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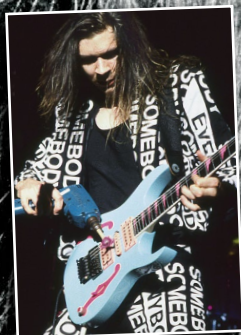
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PHIL CAPONE

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



CHARLIE GRIFFITHS

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



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The UK's original magazine guitar tutor, Phil's something of a legend. A great player, he's currently touring Europe with the Champions Of Rock show.



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As ex-editor of both Guitarist and Guitar Techniques magazines, and author of top-selling tutor books, David is the perfect choice as Theory Godmother.



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



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



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A phenomenal guitarist, John is a master at all styles but a legend in Gypsy Jazz. His new album Ensemble Futur is out now on iTunes and Amazon.

Welcome

IN THE MID 80s when I repaired guitars for Fender in London, many top players would come down to try stuff out, including Hank Marvin, Alan Murphy and David Gilmour. So David 'vaguely' knew who I was. Move on a year or so and I was with a very formative Guitarist magazine and found myself driving off to Henley to interview Mick Ralphs of Bad Company. When I arrived at his house it was in upheaval due to building works. Mick said, "Sorry about this, but I have arranged with a mate that we can do it at his house. It's a bit of a complicated journey so follow me carefully."

I dutifully tailgated him through hilly lanes across the border into Berkshire, until we arrived at a huge house hidden in acres of woodland. Mick led us into an old coaching yard and up to the back door of the vast pile. I had no idea who his 'mate' was but as I got out of my car David Gilmour came out, handed me Fender Strat serial number 0001 and said, "What do you think of that then?" Or words to that effect. Mick and I did the interview and then David showed me his guitar room, with all those famous instruments dating back to early Floyd days. He also had

one of the big leather Pink Floyd mascots in his studio. What a wholly surreal but thoroughly enjoyable day for this young buck. Mick was a lovely guy too and a huge guitar nut.

Years later when Paul McCartney did his album Run Devil Run with David and Mick Green on guitars, I was editor of Guitarist and put in for an interview. In the throes of moving house at the time I kept getting calls from estate agents, solicitors and the like. One especially hassled morning the phone went and this cultured voice said, "May I speak to Neville Marten please?" Thinking it was yet another of these I snapped, "Yes!" And he said, "It's David Gilmour; I believe you wanted a chat." Having not expected a response, let alone a personal call, I had nothing prepared and so was utterly flummoxed. Ever the gent, he completely understood.

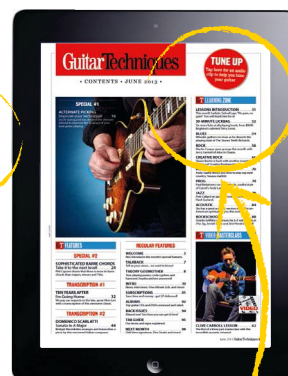
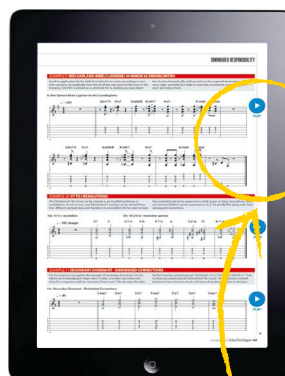
Do enjoy Jon Bishop's fascinating 'Genius of David Gilmour' feature, even though I'm sure David would shrug off such silly hyperbole. Have fun, and I'll see you next month!

Neville Marten, Editor
neville.marten@futurenet.com



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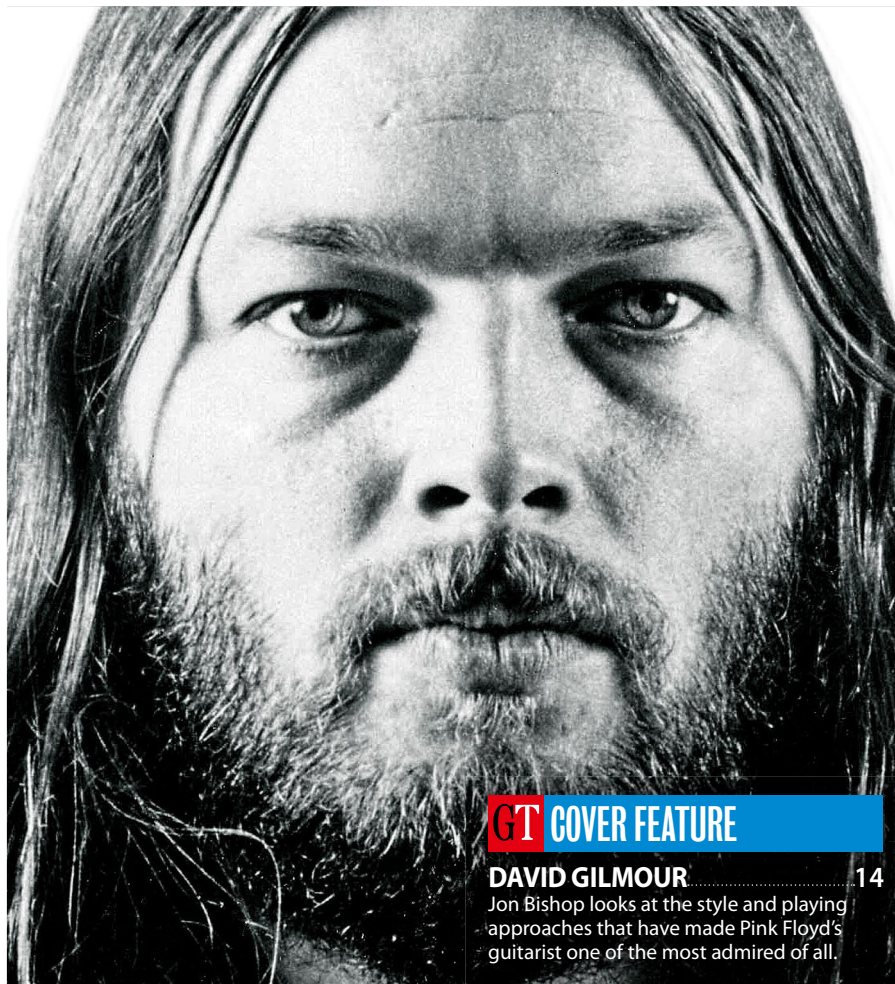
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A high-contrast, black and white photograph of a man playing a nylon string guitar. He is wearing large over-ear headphones and is focused on his playing. The lighting is dramatic, highlighting the man's face, the guitar's body, and his hands. The background is dark and out of focus.

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TalkBack

Post: Guitar Techniques, Future Publishing, Ivo Peters Way, Bath, BA2 3QS.
Email: neville.marten@futurenet.com using the header 'Talkback'.

I'M ONLY SLEEPING

Thank you for your great publication, Guitar Techniques. I'm not sure what a 'punter' is (outside of American football), but I think I am that, and I think the content, style, and tone of GT are perfect. I'm writing to request a tab feature on the Live Cream version of Sleepy Time Time. I've never seen it tabbed and it's a great Clapton solo from his best period - beautifully phrased in the major-minor style (thanks BB!), thrilling vibrato, cool chordal backing (and what exactly is that V-IV progression?), and gorgeous Gibson-Marshall tone (maybe the best of the plexi era). And it is relatively succinct, unlike, say, Spoonful. I know you can only cover Clapton and Cream so often, but if you find it possible and feasible to do, people like me would love to see it. Thanks for your consideration. Best wishes, **Tim Poteet, Austin, Texas**

Thanks, Tim! A 'punter' is a UK term for a customer of any kind, but is often used to describe those that visit gigs, shops, pubs and so on. I believe it comes from the betting world - taking a 'punt' is taking a bet on something. As for Sleepy Time Time, I agree with everything you say about it - I loved those live versions where Eric's tone was huge. He also had a great ability to rein himself in and stay, as you say 'succinct' rather than going off on one every time. It's certainly in the pot for consideration.

THE KING IS DEAD

Long live the King! How terribly sad to hear about BB King's death. Although we all knew it was coming it still left many of us reeling in shock. Like Frank Sinatra, Ella Fitzgerald, John Lennon or Michael Jackson, King was a beacon of brilliance and defined - you could even say owned - a particular style and so became its embodiment. Thus another era sadly ends.

I'm sure I've heard you say it before but it's worth repeating: there can hardly be an electric guitarist from the 60s on that doesn't somehow, whether directly or indirectly, owe something to this great man. Of all the plaudits perhaps Eric

Clapton's Facebook video was the most poignant: clearly upset he spoke eloquently of how BB helped to change his life; about how the blues is becoming a forgotten form and how everyone should go away and listen to Live At The Regal to gain an idea of the man's importance to music - and to the guitar. It perhaps falls to Buddy Guy, Robert Cray and Clapton himself (perhaps he'll even consider postponing retirement now) to carry the banner as bastions of electric blues, as pioneered by T-Bone Walker and refined into an art by Riley B King. RIP, BB.

Mark Robbins, London

Very nicely put, Mark. I watched Eric's video too and it was most touching - he actually looked in tears at the end. Yes, a huge loss to the guitar world but at least he had a great life and a fantastic innings - and will have known that he'll go down in history as one of the most important musicians of the 20th century. Eric might (thankfully) be a little off beam as regards blues's demise, as there are so many promising youngsters coming along to keep the 'conveyor belt', as I call it, of artists full and still moving along. We have a transcription of Eric and BB's 3-O'Clock Blues (from Riding With The King) coming soon, as our little mark of respect. And for those who also read Guitarist, I'm nipping into the studio (red Gibson semi in hand) to do a few licks from BB's early, 'post T-Bone' period for next month's Blues Headlines. And check out Les Davidson's BB lesson on p54.



Eric Clapton playing live with Cream

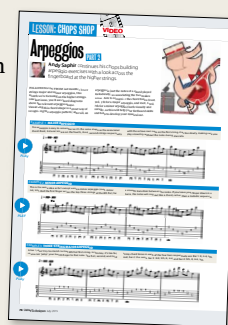


The late and most definitely great Riley B 'BB' King

NET ADVANTAGE?

I'll admit here and now that I do resort to the Internet to learn stuff on the guitar! That said it's usually to cop a few chords for a song I need to learn quickly for the band and haven't bothered to do it properly hence the last-minute panic. However, when I need to sit down and do some proper study, I always go back to Guitar Techniques. Other than enrolling on an expensive Guitar School course or hitching up with a £40-per-hour (it's expensive here in Sweden!) private teacher it's the only place I can learn the real nuts and bolts of guitar playing - and music in general but always relating back to our instrument. The big cover features you do are amazing, and you can't find this stuff anywhere else. I subscribe, pay a few 'quid' and learn way more than I would any other way. I do also have a teacher I visit when I want to bone up on a particular skill and he's great, but generally Guitar Techniques is still my prime 'go to' source for guitar education. Keep up the good work! **Edvin, Goteburg, Sweden**

Well that's most pleasing to hear, Edvin. It's certainly what we try to do at GT. The point is, we all live in the modern world and get what we need from a variety of sources. I just bought a garden furniture set online because it was better quality and cheaper than my local superstore; I too will have a quick Internet bone-up if I can't work out a weird



chord sequence or whatever; but I always buy my instruments and amps from proper guitar shops as I like the interaction and am aware that one instrument might 'talk' to me when others don't. We deliberately shaped our lessons so they're unlike anything available at this quality

online, but of course I understand that stuff is available everywhere these days. I would however say that pretty much every time I go to the Internet even for the opening chords for something relatively simple, they are invariably wrong! So, keep reading - and please pass the word to all your guitar mates, as they deserve a bit of GT love too! You could of course combine GT with the Internet by buying our brilliant digital version with audio (iTunes only) perfectly synchronised to animated tab! Try it!

Q&A

Theory Godmother



Post your posers and teasers to: Theory Godmother, Unit 5, Pinesway Industrial Estate, Ivo Peters Way, Bath, BA2 3QS; or email me at info@davidmead.net - your every wish is Fairy Godmother's command!

Play It Like Guthrie?

Dear Theory Godmother

I've been watching various videos of Guthrie Govan on YouTube and I've noticed that he tends to use fingers one to three to play regular scale patterns on the guitar neck, saving his fourth finger for longer stretches. I was taught the old 'one-finger-per-fret' system and I'm wondering if I ought to review my style a little. Are there benefits to playing scales the way Guthrie does it?

Jed

We'll hear from Guthrie in a minute, Jed, so I'll take a paragraph to illustrate what you mean and add my own comments. In Example 1 I've taken a scale pattern and shown the fingering in 'one-finger-per-fret' configuration. This is the more natural feeling way of fingering a scale and represents good basic training for the fretting fingers. Example 2 is the same pattern using just three fingers, with the exception of the B on the fourth string. Whichever fingering you use in the practice room is fine, but remember certain licks, riffs or solos are going to call for some customisation. As an example, the third finger is better for bending strings so anything blues based is best worked out to facilitate this. There are other occasions where what you do in practice might need to be reviewed in the real world. So use the fingering that suits the music.

I'll leave the last word to Guthrie: "I would urge you not to pay too much attention to my fingerings: you'd almost certainly be better off sticking with your current system. I started playing a full-sized guitar when I was very young and there was definitely a period where only the bigger fingers on my fretting hand were capable of sounding any good. Plus, I was playing a lot of blues-rock at the time and that genre isn't exactly associated with perfect one-finger-per-fret technique! What you've observed in those videos is just a remnant of my shady (and entirely self-taught) past."

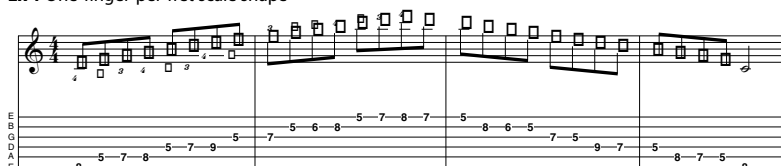
A Page Unturned?

Dear Theory Godmother

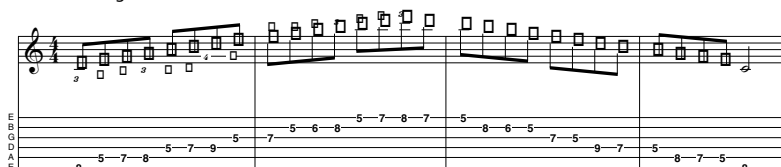
In Led Zeppelin's version of Babe, I'm Gonna Leave You there's the chord that I've tabbed out and enclosed at the end of the main verse. The music says that this is a Dm add9 chord, but it sounds too dissonant to me. Have

EXAMPLES 1 - 6

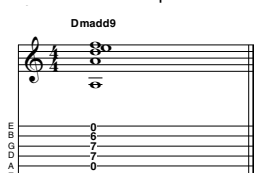
Ex 1 One-finger-per-fret scale shape



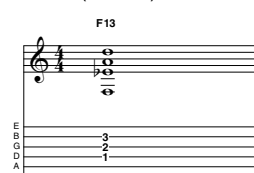
Ex 2 Three-finger version



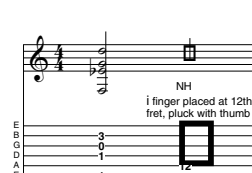
Ex 3 Transcribed Zep chord



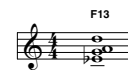
Ex 5 F13 (minus G) chord



Ex 6 F13 sus2 chord



Ex 4 F13 chord



they got this chord name right or is it something else entirely?

Rick

When a guitarist writes a song he will often use personal favourite shapes that might not seem that logical. GT's editor Nev said he was sure Jimmy is not playing the transcribed shape but is creating Spanish style 'dissonance' with the chord played in the open position, not at the 5th fret. He said play 'X-0-3-2-3-0' and you'll see that, after the Am-Am7 (also open position) it sounds right. However, having too watched footage he now concedes that Jimmy does play it at the 5th fret. In terms of what to call it we'd say 'Dm add9/A'; as it's that open fifth string (A) and open first string (E) that give it dissonance. Nev's shape has the same two open strings, but while the other notes are the same they are in a different order - F (b3rd) on the fourth string and D (5th) on the second, so the 'clash' between F and E is less obvious than in Jimmy's shape, where the two notes sit directly adjacent to one another. The bass note is definitely an A though, so we'd still say 'Dm add9/A' is a better call as regards naming the chord.

The Lost Chord?

Dear Theory Godmother

This is something that was sweeping through Facebook recently. Apparently from a pro musical score, this chord is allegedly impossible to play on the guitar. I've tried to work out if there's a way around it, but so far I'm floored. Firstly, can you think of a way of making the chord playable? And secondly, do composers and/or arrangers actually make this kind of mistake in professional scores?

Rob

Yes, Rob, sometimes composers and arrangers get it wrong. Anyone who is unfamiliar with the way the guitar works as a harmony instrument is going to make this kind of error every so often. There are stories of some very famous composers who have accidentally written impossible chords in their pieces and so this particular instance doesn't surprise me. As far as the chord in question is concerned (Example 4) the problem is that both the A and G note fall on the same string and the Eb on the fourth string means that the G isn't available here either. Furthermore, the low F keeps

the hand firmly planted down near the nut - so what's the way out of this hole? I believe the context in which this was posted on Facebook originally was a sort of, 'anyone got a solution to this one?' type of thing and I believe I know a way around it - or at least a workable solution should the full chord be crucial to the harmony.

One way is to miss out one of the offending notes and hope no one will notice. In Example 5 I've shown the easiest way out; a straightforward F13, which omits the G - the 9th note of F13. A more elegant solution might be to play the chord as F13 sus2 but sound an A harmonic at the 12th fret on the fifth string, producing all the notes that the arranger asked for (Ex 6). This would have to be done with the picking hand in the manner of an artificial harmonic.

Of course, because I'm not aware of the exact musical context of the chord in question, faffing around with smart-Alec fixes like this might be completely unnecessary, but it satisfies my OCD particularly well - and chimes well with the whole Zeppelin chord shape and naming debate. Plus it goes to show that guitar theory and technique are never-ending sources of fascination!

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30 Minutes With...

Joe Satriani has an exciting new album out and had half an hour to spare for GT. We couldn't miss the chance to quiz him about songs, techniques, sounds and more!

GT: There are 15 tracks on this album, more than on previous albums – it seems you've been more productive this time, why's that?

JS: I had so much to say, so much to express. Ten songs wouldn't have been enough to tell the story properly.

GT: *Shockwave Supernova* is very exclamatory and bold sounding. What inspired the name?

JS: It's a person's name, or, with a stretch of the imagination, my alter ego's name. The album is a concept album that tracks and exposes the exploits and inner demons of this alter ego, the one I've created to be a more extroverted version of myself. Sounds crazy I know, but the 'concept' was really a device for me to write accordingly and choose the right pieces for the record. The title track had to reflect all that drama and scope.

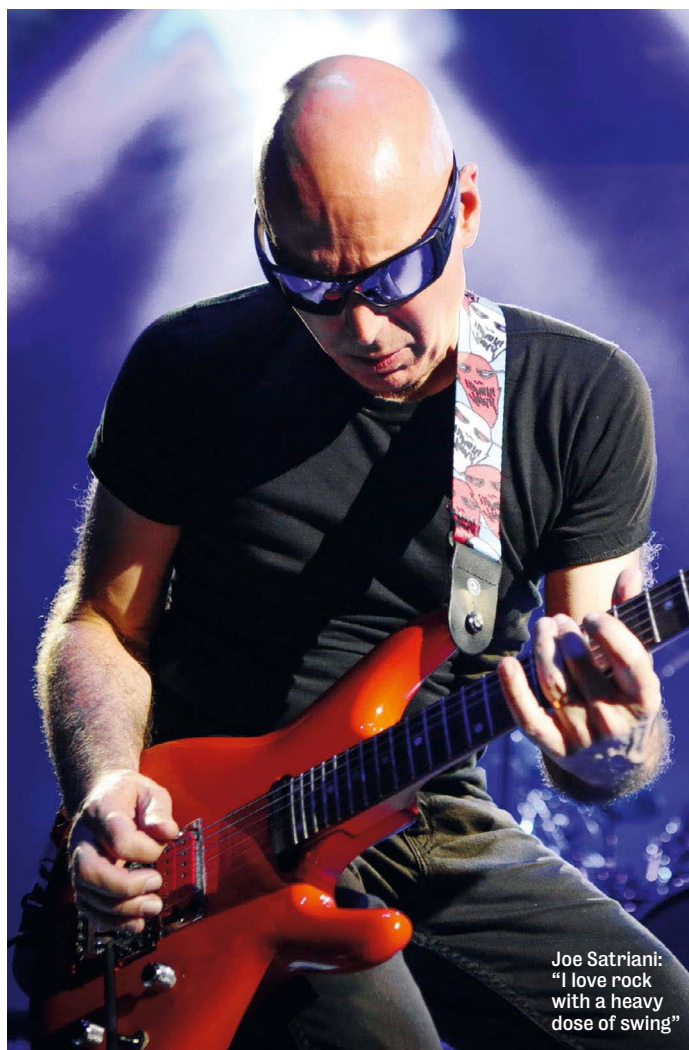
GT: *Lost In Memory*; the shift to the (euphoric) chorus is very effective from Ebmaj7-F-Gm7 to Bbm7-Fm7-Abmaj7-Ebmaj7. You seem to favour foundational key shifts (or modulations) for dramatic effect (in this case, a Gm-Bbm shift) in your compositions. Do you think this allows you to maintain a 'rock' based sound while being harmonically interesting without going 'fusion'?

JS: Yes! I'm so happy that you've noticed. I haven't had a journalist make an observation like that in decades! It is a very effective way to stay within the stylistic scope of the record and yet achieve more adventurous harmony.

GT: *Crazy Joe* has a funky dub intro feel with a clipped double-stop melody before the pull-off section and then the big bluesy rock payoff chorus. How was this piece conceived?

JS: I originally started writing this for Chad Smith and Chickenfoot. I think I called it "Crazy Drummer"! As it developed I realised Sammy would have a hard time writing a story and lyrics around it, so, I finished it as an instrumental. It has an unusual arrangement but such a great positive vibe. Vinnie's intro is insanely wonderful.

GT: You've a liking to groovy 'wide swing' pieces. There seems to be nod towards a ZZ Top and Aerosmith vibe on a couple of numbers; have these



bluesy rock-pop bands inspired how you make instrumental pieces appeal to audiences?

JS: I love rock with a heavy dose of swing. The greatest rock bands had drummers who learned how to play in the 50s and they knew how to swing a hundred different ways. I grew up on that stuff, and so it comes naturally. Once again, Vinnie brings a level of swing to the track that is truly magical.

GT: *San Francisco Blues* has a direct rock and roll triplet feel with bluesy major licks, clean guitar rhythm chips with a tasty harmonised chorus section. As you've not really had a piece like this before, what inspired you to do it for this album?

JS: I was at home in San Francisco, recovering from a nasty flu, playing guitar all day long in my son's old

music room – which is painted blue. So, that's the set-up, and the song flowed from there. I was actually influenced by my good friend Steve Miller as I wrote the song. Steve has a way of bringing incredible amounts of melody and harmony to blues, and yet he keeps it authentic. I admire him for that, as well as his many other accomplishments!

“I found the 24 frets on the JS2400 affords you more playability, and I like the neck pickup tone too; it's unique!”

GT: On *A Phase I'm Going Through* there's some nice use of a phaser effect! In the middle section, you've three sections; the fast blitz of notes (tapping with a pick or with your fingers?), the Bach Toccata vibed bit (fingerpicked and/or pull-offs?) and the fast descending pull-offs to open strings (tapped?).

JS: Love the Mutron Bi-Phase! All three parts are right hand thumb and first finger picking, no tapping. Judicious use of double-stops and 6ths harmonies on the third and first strings, etc... So much fun to play and yet the song has a melancholy vibe, as it should!

GT: On *Scarborough Stomp* there's a baroque-esque harpsichord section. Is this guitar and keys doubling up?

JS: I wish! No, Mike Keneally improvised that after listening to my very sketchy church organ version. He added trills and made the part feel totally natural, as only he can.

GT: *Butterfly And Zebra*; what inspired the title? There are a lot of volume swells used on the guitar melody – do you do these from the guitar or a pedal like an Ernie Ball volume? Was the Fernandes Sustainer pickup involved?

JS: That's just my JS2400 with the Sustainer pickup engaged. The Sustainer is such a cool and well-designed pickup system. The song is about a profound attraction between to very unlikely, and ultimately doomed lovers. A butterfly and a zebra share a glance, fall in love in that one instance, but know they can never make it work because of who and what they are.

GT: Did you use the JS2400 for most of the album?

JS: My 2410 and 2450 got the most use. There's some JS2400 and my JSA acoustic on the record too. Now and then I'll use a prototype JS like the three-single-coil guitar, or an oldie like my Chrome Boy. And then there's always something vintage lurking around as part of the ensemble like a Tele, Strat or Les Paul. I used a few JS guitars with Evertune bridges for some rhythm guitar work too. I have found the 24 frets on the JS2400 affords you so much more playability, and I like the neck pickup tone too; it's unique!

E is for Excellence, Experience, Expertise and Efficiency

There are occasional days when this particular freelance jobbing plectrist (or more accurately in this case, fingerstylist) is struck by the thought that the business of recording music to the highest professional standard is very much a team effort. And in the teeming metropolis that is our capital city, that team is invariably packed chock-full of supremely talented individuals, each of whom brings a lifetime's worth of experience and expertise to the party. Whether it is the producer, the arranger, the composer, the copyist, the musicians, or the recording engineer and assistants, excellence is a prerequisite. Consequently, on occasions like this I make it my business to affect the manner of a man who belongs by right in such exalted company. Alternatively, I hide behind the acoustic screens and hope fervently not be found out. Sometimes I do both.

I was mulling these thoughts recently as I stepped through the hallowed doors of Abbey Road Studio 2 on an indifferent Spring afternoon in St John's Wood. My mission, which I had chosen to accept, was to add a little Latino style guitar to the recording of A 'mambo' style big band library music session for the acclaimed composer, arranger, bandleader and saxophonist, John Altman.

For those of you who have little conception of (or interest in)



Library Music, I'm about to ruin your day. Also known as Production Music, it is commissioned 'on spec' by a music production company for potential use in audio visual media. Background music in documentaries, commercials and the like often make use of recorded music libraries rather than pay to have music specially composed. However it is true that many widely known ditties began life in this way. The ITV News At Ten theme and the long running BBC TV Snooker Theme are but two of many examples.

The deal is usually predicated on the basis that the company picks up the tab for all the recording costs. If the music is used, the performance and mechanical royalties are then collected and split between the composer and the company. So. It's a speculative effort. There is

no money to be made unless one or more tunes finds a home somewhere in the UK or world wide. And thus we return to the four Es. This stuff better be good. And there better be plenty of it. There are plenty of production music companies out there and they are all busily engaged in filling every niche and need that might possibly arise on behalf of their clients.

And so it is that I amble into the studio that has British music history etched into its very walls, clutching a bunch of guitars. At least Cliff, The Shadows, The Beatles, Cilla, Dusty and the rest knew what they were about to record. I find my cosy corner in the room, screened off from percussion and brass, while microphones are set up, music folders are placed on stands, musicians moan and instruments are removed from cases. Not

necessarily in that order.

Maestro Altman assumes the podium position. I take a peek at the Guitar folder. It contains seven big band charts. To be recorded in three hours. Less 15 minutes tea break. Interestingly, he has marked most of the arrangements with spaces for guitar solos. I decide unilaterally that I will employ my nylon-string guitar, at least until someone tells me not to. Which they don't. Well. It sounds correct to me for this particular genre.

