:

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

Pay attention to the 'bend slightly sharp' (BSS) symbols. At the end of bar 15, Steve plays a fast chromatic run that is very heavily muted. He occasionally performs these fast lines by simply sliding either the first or third fingers of his left hand up the strings while playing fast, muted, alternate picking. The emphasis here is on percussive rhythm not note choice, so experiment.

Bars 16-18 include more blues-based phrases plus some pretty big bends. You will notice that at bar 16 there is a bend from the ninth fret to the 14th fret, so finger strength is very important. Scale choice here is A minor pentatonic, A blues, and the F in bar 16 could be seen as originating from A Dorian, the second mode of the G major scale:

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

Bar 18 concludes this section with some chromatic lines based around the A blues scale.

Bars 19-21 begin with a phrase that outlines the chords of D and G major. Bars 20-21 feature a run using the D Mixolydian mode. This run also includes C₃ (the major 7th) as well as C₂ (the minor 7th). As Steve explained to me during the *gt* recording session, this is due to the fact that he plays a three-note-per-string pattern in the same position right across the neck for ease of picking and fingering.

This section finishes at bar 21 with some bluesy phrasing using the D minor pentatonic scale:

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

Bars 22-26 continue in the blues vein, with more licks based around the D minor and A minor pentatonic scale. Bar 23 sees more large bends, plus the percussive, muted runs as in 15.

Bar 27 kicks off with some blues phrases and chromatic runs based around the A major pentatonic scale:

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

Bars 28-29 reintroduce the A minor pentatonic scale, this time embellished with more chromatic runs and position shifts.

Bars 30-31 incorporate some blues licks based around the A Mixolydian mode with the added minor third, (see exercise 1). Pay attention to the slides plus the wide vibrato on the bend in bar 31. At the end of bar 31 we see a run that leads into the final section.

Bars 32-33 start with a run that continues from the previous bar and uses notes from A Aeolian, the sixth mode of the C major scale:

A	B	C	D	E	F	G	A
1	2	b3	4	5	b6	b7	1

The run continues with a shape that uses large position shifts on the B and E strings and uses notes from A Dorian and A Mixolydian. It concludes with some chromatic lines on the G and D strings before resolving to a C in bar 33.

gt info

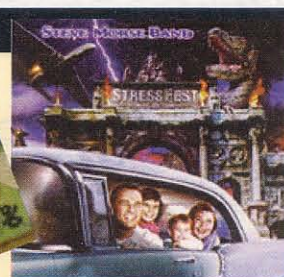
steve's albums

If you ask us, all of Steve Morse's albums should be owned by law. Here are a few 'must haves' for you to check out:

Dixie Dregs - *Freefall*, *What If*, *Night of the Living Dregs*, *Unsung Heroes*, *Industry Standard*, *Bring 'Em Back Alive*, *Live King Biscuit Hour*.
Solo - *High Tension Wires*.
Steve Morse Band - *The Introduction*, *Stand Up*, *Southern Steel*, *Coast to Coast*,

Structural Damage, *Stressfest*.
Deep Purple - *Perpendicular*, *Live at Olympia '96*, *Abandon*.

must haves
Compulsory Steve Morse albums



5,11,17,23

Asus2

Bsus4

C#m7

E

25

F#m7/11

strings acting as a common chord tone. There is also a short double-stop lick played over the E major chord. Also notice that the F[♯] root note should be played with the thumb of the left hand.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It features a guitar solo and a vocal melody. The guitar part is written in E major, using a DADGAD tuning. The vocal melody is in treble clef. The score includes lyrics and guitar-specific instructions like "vib" and "gliss".

Guitar Solo:

The guitar solo is in E major, using a DADGAD tuning. The notes are: E (open), B (open), G (open), D (open), A (open), G (open). The solo is marked with "vib" (vibrato) and "gliss" (glissando).

Vocal Melody:

The vocal melody is in treble clef. The notes are: E (open), B (open), G (open), D (open), A (open), G (open). The melody is marked with "vib" (vibrato) and "gliss" (glissando).

Lyrics:

BU LD PO BU S PO H BU BU PO

Chords:

9 (10) (10) (9) 7 9 (7) (11) (11) 4 2 4 5 2 5 4 (6) 2 5 4 (6) 2 5 4



a lesson from the master

exercise 4 'ballad for ruby' – steve's part... continued

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exercise 4 'ballad for ruby' - steve's part... continued

8va

gliss

vib

XIV

S

BU

BSS LD

BU

PO

BU

BU

14 16 (17) (17) (17) (17) 14 15 17 17 16 (17) 16 14 17 (19) 14 17 (19) (19) 14 17 19

15

(8va)

10:8

XVI

w/slight swing

PO

PO

H PO

rushed

19 14 17 14 19 17 14 17 19 14 19 17 14 16 14 19 14 16 14 18 14 16 14 16 18 14 16 18 16 14 16 19

17

Asus2

Loco

XIV

PO

PO

BD

LB

PO

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

18

Bsus4

C#m7

E

gliss

gliss

vib

BD

S

MU—I

S

BU

12 14 (16) (16) (16) 12 14 14 16 14 (14) 14 16 (18) (18) (18) 14 15 16 14

19

8va

BU

BU

BU

BU

PB LD

PO PO

PO

BU LD

17 (19) 14 17 16 14 (14) (16) 14 17 14 13 14 16 16 14 14 (16) (14) (14) 14 15 16 14

21



steve morse a lesson from the master

exercise 4 'ballad for ruby' – steve's part... continued

Exercise 4 is Steve's lead part from 'Ballad for Ruby' and fuses soulful phrases with fast alternately-picked lines.

Bars 1-3 feature a bluesy question and answer phrase that utilises soulful bends and position shifts. This phrase could be seen as using the $F\sharp$ minor pentatonic scale, with an added second:

$F\sharp$	$G\sharp$	A	B	$C\sharp$	E	$F\sharp$
1	2	$b3$	4	5	$b7$	1

Bars 4-6 continue the bluesy feel with some more slow string bending licks and slurred phrases. These use notes hailing from the $F\sharp$ minor pentatonic scale with an added second, and the F blues scale:

$F\sharp$	A	B	C	$C\sharp$	E	$F\sharp$
1	$b3$	4	$b5$	5	$b7$	1

Bars 7-8 include one of Steve's fast, alternate-picked, muted, chromatic (*blimey* – Ed) runs that we discussed in the previous example. Remember, it's the percussive rhythm that's important, not the note choice. This lick is concluded with some lower-register licks using the $F\sharp$ blues scale.

Bars 9-11 feature a few more of Steve's large bends and position shifts plus some rapidly-picked single notes to help build tension.

Bar 12 includes a slow Bm add9 arpeggio concluded with some lazy blues phrasing. Also notice the open A string played between the position shift on the final beat of the bar.

Bars 13-14 include a higher register $F\sharp m7$ triad played on the D, G and B strings, along with some $F\sharp$ minor blues scale licks. Look out for the mutes and slides on the bottom E string.

Bars 15-16 feature more bending licks plus a fast pick line

using $F\sharp$ Aeolian, the sixth mode of the A major:

$F\sharp$	$G\sharp$	A	B	$C\sharp$	D	E	$F\sharp$
1	2	$b3$	4	5	$b6$	$b7$	1

This run also includes the $G\sharp$ note as a passing chromatic tone. The section concludes with bends based around $F\sharp$ minor pentatonic scale.

Bars 17-18 demonstrate Steve's truly awesome picking technique to the full. This lick starts as a pentatonic idea that stretches over two positions, so a note is repeated as you cross each string. Check out Steve's *Power Lines* instructional video for a demonstration of this technique from the man himself. The lick is concluded with a ridiculously fast picking run that uses the $F\sharp$ Aeolian mode plus some extra chromatic notes. As if that wasn't enough, Steve switches position half way through. I would suggest practising this run slowly and in small sections.

Bars 19-20 include more pentatonic-based ideas along with a chromatic run.

Bars 21-22 start with a country-flavoured bending lick that includes a descending line on the top E string with a repeated bend on the G string. This is concluded with more bluesy pentatonic ideas and a short chromatic run.

Bars 23-24 make use of some melodic bending ideas based around $F\sharp$ Aeolian. This leads into a lazy, descending $F\sharp$ minor arpeggio with some passing chromatic notes and a descending phrase against a pedal tone on the D string.

Bars 25-26 are a freetime section where Steve concludes the piece with a rapid, descending pentatonic run and some slow bluesy bends and slides.

