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**JIM CLARK**

Tech Music Schools' deputy head of guitar is a busy player who not only writes Guitarist's monthly Rock column but also contributes regularly to GT too.

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A tutor at BIMM Brighton, Martin's Rock columns are written with style and commitment. His 2006 album State Of The Union is available on iTunes.

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A talented Italian guitarist, teacher and innovator, Alessandro studied music to doctoral level and is a vital new recruit to the Institute's guitar faculty.

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The UK's original techniques writer, Phil regularly plays guitar in We Will Rock You in London's West End. He also helped to launch GT back in 1994.

**SCOTT MCGILL**

US-born Scott runs the BA Hons course at BIMM Brighton. His book The Guitar Arpeggio Compendium and solo CD Symptom Imperative are out now.

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Stuart is Head Of Guitar at BIMM Bristol, teaches at Bath Spa University and is a top solo acoustic guitar virtuoso. His debut CD, The Coast Road, is out now.

**JOHN WHEATCROFT**

Head Of Guitar at Tech Music School, John is a master all guitar styles. He also fronts the Django-inspired modern jazz acoustic project, Ensemble Futur.



Welcome

WHO DOESN'T REMEMBER a moment when they learnt a fantastic new chord?

Something that sounded lovely on its own, without even the context of a progression to help it along. It's a great feeling don't you think?

I remember several such moments over my many years. There was the major 7th realisation: how could C major 7 sound so gorgeous, when it has both C and B in it, which should sound dreadful together? Or indeed the Hendrix 7#9, which contains major and minor 3rd - 'no, it can't be possible' my musically uneducated brain screamed! But both sounded ace!

Then I remember going to see a local band play and was stunned to see chord shapes and hear voicings that were completely new to me.

Had my listening at that time stretched to players like Joe Pass or Barney Kessel I would have known that these were simply the staple 'four-note' fingerings that jazz players take for granted.

I spoke to the guitarist afterwards and he directed me to Mickey Baker's book, Jazz Guitar, which I bought and devoured with relish. Well, I devoured the first few pages anyway, as it was here he listed, named and gave chord boxes for the very same chords the guy was using. Names like Eb7b9, Bb6/9 and Db11 were scary indeed, but boy did they sound great. Fortunately Baker also wrote out really cool chord progressions so you could learn these great sounds in context.

This month we decided to show you 50 chords that sound great completely on their own, but we've also helped by contextualising them too to help you get the most out of them. Of course you're bound to know some, but I bet there'll be a good few that are new to you - as there were me!

They offer some brilliant alternatives to those boring old open shapes and barre chords that seem to dominate so much of what we do. I can't imagine there's a single GT reader who, if he/she reads and plays through the whole feature, won't come out of it with something new under their fingers. And if someone had shown me just one brilliant chord in 1965, for the equivalent of a fiver or so, then I would have considered it value indeed!

Have fun. See you next month...

Mark



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50 GORGEOUS CHORDS

...and how to use them! **14**

Wanna learn some fabulous new chords? Jim Clark has come up with a special selection to really spice up your music.

ON THE CD: TRACKS 4-53

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PINK FLOYD

Money **26**

Play the cool 7/4 riff and Dave Gilmour's soaring solos from this full transcription of the Dark Side Of The Moon classic!

ON THE CD: TRACKS 54-55

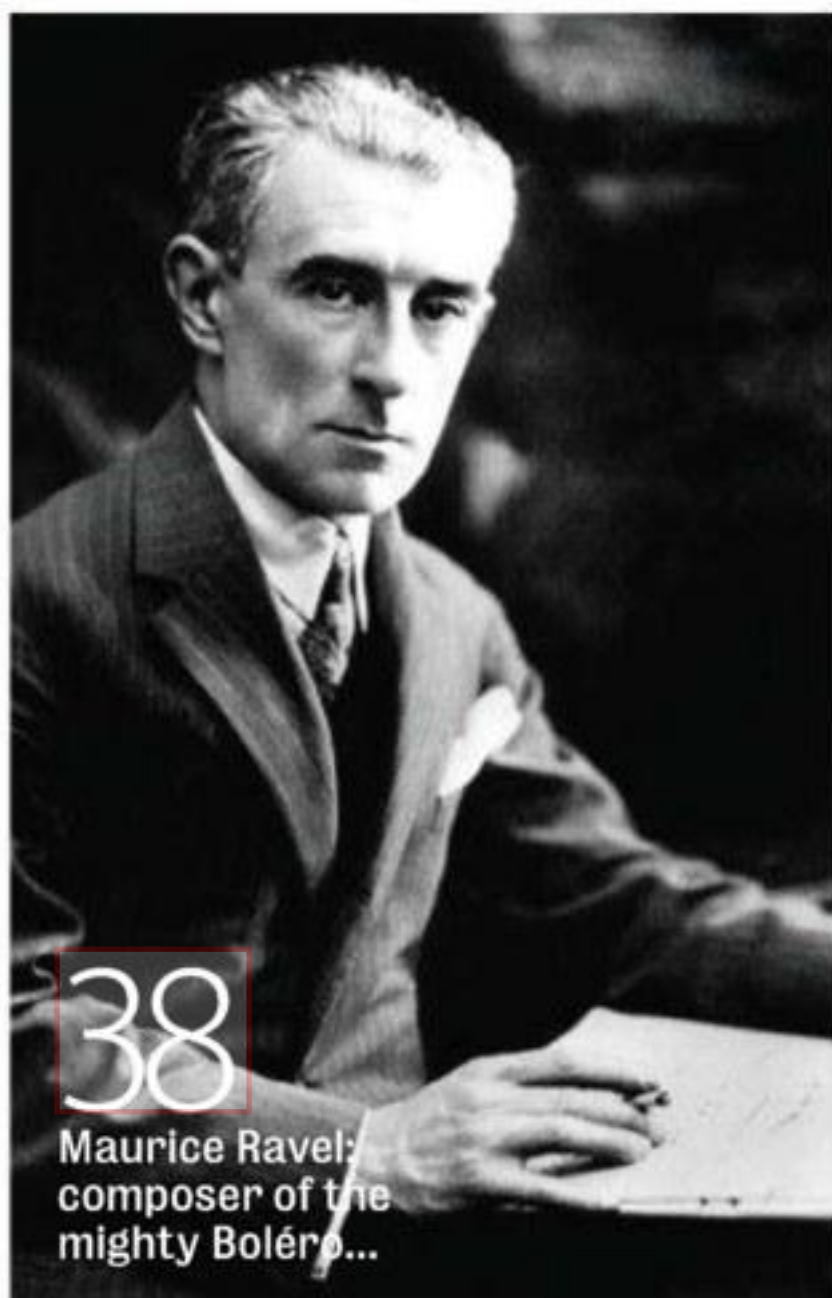
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RAVEL

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Bridget Mermikides arranges and transcribes this wonderful piece that will remind you of the Dudley Moore and Bo Derek film 10.

ON THE CD: TRACKS 56-57



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Maurice Ravel:
composer of the
mighty Boléro...

POPPERFOTO/GETTY IMAGES

TRANSCRIPTION #3

CPE BACH

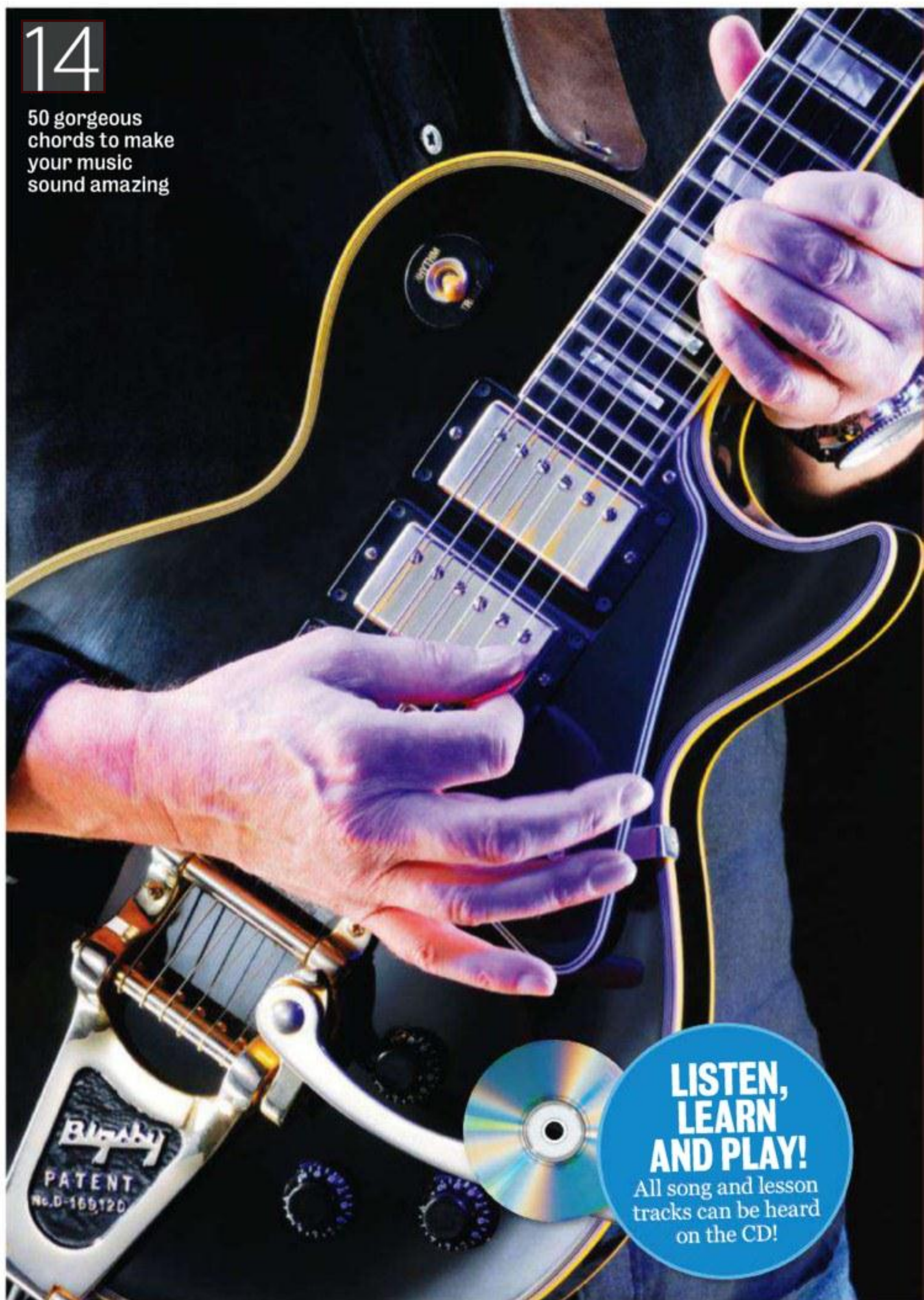
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50 gorgeous
chords to make
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LEARN
AND PLAY!**

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Pink Floyd's
Dave Gilmour



© PETER MAZEL / SUNSHINE / RETNA

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Dann Huff:
more in GT?

A HUFF ABOUT HUFF

Having virtually every GT mag since its earliest days (before even the attached CDs), can I say what a wonderful mag it is and the changes that have taken place over the years have only served to enhance its reputation as the best out there in terms of the variety of styles, brilliant communicators and exponents of the art.

I have an invaluable amount of info stored in my many mags that serve me well to this day as a musician in various cover bands, as a private tutor and in helping me achieve grades under a very capable mentor.

Something that would be of great help to me, and many others I'm sure, would be an issue covering great lead guitar solos from the '80s. I'm thinking in terms of songs like Running With The Night - Lionel Richie featuring Lukather's blistering solo (please oh please transcribe this!) and Michael Jackson's Beat It - Van Halen (which I know you have covered), alongside some exquisite solos on top hits of that time featuring great LA session men like Lee Ritenour, Dann Huff, Michael Landau, Michael Thompson, Larry Carlton, Dean Parks etc. Oh, and what about Phil Collins's Easy Lover solo from Darryl Stuermer?

And how about featuring my all-time favourite guitarists Larry Carlton and Lee Ritenour in their role with smooth jazzers Fourplay? An in-depth look at the chord structuring behind the melody and how to develop solos in the style of these guys would be worth its weight in gold!

Looking back over the years I have realised that people like Dann Huff and Lee Ritenour

STAR LETTER WRITE ONE AND WIN A PRIZE!

KID ROCK

My name is Jamie and I'm nine years old. I LOVE electric guitar. My uncles play as well and they are really supportive. My dad plays too - I teach him. He subscribes to your magazine.

I recently bought a Classic Player '60s Fender Strat. When I bought it the people in the shop said that kids that like blues are getting younger and younger these days. At school I know a couple of people that like electric guitar as well, and millions play acoustic. I'm here to ask can you do some more easy riffs, as there are loads of young budding guitarists who would enjoy tackling them as much as I do.

I'm doing two lessons a week and I'm in a band - we have performed at The Stables in Wavendon. I sing and play guitar in the band and we're called Mayhem - the clue's in the name! I think also there is a gap in the market with kids' guitar stuff - they think we just like football and dinosaurs.

I also don't see why rock and blues can't be on the radio, and I think rock and old music should be respected more in the modern world. Another example of how old music should be respected is that valve amps sound better than digital ones, and all the music legends are in the past. I was glad when my uncle said that valve amps are back in fashion.

Jamie

Well Jamie it's great that you are so into playing the guitar. You're right: many younger people are getting deeply into making music, perhaps when they see that computer games, while initially fun, don't really gain you anything. We've seen some amazing players, like 13-year-old James Bell who won this year's Young Guitarist Of The Year competition; or Jess Lewis, who's just 17 and also completely amazing.

It's great that your uncles are helping and inspiring you in your quest (and that you are doing the same for your dad!).

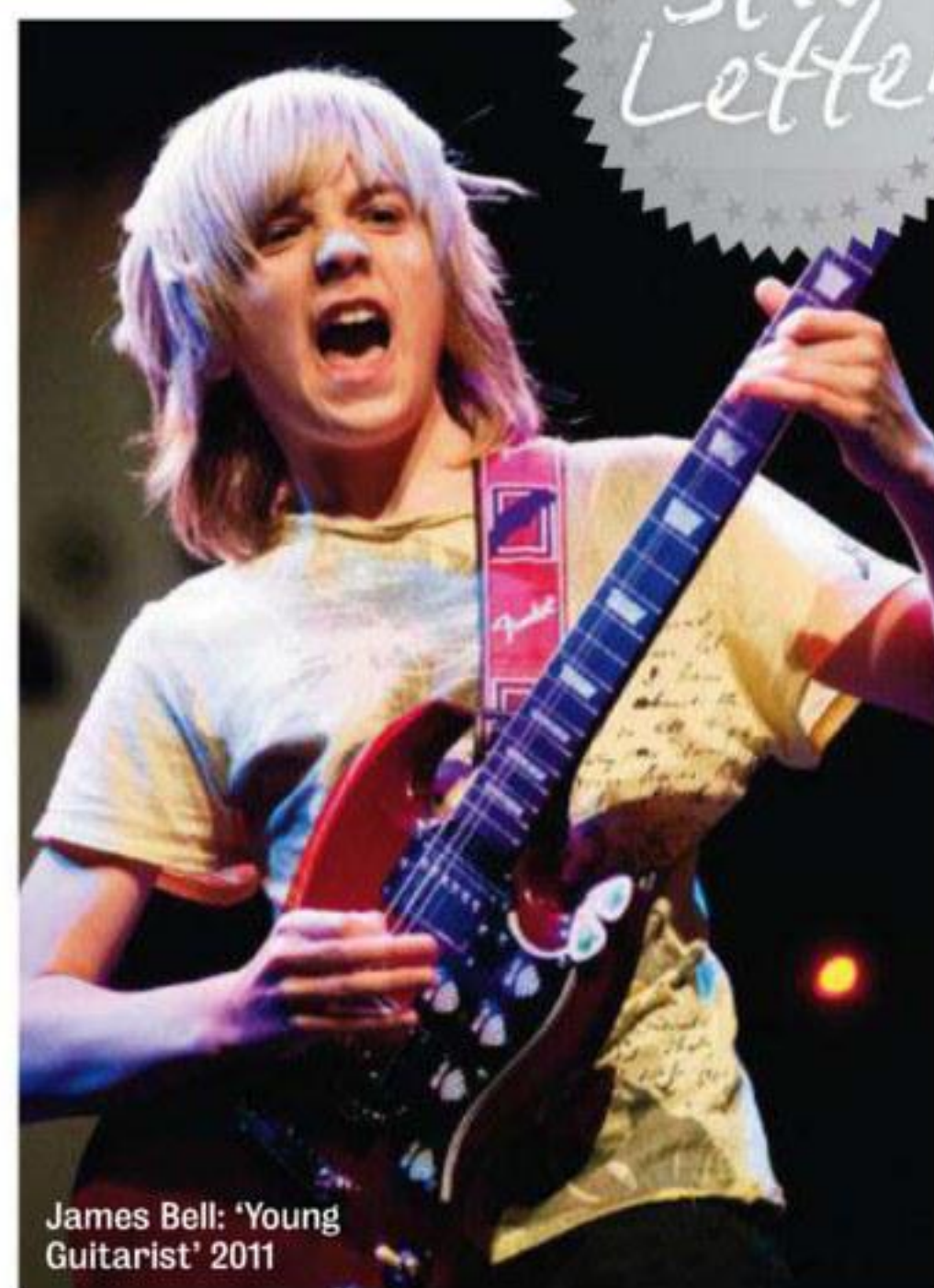
never seem to have a look-in as far as transcriptions go and this goes for the smooth jazz style as well - yet, and more so than at any other time, it is never ending in regards to the blues. Whilst I acknowledge it is the bedrock of a lot of musical genres I feel in recent years it has been on overload in the mag and when I look back at the late '90s issues I realise that you seem to have pulled back from the richly diverse music that attracted me in the first place. I feel I need to voice this as there is definitely a lot of repetitious song transcriptions emerging as well as

too much blues overload. I find this disappointing, as there are still so many songs and styles that can be covered.

Oh, and as Dann Huff has been mentioned, surely someone can transcribe some of his songs with the brilliant rock band Giant - what an exceptional guitarist, who has never been really looked at in depth by this mag.

It's the first time of writing so may I take this opportunity to say a huge thank you to you all (past and present) for your help over the years and looking forward to next month's issue already!

Melvyn Scott



James Bell: 'Young Guitarist' 2011

Regarding the 'old versus new' debate - be it music or equipment - I think it's best to look at everything, whether it's old or new, classic or modern, and sift the good from the bad. There's good old and rubbish old, just as there's good new and rubbish new. Being selective is the key! Keep up the great work though, and keep reading the mag. We'll see what can be done with some easier stuff (maybe get Scott McGill to do a selection of simpler licks in a variety of styles).

STAR LETTER PRIZE

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



Over the years we have featured most of the players you mention, in one way or another, either as song transcriptions or style lessons. Many, many years ago we ran a great feature on three solos from Christopher Cross's eponymous first album, with breaks from Eric Johnson, Larry Carlton and Jay Graydon. Sadly that kind of thing is simply unaffordable now, the way that things work these days. However I might talk to the powers that be and see if there's not some compromise that can be reached to the benefit of all. We, and our readers, are certainly missing out because of it.

The main problem we have with songs is that, unless a significant chunk of the readership knows the track in the first place, they simply won't bother buying the magazine – no matter how brilliant it may be. We have on quite a few occasions insinuated something less well known into an issue with a particularly strong cover story, and will continue doing so.

And while I've answered this question a million times; if you actually tot up the amount of blues in the magazine compared to everything else, it's pretty evenly distributed. We do put quite a few blues features on the cover for the simple reason that they consistently sell more and help keep us in business. But look beyond that and I think you'll find our balance and range is pretty darned good – as indeed your letter initially stated!

STRING THEORY

I read your article in the June 2001 edition regarding guitar strings. I have been collecting guitars and here is what I find useful on various guitars for different uses – a 'horses for courses' sort of thing.

I find .009-.042 gauge on Fender guitars good for rock and country music, and .010-.046 on Gibsons or Fenders for rock, blues and rhythm. I like .010-.046 on a Les Paul Junior for a Chris Spedding punky type sound. The .010s have also got a bit more twang than .009s which makes them good for rockabilly or a 'Chevrolet ad' type sound on a Fender. For rock and country on Gibsons I'd go .009-.046 – a hybrid of .009 gauge treble and .010 gauge bass side. The .009 gauge top strings are easy to bend and the thicker bass strings bring out the sound of the mahogany in a Gibson. I have found .009-.046 not so good on Fenders because you can't adjust the pole-pieces on the pickups to compensate for the mixed gauges. For archtops, .012-.052 flatwounds are the ticket for jazz.

That's .009s, .010s and .012s covered, but of course in between you've also got .011s. If you've got an archtop for jazz but experience problems with feedback you could try a thinline semi with .011-.048 strings. I wouldn't recommend thicker on these guitars because of their more slender necks.

A semi would also make a good second guitar for blues or jazzy ballads. I'm thinking of the Chicago South Side blues players Buddy Guy, Otis Rush, Magic Sam and Luther Allison who used a Strat for their main guitar and a semi for the backup.

People say .011s are better than .010s on guitars with humbuckers and I agree. Seth Lover who invented the Gibson Humbucker says he intended his pickups to be used with .012 gauge strings. I've tried playing blues bends on .011s and ended up with tendonitis, but where I have found .011s useful is for jazz-rock where you often play seven-note minor scales and bend notes up a half-step instead of a whole step as in blues – so bending is not such a problem – and .011s on a humbucker equipped guitar are great! They work well for jazz-rock and instrumental rock too as they help carry a melody.

Another thing you might want to try is .010-.048 or .011-.050 flatwounds on a Fender Strat, Jazzmaster or Jag for the sound on many early surf recordings (and on a Gretsch for rockabilly). For a Hank Marvin Shadows sound you could try .011-.049 roundwounds – on a Strat of course (preferably Fiesta Red!).

Chris Wales, Australia

There's a lot of great info there, Chris. Thanks for taking the time and trouble of sharing your experiences. It also shows that experimenting with string gauges can yield really cool results – especially your 'light top, heavy bottom' observations. Cheers again: I'm sure a lot of readers will find that stuff very useful.

TOWER OF TROWER!

Greetings from the US! I've been a subscriber since early this year, and had a few humble ideas for you to toss around with all the great comments in TalkBack.

In GT186 you had a great lesson on Robin Trower's techniques. When I started digging heavier rock in the early '80s, I came across Trower's Live album in one of my many treks down to the used LP shop to gather up as much classic rock as my meagre pay check would support. Though I had missed experiencing that music period first-hand, I had the very cool opportunity of soaking it up in highly concentrated doses since

used LPs were very cheap.

I picked up Trower Live on the sole basis that with a cover shot like that, he must be playing some cool stuff – I'd never even heard his name!