And away we go. John counts us in, although we are playing to a click track. 2,3,4... Blammo! It. Sounds. Incredible. Straight out of the box. I play my rhythm part and manage to make my solo entry at the right place. I've played worse. The entire band lays the chart down live and perfectly. The brass sound sensational. But then, so does everyone else. I appear to be getting away with it nicely. No one has asked me to leave. Which is nice. We record a second take for safety. We repeat this process six more times. We even finish early. Good grief.

And there you have it. Excellence. Experience. Expertise. Efficiency. You can find it on Facebook somewhere, if you wish to take a peek. English Session Orchestra > Mambo.

Mitch Dalton is one of London's busiest and most sought-after session musicians. His latest album, Mitch Dalton & The Studio Kings is out now. For more info go to: www.mitchdalton.co.uk

EMILIE HOLBA

PHIL HILBORNE'S ONE-MINUTE LICK CHORDAL STRING-SKIPPING LICK



This month's lick is very simple in concept: all I have done is take the triads of Em and D and played them in a non-linear way – ie, not as they are spelt. If you look at the first three notes of the phrase (E-B-G) you will see that this is in fact a second inversion Em chord (B-E-G) in which the middle note (E) has been dropped by an octave. This results in an 'open voiced' E-B-G sound and is concept used throughout the lick. I would recommend using either pick or hybrid picking – the

latter method is what I used, with the pick playing all the lower notes and the second and third fingers taking care of the remainder. It is also worth pointing out that the chord names in the notation represent what the accompanying rhythm guitar plays – all open-voiced chords as well. However, as these chords are played against a more or less constant pedal E bass what you actually hear is a repeating Em-D/E sequence.

Em/G D/F# Em/G D/A Em7/G D/F# Em/G D/F# Em

E B G D A

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and Nessie

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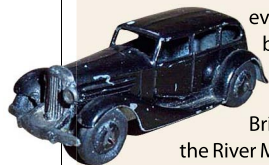
Martin makes the pickguard a standard feature on its popular 000-28 acoustic. The guitar features a solid spruce top, rosewood back and sides and a cedar neck. The fretboard and bridge are ebony and the string pins feature a black dot in the middle. The sound hole has a five-stripe rosette and the body is bound in ivory with herringbone purfling. The tuners are brass with ivory buttons.



HIGHLAND AIRWAYS BEGINS the first regular domestic airmail service between Kirkwall and Inverness; the Royal Air Force adds 41 squadrons to its air defence programme; the MacRobertson Air Race takes place from London to Melbourne and high over Brooklands Aerodrome, 54-year-old grandmother Mrs G E Alington skydives from 1500 feet to become the first woman in Britain to complete a parachute jump.

NEW TO THE WORLD ARE Otis Rush, Leonard Cohen, Del Shannon, Frankie Valli, Pat Boone, Hal and Herbie Kalin (The Kalin Twins), Ronnie Drew (The Dubliners), Shirley Jones, Earl King, Robert Moog (synthesiser inventor) and Brian Epstein (The Beatles' manager). Sadly venturing way beyond the planets are composers Gustav Holst, Edward Elgar and Frederick Delius.

THE DAILY MAIL PHOTOGRAPH of the Loch Ness Monster is eventually exposed as a hoax; Colonel Blimp by cartoonist David Low debuts in the London Evening Standard; Meccano Ltd introduces Dinky Toys; 'cat's eyes' appear on British roads; the Queensway Tunnel beneath the River Mersey is opened by King George V; and the British Empire Games are held in London.



GIBSON INTRODUCES THE SUPER 400 archtop with a carved spruce top, bound f-holes and carved maple back and sides. The figured maple neck has a bound ebony fingerboard and split block pearl inlays. The rosewood bridge is adjustable and has pearl triangle inlays, the trapeze tailpiece and engraved tuners are gold plated and the scratchplate is multi-bound tortoiseshell. This top-of-the-range model is available in Brown Sunburst or Natural finishes. It's an expensive instrument but beats off rising competition from other manufacturers.

AMERICA IS STILL RECOVERING from the Depression; Adolf Hitler becomes Führer (head of state) of Germany; the RMS Queen Mary liner is launched at Clydebank; Stanley Matthews makes his debut for England's national football team; and the marriage of Prince George, Duke of Kent to Princess Marina of Greece and Denmark is the first royal wedding to be broadcast live on radio with many listening to it on the new round Bakelite radio cabinets produced by EKO.

POPULAR GUITARS THIS YEAR include the Ro-Pat-In company's 'Frying Pan' lap steel electric guitar, Dobro and National Resonator Models and Selmer acoustic guitars designed and built by John D'Angelico and Mario Maccaferri. The Ro-Pat-In Company will become known as Rickenbacker and the Frying Pan is the beginning of the fully electric guitar.



Jam tracks tips

Use these tips to navigate our bonus backing tracks

1 Blues For Lucille (D)

This basic, but cheerful blues progression tips its hat to the late, great BB King and his beautiful guitar Lucille. Try following the chords playing 7th arpeggios: D7 (D-F#-A-C), G7 (G-B-D-F) and A7 (A-C#-E-G). The track is in D major, so in terms of scales I suggest starting with D major Pentatonic (D-E-F#-A-B), mixing in some D minor Pentatonic (D-F-G-A-C) for extra blues colouring. Rest in Peace BB, and thanks for all the inspiration!

2 Slow Blues (Gm)

Here's a slow blues jam in G minor with a bit of a Gary Moore vibe going on. For scales, I'd start with G minor Pentatonic (G-Bb-C-D-F) and the blues scale (G-Bb-C-C#-D-F), and then move on to the G minor scale (G-A-Bb-C-D-Eb-F). For the D (V) chords, think G Harmonic minor scale (G-A-Bb-C-D-Eb-F#) to get that all-important F# 'leading note' into the mix. You can also outline the triads: Gm (G-Bb-D), Cm (C-Eb-G), D (D-F#-A) and Eb (Eb-G-Bb).

3 Easy Medium Swing (Dm)

This one's an easy-to-approach jazz practice backing track made for improvising on the classic 2-5-1 jazz progression in D minor. Chords are Em7b5 (1 bar), A7 (1 bar) and Dm7 (2 bars). On the track, you will hear extensions of these chords - as is common in jazz. Use D Minor scale (D-E-F-G-A-Bb-C) for the Em7b5 and Dm7



chords - and D Harmonic minor (D-E-F-G-A-Bb-C#) for the A7 chords. Also, try the arpeggios in order to really 'paint' the colours of the progression: Em7b5 (E-G-Bb-D), A7 (A-C#-E-G) and Dm7 (D-F-A-C).

4 9/8 Groove (Bbm)

This one is a fairly challenging groove driven 9/8 jam track, based around Bb Dorian mode. The subdivisions are 2+2+2+3 (three bars) and 3+3+3 (one bar). If you count that way, you may find it easier to get into this odd meter groove. Harmonically, I would recommend starting with Bb Dorian mode (Bb-C-Db-Eb-F-G-Ab) and Bb minor Pentatonic (Bb-Db-Eb-F-Ab) for your improvisation.

Jam tracks by Quist. For free scale maps and hundreds more tracks, visit www.quistorama.com. You can also subscribe to www.youtube.com/QuistTV to get all the latest free jam tracks and licks. Finally, you can also find Quist and his jam tracks on Twitter, Instagram and Facebook.

IGF SUMMER SCHOOL: 10TH-16TH AUGUST

IGF returns to Shrewsbury school for a six-day summer school and festival. Courses include Blues, Funk, Jazz, Acoustic, Rock and Classical and a busy concert schedule. Tutors/performers include Dario Cortese, Jason Sidwell, Tolis Zavaliaris, Gary Ryan, Carlos Bonell, Gianluca Corona and Craig Ogden. Visit www.igf.org.uk/summer-school for further info.

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The Genius of David Gilmour



Jon Bishop looks at the rhythm and lead guitar style of Pink Floyd's great blues-rock virtuoso David Gilmour, one of the UK's most influential and best-loved guitar players.

ABILITY RATING

● ● ● ● ● Moderate

INFO	WILL IMPROVE YOUR
KEY: E minor	☒ Lead feel and phrasing
TEMPO: 74bpm	☒ Articulation & string bending
CD: TRACKS 4-9	☒ Stylistic awareness

DAVID GILMOUR WAS born in 1946 and is best known for his work with prog rockers Pink Floyd. David has also had a successful solo career and is a multi instrumentalist. He is a famous user of Fender Stratocasters and his iconic Black Strat forms the basis of his signature Fender guitar. He also owns a first year of issue 1954 Stratocaster with the serial number 0001!

TECHNIQUE FOCUS

Finger Vibrato and string bending

Two of the cornerstones of Gilmour's lead style are his finger vibrato and string bending. His technique and approach is fairly blues orientated and the sounds used range from sparkling clean to full-on overdrive. The key to a good finger vibrato is consistency of width and rate. Gilmour uses a soulful vibrato that is most characteristically of a medium width and rate. He adds this finger vibrato to normally fretted notes as well as notes played with string bending. He also often adds vibrato to string bends by wobbling the whammy bar and this provides a soulful vocal quality to the sound. Gilmour is a masterful string bender and often includes large bends in his solos. One of his signature bending techniques is the compound bend in which a target tone is bent up to and then exceeded by a higher note. He also often uses the classic blues trick of bending all the minor thirds in the scale slightly sharp. These quarter-tone bends help the notes fit and this adds a lovely bluesy flavour. If you combine these finger vibrato and bending styles the results will immediately begin to sound a lot more 'Gilmour'.

The purpose of any article like this is to identify an artist's key techniques with a view to incorporating them into your own trick back. The Gilmour lead style features techniques such as string bending, hammer-ons, pull-offs, finger slides and vibrato, which are all used tastefully and are clearly inspired by the language of blues guitar.

String bending is a great way to add expression and feeling to lead playing. By bending a string (pulling down or pushing up

“I don't even think whether I play the blues or not. I just play whatever feels right in the moment.”
David Gilmour

while fingering a note), you increase its tension and therefore the pitch rises. Once his string is bent to pitch, Gilmour often adds vibrato to help with the intonation and this also adds interest and feel.

One of the key aspects of his lead style is the use of space and pacing. Gilmour never gets carried away by playing long phrases or lots of fast notes. Everything is placed in a considered fashion and the emphasis is on the melody.

To keep things in a familiar setting the chord progression used for the backing track is in the key of E minor. The chord progression uses the chords E minor, B minor and C major. Several scales are used to construct the Gilmour style licks and phrases. The first is E minor Pentatonic (E-G-A-B-D) and this very much forms the foundation of the ideas. It will be well worth reviewing the E minor Pentatonic fingering patterns, as learning them will help you to unlock the neck and appreciate the nuts and bolts of the phrases (see Figure 1). These fret box diagrams stack on top of each other and the fret numbers show the two places on the fretboard these shapes occur. Knowing where all the E minor Pentatonic notes are

will also help you to work out where and when you can add in the extra flavour tones - for this feature they are either major 2nd (F#) or minor 6th (C). Adding these notes to E minor Pentatonic creates the E Natural minor scale (E-F#-G-A-B-C-D) which can also be referred to as the Aeolian mode.

To give you a chance to try out some Gilmour style licks and ideas there are three backing tracks complete with 10 examples and one fully transcribed mega jam. The playing tip contain all the fingerings, articulations and phrasing from the audio performances. Please don't be intimidated by the look of the notation, it looks complicated due to the slow tempo of 74bpm, but the ideas are all relatively straightforward to play. Remember, Gilmour is about feel, not pace!

Hopefully there will be a new technique, lick or phrase in here somewhere for you to perfect. If you find one you like then memorise it and use it in future solos. The final step will be to construct your own solos incorporating some of the ideas, techniques and concepts in this article - just as David will have done with his own heroes. 

GET THE TONE



David Gilmour's recordings often feature him using a Fender Stratocaster. He does however use other guitars for studio work such as a Gibson Les Paul Gold Top and 24-fret custom. The examples in this month's audio were recorded with a 50 anniversary Fender Stratocaster plugged into a 90s Fender Deville 2x12 combo. The overdrive came courtesy of an Ibanez tube screamer and a Fulltone Fuzz pedal. The delay sounds were created with a TC Electronic flashback X4 delay pedal. The ideas in this article can be played on any type of guitar. All of the pickup selections and effects are notated alongside the relevant examples.



TRACK RECORD Pink Floyd's legendary *Dark Side Of The Moon* (1973) is deservedly one of the biggest selling albums of all time. It also features soaring guitar solos on the tracks *Time* and *Money*. *Wish You Were Here* (1975) has some lovely lead guitar on *Shine On You Crazy Diamond*, while *Another Brick In The Wall*, from *The Wall* (1979), boasts that awesome solo with the two-tone bend!

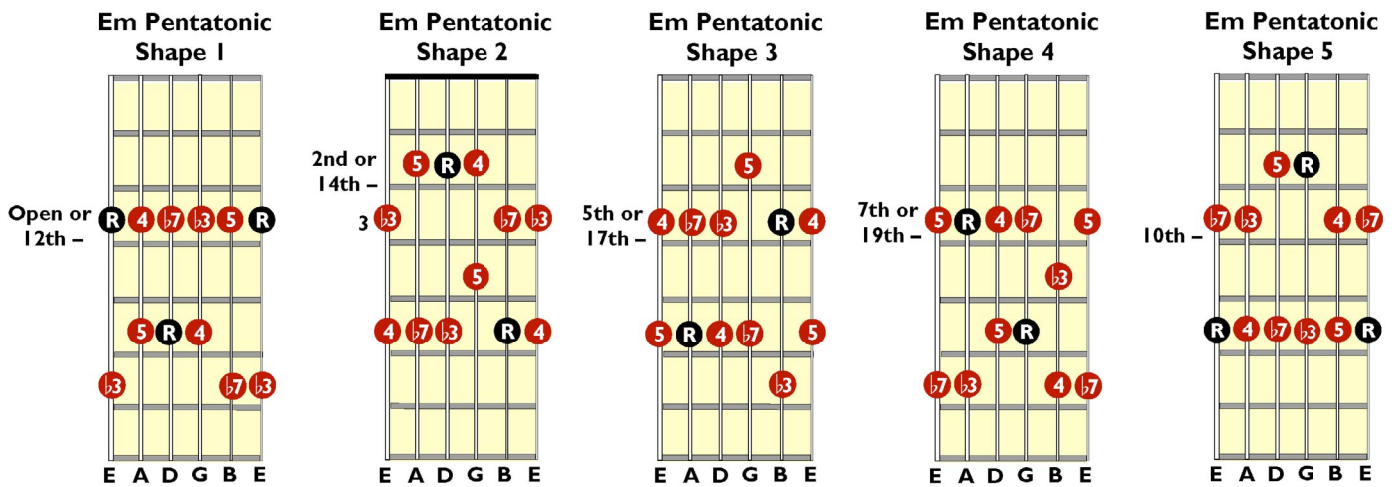
David Gilmour
playing his
iconic black
Fender Strat



MICHAEL PUTLAND / GETTY IMAGES

»

FIGURE 1 E MINOR PENTATONIC SCALE



PLAYING TIPS

CD TRACK 4

EXAMPLE 1 EXTENDED OPEN CHORDS AND ARPEGGIOS This first example is inspired by Pink Floyd classics like *Breath* and *Us And Them*. For the open chords simply push the plectrum down across the strings a little slower than you usually would. This will provide an effective spread to the

notes. You can also experiment with the same concept in reverse by starting on the treble side of the strings and pulling the plectrum up. The arpeggio section uses alternate picking to insure good timing. The note choices help to create a spaced-out vibe.

Drum Fill

Bridge Pickup with phaser and delay

mf

Em9 Bsus4add $\flat$ 6 Cadd9 Emadd9

Em9 Bsus4add $\flat$ 6 Cadd9 Emadd9

etc

EXAMPLE 2 POWER CHORD RIFFS As a contrast to the mellow music sections, Gilmour is not shy of using power chords and a healthy dose of overdrive to create distinctly rocky riffs and much heavier sections.

This example is simple yet effective, as is befitting of the David Gilmour trademark. Use down strokes of the pick exclusively to ensure good timing and an even dynamic.

E5 B5 C E5

Bridge Pickup with overdrive and delay

10, 11 12

PLAYING TIPS

CD TRACK 4

EXAMPLE 3 PENTATONIC PHRASING AND ADDED COLOUR TONES

As outlined in the main text, the ideas here are constructed using a home base of E minor Pentatonic with the addition of two colour tones - major 2nd (F#) or minor 6th (C). This example is typical of the approach used by

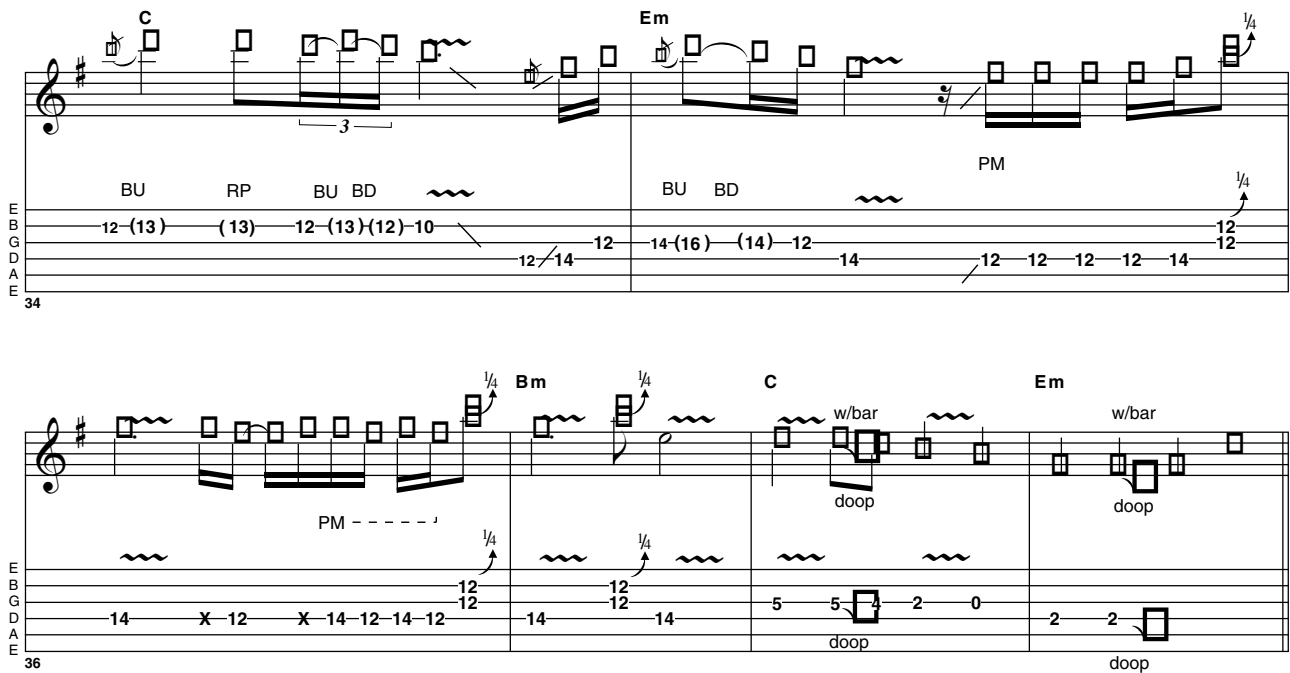
Gilmour in some of his greatest solos. It is worth noting that these phrases come to life when all the articulations are added. You will notice that many of the key techniques are used here including finger slides, vibrato, string bending, hammer-ons and pull-offs.

EXAMPLE 4 USING DOUBLE-STOPS This example showcases the use of double-stops (two notes played at the same time) in the Gilmour style. The G and B notes are played together to produce the double-stop. These notes

can be pulled slightly sharp which provides a more blues orientated flavour. The notes on the fourth string in bars 32, 35 and 36 will sound best with a bit of palm muting to bring out a percussive quality.

PLAYING TIPS

CD TRACK 4

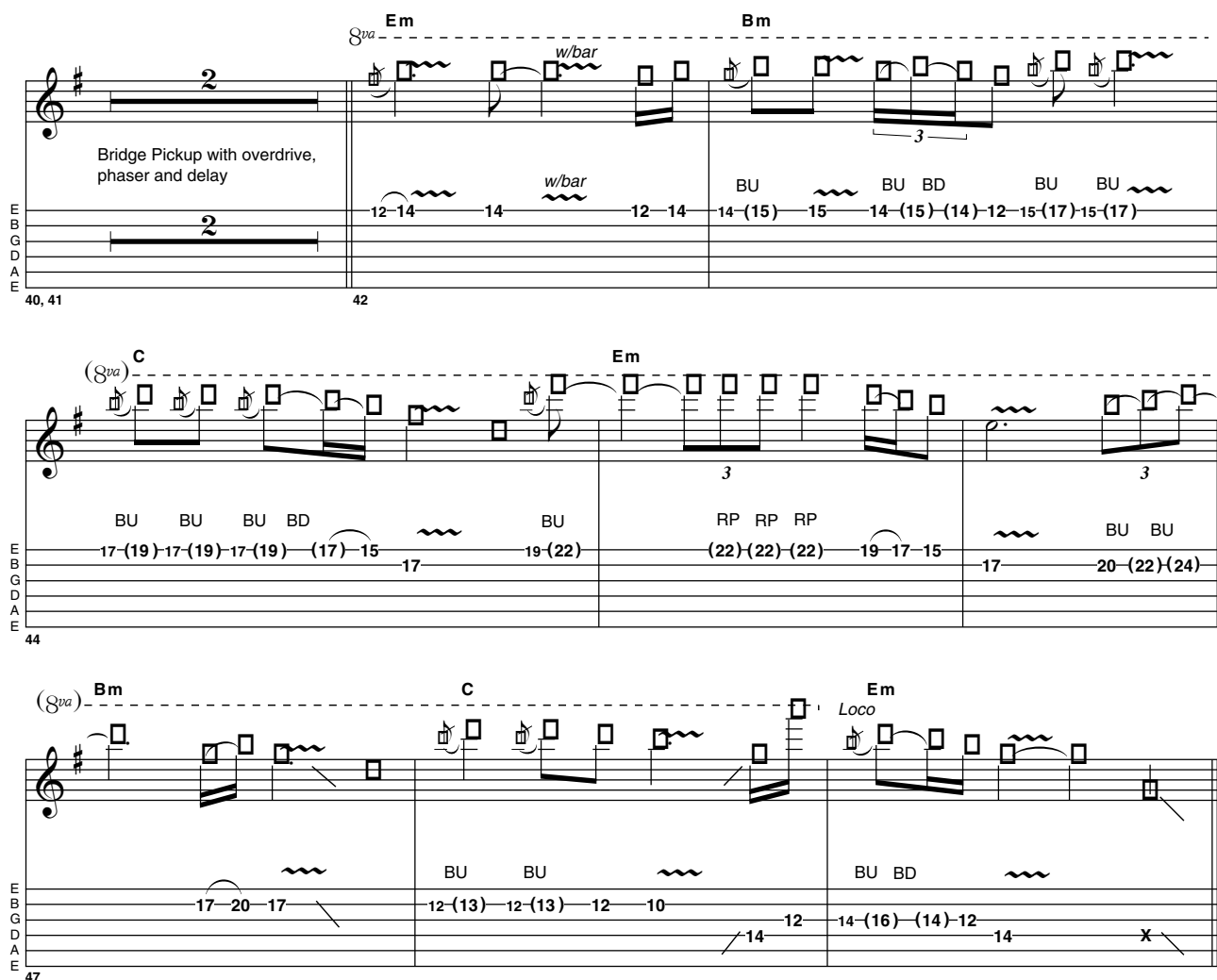


34

36

EXAMPLE 5 BIG STRING BENDS AND HIGH REGISTER SOLOING Our fifth example combines two key David Gilmour concepts. The first is string bending and David loves to use ear-grabbing, large-interval bends. The

three-fret bend in bar 45 is preceded by a whopping four-fret compound bend in bar 46. For the compound bend first bend up a tone and then without re-picking the note, bend another tone on top of this.



40, 41

42

44

47

PLAYING TIPS

CD TRACK 6

EXAMPLE 6 CLEAN TONE SOLOING Gilmour is not all about overdriven tones; he also loves to employ clean sounds in his solos - perhaps inspired by his love of Hank Marvin. The key here is to select the neck pickup and

dial in a fair amount of compression. If you then pick lightly near to the fretboard a fat and expressive tone is produced. The descending D major triad in bar 7 functions as B minor 7 type sound.

Neck Pickup with compressor and delay

mf

BU

14-16 14-12 11

14-17 12 14-16 14 14-16 12 12

1

Sva

Bm Loop

C

Em

BU RP BU

15-17-17 14-15 14 15 14-12-11 12 14

14-16 12 12 15-17 14-16-14-12 14

6

EXAMPLE 7 UNISON BENDS are a great way to thicken the sound and in this example the ascending nature of the melodies creates a sense of building excitement. For the unison bends in this example simply bend the

note on the third string up a tone so it is the same pitch as the note fretted on the second string. To add interest some finger vibrato can be added to the note on the third string. Players like Hendrix also love this!

Bridge Pickup with overdrive and delay

BU BU

7-5-9 7-5-9 9-7-11 9-7-11 10-8-12 12-10-14

10, 11 12

Em

BU BU BU BU BU

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

16-19 14-16-14-12 14

15

Bm

C

Em

BU BD BU BD BU BD BU BD BU BD

11-12-11-12-11-12-11-12-11-12-11

13-15 15-17 17-19

17-17-17-17-17-17-17-17-17-17

19-21-21-21-21-21-21-21-21-21

17

PLAYING TIPS

CD TRACK 6

EXAMPLE 8 WHAMMY BAR USE David Gilmour is not famed for whammy bar use, but he does use it to add vibrato to bent notes and for special effects - especially when playing live. The effect in bar 26 is created by first

fretting a note on the 12 fret of the second string. Hit the whammy to create a doop and then fretting-hand tap onto fret 15. The final part of the idea is to pull off onto the 12th fret and then repeat the process over and over.

EXAMPLE 9 FUNKY CHORDS There's a lot of electric rhythm guitar in Pink Floyd songs and this example features some funky semiquaver (16th note)

strumming. Check out the picking directions, as these are all important for nailing a consistent feel.

PLAYING TIPS

CD TRACKS 6 & 8

37

EXAMPLE 10 USING DOTTED 8TH DELAYS David is a huge fan of spatial effects like echo and chorus. This final example features the use of delay to create an effective, multi-layered sound. The trick is to set the delay to a

dotted 8th-note setting with the level fairly high. If you have a second delay set this to a half note. When you play the muted single notes the sound will become layered as the repeats double and triple up.

40, 41

42

46

EXAMPLE 11 GILMOUR JAM Our final jam takes some of the ideas from examples 1 to 10 and puts them into context. The solo takes inspiration from some of Gilmour's greatest solos and features a phase-laced fuzz tone and a bridge pickup selection. The chord progression is an 8 bar section. It is worth bearing this in mind when constructing an extended solo as each

section can be punctuated at the end to let the listener know.

[Bars 1-9] The track opens with a drum fill so there is no need for a count-in. These opening ideas are the same as the ones we used in Example 3. The lick in bar 9 is a standard blues style turnaround phrase and it's worth taking the time to play this one slowly at first as it's all about nailing the feel.