Well, we made it. Just don't forget to play these solos slowly and practise them in small sections. Good luck. **gt**

track info

tracks 14-15

Eric takes an alternative look at acoustic guitar with an underground classic from Green Day

14. Introduction

15. Full track

© 1999 Widdie Music

rating info

beginner easy moderate hard



rating: beginner

A classic tune that just happens to be the easiest tune I've looked at in the acoustic section. No problems – I hope!

meet your gt tutor:
eric roche

■ ERIC ROCHE is head of the guitar department at the London Music School (formerly Guitar Institute of Technology), where he teaches sightreading, eartraining and acoustic guitar techniques. He has transcribed and performed the music of guitarists such as Pierre Bensusan, Michael Hedges, Alex de Grassi and Leo Kottke among many others. He is well versed in altered tuning systems and has written a number of guitar folios available though Music Sales Ltd. You can e-mail him at innerEARMusic@msn.com

'GOOD
RIDDANCE
(TIME OF
YOUR LIFE)'

green day

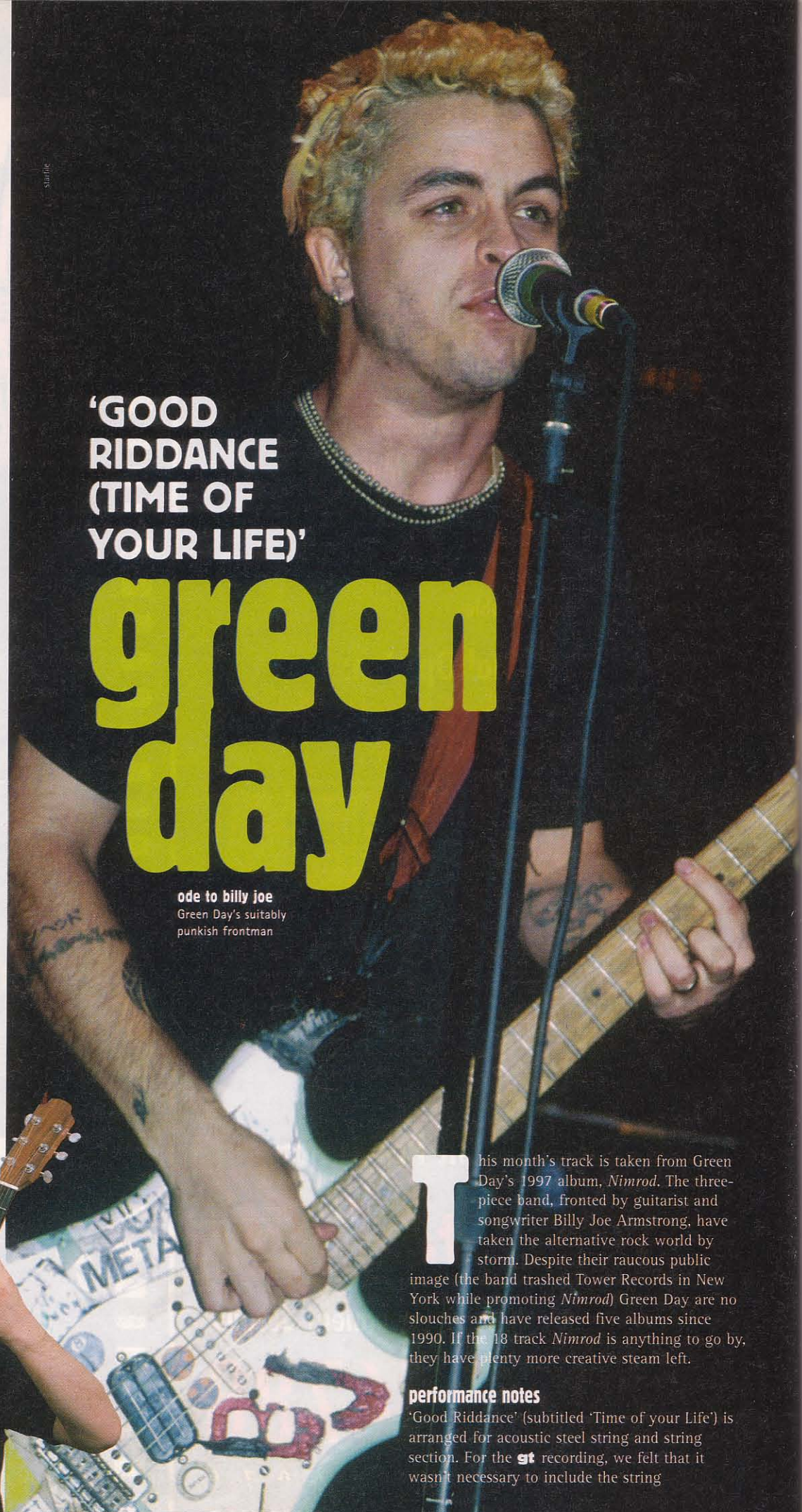
ode to billy joe

Green Day's suitably punkish frontman

This month's track is taken from Green Day's 1997 album, *Nimrod*. The three-piece band, fronted by guitarist and songwriter Billy Joe Armstrong, have taken the alternative rock world by storm. Despite their raucous public image (the band trashed Tower Records in New York while promoting *Nimrod*) Green Day are no slouches and have released five albums since 1990. If the 18 track *Nimrod* is anything to go by, they have plenty more creative steam left.

performance notes

'Good Riddance' (subtitled 'Time of your Life') is arranged for acoustic steel string and string section. For the **gt** recording, we felt that it wasn't necessary to include the string







green day

'good riddance (time of your life)'

green day 'good riddance (time of your life)'... continued

BRIDGE

10 Cadd2 D5 Em D5

12 C G5 Em D5

CHORUS 1

14 C G5 Em G5

16 Em G5 Em G5

green day 'good riddance (time of your life)'... continued - acoustic guitar continues in slashes

INSTRUMENTAL

18,20 G5 Cadd2 D etc

VERSE 2

22,24 G5 Cadd2 D etc

green day 'good riddance (time of your life)'... continued – acoustic guitar continues in slashes

BRIDGE 2

26,28

Em D C G5

CHORUS 2

30

Em G5 Em G5

INSTRUMENTAL 2

32

Em D5 G5

etc

34

Cadd2 D G5

etc

36

Cadd2 D G5

etc

38

Cadd2 D G5

etc

40

Cadd2 D Em D

42

C G5 Em D

CHORUS 3

44

C G5 Em G5

46

Em G5 Em G5



green day
 'good riddance (time of your life)'

green day 'good riddance (time of your life)'... continued – acoustic guitar continues in slashes

INSTRUMENTAL 4

48

G5 Cadd2 D etc

50

G5 Cadd2 D etc

green day 'good riddance (time of your life)'... continued – last chorus

52

Em G Em G

OUTRO

54

Em D5 G5

56

Cadd2 D5 G5

58

Cadd2 D5 G5

rall

ponti cello

Fine

track info

tracks 16-17

Martin Taylor feels his way through an ode to another canine friend

18. Introduction

19. Full track

20. Backing track

© 1999 Widdle Music

rating info

beginner easy moderate hard



rating: moderate to hard

The right hand fingerpicking combined with left hand chordal manoeuvring nudges this piece towards the 'hard' category

peter king



The big chill: jazz pooch Oscar plays it cool

meet your gt tutor: martin taylor

■ One of the world's finest jazz guitarists, Martin joined his father's band at the tender age of age of 12! Later, he played with Ike Isaacs, joining Stéphane Grappelli's band and thus taking over the guitar chair once occupied by the legendary Django Reinhardt.

He has recorded numerous albums including *Artistry*, *Portraits*, *Two's Company* and more with his band, *Spirit of Django*. He has a busy touring schedule as solo artist and band leader, playing all over the world. Martin's latest *Spirit of Django* album, *Gypsy*, is in the shops now.

martin taylor

'CHILLIN' WITH OSCAR'

It's time to take those digits for 'walkies' as we look at another jazzy canine ditty!

Last month we looked at a tune written for my dog, Hooch. This time, I've written a tune for Hooch's canine buddy, Oscar. In contrast to 'Hooch's' 'big band' feel, 'Chillin' with Oscar' is a more laid back affair, although fairly uptempo. It's got a hint of ragtime to it, but probably wouldn't sound out of place in a folk club environment. It places demands on the right hand, the independence of the thumb being the key to the piece's successful execution. This sort of right hand facility takes a great deal of practise. To polish your fingerstyle skills it's best to work with a series of progressive exercises to build strength and dexterity.