Man, was that hunch ever so right. Start to finish one of the best live recordings I've ever heard. Just a few weeks ago I took it into work after hearing some buddies talk about favourite live recordings, and they had to agree.

Your article reminded me of something I've felt for a long time – Mr Trower, among other great players, is usually hailed for his solo technique. However, for such a titan of rhythm (in particular note choice and chord voicing), those aspects are rarely focused on. In fairness, your article did touch on it, but I'd love to see an in-depth lesson or series on rhythm techniques employed by players otherwise known primarily for their lead playing, with particular emphasis on timing, feel, chord voicings, embellishments, and interaction with the rhythm section.

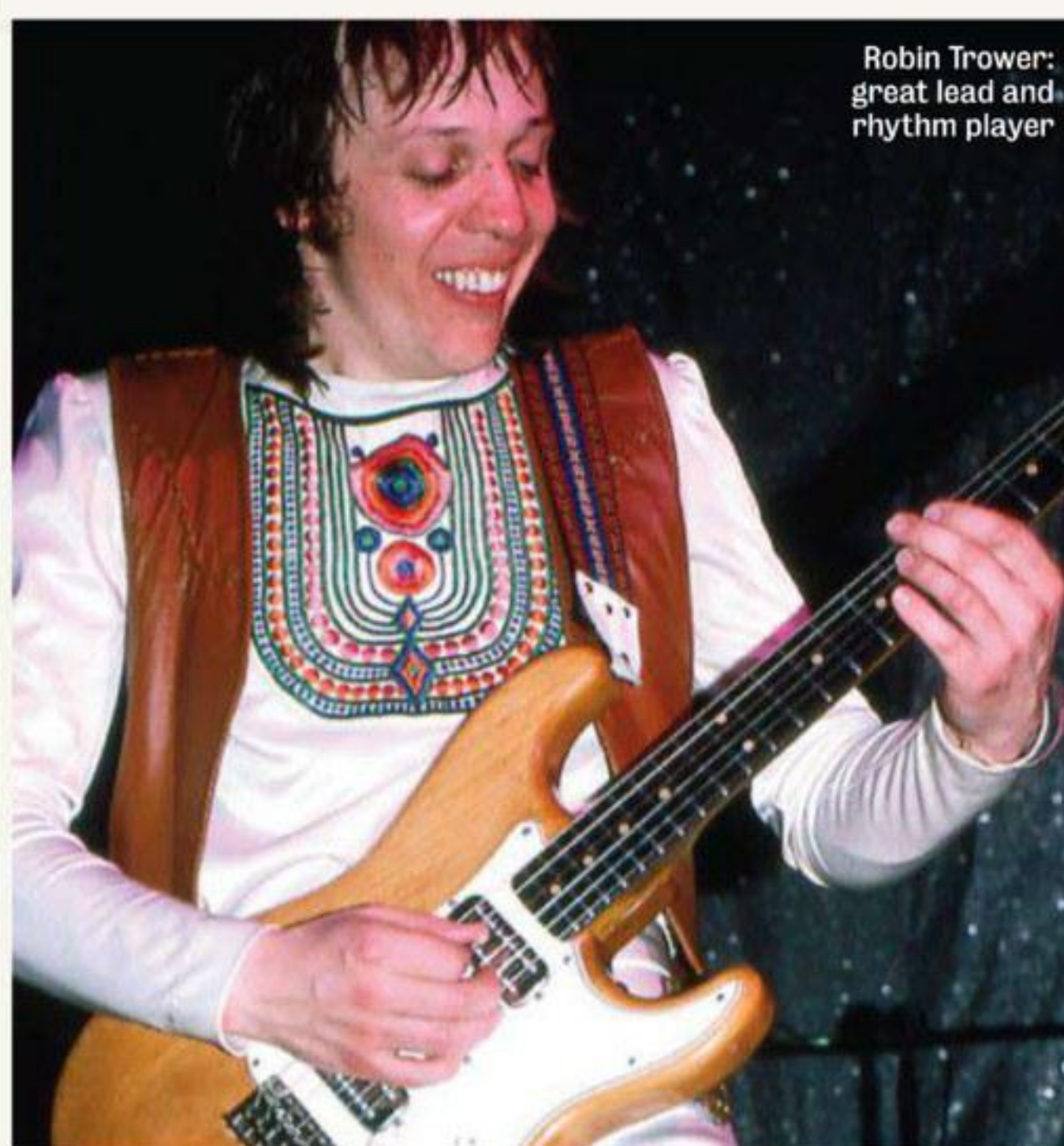
Two such candidates are Mr Trower himself and Edward Van Halen. It would also be great to have the actual player demonstrate at least some of the parts on the CD, CD ROM, or website, including tone breakdown.

Lastly, just adding my voice to the already nearly constant praises for Ms Mermikides' Classical lessons. This is the one

section that put me over the top in terms of having to subscribe, despite the relatively steep cost in the States and difficult times. I'm not a classical guitarist, but my first instrument was a nylon acoustic and my first lessons focused on such pieces. Just trying her lessons makes me a better player in my normal rock/blues electric meanderings, whether it's because of increased strength, dexterity, or simply new ideas under my fingers. The satisfaction of accomplishing sections at a time is something that's endlessly inspiring. Please do whatever is needed to keep her happy and writing in GT, and a big 'thank you' directly to her for sharing her talents and expertise.

Todd Stanley

Thanks for the positive comments from so far away, Todd. Mr Trower is indeed an awesome talent and one that definitely deserves more coverage – we did tab Bridge Of Sighs a while back but we'll certainly look at Robin again. I've actually discussed your idea of great lead players who also excel at rhythm, and the list is already growing as it encompasses a lot of styles – from the obvious Hendrix and Eric Johnson, through artists such as Robert Cray, Robben Ford and co. It may well be worth a series so we'll discuss it further and see what we can come up with. I'm sure Bridget will appreciate your fine words too!



Robin Trower: great lead and rhythm player

Bert Jansch (1943-2011)

BERT JANSCH, one of the pioneers behind the British folk music revival of the 1960s, has died after a long battle with cancer. Bert was born in Glasgow in 1943. As a teenager he took up the guitar and regularly visited a folk club in Edinburgh called The Howff. He became a full-time musician in 1960 and moved to London a few years later, drawn by the burgeoning folk music scene there. His eponymous first album came in 1965 and it immediately influenced the singer-songwriter Donovan, who subsequently covered Jansch's song Do You Hear Me Now for his own Universal Soldier project.

In London Bert also met other acoustic musicians including Paul Simon, John Renbourn and Davy Graham. He formed The Pentangle with himself and Renbourn on guitar, Jacqui McShee on vocals, Danny Thompson on bass, and Terry Cox on drums. Their 'folk baroque' music was a big influence on emerging folk musicians during the late 1960s and early 1970s. The Pentangle split up in 1973 but reformed for reunion performances at this year's Glastonbury Festival.

Jansch passed away on 5 October, aged 67. Our thoughts go out to his family and friends.

One of the true acoustic giants



Bonus Blues Jamtracks



Each month from now on we will be providing four five-minute bonus jamtracks. If you don't see the MP3s follow these instructions. Pop the CD into a computer and use a file-browser (My Computer or Windows Explorer on PC; Finder on Mac) to view disc contents. You will see a folder called 'Bonus_MP3s' where you will find the jamtracks.

1. Shuffle (A)

This is the classic major and minor pentatonic feel of tracks like The Stumble and Hideaway. Add the major 3rd (C) to your Am pentatonic licks and the 6th and 9th (F# and B) for added flavour. A spot of b5 (Eb) will liven things up further.

2. Souilly ballad (C)

Why not try a different approach here: see if you can come up with a melody in your head, then work it out on the guitar. This is an approach Nik Kershaw used to create melodic solos like the one in Wouldn't It Be Good.

3. Rock and roll ballad (C)

After the I IV V three-chord trick the I VI IV V (here C, Am, F, G) is the commonest sequence of all. The C major scale (C D E F G A B) will work over all the chords, but targeting each chord's root, 3rd or 5th, will make your soloing sound stronger.

4. Cool rock and roll ballad (C)

The chords get pepped up here – Cmaj7, Am7, Fm7, G11. The same approach as above will work, but bear in mind the Ab in the Fm7 chord is 'out of key' – but it's a great note to target when the chord comes round. Also, try Larry Carlton's trick of playing an F arpeggio over the G11 – cool!

Fret-King Roadshow is a success

BETWEEN 12-23 September, Fret-King went out on the road across the UK to showcase guitar guru Trev Wilkinson's contribution to the world of the electric guitar. Trev joined Jerry Donahue and

respected Fret-King clinician Gav Coulson to show off the capabilities of what he dubs "my affordable boutique guitars".

One stop was Allegro Music in Biggar, Scotland. Allegro partner

Kieron O'Neill, who hired a local hall when he realised demand would be too large to accommodate the roadshow in the shop, said: "We all really enjoyed it! We had people come from as far as Edinburgh. Some of Jerry's diehard fans came along as well, and they got to hear some pretty good music! Jerry explained his involvement with Trev throughout the process and gave a great overview of the guitar."

Jerry said: "It was a most enjoyable week with wonderful response from the attendees. I was proud to demonstrate the special attributes of my new Fret King JD and many guitars were sold at the clinics as soon as I'd finished playing!" Visit www.fret-king.com or www.jhs.co.uk for more details.

The uniquely talented Jerry Donahue



Modern Blues Special!

GT's Play Guitar Now: Modern Blues tuition DVD/magazine is out now! It shows you how to play like some of the modern greats including Joe Bonamassa, Robert Cray, Jeff Beck, Robben Ford, Larry Carlton, Matt Schofield and Scott Henderson and more. It's bound to be popular so get it now while stocks last!



60 Seconds with...

A minute's all it takes to find out what makes a great guitarist tick. This month we get the griff on the most excellent **Allen Hinds**.

GT: Who was your first influence to play the guitar?

AH: Beatles, Yardbirds, the guy down the street that everyone thought was so cool because he owned a guitar!

GT: What was the first guitar you really lusted after?

AH: Any electric back in the '60s, then Les Pauls, old Strats. I like vintage - there is still a 1960 Strat in Montgomery Alabama I hope one day to play - long story, but it belongs to friends and it sits in a closet. Argh!

GT: Can you remember the best gig you ever did?

AH: Either my first festival with my band, in Portland Oregon - just knowing my music could affect so many was fun. Or maybe South Africa with Randy Crawford, immediately after apartheid was lifted - pretty emotional crowd!

GT: And your worst playing nightmare?

AH: Not being able to play!

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

AH: Not to worry about things I can't do, or that don't come naturally to me. If you want to express something on guitar it will happen - you can't force it if it's not natural to you.

GT: Do you still practise?

AH: Not as much as I wish, but yes I try to get in at least an hour a day, although to be honest gigs are usually my practice time.

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

AH: No, I just run scales or licks, whatever I have time for...

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

AH: Jaco, Tony Williams, Mike Brecker, and I always wanted to play with Traffic's keyboard player and guitarist Steve Winwood...

GT: Present company excepted, who would you say is the greatest guitarist that's ever lived?

AH: Haha! There is no one guitarist that is better than all the rest, but at what they do: Hendrix, Jeff Beck, Metheny and Holdsworth come to mind. Then John Leventhal, Stuart Smith, Lowell George... Love 'em all!

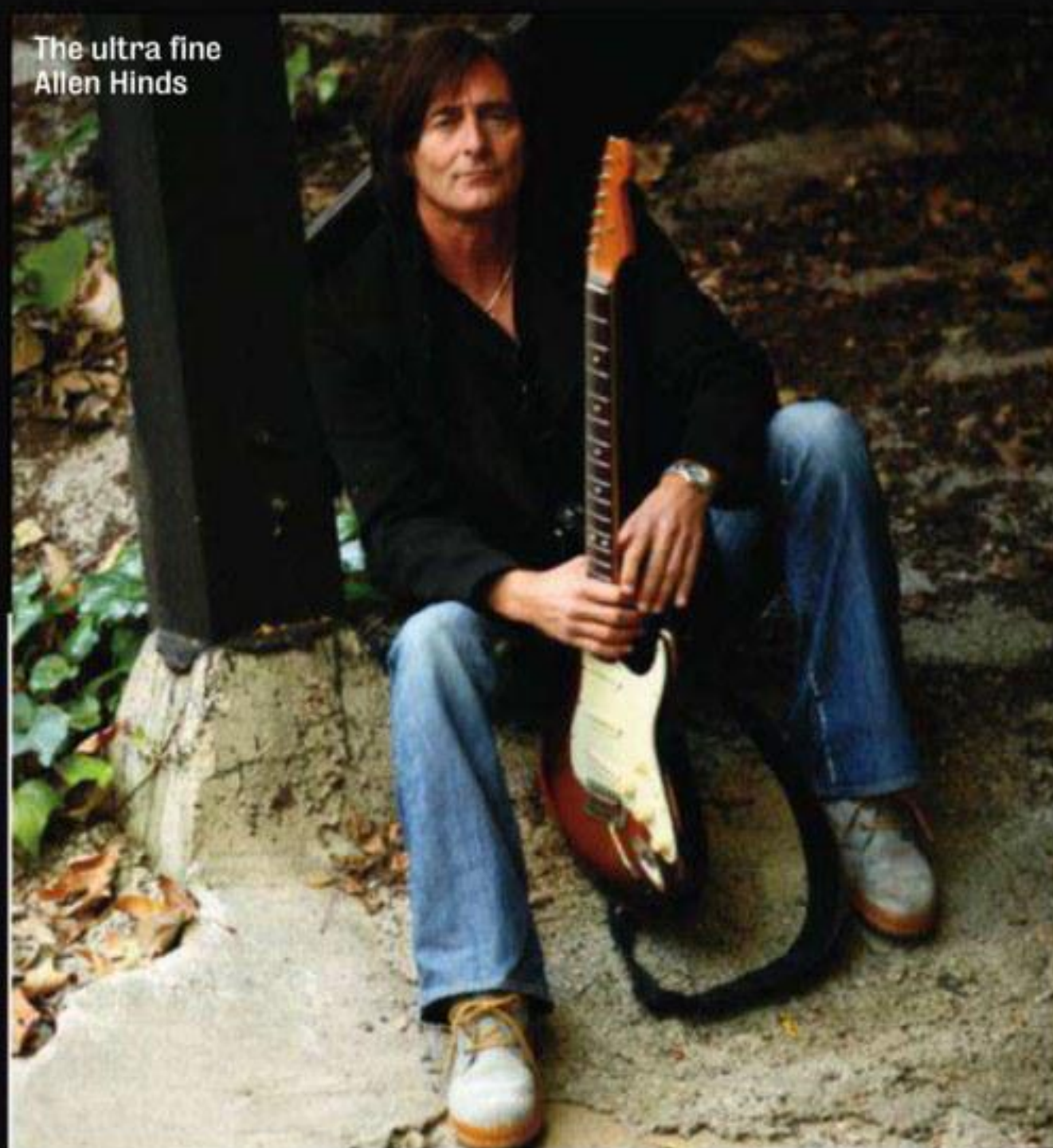
GT: Is there a solo you really wish you had played?

AH: My first really deep connection with a guitar solo was Jeff Beck's lead break on an old Stevie Wonder song, Looking For Another Pure Love - man I get goose bumps just thinking about that. George Harrison's intro to I Feel Fine - I remember as a kid thinking that was the coolest sound. And Duane Allman's Statesboro Blues solo from the Fillmore live record...

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

AH: I always liked Waltz For Tina off my first CD. I wrote it for my mother and there are some strong places in it.

The ultra fine Allen Hinds



Falling Up was one that felt right, and I was a little surprised how Pedro And Marta came out on my new CD. But they can always get better - I hope!

GT: What would you most like to be remembered for?

AH: Writing a song or playing a solo that affected listeners in a way they will remember for a lifetime. You know, like when you now hear something that

immediately takes you back to when you were a kid, or remember where you were when you first heard it. I would like to be part of someone's musical memory.

Allen has a new three-part video slide series coming up in GT. We'll keep you posted - in the meantime check out this amazing player on YouTube. Fantastic feel, touch and tone!

PHIL HILBORNE'S ONE-MINUTE LICK WHAMMY PEDAL STYLE LICK

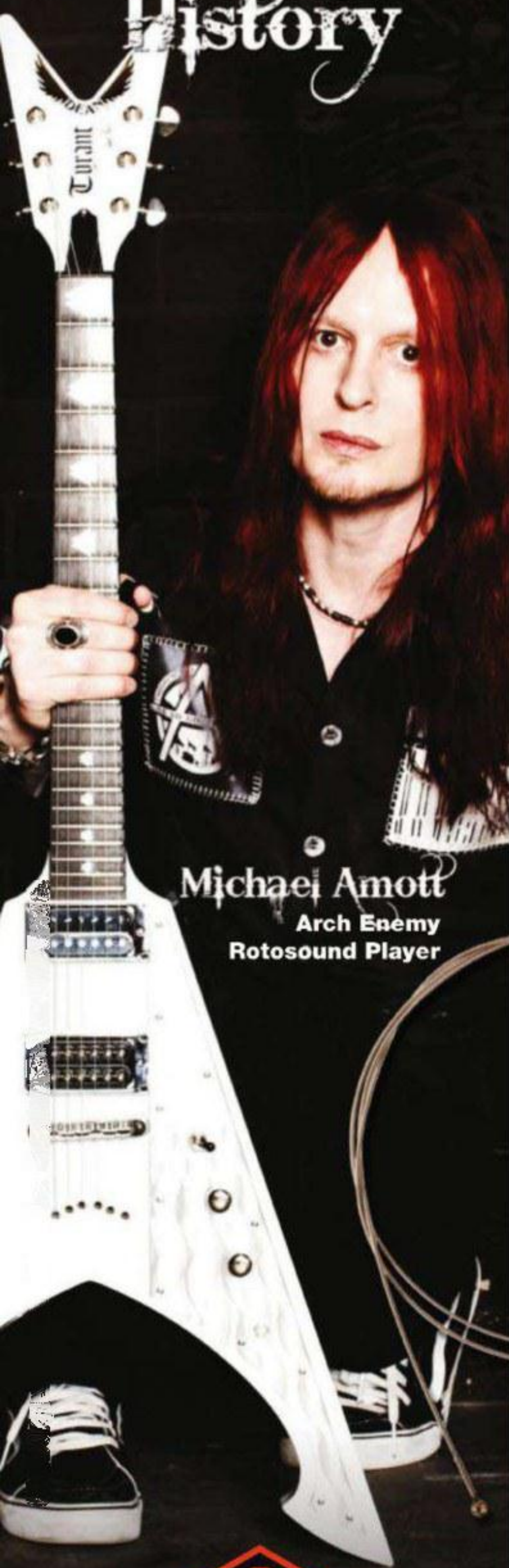


A real fun thing to do is to come up with phrases that emulate other styles, instruments or effects. This month's lick will come in handy if you want to sound like you're using a Whammy pedal. One of the Whammy's most recognisable effects is the 'Octave' setting where the

notes sweep up and down. This is copied in this A minor pentatonic phrase by using fast fretting-hand shifts and targeting a note an octave up or down. This can be tricky to play accurately but persevere as it's a great new musical idea that's also a great technical work-out...

Am7
♩ = 240 8va

Play Loud, Make History



Michael Amott
Arch Enemy
Rotosound Player



Music Strings

www.rotosound.com

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Intro

Guitar Techniques on iPad

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AS THE DIGITAL age moves inexorably on, the latest exciting development is the availability of Guitar Techniques (and other Future titles) on Apple's Newsstand, launched on October 12th. If you own an iPad, iPhone or iPod Touch you can buy the GT app from Newsstand (Apple's dedicated store for magazines and newspapers) and read it on the move - or wherever you happen to be.

Input the URL - <http://goo.gl/oSVYF> - to your favourite search engine and it will take you straight to the Guitar Techniques page. UK price is just £2.99 and the magazine looks fantastic on the iPad's attractive, non-reflective screen. Turn the pages, zoom in and out and enjoy all the mag's usual great tabs and lessons.

Whilst the audio and video content is currently not available we are hoping that it will soon be downloadable from our new digital locker.

Keep your eye on www.musicradar.com/guitartechniques or check out our Facebook page for updates.

We're really excited about this fabulous new way to enjoy GT, so please check it out and let us know what you think.

Bonamassa dates for 2012

HOT ON THE HEELS of his successful 9th album, *Dustbowl*, the ever busy Joe Bonamassa has announced a series of gigs for next March - he just doesn't let up!

The existing dates are as follows: Friday 23rd March, Brighton Centre (Ticket Hotline: 0844 847 1515); Saturday 24th March 2012, Sheffield Motorpoint Arena (0114 2 56 56 56); Sunday 25th March, Newcastle Metro Arena (0844 493 6666); Tuesday 27th March,

Edinburgh Usher Hall (0131 228 1155); Wednesday 28th March, Liverpool Echo Arena (0844 8000 400); Friday 30th March, Bournemouth International Centre (0844 576 4500); Saturday 31st March, Birmingham National Indoor Arena (0844 338 0338). Visit jbonamassa.com or www.noblepr.co.uk for further details and updates concerning Joe's solo projects and his work with the transatlantic rock group Black Country Communion.

RGT launches new Rock Guitar exams

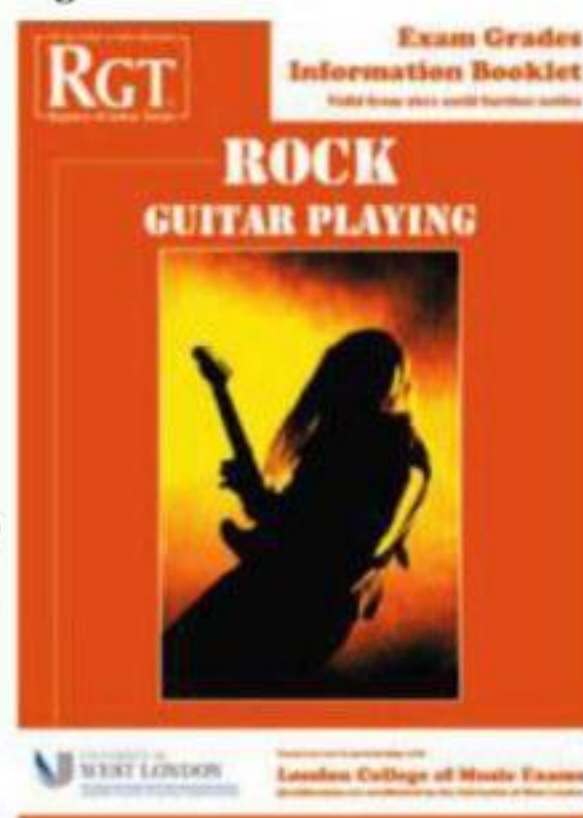
THE REGISTRY OF Guitar Tutors (RGT) has just released a brand new series of specialist rock guitar graded exams. The new exams enable guitar students of all ages to gain accredited qualifications for performing some of the most popular rock guitar tracks of all time, in specially-crafted arrangements, all carefully designed by RGT to suit the appropriate technical level of each grade while retaining the authenticity of the song.