1

PLAYING TIPS

CD TRACK 8

[Bars 10-17] This second 8 bar section features double-stop ideas from Example 4. The three-fret bend in bar 15 is a classic Gilmour touch that goes

from the root (E) to the minor third (G). The turnaround idea in bar 17 is recycled from bar 9 and slightly tweaked to take us to the next section.



The tablature is organized into systems of measures. Each system includes a standard musical staff and a guitar staff with six lines. Chord symbols (C, Em, Bm) are placed above the musical staff. Fingering numbers (1-5) are shown on the strings. Bar lines and measure numbers (4, 7, 10, 13, 16, 18) are clearly marked. The notation includes various guitar techniques such as bends (marked with a 'b' and a number), vibrato (wavy lines), and double stops (two notes on adjacent strings).

PLAYING TIPS

CD TRACK 8

[Bars 18-25] This section features some of the high-register soloing and string bending ideas we saw in Example 5.

[Bars 26 to end] Our climax uses the whammy bar idea from Example 8 and finished off with more double-stop phrases and whammy bar wobble.

Example 5: Musical notation for guitar solo, showing measures 18 through 32. The notation includes treble and bass staves, fret numbers, and guitar-specific techniques like bends, double stops, and whammy bar use.

Measures 18-25: Chords C, Em, Bm. Techniques include BU (bend up), BD (bend down), RP (release pick), and triplets (3). Fret numbers range from 10 to 24.

Measures 26-32: Chords Bm, C, Em. Techniques include "doop" (double stop), "w/bar" (whammy bar), and "PM" (pick mute). Fret numbers range from 0 to 17.

Measures 33-34: Chords C, Em. Techniques include "doop" and "w/bar". Fret numbers range from 0 to 5.

Mr Big

Addicted To That Rush



Steve Allsworth guides you through the frenetic awesomeness of a classic Mr Big track. Get ready for a typically outrageous Paul Gilbert solo!

ABILITY RATING

● ● ● ● ● **Advanced**

INFO	WILL IMPROVE YOUR
KEY: Am	☑ Alternate picked shapes
TEMPO: 225bpm	☑ Two-handed tapping
CD: TRACKS 10-11	☑ Dorian rhythm playing

MR BIG WAS formed in the late 80s from a veritable who's who of virtuoso rock musicians. After departing Dave Lee Roth's superband in 1988, bassist Billy Sheehan recruited singer Eric Martin, drummer Pat Torpey and finally guitarist Paul Gilbert, all with the help of shred godfather Mike Varney from Shrapnel Records. Paul was of course already a well-respected virtuoso guitarist (a product of the world famous GIT) who had released two albums with his LA-based band Racer X. Mr Big's self-titled debut album was released in 1989 and although it had limited success in the US, the band was a huge hit in

Japan (which is still true today). It wasn't until their second release *Lean Into It* (1990) where they finally made their commercial breakthrough. Against the backdrop of Extreme's huge hit *More Than Words*, Mr Big also hit the big time with their ballads, *To Be With You* and *Just Take My Heart*. This then spawned further mainstream success with *Green Tinted Sixties Mind* (a gymnastic tapping classic) and a cover of Cat Stevens' *Wild World* which was part of the follow-up album *Bump Ahead* (1993). Although the band never quite replicated this commercial

“The most exciting day of my guitar life was when I learned how to bend a string. I still love bending strings so much – it gives the guitar a voice.” *Paul Gilbert*

success with later albums, their popularity in Japan and South East Asia continued unabated, culminating in several live releases and sell-out tours in the Far East. Paul left in 1997 to reform his original band Racer X and was replaced by another Shrapnel mainstay and former Poison guitarist Richie Kotzen. The two albums released with this lineup, *Get Over It* (2000) and *Actual Size* (2001) received a lukewarm response by their high standards and perhaps was a sign of things to come. The band's ultimate demise in part came about from growing tensions between Billy – who began touring with Steve Vai's band – and the rest of the members. Most of their writing output was without him and further conflict eventually led to his sacking.

Unfortunately, a Mr Big without arguably its most important members in the form of Billy and Paul just wasn't popular amongst its loyal fanbase. Perhaps unsurprisingly, the original lineup reformed in 2009 and past differences were put aside. Despite Pat Torpey's tragic diagnosis of Parkinsons Disease, the band have to date released their 8th studio album. Our track is taken from their debut and is a typically furious and technical workout, yet still has all the hallmarks of great songwriting that typified their music. All the members are great singers and multi-instrumentalists (check out some of their latter-day live versions of this track where they all change instruments mid-song). Like many guitarists of his generation, Paul's sound and rhythm playing is just as inventive and groovy as the frightening lead work. 

GET THE TONE



Paul's distortion sound is surprisingly 'clean'. There is plenty of it, but typical 'fizzy' distortion is tempered by lowering the treble slightly to round out the sound. His trademark at this time was also to pan the dry guitar signal with (roughly 32nd note at 225 bpm) delay to the opposite channel, thus creating a really wide slapback-style sound similar to chorus. This avoids the need for double-tracking the guitars and is a great tip for widening the sound of a single guitar.



TRACK RECORD The first three albums, *Mr Big* (1989), *Lean Into It* (1990) and *Bump Ahead* (1993) are arguably their best, since they capture the band fresh and intense. That said, there are many gems among their live releases, including albums such as *Raw Like Sushi* (1990). As ever, a good compilation such as *Greatest Hits* (2008) will give you a good overview of Mr Big's impressive career.

Paul talks to GT about Addicted To That Rush...

● What inspired the song?

Billy had the main ideas for the song. I think he got some inspiration from Heard It On the X by ZZ Top.

● What equipment did you use?

Either an orange Ibanez PGM prototype with a scalloped fingerboard and three blue humbuckers, or a stock Ibanez RG, which also happened to be orangish red - my main guitars at the time. I used 11s, because I wanted to calm down my vibrato and sound less metal. I had some Metaltronix heads and an ADA pre-amp running through an Ampeg SVT bass head.

● Did Billy inspire some of your parts, did you inspire some of his?

Both. I used to go see Billy's band TALAS, when I was a teenager, and I would go home afterwards and try to work out licks like his. But it was all from memory, so I didn't get exact phrases, just things in the spirit of what he was doing. When I started playing with Billy, I'd use my 'Billy Licks' to come up with parts that we could play together. But he'd usually say, "I've never played it that way." Of course, after about three takes, he could play it, so it worked out fine in the end.

● It's a great marriage of hard rock groove and technique flash, marriages that Mr Big excelled at just like Van Halen

It's an interesting groove because it doesn't swing, but it might have the tiniest flavour of it in there. Sort of like what would happen if you played Jailhouse Rock really fast.

● Each Mr Big album seemed to have a strong 'flash' song (Daddy Brother on Lean Into It, Colorado Bulldog on Bump Ahead); was Addicted the 'chops' song that fans were expecting from Billy and you?

I don't remember talking about expectations. We just wanted to write songs that we liked, and that would be exciting to play live. Of course, this was the era when 'blowing people away' was still something that was assumed you were supposed to do. Definitely pre-grunge.

● Your solo starts with speeding sextuplets using several techniques; how long did that take to create?

It went really fast with the writing and pre-production of that album. I think the recording itself was a first take. The ballads were a lot trickier for me. I remember the solo in Had Enough took me all day, and some song on another record took hours just to get a G chord to sound right.

● The second section then moves into unison tapping ideas with Billy and you...

It just brings the sound of the intro back in. Again, these are licks that I thought I stole from Billy, but turned out to be a little different.

● The call and response breakdown section works great, like a steroid rock take on old blues songs - first take ideas?

I just tried to bounce off of what Eric was singing.

● The song is quite bluesy; did you aim to infuse songs with a bluesy vibe?

It's more bluesy than Iron Maiden, but less bluesy than Robin Trower. In general, we kept our 3rds minor, and didn't really bend them the way blues does. But we also didn't form many songs around the strict Natural minor sound that a lot of 80s metal had. I was into Pat Travers and Robin Trower, so that gave me blues ideas to work with.

Check out Paul's online guitar school at www.artistworks.com/paul-gilbert.

Paul Gilbert: Mr Big's awesomely gifted guitarist

CD TRACK 10

tap at the beginning of each phrase can take some getting used to. To avoid any hesitation or slips in timing between the '2' phrase and the '4' phrase, it's a good idea to break down the lick into the first four notes, targeting the second pull-off. Slow practice with a metronome is key to fluency here.

[Bars 17-24] Although these triplets are grouped in linear 6s, the double

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PLAYING TIPS

CD TRACK 10

[Bars 25-32] This double-stop rock riff uses palm-mutes on the open fifth string to avoid note-bleed. There's a lot of position changes so watch out for key moments and isolate tricky sections to practise separately.

[Bars 33-48] Lowering the dynamic with the use of palm-muting and some selected rests are the only bits to watch out for here. Paul tends to improvise the final 7-8 bars with A Blues/minor Pentatonic lines.

RIFF

Am7 A5 N.C. Am7 A5 N.C. D5 E $\flat$ 5 D5

0:33 PM PM PM PM BU BD

E B G D A E

5 2 0 2 2 0 2 0 3 0 5 2 0 2 0 2 7 (8) (7) (8) (7)

0 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

25

Am7 A5 N.C. D5

PM PM

E B G D A E

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

0 2 0

29

VERSE

Am7 D5 E $\flat$ 5 D5 Am7

0:41 PM PM BU BD PM

E B G D A E

5 7 0 5 2 2 0 2 0 3 0 5 7 0 5 2 0 2 7 (8) (7) (8) (7) 5 7 0 5

0 7 0 5 0

33

D5 E $\flat$ 5/B $\flat$ D5 N.C. Am7

PM PM PM PM

E B G D A E

2 2 0 2 0 3 0 5 7 0 8 7 7 5 2 5 7 0 5 2 2 0 2 0 3 0

0 7 0 8 0 7 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

38

D5 E $\flat$ 5 D5 Am7

PM BU BD PM

E B G D A E

5 7 0 5 2 0 2 7 (8) (7) (8) (7) 5 7 0 5 2 2 0 2 0 3 0

0 7 0 5 0

43

PLAYING TIPS

[Bars 49-62] This pre-chorus is pretty straightforward, with huge inverted power chords (the 5th in the bass) and simple single note connecting lines. It might be a good idea to start the triplet on an upstroke to avoid landing on the A5 with the wrong pick motion.

CD TRACK 10

[Bars 63-70] This is a simple call and response blues idea, although the syncopation at this tempo can be tricky because of the offbeat stepped hi-hat. As is Paul's way, there are plenty of improvised pinched harmonics that you can milk with wide finger vibrato.

PRE-CHORUS

C5/G

D5/A

N.C.

PM ----- PH

0:58

47

52

57

	C5/G	D5/A	F5	Em7	F5	G5
E						
B						
G						
D	5	7	10	12	10	12
A	5	7	10	12	10	12
E	3	5	8		8	
E	3	5				

CHORUS
N.C.

The musical score for the Chorus section is presented on a grand staff. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one flat (B-flat). The score is divided into two measures. The first measure contains a treble staff with a melodic line starting on G4, moving up to A4, B4, C5, and then down to B4, A4, G4. A wavy line indicates a sustained sound. The bass staff has a bass line starting on E2, moving up to F2, G2, and then down to F2, E2. A wavy line indicates a sustained sound. The second measure contains a treble staff with a melodic line starting on G4, moving up to A4, B4, C5, and then down to B4, A4, G4. A wavy line indicates a sustained sound. The bass staff has a bass line starting on E2, moving up to F2, G2, and then down to F2, E2. A wavy line indicates a sustained sound. The score is marked with 'N.C.' (No Chords) and 'A5' (A5). The tempo is marked 'PM' (Piano Moderato) and the time signature is '1:13'. The score is numbered '63' at the bottom left.

PM 1:13

A5

PM

PH

5 7 7 5 7 2 2 0

5 7 7 5 7 0 2 0

3

63

N.C. A5

PM PM BU BD

Gradual 1/4

5 7 7 5 7 2 2 0 5 7 7 7 (9) (7)

67



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MR BIG ADDICTED TO THAT RUSH

PLAYING TIPS

CD TRACK 10

[Bars 71-76] Back to the main riff first heard at bar 25.

[Bars 77-92] Paul plays the same riff as the first verse but opts for lots of

palm muting. This reduces treble and increases bass, perfect for keeping out of the vocalist's way and sounding tighter with the rhythm section.

RIFF
Am7

1:21 PM PM PM PM BU BD

E 5 2 0 2 2 0 2 0 3 0 5 2 0 2 0 7 (8) (7)
B 5 2 0 2 2 0 2 0 3 0 5 2 0 2 0 7 (8) (7)
G 5 2 0 2 2 0 2 0 3 0 5 2 0 2 0 7 (8) (7)
D 5 2 0 2 2 0 2 0 3 0 5 2 0 2 0 7 (8) (7)
A 5 2 0 2 2 0 2 0 3 0 5 2 0 2 0 7 (8) (7)
E 5 2 0 2 2 0 2 0 3 0 5 2 0 2 0 7 (8) (7)

71

VERSE
C5 A5 G5 E5 Am7

1:28 PM PM PM PM

E 5 2 0 2 2 0 2 0 3 0 5 2 0 2 0 7 (8) (7)
B 5 2 0 2 2 0 2 0 3 0 5 2 0 2 0 7 (8) (7)
G 5 2 0 2 2 0 2 0 3 0 5 2 0 2 0 7 (8) (7)
D 5 2 0 2 2 0 2 0 3 0 5 2 0 2 0 7 (8) (7)
A 5 2 0 2 2 0 2 0 3 0 5 2 0 2 0 7 (8) (7)
E 5 2 0 2 2 0 2 0 3 0 5 2 0 2 0 7 (8) (7)

75

D5 E♭5 D5 Am7

BU BD PM PM PM PM

E 2 0 2 7 (8) (7) 5 7 0 5 2 2 0 2 0 3 0 5 7 8 8
B 2 0 2 7 (8) (7) 5 7 0 5 2 2 0 2 0 3 0 5 7 8 8
G 2 0 2 7 (8) (7) 5 7 0 5 2 2 0 2 0 3 0 5 7 8 8
D 2 0 2 7 (8) (7) 5 7 0 5 2 2 0 2 0 3 0 5 7 8 8
A 2 0 2 7 (8) (7) 5 7 0 5 2 2 0 2 0 3 0 5 7 8 8
E 2 0 2 7 (8) (7) 5 7 0 5 2 2 0 2 0 3 0 5 7 8 8

80

D5 N.C. Am7 D5 E♭5 D5

PM PM PM PM BU BD

E 7 7 7 8 7 10 7 5 7 0 5 2 2 0 2 0 3 0 5 7 0 5 2 0 2 7 (8) (7)
B 7 7 7 8 7 10 7 5 7 0 5 2 2 0 2 0 3 0 5 7 0 5 2 0 2 7 (8) (7)
G 7 7 7 8 7 10 7 5 7 0 5 2 2 0 2 0 3 0 5 7 0 5 2 0 2 7 (8) (7)
D 7 7 7 8 7 10 7 5 7 0 5 2 2 0 2 0 3 0 5 7 0 5 2 0 2 7 (8) (7)
A 7 7 7 8 7 10 7 5 7 0 5 2 2 0 2 0 3 0 5 7 0 5 2 0 2 7 (8) (7)
E 7 7 7 8 7 10 7 5 7 0 5 2 2 0 2 0 3 0 5 7 0 5 2 0 2 7 (8) (7)

84

Am7

PM PH

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

89

PLAYING TIPS

CD TRACK 10

[Bars 123-126, next page] The first four bars of the solo have a very definite contour, even though the phrasing is slightly unusual. At this fast tempo this can be tricky to nail at first, so dropping to a more comfortable 180-200bpm (!) can help focus your rhythms. It can also be helpful to accent the picking

hand taps, as they will fall in the same place in each bar.

[Bars 127-130] Paul's frightening 'arpeggio from hell' incorporates two-hand tapping and sweep picking over four strings. You could approach this in a number of ways, since the basic B minor Pentatonic four-notes-per-

PRE-CHORUS

C5/G D5/A N.C. C5/G D5/A

93
139

A5 C5/G D5/A F5 Em7 F5 G5 TO CODA

99
145

CHORUS

N.C. A5 N.C. A5 N.C. A5

107

N.C. w/bar A5 N.C.

113

A5 N.C. A5 N.C. Scoop Doop

118

PLAYING TIPS

CD TRACK 10

» string shape can be transferred to any number of string combinations (three-note string-skipped taps with no sweeps work particularly well). The descending B minor/B Harmonic minor legato phrase starts with the 15th-fret G on beat 3, so practise this whole phrase from here. The crazy 'outside' sounds are courtesy of moving the three-note shape down chromatically.

[Bars 131-138] This section begins with a B minor version of the intro tapping idea so should be familiar by now. The classically-inspired final section contains a rather unusual 're-fret' from the fretting hand after the initial tapped pull-off and some tricky movement over the strings which will require some rolling of the fingers.

SOLO

B5

2:16

123

125

127

129

132

N.C.

»

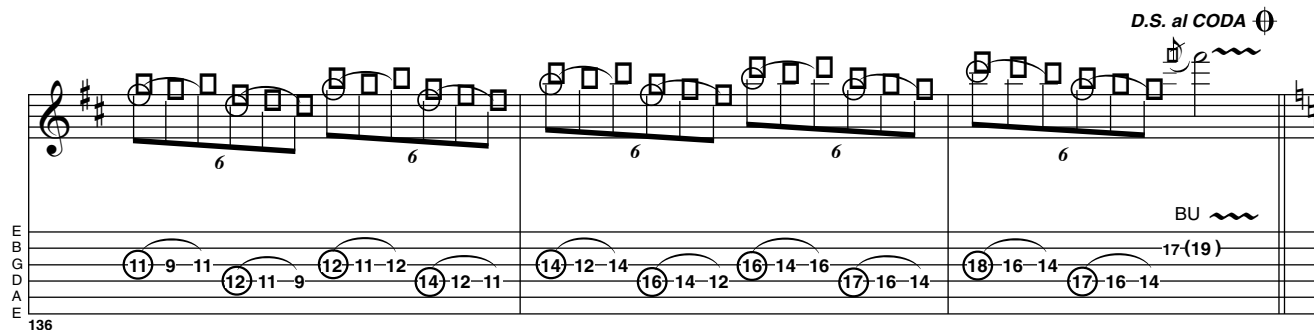
PLAYING TIPS

CD TRACK 10

[Bars 153-192] This whole breakdown section is based on call and response between the vocal and guitar and bass, so with the backing track you'll

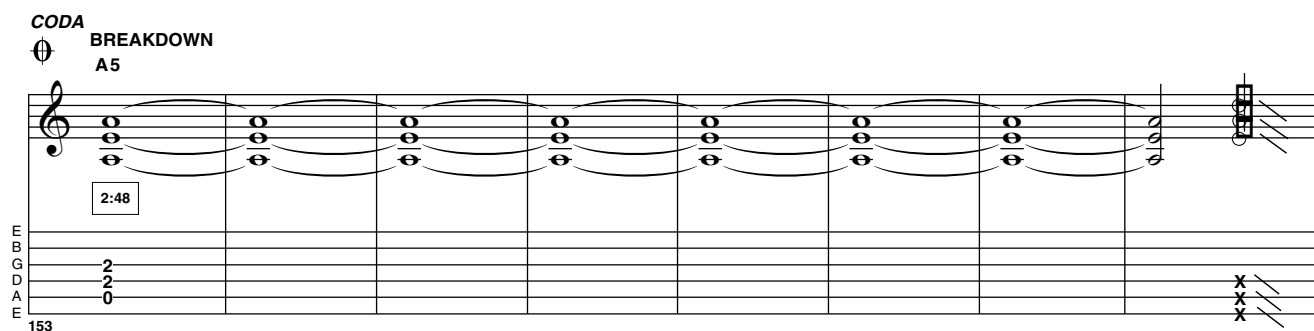
need to count the tacet (silent) bars very carefully. This would of course be completely improvised live.

D.S. al CODA 



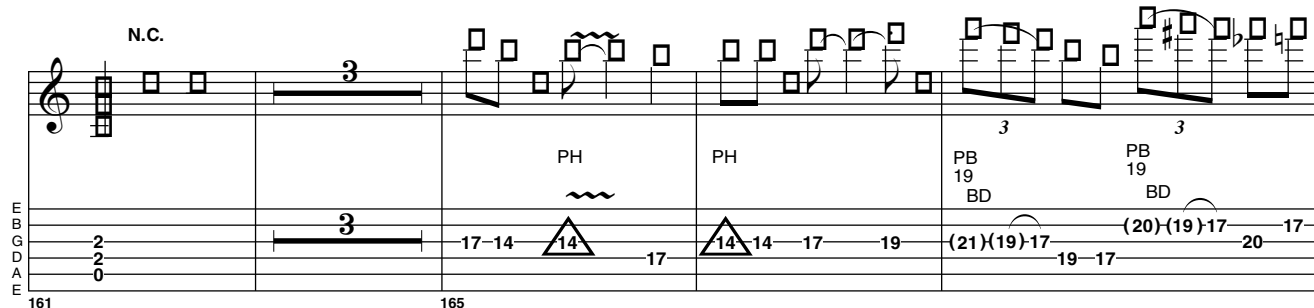
136

CODA
 **BREAKDOWN**
A5

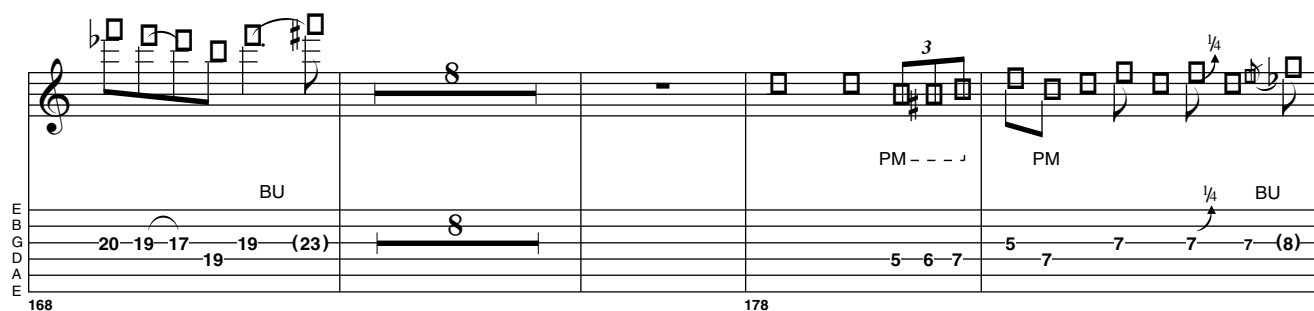


153

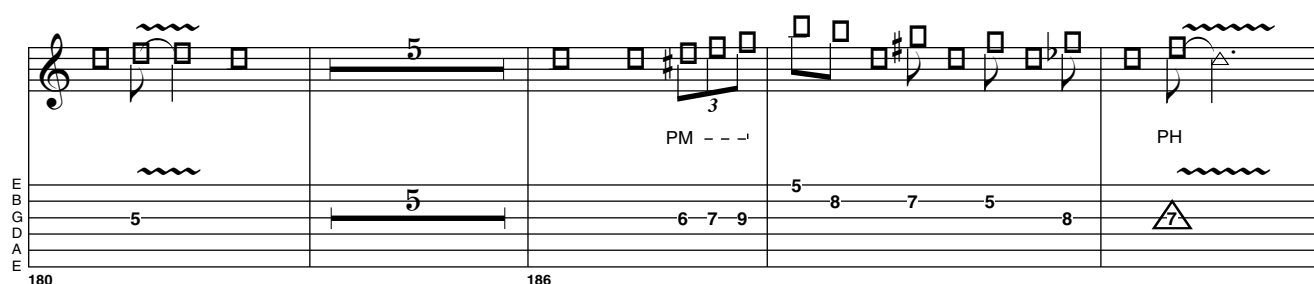
N.C.



161 165



166 178



180 186

[Bars 207-] This low string pedalling on the fifth string is fun to play: watch the detail for the palm muted notes.

PLAYING TIPS

CD TRACK 10

[Bars 215-222] Just when you think Paul has thrown up his last shredding lick, he busts out this great three-notes-per-string alternate picked idea. Palm-muting is a must during the first bar for better articulation and a more percussive sound. It's a great place to get your picking accuracy together.

[Bars 223-230] Finally Paul and Billy play this cool hemiola '3 over 4' pattern. It should make sense in the first four bars, but be very careful with your counting in bars 5-8, as it's very easy to lose the '1' (counting in half-time can really help here).

215

219

222

OUTRO

227

231

ENDING

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a new guitar?

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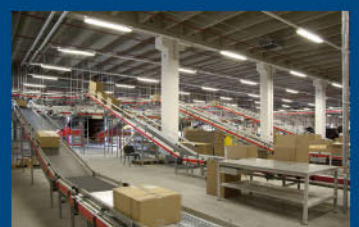


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Constructing a Jazz Solo



Ever wanted to play a bit of jazz but not had the faintest idea where to start? Then join **John Wheatcroft** as he looks at some failsafe steps you can take to construct the perfect jazz solo.

ABILITY RATING



Moderate-Advanced

INFO	WILL IMPROVE YOUR
KEY: Bb	☒ Jazz vocabulary
TEMPO: 120bpm	☒ Application of theory
CD: TRACKS 12-25	☒ Development of ideas

OCCASIONALLY WE'LL STUMBLE across something on the Internet that can really brighten our day, and make us feel the need to share these rare gems with our friends. Such was the case when Jason Sidwell sent me a link to a sharply observant and really quite funny diagram written by Dustin Mollick. Boldly titled *How To Construct The Perfect Jazz Solo*, the bar-by-bar timeline plots a 100% failsafe approach to eliciting a polite round of applause from the audience, along with a "Yeah man!" from your band mates, assuming you plot this course. It had me smiling for ages, and I showed it in turn to all my jazz musician friends with predictably similar results.

While the concept of a formulaic solo with a prescribed outcome if you simply follow the steps by the letter is obviously quite funny (well it got me laughing anyway), the serious side of this is that if you give your solo construction some thought then the impact of your playing will undoubtedly improve. So it most definitely pays to give this crucial aspect of your playing some thought, and in turn the idea for this article was born.

Solo construction can be a tricky business and we often don't give this area the attention it truly deserves. Just like some people seem to be born with a natural ability to tell a good joke, or can hold your interest when telling a story, some players have just got the knack to know what's going to work when building a solo. While you can learn a great deal by

osmosis - by essentially just listening a lot to great music - it's also possible to give the process a jump-start by being consciously aware of some of the most effective musical devices that you can employ. The beauty of having some form of cognitive appreciation is that you can open the door to an idiom or an approach, and expand your vocabulary in an efficient and progressive way and, if nothing else, can give you a pretty solid foundation to build upon while working on the more intuitive parts of your style.

“I try to think of building as you go, just the same way as when you're having a conversation.” *George Benson*

While idiomatic improvisation - playing within a genre's accepted borders - is a huge consideration and of utmost importance in jazz, it can be a huge help to have some kind of a plan, shape or form in mind as you go. Rather like composition, improvisation is about decision making, not about knowing all the options. Even players with a massive vocabulary of ideas have split-second choices to make; so one highly effective method is to focus on a restricted range of options at any given point. You can always change your mind should you find these options too limiting, or feel you've exhausted their potential. Rather like an engaging conversation, you don't feel the need to talk about everything you know every time you speak. The connection from subject to subject can either flow, or you can jump to something new when this seems appropriate.