Looking at the job the left hand is expected to perform here, careful study will reveal that

the chord voicings are not foreign to the fairly well-seasoned player. Remove the fear of the unknown (as far as chord voicings are concerned) by learning a system of chord recognition. Most moveable chord shapes ('barre chords') will resemble one of five basic shapes – either C, A, G, E or D. Once this basic 'patterning' has been learned, you'll find that it's unusual to come across chords you don't find in some way familiar. This fretboard 'orienteeing' should make up at least a small part of your daily practice routine. Start by finding three different barre chord shapes for the major, minor or seventh chords and gradually increase the difficulty of the task. You'll soon find the neck looking less scary!

Still with the left hand, I tend to keep my first – or index – finger in a position where it's always





ready to place a barre. That is, unless I'm playing single lines, of course. It enables me to move between chord shapes with greater ease.

For 'Chillin' with Oscar', take things slowly, learning a small part of the tune at a time. Follow the transcription along with the recording on the **gtCD**, mark any areas you think will present problems and practise them in isolation.

Next month, we'll be looking at a piece by Django Reinhardt. **gt**

sound advice

martin's gtcd gear

This track was recorded using my Yamaha signature AEX 1500 guitar which is strung with D'Aquisto signature series #220 light strings (.012-.052) and fed direct into a DAT with just a touch of reverb. From thence, into the caring administrations of Phil Hilborne at Widdle Studios in Essex.

jargon buster



■ barre chord

A chord where the index finger lays across the fretboard to stop three or more strings at once



■ REMEMBER terms and signs are fully explained on page 89

martin taylor 'chillin' with oscar'

'Chillin' with Oscar' by Martin Taylor. ©

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With swing feel

GT TAB

1

Aadd9

Am9

D13

D#m11

G#7

4

C#m

C#7#9/G

F#7

F#A#

C9

B6

(B7)

E

7

E7/G#

A

E/B

C#m

G7b9

F#7

F#A#

C9

10

B

B11

E

F#m

G#m

C#7#9/G

X



martin taylor
'chillin' with oscar'

martin taylor 'chillin' with oscar'... continued

gliss

MU

EB
BG
DA
AE

13

F#7 F#7/A# C9 B B11 Bm11

gliss

PO CO

EB
BG
DA
AE

16

E Aadd9 Am9 D13 D9

MU

EB
BG
DA
AE

19

D#m11 G#7 C#m C#7#9/G F#7 F#7/A# C9

gliss

S

EB
BG
DA
AE

22

B13 B7 E A E/B C#7/G

gliss

S MU MU

EB
BG
DA
AE

25

F#7 B13 (B13#5) E A6

martin taylor 'chillin' with oscar... continued

28 *gliss* MU MU

E B G D A E

(4) 7 3 (3) 5 4 (4) 2 S 11 9 9 9 X 7 10 9 9 7 7 X

4 4 4 4 3 2 4 9 9 9 9 7 7 7 X

G#m7 C#7#5b9 F#7 F#13 F#11 F#m11 B13 B7

31 MU

E B G D A E

1 4 3 1 0 3 8 6 0 7 (7) 6 7 6

3 3 2 1 0 3 7 6 0 7 6 7 6

3 1 2 (2) 0 2 0 0 0 7 6 7 6

Cm11 F13 B11 E7#9(b9) Aadd9

34 PO MU PO

E B G D A E

7 5 5 7 6 5 4 (4) 7 5 0 1 2 4 2

5 5 5 X 4 4 5 5 6 4 5 4 4 3

5 5 5 4 4 5 5 6 4 5 4 4 3

Am9 D13 Dm11 G#7 C#m C#7/G

37 H

E B G D A E

3 4 5 6 4 5 6 7 9 10 11

2 4 5 6 2 4 5 6 7 7 9 10

F# B E F#m7

40 MU PO MU S

E B G D A E

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

11 10 9 9 (9) 9 9 9 X 7 10 8 9 7 7

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

G#m7 C#7 F#11(13) B7 B13



martin taylor
'chillin' with oscar'

martin taylor 'chillin' with oscar'... continued

43

E B G D A E

(7) 9 7 (7) 5 4 (4) 7 3 (3) 5 MU X 4 4 3 (3) 4 3

0 5 4 4 2

E[♮]maj7 A[♮]maj7 G[♮]m7 C[♮]7[♮]5[♭]9 F[♮]13

46

E B G D A E

2 2 3 3 4 4 2 0 (0) 3 (3) 2 0 3 2 3 4

2 3 2 2 0 2 0 0 2 3 4

F[♮]m C9 B13 Bm11 E7

49

E B G D A E

0 7 (7) MU PO 7 5 5 5 9 7 7 MU 4 4 5 4 7 4

6 7 7 6 7 X 5 5 9 7 7 6 (6) 4 5

A[♮]add9 D9(13) D[♮]m11 G[♮]7[♮]5[♭]9

52

E B G D A E

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

4 4 3 2 3 4 5 6 2 2 4 4 5 (5) 6

C[♮]m7 C[♮]7[♮]9/G F[♮] B

55

E B G D A E

0 3 2 1 0 1 2 0 6 0 (0) 3 2 6 3 4

0 4 0 1 2 3 4 3 2 6 3

E A E/B C[♮]m G13 F[♮]7 F[♮]A[♮] C9

gliss

H

S

martin taylor 'chillin' with oscar... continued

gliss

58 B6 E F#m G#m C#7#9/G

gliss

61 F#7 F#7/A C9 B B11 Bm11

PO CO PO

64 E Aadd9 Am9 D13 D9

MU

67 C#m11 G#7 C#m7 C#7#9/G F#7 A#m7 C9

gliss

gliss

70 B13 B7 E A E/B E

Detailed description: This page contains guitar tablature for tracks 16 and 17 of Martin Taylor's 'chillin' with oscar... The music is in E major (four sharps). The tablature is organized into five systems, each with a guitar staff and a corresponding fretboard diagram. The fretboard diagrams show the fret numbers for each string (E, B, G, D, A, E from top to bottom). The first system (measures 58-60) features a B6 chord, followed by E, F#m, G#m, and C#7#9/G. The second system (measures 61-63) includes F#7, F#7/A, C9, B, B11, and Bm11. The third system (measures 64-66) shows E, Aadd9, Am9, D13, and D9. The fourth system (measures 67-69) contains C#m11, G#7, C#m7, C#7#9/G, F#7, A#m7, and C9. The fifth system (measures 70-72) includes B13, B7, E, A, E/B, and E. The tablature includes various techniques such as glissandos (gliss), slides (S), and bends (PO, CO). The music is written in a style that combines jazz and rock influences.

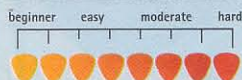
track info

tracks 18-20

Guthrie Govan pulls his hair over his face and throws out some power chords with a study of thrash rhythm playing

18. Introduction
19. Full track
20. Backing track
© 1999 Widdle Music

rating info



rating: hard

The main difficulties here are the relatively high tempo in the sextuplet sections and maintaining accurate timing whilst muting all unwanted string noise. The odd time signatures will make sense if you refer to the demonstration on the **gtCD**

rephoto/pe dion

thrash and death metal

RHYTHM PLAYING

Pantera's Dimebag Darrell has a "bit of a cold"

meet your **gt** tutor: guthrie govan

■ Having played guitar for 23 of his 26 years Guthrie was Guitarist magazine's Guitarist of the Year 1993 and was featured in Cliff Douse's Guitarist Book Of Guitar Players. His solo material features on the Legato compilation, *Guitar on the Edge Vol IV*. He has taught at the Guitar Institute in Acton and at the Whirligig Rockschooll in Chelmsford. He can be contacted regarding sessions, lessons etc at: PO Box 1001, Basildon, Essex SS13 1SR, or write to him at **gt**!

We take a look at some techniques you'll need to play rhythm guitar in a heavier-than-normal metal context

Hopefully, this month's CD piece will demonstrate what this kind of music entails for those of you who usually steer clear of it. It should also provide a nice workout for the more devoted metal player. Before we look at the piece in detail, here are some general pointers

typical features of the genre

Metal players tend to strive for a huge sound, which often leads to detuning (witness the extreme antics of Korn, who bought seven-string guitars with low B-strings and still couldn't resist tuning down a tone!). The **gtCD** piece was recorded in standard tuning to make it more accessible, but it's in the very common key of E, so it still sounds relatively fat.