Examples of early grade RGT exam pieces include: *Smoke On The Water*, *Smells Like Teen Spirit*, *All Right Now* and *Paranoid*. Intermediate grade songs include *Layla*, *The Boys Are Back In Town* and *All Along*

The Watchtower, while examples from advanced grades include tracks by *Led Zeppelin*, *Santana*, *Steve Vai*, *Korn*, *System Of A Down* and *Avenged Sevenfold*. The exams

also include aural tests and improvisation that focus on the core lead and rhythm playing skills required by today's rock guitarists.

A series of course handbooks has also been produced by RGT to help students prepare for the exams. These are available from www.BooksForGuitar.com. A free examination information booklet can be downloaded direct from www.RGT.org or you can call us on 01424 222222.



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That Was The Year...

1981

Riots, Bullets And
Chariots Of Fire

ONE OF THE MORE CURIOUS of Gibson's many Les Paul designs becomes available. The XR-1 has a single cutaway mahogany body with a carved maple top, rosewood fretboard with dot inlays and pearloid buttons on the tuners. It sports a pair of exposed black/white Dirty Fingers humbuckers with the usual four rotary controls but also a coil-tap switch for single coil sounds. Steve Clark of Def Leppard is one of the first to champion this new model and he takes one on the band's Pyromania tour.

JUST DAYS AFTER LORD SCARMAN opens an enquiry into the Brixton riots there are more outbreaks in Peckham, Southall, Toxteth in Liverpool, Bradford, Moss Side in Manchester and Birmingham. Other less serious clashes take place in towns and cities up and down the country including Aldershot, Portsmouth, Bedford, Derby, Reading, High Wycombe, Leeds and Edinburgh.

FENDER INTRODUCES THE BULLET guitar in an attempt to lure first time buyers away from cheap copies of their major selling models. Something of a hybrid the Bullet is available with single or double cutaway bodies and makes use of existing parts with a Telecaster style neck, modified Strat scratchplate and two or three single-coil pickups from the Mustang. There's also a star decal on the headstock. Fender had intended to make these

guitars in Korea but quality control issues forced production to stay in America.

RUPERT MURDOCH'S NEWS INTERNATIONAL buys The Times and The Sunday Times from The Thomson Corporation, John Lennon's murderer Mark Chapman is sentenced to life, Prince Charles marries Lady Diana Spencer, Oxford becomes the first winner of the boat race with a female cox, divers begin

removing gold ingots from the wreck of HMS Edinburgh sunk in 1942, the Humber Bridge is opened by the Queen and the HMS Ark Royal is launched.

CARVIN OFFERS A NEW LOOK for their guitars as they unveil a new 'pointy' double cutaway body on the DC200. With twin humbuckers and chrome hardware this guitar also has an ebony fretboard with dot inlays or block markers on the DC200B. Alternatively the DC200 Koa makes use of the new Hawaiian koa wood and includes similar spec from the top of the range DC160 - this includes stereo wiring, phase switching, coil splitting and gold hardware.

CHARIOTS OF FIRE is released, Bucks Fizz win the Eurovision Song Contest with Making Your Mind Up and 7,500 runners take part in the first London Marathon. Colour TV licence increases to £46 per year, Granada begins showing Brideshead Revisited, Metallica forms in Los Angeles and Queen's Greatest Hits album is released and soon becomes the best-selling UK album of all time.



Fender's new Modern Player Tele Plus HHS



Brand new Fender series!

THROUGHOUT ITS HISTORY, Fender has always made a point of welcoming new players to its family by offering entry-level instruments with great sound, classic looks, solid performance and eminent affordability. The new Modern Player series continues that 'My First Fender' tradition, with thoroughly modern features and several distinctively unconventional new takes on their most revered instruments.

There are eight in the series; five guitars and three basses. Highlights include the Modern Player Tele Plus HSS, a rare bird among Telecasters; a triple-pickup model-further distinguished by a pine body and mini-toggle coil-split switch for the humbucking bridge pickup. The

Modern Player Telecaster Thinline Deluxe casts an already distinctive classic Tele model in a whole new light with a full-throated pair of single-coil Modern Player MP-90 pickups. The Modern Player Jaguar is a lean, mean, stripped-down version of the classic model, with a full-throated pair of single-coil MP-90 pickups on a sans-pickguard mahogany body.

In addition to heralding the return of a fabled Fender name from the 1960s, the Modern Player Marauder is one of the most distinctive in the family, uniquely marked by a new body style, Modern Player Jazzmaster neck pickup and volcanic-sounding three-coil Fender Triplebucker bridge pickup. Visit www.fender.com for further details.

Modern Player Thinline Deluxe



Sexy rock calendar for charity

CANCER WILL afflict many of us at some point, and with this in mind, 13 brave women connected to semi-pro bands have revealed all to raise money, in association with www.rockofthenorth.com, a website dedicated to live music and set up by Steve Lally, himself recovering from cancer. Shot by JHS's Gary Barlow, the calendar is playful and fun. The girls count a dental nurse, project manager, receptionist, teacher, police sergeant, senior analyst, podiatrist, TV designer, business development director, physiotherapist, clinical scientist and post women among their ranks. Calendars cost just £5, so visit www.rockofthenorth.com to buy one - 100% of proceedings go to Cancer Research UK.



Is that a bare chord she's playing?

GARY BARLOW

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50 Gorgeous Chords!



Tired of playing those same old shapes? Lacking in inspiration? Well fear not as **Jim Clark** is on hand with 50 wicked ways to achieve chordal nirvana!

ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: Various	☒ Chord vocabulary
TEMPO: Various	☒ Musical creativity
CD: Tracks 4-53	☒ Understanding of harmony

IT NEVER CEASES to amaze me how many times I've taught a student who can burn off a Steve Vai solo note for note, but when asked to play an augmented chord are suddenly stopped dead in their tracks!

We guitarists are a funny bunch, often investing valuable practice time developing technical prowess to enable us to play a face

melting solo, but frequently overlooking the actual building blocks of the music that we love. With this in mind, we are going to concentrate on the important area of chords.

If you read GT173's 50 Chords You Need To Know feature, you should be well aware that the choice of chord type and its inversion plays an enormous part in listener appeal, and can often become intrinsically linked to a specific song or artist, for example the E7#9 chord being associated with Jimi Hendrix, or sus2 and sus4 chords with Andy Summers.

In this lesson I have presented 50 great sounding chords, ranging from simple triads to 'expensive' sounding altered dominant variations, so whatever style you play, from

“An understanding of music theory can make life so much easier for you when applying any harmonic concept”

folk to metal, there will be something to interest you here.

The emphasis is on producing strong, usable voicings, that can be applied in real life situations, with flexibility and creativity, so you can rely on the fact that everything included in this lesson is valid in a real life playing scenario at some point.

The lesson is broken into five parts, each dealing with specific chord types and families, with each section increasing in terms of harmonic density. The parts are categorised: Triads, Triad Extensions, 7th Chords, 7th Chord Extensions and Further Applications. Each part contains ten examples, displaying the chord structure and fingering followed by a brief contextual example designed to demonstrate a potential musical application -

it's pointless knowing lots of pretty shapes if you can't utilise them in a musically cohesive manner. It's also important that you do not force particular voicings to fit simply because you favour them - or even, heaven forbid, they look impressive due to wide stretches. The music must always come first.

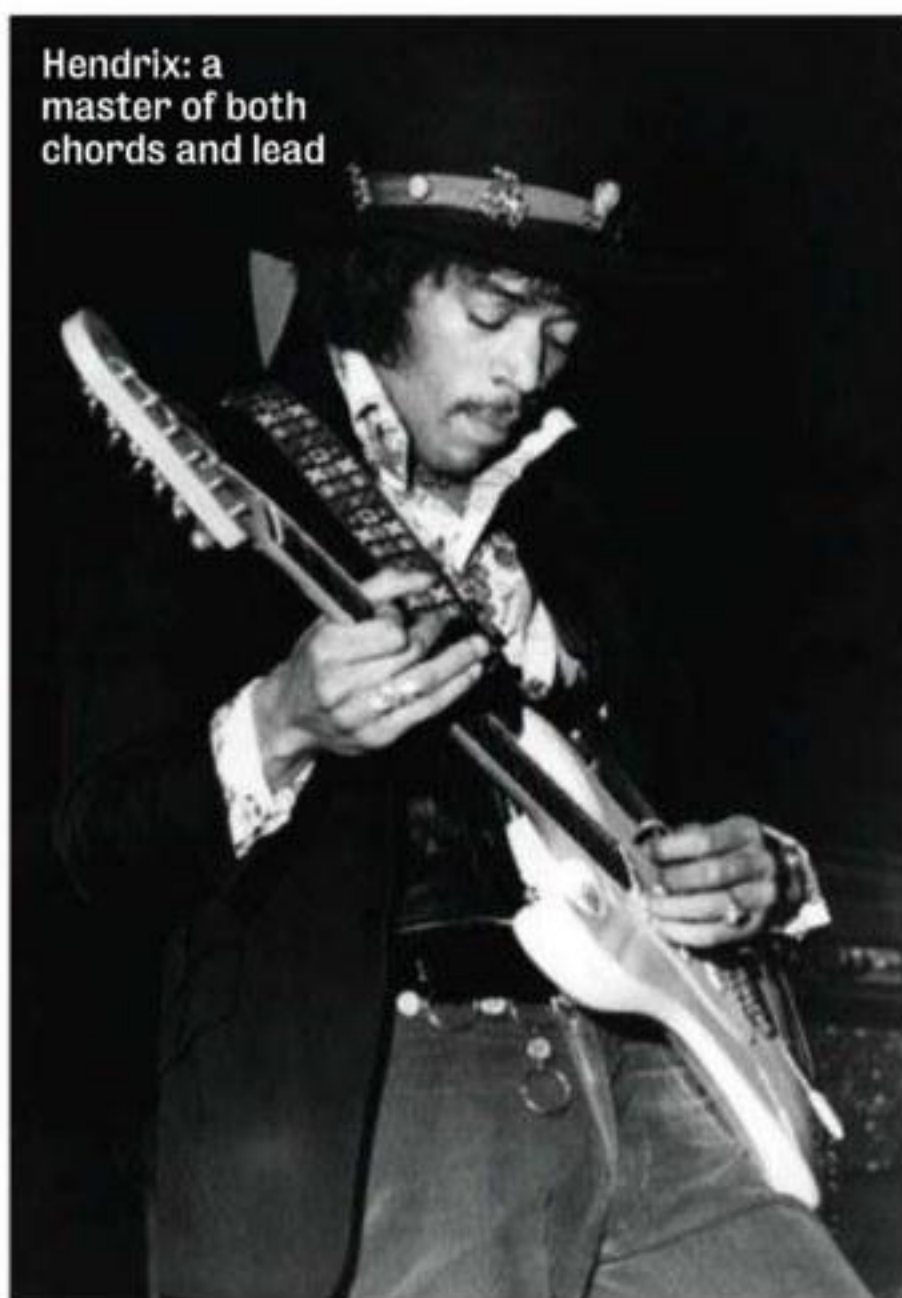
Finally, a quick word regarding music theory in case some of the chord names leave you scratching your head. Although it is by no means essential, a reasonable knowledge of music theory can make life so much easier for you when it comes to applying any harmonic concept, whether scale, arpeggio or chord based. Not only that, it improves your appreciation of the music immeasurably.

Before the "it's better to play by feel, man" brigade get their knickers in a twist: yes, while there are many famous players who manage to create amazing music without the rocket science, they are usually blessed with abnormally good ears and innate musical intuition. Learning basic theory is really no more difficult than simple arithmetic, so there is nothing to fear but a lot to gain for your efforts. Investing some time in this area is therefore highly recommended. 

GET THE TONE



This lesson leans towards no specific genre as the emphasis is on harmony and general musicality. As most of the chords are relatively colourful a clean(ish) tone would work best for all the examples - then experiment to taste.



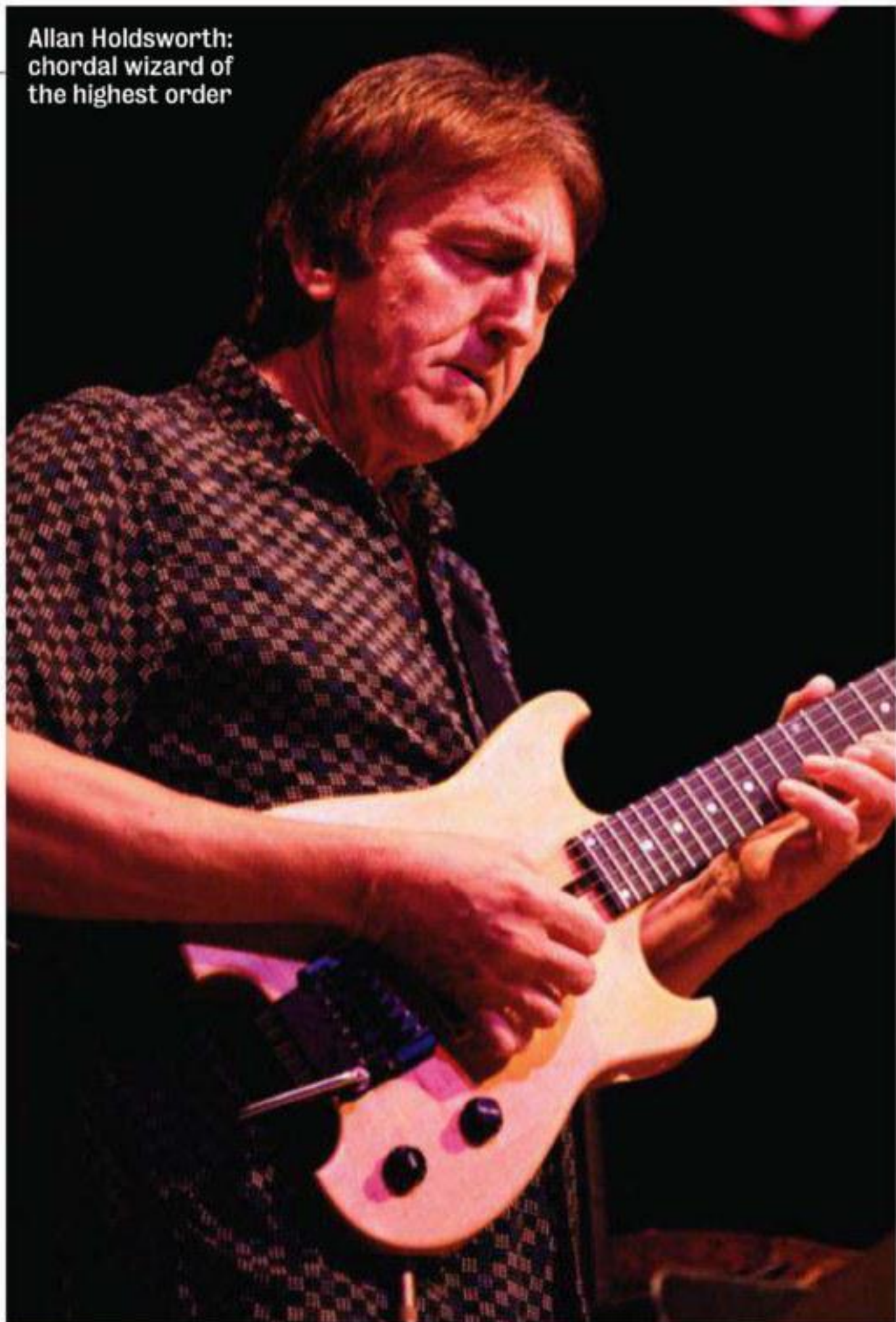
Hendrix: a master of both chords and lead



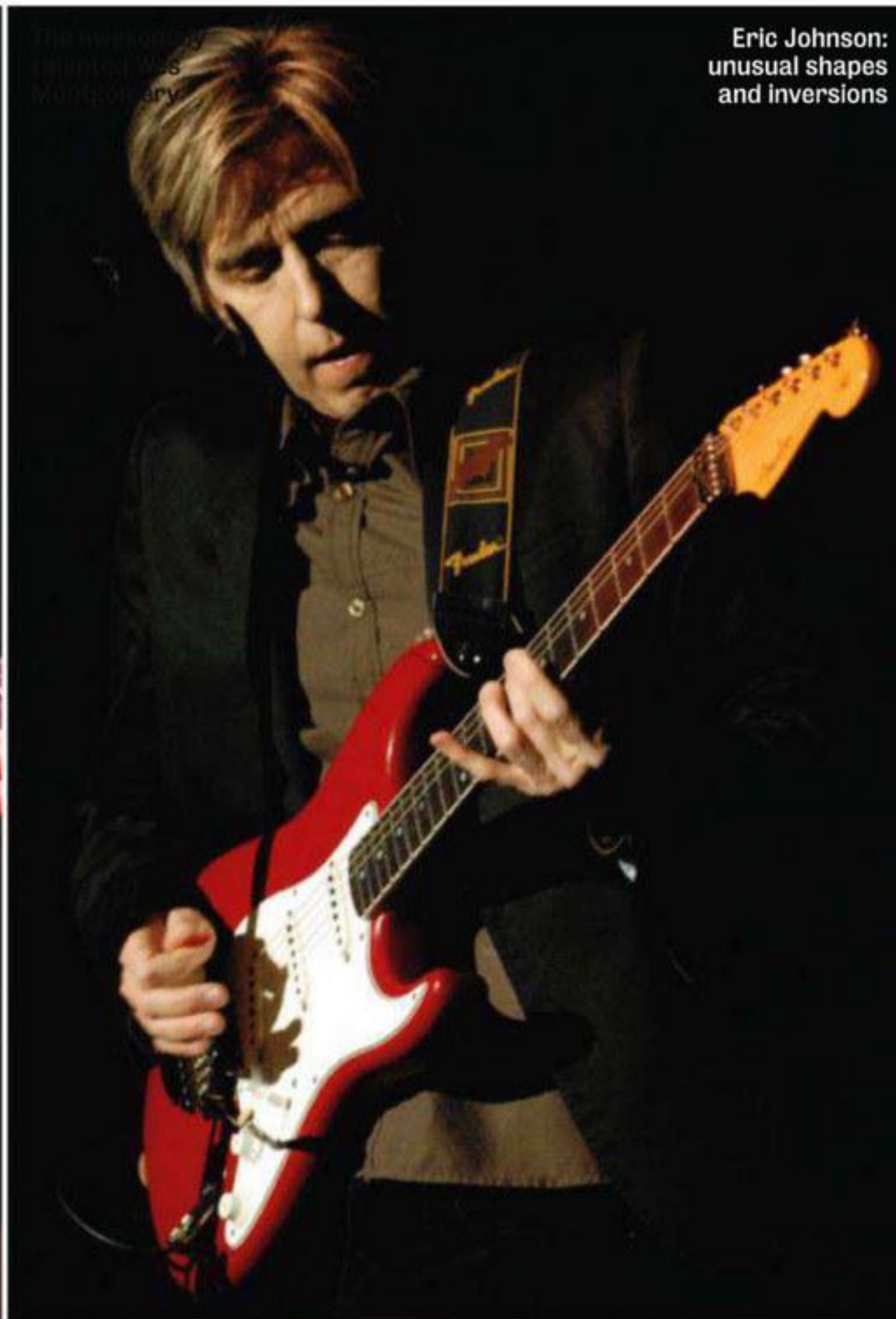
TRACK RECORD Players to investigate for chord wizardry include Allan Holdsworth, Eric Johnson, Joe Pass and Joe Satriani. Check out Holdsworth's *IOU* (1982), *Sand* (1987) and *Secrets* (1989) or Johnson's *Tones* (1986), *Ah Via Musicom* (1990), *Venus Isle* (1996) and *Bloom* (2005) for starters! Any Joe Pass album will reveal a wealth of gorgeous chords, as will the entire catalogue of Stevie Wonder.

»

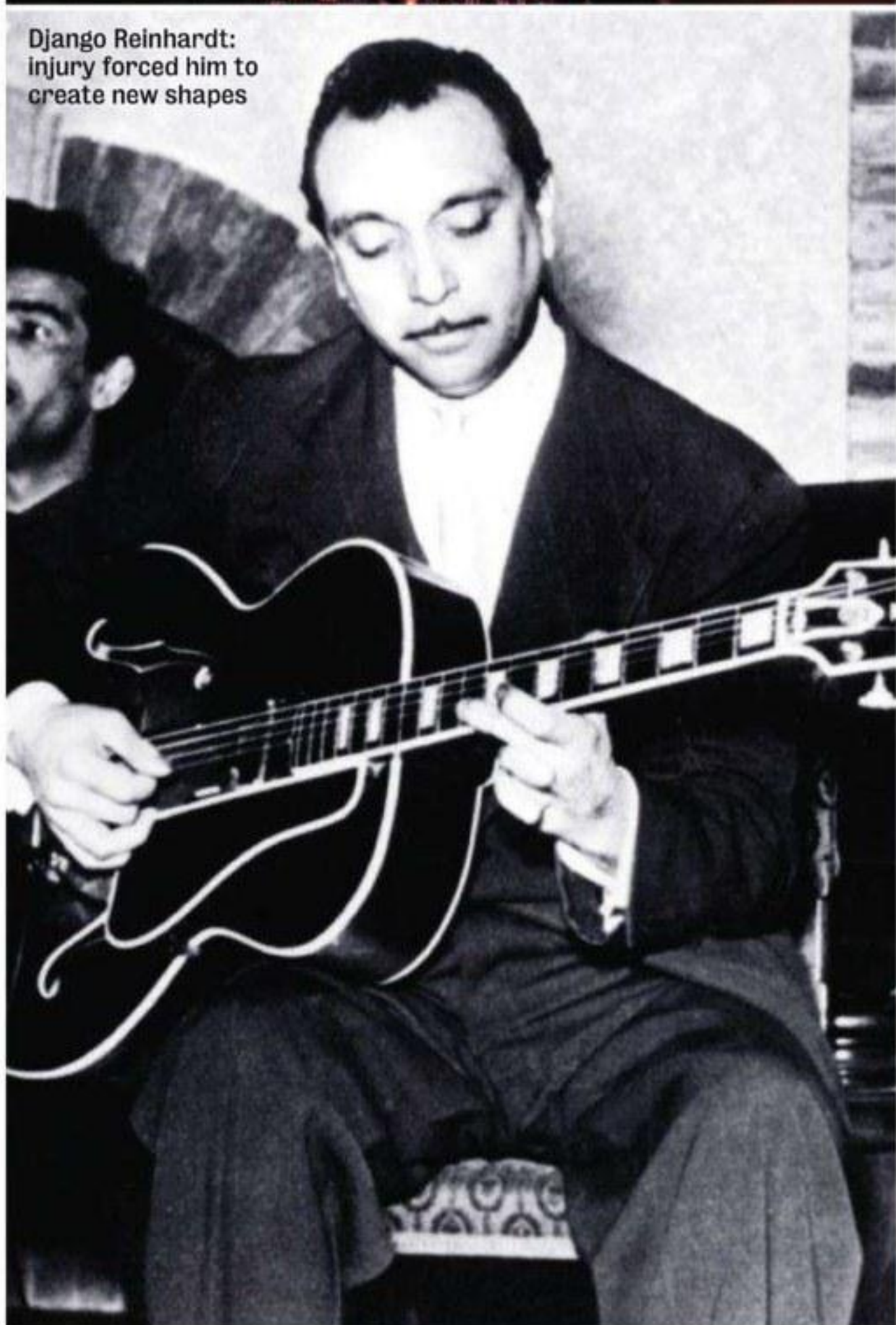
Allan Holdsworth:
chordal wizard of
the highest order



Eric Johnson:
unusual shapes
and inversions



Django Reinhardt:
injury forced him to
create new shapes



Joe Pass: jazz
giant and chord
player supreme



TRIADS

THREE-STRING CHORDS CAN SOUND SURPRISINGLY BIG...