The purpose of this lesson is to look at six distinct approaches or themes you can employ when constructing a jazz solo, following the

template as presented by our initial inspiration from Dustin Mollick. For the sake of clarity I've presented all the examples in the key of Bb, although of course you should transpose each idea when appropriate through a variety of keys. Of course, the musical material presented is literally the tip of the iceberg. Once you've learnt the phrases and examples presented here, why not replace my licks and ideas with some of your own - even by tweaking a note here or there at first? This way you can use your own vocabulary, influenced by your personal preferences and informed by a combination of the music you've heard, the experiences you've had and all edited by your creative imagination.

As is customary with these lessons, we finish with a contextualised musical study based around an imaginary 32-bar jazz progression following a super-typical AABA form, with each section eight bars in duration. Once again, we follow the template to the letter, with eight bars melody, four bars double-time, four bars of 'quotes' and so on. Nice! **T**

GET THE TONE



As we're dealing mainly with conceptual ideas here, you can use pretty much any guitar you like. I used a Benedetto Bravo, a hollow body jazz guitar with flatwound strings, although you can achieve perfectly workable results with any guitar on the neck pickup. Pick a little closer to the neck to warm the tone up and set your amplifier to a clean tone with a small amount of reverb and you're good to go. A heavy-ish pick helps also and aim to have the action not so low that you get fret buzz, a factor that can often be disguised by distortion.



TRACK RECORD The world literally is your oyster here, so to get started how about these five vintage but undeniably classic jazz guitar recordings? Charlie Christian's *The Genius Of Electric Guitar* (Sony 2013), Incredible Jazz Guitar Of Wes Montgomery (Riverside 1960), Grant Green's *Idle Moments* (Blue Note 1965), Joe Pass's *Virtuoso* (Decca 1973), and last but not least, Pat Metheny's *Bright Size Life* (ECM 1976).



Components For The Perfect Jazz Solo

- Simple MelodiesEx 1
- Double Time.....Ex 2
- QuotesEx 3
- Coltrane Changes
or Alter Space.....Ex 4
- Hold A High Note.....Ex 5
- The Blues.....Ex 6

Charlie Christian:
one of the earliest
jazz guitar soloists

EXAMPLES 1A-1C SIMPLE MELODY

TRACK 12

EXAMPLE 1A MODIFYING A MOTIF: We begin with a simple four-note motif with nothing fancy from either a technique or rhythmic perspective. The important aspects here are the choice of notes, zoning in on specific important chord tones and how these notes might be manipulated to address some of the main chord types found in jazz: Major 7 (R-3-5-7), Dominant 7 (R-3-5-b7), Minor 7 (R-b3-5-b7) and Minor 7b5 (R-b3-b5-b7).

EXAMPLE 1B MOVING A MOTIF THROUGH CHANGES: This example shows us how a little can go a long way, with essentially the exact same three-note

idea, albeit with the occasional rhythmic twist along the way, transposed through a cyclic sequence of Major 7 chords.

EXAMPLE 1C CONNECTING 3RDS & 7THS: If understanding verbs is the backbone of a language, then the understanding how 3rds and 7ths resolve is the backbone of jazz harmony. This swinging example based around the opening four bars to a jazz blues in Bb demonstrates how the 7th of Bb (Ab) drops down a semitone to the 3rd of Eb (Gb) and how this pattern of 3rd to 7th and 7th to 3rd continues to evolve over the ensuing bars.

Ex1a: Simple Melody: Modifying a motif

♩ □ □ □ Swing

B♭maj7 B♭7 B♭m7 B♭m7b5

Ex1b: Simple Melody: Moving a motif through changes

♩ □ □ □ Swing

B♭maj7 E♭maj7 A♭maj7 D♭maj7 G♭maj7 C♭maj7 B♭maj7

Ex1c: Simple Melody: Connecting 3rds & 7ths

♩ □ □ □ Swing

B♭7 E♭7 B♭7 Fm7 B♭7 E♭7

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EXAMPLES 2A-2B DOUBLE-TIME

TRACK 14

EXAMPLE 2A 1-BAR BEBOP LINES: A good understanding of which note constitutes a chord tone (usually R-3-5-7), which note is an extension (9-11-13 etc) and which notes are tensions (chromatic passing tones along with scale tones a semitone higher than chord tones) will allow you to make sense of the thoughts behind these lines found here. While it is possible to pick every note, you might find it easier to get a greater sense of bounce, flow and speed if you follow the written indications for hammer-ons and pull-offs.

EXAMPLE 2B II V I CONNECTIONS: This phrase is essentially our 7th to 3rd principle fleshed out with more harmonically appropriate notes insinuated into the gaps. The main motion here is from Bb to A at the end of beat 1, bar 1

(Cm7 to F7) and G to F# at the same place in bar 2 (A minor 7b5 to D7). Again, watch those slurs and slides to assist with speed and articulation.

EXAMPLE 2C MINORISATION: Here we see how the same two-bar phrase can be harmonised with a staggering five different chords. This works as they all come from essentially the same equivalent scale, so C Dorian, F Mixolydian, Eb Lydian and A Locrian are all the same notes and they share common chord tones (C-D-Eb-F-G-A-Bb). C Dorian ideas also work against B 'Altered' as six of the seven notes are identical to the C Melodic minor (C-D-Eb-F-G-A-B) and the Bb adds an extra sense of tension and rub against B7, which for an altered chord is pretty much exactly what you're supposed to do.

Ex2a: Double-Time: 1-bar bebop lines

Ex2a: Double-Time: 1-bar bebop lines. The notation shows a melodic line on a treble clef staff and a bass line on a bass clef staff. The melodic line starts with a 'Straight' tempo marking and a key signature of one flat. The bass line includes fret numbers and slurs. Chord symbols Bbmaj7 and Bb7 are indicated above the staff.

Ex2b: Double-Time: II V I connection

Ex2b: Double-Time: II V I connection. The notation shows a melodic line on a treble clef staff and a bass line on a bass clef staff. The melodic line starts with a 'Straight' tempo marking and a key signature of one flat. The bass line includes fret numbers and slurs. Chord symbols Cm7, F7, Bbmaj7, Am7b5, D7, and Gm7 are indicated above the staff.

Ex2c: Minorization

Ex2c: Minorization. The notation shows a melodic line on a treble clef staff and a bass line on a bass clef staff. The melodic line starts with a 'Straight' tempo marking and a key signature of one flat. The bass line includes fret numbers and slurs. Chord symbols x1: Cm7, x2: F7, x3: Ebmaj7, x4: Amin7b5, and x5: B7alt are indicated above the staff. A 'Play x5' instruction is at the end.

EXAMPLES 3A-3B QUOTES

TRACK 16

EXAMPLE 3A BLUESY BEETHOVEN: 'Quotes' are a frequently used device in jazz soloing that allows you to state a well-known melody at strategic points within your soloing in an intelligent, hip and often frequently amusing way. The great guitarist Jim Mullen is well known for quoting several familiar melodies in his improvisational vocabulary at the drop of a hat. Here we see a familiar Beethoven refrain given the jazz treatment.

EXAMPLE 3B THE LICK: Take a little look on YouTube for a video called 'The Lick' and you'll witness dozens and dozens of jazz soloists quoting the same, or very close variations of exactly the same melodic idea. It's possible to start this idea from different locations against the harmony and this is exactly what you see here. So don't delay, you can add your own name to the list of artists using this simple but deceptively catchy idea.

Ex3a: Quotes: Bluesy Beethoven

Swing Cm7 G7 Cm7

Ex3b: Quotes: 'The Lick'

Swing Cm7 Bbm6/7 Bbm6/7 Cm6/7

EXAMPLES 4A-4E COLTRANE CHANGES/ALTERED 'OUT OF SPACE'

TRACK 18

EXAMPLE 4A THREE KEY CENTRES CONCEPT: The 'Coltrane' chords are a set of resolutions going around the clock of keys in a descending pattern of major 3rds, usually in place of a long II-V-I and taking the form of three key centres a major 3rd apart. So, in Bb we may begin as we might usually expect with Dm7, but before we hit F7 we'll go via the key of Gb (in this case with V7 to I: Db13 to Gbmaj7), then down a major 3rd to D (again via a V7 to I: A7 to D) and finally down another major 3rd to Bb, but naturally by our originally intended but now rather late F7.

EXAMPLE 4B TRITONE I-VI-II-V WITH TETRACHORDS: A variation on this idea is the 'Tritone' I-VI-II-V idea. We substitute all the chords bar the I with a major 7th six frets away, so that our initial Bbmaj7-G7-Cm7-F7 becomes Bbmaj7-Dbmaj7-Gbmaj7-Bmaj7 before usually resolving down a semitone to Bb. Major Tetrachords are four-note structures (R-2-3-5) closely related to Pentatonic scales but given the eighth-note nature of jazz lines, often with four notes per chord, these can be used to spell a chord out more explicitly. Here we see them in their most basic form.

EXAMPLE 4C HALF-WHOLE SCALE WITH JAZZ CLICHÉS: The Half-Whole symmetrical diminished scale (1 fret, 2 frets, 1 fret, 2 etc) is a great choice

against a dominant 7th when you're looking to create a sound that both touches on those important chord tones (R-3-5-b7, along with a natural 6) and colours this with some slightly dissonant extensions (b2-#2-b5). Its symmetrical nature means you can cycle a line up or down in both b3rd (three frets) and b5th intervals (seven frets). The scale and phrases here are derived from the Bb Half-whole tone against a 13b9 tonality and can be used in both non-functioning (static) and functioning (V7 to I) scenarios.

EXAMPLE 4D ALTERED SCALE IN CONTEXT: We look to mode VII of Melodic minor for this idea, giving us the Superlocrian mode, otherwise known as the 'Altered' scale (R-b2-#2-3-b5-#5-b7). This sound is usually used over a V7 to I resolution, where each of these additional tension notes (b2/#2, b5/#5) attaches itself to one of the notes in the destination home chord. In this instance we initially see just the intended scales, forming a pattern of inside (or non-altered), outside (altered) and finally inside again for C Dorian, F Altered and Bb Ionian or Major scale respectively. The following line shows this transition from scale to scale in a musical scenario. Take note at how, once again, smooth connected voice leading from scale to scale plays a big part in the believability of the lines.

Ex4a: Coltrane/Alt: 'Countdown/Giant Steps' changes

Swing Cm7 F7 Bbmaj7

EXAMPLES 4A-4E COLTRANE CHANGES/ALTERED 'OUT OF SPACE' ...CONTINUED

TRACK 18

Chord progression: Cm7, D $\flat$ 13, G $\flat$ maj7, A13, Dmaj9, F13, B $\flat$ maj9

Fretboard diagrams (E, B, G, D, A, E strings):

Chord	E	B	G	D	A	E
Cm7	8	8	8	8	8	8
D $\flat$ 13	11	10	9	9	9	9
G $\flat$ maj7	9	10	8	9	9	9
A13	7	6	5	5	5	5
Dmaj9	5	6	4	5	5	5
F13	3	2	1	1	1	1
B $\flat$ maj9	1	2	0	0	0	0

Ex4b: Coltrane/Alt: Tritone I VI II V with Tetrachords

Tempo: Swing

Chord progression: B $\flat$ maj7, G7, Cm7, F7, B $\flat$ maj7, D $\flat$ maj7

Fretboard diagrams (E, B, G, D, A, E strings):

Chord	E	B	G	D	A	E
B $\flat$ maj7	7	7	6	7	7	7
G7	10	9	10	10	10	10
Cm7	8	8	8	8	8	8
F7	8	7	8	8	8	8
B $\flat$ maj7	6	7	7	6	6	6
D $\flat$ maj7	9	10	10	9	9	9

Chord progression: G $\flat$ maj7, Bmaj7, B $\flat$ maj7, D $\flat$ maj7, G $\flat$ maj7, Bmaj7

Fretboard diagrams (E, B, G, D, A, E strings):

Chord	E	B	G	D	A	E
G $\flat$ maj7	9	10	8	9	9	9
Bmaj7	7	8	8	7	7	7
B $\flat$ maj7	7	8	8	7	7	7
D $\flat$ maj7	6	8	5	8	9	6
G $\flat$ maj7	9	6	8	6	9	6
Bmaj7	7	6	8	9	6	8

Ex4c: Coltrane/Alt: Half-Whole scale with jazz clichés

Tempo: Swing

Chord progression: B $\flat$ 13 $\flat$ 9, B $\flat$ 7 $\flat$ 9

Fretboard diagrams (E, B, G, D, A, E strings):

Chord	E	B	G	D	A	E
B $\flat$ 13 $\flat$ 9	7	8	7	6	6	6
B $\flat$ 7 $\flat$ 9	7	8	7	6	6	6

Chord progression: B $\flat$ 7 $\flat$ 9, B $\flat$ 7 $\flat$ 9

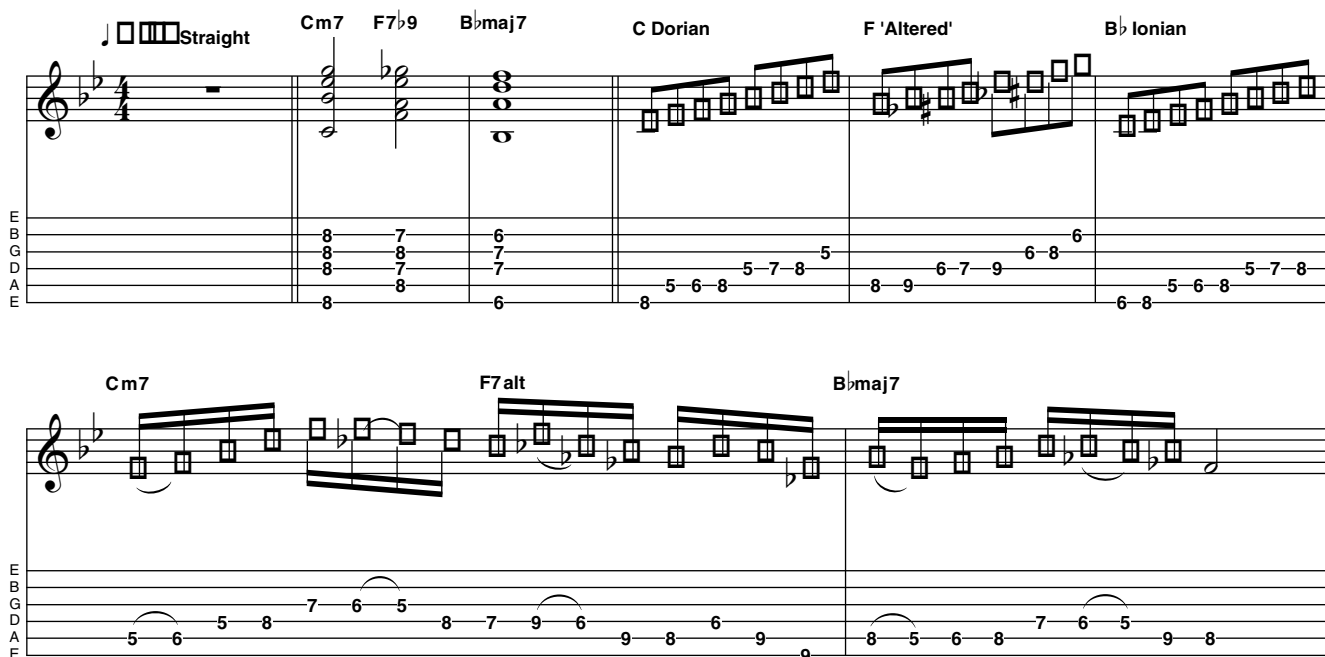
Fretboard diagrams (E, B, G, D, A, E strings):

Chord	E	B	G	D	A	E
B $\flat$ 7 $\flat$ 9	9	7	8	6	9	9
B $\flat$ 7 $\flat$ 9	6	7	8	9	9	10

EXAMPLES 4A-4E COLTRANE CHANGES/ALTERED 'OUT OF SPACE' ...CONTINUED

TRACK 18

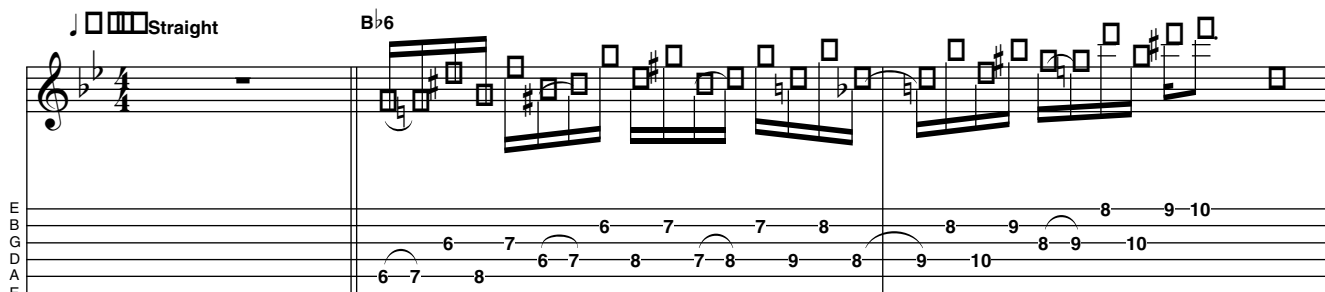
Ex4d: Coltrane/Alt: Altered scale in context



EXAMPLE 4E CHROMATIC 'DIGITAL SHAPE' TRANSPOSED: We leave this section with a beautifully bonkers chromatic lick based on a group of five notes moving both across the strings and along the fretboard chromatically with practically no regard to scale type, chord tones or anything else remotely

harmony orientated. Rhythm and resolution however are absolutely vital with ideas of this nature, so it pays to have a clear exit strategy in mind - a really solid and secure good note to aim for, along with a clear rhythmic thrust and sense of commitment and intent.

Ex4e: Coltrane/Alt: Chromatic 'digital shape' transposed



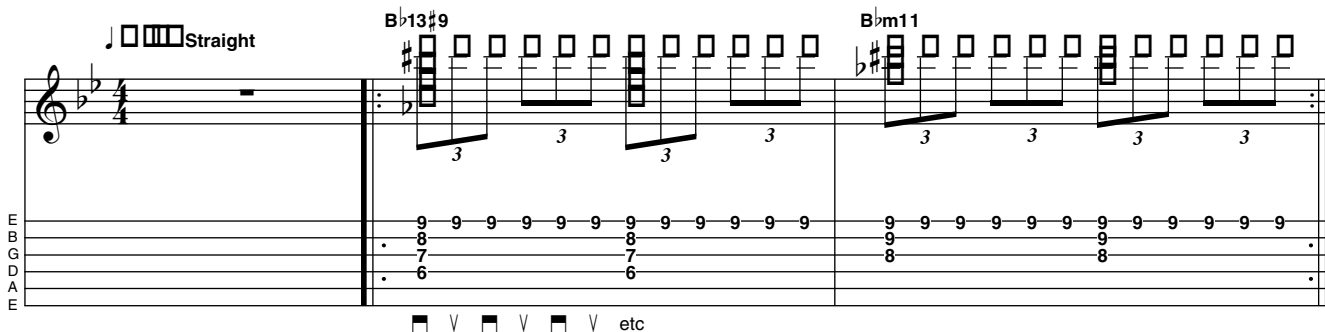
EXAMPLES 5A-5B HIGH NOTES

TRACK 20

EXAMPLE 5A JIM HALL/MIKE STERN TREMOLO PICKING: As the clean toned jazz electric guitar lacks in sustain and high projection, it's often a good idea to support high notes with underlying chord tones. This idea comes again from Mike Stern although he attributes the concept to the great archtop player Jim Hall. The trick is to tremolo pick the constant note on the first string while adding rhythmic and harmonic interest by stabbing at chords in appropriate rhythmic places, like many of the great Hammond B3 players.

EXAMPLE 5B BB KING HIGH TONIC Q&A: I know we're talking about jazz soloing here, but surely there's always room for a little more BB King in our playing. George Benson absolutely loves him and has taken more than a little from listening to him. This idea balances a high tonic shout out, or question, with a lower bluesy answer based around King's trademark major/minor box shape with the root found on the second string; ideas like this are simple but remarkably effective when inserted into a more jazzy context.

Ex5a: High Notes: Jim Hall/Mike Stern tremolo pick



EXAMPLES 5A-5B **HIGH NOTES** ...CONTINUED

TRACK 20

Ex5b: High Notes: B.B. King high tonic Q&A

Swing

8va B $\flat$ 7

BU BD

18 13-14 (13) 11 13 11-11 12 18 13-14 (13) 11 13 11

E B G D A E

EXAMPLES 6A-6B **BLUES**

TRACK 22

EXAMPLE 6A GRANT GREEN: Anyone who says that Pentatonic and Blues scales don't have a place in jazz clearly hasn't heard Grant Green, or indeed Kenny Burrell. This idea utilises minor Pentatonic (R-b3-4-5-b7), Blues scale (R-b3-4-b5-5-b7) and natural minor scale (A-B-C-D-E-F-G) to create a swinging and bouncy line that mixes single lines with double-stops.

EXAMPLE 6B BENSON BLUES: While best known for his super-fast and clean bebop lines and his amazing scat singing, make no mistake, George Benson is also a mean blues player, so let's finish our examples with a funky bluesy line drawing predominantly from the Bb minor Pentatonic (R-b3-4-5-b7), with a couple of choice additions, the major 3rd (D), and the natural 6th (G).

Ex6a: Blues: Grant Green Blues

Straight

N.C.

B $\flat$ 7

E $\flat$ 7

9-10 8 9 8 6 8 6 5/6 9 6 6 9 9 6 9 6 10 10 9 6 8 6 8 6

3 4 4 6 6 8 6 8 9/11-9 11 9 6 7 6 8 5 6 5 8 5 5 6 7 6 8 5 6 5 8 5

E B G D A E

Ex6b: Blues: Benson Blues

Straight

B $\flat$ 11

8 9 6 8 6 6 8 6 9 10 11 9 11 11 8 10 6 7 8 6 7 8 8 6 4 5

E B G D A E

COHESIVE STUDY: THE PERFECT JAZZ SOLO!

TRACK 24

[Bars 2-9: Simple Melodies] We begin our solo study with a collection of simple melodic ideas that fit each chord perfectly by connecting those crucial 3rd and 7th intervals in a logical and cohesive way. When approaching writing a melody, you could do a lot worse than just writing down all the notes in each chord and look at the results for a second to see if you spot any connections. Like everything you practise, familiarity with the common moves comes with time so be patient with your studies and you shall reap rewards.

[Bars 10-13: Double-Time] From a scale perspective, we're looking at Bb Ionian (Bb-C-D-Eb-F-G-A) for both Bbmaj7s here, Eb Dorian (Eb-F-Gb-Ab-Bb-C-Db)

with chromatic bridges for Ebm7 and Ab7 and the combination of G Phrygian and Phrygian Dominant for G7#9 (G-Ab-Bb-B-D-Db-Eb-F). While you could, of course, choose to pick all these notes, pay attention to all the hammer-ons and pull-offs as these are strategically placed to maximise both speed and bounce.

[Bars 14-17: Quotes] Within these four bars we see three variations of the same five-note phrase, although each time both the melodic and rhythmic content is varied ever so slightly to sustain interest with what is essentially the same idea over and over. This ability to reuse and disguise your phrases is one of the key aspects to creating long and cohesive improvised solos.

Swing **A1** Bbmaj7 Ebm7 Ab7 Bbmaj7 G7#9

1: Simple Melodies

E B G D A E

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

6

C7 Cm F7 Dm7 G7#9 Cm7 F7#9

E B G D A E

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

A2 Bbmaj7 Ebm7 Ab7

2: Double-Time

E B G D A E

8 5 6 8 5 6 8 5 6 7 8 6 7 8 5 7 8 6 7 9 6 7 6 8 9 8 7 9 6 8 5 6

10

Bbmaj7 G7#9

E B G D A E

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

12

C7 Cm7 F7 Bbmaj7 Ebm7 Bbmaj7

3: Quotes 'The Lick'

E B G D A E

9 10 8 10 8 9 10 7 8 10 8 7 10 8 5 7 6 9 7 6

14

COHESIVE STUDY: THE PERFECT JAZZ SOLO! ...CONTINUED

TRACK 24

[Bars 18-21: Coltrane Changes] These changes are used here to decorate a basic long II-V-I in Eb major. Each of the chords is spelt out explicitly with either a simple major tetrachord (R-2-3-5), a basic major triad (R-3-5), or in the case of Bb7 we see a minor motif (R-2-b3-5) based off the fifth degree (5-6-b7-9).

[Bars 22-25: Altered] Here we see two ways of using the Altered sound, first with the Diminished Half-Whole scale against a static C7, implying C13b9 (R-3-5-b7-b9-11-13). Next up it's the turn of F Superlocrian, although we imply this tonality by exploiting the two neighbouring major triads of B and C# from the associated F# Melodic minor, the parent scale to our Mode 7 Superlocrian.

[Bars 26-29: High Notes] As we've previously seen, due to the percussive and rapidly decaying nature of a clean guitar tone, we're supporting our ascending held high notes here with a selection of accompanying chord voicings.

[Bars 30-33: Block-Chord Blues & 'Basie' finish] What better way to end than with some sliding blues chords, switching between a pair of matching 6th and 9th shapes over C, to a block line based around harmonising the Bb Blues scale (Bb-Db-Eb-E-F-Ab) in 13th chord fragments. The super-typical chromatic chordal idea that ends the piece is commonly known as the 'Basie' ending, named after legendary pianist and bandleader, William James 'Count' Basie.

4a: Coltrane Changes

4b: Altered C half-whole

5: High Notes

6: Block-Chord Blues & 'Basie' finish

Hubert Parry

Jerusalem



This month **Bridget Mermikides** arranges one of our most rousing and popular hymns, made all the more famous by its use as the Last Night Of The Proms closing anthem.

ABILITY RATING



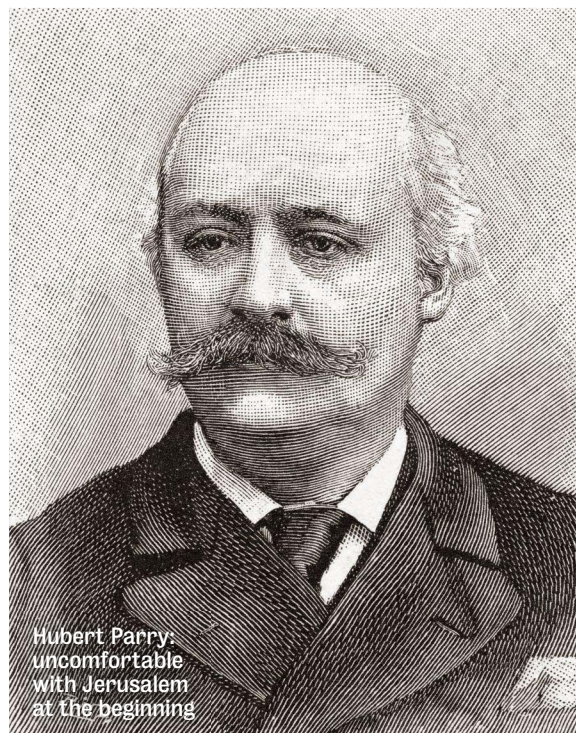
Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: D	☒ Balance of melody and bass
TEMPO: 53 bpm	☒ Melodic phrasing
CD: TRACK 26-27	☒ Fretting stamina and reach

SUPREMELY WELL-KNOWN, JERUSALEM has (ironically, given the title) become a prominent British patriotic song, to the point of it being a close substitute for the official national anthem (in fact, King George V is said to have preferred it over God Save the King/Queen). It has such a timeless quality that you may be surprised to learn that its musical composition only dates back to 1916, when the English composer Hubert Parry (then in his late 60s) was asked to write an anthem to the words of William Blake's poem *And Did Those Feet In Ancient Time* (which is in fact the original - and official - title of the composition). Blake's poem, written over a century earlier, asks the (presumably rhetorical) question of whether Jesus Christ ever visited England. It evokes emotive nostalgia, pride, resolve and rousing calls to fight, and so was chosen by the Fight For Right campaign to help raise patriotic fighting spirits during the First World War. Parry was hesitant to take on the task at first, but was eventually convinced to set the poem to music, and it was presented at the Royal College of Music and published in March 1916. Parry remained uncomfortable about the use of the work, but was placated when in the following year the Suffragette movement took it as their anthem in their quest to bring votes to

women. It was later arranged for a large orchestra by Edward Elgar, absorbed into the hymn repertoire and has been co-opted by a wide range of political and cultural movements. It seems there is something in Parry's powerful musical setting of Blake's words that is irresistibly moving and rousing to many (even opposing) political movements and social groups.