Because of the extremely overdriven amp settings typical of the style, big complicated

chords tend not to work well, so much metal guitar centres around power chords and low single-note riffing, doubled by the bass and enhanced by double bass drum pedalling!

You'll also find this sort of thing is usually played at a fast, frenetic tempo for an energetic vibe, and you'll frequently encounter short bursts of unusual time signatures.

guitar sound

Ideally, you want a guitar with a bridge humbucker (and preferably a pointy headstock). For maximum effect you'll need a very overdriven sound. Many players favour overdrive pedals, though modern amps made by the likes of Mesa/Boogie, VHT and Hughes & Kettner can generate more than adequate filth without any assistance from effects units. It's worth mentioning that Dimebag Darrell obtains an incredibly big sound using transistor amps, which





is generally considered impossible, so use whatever works for you!

The trademark thrash EQ setting is the so-called 'scooped' sound, where the bass and treble are boosted and all the midrange is taken out. (On a graphic equaliser, this would resemble the letter 'V').

If you can, it's advisable to use a **noise gate** for this lesson, because high gain settings generate hiss and accentuate handling noise and you should be striving for a crunchy sound with lots of clarity and noticeable silences when you stop playing.

technique

You'll be wanting a fast, precise picking hand for music like this. Although the idea (as I understand it) is to create a powerful violent-sounding effect, the most important thing is timing and accuracy, so making sure you're not hitting any strings you shouldn't be is a prime concern. To tighten up the sound, you should work on muting the strings (particularly the low E) by resting your R/H palm near the bridge, for a more percussive effect with less sustain.

As so much metal riffing favours power chords, it's good practice to check you can switch between your first and third fingers and your second and fourth. Try playing a power chord with your first and third fingers, then trilling between that and the chord a semitone above it, using your other two digits. It's good for your

finger independence, and it certainly makes a lot of Megadeth riffs a bit more playable!

about the cd lesson

You'll hear three tracks – an intro, the demo piece and a backing track, all at 140 bpm. You'll find a chord chart for the tune below...

There are three basic sections – the E-based 16th note riffing in bars 1-8, the abrupt sextuplet passage in bars 9-24 and the single-note riff in G (bars 25-29).

bring back the lurch

Don't be alarmed by the 5/4, 6/4 and 7/4 bars – we'll look at odd time signatures in more detail in a future issue, and in the meantime, counting to 4, 5, 6 or 7 as appropriate whilst following the score and listening to the CD track should make everything clearer.

You'll probably find bars 9-24 the trickiest, not so much because of the speed, but more because of all the sudden stopping and starting. Practice this slowly at first – preferably with a metronome – and try to move your picking hand as economically as possible.

In bars 25-29, try to stay in the third position and use a strict one-finger-per-fret policy. Note the typical triplet eight note figure in bar 29, which creates a temporary 'hiccup' in the predominantly 16th-note feel of the rest of the tune, and gives a lurching effect leading back to the main E section. Enjoy. **gt**

jargon buster



■ noise gate

An item of signal processing, capable of cutting off a signal whenever it falls below a specified level. In the context of this month's CD lesson, a noise gate was used to suppress hiss and handling noise, ie the metaphorical gate would only open when loud, deliberate chords passed through it, and would close when unwanted lower-level noise was occurring but no notes were being played. Noise gates normally have an adjustable 'trigger level', so you can adjust how loud your signal has to be before the gate will let it through



■ **REMEMBER** terms and signs are fully explained on page 89

thrash and death metal chart of key and time signatures

gt info

favourites

A couple of my favourite rhythm players in this style are Metallica's James Hetfield and Pantera's Dimebag Darrell (although pedants might point out that Pantera are more often categorised as 'power metal' rather than thrash). You might also want to check out the 1980s Shrapnel outings of Cacophony, a technically flawless guitar-intensive band featuring Marty Friedman and Jason Becker. If that's not heavy enough, try Devin Townsend's 'Strapping Young Lad' projects.

sound advice

guthrie's gtcd gear

This month's **gtCD** lesson was recorded using the bridge pickup (a Seymour Duncan Jeff Beck Jr) of Phil's delightful red Strat Plus. This was run through the OD2 channel of a Marshall JMP1 pre-amp set as follows:

gain	treb	mid	bass	pres	output	b/shift
17	-3	-3	6	-3	19	in

The EQ on the studio desk was set to remove even more midrange, for the requisite scooped sound.

Due to the high gain settings of the preamp, we also used a noise gate, with the trigger level set as high as possible. For added crunch the guitar part was double-tracked.



**thrash and death metal**

rhythm playing

thrash and death metal master class

1,5
E5 0 0 0 0 7 5 6 4 0 0 0 0 5 3 6 4 0 0 6 4 5 3
E5 D5 C#5 E5 G5 G#5 E5 G#5 G5

2,6
E5 0 0 0 0 5 3 6 4 0 0 6 4 5 3 0 0 0 4 1 0 3 1
E5 G5 G#5 E5 G#5 G5 E5 Bb5 E5 F5

3,7
E5 0 0 0 0 7 5 6 4 0 0 0 0 0 5 3 6 4 0 0 6 4 5 3
E5 D5 C#5 E5 G5 G#5 E5 G5 G#5 G5

4,8
E5 0 0 0 0 5 3 6 4 0 0 6 4 5 3 0 0 0 4 1 0 3 1 0 6 4
E5 G5 G#5 E5 G#5 G5 E5 Bb5 E5 F5 E5 G#5

9,17
E5 0 0 0 0 0 0 0 0 2 2 0 0 0 0 0 0 0 0 2 2 0 0 3 3 1
E5 F5

thrash and death metal master class... continued

11,19

MU CO MU CO MU

E5

13,21

MU CO MU CO MU

E5

15,23

MU CO MU CO MU

F5

16,24

MU CO MU

Bb5

25

MU

G5

26

MU

G5



thrash and death metal master class... continued

MU

6 3 4 5 6 5 4 3 5 3 3 4 3 3 5 3 3 4 3 3 6 3 4 5 3 5 4 3

27 G5

MU

6 3 4 5 6 5 4 3 5 3 3 4 3 3 5 3

28

vib

Ph

MU

5 4 3
5 4 3
3 2 1

C5 B5 Bb5

gliss

MU S MU S MU S

30,34

E5 D5 C#5 E5 G5 G#5 E5 G#5 G5

gliss

MU S MU S

31,35

E5 G5 G#5 E5 G#5 G5 E5 Bb5 E5 F5

gliss

MU S MU S MU S

32,36

E5 D5 E#5 E5 G5 G#5 E5 G#5 G5

thrash and death metal master class... continued

33,37

gliss gliss

S S

E5 G5 G#5 E5 G#5 G5 E5 Bb5 E5 F5 E5 G#5

38

6 3 3 6

MU CO MU CO MU

E5 F5

40

6 3 3 6

MU CO MU CO MU

E5 Bb5

42

6 3 3 3

MU CO MU CO MU

E5 F5

44

6 3 3

MU CO MU CO

E5 N.C.

track info

tracks 21-23

Lee Hodgson gets all hillbilly on us with a look at common uses of thirds and sixths