EXAMPLE 1: TRIADIC INVERSIONS

CD TRACK 4

Triads (three-note chords) can be fingered using different inversions (ie different chord tones as the lowest note) to great effect on the top strings. Here is a I IV V progression in G (G C D), drawing on three different CAGED chord shapes (see GT189 for more details about CAGED chords).

♩ = 104

G G G G C D C G D G

E shape D shape A shape E shape A shape A shape E shape D shape A shape D shape

EXAMPLE 2: MOVABLE TRIAD SHAPES

CD TRACK 5

This example uses the guitar's strength of moving one shape along the neck to change key. In this case we are shifting a major triad shape laterally, following a I bIII IV harmony, this time in D (D F G). Here we have the added benefit of the D on the open fourth string acting as a low string 'drone'.

♩ = 120

D F G D F/D G/D D

D shape

EXAMPLE 3: ADDING DIMINISHED AND AUGMENTED TONALITIES

CD TRACK 6

The progression here outlines F, G, Am and C. The diminished triad is slotted in a semitone above each major chord, acting as a chromatic voice lead (eg F, F#dim, G, G#dim, Am). The G# augmented triad sounds quite tense with the low G# resolving to G to create C/G.

♩ = 80

Gdim Gaug F F#dim G G#dim Am G#aug C/G F#dim

EXAMPLE 4: VOICE LEADING WITH INVERSIONS

CD TRACK 7

By being selective in our choice of triad inversion, it is possible to create logical movement between chords. This idea follows the progression C, G, Am, F, C, but maintains smooth step-wise low note descent, by using root position (R 3 5), first inversion (3 5 R) and second inversion (5 R 3).

♩ = 104

G/B C/G C G/B Am F/A C/G

EXAMPLE 5: SUSPENDED 4TH

CD TRACK 8

Many of you will already use a sus4 as embellishment to an open D chord (Dsus4), whereby you add a G note on the first string with the fourth finger. Here's a movable C shape version that enables usage in other keys. Suspended chords contain no 3rd (they're not specifically major or minor) so can be integrated relatively freely.

♩ = 95

Csus4 Asus4 A Gsus4 G F#sus4 F Eb#sus4 Eb Csus4

EXAMPLE 6: SUSPENDED 2ND**CD TRACK 9**

Whilst the sus4 chord sounds unresolved, its sus2 counterpart has an airy quality that can work well with crunchy or overdriven tones as well as clean. They make a great alternative to conventional power chords. Modern bands such as The Foo Fighters and Incubus make extensive use of these sounds, as did The Police.

♩ = 80

Csus2 Esus2 Csus2 Asus2 Gsus2 Esus2

EXAMPLE 7: OCTAVE DISPLACEMENT**CD TRACK 10**

Eric Johnson often uses octave displaced triads - one of the chord tones is played an octave above, which creates chords that are open voiced. These octave-displaced inversions of I IV V in G (G C D) articulate a G major scale running from B to G (high notes on chords). Voice leading is common and revered in JS Bach's music.

♩ = 65

G G/B G G C/G G/B C D G/D

EXAMPLE 8: THE LYDIAN TONALITY**CD TRACK 11**

We can generate the sounds of the major scale modes by playing triads from the IV and V degrees of the parent scale against a lower note that outlines the mode required. Here the triads A and B (IV and V) from the parent key of E are played against the bass note of A (4th note of E major) to articulate an A Lydian sound.

♩ = 104

A B A B A B/A A B/A

EXAMPLE 9: THE DORIAN TONALITY**CD TRACK 12**

This time we are going to generate the A Dorian sound (second mode of G major), by playing the triads of C and D (IV and V of G) against an A bass note. Theory buffs among you may realise that the triad of C (C E G) with an A bass note creates an Am7 chord, which is perfect fit for the Dorian tonality.

♩ = 106

C D C D A Am7 D/A D

EXAMPLE 10: THE MIXOLYDIAN TONALITY**CD TRACK 13**

Now let's look at the fifth mode of the D major scale: A Mixolydian. Here we take triads from the IV and V degree of D (G and A), and play them against an A bass note. Once again theorists may know that the G triad played against A gives the notes of an A11 (or G/A) chord, which complements the Mixolydian sound perfectly.

♩ = 104

A G/A A G/A A7 A

TRIAD EXTENSIONS

ADDING AN INTERESTING NOTE TO A TRIAD CAN CREATE NEW COLOUR...

EXAMPLE 1: ADD9

CD TRACK 14

The 9th interval (an octave up from a 2nd) can be added to either a major or minor triad to form an Add9 chord (R 3 5 9). This is a great way to give standard chords some colour without sounding too 'jazzy', which is why you will find them frequently cropping up in country, folk, pop and rock based styles. Gsus2 has no 3rd in it.

♩ = 80

E^madd9 E^madd9 A^madd9 D^madd9 G^{sus}2



E B G D A E

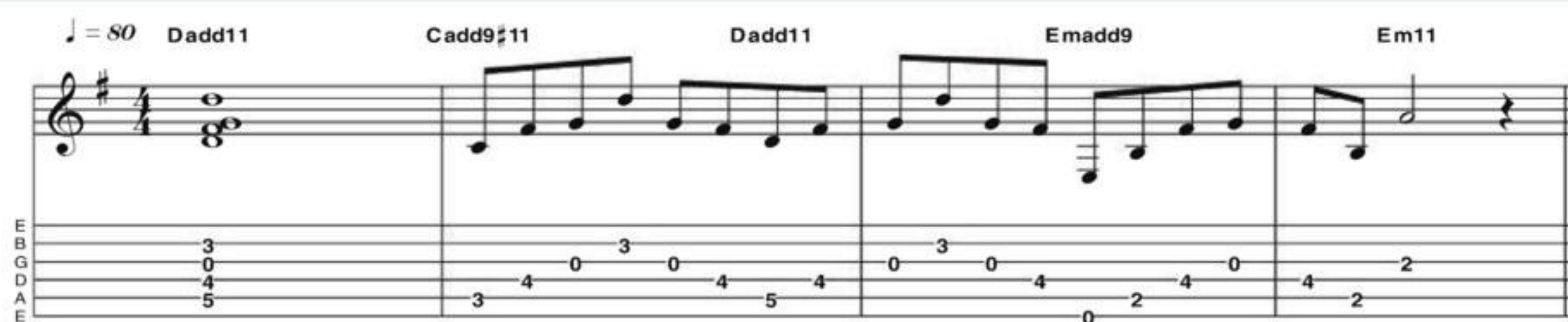
EXAMPLE 2: ADD11

CD TRACK 15

The 11th note (octave up from a 4th), can also be added to major and minor triads. Here a C chord form is moved up two frets to establish a D tonality; the open third string (G) gives the add11 sound. These chords lend themselves to picked arpeggios, and appear commonly in rock ballads by bands like Whitesnake and Def Leppard.

♩ = 80

D^madd11 C^madd9#11 D^madd11 E^madd9 E^m11



E B G D A E

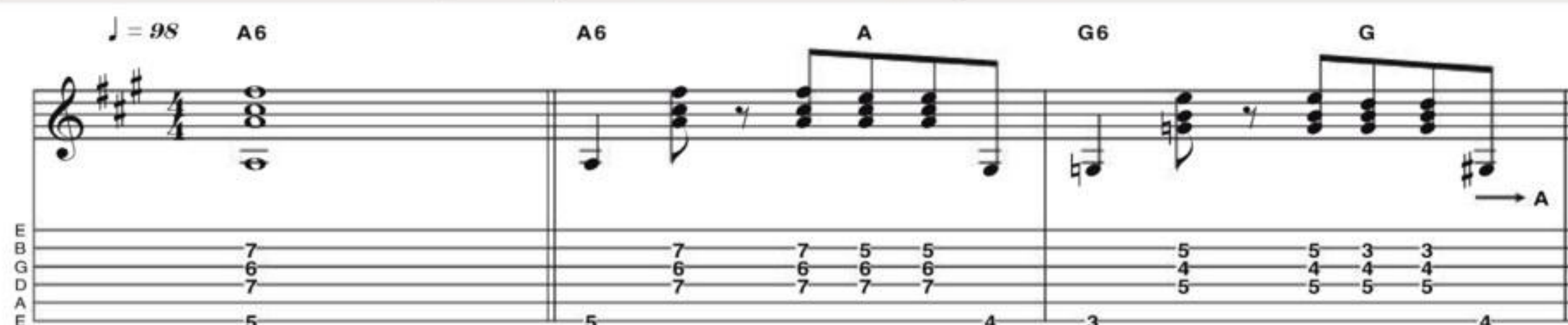
EXAMPLE 3: MAJOR 6

CD TRACK 16

Our next offering is a major 6 (R 3 5 6), which can give an authentic sound for vintage jazz and soul styles. You can hear this sound frequently used by guitarist Steve Cropper on records from the Stax label including releases by Booker T, Wilson Pickett, Otis Redding and others.

♩ = 98

A⁶ A⁶ A G⁶ G



E B G D A E

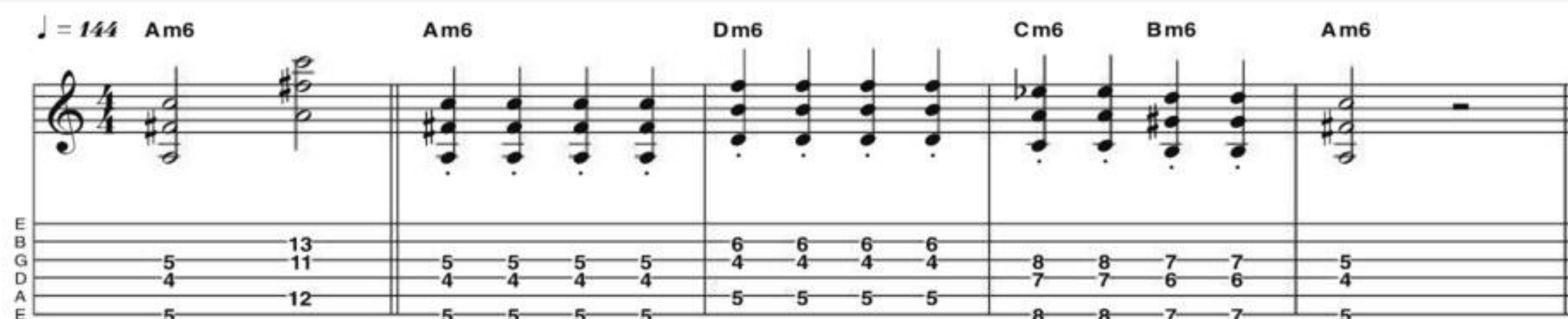
EXAMPLE 4: MINOR 6

CD TRACK 17

Anybody who's listened to gypsy jazz genius Django Reinhardt will be familiar with this chord, the m6 (R b3 5 6). The inversions shown here are omitting the 5th interval - in jazz playing this is often removed without compromising the tonal integrity of the chord, as it is essentially 'transparent'.

♩ = 144

A^m6 A^m6 D^m6 C^m6 B^m6 A^m6



E B G D A E

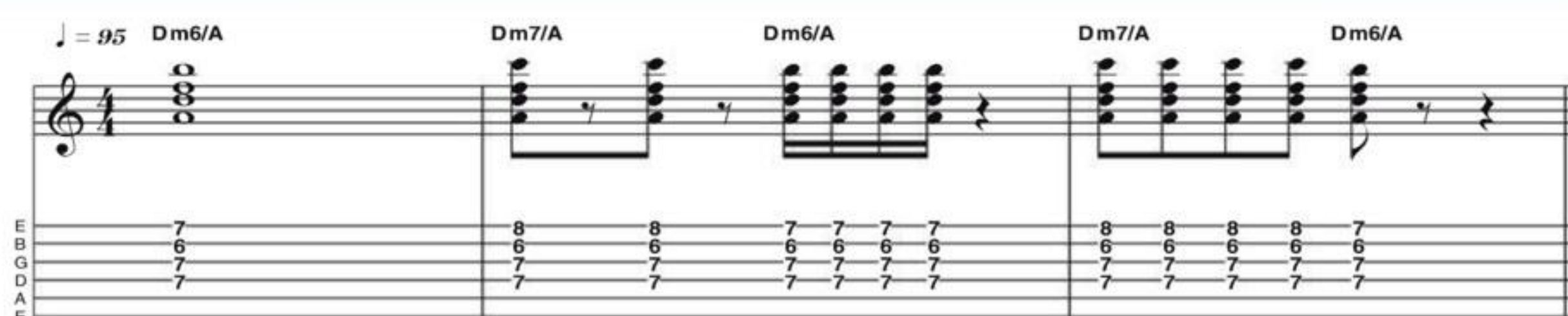
EXAMPLE 5: MINOR 7 TO MINOR 6 MOVE

CD TRACK 18

Here is a great move that can be used in funk, where we take a stock minor 7 chord and lower the b7 interval by a semitone to create a minor 6 sound for a very authentic sounding 'Prince' vibe - the high guitar break in Kiss is a textbook example of b7 to 6 movement.

♩ = 95

D^m6/A D^m7/A D^m6/A D^m7/A D^m6/A



E B G D A E

EXAMPLE 6: MAJOR 6/9

CD TRACK 19

By adding a 9th to the major6 chord, we extend our colour without getting too jazzy. Rock and roll guitarists like Brian Setzer use this sound. Its construction (R 3 5 6 9) is the same as the major pentatonic scale (R 2 3 5 6), which you could see as a major 6/9 arpeggio (R 3 5 6 9) if the 2nd is positioned an octave higher (becoming a 9).

$\text{♩} = 120$

G6/9 D6/9 D♭6/9 D6/9 E♭6/9 E6/9 F6/9 F♯6/9 G6/9

E 3 10 10 11 12 13 14 15 15
B 3 10 9 11 12 13 14 15 15
G 2 9 8 10 11 12 13 14 14
D 2 9 8 9 10 11 12 13 14
A 3
E

EXAMPLE 7: MINOR 6/9

CD TRACK 20

Here is a versatile minor counterpart, which is great for applying in a minor blues/jazz scenario. This minor 6 chord (R b3 5 6) could also be applied to a funk setting too, due to its placement here on the high strings - perfect for rapid Nile Rodgers-style 16th note strumming!

$\text{♩} = 110$

Cm6 Cm6 Fm6 Gaug Cm6

E 10 10 8 8 10
B 10 10 8 8 10
G 8 8 8 8 10
D 10 10 8 8 10
A
E

EXAMPLE 8: OPEN STRING ADD9

CD TRACK 21

This add9 idea is centred around open strings to provide colour. Open B and E add a 9th and 5th respectively to A major, and then the same strings create a 5th and root note for the E chord. This is a highly effective trick and a great way of layering parts without simply playing barre chords.

$\text{♩} = 75$

Aadd9 Aadd9 F♯m11 E

E 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
G 6 6 6 6 6 6 6 6 4 4 4 4 4 4 4 4
D 7 7 7 7 7 7 7 7 6 6 6 6 6 6 6 6
A 0 0 0 0 9 9 9 9 7 7 7 7 7 7 7 7
E 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

EXAMPLE 9: D MINOR ADD9/G

CD TRACK 22

Okay, it's time to turn the heat up a little, so this time we are using a substitution trick to articulate the I to IV move in a blues (G7 to C7) by using the a D minor chord in place of the G7 - in this case is a Dmadd9 with a chromatic walk down. Jazz musicians refer to this type of substitution as 'minorising'.

$\text{♩} = 100$

Dmadd9/G Gm6

E 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10
B 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10
G 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10
D 14 14 13 12 11 10 9 8 7 10 10 10 10 10 10
A 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10
E 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

EXAMPLE 10: POLYCHORDS (G MAJOR 13)

CD TRACK 23

Here we stack two triads together to form a bigger structure, in this case a Gmaj13 chord. This is known as a 'polychord'. The two triads are an open position G on the bottom three strings, and a D triad on the top three. These chords tend to work better when used to end cadences, as here, rather than being continuously strummed.

$\text{♩} = 80$

Gmaj9 Csus2 G/B Gm/B♭ G/A Gmaj9

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

7TH CHORDS

THESE CHORDS CAN INSTANTLY TRANSPORT YOU TO JAZZ OR BLUES LAND...

EXAMPLE 1: MAJOR 7

CD TRACK 24

Here is a great inversion for a G major 7 chord (R 3 5 7), based on a parent C form from the CAGED system. In this example, the 5th of the chord (D) is played on the sixth string to allow for a descending figure to also be played.

♩ = 95 Gmaj7/D Gmaj7/D B♭maj7/D Fmaj7/C A♭maj7/C Gmaj7/F♯

EXAMPLE 2: MINOR 7

CD TRACK 25

I borrowed this Em7 shape (R b3 5 b7) from Bireli Lagrene. The voicing is again built from a parent C CAGED form, but this time minor. In the musical example, we are articulating I VI II V in G (Gmaj7 Em7 Am7 D7). You can see how this voicing can also be used with an open sixth string E note to avoid the wide stretch.

♩ = 95 Em7 Gmaj7 Em7 Am11 D7/A Gmaj7

EXAMPLE 3: DOMINANT 7

CD TRACK 26

Here's a nice four-string version of a B dominant 7th chord (R 3 5 b7). The cool thing about this fingering is that no notes are repeated, as is usually the case when using bigger five or six-string shapes. It is used here in a turnaround on an E blues - V IV I V (B7 A7 E7 B7).

♩ = 95 B7 B7/D♯ A7/C♯ E7/D B7/D♯

EXAMPLE 4: MINOR 7 FLAT 5

CD TRACK 27

Here's a tasty m7b5 (half diminished) inversion. These chords are great as they can imply numerous colourful tonalities. Try this: navigate a minor II V I (Em7b5 A7 Dm7) by moving a m7b5 shape from E, up three frets to become A7b9#5, then up four frets to become Dm6, thus spelling out the progression.

♩ = 95 Em7♭5 Em7♭5 A7♭9♯5 Dm6

EXAMPLE 5: DIMINISHED 7

CD TRACK 28

In this example we are using dim7 chord shapes (R b3 5 bb7) to imply E7b9 and Am6 voicings and create a II V I sequence along the neck. This creates a sophisticated set of ascending and descending shapes that can be used against an A minor tonality. Legendary guitarist Wes Montgomery was particularly fond of this approach.

♩ = 125 E7♭9 Am6 E7♭9 Am6 E7♭9 Am6 E7♭9 Am6 E7♭9 Am6

CD TRACK 29

♩ = 95 Bm7#5 Cmaj7 Bm7#5 Bbmaj7 Am7#5 Gmaj7

The first system of the musical score for 'The Sound of Silence' is shown. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked as ♩ = 95. The first measure contains a Bm7#5 chord, with the label (G add9/B) below it. The second measure contains a Cmaj7 chord. The third measure contains a Bm7#5 chord. The fourth measure contains a Bbmaj7 chord. The fifth measure contains an Am7#5 chord. The sixth measure contains a Gmaj7 chord. The seventh measure is a whole rest. The eighth measure is a whole rest. The bottom of the system shows the fret numbers for the E, B, G, D, and A strings.

(G add9/B)

(F add9/A)

E 8 8 6 6 3
B 7 9 7 7 4
G 7 9 7 5 5
D 7 8 7 5 3
A 7 8 7 5 3

CD TRACK 30

♩ = 95 B7♭5 A maj7 B7♭5 Bm7 B♭7 A maj7

E
B
G
D
A
E

6 8 7 7

5 5 5 6 6 6 7 7 7 7 6 6 5

6 8 7 7

6 6 6 7 7 7 6 6 5

CD TRACK 31

CD TRACK 32

♩ = 80 Em/maj7 Em Em/maj7 Em7 Em6 Cmaj7

E B G D A E

5 4 3 2 1 0

7 5 4 4 5 7

6 5 4 4 5 6

5 5 4 4 5 5

4 5 4 5 5 3

CD TRACK 33

♩ = 95 E7sus4 Bm7 Aadd9/C# D6/9 Eb13 E7sus4

E7sus4 Bm7 Aadd9/C# D6/9 Eb13 E7sus4

E 5 7 5 8 5 7
B 3 7 5 6 6 0
G 4 7 4 6 6 7
D 2 7 4 4 5
A 2 7 5 5 6
E 2 7 9 5 7

7TH EXTENSIONS (9,11,13) EXTEND 7TH CHORDS FOR SWEET JAZZY SOUNDS...

EXAMPLE 1: MAJOR 9

CD TRACK 34

We kick this section off with an E major 9 (R 3 5 7 9) in the open position. This fingering incorporates all four fingers plus open strings, so is not moveable without a capo - or another digit! It can be a tricky stretch so keep your thumb in the middle of the back of the neck.

$\text{♩} = 120$ **E maj9** **F#m7/C#** **B7** **E maj9**

E B G D A E

0 4 1 4 2 0

4 4 2 5 2 4 4 2 4 2 4

0 4 1 4 1 4 1 0

EXAMPLE 2: MINOR 9

CD TRACK 35

This version of an Am9 chord (R b3 5 b7 9) has no root note (A), if you don't play the included 12th fret, fifth string. Although usually a crucial note, it is okay to discard, as it would be played by the bass or keyboard player. And this is essentially a five-note chord and we only have four fingers available.

$\text{♩} = 104$ **Am9** **Am9/C** **Bm7/F#** **Cmaj7** **E7#9** **E7b9** **Am9**

E B G D A E

8 12 12 10 10 12

8 12 12 10 7 9

8 9 9 8 7 6 7 5 5 0

EXAMPLE 3: DOMINANT 9

CD TRACK 36

The beauty of this D dominant 9 chord (R 3 5 b7 9) is that we can choose to play the root note (D) on either the sixth or the first strings, giving us a great deal of flexibility with the shape and giving the listener the impression that the chord inversion has been changed.