Parry took Blake's words (with minimal editing) and came up with a simple but perfectly judged melody based on its natural spoken rhythms, and inserted (the now iconic) four-bar instrumental introductions to each verse, as well as a coda. What is extraordinarily beautiful in the writing is the



Hubert Parry: uncomfortable with Jerusalem at the beginning

USING YOUR NAILS

All professional classical guitarists pluck the strings using the fingernails. These need to be kept the right length and shaped correctly, so that they create a good plucking action and the best possible tone. Every serious player keeps a variety of nail files and buffers – a big favourite is very fine wet and dry sanding paper. This is used to smooth off the edges of the nails and keep them buffed to a fine polish. The better the nails, the better the tone!

voices supporting the melody. In particular, it is reported that Parry took significant pride and pleasure in the suspension in bar 16 - the A against the B note on the first beat, which is then resolved to G. This sophisticated use of dissonance throughout the work adds another level of musical beauty beyond the beguiling melody and lyrics alone, and ensures its enduring popularity (whether people realise it or not).

Pleasingly, I've kept the original key (supported by drop D tuning), and managed to find a way of making most of the significant musical lines work for the guitar. I'd like to tell you that the moderate tempo and familiarity of the melody makes for an easily played arrangement, but unfortunately there are some inescapable technical challenges. These are largely centred around fretting-hand stretches and repositioning, so refer to the tab captions to help you through the trickier passages.

It may take a while to get this arrangement under your fingers so you can play it with the required fluency, but when you bring your audience to tears with pride, it will all be worth it. 

NEXT MONTH: Bridget arranges *Study No 6, Opus 8* by **Fernando Sor**



TRACK RECORD For the work's original setting check out *Parry: Orchestral And Choral Works* (Chandos 2012); and for Elgar's reorchestration try the opening track of *I Was Glad: Sacred Music* by Stanford & Parry (Vivat 2013). Or the Prog-rock version by ELP (*Brain Salad Surgery* 1973 Sony), or hunt down the bluesy live rendition by Jeff Beck with guest Dave Gilmour at the Royal Albert Hall.

PLAYING TIPS

CD TRACK 27

[General] There is a fair amount of challenge for the fretting hand in this arrangement. For example in bar 1 we need to sustain (hold down) the first chord D/F# while executing the following two bass notes, F# and B. This can feel quite like a strain for the fretting hand with the third finger reaching across to the sixth string while holding down the rest of the chord. So do it slowly at first without forcing. The first finger on the B bass note then needs to flatten to a barre at the 2nd fret to catch the B7(b13) chord.

[Bar 2] In bar 2 keep the melody line intact and legato by maintaining the fourth finger on the first string throughout. There are two position jumps in bar 3 so take your time and preferably memorise this bit so you can keep an eye on your fretting hand. The melody begins for real in bar 4 so aim to make this clear and consistent in its volume and tone. In bar 5 keep hold of

the low G while reaching up to the melody note D and again keep the fourth finger on the string throughout the melody. Stick to these principles for the next few bars; correct sustain of both melody and bass notes. Use a barre at the 7th fret on bar 9 and then another one at the 9th fret on the last beat.

[Bar 11] On bar 11 beat two I do not change the position of the first finger; in other words I use a hinge barre to get the melody note F#. You can still sustain the F# with the moving bass line (open D) underneath while pressing the F# with the side of the first finger. The E7 chord is also then easy to grab.

[Bar 12] On the last half beat of bar 12 I use a hinge barre again to get the melody note F#. This prepares the fretting hand nicely for the Em chord, next bar. From here on again, sustain the melody notes by holding them on for their full value.

Drop D tuning

53

D/F# D/B B7b13/A Em/G B/F# Em6 A#dim/G Bsus4 Bm Bsus2/D Bm Gadd9

D A/C# Bm Bm/A G G/B D G

D/F# Bsus4 Bm Bm/A G D/F# D Bm F#m

Bm Bm6 F#m/A E7sus4/B E7/B E7 D/A A Em/G Em/F#

10

PLAYING TIPS

CD TRACK 27

[Bar 17] There is a stretch for the fretting hand in the final beat of bar 17, so try if you can to relax your arm as you do this (it's so easy to tense up on trickier sections). Again keep the fourth finger intact on the melody.

[Bar 20] From bar 20 onwards the piece is repeated with some subtle

changes. Keep to all the same technical tips as you did for the first half. Do allow some breathing space in your phrases and find a tempo that works for you. The average orchestral tempo can feel rushed and really difficult on the guitar. A slower speed can still sound musical and magnificent!

Em Am Em G/D Am/D D

13

Gadd9 G D/F# Em A A/G D/F# D/E D A/C# Bm G

16

D/F# Gmaj7 A7 D D/B B7b13 B7b13/A Em/G Em6

19

Bmsus4 Bm Bm Gadd9 Em D G/D

22

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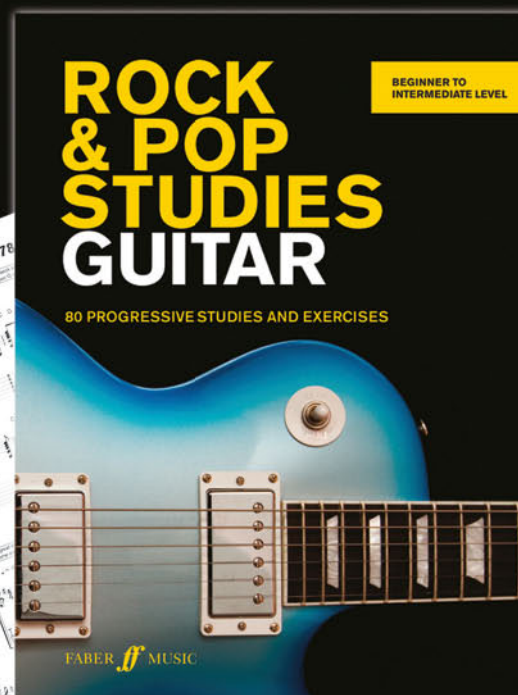


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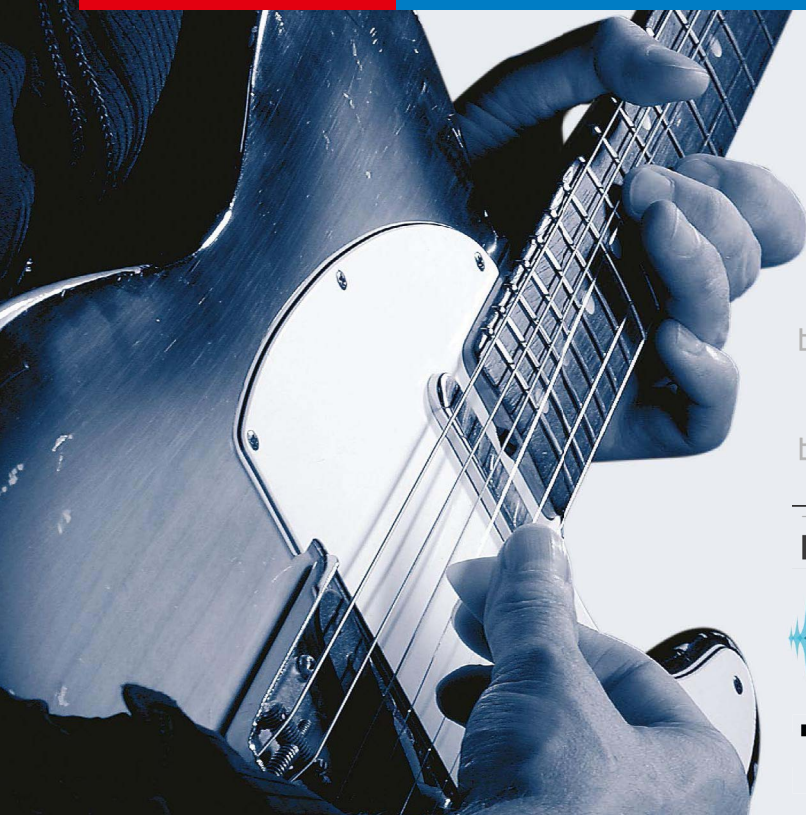
EBGDAD

EBGDAD

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MAINTAINING AND DEVELOPING your ability can take many routes and numerous forms. Certainly, there is no 'one way' in getting better that will work for everyone. That said, it is illuminating to see the possibilities through tuition articles or Q&A interviews with great guitarists who are happy to discuss their own playing processes.

So, aside from having the guitar in your hands to play as often as possible (as extolled by Steve Vai or Larry Carlton), the actual essence of what you do is pretty much open.

Sometimes though a process can be highlighted which is so rich and flexible in application that it's too good to overlook. This is the case with an approach favoured by GT's masterclass artist, Carl Verheyen which has nurtured his creativity throughout his long career. It presents a perfect balance between theory and ability; whatever tonality a favourite lick or phrase is in (ie major, dominant 7th, minor), he alters it to fit the other two tonalities. It's a great tool as any one idea can generate another two new ones that may never have been discovered otherwise.

Having cultivated this for many years, Carl has numerous jotters divided into three tonalities that are filled with his notated ideas each time they occur. Certainly, it's been a

fantastic musical investment that continues to maintain and develop his playing.

With that in mind, have a good look at Carl's final video in this series; he takes an F minor Pentatonic line, varies it a few times before tweaking one note to fit Bb7, then one more note to fit Db major. He then briefly discusses how E minor Pentatonic can work for C major. There's plenty to mull over here that's for sure! Indeed, you may like to also explore another route that several of us on GT favour a lot; play one minor Pentatonic idea (eg A minor), tweak the 3rd to make it a dominant 7th sound (in A, C changes to C#) then tweak the 7th to make it a major 7th (in A, G changes to G#).

With time and a little thought, this tweaking of one initial idea will provide countless fresh opportunities for your own playing - the gift that keeps giving, as they say. Furthermore, it can cultivate a powerful tool that will forever push your playing forward, long after you've forgotten how to play those initial 'seed' licks! I hope you enjoy the issue. See you next time.




LESSONS GT246

30-MINUTE LICKBAG 52

Pat Heath has six more cool licks at easy, intermediate and advanced levels.

BLUES 54

Les Davidson pays his respects to the much missed blues legend that is BB King.

ROCK 58

Martin Cooper introduces a legendary US band, the multi-million selling Grand Funk Railroad.

VIDEO 62

Guitarist extraordinaire Carl Verheyen in the final lesson in his video masterclass series!

CREATIVE ROCK 70

Shaun Baxter is up to 10 notes in his series on movable note clusters or 'cells'.

CHOPS SHOP 76

Andy Saphir looks at wider-spaced arpeggio ideas in order to create ear-bending solos.

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Charlie Griffiths' new series begins with those loveable British metallers, Iron Maiden.

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ON VIDEO!
Join the incredible Carl Verheyen as he completes his superb masterclass series.
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LESSON: 30-MINUTE LICKBAG



30-Minute Lickbag

EASY LICKS EXAMPLE 1 FOLK I-V CHANGE

CD TRACK 28

This is a fingerpicked example outlining the I-IV movement (here A to D) of many trad folk songs. Use the thumb to create a 'droning' bass note with the

fifth string as the A and D three-note (triad) voicings harmonise beautifully above this tone. Now try it with other chords and shapes you know.

♩ □ □ □ A D/A A D/A A D/A A

mf Let ring - - - - -

E B G D A E

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

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

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

EASY LICKS EXAMPLE 2 THE POLICE

CD TRACK 29

Andy Summers is the master of the suspended 2nd chord (sus2), using the 2nd above the octave (9th) to create distinctive harmony. Shifting this shape

up and down with an arpeggio and a light chorus effect creates a similar sound to The Police.

♩ □ □ □ Dsus2 Bsus2 Esus2 Asus2

mf PM - - - -

E B G D A E

9 7 5 7 9 6 7 2 6 4 11 9 7 11 9 4 2 0 2 4 4

5 5 7 7 2 2 4 4 7 7 9 9 0 0 2 4 4

□ □ □ □ V □ □ □ □ V □ □ □ □ V □ □ □ □ V

INTERMEDIATE LICKS EXAMPLE 3 JOHN LEE HOOKER

CD TRACK 30

The call and response lick is a classic element of John's 'Boom-Boom' style blues, which this lick reflects. A semi-acoustic or humbucker guitar will get

you in the John Lee ballpark - and a beefy valve tone with a heavy pick will help - but of course any guitar/amp will be fine.

♩ □ □ □ ♯ = ♭ 3 A D A

mf

E B G D A E

7 5 5 6 7 7 7 5 5 6 7 7 9 8 7 5 7 0 10

7 5 5 6 7 7 7 5 5 6 7 7 9 8 7 5 7 5 5 7

□ □ □ □ V □ □ □ □ V □ □ □ □ V □ □ □ □ V



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INTERMEDIATE LICKS EXAMPLE 4 **GEORGE LYNCH**

CD TRACK 31

Dubbed 'Mr Scary', this lick requires a modern hi-gain sound with a combination of palm muting and fluid sliding and aggressive picking. All of

these elements are reminiscent of Lynch's unmistakable style with both Dokken and his own band, Lynch Mob.

ADVANCED LICKS EXAMPLE 5 **YNGWIE MALMSTEEN**

CD TRACK 32

A few months ago I included a Yngwie style diminished lick. This demonstrates a couple of ways to play an A minor arpeggio with a Strat and

Marshall tone - you'll need a confident pick attack for this, and you might want to tackle it in smaller chunks to begin with.

ADVANCED LICKS EXAMPLE 6 **ALBERT LEE**

CD TRACK 33

Roll to and from the open strings around a G chord for this lick; using a combination of legato, hybrid picking and staccato 'chicken' style picking at

the end. Start slowly and speed the metronome up to get it sounding right. A clean 'in-between' single-coil tone is Albert's favoured approach.

BB King

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Les Davidson pays a special GT respect to the mighty BB King who recently passed away. Let's hear it for the one and only King Of The Blues!



BB King at the height of his blues power

ABILITY RATING

● ● ● ● ● Moderate

INFO	WILL IMPROVE YOUR
KEY: Various	☒ Blues soloing
TEMPO: Various	☒ Stylistic awareness
CD: TRACKS 34-37	☒ Playing and articulation

RILEY B KING was born near Itta Bena, Mississippi on September 16, 1925, to a sharecropper family, but spent much of his life in the nearby city of Indianola, Mississippi. As a youngster he developed an interest in music and was heavily influenced by his mother's first cousin, the Delta Blues guitarist Bukka White. Riley stayed with

Bukka for a time and was schooled in the blues tradition. Riley's other influences included Blind Lemon Jefferson, Django Reinhardt and T-Bone Walker, and you can hear echoes of each of these great guitarists in his playing.

By 1948 he was performing on Sonny Boy Williamson's KWEM radio program in Memphis, a city that was a magnet for aspiring blues players. He also worked at the WDIA radio station as a singer and DJ. His popularity in the blues clubs that lined Beale Street in Memphis grew to such an extent that he became known locally as Beale Street Blues Boy, later shortened to BB.

It wasn't long before he scored his first Number One hit, Three O'clock Blues. Success

continued when BB hit the road. It has been estimated that he played an average of 250 gigs a year from then until his final years!

Many more hits were to follow, not forgetting Grammys and induction into both The Blues Foundation Hall Of Fame and The Rock & Roll Hall Of Fame. Universities have honored BB and the Boston Berklee School of Music gave him an honorary doctorate.

Surprisingly, BB's favourite singer was Frank Sinatra, and he regularly went to bed listening to Sinatra's famous album *In The Wee Small Hours* (1955). He also credited Sinatra with giving black musicians a chance to play in what were once traditionally white

“When I stop singing, I start to sing with my guitar” BB King

dominated venues. BB was also a certified pilot and regularly flew to gigs up until the age of 70. He opened BB King's Blues Club in Beale Street in 1991, and later clubs in Los Angeles, New York, Orlando, Nashville and his hometown of latter years, Las Vegas. He passed away aged 89 after a long struggle with diabetes and high blood pressure. He will be sorely missed but never forgotten!

Apart from his note choices, a very important part of BB's playing was his fast vibrato. He said it came about while he was attempting to emulate Bukka White's bottleneck playing and had difficulty using the bottleneck. So take extra care when working on this fast vibrato, as you need to have secure fast control when rapidly moving up and down. By his own admission, BB was not a great chord man and he tended to just use the occasional chord stab to punctuate either his singing or playing. 

NEXT MONTH: Les examines the exciting modern blues style of **John Mayer**

GET THE TONE



BB was associated with Gibson guitars for more than 40 years and in 1982 Gibson introduced a signature model, the famed Lucille: a semi-hollow 355-alike, but with no f-holes and loaded with two humbuckers. He tended to use either an early Gibson Lab Series amp or a Fender Twin Reverb. For our two audio examples I used a 1961 Gibson 345 direct into a Mesa Boogie Transatlantic Head, through a Cab Clone into my computer software system.



TRACK RECORD We'd recommend the legendary live album *Live At The Regal* (1965) and the later *Live At The Apollo* (1991). Compilations include: *King Of The Blues* (1992), *His Definitive Greatest Hits* (1999), *The Ultimate Collection* (2005) and *The Best Of The Early Years* (2007). *BB King Live in Africa* documents his Zaire gigs around the Muhammad Ali, George Foreman fight - this could be his very best!

EXAMPLE 1 BB KING
CD TRACK 34

Our first example draws heavily from phrases found within A minor Blues scale (A-C-D-D#-E-G-A) but we also see some Eb7 and F7 Mixolydian lines. It's important not to speed up when playing these lines as the timing

creates the overall feel. Remember that most effective blues playing is often described as 'call and response' or 'question and answer', so try to have a conversation with each phrase.

The tablature is divided into five systems, each with a treble clef staff and a bass staff. Chords are indicated above the staff, and fret numbers are written on the bass staff lines. The piece includes various techniques such as 'Loco', 'BU' (bend), 'BD' (bend/drop), and 'BU BD' (bend/drop). The piece ends with a double bar line at measure 14.

System 1 (Measures 1-4): Chords: Am7, D/A, Am7, D/A, Am7, D/A. Techniques: Loco, BU. Fret numbers: 17, 10, 8, 9, 10, 10, 8, 10, 10.

System 2 (Measures 5-8): Chords: Am7, D/A, Dm7, D11, Dm7, D11, Am7, D/A. Techniques: BU. Fret numbers: 10, 12, 10, 13, 10, 12, 10, 8, 8, 10, 9, 10, 8, 10, 10, 8, 10.

System 3 (Measures 9-12): Chords: Am7, D/A, F9, E7. Techniques: BU, BD. Fret numbers: 8, 8, 10, 8, 10, 10, 11, 10, 8, 10, 8, 8, 10, 10, 10, 8, 9, 8, 10, 10.

System 4 (Measures 13-16): Chords: Am7, D/A, Am7, D/A, F9. Techniques: BU, BD. Fret numbers: 8, 5, 7, 8, (7), (5), 7, 5, 7, 5, 5, 7, 5, 15, 14, 15, (17), 13, 13, 15.

System 5 (Measures 17-20): Chords: E7, Am7, D/A, Am7, D/A. Techniques: Loco, BU. Fret numbers: 17, 10, 8, 10, 10, 8, 10, 10, 5, 8, 5, 7, (8), 7, 5, 7, 5, 7.

EXAMPLE 2 BB KING

CD TRACK 36

Our note selection here is derived mainly from the chord tones of Bb7 and Bb Mixolydian mode (Bb-C-D-Eb-F-G-Ab-Bb). Eb7, plus F7 Mixolydian and Bb minor Pentatonic and Blues scale (Bb-Db-Eb-E-F-Ab-Bb). It is the

mix between the chord tones and the notes of the scales that gives blues the tension and release that's vital in keeping a solo interesting. As with Example 1, aim to keep your timing relaxed.

Shuffle Feel 

Bb7

BU

8 **8** **6** **7** **12** **11-13-11** **12** **11-11**

6 **6** **7**

8 **8** **6** **7**

12 **11-13-11** **12** **11-11**

1

BU

8 **14** **(15)**

BU

15 **(16)** **13** **9**

BU

11 **13** **(14)** ^{1/4}

BU

13 **(14)** **11** **13** **12** **11** **13** **12**

3

11 **11**

6 **8** **6** **8** **6** **6** **6** **6**

9 **6** **8** **8** **6** **6** **9**

7

Bb7

F7

BU

6 **8** **8** **6** **8**

6 **(7)** **8** **8** **6** **(7)**

12 **11-13** **12** **11** **12** **11**

10

Eb7

Bb7

A7

G7

D13

C13

G13

F13

BU

8 **7** **8** **6** **8** **6** **7**

8 **16** **15** **13** **9**

11 **12** **14** **(15)**

14

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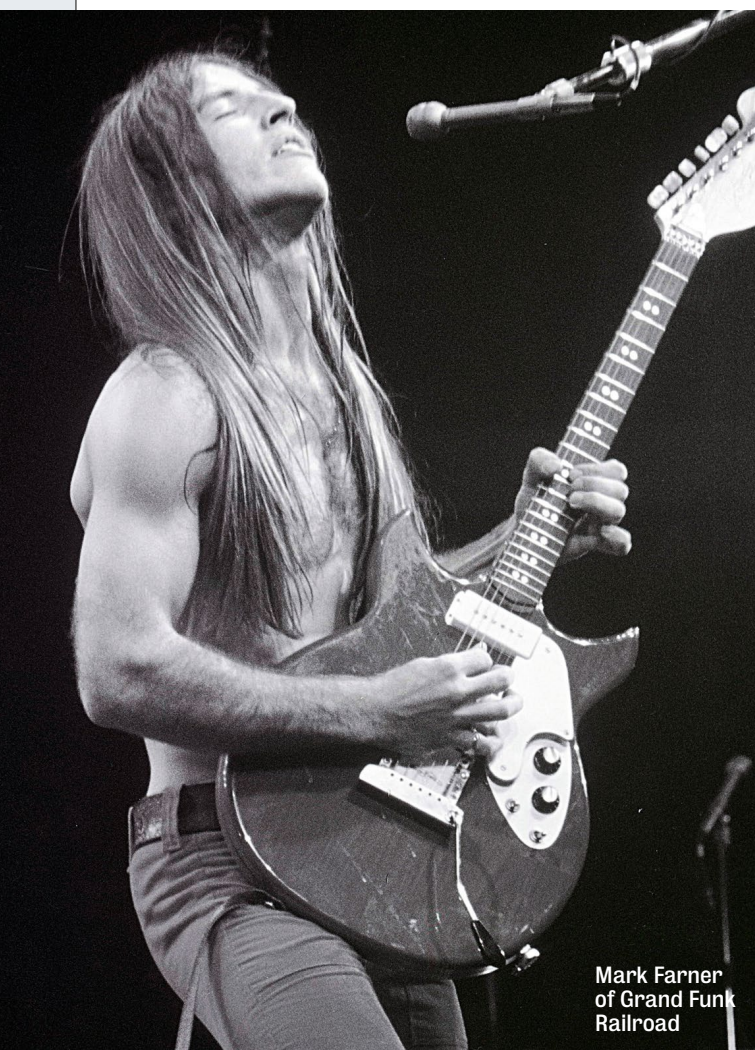
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Grand Funk Railroad



Martin Cooper looks at a US blues-rock outfit that outsold The Beatles at Shea Stadium and whose debut album sold a million - Grand Funk Railroad.

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Mark Farner
of Grand Funk
Railroad

Don Brewer (drums, vocals) and Mel Schacher (bass). Named after the local Grand Trunk Western Railroad that passed through their town, they became popular after playing at the Atlanta Pop Festival in 1969, and their debut album went on to sell over a million copies during the early 1970s. They broke The Beatles' Shea Stadium attendance record in 1971 by selling it out in only 72 hours.

There were several high-profile band fights, including the firing of manager Terry Knight, who allegedly repossessed the band's musical equipment just before they were due to play Madison Square Garden in New York!

Grand Funk Railroad also worked with a number of big-time producers including Todd Rundgren, and also had songs such as We're An American Band covered by the likes of Poison.

As the 1970s wore on, the often-cited musical differences played their part, and the band went their separate ways in 1976. When they reunited in 1981, the line-up included Dennis Bellinger on bass, while the group's latest incarnation features ex-Kiss guitarist Bruce Kulick.

Grand Funk have remained popular in their home country throughout all the break-ups and new beginnings, and recently played 40 shows to commemorate their history. They may not necessarily be household names in the UK but they have

“Grand Funk Railroad broke The Beatles' Shea Stadium attendance record, by selling it out in only 72 hours.”

always been well respected by their peers. David Fricke, the editor of Rolling Stone magazine, once said that you can't talk about 1970s American rock music without mentioning Grand Funk Railroad.

Mark Farner's guitar style is set firmly in classic rock territory, and his simple riffing and Pentatonic and blues based playing is always there to serve the song. He went on to become a successful contemporary Christian music artist after his departure from the band.

This month's piece features straightforward rocky riffs in the key of E natural minor (E-F#-G-A-B-C-D) although it also hints at an A major sound along with the E minor, giving an E Dorian or A Mixolydian sound. The solo largely uses the blues-rock staple E minor Pentatonic scale (E-G-A-B-D). You need to make sure that you play with authority, without hitting the strings too hard. The solo shouldn't present any problems, and features the kinds of phrases also used by the likes of Free's Paul Kossoff. 

NEXT MONTH: Martin looks at another great American rock band, *Chicago*

ABILITY RATING

● ● ● ● ● Easy to Moderate

INFO	WILL IMPROVE YOUR
KEY: E minor	☒ Blues-rock vocabulary
TEMPO: 100 bpm	☒ Rock riff writing
CD: TRACKS 38-40	☒ Theory knowledge

FORMED IN FLINT, Michigan in 1969, Grand Funk Railroad were originally a trio, comprising Mark Farner (guitars, vocals),

GET THE TONE



Mark Farner famously used a Messenger hollowbody guitar, covered in duct tape, and also Park amps. The tone should be as 'classic' as possible - aim for an overdriven sound that isn't too distorted. Effects include phaser and delay (which are used on the intro of our piece). You don't need a hollowbody guitar to get a similar tone though - I used a Luxtone Choppa S guitar with a humbucker and two single-coil pickups.



TRACK RECORD Grand Funk Railroad's self-titled debut release (1969) focuses a great deal on Mark Farner's bluesy-rock guitar playing, and among the tracks features Mr Limousine Driver and Please Don't Worry. Closer To Home, from the following year, includes I'm Your Captain; while the Live Album (1970) has songs such as Mean Mistreater and Inside Looking Out.