21. Introduction

22. Full track

23. Backing track

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rating info

beginner easy moderate hard

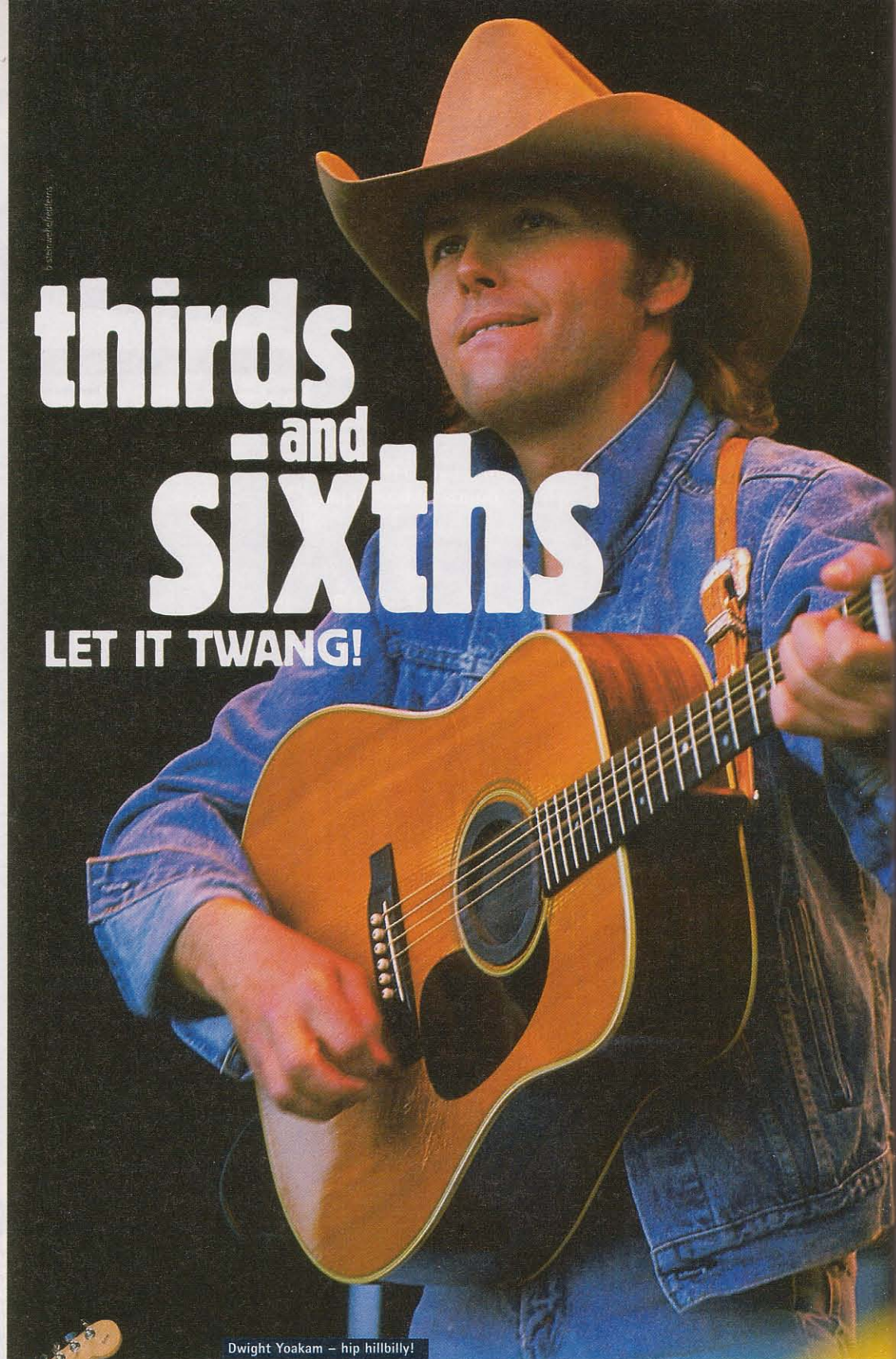


rating: moderate to hard

The articulate hybrid picking required along with swift position shifts are quite tricky

thirds and sixths

LET IT TWANG!



Dwight Yoakam – hip hillbilly!

meet your gt tutor: lee hodgson

Lee Hodgson is MIDI guitarist and lead vocalist in one of Britain's busiest country bands, Memphis Roots. He is a regular columnist for *Guitarist*, country specialist at London's Guitar Institute and module leader for acoustic guitar at Thames Valley University. He has written grade pieces for Rockschool Ltd, and a book, *Hot Country*.



Don did it with Buck, James and Roy both did it with Merle, now I'm gonna do it with you! Let's twang!

This month's piece features thirds and sixths (double stops/intervals), which crop up time and time again in country guitar playing (check out my articles in May 94, June 95, and November/December 97 for more of the same). The vibe is a reflection of that raw and earthy sixties style known as the Bakersfield sound, which owes much to Don

Rich's Telecaster work alongside Buck Owens, as well as guitarists James Burton and Roy Nichols, who can both be found adding zest to Merle Haggard's recordings from that same period. The Bakersfield sound is kept alive today by artists such as former Byrds and Desert Rose Band vocalist Chris Hillman, Dale Watson, and also Dwight Yoakam. (See my feature on Dwight's guitarist Pete Anderson in March's *Guitarist*).

performance notes

The semiquavers or 16th notes should be swung so that the rhythm sounds like the phrase 'dinkadinka-dinkadinka'. In comparison, swing eighths, when pronounced at half the speed of the previous example, would sound like: 'dinka-dinka-dinka-dinka' (accent the 'd' as your foot taps the floor in each case).

Bar 1 is a typical lick that could sound like rockabilly, rock'n'roll, or even blues, depending on how you approach it and what degree of filth you dial up on your amp. I've suggested hybrid picking for a country feel, but you may prefer to use a pick throughout this bar.

Bars 2-7 specifically feature thirds and sixths, though you'll find more of these scattered throughout the solo.

Watch out for the Chet Atkins-style contrary motion lick (nothing to do with that Jerry Donahue bending stuff) at the end of bar 6. This can tie your fingers in knots and play havoc with your timing if you're not careful!

Bar 8 consists of chord fragments; it helps if you try viewing licks as being related to associated chord shapes (**CAGED**).

At the end of bar 9 there's an Arlen Roth or Jerry Donahue-style pre-bend which takes the form of two notes that are already bent. Experiment with and choose fingerings which feel

comfortable to you while providing accurate pitching for the bend.

In bar 10 there are more sixths, but observe how they're performed on an adjacent string pair; it's more common to play on, for example, strings 1 and 3, where there is an unused string in between. Hybrid picking suits the latter very well but you may wish to fingerpluck using *m* and *a* as I've suggested on the music.

Bar 12 begins with an F#m7 arpeggio superimposition which, as the relative minor of the backing, effectively creates an A6 sound.

Bars 13 and 14 are fun licks in the style of Les Paul, The Hellecasters or Danny Gatton. **st**

jargon buster



CAGED

The system whereby the guitar neck is organised into five basic chord shapes (ie the chord C is found first in root position, then as an 'A shape' barre chord at the third fret, then a 'G' shape at the fifth and so on).



REMEMBER terms and signs are fully explained on page 89

sound advice

lee's **stcd** gear

To record the **stcd** I used my Squier Silver Strat with a bridge position Van Zandt 'Vintage +' through a Cornell Journeyman class A amp with the power turned up high and the settings as shown below:

vol	bass	treb	edge	master
7	7.5	5.5	3.5	3

through a Palmer ADIG-LB speaker simulator.

Reverb was courtesy of a Lexicon MPX1's 'Jazz chamber'.

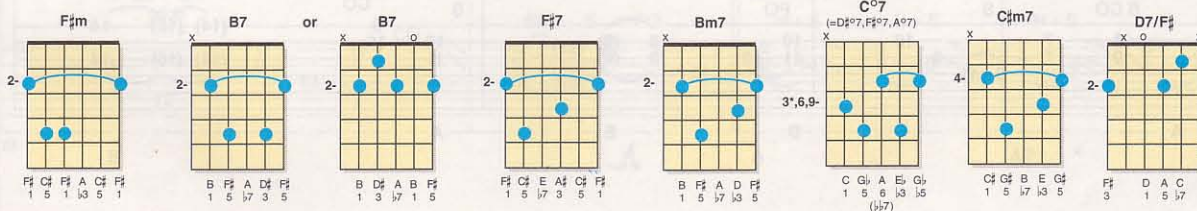
The acoustic rhythm guitar was played on a Takamine EG330 miked up with a Beyer Dynamic MC834.

st info

further listening

Listen out for Alan Jackson's *Who I Am* or *Greatest Hits*, Dwight Yoakam's albums, such as *Guitars & Cadillacs* etc, *Buenos Noches From A Lonely Room*, The Hellecasters' *Return Of...* or *Escape From Hollywood*, and any Buck Owens and Merle Haggard albums from their golden period in the 1960s.