$\text{♩} = 120$ **D9** **D9** **C9** **G9** **F#9** **G9** **D9**

E B G D A E

7 10 7 9 10 10

7 7 9 10 10 10

5 7 8 8 8 8

10 9 10 10 10 9

EXAMPLE 4: MINOR 11

CD TRACK 37

We turning things up to 11 now, with a versatile way of playing an E minor 11 (R b3 5 b7 9 11). You will already have seen that it is common on guitar to omit non-essential intervals in order to improve the tonal quality or ease the fingering of a chord. In this case we are using just (R b3 b7 11).

$\text{♩} = 90$ **Em11** **Bm7** **B7#5b9** **Em9** **Em11** **Em9** **Em11**

E B G D A E

5 8 7 7

7 7 7 7 8 8 8 8 7 7 7 7

7 7 7 7 7 7 7 7 7 7 7 7

5 5 5 5 5 5 5 5

EXAMPLE 5: DOMINANT 9 #11

CD TRACK 38

This ear catching dom9#11 (R 3 5 7 9 #11) works well as a substitute for a regular dominant 7, as seen here. What happens is that a I VI II V in G (Gmaj7, E7, Am7, D7) is resolved to G9#11, slid up a semitone and back. Very expensive!

$\text{♩} = 95$ **G9#11** **G6/9** **E7#5#9** **Am9** **D7#5** **G9#11** **G9#11** **G9#11**

E B G D A E

9 10 10 9 10

10 10 9 10 10

8 8 7 6 7

10 12 12 10 12

10 11 11 10 10

9 10 10 9 10

10 11 11 10 10

EXAMPLE 6: DOMINANT 13

CD TRACK 39

We are going rootless again, this time creating a useful G dominant 13 (R 3 5 7 9 11 13) by omitting the root (G), 5 (D) and 11 (C). Chords like this on the middle four strings work great when playing in a trio context with bass and drums and still sound fulfilling (don't think only five- or six-string chords are valid for trio playing!).

♩ = 120 G13 G13 F13 Eb13 Db13 → G

E B G D A E

10 9 9 8 10 9 9 8 8 7 7 6 6 5 5 4 4 3 3 2 4 4 3 3 2

EXAMPLE 7: MAJOR 13

CD TRACK 40

This is an impressive looking wide stretch moveable shape articulating an A major 13 chord (R 3 5 7 9 11 13). This is definitely one for the front cover of an instructional DVD! Even better, it sounds great and works well when arpeggiated. You could expect this in a Joe Satriani or Eric Johnson ballad.

♩ = 110 Amaj13 Amaj13 F#madd9

E B G D A E

2 2 4 6 5 6 4 2 2 4 6 2 4 6 2 2

EXAMPLE 8: MINOR 9

CD TRACK 41

Here is a great way to play an E minor 9 voicing in a less jazz-funk vein. By using the open strings where available we can further embellish the chord with a pull-off on the first string from the 9 (F#) to the root (E). Notice how the shape can also be maintained to articulate other chords from the key.

♩ = 110 Em9 Em9 Cmaj9#11 A13 F#m11/C#

E B G D A E

0 3 0 4 2 0 2 4 0 3 0 3 2 0 3 0 0 0 2 4 4

EXAMPLE 9: DOMINANT 13 TO 13b9

CD TRACK 42

Two ideas for the price of one this time! First up, a nice sounding dom 13 (R 3 5 b7 9 11 13) which can easily be manipulated to form a 'jazz-tastic' 13b9 voicing which increases the amount of tension felt as the V chord (C13) resolves to the I (Fmaj9). Nice!

♩ = 120 C13 C13 C13b9 Fmaj9/C

E B G D A E

5 5 7 8 8 5 5 7 8 8 5 5 7 8 8

EXAMPLE 10: A9

CD TRACK 43

Last up a quirky version of an A dominant 9, this time using some open-string colour in place of the notes that would normally be played at the 12th fret, resulting in a less typical sound. You should experiment with the same approach with any chord that incorporates notes at the 12th fret area.

♩ = 85 A9 D7 A9

E B G D A E

12 0 12 11 0 10 10 11 0 14 13 13 12 12 11 10 10 11 0 12 0 12 11 0

FURTHER APPLICATIONS

EXAMPLE 1: QUARTAL HARMONY

CD TRACK 44

Quartal harmony is a concept whereby a chord tonality (in this case Am7) is articulated by stacking intervals of a related scale (in this case A Dorian) in diatonic 4ths. These shapes can then be played freely along the neck to provide a melodic contour as opposed to a simple static chord.

♩ = 80 Am7add6 / A Dorian implied A Dorian quartal voicings

E 7 2 8 10 12 14 15
B 7 1 3 5 7 8 10 12 13 15
G 5 0 2 4 5 7 9 11 12 14
D 5 0 2 4 5 7 9 10 12 14
A
E

EXAMPLE 2: MINOR-MAJOR 7 QUARTAL HARMONY

CD TRACK 45

The approach explained in example 1, can also be used with chord tonalities that exist outside of the major scale, as seen here. The A min/maj7 can be articulated by stacking the parent scale of A melodic minor in 4th intervals. This is a very common approach in jazz-funk.

♩ = 80 Am/maj7 / A melodic minor implied A melodic minor quartal voicings

E 7 2 4 5 7 8 10 12 14 16
B 7 1 3 5 7 9 10 12 13 15
G 5 1 2 4 5 7 9 11 13 14
D 6 0 2 4 6 7 9 10 12 14
A
E

EXAMPLE 3: A MINOR 7 USING 2ND AND 3RD PRINCIPLE

CD TRACK 46

Here again we articulate a moveable sound of Am7, by using a parent A Dorian skeleton. This time it's a three-note structure constituting a root, then a note played a diatonic 2nd up, then another a diatonic 3rd up from that. Essentially we're exploiting the major 3rd interval between the third and second strings.

♩ = 80 Am7 / A Dorian implied Up 2nd, Up 3rd principle in A Dorian

5 5 9 0 0 4 1 2 5 3 4 7 5 5 9 7 8 9 10 11 12 12 14 16

EXAMPLE 4: A MINOR 7 AS A CHORD SCALE

CD TRACK 47

This example uses Am7 and A Aeolian in parallel to create a chord scale. By playing intervals from the scale on the top four strings to create a chord voicing, we can move each note of this voicing diatonically up or down the neck to generate a synthetic harmonised scale that can be used for colour against a static Am7 tonality.

[illegible]

EXAMPLE 5: DOMINANT 7#5#9

CD TRACK 48

Here is a great example of an altered dominant chord, in this case G7#5#9 (R 3 b5 b7 #9). In this instance it's used as a means to bridge the II and I chords in a major II V I (Dm7 G7 Cmaj7) as the alterations (#5 #9) work to create a moving chromatic line through the chords.

♩ = 80

G7#5#9 Dm7 G7#5#9 Cmaj7 Dm7 G7#5#9 Cmaj7

E 6 5 7 6 7 5
B 4 6 4 5 5 5
G 4 5 5 5 5 5
D 3 4 3 4 4 4
A 3 3 2 2 2 2
E 2 2 2 2 2 2

EXAMPLE 6: DOMINANT 7#9**CD TRACK 49**

This is another altered dominant chord, a 7#9 (R 3 5 b7 #9) which works in exactly the same manner. The fingering is a cool variation on the common 'Hendrix' voicing. This one, in the key of G is played with no root note, but rather a doubled b7 interval (F).

♩ = 80

G7#9 **Dm7** **G7#9** **Cmaj7**

E B G D A E

11 10 9 8

10 10 10 10

11 10 9 8

12 12 12 10

8

EXAMPLE 7: D FLAT/G**CD TRACK 50**

This example is a really cool sounding slash chord variation on the altered tonality. The chord here can be seen two ways, either as Db triad over a G bass note, or as G7b5b9. Regardless of how you wish to term it, doesn't this voicing sound great?

♩ = 80

G7b5b9 **Dm9** **G7b5b9** **Cmaj7#11**

E B G D A E

6 6 6 3

5 5 3 5

6 6 6 3

7 7 5 3

EXAMPLE 8: E FLAT/C**CD TRACK 51**

Another slash chord, this time to articulate a Phrygian sound. The Eb triad is played over a C bass note to sound C Phrygian. We are swapping from the sound of C Phrygian (3rd mode of major scale) to C Phrygian dominant (5th mode of harmonic minor) by incorporating Cm7 (Phrygian) or Cmaj (Phrygian dom) accordingly.

♩ = 80

Db/C **C** **Db/C** **Eb/C** **Db/C** **C**

E B G D A E

6 6 8

5 5 5 8

6 6 6 8

8 8 6 6 5

8 8 6 6 5

8 8 8 8 8

EXAMPLE 9: MAJOR 7#11 HARP HARMONIC SHAPE**CD TRACK 52**

I've saved the hardest shapes for last, as I'm assuming your hands are nicely warmed up by now! This fingering for Cmaj7#11 lends itself to the harp harmonic technique popularised by Lenny Breau, whereby fretted notes are played with artificial harmonics, performed by touching the strings 12 frets above.

♩ = 80

Cmaj7#11 **Cmaj7#11**

E B G D A E

2 3 4 2 3 3

2 4 3 2 4 3

AH15 AH15 AH15 AH15 AH15 AH14

EXAMPLE 10: D MINOR 11 HARP HARMONIC SHAPE**CD TRACK 53**

This Dm11 shape utilises the same technique as in Ex 9, although the pattern is different. This time we are starting with a harmonic before plucking the fretted note two strings higher, resulting in the same type of cascading effect. I hope you have enjoyed this article and learned a few new chords that you'll use in your own music!

♩ = 80

Dm11 **Dm11**

E B G D A E

3 5 5 3 5 5

5 5 3 5 5 3

AH17 AH17 AH17 AH17 AH17 AH15

Pink Floyd

Money



One of Pink Floyd's most enduring hits features a classic odd time riff and a solo voted Number 62 of all time by our sister US magazine *Guitar World*. **Steve Allsworth** does the honours...

ABILITY RATING

● ● ● ● ● Moderate

INFO	WILL IMPROVE YOUR
KEY: B minor	☒ Minor blues improvisation
TEMPO: 125 bpm	☒ Accurate string bends
CD: 54-55	☒ Solo development

DAVID GILMOUR is widely regarded as one of the world's finest rock guitarists - and for good reason. When most people want to call to mind a player with taste, poise, immense phrasing and with the silkiest of tones, few names will crop up as regularly as Mr Gilmour's. The Pink Floyd guitarist has been behind some of the most revered rock guitar performances including solos in classics such as *Comfortably Numb*, *Shine On You Crazy Diamond* and *Another Brick In The Wall Pt 2*. One of the songs that encapsulates his guitar style best is *Money*, which boasts not one but two great Gilmour solos.

TECHNIQUE FOCUS

SCATTING

Gilmour's outro solo contains improvised ideas based around scat singing. This is the tried and tested method as popularised by such guitarists as George Benson to sing along to single note lines. It's an invaluable trick that's great for building your own identity on the guitar. It can also help break you out of the rut of playing the same guitar licks over and over again. Your voice doesn't follow the same limitations of your hands which are too frequently governed by scale boxes and patterns. If you've never tried it before, try singing along to yourself whilst playing up and down a simple blues scale. Gradually introduce musical phrases that you already know, and before long your voice will be taking the lead.

Taken from Floyd's most successful album, *Dark Side Of The Moon* (1973), *Money*'s riff, verses and lyrics were written by bassist Roger Waters. The demo tracks for the song (including some of the sound effects) were recorded in a makeshift studio Roger had in his garden shed before the band added their own transatlantic twist on his ideas. The instrumental jam was a collaborative effort, with Gilmour overseeing the time change as well as his own guitar and vocal work, and the whole band creating the space for the solos.

“My technique is laughable at times. I have developed a style of my own, I suppose. I'll never be a very fast guitar player, but there's always a melodic intent in there.”

David Gilmour

“We created a 4/4 progression for the guitar solo and made the poor saxophone player play in 7/4,” recalls Gilmour. “It was my idea to become dry and empty for the second chorus of the solo as I wanted to make a dramatic effect with the three solos.”

The guitar solos are based around an extended 24-bar blues format (each bar is doubled in length) in the key of B minor, using standard I, IV and V chords. The first Strat solo (3:05) was recorded using real-time double-tracking, with Gilmour playing two almost identical passes, creating a rich chorusing sound that's virtually impossible to recreate live (a short slap-back delay of around 15-25ms can get you reasonably close though). ADT (artificial double tracking) was

used on the second solo, played on a customised 24-fret twin humbucker Lewis guitar. “I wanted to get higher than a Strat,” states Gilmour. “You can't get up to a high E on a Strat, you're three frets short. I do it on tour sometimes but it takes a lot of bending and hurts your fingers.” Although the piece might not appear to present too many technical challenges, David's bends will take a lot of strength and practice, particularly at the dusty high end of the neck.

Your pitching/intonation on the bends is crucial to the successful delivery of the solo, so it's advisable to practise your one- to three-fret (semitone to b3rd) bends along the entire length of the first three strings to help develop your feel. The ability to bend directly into a note without under or over-bending will only come from conscientious practice so don't ever cut any corners.

The playing in *Money* demonstrates everything for which David Gilmour is rightly praised, including great solo construction, superb string bending, impeccable taste, fantastic tone and extraordinary feel. Indeed, we'd all do well to emulate it! 

GET THE TONE



Alongside the aforementioned guitars, Gilmour's amps were a Hi Watt and a Fender Twin Reverb, plus a Fuzzface fuzz box and a Binson echo/delay. The 22 fret Strat's biting bridge pickup tends to work best for this track, together with some mild distortion.

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TRACK RECORD With such a huge bulk of material, a good place to start is a Floyd compilation such as the excellent *Echoes - The Best Of Pink Floyd* (2001). Every self-respecting Pink Floyd enthusiast, however, shouldn't be without the titanic classics *Dark Side Of The Moon* (1973), *Wish You Were Here* (1975) and *The Wall* (1979). Or, if you're feeling rich, the brand new remastered box-set! »

David Gilmour
with trademark
black Strat

MONEY

DAVID KILMINSTER

(Roger Waters' current guitarist)

I have some very mixed memories of this tune. The first would be the rather embarrassing recollection of my audition with Roger Waters back in 2005. They'd asked me to learn three tracks for the audition: Breathe, Comfortably Numb and this one. And so, being the consummate professional, I decided to learn the three main rhythm guitar parts and ALL the guitar solos. I wasn't that familiar with the tune before the audition, but fortunately all the guitar parts are very memorable and so it was pretty easy to learn most of the song and solo just by listening to it in the car.

So there I was, feeling pretty confident and ready for anything. Unfortunately I didn't realise that I was actually expected to sing the song too! Roger looked at me and said "Are you okay on the words for this?" I thought he was kidding!

It's the sort of thing that's okay to do once you've been through it a few times, but it was tough being thrown in at the deep end like that - singing, and playing the funky rhythm chops. In 7/4! So the first time I ever tried to sing and play this piece was in front of Roger, Snowy White, Graham Broad and Harry Waters... all looking at me as if to say, "Who is this idiot?"

After that things only got worse... There we were, most of the way through the tune, and it suddenly dawned on me that I was wearing the wrong guitar: you need 22 frets to play the solo properly but I was wearing my battered old '78 Tele, with the vital 22nd fret missing. I really thought I'd totally blown the whole audition, and was kicking myself all the way home!

Anyway, I ended up singing that tune at every show on the 'Dark Side' tour, except when we played 'Live Earth' in 2007... when Roger realised he wasn't going to be doing enough and decided to sing the tune himself - which is fair enough, I guess, as he wrote it!

PLAYING TIPS

CD TRACK 54

[General, bars 1-4] The first thing you need to do is to lock in with the swung 8th note rhythm feel here. Rather like your standard 12 bar blues shuffle rhythm, you'll find that your downstroke will last longer than your upstroke, so consistency with your rhythm can take a little time to master.

[Bars 5-16] The bulk of the verses and the saxophone solo are made up of these short, clipped guitar rhythms. Keep your fretting hand light and relaxed in order to lift away from fretting as soon as you've picked the chord. This will give you the perfect 'chopped' staccato chord sound.

$\text{♩} = 125$ approx

Gtr 1 Clean Cash register and coin effects

N.C. 0:12

PM

Bm7

Gtr 2 w/overdrive

VERSE

0:40 1:21 5:11

F#m **Em** **To CODA**

SAX SOLO **Play X8** **Em7** **Play X4**

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PLAYING TIPS

CD TRACK 54

[Bars 17-18, previous page] Although this short connecting riff passes through three time signatures, you probably won't find yourself counting at all. It's highly likely it was written to fit around the vocal line, since it doesn't follow any traditional phrasing ideas that are led from the guitar itself.

Bm7 **Play X4** **F#m** **Em**

47-50 51

B5 **Bm7**

54

58

Em7

63

Bm7

67

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PLAYING TIPS

CD TRACK 54

[Bars 54-77] It's surprising how much ground Gilmour covers just by using the first and second shapes of the minor pentatonic scale. This is not only a great example of phrasing, but also his ability to milk the simplest of note pools - players like Peter Green and Albert King share this gift. There's excellent rhythmic

variation too, with staccato triplet 1/4 notes in contrast with the 1/8 note triplets and swung 8ths. Take particular note of the natural tension and release that's present in the 12 bar progression and you'll learn to recognise how Gilmour often builds toward the IV and V chords.

71

71

75

75

SOLO BREAKDOWN

80

80

85

85

90

90

PLAYING TIPS

CD TRACK 54

[Bars 78-103] The breakdown is effectively the calm before the storm, so there are plenty of short, intermittent bending phrases. There's nothing too taxing here, but if you do decide to improvise, don't simply blast through the entire solo section. There needs to be space to give more meaning and gravitas to the final solo.

94

BU BU BD
12(14) 12(14) (12)

12 10 10 10 9 11 X (11) (9) (11) (9) 4 0 4 2 0 4 0

PB 9 BD BU BD

99

10 12 (14) 12(14) (12)

10 12 (14) 12(14) (12)

PB 12 BU BD

Gtr 4

104

SOLO 2

10 12 12

19 22 (24) (22) 22 22 22 22 (24) 22 14 16 15 17 (19) 15 (17) (15)

BU BD BU BU BD

108

16 17 (21) (17) 17 15 16 14 12 14 14 16 10 12 10 12 X 19

BU Grad. BD BU BU BD

Em7

113

22 (24) 22 22 22 22 (24) 22 (26) (22) 22 (24) 21 (23) 19 21 21 (23)

BU BU BU BD BU BU BU

Bm7

PLAYING TIPS

[Bars 104-123] This section is all about the bends from the 22nd to the virtual 24th and 26th frets so is arguably the most difficult section to master. As always, vibrato will help add some stability to your bends, and can make them sound

more pleasing even if your intonation is slightly wayward. Supporting the third finger with the first and second is crucial to your ability to hit those tone and two-tone bends comfortably and will aid your quest for perfect bending intonation.