CD TRACK 39

bluesy - but not as far as a semitone. It's all about implying that major tonality, not stamping it all over the piece.

[illegible]

EXAMPLE RHYTHMCONTINUED

CD TRACK 39

EXAMPLE LEAD

CD TRACK 39

The chromatic line at the end of each phrase isn't too fast, but you'll need to play it accurately and not let any excess string noise be heard. Use

whichever fingers are comfortable for that part – either three fingers on your fretting hand, or all four fingers if that suits you better.

The image shows a musical score for a lead guitar and bass. The lead guitar part is written on a single staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a 28-measure rest, followed by a series of eighth-note chords, mostly E minor (Em), with some variations in the final measures. The bass part is written on a five-line staff with a bass clef. It also begins with a 28-measure rest, followed by a series of eighth-note chords, mostly B major (BU), with some variations in the final measures. The bass part includes fret numbers (12, 14, 15, 16, 17) and a double bar line with a repeat sign. The lead guitar part includes a key signature change to one sharp (F#) and a double bar line with a repeat sign.

Em

E
B
G
D
A
E

35



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Carl Verheyen masterclass PART 7



Milton Mermikides introduces the last of our excellent video masterclasses with American virtuoso, Carl Verheyen, who this month digs deeper into improvisational concepts.

ABILITY RATING

● ● ● ● ● Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: Various	☒ Improvisational vocabulary
TEMPO: Various	☒ Integration of musical ideas
CD: CD-ROM	☒ Fretboard fluency

AN AWESOME SESSION (and live) guitarist in a huge range of contemporary styles, Carl has an impressive list of performing credits (from Supertramp to Allan Holdsworth to Dolly Parton) and adoring praise from top guitarists (including the likes of Eric Johnson, Robben Ford, Joe Bonamassa, Steve Lukather, Robben Ford, Brad Paisley, Jennifer Batten, Steve Morse, Scott Henderson and Albert Lee). So when he came over to our studios to lay down (with only a moment's preparation) some one-take solos

Carl Verheyen: shows us his soloing secrets and concepts

over backing tracks, we had high expectations. He managed to be hugely impressive and inspiring in terms of his fluent musicality and improvisational flair, and in a couple of hours had produced enough material for no less than seven GT articles, and at least as many years of guitaristic inspiration. However, in this last installment, rather than transcribe and analyse another one of his improvised solos, we dug deeper into his approach to shed some light on how he achieved, and continues to his develop, his improvisational skill.

Rather than taking an unorganised approach to improvisation, Carl has for the last 37 years been cataloguing all his

“We only come up with truly original material for a fraction of the time that we're improvising.”

Carl Verheyen

improvisational ideas - transcribing his licks on paper in order to help embed them into his playing (to “get lines under my hands”). He says that from his perspective (which in fact aligns with what many other improvisers have said), we only come up with truly original material for a fraction of the time that we're improvising (Carl estimates it as about 30%). The significant remainder of the time most of us - whether we admit it or not - are relying on a pre-existing stockpile of licks. Examples 1-3 demonstrate just three out of hundreds of licks that Carl has transcribed and absorbed for playing over an F minor chord. Carl's approach is to continually work at strengthening, improving and expanding that ‘70%’ baseline vocabulary. He achieves this by transcribing any new ideas he comes up with while jamming, and adding it to the stockpile. Most importantly, he works at integrating any new idea within his pre-existing material, so that his options widen even further during improvisation. Carl shows this with a newly acquired lick (Example 4 - a wide

intervallic pattern using the root, b3, 5th and b7 of an F minor chord) and shows how this short musical idea might be integrated in F minor material (Examples 5 and 6).

Rather than leave it at that, Carl shows how a one-note adjustment to the melodic idea in Example 4 results in a phrase that works beautifully over Bb7 (Example 7), and continues by demonstrating how it can be integrated with Bb7 material in his pre-existing vocabulary (Example 8). Furthermore, although Example 4 was born of an F minor context, Carl shows how the exact same lick can work for D-flat major (Example 9) implying a Dbadd9 chord (what Carl calls “a Db2 chord”). He shows how this idea works beautifully over Db major in a long free phrase which uses the idea twice.

The final piece of the puzzle is placed, when Carl shows how - through transposition - we can now adapt the musical idea for any minor or major chord (and with the note adjustment, any dominant chord). Carl's final example uses Example 4 transposed down a semitone in order to work over a C major context.

All of these phrases are very musical and worth learning, but the biggest lesson here is the excellent template Carl offers in how one can build a large (and personalised) improvisational vocabulary for use in spontaneous musical expression! 

NEXT MONTH: *GT* begins a new series with British jazz master **Nigel Price**

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For the session, Carl played his signature LSL signature model through a Marshall JTM45 MKII head. Overdrive came courtesy of a Free The Tone MS SOV MS-2V pedal. The examples could be played on any type or model of guitar, but single-coils sound great for this ‘open’ feel. Go for a clean tone but not too bright a sound and a dash of reverb for ambience.



TRACK RECORD Mustang Run (2013 Cranktone) features a great and diverse selection of tracks, while Alone (2015 Cranktone) demonstrates his superb solo guitar playing and improvising on covers by artists as diverse as Pat Metheny and The Beatles.

EXAMPLE 1 F MINOR LICK 1

CD-ROM

One of Carl's stored licks in F minor. Note how he uses slides and position shifts to keep even this short line widely ranged and interesting.

$\text{♩} = 108$ Fm

BU

1 4-1 3 1 4 6 9 6 6 8 6-11-8 10-8 11-8-6 8-7-8 6-8 6-8 8-6 8

EXAMPLE 2 F MINOR LICK 2

CD-ROM

Again note the use of slides and fluent position shifts. Take it really slowly and relate each moment to any F minor Pentatonic positions you may know.

$\text{♩} = 108$ Fm

BU

8-11 8-10-13 10-12-13-12-13 11-13 11-13-12-11 13-10 11-9 10-12-11 11-9 6 8 6 8 9 6

4 5 4 5 3 6 3 1 3-4-3 1 3 1 3 2 4 1 1

EXAMPLE 3 F MINOR LICK 3

CD-ROM

This next F minor lick includes some wider intervallic leaps for which Carl has an affinity. Note the use of skipped strings in bars 1 and 3 and also the

use of the open secondnd string on the first note of bar 4 which allows a huge and rapid 12-fret position change.

$\text{♩} = 108$ Fm

3 6 4-5 4 6 6 8 5 8 6 9 6-8 11-8 13-11 13-11 16-13 16-13 17 16-18

16-18-20 18 13 16-13 15-13 15-13 0 3-1 3-1 3-2-1 4-1

EXAMPLE 4 F MINOR MELODIC IDEA

CD-ROM

Carl shows us a recent melodic idea he came up with. It was written to work over an F minor chord, creating the chord degrees $\flat 3$, root, $\flat 3$, $\flat 7$, root. This is quite widely spaced and typical of Carl's approach which eschews

'monkey in a space suit' stepwise shredding, for more melodic wider interval ideas. You'll need to work on string skipping so, again, take it slowly and make sure you eliminate unwanted string noise.

Fm

Notes: $\flat 3$ R $\flat 3$ $\flat 7$ R

Fret numbers: 11 13 10 13 11 13 4 6

EXAMPLE 5 MELODIC IDEA USED TO END BLUES PHRASE

CD-ROM

Here's the melodic idea used as an ending for some pre-existing F minor material (the melodic idea has been put in a box so you can readily identify it). Notice how Carl instinctively uses a slide from a G to the Ab at the

beginning of the lick, notices that he did so, and suggests that it "might have to become part of the lick". This is exactly how his 'stored' vocabulary keeps building and is a great lesson for anyone that wants to grow their lickbag.

Fm

$\text{♩} = 108$

Notes: BU BU

Fret numbers: 15 (17) 13 16 (18) 15 16 13 15 12 11 12 9 10 11 9 10 8 10 8 10 13 10/11

EXAMPLE 6 MELODIC MIDDLE SECTION

CD-ROM

Here Carl shows how the melodic idea might be used in the middle of an improvised line. This time, he not only uses the slide, but elaborates the idea with the insertion of C on the 13th fret, second string. This sort of adaptation

shows how an idea is not fixed object but can be adapted in terms of beat placement, rhythm and melodic elaboration. Note the cheeky pinch harmonic to reach the top F on the last note - tricky with very little gain.

Fm

Notes: PH

Fret numbers: 1 4 1/3 3 6 4/5 4 7 6 8 9 6 8 6 8 8 8 10 10 10 10 9 8 10/11

EXAMPLE 7 CHANGING Eb TO D

CD-ROM

Here Carl shows how, by changing the Eb note in the melodic idea to D natural, the lick is now perfectly suitable for Bb7, creating the chord degrees: b7-5-b7-3-5. These clearly imply a Bb7 chord. In bar 3 below, he shows

how it could be played in both ascending and descending form, and even extended downwards to a low D natural. Again, storing away ideas that can be used as is, or tweaked to fit other musical situations - chords, etc.

Example 7 shows a melodic idea in Bb7 and its application in Bb7 (implied harmony). The notation includes a treble clef staff with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The melodic idea is shown in the first two measures, with a Bb7 chord symbol above the first measure. The second measure shows the same idea with a Bb7 (implied harmony) chord symbol. The notation includes a bass staff with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The bass staff shows the following fret numbers: 10, 13, 11, 6, 6, 7, 6, 8, 6, 10, 13, 10, 13, 10, 11, 10. The notation also includes a guitar staff with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The guitar staff shows the following fret numbers: 10, 13, 11, 6, 6, 7, 6, 8, 6, 10, 13, 10, 13, 10, 11, 10.

EXAMPLE 8 CHANGING Eb TO D OVER Bb7

CD-ROM

Now the use of this adapted melodic idea in Bb7/Bb blues context is demonstrated. It's embedded towards the end of the phrase (annotated in a

box) and again slightly adjusted for musical inflection. This time Carl uses a pull-off in the lick and extends this idea upwards.

Example 8 shows a melodic idea in Bb7 and its application in Bb7 (implied harmony). The notation includes a treble clef staff with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The melodic idea is shown in the first two measures, with a Bb7 chord symbol above the first measure. The second measure shows the same idea with a Bb7 (implied harmony) chord symbol. The notation includes a bass staff with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The bass staff shows the following fret numbers: 6, 8, 10, 6, 9, 11, 6, 6, 8, 9, 6, 8, 10, 8, 6, 8, 8, 6, 6, 8, 6, 6, 8, 6, 4, 6, 4, 5, 6, 8, 5, 6, 5. The notation also includes a guitar staff with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The guitar staff shows the following fret numbers: 6, 7, 6, 8, 9, 8, 9, 8, 10, 13, 10, 16, 13, 15, 13, 14. The notation includes a pull-off in the lick and extends this idea upwards.

EXAMPLE 9 REPOSITIONING AN IDEA

CD-ROM

Taking the original idea from Example 4, Carl now shows how it can be 'repositioned' in its exact form, from an F minor to a Db major context. The idea now creates the following chord degrees: 5th, 3rd, 5th, 2nd (or '9th' as

Carl calls it) and 3rd. Implying a lush Dbadd9. Note that Carl calls this chord Db2, but this often implies (root-2nd-5th) rather than (Root-2nd-3rd-5th). So we've gone with 'Dbadd9' for clarity

Example 9 shows a melodic idea in Db and its application in Db (implied harmony). The notation includes a treble clef staff with a key signature of three flats (Bb, Eb, Ab) and a 4/4 time signature. The melodic idea is shown in the first two measures, with a Db chord symbol above the first measure. The second measure shows the same idea with a Db (implied harmony) chord symbol. The notation includes a bass staff with a key signature of three flats (Bb, Eb, Ab) and a 4/4 time signature. The bass staff shows the following fret numbers: 11, 13, 10, 13, 11, 6, 6, 6, 4, 9, 9, 10, 13, 11, 9. The notation also includes a guitar staff with a key signature of three flats (Bb, Eb, Ab) and a 4/4 time signature. The guitar staff shows the following fret numbers: 11, 13, 10, 13, 11, 6, 6, 6, 4, 9, 9, 10, 13, 11, 9.

EXAMPLE 10 IMPROVISED LINE

CD-ROM

Here's a beautiful improvised line that incorporates the melodic idea at the beginning and in the middle (indicated in a box). The playing is very fluent here, incorporating position shifts, slides, and quick bends

for a vocal inflections. It's very rhythmically free so the notation is quite representational rather than strictly descriptive. Carl's vast stored lickbag (ie huge musical vocabulary) allows him ultimate fretboard freedom.

Freely

EXAMPLE 11 TRANSPOSING AN IDEA

CD-ROM

Here the melodic idea is presented in a transposed form. The original F minor lick is transposed down a semitone to the key of E minor. Note that the same idea can now be used for E minor, C major (implying a Cadd9

chord) and in its adapted form – and not played here – A7. Using this idea you can play over any minor, dominant or major chord and is a wonderful demonstration of how a single idea can be adapted to myriad situations.

EXAMPLE 12 PENTATONIC ENDING ON A SUS2

CD-ROM

This short and beautifully executed lick, opens with the melodic idea before continuing with a wonderfully flowing C major Pentatonic line and ends

with a Csus2 chord. This is an excellent major Pentatonic exercise on its own, so practise it accurately and slowly in a range of keys - then steal it!

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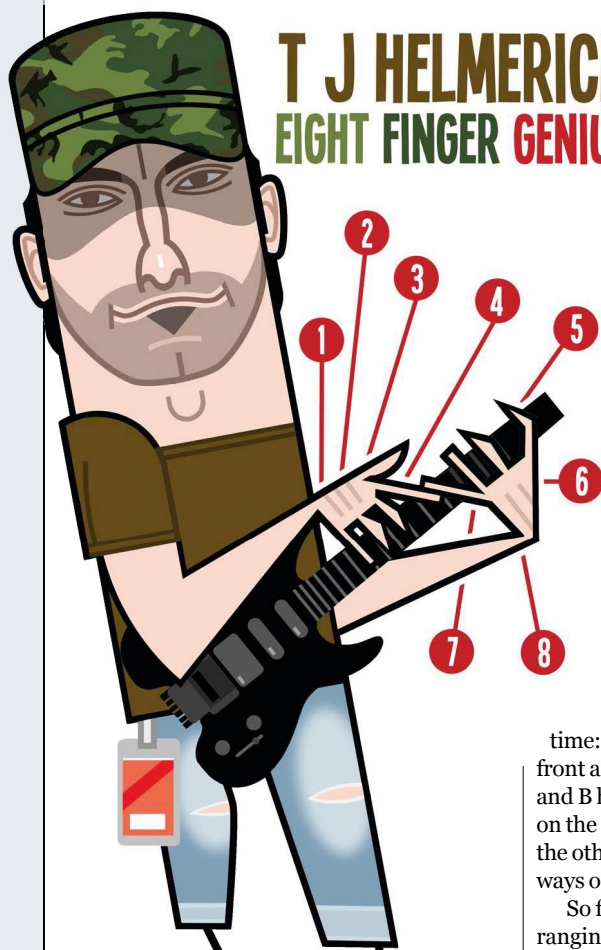
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10-Note string-pair cells



In his final installment on string pair cells **Shaun Baxter** uses all fingers of the fretting hand on every string in order to increase the speed of each line.

T J HELMERICH EIGHT FINGER GENIUS



same in every octave, providing physical and visual convenience: Sixth/fifth; fourth/third; second/first. For example, a G major triad can be arranged on the lower string pair (sixth and fifth strings) as follows:

Cell	Notes on sixth-string	Notes on fifth-string
(3-0)	G, B, D	-
(2-1)	G, B	D
(1-2)	G	B, D
(0-3)	-	G, B, D

So that's four possible configurations that can each be shifted up in octaves onto the other string-pairs without having to change shape.

Furthermore, each entity can be played in different inversions depending on the starting note. For example, in this case, it is possible to play three different inversions of the G major triad by

starting from a different note each time: G-B-D; B-D-G (G has been taken off the front and placed on the end); and D-G-B (G and B have been taken off the front and placed on the end). And, like the original inversion, the others can be configured in the same four ways on each string-pair (3-0, 2-1 etc).

So far, we have looked at string-pair cells ranging from two to eight notes in size. In this final lesson, we go nuclear by getting into double figures. 10-note cells can be configured as follows within each string-pair: 10-0; 9-1; 8-2; 7-3; 6-4; 5-5; 4-6; 3-7; 2-8; 1-9; and 0-10. Note that different ways of playing the same thing will provide us with different musical possibilities via new technical opportunities.

As usual, once you have worked through the various examples you should try to establish some useful shapes of your own in each of the CAGED patterns of the various scales that you know. Establish the various

“Each entity can be played in different inversions depending on the starting note.”

possible note-configurations (cells) in a systematic way, and audition each one against a backing track so that you can hear it in context, making a note of your favourites and experimenting with various ways of employing them in the most musical ways. When doing this, remember you don't have to play something from the root of an underlying chord or scale. You can apply ideas starting from any note of that scale. You are not obliged to play all three octaves each time, as this will severely limit your musical approach. Instead, you might want to use just two 'cells' instead (or even just one): the important thing is that the musical idea might spring from the underlying 'concept' of string-pair cells.

Technically, you may need to use tapping for some shapes when they are played lower down the neck, whereas you may be able to pick every note when playing higher up the neck (where the stretches are easier); so be prepared to adapt your approach accordingly.

The following examples are all based around 'cells' that exist within A natural minor (A-B-C-D-E-F-G), and can be taken over three octaves via the various string-pairs. The intention is to help you build up a useful repertoire of shapes and lines for you to be able to draw upon when improvising.

The following exercises feature 10-note cells configured in a 5-5 arrangement on each string-pair, and demonstrate the enormous amount of notes that can be generated using fretting-hand tapping in conjunction with just one tapping finger of the picking hand; however, the more adventurous of you may want to try using more picking-hand fingers when experimenting with your own ideas - who knows, you could be the next Steve Lynch or TJ Helmerich! **IT**

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THIS RECENT SERIES has been devoted to compressing the information of each musical entity (triad, arpeggio, Pentatonic scale etc) into a single string-pair, so that the same shape ('cell') can be shifted up and down over three octaves via the other string-pairs. By confining our approach to the following string-pairs, the fingering will remain the

GET THE TONE



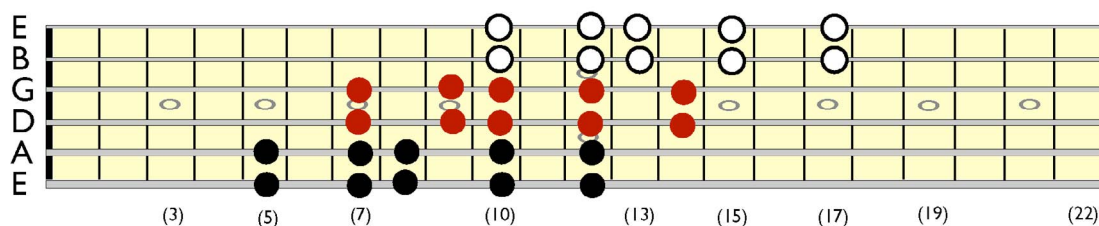
I'm keeping to a typical rock tone for this series. I use a Fender Strat, so I always use a distortion pedal to boost the signal before it gets to the amp. Generally, try to go for 25% of your distortion from the pedal and 75% from the amp. You'll find that the results are sweeter and more compressed (even and tighter sounding) than when getting 100% of the distortion from the amp. Finally, some delay will also added, making sure that it is in tempo with the track. This will help to give both expanse and extra smoothness to your guitar's sound.



TRACK RECORD Guitarist and producer TJ Helmerich is known mainly for instrumental albums recorded with Brett Garsed. Both players possess a Holdsworth-influenced legato style; however, whereas Brett uses legato and hybrid picking, TJ exclusively employs an eight-fingered tapping approach, fretting the notes using all of the fingers of both hands via a series of left- and right-hand taps.

DIAGRAM 10-NOTE CELLS ON THREE STRING-PAIRS

Ex 1, Ex 2, Ex 3, Ex 6 & Ex 7


EXAMPLES 10-NOTE STRING-PAIR CELLS
CD TRACK 42

EXAMPLE 1 Even though quintuplets are used here, you should find them relatively easy to play because of the fingering layout on each string. When playing four notes per string it's quite difficult to get a gap between the middle two fingers, so this particular shape (see Diagram above), which is also used in Ex2, Ex3, Ex6 and Ex7, is quite convenient as it only requires a semitone stretch between the second and third fingers. Each string-pair cell

features notes that are duplicated on each string (D and E notes).

EXAMPLE 2 This example features a mixture of odd-note groupings (nine notes per beat, seven notes per beat) as well as straight 16th-note triplets. The secret is to practise targeting the note at the start of each beat at a relatively slow tempo before building up to the demo speed. When doing this, aim to space the notes in between as evenly as possible.

1

Sua *Loco*

5 5 5 5 5 5 5 5

17-10-12-13-15 17-10-12-13-15 14-7-9-10-12 14-7-9-10-12 14-7-9-10-12 14-7-9-10-12 12-5-7-8-10 12-5-7-8-10

2

Sua

10-12-13-15

12 0

5

Sua *Loco*

9 9 6 7

17-15-13-12-10 17-15-13-12-10-12-13-15 17-15-13-12-10 14-12-10-9-7-9-10-12 14-7-9-10-12

6

9 9 6 7

14-12-10-9-7 14-12-10-9-7-9-10-12 14-12-10-9-7 12-10-8-7-5-7-8-10-12 5-7-8-10

EXAMPLES 10-NOTE STRING-PAIR CELLS

CD TRACK 42

EXAMPLE 3 Again, we're using the same string-pair cells as in the previous two examples, only even more notes are crammed into each bar. It may look daunting on the page (32nd quintuplets) but, if, as in the previous example, you practise targeting the note at the start of each beat (always either on the first finger of the fretting hand or the tapping finger of the picking hand) the internal rhythms should take care of themselves.

EXAMPLE 4 Here, we use a different string-pair cell that introduces one chromatic note per string. Again, physically this is quite easy to play because there are no stretches required between the middle two fingers. Note how, rather than spacing the notes evenly, rhythmic variation is created by holding onto the picking-hand taps longer than all the other notes, making for a more ear-catching effect.

Ex 3

Ex 4

EXAMPLES 10-NOTE STRING-PAIR CELLS
CD TRACK 42

EXAMPLE 5 Here we're adding two chromatic notes per string to create a Flight Of The Bumblebee-style line reminiscent of TJ Helmerich (although, TJ would probably play four chromatic notes using the picking hand as well as the fretting hand). Again, note that no stretches are required between the middle two fingers.

EXAMPLE 6 In this example, we switch back to same string-pair cell used in first three examples, although that could be obscured for some due to the presence of string skips. Here, in order to get 16th-note quintuplets played to a quarter-note triplet count, you simply target the picking-hand taps so that they beat out a quarter-note triplet rhythm.

Ex 5

Sva *Loco*

Ex 6

Sva *Loco*

EXAMPLES 10-NOTE STRING-PAIR CELLS

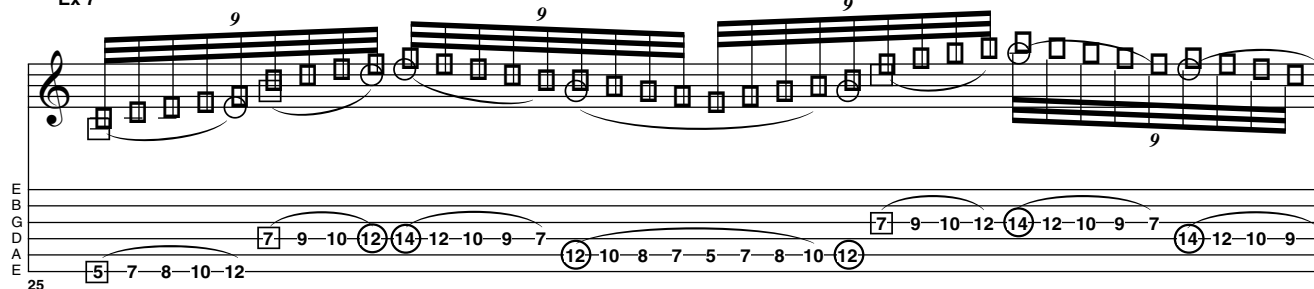
CD TRACK 42

EXAMPLE 7 In this variation on the same theme, to achieve the nine-note triplet rhythm, focus on the first note on each beat (quarter-note pulse). Throughout the line, as in Ex3, the beat alternates between a note played by the first finger of the fretting hand and one played by a picking-hand tap.

EXAMPLE 8 Finally, as a precursor to the following lesson, we are going to depart from our focus on 10-note cells, to look at the concept of using

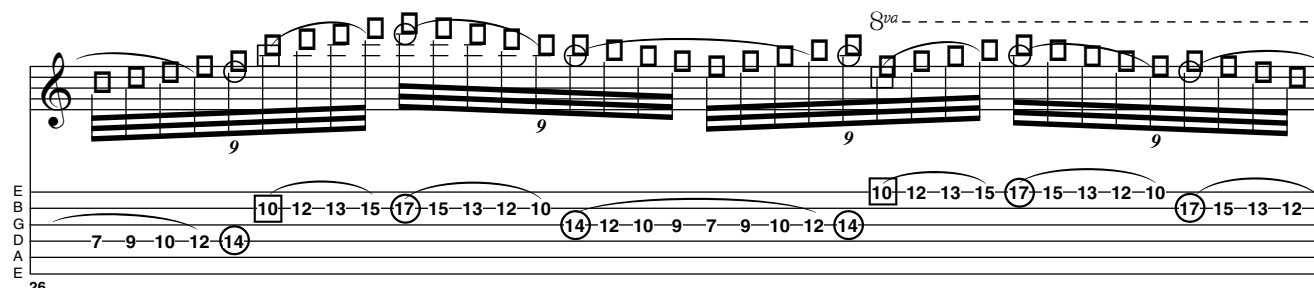
string-pair cells to play large note-groupings. In this example, comprising and eight-note string-pair cell using notes of the A minor Blues scale, each idea takes one and a half beats (or 12 16th-notes) to complete, which, rhythmically, makes the pattern less repetitive or predictable. Technically, with this particular example, it will help if you focus on tapping out an eighth-note rhythm with the picking hand.