thirds and sixths chord chart



thirds and sixths rhythm chart

♩=86 ♩=♩

2/4	A	⌘	⌘	⌘
E7	⌘	A	D	E
F#m	⌘	⌘	⌘	⌘
B7	⌘	E	E7	
A	A7	D	C#7	
C#m7	F#7	Bm7	E7	D7/F#
			A (phrased)	



thirds and sixths let it twang

thirds and sixths solo

$\text{♩} = 86$ $\text{♩} = \text{♩}$

Hybrid picking *mf*

GT TAB

1 A

EB
BG
DA
E

0 3 4 2 4 2 4 4 7 5 (5) 7 5 (5)

gliss 4 vib

sim. S H CO CO BU LD PO Let ring CO PO H CO

5 7 9 9 (10) 9 7 (7) 4 0 2 0 CO 7 5 6

4 E7

gliss 3 gliss 3 gliss 3

S CO S PO S CO PB LD

8 7 9 10 10 9 9 (9) 10 9 10 (14) (15) 14

9 7 9 11 9 12 9 (9) 11 10 (14) (16) 14

7 A D E A

gliss 3 gliss 3 gliss 3

CO CO CO CO CO PO

17 15 14 12 14 12 10 11 10 9 12 10 9 11

10

gliss 3 gliss 3 gliss 3 gliss 3

H H H H S

9 0 10 12 0 12 14 0 14 15 0 16 0 14 0 12 0 10 0 9

13 E7 A

[illegible]

23

E

A

A7

30

gliss

vib

straighter

6

3 4 1

Ph (TH)

H H H H CO CO

4 1 3 2 3 X

0 3 4 0 2 4 0 1 2

Bm7 E7 D7/F# A

see text

track info

tracks 24-28

Shaun Baxter teaches you how to widdle on your own with the help of the Mixolydian mode

- 24. Introduction
- 25. Full track 1
- 26. Backing track
- 27. Full track 2
- 28. Backing track

© 1999 Widdle Music

rating info

beginner easy moderate hard



rating: moderate

This article deals with shapes that are easy to find within the scale and can be employed by guitarists of most levels

meet your gt tutor: shaun baxter

■ Shaun is principal rock instructor and a founder member of the Guitar Institute in London.

After the release of his highly acclaimed debut album, *Jazz Metal*, Shaun was voted runner up as Best New Guitarist in the *Total Guitar* annual readers poll and promptly included in the *Guitarist Book of Guitar Players* which appropriately described his style as 'a unique blend of bebop and heavy metal'.

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

soloing over dominant chords

MIXING IT UP WITH THE MIXOLYDIAN

George Benson teasingly flirts with the Mixolydian scale...

We continue our study of the Mixolydian scale. This month we're delving into symmetrical three octave arpeggio shapes

The previous four articles, have established various arpeggio and pentatonic forms within each of the five shapes of the Mixolydian scale. As we've seen, it's possible to compress the information needed for an arpeggio or pentatonic scale into one **octave**, so that we can arrange all this information on just the bottom two strings. This can then be moved up in octaves without having to change shape (the same note configuration is played on the D and G string pair and then up onto the B and E string pair).

the mixolydian scale

The first of our scale diagrams shows G Mixolydian as it appears along the fingerboard.

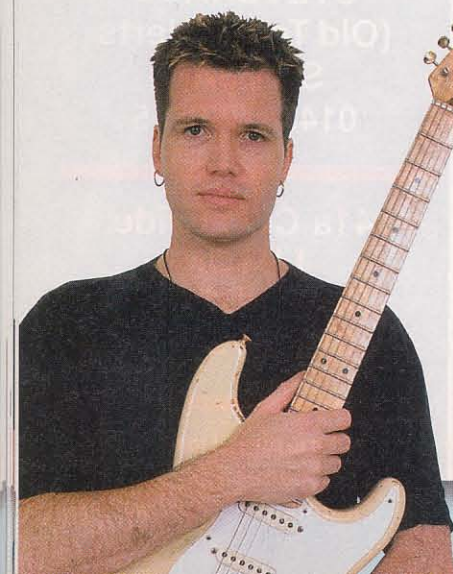
	G	A	B	C	D	E	F
G Mixolydian	1	2	3	4	5	6	b7

three-octave shapes

All 19 one-octave shapes shown in this month's diagrams can be shifted up in octaves in the manner discussed earlier. Remember, these one-octave devices can be played on any two strings, but in order to shift each shape unchanged over three octaves, we'll confine our study to just three string pairs (the sixth and fifth strings, the fourth and third strings, and the second and first strings).

landmarks

From last month's article, you should remember that with lateral movement (in other words, shifting along the fingerboard), it's still important





to use the five scale shapes that we've studied in the previous articles as a visual reference; as you move along the neck (shifting from one octave to another), try to think in terms of drifting from one of your five chord-orientated scale shapes to the next – if you don't, you could find yourself adrift in a sea of semitones and tones with no familiar landmarks in sight.

this month's solo

On the **gtCD**, I've improvised a solo over a jazz/funk-style backing track using some of the suggested arpeggio and pentatonic shapes along with G Mixolydian and G minor blues scales (the latter scale, remember, is used as a form of tension over dominant chords).

	G	B $\flat$	C	D $\flat$	D	F
G minor blues scale	1	$\flat 3$	4	$\flat 5$	5	$\flat 7$

As you can see, I've included some transcribed extracts from the solo which perfectly illustrate the manner in which these one-octave forms can be used over three octaves. Note how the treatment differs in each case: the first example features a descending Gadd11 arpeggio which starts at the end of three and is played straight from top to bottom with the help of a few

positional slides with the first finger of the left hand. This first example also includes an ascending G7 arpeggio played with a repeated accented sequence (the accented notes are marked on the transcription). Finally, the second example features an ascending Gadd9 arpeggio which again is heavily accented (again, the accented notes are marked).

fingering

I often get asked about fingering, but specific suggestions are frequently restrictive. Your fingering should be dictated by where you've just come from and where you're going next.

I don't subscribe to the general 'one-finger-per-fret' rule; it's often very impractical. Instead, I think it's good to shift your hand position (it's important to become nifty with your first finger). I often think of Django Reinhardt's disability (he could only use the first two fingers of his left hand) as a divine limitation that forced him into having to shift position more often and, therefore, helped to make him a better player.

Talking of divine limitations, next month we're going to be looking at 'Grooveyard' by jazz guitar giant Wes Montgomery who picked everything with his thumb! **gt**

jargon buster



octave

An octave is the distance between a note and another note of the same name eight scale notes higher or lower. Not every scale has got eight notes, but a lot of music terminology was coined in the early days of major scale-orientated church music.



REMEMBER terms and signs are fully explained on page 89

gt info

further sounds

If you like the sound of this month's improvised solo, I recommend that you check out any of George Benson's earlier (and more guitar orientated) albums such as *White Rabbit*, *Benson Burner*, *Bad Benson*, *Breezin'* and *In Flight*. Alternatively, you could go even further back and listen to players who had a big influence on George, like Tal Farlow or Wes Montgomery (in fact, we'll be studying one of Wes' solos next month).

sound advice

shaun's gtcd gear

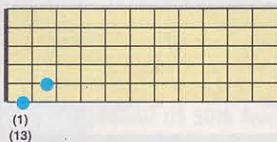
I used my fiesta red 1962 Fender Strat (yes, a real one) through Phil's Marshall JMP1 preamp set as follows

clean	b/shift	gain
1	in	20

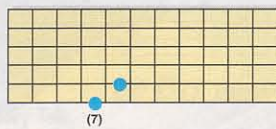
As is customary for a jazz sound, I used the bass (neck) pick-up with the guitar's tone control rolled back to about 3. I think it works well in this context.

one octave arpeggio forms fifth and sixth strings

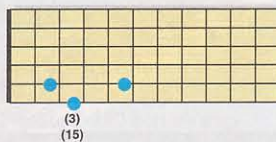
1
F dim (no 3rd)



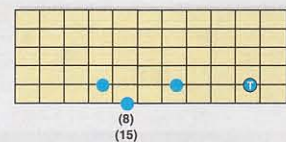
2
B dim (no 3rd)