(8va) -----

117

N.C. D.S. al CODA

121

CODA OUTRO Bm7

137

144

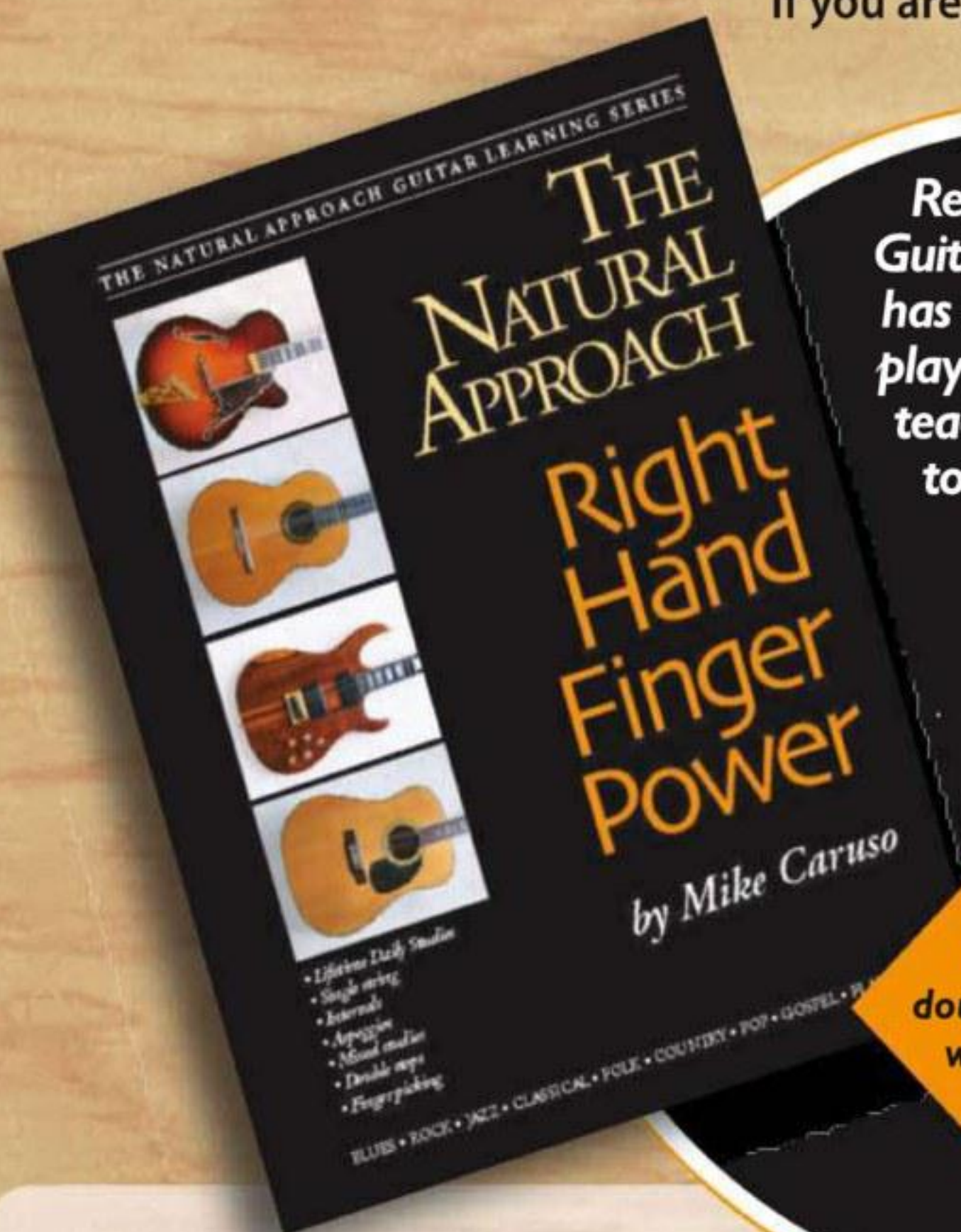
Gtr 3

150

154

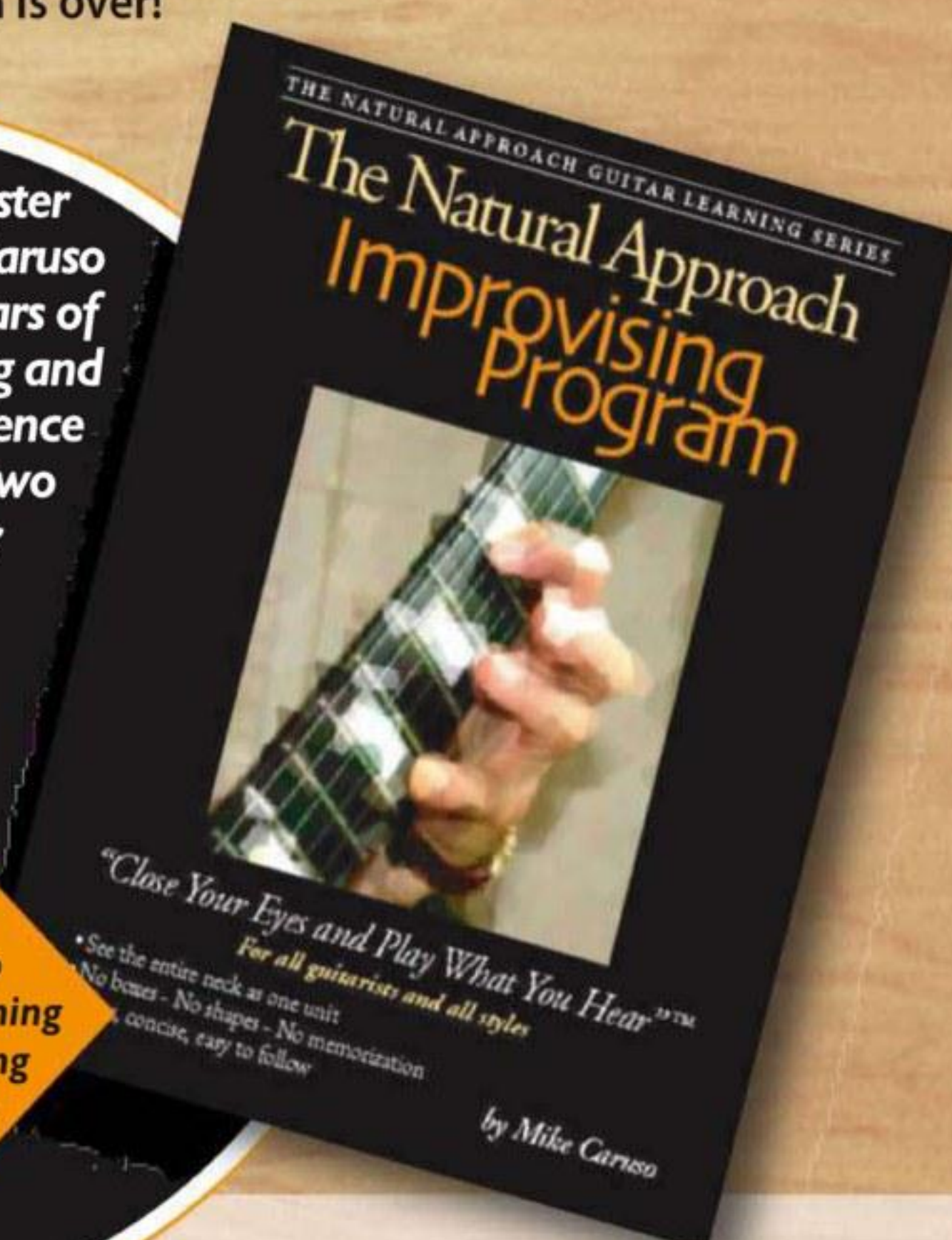
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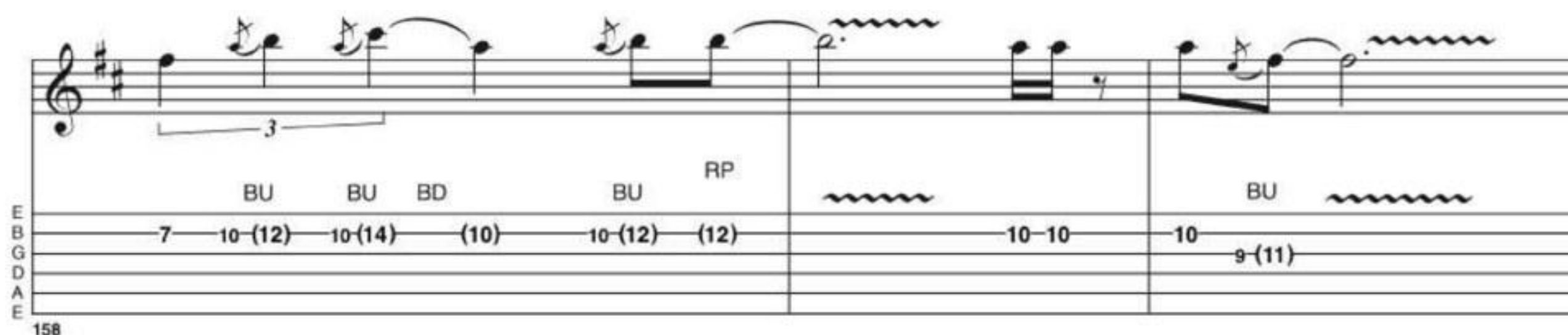
Talk to Mike personally: 914-232-4923

PLAYING TIPS

CD TRACK 54

[Bar 150-end] In bar 161 you'll see a good example of switching between two triplet rhythms with a bent note re-picked. This comfortable exchange of different rhythms is essential to your freedom during improvisation, so you should spend plenty of time practising different rhythmic permutations against a metronome.

158

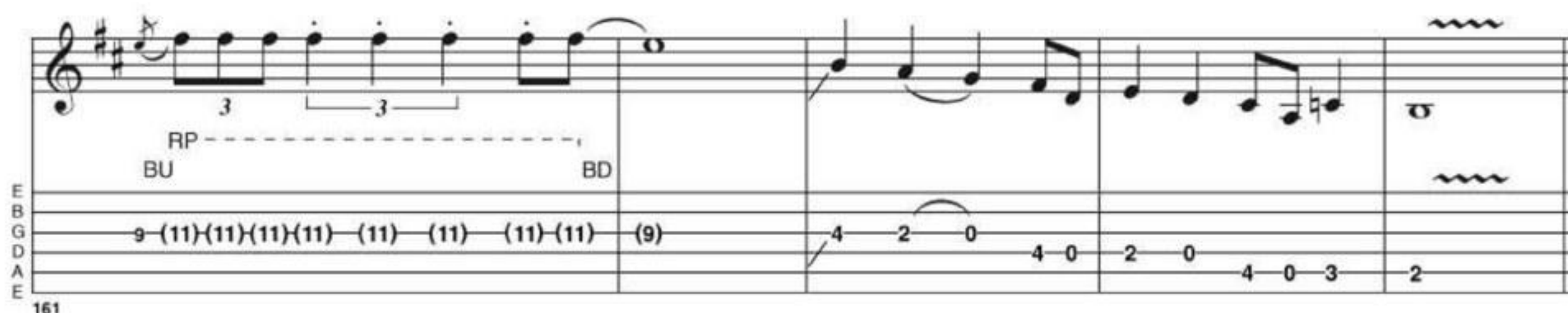


BU BU BD BU RP

7 10-12 10-14 10 10-12 12

10-10 10 9-11

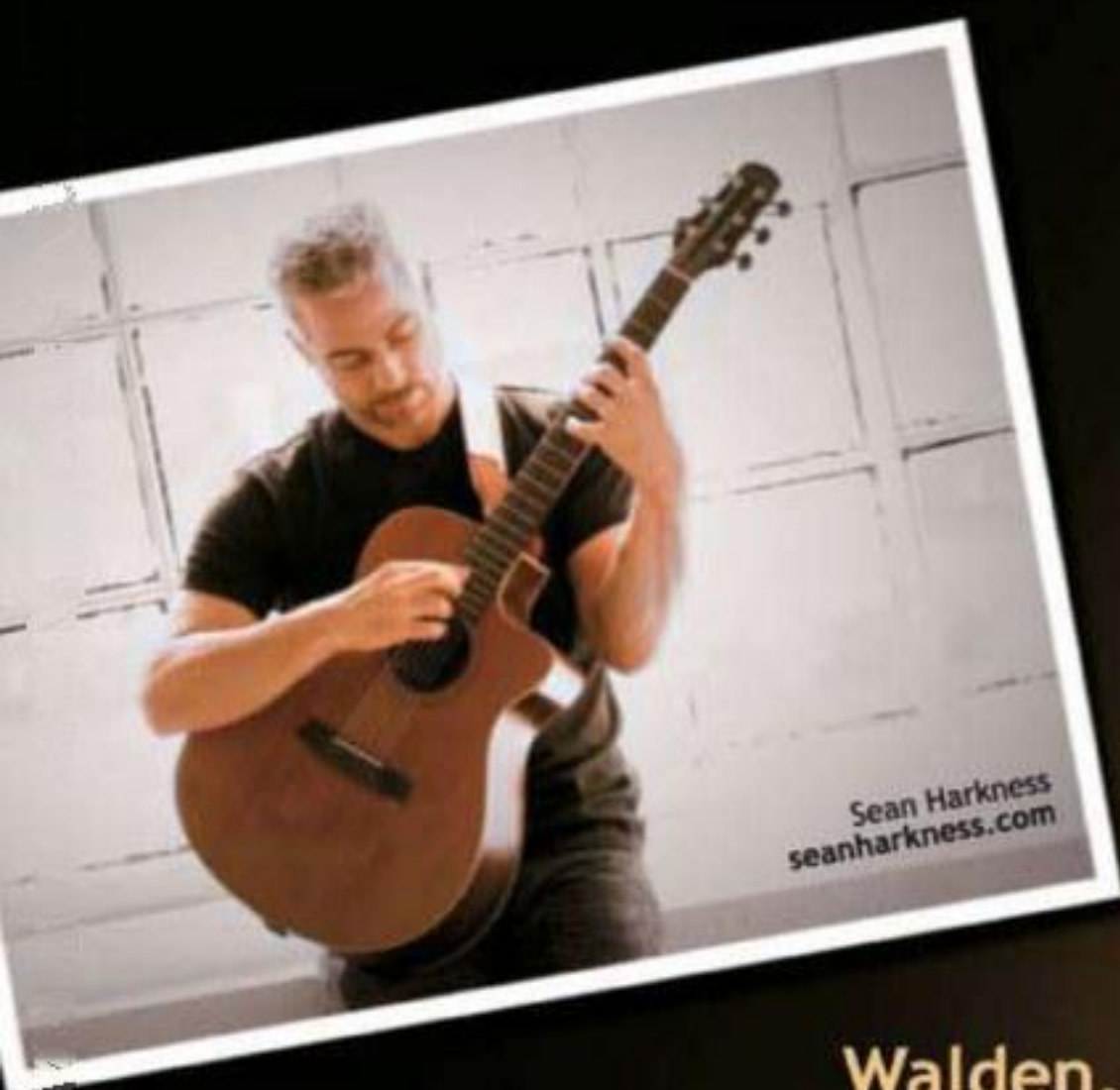
161



RP BU BD

9 11-11 11-11 11-11 11 11 11-11 11 9

4 2 0 4 0 2 0 4 0 3 2



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Maurice Ravel

Boléro



This month **Bridget Mermikides** transcribes a piece featured in the film 10 with Bo Derek and Dudley Moore, and also used by ice skating champions Torvill and Dean.

ABILITY RATING

● ● ● ● ● Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: C	☒ Bass-line palm-muting
TEMPO: 58 bpm	☒ Scale knowledge
CD: Tracks 56-57	☒ Playing in altered tunings

THIS MONTH we're looking at an arrangement of the ever-popular Boléro by the French composer Maurice Ravel (1875-1937). Ravel was France's most financially successful composer, and was a master of orchestration, texture and melody. Like his contemporary Debussy, he adopted the existing classical and romantic music forms, and reinvigorated them with imaginative and evocative ideas. Inspired by the minimalism of Satie, the atonality of Schoenberg, Debussy's impressionism, gypsy, jazz and folk styles, Chopin's romanticism and modal harmony, Ravel crafted exquisite and meticulously constructed pieces that are admired and enjoyed to this day.

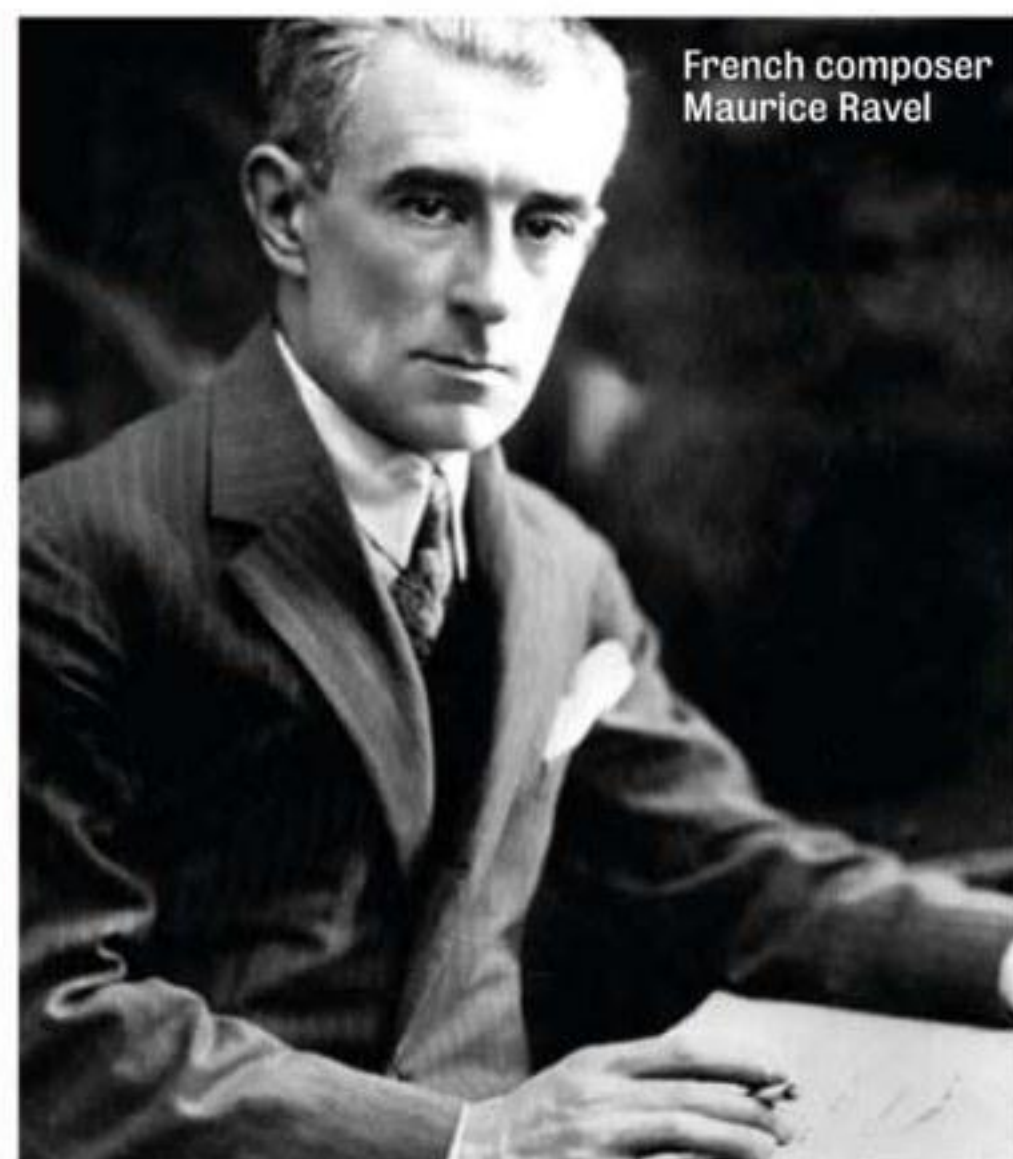
Unlike some composers who were happy to produce a lot of music quickly with little revision, Ravel spent years perfecting his pieces like – as Stravinsky put it – 'the most perfect of Swiss watchmakers'. Ravel's dedication to his work ('the only love affair I ever had was with music') produced dozens of sublime compositions and orchestrations that escape easy categorisation but have had a

“This approach was so unusual at the time that some thought it a sign of Ravel's impending dementia”

lasting influence on the development of classical music. Furthermore, his music is also greatly admired by, and a source of inspiration for, musicians from the jazz and popular music styles including Frank Zappa, who name-checked Ravel on his debut album, and rearranged Boléro for his own band. You may also recognise it from Torvill and Dean's medal winning ice-skating performance at the 1984 Winter Olympics in Sarajevo – where they scored an unprecedented top mark of 6 by all the judges. It was also famously used in the film 10, featuring Dudley Moore and Bo Derek.

Boléro is Ravel's most famous work, and although it includes some astonishingly progressive musical devices, remains popular to this day. The piece is remarkably unusual: a long, floating and increasingly elaborately orchestrated melody is underpinned by a continuous 3/4 snare drum and bass boléro dance rhythm, almost entirely over a C pedal note. This approach was so unusual for the time that some thought it a sign of Ravel's impending dementia, and even the composer himself described it as 'a piece for orchestra without music'. And yet it works amazingly well, the constant bass-line and steady rhythm providing a hypnotic foundation for a melody that explores exotic scales and magical orchestral textures. As Ravel intended, it is important that the rhythm remains steady and not rushed or pulled around. So bear this in mind when learning and performing this amazing piece.

I've arranged the abbreviated version of the full version of Boléro, and used a Cmajor7 tuning (CGCGBE) so that the bass line and melody become practical to play. 



French composer Maurice Ravel

TECHNIQUE FOCUS

FRETTING HAND STRENGTH

Adopting an efficient and strong fretting hand is essential when learning classical guitar. Unlike popular guitar styles where the thumb often wraps itself around the guitar neck in a grip position, the thumb for a classical guitar technique should remain permanently behind the neck of the instrument, straight with the tip pointing upwards the wrist pushed slightly forwards, enabling the fingers to be separated, positioned on their tips, and able to span across four frets much of the time. The neck of a classical guitar is wider than that of an electric or steel string and because we play music polyphonically – two or more voices at the same time – the fingers need to be poised and ready in this way. Developing stamina can be tiring and if aches and pains occur, stop and rest. A moderate amount of regular practice will benefit best!

POPPER/OTO/GETTY IMAGES



TRACK RECORD The LSO's Boléro on Virgin's 101 Classical Hits is excellent. If you'd like to delve deeper, try Abbado with the London Symphony Orchestra on Ravel: Complete Orchestra Works (2002, Deutsche Grammophon). You might also enjoy Ravel's piano works including Piano Concerto for Left Hand in D (written for pianist Paul Wittgenstein after he lost his right arm in WWI).

PLAYING TIPS

CD TRACK 57

[Bars 1-20] The melody is composed in 18-bar phrases (8+8+2) and from bars 3 to 20 we are in the key of C major. The opening two bars set the tempo and need to be played with the flesh of the picking hand thumb, and palm muted so the notes do not ring on but instead emulate the double bass pizzicatos. What makes it even more tricky is that the bass notes must remain muted but the melody

needs to be sustained. This means palm muting the bass strings only, leaving the melody to sound potentially brittle because we are forced to pluck the strings close to the bridge. The overall effect is worth it though! At bar 19 the triplet figure first appears and there is some indicated plucking hand fingering to help organise the fingers efficiently.

$\text{♩} = 58$ approx
C (C major)
Implied harmony/modes are notated throughout

pp
Palm mute bass line but not melody

1

7

13

18

22

C Cadd9 Csus2 C C7 (C mixolydian) C7b9 (C phrygian dominant)

i m i a i m i a m p

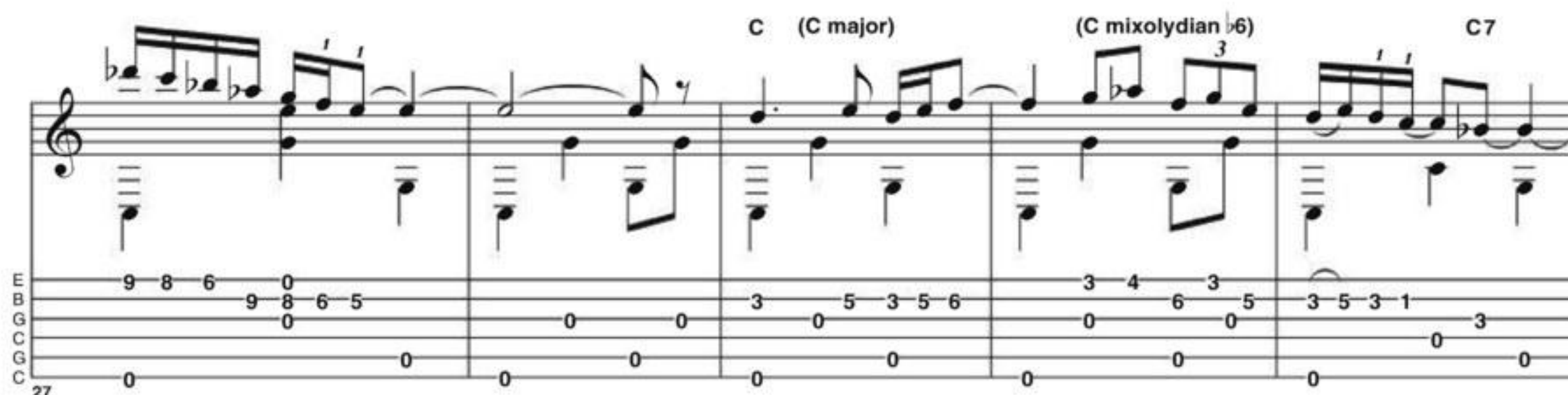
PLAYING TIPS

CD TRACK 57

[Bars 21-36] The score uses scales over a pedal tone rather than a chord progression, and the scales are indicated in the score (with implied chords when appropriate). Bars 21 to 24 use the C Mixolydian (C D E F G A Bb), bars 24 to 28 are C Phrygian dominant (C Db E F G Ab Bb), bars 30 to 34 use C Mixolydian b6 (or Hindustan or Aeolian dominant - C D E F G Ab Bb) and bars 34 to 36 use C

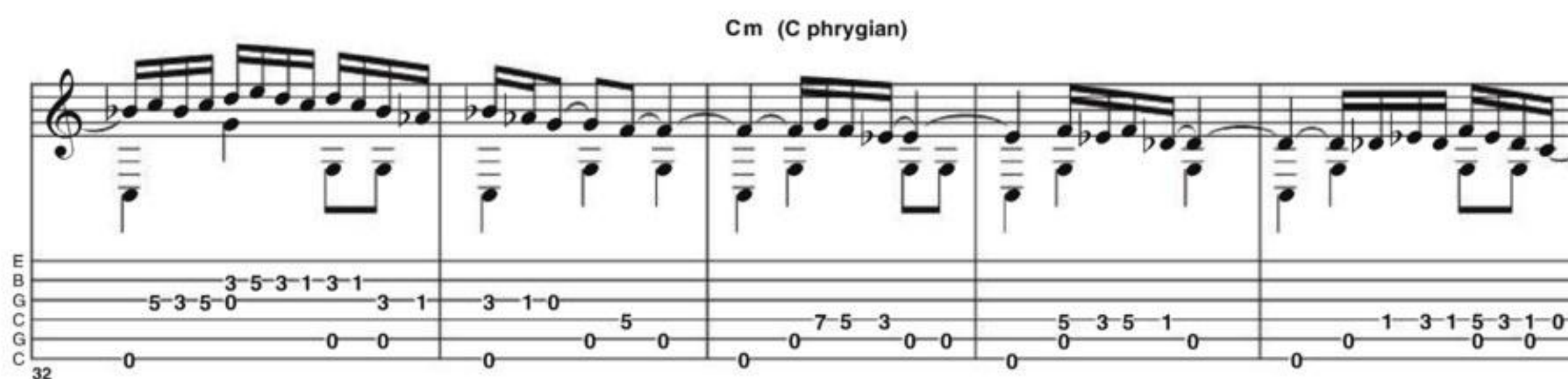
Phrygian (C Db Eb F G Ab Bb). Exotic scales over the relentless pedal bass give the piece its hypnotic character. At bar 25 there is a fretting hand stretch back to the E on the second string and the fourth finger should not lose contact with the Db on the melody. The plucking hand may feel 'crowded' when trying to maintain the muted bass plus sustained melody, but it is possible so do persevere!