Ex 7



Measure 25: 5-7-8-10-12

Measure 26: 7-9-10-12-14, 12-10-9-7, 12-10-8-7-5-7-8-10-12, 7-9-10-12-14, 12-10-9-7, 14-12-10-9

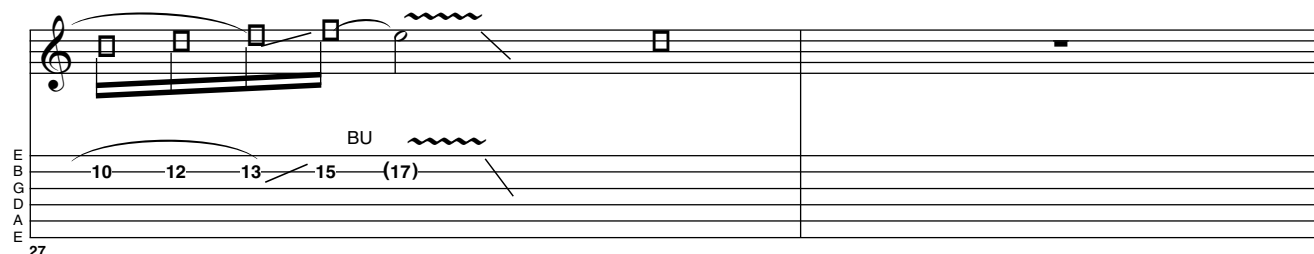


Measure 26: 7-9-10-12-14, 10-12-13-15-17, 15-13-12-10, 14-12-10-9-7-9-10-12-14, 10-12-13-15-17, 15-13-12-10, 17-15-13-12

Measure 27: 10-12-13-15-17

(8va)

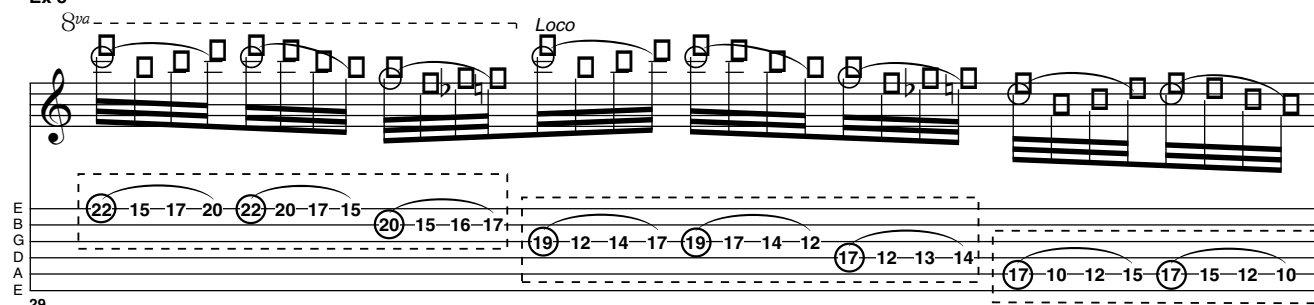
Loco



Measure 27: 10-12-13-15-17

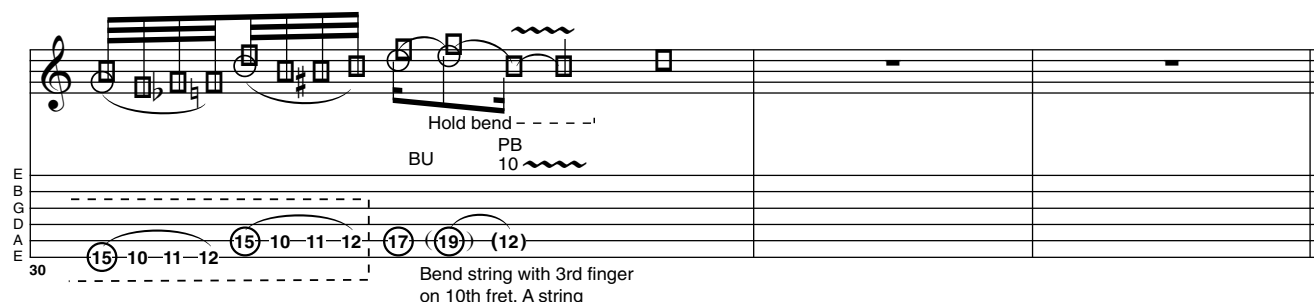
Measure 28: 10-12-13-15-17

Ex 8



Measure 29: 22-15-17-20-22, 20-17-15, 20-15-16-17, 19-12-14-17-19, 17-14-12, 17-12-13-14, 17-10-12-15-17, 15-12-10

Measure 30: 15-10-11-12, 15-10-11-12, 17-19-12



Measure 30: 15-10-11-12, 15-10-11-12, 17-19-12

Measure 31: 15-10-11-12, 15-10-11-12, 17-19-12

Hold bend PB BU 10

Bend string with 3rd finger on 10th fret, A string

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PART 3



A cartoon illustration of a pig character. The pig is wearing a light-colored straw hat with a red band and a red and white striped shirt. It is playing a red and white striped guitar. To the left of the pig is a jukebox with a red light and a red cord. The pig is standing on a red cord that runs along the bottom of the image.

potential notes that are available in a certain fretboard position. Bearing this in mind, however, from a musical perspective, you don't necessarily have to use the full shape every time – mixing shorter arpeggio lines with scale based lines can sound really good, and remember to practise the exercises in different keys so you don't only recognise the shapes in one location on the fretboard.

CD ROM

GT244 and GT245, you'll see how this six-string shape combines both the lower and higher string sets into one big arpeggio pattern.

CD ROM

Musical notation for the Cm scale on the guitar. The notation shows the treble clef, key signature of one flat (Cm), and the scale notes across four measures. Below the staff, the fret numbers for each string (E, B, G, D, A, E) are indicated with arrows pointing to the corresponding notes on the staff.

CD ROM

always the same. For example: To play all five F major chords and arpeggios, play the 'E shape' F major barre chord at the 1st fret, then the D shape at the 3rd fret, C shape at the 5th fret, A shape at the 8th fret, and G shape at the 10th fret. The sequence is the same, only we started it on the 'E' of CAGED.

EXAMPLE 3 FIVE FRETBOARD POSITIONS FOR THE MAJOR ARPEGGIOS ...CONTINUED

CD ROM

EXAMPLE 4 FIVE FRETBOARD POSITIONS FOR THE MINOR ARPEGGIOS

CD ROM

Again, this exercise is the same idea as Ex 3, but using minor arpeggios. Note how in the previous exercise as well as this one, I've given you some

alternative voicings of various associated chords. This can help with the visualisation process as well as increasing your chord vocabulary.

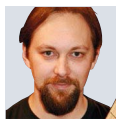
EXAMPLE 5 MIXING ARPEGGIO TYPES

CD ROM

This final exercise uses a variety of arpeggio shapes in a progression that harmonises the C major scale (C-D-E-F-G-A-B), descending from the 6th chord in the key (Am). The first six shapes are all in the same fretboard area, around the 12th fret, with the final two at the 10th fret. In order to play this

fluidly, you need to get your brain ahead of your fingers by visualising the chord or arpeggio shapes before your fingers start moving; for this reason, I suggest you approach this very slowly at first. A good trick is to get your fingers into the correct shape 'in the air' between one shape and the next.

Iron Maiden



Join **Charlie Griffiths** in a new series exploring techniques behind some of the biggest names in hard rock and metal. First up is Iron Maiden!



Iron Maiden: Adrian Smith, Steve Harris, Dave Murray and Janick Gers

ABILITY RATING

● ● ● ● ● Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: Various	☒ Rock vocabulary
TEMPO: Various	☒ Harmony playing
CD: TRACKS 43-58	☒ Pentatonic soloing

DAVE MURRAY HAS retained his position as Maiden guitarist since the band's self-titled 1980 debut. At first joined by Dennis Stratton on guitar it was the following year's Killers album that saw the classic pairing of Murray with Adrian Smith; a partnership that would endure for the rest of the 80s; a period when some of the most important British rock albums were produced. This era is known as the New Wave Of British Heavy Metal (or rather catchily, NWOBHM).

Smith left the band in 1990 and was replaced by Janick Gers. However he returned in 1999 and Brave New World was recorded with the guitar trio Murray, Smith and Gers; a

lineup which remains intact to this day.

The Iron Maiden style is quintessential British Heavy metal and the core hard rock techniques and songwriting traits are in abundance throughout their back catalogue which includes some of the most important Heavy Metal albums of all time: The Number Of The Beast, Piece Of Mind, Powerslave and Seventh Son Of A Seventh Son to name a few.

In this lesson we will look at the Maiden riffing and soloing styles as well as the all-important two-guitar harmonies which are a huge element of their sound. The examples start with a minor diatonic riff in which notes from the key are played against a recurring open sixth or fifth string for a continuous

“**Dave is the fast legato and tapping guy, Adrian is more grounded in melody and blues, while Janick uses tricks like harmonics and divebombs.**”

stream of notes. Another key element of the Maiden riffing style is the ‘gallop’ shown in Example 2; a repeating, driving rhythm comprising an eighth-note, followed by two 16th-notes as used in several top Maiden tracks. Example 3 demonstrates the moodier, more haunting clean guitar parts also often heard. Example 4 is a high energy rocker of a riff and shows just how fast and accurate the Maiden triumvirate can be. The 12/8 feel shown in Example 5 illustrates the triplet based rhythmic structure you can hear on several Maiden classics.

Examples 6 and 7 demonstrate the group's staple trick of harmonising for two guitars. The typical Iron Maiden harmony is based on 3rds, which means that the two guitars are playing three scale notes apart, so guitar one would play the scale A-B-C-D-E-F-G, and guitar two would harmonise three notes higher - C-D-E-F-G-A-B. We have provided two backing tracks, each with one of the harmonies removed, so you can have a go at playing the lower part and then the higher one.

The soloing styles of Dave, Adrian and Janick have quite a lot of overlap in terms of their note choices and core set of techniques: blues-rock inspired minor Pentatonic licks and Aeolian scales played with legato and alternate picking are the order of the day across the trio.

Very generally speaking, Dave Murray is considered the fast legato and tapping guy, as in solos such as Sign Of The Cross, while Adrian is more grounded in melody and blues as can be heard in Alexander The Great. Janick is perhaps the most demonstrative, bringing in showmanship and guitar tricks such as harmonics and dive-bombs.

Practise the examples slowly until you build up muscle memory and can play along with the backing tracks at full tempo. **LT**

NEXT MONTH: Charlie examines the playing of the amazing **Edward Van Halen**

GET THE TONE



The Maiden sound is Strat and Marshall. Dave and Janick use a variety of Fenders, while Adrian favours his Jackson. All three have humbuckers at the bridge for a fat, riffing tone. You'll get close to the sound with any humbucking guitar, but if you have single-coils you can fatten it with more gain, bass and mid. Amp-wise it's either Marshall 100w JCM2000 heads or JMP1 preamps. Don't use too much gain as this can sap the tone and you'll lose the natural body of the guitar sound.



TRACK RECORD All of the 1980s Iron Maiden albums are highly recommended but the definitive two-guitar line-up released the 1982 classic *Number Of The Beast* and the 1984 release *Powerslave* - both of which are true gems. From the later ‘three guitar’ Maiden incarnation, *A Matter of Life and Death* (2006) is generally considered to be the band's pinnacle.

CD TRACK 43

is the recurring 'pedal tone' which gives the ear a reference for the tonal centre of the piece. For the second half of the riff, the melody notes are all played a 3rd higher, creating that classic Iron Maiden style harmony.

N.C.

Гuitar

Бass

12 10 0 10 10 0 10 8 0 8 8 0 8 7 0 7 7 0 3 2 0 7 7

10 9 0 9 0 9 7 0 7 7 0 7 5 0 5 5 0 2 0 3 5 5

CD TRACK 45

bridge and pick the strings in a 'down down up' pattern for the classic galloping sound. Angle your pick so that the edge hits the string in a slicing motion; this adds attack and allows for smooth picking in both directions.

CD TRACK 47

finger and also by stubbing the tip of your fourth finger against it. Mute the fourth string by lightly touching it with the tip of your first finger. Let the octaves ring while adding the open A pedal note to tie everything together.

N.C.

Let ring

12 13 10 12 8 10 7 5 12 13 10 12 8 10 7 5

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

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

CD TRACK 49

and third fingers with frets 1, 2 and 3 respectively. The majority of notes are played with the second finger using hammer-ons and pull-offs between the 2nd fret and open strings; use the other fingers for their respective frets.

♪ 5 N.C. Play 4 times

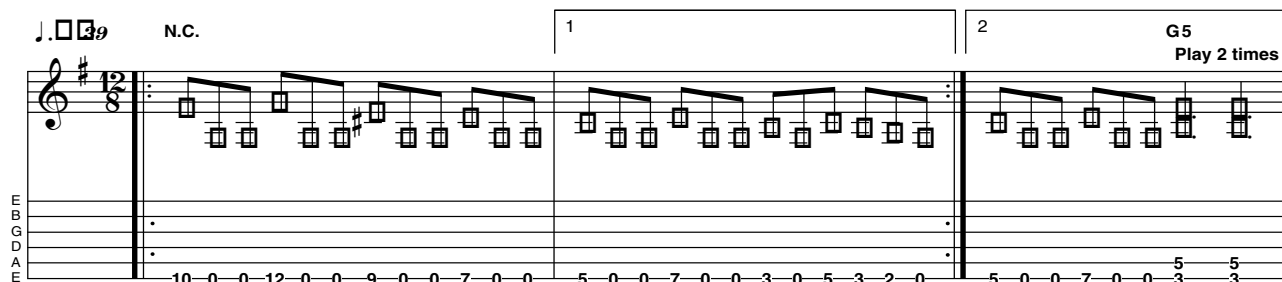
5 N.C. Play 4 times

RIFF 5 12/8 FEEL

CD TRACK 51

This riff comprised of notes from E Dorian mode (E-F#-G-A-B-C#-D) played along the sixth string; the open string is used as an open E pedal note. In the first bar, play the scale notes on the downbeats and count along '1 2 3

4'. Next play two open E pedal notes in between each scale note to make a total of 12 eighth-notes which are counted evenly as follows: '1 and a, 2 and a, 3 and a, 4 and a' throughout for the 12/8 feel.

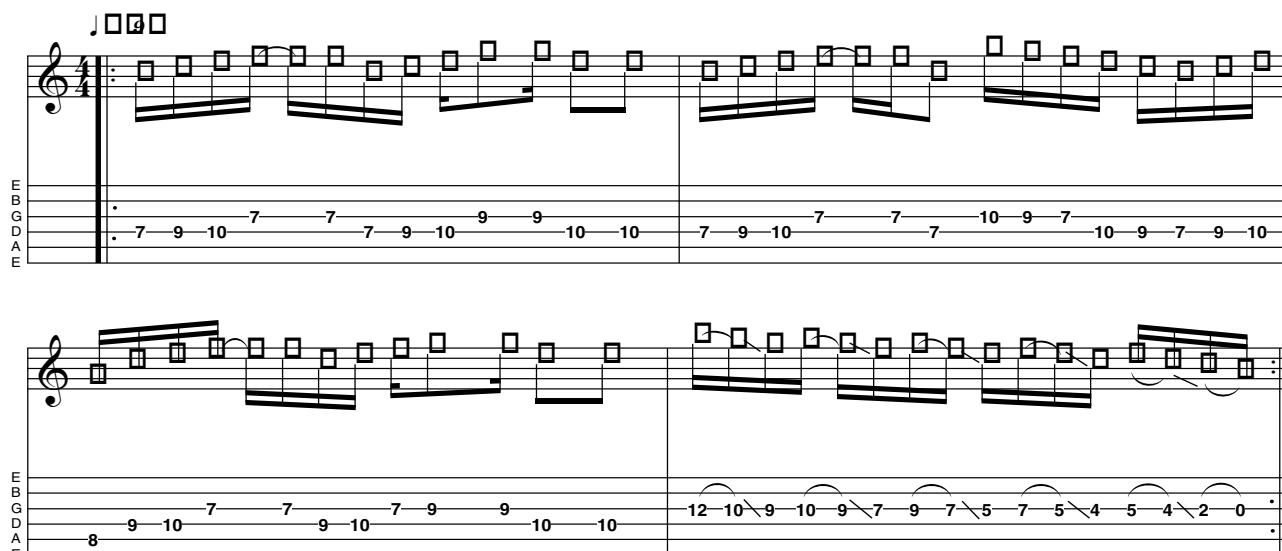


RIFF 6 HARMONISED 3RDS - GUITAR 1

CD TRACK 53

This is the lower half of a melodic two-guitar harmony arrangement, played in the key of A minor and taking place mainly on the third and fourth strings, focusing on the 7th, 9th and 10th frets. This melody is best played in position with the first, third and fourth fingers. At the 7th fret, move between the

third and fourth strings by rolling back and forth between them with your first finger; shift the finger pressure to the desired string to let it sound while muting the adjacent one and vice versa. In the final bar use slides and pull-offs to descend the scale.

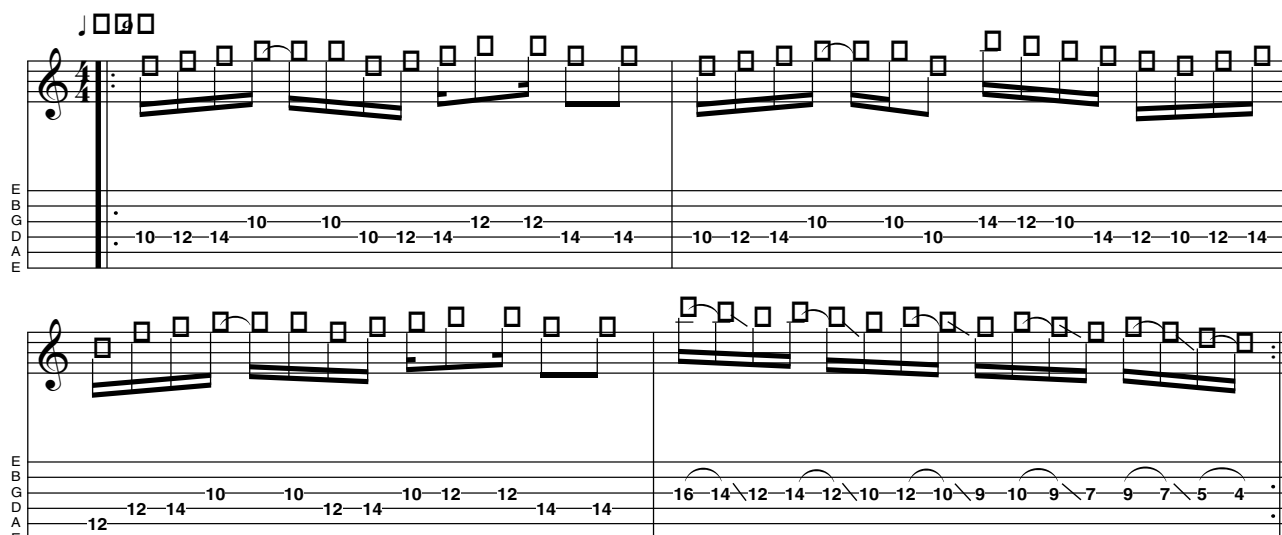


RIFF 7 HARMONISED THIRDS - GUITAR 2

CD TRACK 55

This is the higher counterpart of the two-guitar harmony part. The harmony is based on 'diatonic' 3rds, which means that it only uses notes from the designated scale and always three scale notes apart. In this case, part 1 started on A, so this harmony part starts on C. This new part takes place

on the 10th, 12th and 14th frets, placing the fingers in a 'tone-tone' note spacing, as opposed to the 'tone-semitone' arrangement of guitar one; this is due to the uneven note spacing in a diatonic scale; creating harmony parts is reliant on good knowledge of the various positions of any given scale.



SOLO EXAMPLE

CD TRACK 57

This solo is an amalgamation of techniques and licks drawn from the styles of Dave, Adrian and Janick. The most manageable approach is to learn the licks in two to four-bar chunks and practise them slowly and accurately before connecting it all together and bringing it up to speed.

[Bars 1-2] This is a bluesy A minor Pentatonic lick played as a six-note phrase which displaces through the 16th-note rhythm. Bend the third string with the third finger and play the 5th fret notes with your first finger.

[Bars 3-4] Also based on the A minor Pentatonic scale this has the extra B

and F notes suggesting A Natural minor (A-B-C-D-E-F-G).

[Bars 5-8] For these unison bends you should use your third finger to bend the notes on the second string to the same pitch as the notes on the first.

[Bars 9-10] Here we see fast pull-offs with the second and third fingers on the 8th and 7th frets and the first finger at the 5th fret. The final ascending legato and alternate picking; this part will benefit from some metronome practice, gradually building up the tempo.

The solo is written in 4/4 time and consists of 11 measures. It features various techniques including unison bends, pull-offs, and fast ascending passages. The notation includes a treble clef, a key signature of one flat (B-flat), and a time signature of 4/4. The solo is divided into five systems of two staves each. The first staff of each system shows the melodic line with bends and pull-offs, while the second staff shows the fretting hand positions and bends. The solo starts with a 16th-note rhythm and ends with a fast ascending passage.

Sylvain Luc



This month **John Wheatcroft** looks at the French contemporary jazz virtuoso, the sensational Sylvain Luc and comes up with some amazing new lines.



Sylvain Luc, here playing a Hofner jazz-style guitar

ABILITY RATING

● ● ● ● ● Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: Various	☒ Advanced harmonic concepts
TEMPO: Various	☒ Fingerstyle technique
CD: TRACKS 59-75	☒ Legato jazz phrasing

SYLVAIN LUC IS one of the finest guitarists in jazz today. Equally at home on electric, nylon or steel-string acoustic, in full band context with the amazing Trio Sud, duo with gypsy genius Bireli Lagrene or in a completely solo setting, Luc's playing is always exhilarating, intelligent and beautiful, with improvisational flair and remarkable touch and tone.

Born and raised in Bayonne, France, and the product of a musical family, Sylvain studied guitar along with cello, violin and mandolin at the Academy de Bayonne. A child prodigy, he recorded on a pair of albums with his brothers before even reaching his teens.

Around the age of 15 and after hearing the playing of Joe Pass, Sylvain decided to pursue a career in jazz, moved to Paris and took the gig as bassist with the accordion virtuoso Richard Galliano. Being a part of the Parisian jazz scene led to him performing with artists such as Michel Legrand, Bireli Lagrene, Wynton Marsalis and others, prompting a move back to guitar as his first instrument.

“I listened to a lot of jazz, but also the variety of classical music, all kinds of different influences.”

From the early 90s Luc has released a stream of critically acclaimed albums. I first became aware of him in 1998 with the release of the album *Duet*, with Bireli Lagrene. The playing on this album is phenomenal; I was aware of Lagrene's remarkable prowess but who was this new guy more than holding his

own, pushing the music to new limits with his spontaneous comping and articulate solos? The interplay was staggering and the sense of joy between these two players jumped out from the recording for all to hear. I became a huge fan and I can guarantee you'll feel the same if you're yet to hear Sylvain play.

There are nine examples this month, each displaying a concept, technique or approach that Sylvain might adopt when improvising. It's impressive how little direct repetition you hear in his playing, usually a good indication of spontaneous improvisation at work, rather than a collection of pre-arranged lines. You will hear specific these concepts connected in new and interesting ways. Obviously, players have their own favourite ideas that form the basic of their style, and by employing these devices effectively Luc manages to sound instantly recognisable without resorting to a handful of trademark licks. Once you've learnt these lines, try to create similar variations of your own, both composed and in real time.

Another good indication of flexibility is to consider how efficiently you can blend your ideas; novice players often use just one specific thing at a time, whereas players of Sylvain's calibre can keep multiple plates spinning at any one time, moving effortlessly from one idea to the next. To develop these skills, consider improvising using pairs of ideas at a time, even starting with something as simple as a specific scale such as the major Pentatonic mixed with a particular arpeggio such as a major 7th. Your task is to move from one to the other with absolutely no discernible join or pause. Once you can do this with two, add a third, introduce some rhythmic changes and a few dynamic ideas and you're in the game. As always, enjoy! 

NEXT MONTH: John introduces the great British 'Tele jazz' **Jim Mullen**

GET THE TONE



Sylvain is a Godin endorsee, using Multiac nylon and steel-string electro-acoustic models and a P90-equipped hollowbody archtop, DI'd or via an AER acoustic amp. I emulated his electric tone here; use whatever you've got, although you'll need a cutaway to get to the higher frets. Luc chooses round wound strings with wound third, and further bucks convention by often selecting the bridge pickup, particularly for harmonics and funky parts. His picks lightly, but this provides a perfect dynamic balance with his flawless fingerpicking technique.



TRACK RECORD *Duet* (Dreyfus 1999) and *Summertime* (Dreyfus 2009) with gypsy genius Bireli Lagrene are beautiful and terrifyingly in equal measure. *Trio Sud* (Dreyfus 2007) and *Young And Fine* (2008) see Sylvain paired with Andre Ceccarelli and Jean-Marc Jafet on drums and bass and he soars in this company. Luc's most recent solo release, *Souvenirs D'enfance* (Just Looking 2013) is fabulous.

EXAMPLE 1 C LYDIAN PULL-OFF LINE
CD TRACK 59

Our first Luc line blends B minor Pentatonic (B-D-E-F#-A) with chromatically decorated C major 9 arpeggio (C-E-G-B-D). Sylvain's approach is generally

smooth and legato, so consider the hammer-on, pull-off choices carefully. You could pick more of the notes if you prefer a more staccato sound.

1

4

EXAMPLE 2 INTERVALS & OPEN-STRING DRONES
CD TRACK 61

More legato ideas here with the added sophistication of large intervallic leaps moving into a double-stop idea incorporating open-strings to create larger chord fragments. Your task here is to examine and quantify the

relationship between the melodic choices and the underlying harmony. Needless to say, Sylvain's playing is, as always, intelligently selected and impeccably articulated.

1

5

EXAMPLE 3 FUNKY SHUFFLE MEETS DIMINISHED

CD TRACK 63

This example shifts between a bluesy Dorian idea (R-2-b3-4-5-6-b7) picked extremely close to the bridge with fingers, reminiscent bassists such as Jaco

Pastorius, progressing to a chordal idea using the same permutation of 4th and flattened 5th moved through tones and semitones.

[illegible]

EXAMPLE 4 SOLO GUITAR DISPLACED MAJOR $b5$ TRIADS

CD TRACK 65

There's an argument for no key signature with this example as we're actually moving around rather rapidly through a selection of tonalities. I've plumped for F minor however, as we begin with a legato fingerstyle figure in this

key before going 'around the houses' with octave displaced major triads containing the flattened 5th (R-b5-3/10). This is all rather beautiful, and most likely a completely spontaneous Luc creation.

Straight

With fingers throughout

Let ring - - - - -

Fretboard diagram showing fingerings for the solo:

- E string: 11, 9, 8
- B string: 8, 11
- G string: 9, 8, 10, 8
- D string: 11, 10, 8
- A string: 11, 10, 9
- E string: 8, 6, 7, 4

EXAMPLE 5 CHORD FRAGMENTS AND ALTERED

CD TRACK 66

This is the most 'conventional' jazz vocabulary on display here today, as Sylvain negotiates a Imaj7-V7alt move in C (Cmaj7-G7alt). Initially he kicks off with some double-stop and chord fragments from the simple but perfectly

formed C major scale (C-D-E-F-G-A-B-C) before moving to G Superlocrian or 'Altered' scale against our G7alt harmony (R-b2-#2-3-b5-#5-b7). We conclude with a lovely descending chromatic line targeting the 5th of C (G).

Let ring

Cmaj7

Let ring - -

3 3 5 3 0 5 7 5 7 8 5 3 6 5

5 3 7

EXAMPLE 5 CHORD FRAGMENTS AND ALTERED ...CONTINUED
CD TRACK 66
EXAMPLE 6 IMPROVISED BREAK IN 5
CD TRACK 68

Sylvain's playing is rhythmically very free but equally controlled and assured, so here we see how he might negotiate a break in 5/4 that begins in a F major tonality but winds its way to an A7#9 chord on route to Eb9. As

you can see, Luc's playing is super-chromatic so it's often better to view the big picture and look for where a particular line or idea might resolve, rather than be on the lookout for a solitary scalar or arpeggio-based here.

EXAMPLE 7 CHANGES WITH BEND
CD TRACK 70

Here we see how Sylvain mixes bends, hammer-ons and pull-offs to create an exceptionally fluid line that weaves through the chord changes with sophistication and a clear sense of logic and continuity. Major chords with

a raised 4th make another appearance here, along with a selection of appropriate scale choices, so we see a variety of Dorian lines against each of the minor chords (R-2-b3-4-5-6-b7).