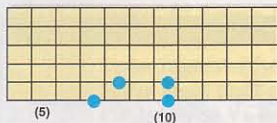
3
G



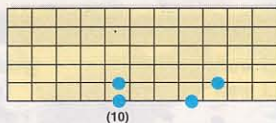
4
G7



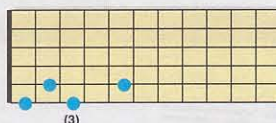
5
G7



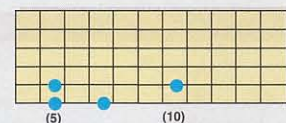
6
G7



7
G7



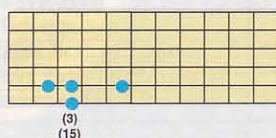
8
G add 9



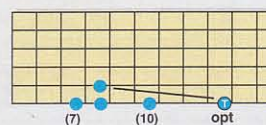
9
G add 9



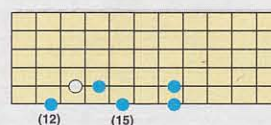
10
G add 11



11
B dim add $\flat 2$



12
G Major Blues Scale



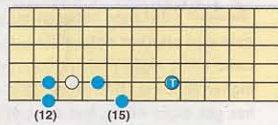


soloing over dominant chords mixing it up with the mixolydian

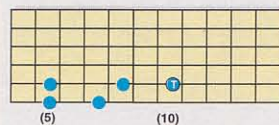


one octave arpeggio forms fifth and sixth strings... continued

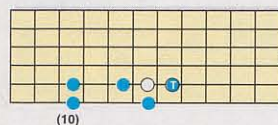
13
G Major Blues Scale



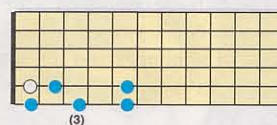
14
G Dominant Pentatonic



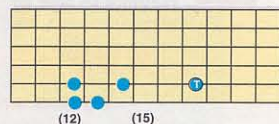
15
G Dominant Blues Scale



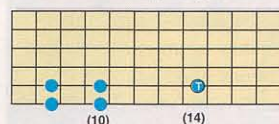
16
G Dominant Blues Scale



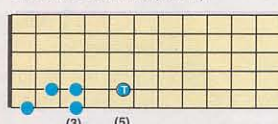
17
Bm7 5 Hybrid Pentatonic



18
G Indian Pentatonic (G7/11)



19
G Indian Pentatonic (G7/11)



● = Right hand tap option

exercise 1 extract from improvised solo

Exercise 1 is presented in two systems, each with a musical staff and a guitar tab staff.

System 1: The musical staff shows a melodic line with glissandos. The guitar tab staff shows the fret positions: 10, 8, 7, 8, 7, 5, 4, 5, 5, 3, 2, 3, 3, 3, 2. Chords indicated are (Gadd11) and 4.

System 2: The musical staff continues the melodic line. The guitar tab staff shows fret positions: 5, 2, (3), 2, 5, 3, 2, 5, 5, 3, 5, 4, 7, 5, 4, 7, 6, 7, 8, 7, 6, 8, 8, 10, 8, 7. Chords indicated are (G7) and 6.

exercise 2 extract from improvised solo

Exercise 2 is presented in two systems, each with a musical staff and a guitar tab staff.

System 1: The musical staff shows a melodic line. The guitar tab staff shows fret positions: 10, 5, 7, 5, 10, 7, 9, 7, 12, 9, 7. Chord indicated is (Gadd9).

System 2: The musical staff continues the melodic line. The guitar tab staff shows fret positions: 12, 10, 12, 10, 12, 15. The exercise ends with "etc".

track info

tracks 29-33

Dave Kilminster shows you his very special right hand workout with the second part of 'April Rain'

- 29. Introduction
- 30. Full track 1
- 31. Full track 2
- 32. Backing track 1
- 33. Backing track 2

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rating info

beginner easy moderate hard

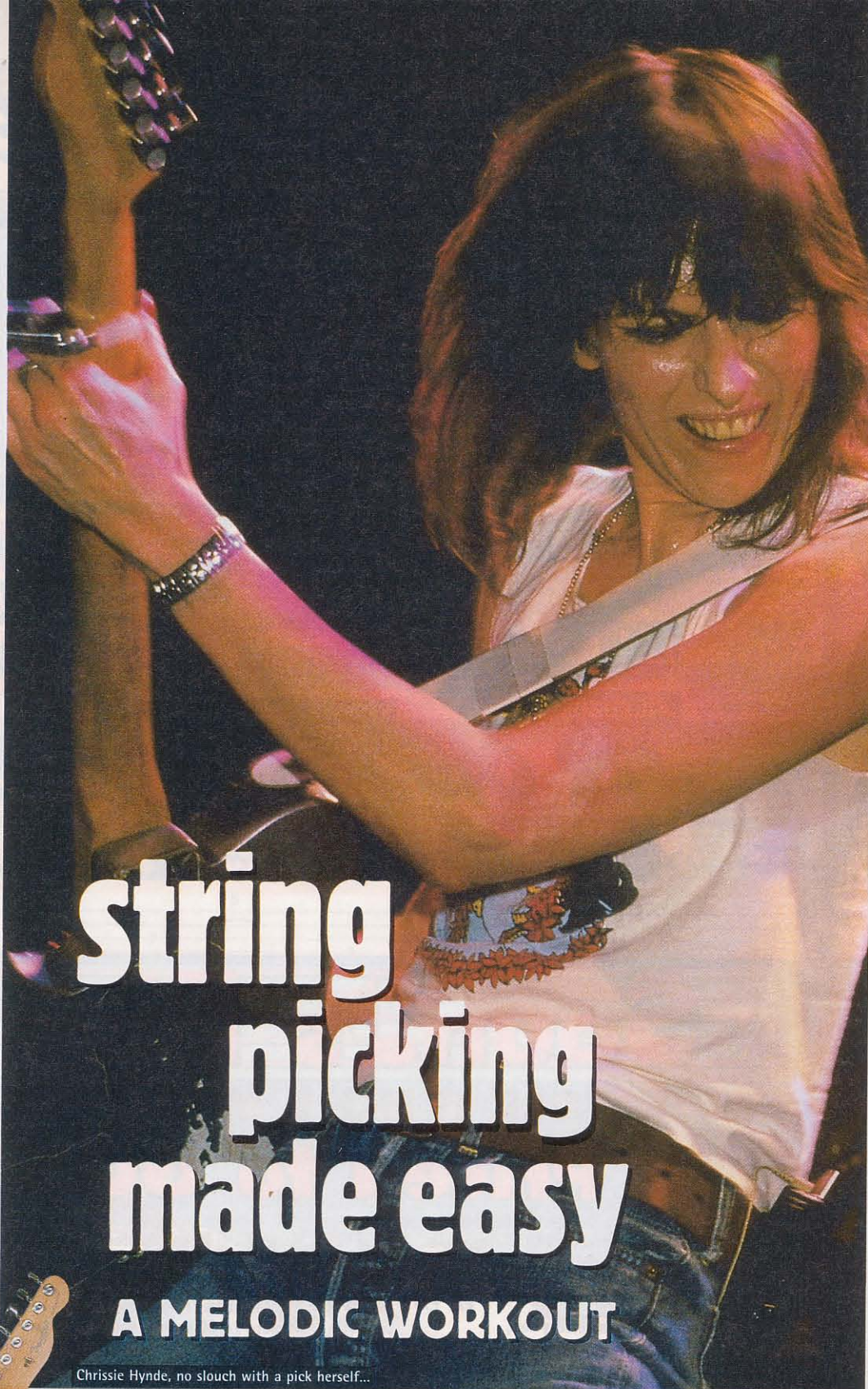


rating: easy

Although the chord changes and picking are not too bad in isolation, you may find it a challenge to do both at the same time

meet your gt tutor: dave kilminster

■ Dave won *Guitarist* magazine's *Guitarist Of The Year* competition in 1991, and now has a regular column with them. He's just finished a fourteen-month world tour with John Wetton (the album, *Live In Poland*, is released soon), and he also teaches at the Guitar Institute in Acton. Any requests for CDs, offers of work or free holidays should be sent to Dave at: PO Box 27112 London W12 0WZ.



Chrissie Hynde, no slouch with a pick herself...

string picking made easy

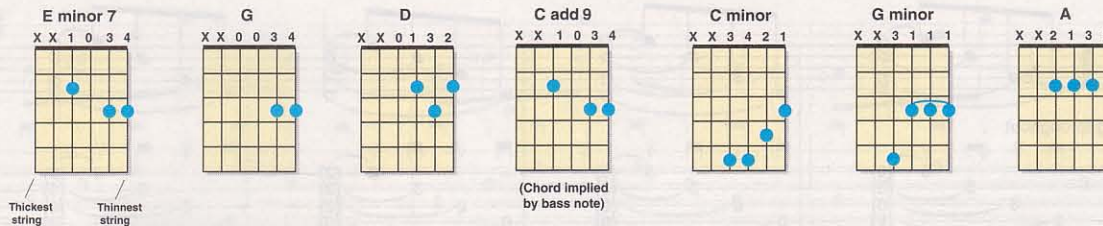
A MELODIC WORKOUT

This month we continue our studies with a look at some fun arpeggio picking exercises

Hopefully by now you'll have managed to master the first part of our tune 'April Rain'. I know the strumming and chord changes weren't exactly easy, but I think that it's always good to have something to aim for, especially at this crucial stage in your

musical development. For part two of our tune I decided to isolate the right hand with some single string picking exercises. I have also used some slightly different chord shapes this month, just to make things a little more interesting. So before we get going with the picking, look at the chord shapes on the next page:

chord shapes 'april rain'



take your pick

For the first four chords of the tune you can actually keep your third finger on the third fret of the B string. This will act as an anchor point while you move the other fingers around it, and should help the chord changes along a little.