C (C major) **(C mixolydian b6)** **C7**



27

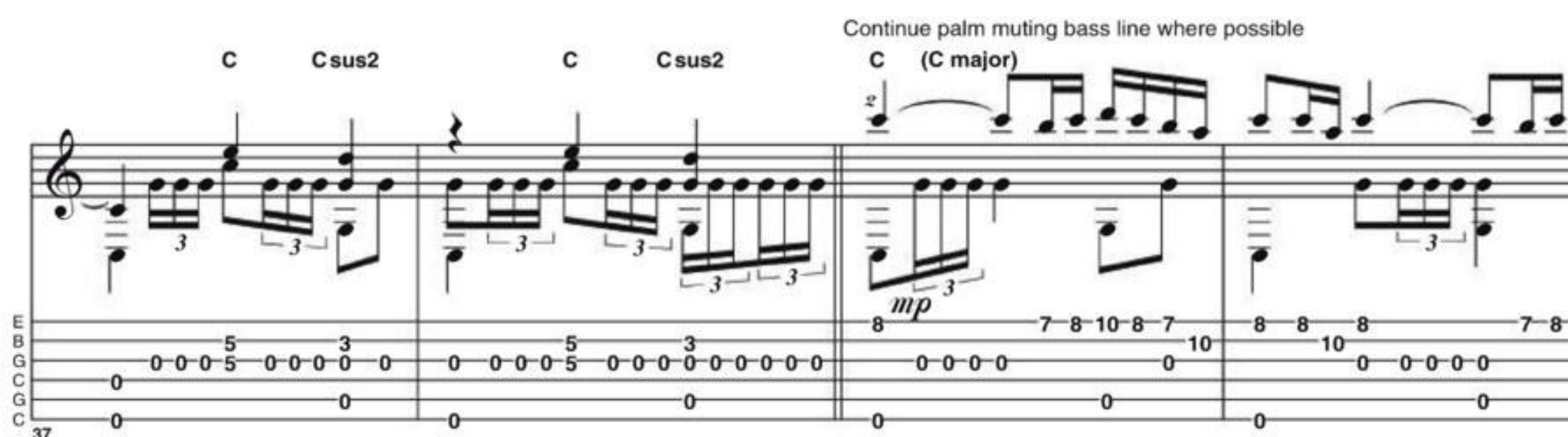
Cm (C phrygian)



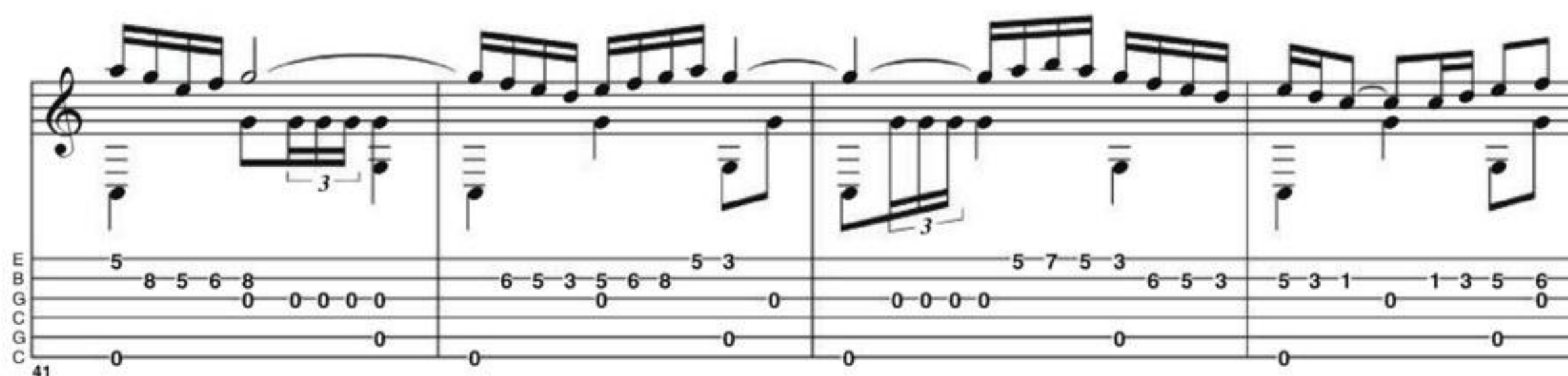
32

C Csus2 **C Csus2** **C (C major)**

Continue palm muting bass line where possible

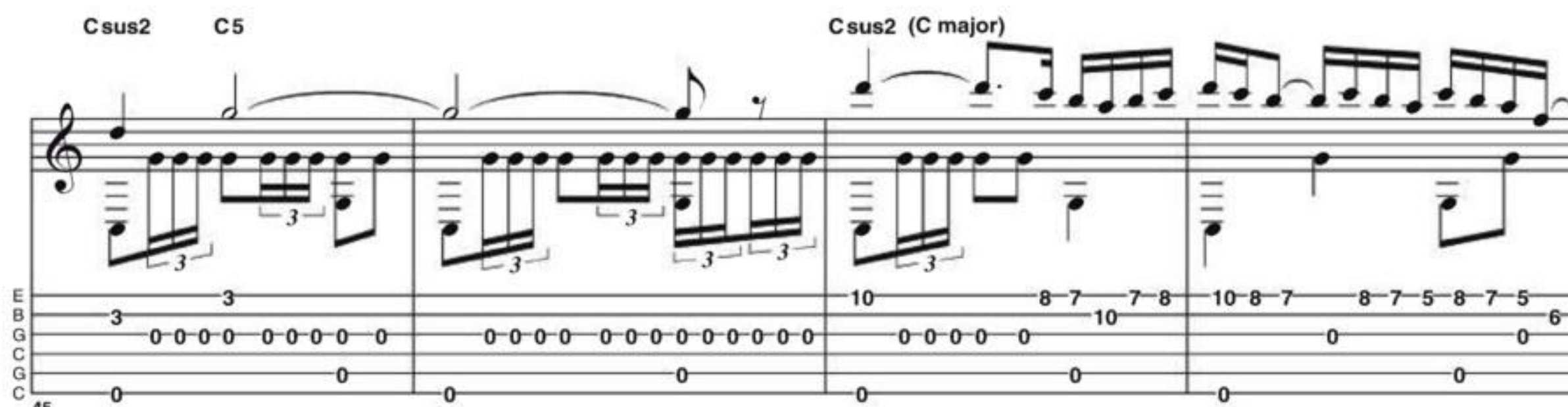


37



41

Csus2 C5 **Csus2 (C major)**



45

PLAYING TIPS

CD TRACK 57

[Bars 39-57] At bar 39 the piece begins to open out a little more and the triplet figure (that's designed to imitate the snare drum) is included more frequently. This makes the already tricky job of palm muting even harder, but it is still

possible to mute the low C at least. At bar 57 the piece begins to grow in orchestration and volume. I played this with more sustain and you'll notice I am no longer palm muting the bass line.

The musical score is presented in five systems, each with a treble staff and a six-string guitar bass staff. The key signature is one flat (B-flat) and the time signature is 4/4. The score includes various chords (C5, C, Csus2, C major) and a complex bass line with many triplets and slurs. The bass line is marked with 'i m i a p' (im-p) and 'i m i a p' (im-p) at different points. The score is divided into systems, with bar numbers 49, 54, 58, 62, and 66 indicated at the start of each system. The final system ends with a double bar line and a '»' symbol.

PLAYING TIPS

CD TRACK 57

[Bars 73-98] The chords at the beginning of bars 73 and 74 are strummed downwards using the backs of the fingernails in a technique known as 'rasgueado'. There is an increasing build up in volume and orchestration throughout the composition and the section starting at bar 75 really starts to dig in. You'll need as much tone and volume as possible going into bar 79 and

beyond. The tension continues to build until finally we kick in to the surprising key change to E Mixolydian b6 at bar 91. Bars 95-96 use E Phrygian and then we're back to E Mixolydian b6 at bars 97-98. This is a tricky section to play well, and even harder to play loud, which is the aim, so practise it slowly at first to get the technique in place.



The musical score is presented in four systems, each with a treble clef staff and a four-string guitar fretboard diagram below it. The fretboard diagrams are labeled with strings E, B, G, C from top to bottom.

- System 1 (Measures 70-74):**
 - Measure 70: Treble staff has eighth notes G4, A4, B4, C5. Fretboard: E (3), B (6), G (5), C (3).
 - Measure 71: Treble staff has eighth notes A4, B4, C5, D5. Fretboard: E (3), B (6), G (5), C (1).
 - Measure 72: Treble staff has eighth notes B4, C5, D5, E5. Fretboard: E (3), B (6), G (5), C (1).
 - Measure 73: Treble staff has eighth notes C5, D5, E5, F#5. Fretboard: E (3), B (6), G (5), C (1).
 - Measure 74: Treble staff has eighth notes D5, E5, F#5, G5. Fretboard: E (3), B (6), G (5), C (1).
- System 2 (Measures 75-78):**
 - Measure 75: Treble staff has eighth notes G4, A4, B4, C5. Fretboard: E (6), B (5), G (8), C (6).
 - Measure 76: Treble staff has eighth notes A4, B4, C5, D5. Fretboard: E (6), B (5), G (8), C (6).
 - Measure 77: Treble staff has eighth notes B4, C5, D5, E5. Fretboard: E (6), B (5), G (8), C (6).
 - Measure 78: Treble staff has eighth notes C5, D5, E5, F#5. Fretboard: E (6), B (5), G (8), C (6).
- System 3 (Measures 79-82):**
 - Measure 79: Treble staff has eighth notes G4, A4, B4, C5. Fretboard: E (9), B (11), G (9), C (9).
 - Measure 80: Treble staff has eighth notes A4, B4, C5, D5. Fretboard: E (9), B (11), G (9), C (9).
 - Measure 81: Treble staff has eighth notes B4, C5, D5, E5. Fretboard: E (9), B (11), G (9), C (9).
 - Measure 82: Treble staff has eighth notes C5, D5, E5, F#5. Fretboard: E (9), B (11), G (9), C (9).
- System 4 (Measures 83-86):**
 - Measure 83: Treble staff has eighth notes G4, A4, B4, C5. Fretboard: E (3), B (0), G (0), C (0).
 - Measure 84: Treble staff has eighth notes A4, B4, C5, D5. Fretboard: E (3), B (0), G (0), C (0).
 - Measure 85: Treble staff has eighth notes B4, C5, D5, E5. Fretboard: E (3), B (0), G (0), C (0).
 - Measure 86: Treble staff has eighth notes C5, D5, E5, F#5. Fretboard: E (3), B (0), G (0), C (0).

Chord labels above the staff include: C, Csus2, C7, (C mixolydian), (C phrygian dominant), (C mixolydian b6), C, (C major), Csus2, C, Csus4, (C mixolydian b6), C7, C5, Csus2, C, Csus4.

PLAYING TIPS

CD TRACK 57

[Bar 99 to end] The final section beginning at bar 99 sounds huge in the orchestral score and we have to do our best to emulate it on a single guitar! So again we use a vigorous downwards rasgueado technique for the dissonant

chords – again using the backs of the fingernails. The final chords are also strummed, but this time down and up with the fingernails ending on an up stroke with the top string muted by the fretting hand.

E5 (E mixolydian ♭6)

E7

(E phrygian)

(E mixolydian ♭6)

Cmaj♭6 **Csus♯4add9/G** **C** **Cmaj♭6** **Csus♯4add9/G**

Cmaj♭6 **Csus♯4add9/G** **C** **Cmaj♭6** **Csus♯4add9/G**

C5 **D♭maj7** **(D♭ lydian)** **C5**

rasg

1 a m i p

CPE Bach

Solfeggietto



Paul Bielatowicz continues his shredfest with a modern take on a piece by Carl Philipp Emanuel Bach.



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ABILITY RATING

● ● ● ● ● Advanced

INFO	WILL IMPROVE YOUR
KEY: C minor	☒ Sweep picking
TEMPO: Rubato	☒ String skipping
CD: 58-59	☒ Position shifting

MOZART once said, "Bach is the father. We are the children." This remark will come as no surprise to anyone who is aware of the Bach family's influence on the history of western music. However, it might surprise a few people to learn that Mozart's words of adoration were not actually referring to the legendary Johann Sebastian Bach, but to JS's second son, Carl Philipp Emanuel Bach, a

“His path to music legend took something of a detour when he decided to study for a degree in law.”

composer who has since been overshadowed by his father. In Mozart's time it was a different story, and the name Bach was almost exclusively associated with the initials CPE.

Carl Philipp Emanuel Bach was born on the 8th March 1714 in Weimar Germany, the fifth child and second (surviving) son of Johann Sebastian. At the age of 10 he entered the St Thomas School in Leipzig, where his father was choir leader. His path to music legend took something of a detour when he decided to study for a degree in law - although he abandoned his legal career the moment he graduated (aged 24), and subsequently devoted himself to music.

A few months later CPE Bach secured a

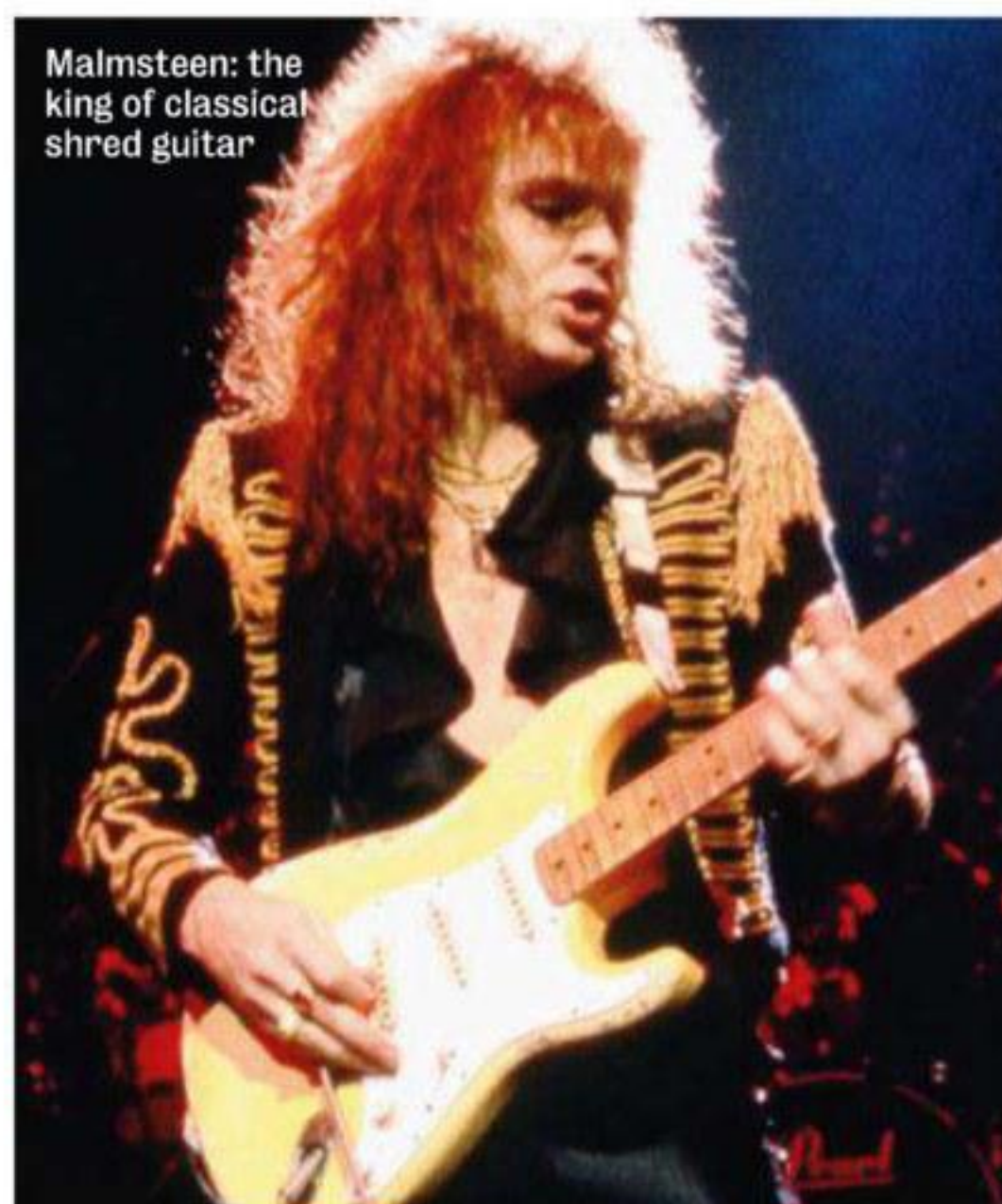
position in Berlin, serving as a musician in the court of King Frederick II. Despite his previous focus on law, he had still managed to earn the reputation for being one the top keyboard players in Europe and his compositions for keyboard instruments gained in popularity.

During his time in Berlin, CPE Bach's greatest achievement was not in composition, but in an instructional work entitled *An Essay On The True Art Of Playing Keyboard Instruments*. The book is a definitive work on technique and remains the most important and famous of its kind. It combines technical advice about ornamentation, improvisation and the importance of correct fingering. The book broke with rigid tradition in encouraging the use of thumbs (a practice that was previously frowned upon), and became the standard on finger technique for keyboards.

In the work CPE Bach also described a philosophy of performance which, for the first time, placed the expression of emotion through music on a par with technical competence: "Since a musician cannot move others unless he himself is moved, he must of necessity feel all of the affects that he hopes to arouse in his listeners."

In 1768 CPE Bach became director of music in Hamburg and began to turn his attention towards church music. Over the next 20 years he wrote well over 100 compositions until his death on the 14th December 1788. He left behind three children, - sadly none of them would continue the Bach family musical legacy. 

Malmsteen: the king of classical shred guitar



GET THE TONE



On the CD I used a 1970s Marshall JMP amp. As regular readers will know, I'm not a fan of too much distortion as I feel it takes away from the natural sound of the guitar - not to mention undermining the hours of practice you've invested in getting your playing as clean as possible - an old valve amp like this is perfect for the job. For a guitar, I opted for my PRS Custom 24 using the neck pick-up coil-tapped.

©GEORGE CHIN



TRACK RECORD Solfeggietto is one of the staples of the classical piano world - perhaps it's a heresy to think of it as classical piano's answer to Chopsticks, as that would belittle CPE Bach's huge influence on the world of music, but the comparison wouldn't be too far off. As such, versions of the piece fill the halls of YouTube and Spotify, but you'll be hard pressed to find a definitive recording.

PLAYING TIPS

CD TRACK 59

[Bars 1-2] The piece starts with a series of arpeggios. Bar 1 kicks off with a C minor arpeggio, which leads into a G major arpeggio (chord V in the key of C minor). Bar 2 returns to the C minor arpeggio, only this time it's been moved up an octave. Pay careful attention to the suggested fingering in these two bars, as it'll guide you to the necessary position shifts.

[Bars 3-4] Here we have an exact copy of the first two bars, only everything is up an octave. Again, be sure to follow the fingering indicated above the score.

[Bars 5-6] Here's an effective string skipping moment. Practise this slowly and be sure to use the pull-offs indicated - not only will they make your picking hand's job a lot easier, but they'll also add interest to the piece by varying the texture.

$\text{♩} = 120$ N.C.

1

etc

3

5

7

9

PLAYING TIPS

CD TRACK 59

[Bars 7-8, previous page] Here we have some exciting repeated phrases which lead nicely back into the tune's main theme. Take your time with these. Again, I would recommend making full use of legato here.

[Bars 9-12] Musically this is an exact copy of the opening four bars, only this time

we're playing them down a perfect 4th - a simple but clever musical device.

[Bars 13-16] What classical piece worth its salt would be complete without a few moments of pedal tones? Here we have just that, also interspersed with some simple but tasty triadic arpeggio runs.

11

13

■ V ■ V etc

15

17

19

PLAYING TIPS

CD TRACK 59

[Bars 17-20, previous page] One again we have the opening four bars returning in another key - this time we find they've been transposed down by a perfect 5th.

[Bars 21-24] A descending F minor arpeggio sequence takes us into a

momentary break from the perpetual motion of 16th notes. Octave exclamation stabs act as a 'call' and the 'response' descending from Db to B. Little compositional twists like this add hugely to listener interest.