EXAMPLE 8 MIXED RHYTHM LINES OVER CHANGES

CD TRACK 72

This line moves through a variety of key centres, beginning in E major, moving through Eb major before making its way toward a final resolution in C. The primary focus here however is much more weighted towards the

rhythmic content, shifting from a predominantly quaver-triplet (8th-note) based theme to more of a semiquaver (16th-note) theme before returning to triplets again to conclude.

♩ = 180 Shuffle

Emaj7 E/D# C#m7 E/B

Bb11 Ebmaj7 Gb/Ab Dbmaj7 Db/C

Bbm7 Bb/Ab G11 Cmaj7

EXAMPLE 9 NOTES, DOUBLE-STOPS AND CHORDS

CD TRACK 74

Our final example shifts harmonically between Eb and E major tonalities and exploits a combination of single notes, double-stops and small chord fragments. We see further evidence of Pentatonic action here, utilised in a

slightly different way than before with G# minor Pentatonic (G#-B-C#-D#-F#) superimposed against E to imply an Emaj7 by highlighting 3, 5, 6, 7 and 9th intervals when this G# idea is considered from an E root.

♩ = 85

With fingers throughout

Ebmaj7 Emajb5

Ebmaj7 Emaj7b5

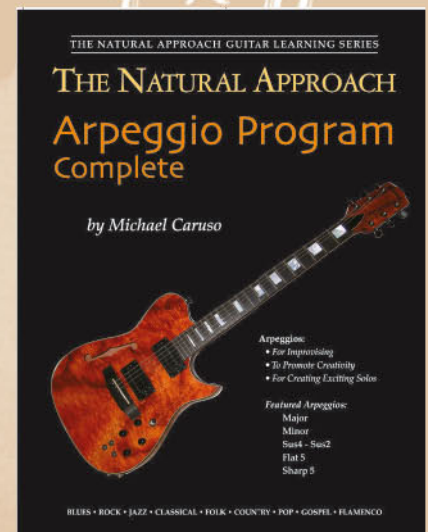
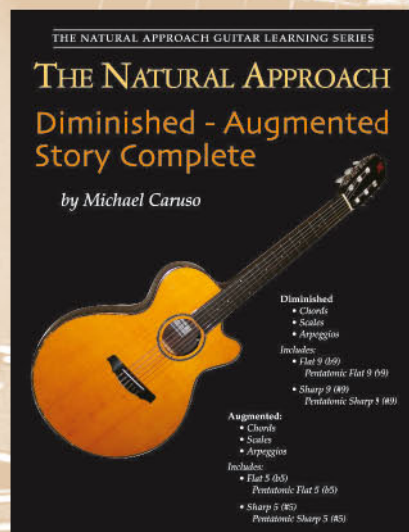
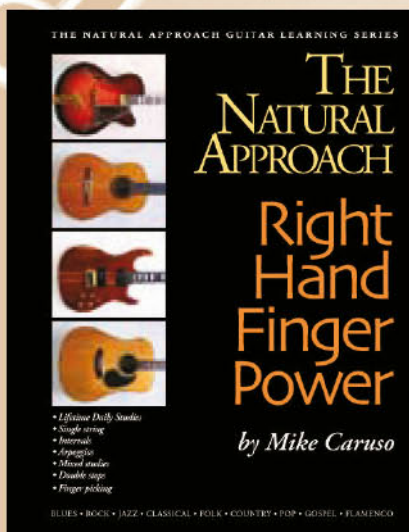
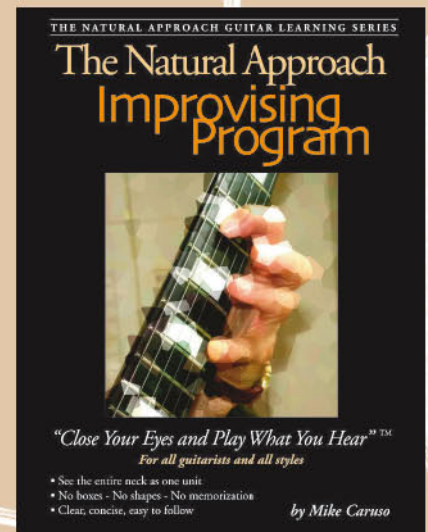
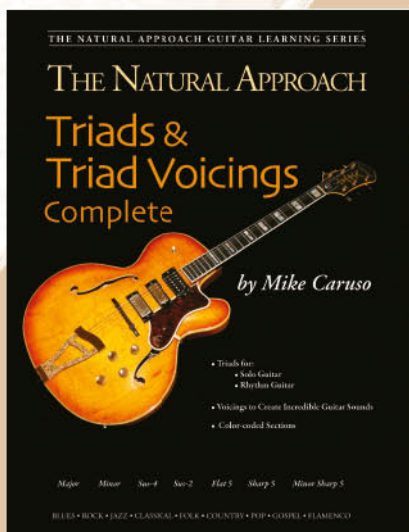
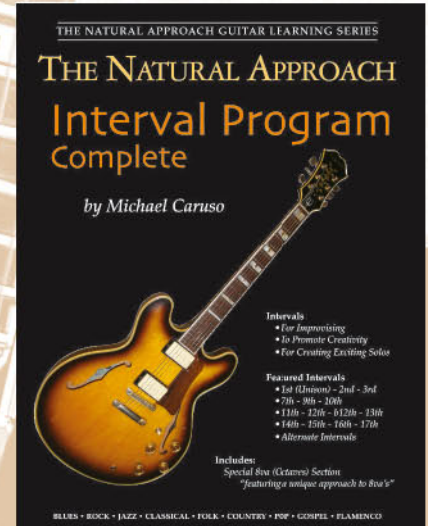
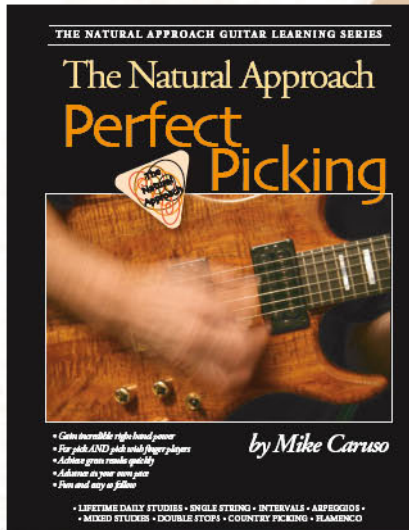
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Billie Joe Armstrong



Stuart Ryan continues with a look at the acoustic side of a guitarist normally associated with electric instruments - Green Day's Billie Joe Armstrong.



Billie Joe with his signature black Gibson Everly's style acoustic

Power Punk trio Green Day first came to the fore with their smash hit *Dookie* album in 1994 though they had been touring and releasing harder material for years prior to that.

Interestingly though, the acoustic guitar had been a part of their arsenal even in these early days with an interesting logic behind its inclusion in their touring rig. Often the band would find themselves booked to play basements and small clubs that either didn't have the correct permits for live performances or were the target of noise complaints. While for many bands on the punk scene this would mean sets were often cancelled or short, Green Day simply pulled out the acoustic guitars and carried on with an all-acoustic set – genius!

The band formed in 1986 in Berkeley, California, and their first two albums were released on the indie label Lookout Records. It was with their major label debut *Dookie* that really propelled them into the mainstream and that album went on to sell a staggering 10 million copies. The acoustic guitar started to come to the fore via the 1997 release *Nimrod*, an album that was designed to

repeatedly during writing sessions for what would become the follow up to *Nimrod*, the album, *Warning*.

Since then acoustic guitar has become more prominent on Green Day's recordings and you will even hear Armstrong add mandolin parts on some releases. Over the last 15 years the acoustic guitar has even been

“Music – that’s been my education. There’s not a day that goes by that I take it for granted.”

Billie Joe Armstrong

a primary feature on some of their biggest tracks - the simple arpeggiated figure from *Wake Me Up When September Ends* or the strumming passages from *Boulevard of Broken Dreams*. Although you won't find virtuoso licks or high-tempo fingerpicking in Armstrong's playing he is a great example of how hook-based acoustic guitar parts can be layered with power chords and riffs in order to create a huge-sounding end result. Forget chops for a minute and focus instead on clean, well-timed picking and see how tight your strumming is with the backing track! 

NEXT MONTH: *Stuart is all thumb and fingers when he checks out John Lennon*

ABILITY RATING

● ● ● ● ● Easy

INFO	WILL IMPROVE YOUR
KEY: A minor	☒ String skipping
TEMPO: 88bpm	☒ Dynamic strumming
CD: TRACK 76	☒ Chord changes

ALTHOUGH MOST COMMONLY pictured with a low slung Les Paul special plugged into a wall of Marshalls, Billie Joe Armstrong can also often be seen toting an acoustic guitar.

explore new sounds and approaches for the band. The smash hit single *Good Riddance (Time Of Your Life)* showcased Billie Joe's simple though melodic acoustic style perfectly and no doubt introduced the band to a new audience. Although his influences were bands like The Ramones, Husker Du and The Replacements, Bob Dylan came to be a huge influence on Armstrong and you can hear his distinctly American folk style at the fore of Armstrong's acoustic style. Indeed, Dylan's *Bringing It All Back Home* album from 1965 was something Armstrong listened to

GET THE TONE



Armstrong has played many acoustic guitars over the years from a Guild F50 to a Taylor 514C. However, you'll most commonly see him with a Gibson Billie Joe Armstrong J180 acoustic or a Gibson J45. For strumming and picking parts like these a larger, dreadnought style body will give you the required punch and depth to fill out a mix. I recorded this on a Gibson J-35 Collector's Edition with a Telefunken ELAM260 mic.



TRACK RECORD You can hear Billie Joe's acoustic playing on the Green Day albums *Nimrod* (featuring the mega hit *Good Riddance (Time Of Your Life)*), *Warning* (with the single *Minority*) and *American Idiot* (title track, *Boulevard Of Broken Dreams*, *Jesus Of Suburbia*). To hear him in a different format check out his tribute album to The Everly Brothers with Norah Jones, *Foreverly*.

EXAMPLE **BILLIE JOE ARMSTRONG**

CD TRACK 76

[Bar 1] Although you can fingerpick this I've elected to use the pick as Billie Joe does. Keep a relaxed grip on and ensure there is no tension in the wrist.
[Bar 4] Watch out for the strummed D5 chord at the end of this bar, it can be difficult going from accurate single note picking to a loose strum like this one. Consequently don't worry too much if you find yourself hitting some

strings that aren't notated, in this key they will sound fine!

[Bar 9] The A9sus4 chord and the G6/D aren't an example of how Billie Joe would get Jazz/Gospel voicings into his playing! Rather these open strings are just being used to facilitate swift chord changes to the next shape and again we see how open strings sound fine in this particular key.

♩ = 88

Am C D5

Am C D5

Am C D5

Am C G5

Am A9sus4 G G6/D C/G A9sus4 D G6/D

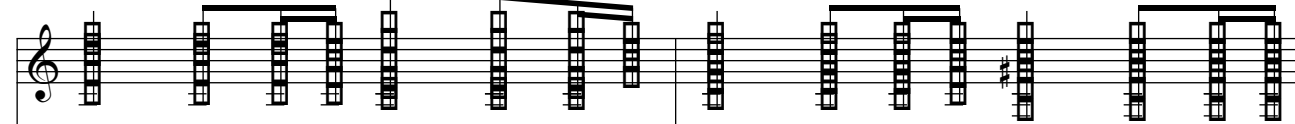
EXAMPLE BILLIE JOE ARMSTRONG

CD TRACK 76

[Bar 12] The E major chord doesn't actually belong in this key (A minor) – theoretically speaking it should actually be an E minor but using the major chord here just gives a strong resolution back to the I chord, A minor.

[Bar 17] These picking parts contain a great deal of 'string skipping' so if you are finding it tricky to home in on each string accurately, make sure you spend some time deciding on the best picking directions for you.

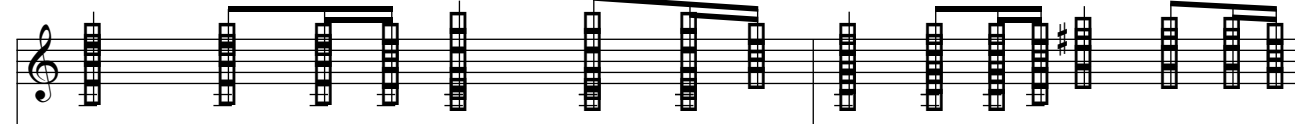
Am G G6/D C/G A9sus4 E



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

11

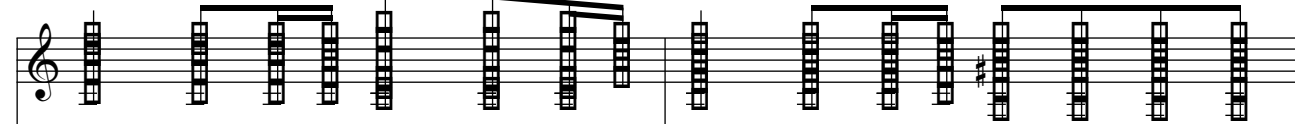
Am G G6/D C/G A9sus4 D G6/D



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

13

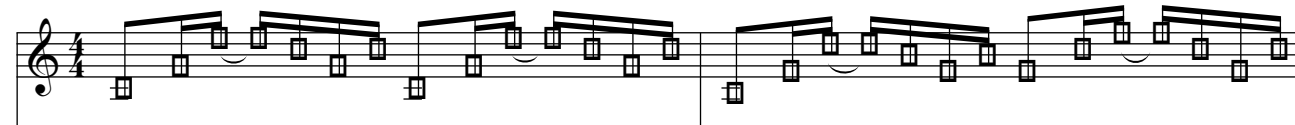
Am A9sus4 G G6/D C/G A9sus4 E



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

15

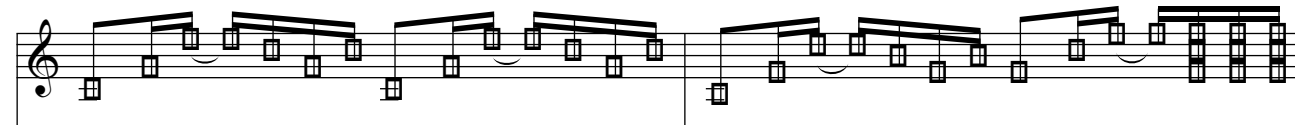
Am G D5



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

17

Am G D5



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

19

EXAMPLE **BILLIE JOE ARMSTRONG**

CD TRACK 76

[Bar 31] This penultimate bar offers a great work-out in dynamics for the strumming hand: build up the volume evenly as you strum through this

bar to reach a crescendo before hitting the final chord in the following bar. Again, don't worry too much about the occasional 'stray' untabbed note.

Am G D5

21

Am G D5

23

Am G G6/D D G6/D

25

Am Am11 C/G A9sus4 G G6/D Am A9sus4

27

G G6/D D G6/D E Am

30

READING MUSIC PART 14

Playing a piece



This month **Charlie Griffiths** extends his reading music series, beginning with a full piece that will test your skills not only in playing the right notes but also changing key!



Can you navigate all the key changes in this month's piece?

ABILITY RATING

●●●●● Easy/Moderate

INFO	WILL IMPROVE YOUR
KEY: Various	☒ Notation reading
TEMPO: Various	☒ Fretboard knowledge
CD: TRACK 77	☒ Employability!

IN THIS SERIES we have covered everything from simply recognising the notes on the stave, to learning the rhythmic symbols, as well as introducing key signatures and some quite technical jargon relating to everything from navigating through a chart to specifics as to how the loud, quiet or intensely the notes should be performed. In the next few instalments we will revisit all of these elements and integrate them into some longer musical pieces to give you the opportunity to test your knowledge and fill in any gaps you may have. It's reading music in the real world.

The first thing to note about this piece is the use of multiple key signatures. The key signature is shown at the beginning of the stave in the form of sharp or flat symbols placed on the stave. The sharps and flats denoted at the beginning of the line are

“Once you are able to play the right note at the right time, you can safely move on to the next level of detail – ornaments and dynamics.”

obeyed for the remainder of the piece unless otherwise indicated. The absence of any sharps or flats at the beginning of a piece means that it's in the key of C major or A minor; the only two keys which do not contain sharps or flats. This piece in fact starts in the key of C and remains so for the entire first

line. Upon reaching the second line you will see the introduction of one sharp symbol placed on the 'F' line and furthermore the third line has two sharps, the fourth line has three sharps and the final line has four sharps; put simply, the piece changes key at the beginning of each line. Your job is to translate the number sharps shown in the key into something meaningful and useful for reading the music. For this we need to remind ourselves of the 'cycle of fifths' as this relates directly to 'sharp keys'.

As we have seen, the key of C major has no sharps, but adding a sharp puts us in the key of G, which is a 5th above C. Two sharps takes us up a further 5th to the key of D and so on until the maximum amount of seven sharps is reached. Those seven different keys are C G D A E B F# C# with a sharp being added each time. With practice you will automatically see two sharps and think 'key of D', or immediately equate four sharps to the 'key of E'.

Rhythmically, this piece revisits four different subdivisions: the first bar has four quarter-notes, which are played at exactly the same rate as the tempo of the piece. Following this there are eighth-notes, which go by at twice the rate of quarter-notes and then 16th-notes which are twice the speed of eighth-notes. Finally we have eighth-note triplets, which are played at a rate of three notes per beat.

Once you are able to play the right notes at the right time, you can safely move on to the next level of detail – the ornamentations and dynamics. In this piece the notes are given a more expressive element using: 'vibrato', which is a quick succession of pulsing bends added to the note; 'trills', which are a quick succession of hammer-ons and pull-offs and; 'grace notes', which are very quick notes preceding a longer note.

Finally we have dynamic markings, which tell you how loud, quiet or intense the part should be played. Throughout the piece there is 'mf', 'p', 'f' which stand for mezzo forte (moderately loud), piano (quietly) and forte (loudly) as well as a crescendo which is a gradual increase in volume. 

NEXT MONTH: Charlie continues with his series on *Reading Music*

EXAMPLE 1 FULL PIECE - ADAGIO

CD TRACK 77

As you play through the piece keep an eye on the changing key signatures and adjust just one note of the scale shape to match it. The new note is always added to the far right of the key signature, which in

turn is always a semitone below the actual key signature. The first four bars and the last four bars have repeat brackets at either end, so play these sections twice to stay in sync with the backing track.

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JUNE GT244

EXPAND YOUR BLUES!

Learn how to make the most out of the different music intervals and master the art of Ragtime Blues. Plus a full guitar transcription of New Born by Muse and the styles of The Troggs, Chickenfoot, Glen Campbell and Eric Gales unveiled!



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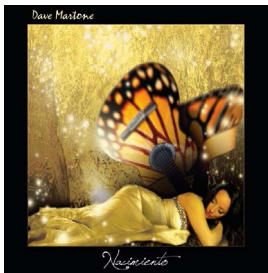
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New Albums

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

ALBUM OF THE MONTH



DAVE MARTONE NACIMIENTO

Magnitude Records ★★★★★

On this instrumental outing Martone plays nylon-string guitar, cajon and general percussion, the only outside help coming from bassist David Spidel. And what a gem it turns out to be; full of fabulous playing and

exciting arrangements. This is not the usual American songbook plunder, however; the material is far reaching, from Malagueña and Classical Gas to The Final Countdown and Spider-Man, all done with vigour and aptitude - and Martone is a true expert of the genre. One of the biggest surprises is his version of Boney M's Rasputin which really knocks along, and with a huge sound. It's impossible not to smile as you listen, and that's the whole thing about this album: it makes you feel good. It's about familiar songs, great arrangements and all benefiting from fresh, new ideas from an excellent player, making this is a very upbeat and rewarding album to listen to.



YES PROGENY: HIGHLIGHTS FROM SEVENTY-TWO

Atlantic - Rhino ★★★★★

This is the everyman's edition of the mighty new Yes box set of 14 CDs that features several complete performances from the band during their 1972 world tour. It was a pivotal moment, being the first outing with new drummer Alan White, but as their previous three albums had achieved massive sales the stage material was taken from those. This was the start of the classic Yes line-up and live material from this period is much sought after, hence some of this has been available on bootlegs for years - although the quality here is far superior to anything we've heard before. Like many bands of the time Yes took soundboard recordings of many of their shows and seven of these have been recently

rediscovered and with today's mastering techniques these performances have been given a new lease of life. These shows are earlier than those featured on the band's triple live album, Yessongs and the quality here is amazingly good. For most people this 'highlights' selection of tracks from five different venues will be a great addition to their collection but for the hardened Yes fan the box set will be nothing short of manna from heaven.

JOHN LODGE 10,000 LIGHT YEARS AGO

Esoteric Antenna ★★★

John Lodge is best known as bass guitarist and vocalist with The Moody Blues but, perhaps more significantly, he's also a mighty fine songwriter and guitarist, having penned great tracks like I'm Just A Singer (In A Rock & Roll Band) and Ride My See Saw for the band. This is only his second solo album, his first being Natural Avenue,



released way back in 1977, but now available on CD. He's a fine tunesmith and that is very evident on this album. He's also able to call upon useful friends like Ray Thomas and Mike Pinder from the Moody Blues to join him on the acoustic-led Simply Magic. He's also enlisted the help of guitarist Chris Spedding who proves to be an excellent choice, adding fire and authority to this album. Being such a pivotal member of the Moody Blues it will come as no surprise that there are similarities in the material here, but there's enough that's different to make this a very viable release; it's melodic, easy on the ear but full of great performances and variety. Lodge will be touring in the UK with The Moody Blues next month.

MIKE OLDFIELD THE BEST OF: 1992-2003

Warner Music ★★★★★

Well it's all there in the title, so this is an intelligent two-CD selection of material from beyond Mike's early days of experimentation and after receiving commercial success. In that respect this is an unusual release as it obviously ignores the original Tubular Bells and the early hit singles, but it does show just what a fine writer and player he has continued to be. That

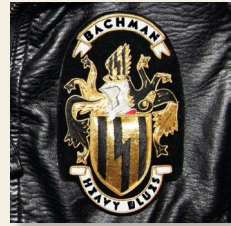


said, it does feature music from 1992's Tubular Bells II plus the more recognisable radio edits and single versions for tracks like Sentinel, To Be Free, Far Above The Clouds and the single remix of Tubular Bells from 2003. Much of Mike's music stays within this formula, with a few unusual directions; yet undoubtedly it has all stood the test of time. While the second CD will fill in a few gaps for the regular Oldfield collector, CD one will appeal to someone newly discovering his music so this should appeal to all.

RANDY BACHMAN HEAVY BLUES

Linus Entertainment ★★★★★

You'd be forgiven for thinking that the opening track, The Edge, was a new song from The Who with the wild guitar chords performed in a manner that Pete Townshend would be proud to produce. It certainly got us checking the guest list of players included here, but Pete is not among them. So who has Randy invited to join him on this self-imposed

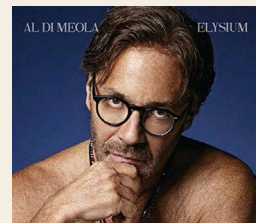


challenge to reinvent himself? Well Neil Young, the late Jeff Healey, Joe Bonamassa and Peter Dinklage for starters but there are others too. It's an upbeat album that truly lives up to its title with lots of variation within the blues remit. Little Girl Lost features Neil Young and is a bit like an over produced ZZ Top track but it works extremely well. Confessing To The Devil with Healey is a sort of chant over a Bo Diddley rhythm and the title track enlists Frampton and features a nice chord progression. Randy is almost re-inventing himself here but this is a really enjoyable, driving blues-rock album with some great guitar from all concerned.

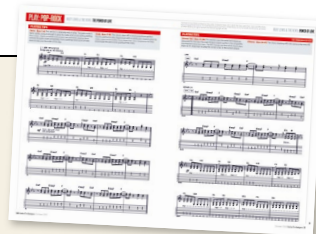
AL DI MEOLA ELYSIUM

Inakustik ★★★★★

Al Di Meola is back, playing a host of guitars over this 14-track album which is positively uplifting and full of glorious music. Al has a fantastic palette and understanding of tone so when he uses heavily distorted electric guitar over a gently plucked classical you never lose the dynamics of either instrument. It's a gift and an ability that he plays to the full, and that's what keeps this instrumental collection interesting from start to finish. But it isn't merely interesting; it's truly inspiring with its freeform structure and meanderings from the melody. Lots going on here but we particularly like the timings on Babylon and Tangier which both also hold elements of mid-80s Di Meola. Some great speed licks on Tangier too! Al has never stopped pushing himself and he's definitely reached a new and exciting level. The title track is less frantic and features a slightly Middle Eastern flavour combining classical guitar with 12-string. Nice rhythmic section too that breaks down and introduces the Les Paul. This is all very well constructed and keeps you guessing on the musical outcome of every track. Magic stuff indeed!



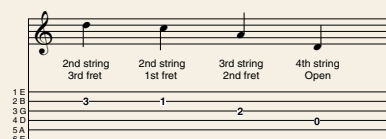
GT USER GUIDE



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

READ MUSIC

Each transcription is broken down into two parts...



MUSICAL STAVE

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

TAB

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

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

PICKING

Up and down picking



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

Tremolo picking



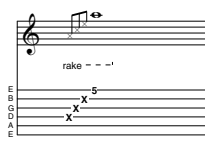
■ Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

Palm muting



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

Pick rake



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

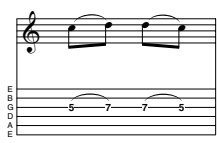
Arpeggiated chord



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

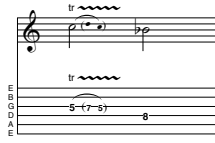
FRETTING HAND

Hammer-on & Pull-off



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

Note Trills



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

Slides (Glissando)



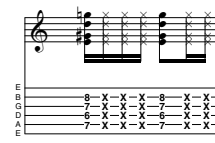
■ Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping



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

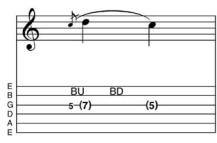
Fret-Hand Muting



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

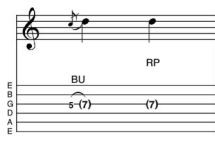
BENDING AND VIBRATO

Bend up/down



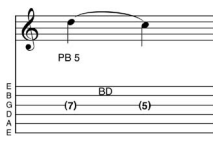
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

Re-pick bend



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

Pre bend



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

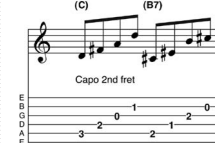
Quarter-tone bend



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

CAPO

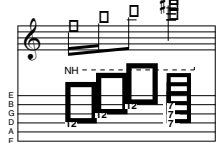
Capo Notation



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

HARMONICS

Natural harmonics



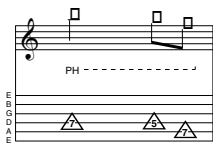
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



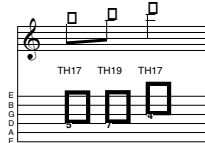
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



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

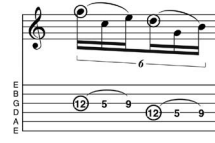
Tapped harmonics



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

R/H TAPPING

Right-hand tapping



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

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JOHN RENBOURN

One of the UK's acoustic luminaries he teamed up with Bert Jansch to create delightful works. Stuart Ryan celebrates Renbourn's fabulous guitar style.

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