For the first eight bars, I decided to **pick** the top four strings in an ascending manner with the pick going 'down up down up'. As I said last month, there isn't actually a "correct" way to hold the pick, but this is the way I would generally hold mine for this kind of exercise (pics 1 and 2).

take a rest

When picking something like this, it is always a good idea to have a part of your arm/hand/finger in contact with the guitar. This will give you a point of reference and should hopefully stop you from picking in mid air. I recommend resting the little finger of your right hand on the body of the guitar. This serves as an anchor point and helps you pick from one string to another without having to constantly watch what you are doing. Try not to mute the strings whilst doing this though. It's a sort of balancing act which in time will become second nature (see pic 3).

For the middle eight bars, I decided to do a similar thing, but this time descending. I use the phrase 'descending' because the notes are getting lower, even though geographically your hand is moving in an upwards direction. Again, the picking is 'down up down up' and all the same rules about keeping in contact with the body of the guitar still apply.

take up the tune

You may wish to fret just the top four strings with the left hand instead of playing the complete barre shape. This will make the left hand fretting a little easier and should ensure all the notes ring out clearly. For the last eight bars I kept the same chord shapes as the first eight, but this time the picking pattern is going up and down. I have given you an eighth note rest at the end of every bar to give you time to recuperate.

Here's a practise suggestion: try working on one shape in isolation before joining all the shapes together. Bear in mind that, although this is a beginners' guide, these are actually fairly difficult exercises, so take your time with them. It is important at this stage to build up a good solid



hold it

Hold the pick lightly between your index finger and thumb



pick position

Use only about the top 2mm of the pick to strike the string



anchoring the picking hand

Resting the fingers as shown aids stability in the right hand

chord shapes key to symbols

X = Don't play this string

• = Chord tone

1 2 3 or 4 = indicates which left hand finger to use (assuming you're right handed)

jargon buster



pick

In guitar terms, 'pick' has two meanings.

A pick is the plastic (or nylon/metal/stone/ivory/wooden) object that you hold in your right hand to strike the string with. It can also mean the actual action of plucking the strings. To avoid confusion, you could refer to the (generally plastic) object by its original Latin name, 'plectrum' (from 'plēktron' meaning 'something to strike with')



REMEMBER terms and signs are fully explained on page 89

technique, so don't worry about trying to change chords really quickly at the moment. Aim for accuracy and a smooth rhythm. If you have a metronome, then begin with eighth notes (that's two notes per click) at about 50-60 bpm.

As always, good luck with this lesson. I'll see you next month for another tune that I've written called 'The Mississippi Mudslide'. **gt**

sound advice

dave's gtcd gear

I used John Wetton's Yairi acoustic guitar again (I hope he doesn't want it back). We miked it up with a hint of reverb and compression to make sure the pick attack was even.





'april rain' part 2

Let ring throughout

GT TAB

1

Em7 G D Cadd9

5

Em7 G D Cadd9

9

Cm Gm Cm Gm

13

Cm Gm A D

17

Em7 G D

'april rain' part 2... continued

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cd reviews

John Etheridge

Sweet Chorus
(Dyad DY 001)

John Etheridge has been a fixture and fitting on the UK jazz scene for years and is constantly coming up with fresh and often challenging material. In the past he has veered from mainstream modern jazz over to recording with his old chum, ex-Policeman Andy Summers. More recently, you may have seen him in the guitar chair behind laddish violinist Nigel Kennedy.

At one point in his career, John worked with Stéphane Grappelli and it is to him that this album pays tribute. With a band including violin prodigy Christian Gaarick, John trots through 13 tracks from the Grappelli songbook: 'Nuages', 'The Folks Who Live on the Hill' and 'Swing Guitars' receive an airing with an emphasis on the gypsy jazz style.

It's a great album and a worthy tribute to the late violin master.

David Mead ♥♥♥♥○

Jerry Donahue

Telecasting - Recast
(JDCD 7004)

Everyone is digitally remixing and remastering their back catalogues these days. Jerry Donahue, however, is not content with a digital fix - the absolute king of the double-stop bend has re-recorded much of his seminal 1986 album.

If you thought that tracks like 'The Beak/The Claw' rocked out

before, then just wait until you hear what the 1999 version is like! At one time *Telecasting* was one of those albums that guitar freaks whispered about in reverent tones whenever they met. The original was an innovative exploration into just what was possible with a Fender Telecaster and some considerable chops. Now it's back - streamlined and punchier, but still raw and exciting enough to send you back to the woodshed to learn some more of Jerry's tricks.

David Mead ♥♥♥♥♥

Jan Akkerman

Live At The Priory
(Akker 001)

Jan Akkerman albums are a bit like London busses; nothing for ages and then about four come along all at once! A few issues back I reviewed some of his albums which had been reissued, but this recording is brand new. It's a sort of 'unplugged' affair, with Akkerman giving a virtuoso performance armed only with an acoustic guitar. And yes, he does play 'Hocus Pocus'!

Anyone familiar with the Dutchman's fleet fingerwork with Focus already knows of the man's unrivalled technique on the guitar. Here, stripped naked (as it were), he delivers a superb live performance, recorded at Birkenhead Priory during a guitar festival in 1997. The material varies from Mason Williams' 'Classical Gas' to 'Heavy Sleep' by the Elizabethan composer John Dowland. It's a fascinating insight into an enigmatic performer's broad instrumental skills, and definitely worth hunting out.

David Mead ♥♥♥♥○

Robin Trower

BLT/Truce
(BGCD 411)

It's taken ages for Robin Trower's material to become available once again in CD form. Here, two albums have been squeezed onto a single disc and find Robin flailing away in fine form. Other 'two-ups' in the series include pairings of *Twice Removed From Yesterday*/*Bridge Of Sighs*, *For Earth Below*/*Live, Long Misty Days*/*In City Dreams* and *Caravan To Midnight*/*Victims Of The Fury*.

On *BLT/Truce* we find Robin teamed up with Jack Bruce in a sort of (forgive the term) power trio format. *BLT* was a big hit album in the US and it's good to hear again. There's no doubt that Robin Trower is high on the list of underrated British guitar heroes. Perhaps this timely series of re-releases will set the record straight.

David Mead ♥♥♥♥○

book & CD review

Geoff Whitehorn

Blues Jam Trax
(Total Accuracy)

Now here's a name we've come across somewhere... **gt's** GW branches out with a book of blues jam tracks. As you can imagine, any title emerging from the **guitar techniques** stable is going to be top notch stuff, but excuse me while I fill in some details.

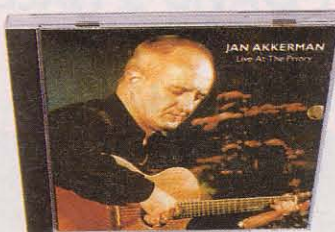
All the tracks contained in the book are blues originals but with heavy stylistic leanings and so there is something to stretch, tease and tantalise blues players of all denominations. All the 10 tracks are featured on the accompanying CD in two versions; one with and one without lead guitar. The music inside the book gives you the basic arrangement and Geoff's solo in tab and music format - just like **gt!** So anyone familiar with the columns that we cook up in the magazine is going to feel at home.

We cannot overstate the usefulness of playing along with backing tracks to learn things like phrasing and dynamics - not to mention putting the right notes in the right places. Treat yourself! (Available through IMP at most good bookstores.)



robin, john
and geoff
A Sweet Chorus, a
BLT (and a Truce)
and a Blues Jam

jerry and jan
Telecasting - Recast
and tales from the
priory



gt ratings

The good, the bad and the ugly...

- ♥♥♥♥♥ excellent: yes, yes!
- ♥♥♥♥ really good: mmm, nice
- ♥♥♥ not bad: definitely maybe
- ♥♥ avoid: ahem...
- ♥ turkey: oh stoppit!