21

23

25

27

29

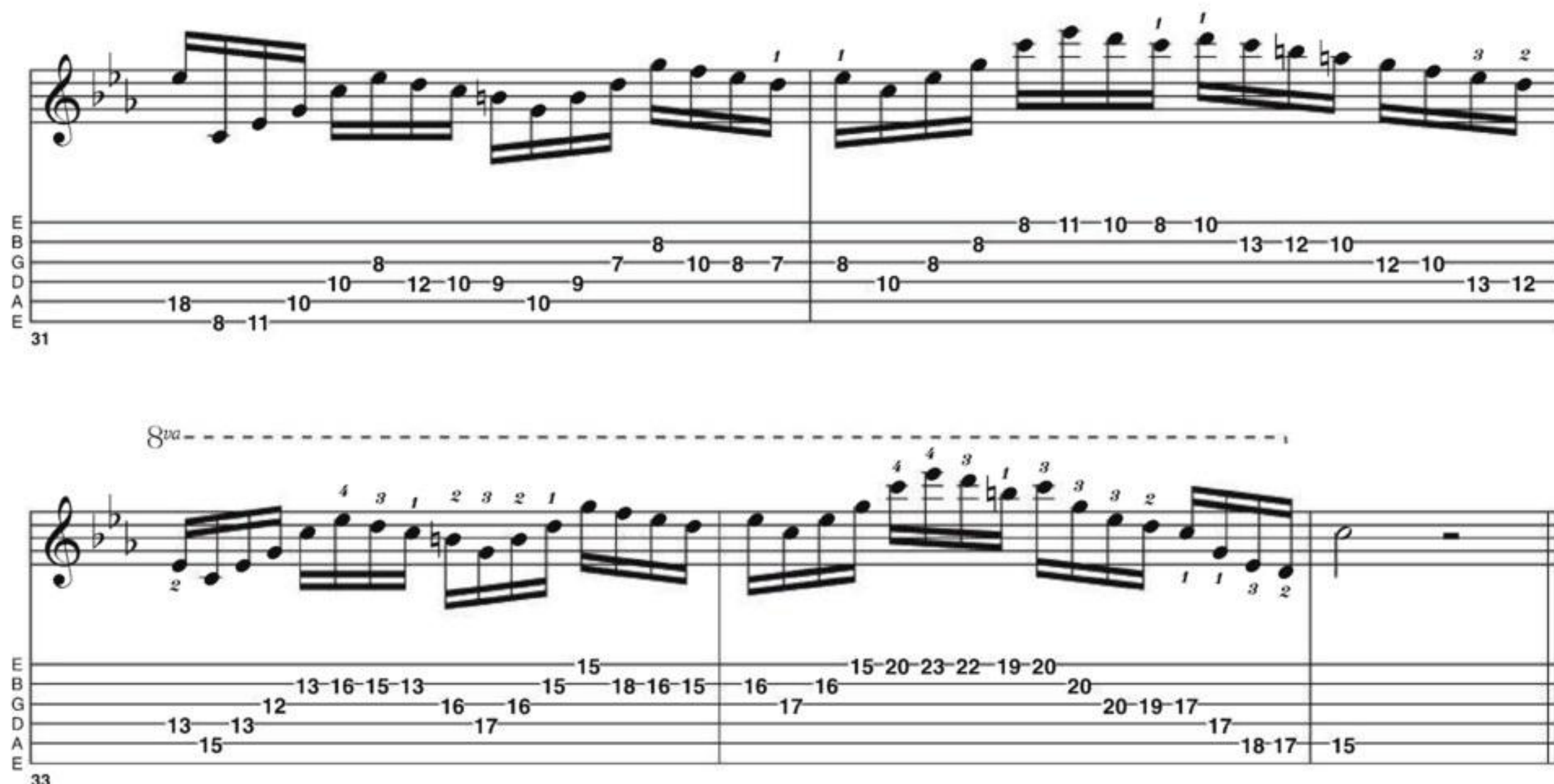
PLAYING TIPS

CD TRACK 59

[Bars 26-30, previous page] More pedal tone licks and triadic arpeggios take us to the final repeat of the main melody - Bach is pulling out all the stops here.

[Bars 31-34] Once again we return to our opening melody theme - this time it's

played back in the original key, signalling the end of the piece. The last bar of the melody is modified a little to bring things to a neat close. Use dynamics in your playing to bring the most out in CPE's compositional talents.



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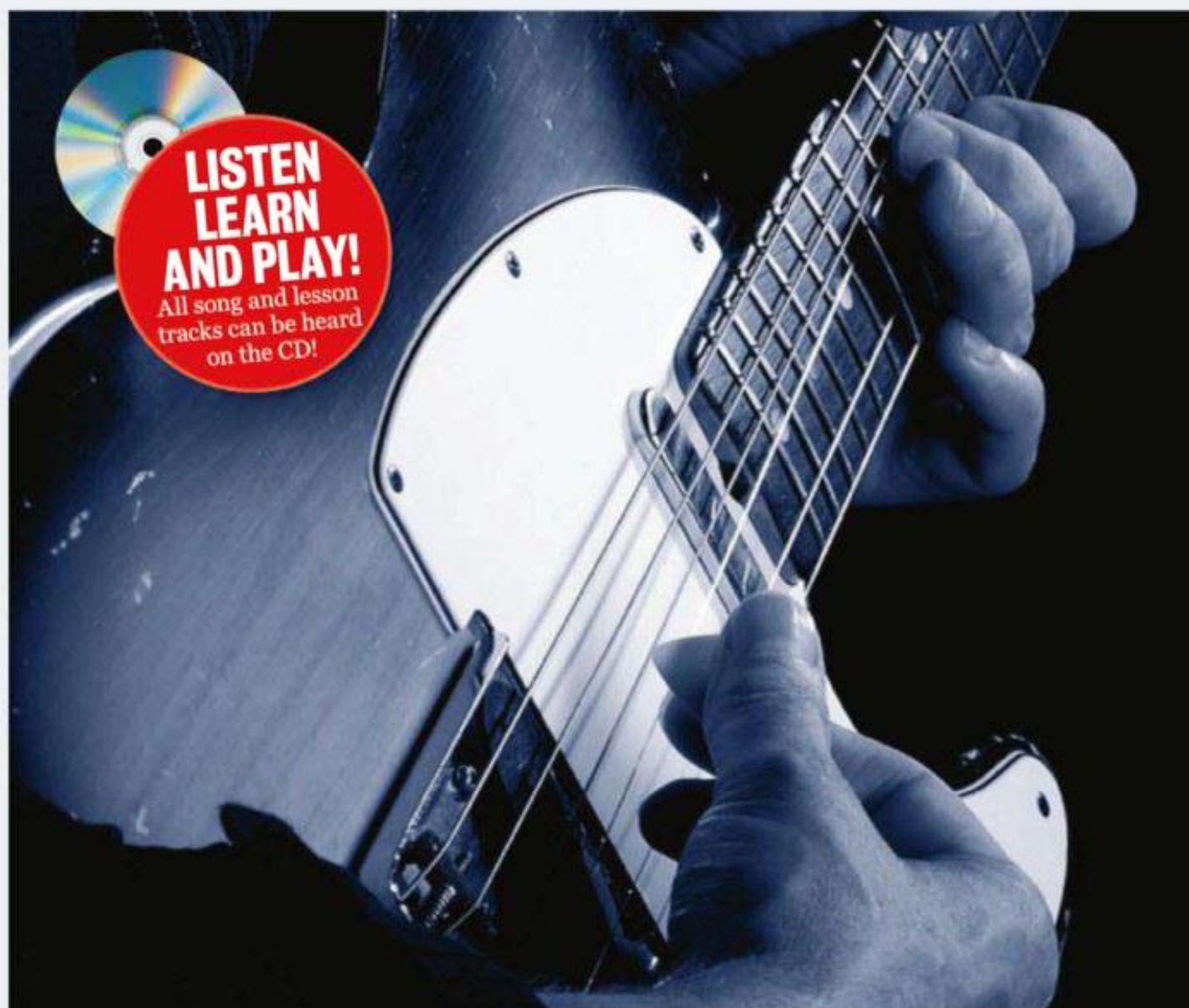


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I ONCE KNEW a pianist that would finish each composition with the most loaded chord he knew, like Dmaj9#11. Thing was, everything before this chord tended to be simple major or minor chords with a few 7ths or inversions to smooth out the changes. I asked him once why he did it and he said a big ending chord allowed everyone to know the piece had finished and, as the chord was to be sustained, why not make it sound good? I didn't buy it and thought the big jazz chord, while great on its own, sounded somewhat naïve in context. When composing and performing, a big part of the process should be about musical relevance. It's imperative to keep broadening your vocabulary (indeed, check out Jim's feature on [page 14](#) to bolster your chords, or John's outstanding blues feature on [page 54](#) that's way more than just cultivating BB King licks), but one should also filter out the 'not in keeping' moments if they jar with the rest of the music. Along these lines, I'm reminded of a quote from Jeff Goldblum's character in the movie Jurassic Park "...so preoccupied with whether or

not they could, they didn't stop to think if they should." If we change this to "...so preoccupied with whether or not they could sweep pick/play alt dom chords/chin tap etc, they didn't stop to think if they should". This issue, Joe Satriani makes a similar case about difficult or exotic playing in his video tutorial feature on [page 62](#). Being a musician isn't solely about filling our playing bag with things we can pull off (sic). It's also about having the maturity to know what is best to use in any given situation. This wisdom is born from Joe's huge experience and personal taste and ultimately marks out a great musician from simply a good one. As the fabled educator and jazzier Mick Goodrick once said in relation to the great Jim Hall: "Supposedly he placed a sign inside his guitar case so he would see it every time he took out his guitar. The sign said, 'Make Musical Sense'." Wise words indeed. Would you ever consider doing the same?

Jason

LESSONS GT198

- ON THE CD: TRACKS 60-65**
30-MINUTE LICKBAG **52**
 BIMM's Scott McGill has six more licks at beginner, intermediate and advanced levels.
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 John Wheatcroft looks at the unique style of the one and only BB King.
- ON THE CD: TRACKS 70-72**
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ON VIDEO!

Joe Satriani visits GT for an exclusive two-part video masterclass. **Page 62**

LESSON: 30-MINUTE LICKBAG

30-Minute Lickbag



BIMM Brighton's head of guitar **Scott McGill** has six more licks for you this month at easy, intermediate and advanced levels.



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EASY LICKS EXAMPLE 1 HANK MARVIN MELODY

CD TRACK 60

This tribute to the great Hank Marvin features a mostly stepwise melody in A minor with a little bit of tremolo arm shake at the end of each phrase. It's a good one for using the tremolo arm in conjunction with picking - which is not quite as simple as it might seem. Clean single-coil bridge pickup tone is the order of the day.

♩ = 120 Am C Em Am Am C Em F

1

EASY LICKS EXAMPLE 2 JAMES BROWN STYLE

CD TRACK 61

Here's a funky example with chords and staccato notes in the style of James Brown's guitarist Jimmy Nolen. Make sure to keep the single notes short and dig in a bit to make them pop out. A clean Strat on one of the in-between pickup settings (neck + middle or bridge + middle) is what's required for maximum funk!

♩ = 106 D9 N.C.

1

INTERMEDIATE LICKS EXAMPLE 3 MASTADON RIFF

CD TRACK 62

Are you ready for some massive heavy riffing in the style of metal masters Mastadon? For a suitably elephantine roar you'll need to tune your sixth string down a tone to D, dial in some heavy Marshall plexi-esque crunch and keep it in the pocket at 90 bpm!

♩ = 90 N.C. D5 C5 D5 C/D Em/D Dm D5 C5 D5 Dm Em/D E♭/D

1

Sixth string tuned to D

N.C. D5 C5 D5 A♭5 G5 F5 G5 E♭5 D5

3

INTERMEDIATE LICKS EXAMPLE 4 BRAD PAISLEY LICKS

CD TRACK 63

Now it's time for some country style with a pop twist. Make sure you use your second finger (m) for plucking the first string, in conjunction with the E blues scale (E, G, A, Bb, B, D, E) licks underneath. Get your Tele and your ten gallon hat for this one!

♩ = 87

ADVANCED LICKS EXAMPLE 5 JOHN 5 LICK

CD TRACK 64

This is a sort of a banjo roll with high gain in the style of Marilyn Manson's metal Telecaster master. Hybrid or strict fingestyle picking works well here and try a coil-tapped single coil pickup with plenty of preamp gain to make it '5 approved'!

♩ = 115

ADVANCED LICKS EXAMPLE 6 SATCHI LEGATO

CD TRACK 65

And finally, an '80s era Satriani example that's a real workout for your fretting hand. Take it slowly and aim to avoid pulling the string too far to the side, avoiding the 'meowing' out-of-tune sound that can occur when trying this sort of lead playing. Start slow and clean, eventually working your way up to 143bpm!

♩ = 143

Aadd11 **Dmaj7**

Dmaj7/F# **Aadd11/E**

BB King bends



Continuing his blues studies **John Wheatcroft** goes down to Beale Street, and brings back a bag busting with BB's beautiful blues-box bends.

Brought to you by...

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MUSIC SCHOOL



BB King: master of concise licks and cool bends

note and anticipating the sound it will create, King has a potentially enormous sonic palette at his disposal, allowing him real flexibility.

Although he is aware of them, BB rarely runs a scale from low to high. His strategy is to find the appropriate root note and then be aware of the surrounding location of the most important intervallic ingredients around this 'pivot' note. When changing from key to key the relationship between the notes remains the same, just the physical location changes horizontally along the length of the fretboard.

For the most part King centres his attention on finding the root note on the second string. The obvious advantage to this location over the conventional box-style pentatonic shape which we all know and love with the root on the first string (E form) is that we have a much greater range of available notes higher than the root. Arguably the second string sounds better too, with a bigger tone and it is easier to bend and to add vibrato to. BB's not the only blues giant to make this discovery, with Albert King adopting a different but broadly similar approach to finding phrases gravitating around a second string root.

For the purposes of this exercise we're focusing exclusively on the top three strings, outlining all the best sounding intervals gravitating around our second string root. For the most part, BB's first finger is assigned to both 'vibrato duty' and also to perform a tone bend on the first string (as outlined in Ex1g). For vibrato he pivots between the edge of the neck and just after the knuckle joint of the first finger. The motion is a circular rotation of the wrist and in some instances he removes his thumb from the back of the neck entirely and shakes his whole forearm.

For bends the motion is essentially the same, although the string is obviously held in place at the top of each circular 'swing'. This technique takes considerable strength so be patient; it may take some time before you get the control and stamina you desire.

Obviously BB uses many of the other conventional fingerings to outline pentatonic options, arpeggios and even a fair bit of

chromatic stuff in there too. Needless to say, this is all mixed in to create a remarkably fluid style that never sounds contrived, stiff or restricted. Much of this comes from King's superb control of rhythm and his choice use of space. Many guitar players don't share this level of comfort with leaving gaps in their solos, often obscuring the point where one idea ends and the next begins.

King has been a singer all of his life, and has doubtless learnt dozens and dozens of songs where each lyrical line adds a little more to the story. He approaches his soloing in much the same way, leaving pauses in appropriate places to allow each idea to really make its mark before moving on to the next. What's more food for thought is if you take a look at any of his interviews on YouTube, as I did when researching this article, you'll see the exact same measured story telling approach to the way he speaks. Could there be a better mantra than 'bend it like BB'? 

“I have a motto. If I don't learn something new every day, it's a day lost. That's why I say I'm still learning - even at my age.” BB King

ABILITY RATING

● ● ● ● ● Moderate

INFO	WILL IMPROVE YOUR
KEY: G Blues	☒ Bending accuracy
TEMPO: Various	☒ Use of intervals
CD: 66-69	☒ Major/minor mixing

BLUES'S FINEST ambassador, BB King, is an expert at mixing notes derived from both the major and the minor pentatonic scales. Rather than think of these melodic forms as two separate devices, BB treats them as all part of one big pool of potential blues notes. By understanding the intervallic value of each

GET THE TONE



BB's Gibson 'Lucille' is modelled on an ES-355, although it's not stereo and, unusually, has no f-holes in a move to control feedback. The main difference between these guitars and the ES-335 is the six-way 'Varitone' switch - a variable notch filter providing a huge range of tonal options which BB frequently exploits. That said, he'd sound instantly recognisable on pretty much anything. Use a neck humbucker and the above settings for a good BB tone.

LAURENS VAN HOUTEN/FRANK WHITE PHOTO AGENCY



TRACK RECORD The BB King Treasures (Virgin Books 2005) is a remarkable collection showcases photos, mementos and rare music from BB's personal collection, along with numerous personal interviews with the great man himself. If you prefer to just let the music do the talking then check out his most recent studio release, the wonderful *One Kind Favor* (Geffen 2008).

EXAMPLE 1 RAPID BLUES SCALE PULL-OFFS
CD TRACK 67

Our first example sets out the stall by establishing a dozen of the key moves required when following the full solo. Taking each string in turn we're establishing the particular intervals that are available in this 'first finger, root on the second string' position that BB likes so much. It really helps to picture the first finger as the pivot point, with the other intervals surrounding this key-defining tone in a circle. Take each example in turn, based on a small portion from this expansive palette

of notes and ensure that you are familiar with the sound, intervallic value, shape and visual orientation that each option presents. Once you've learnt each small melodic cell, mix up the order at random against a static G7 backing. The next stage is to consider how these intervals might sound against the other events in a blues sequence. How might 1c sound against a C7? Why might this be considered more appropriate than 1d? And so on...

G
♩ = 80

a) 5th/6th b) ♭7th c) ♭3rd/2nd d) 3rd/2nd

e) 4th/♭3rd f) ♭5th/♭3rd g) 5th/4th h) ♭3rd/3rd

i) 4th/♭5th/5th j) 6th/5th k) ♭7th/5th l) Root

Gva

1

5

9

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EXAMPLE 2 COMPLETE SOLO

CD TRACK 68

The following solo utilises our new phrases to create two cohesive choruses against a conventional 12-bar I IV V shuffle in the key of G. Rather than just arbitrarily randomising our small cells, BB is a master of organising his phrasing in a musically logical and rhythmically flowing manner. Notice how each phrase, generally four bars in length, is complete in itself, but also how each phrase relates in some way to the preceding ideas. You'd be well advised to listen just as closely to BB's singing style. His rhythmic phrasing is impeccable and highly

sophisticated. Check out his use of declamatory statements, often repeated, his use of questions and then the following resolution provided by the answer. This is all clearly present in his soloing style. In fact, I'd wager that in his mind the singing and the guitar playing are one and the same. Once you're done with learning this solo, why don't you try to sing or hum a solo over the backing track with no guitar in hand? How close does this imagined solo sound to the way you usually play? How close do you think BB's would be if he were to do the same?

$\text{♩} = 150$ Swing

1

4

8

12

21

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Vernon Reid



This month rock maestro **Martin Cooper** looks at the unique style of Living Colour's fantastic guitarist for some 'outside' playing inspiration!

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Vernon Reid of Living Colour

LIVING COLOUR helped to pave the way for today's Alternative Rock scene with politically charged lyrics and aggressive playing. Originally formed in 1984 by guitarist Vernon Reid, who was as interested in jazz as he was in rock, the band went through many line-ups before settling on singer Corey Glover, bass player Muzz Skillings and drummer Will Calhoun. It was this group of musicians who had a great deal of success with the Grammy award-winning single *Cult Of Personality* and the album *Vivid*. They also went on to tour with Guns N' Roses and The Rolling Stones, gaining further success during the late-1980s.

Skillings was replaced by Doug Wimbish in 1992 and the band released the album *Stain* in 1993. However, sales had waned since their peak in the late '80s and in 1995 the group disbanded to follow other musical paths. Reid went on to release albums such as *Mistaken Identity* (1996) before the band reunited in 2000. They continue to record and tour and are currently preparing to enter the studio to work on a new album.

This month's track features many of Vernon Reid's 'outside' traits. His playing is a fluid blend of hard rock, jazz, funk

and R&B, and for those who have heard the phrase 'outside playing' but not fully understood it – playing 'outside' really means adding some notes from outside the key in which you're playing, or playing notes outside the main scale that you're using. For example, try playing a simple E minor pentatonic scale over chords in the key of E minor, and then

add an F note to it. The note will sound like it doesn't belong there, giving an 'outside' feel to the phrase. It takes a while to get used to playing in this way, and it can sound like you're just playing in the wrong key if you aren't careful!

Our track is based on the key of E minor, but if you look at the notation you'll see that it looks like someone has randomly thrown a bunch of sharps and flats at it. However, although it's true that there are plenty of non-diatonic notes, it isn't just random! The scale used here is the E natural minor (E F# G A B C D) as a starting point, sometimes replacing the D in that scale with a D# which gives us the E harmonic minor. There is also the half-whole diminished scale, which begins on E and simply goes semitone, tone, semitone, tone etc. It provides us with plenty of 'outside' notes and is commonly used in jazz. This type of playing is different to the pentatonic box style of phrasing that is often used in blues and rock, so check out the music captions for more information on these scales and some of the techniques employed. 

“Vernon Reid's playing is a fluid blend of heavy rock, jazz, funk and R&B.”

ABILITY RATING

● ● ● ● ● Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: E minor	☒ Knowledge of scales
TEMPO: 86bpm	☒ Alternate picking
CD: 70-72	☒ Rhythm and lead phrasing

and R&B, and for those who have heard the phrase 'outside playing' but not fully understood it – playing 'outside' really means adding some notes from outside the key in which you're playing, or playing notes outside the main scale that you're using. For example, try playing a simple E minor pentatonic scale over chords in the key of E minor, and then

GET THE TONE



Vernon Reid used ESP and Hamer guitars with Floyd Rose tremolos and EMG pickups for Living Colour's early work, although he now has a signature Parker. He used Crate and Fender amps early on but has since switched to Bugera. His effects have included a Line 6 Filter Modeler and an Eventide Modfactor. I used a Tyler Studio Elite HD with an Xotic Robotalk RI pedal for the filter sounds on the rhythm part (you can use a wah for a broadly similar effect).



TRACK RECORD The aforementioned Grammy-winning *Cult Of Personality* is one of the band's signature songs and is featured on the album *Vivid* (1988), alongside other classics *Middle Man* and *Funny Vibe*. The follow up album *Time's Up* (1990) features *Love Rears Its Ugly Head* alongside its title track. There is also a 'best of' album called *Everything Is Possible* (2006).

VERNON REID STYLE EXAMPLE

CD TRACK 71

[General] The rhythm part isn't too tricky but make sure you play in time throughout and play the 'outside' notes cleanly so as not to end up with a melodic mess! The solo starts with some long notes using the whammy bar for vibrato, and then builds in intensity through the remaining bars.

RHYTHM GUITAR

$\text{♩} = 86$ N.C.

Play 4 times

E B G D A E

1, 3, 5, 7 0 7 5 4 7 4 6 6 7 0 7 5 4 7 4 6 5 0

8 8 7 6 6 6
7 7 7 5 5 4

E B G D A E

10 0 3 0 3 0 5 6 7 5 7 6 5 4 3

E5

E B G D A E

15, 19 2 0 23 0

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CD TRACK 71

and this is followed in bar 21 by a speedy alternate-picked line. Again, it's really just a shape rather than specific scale that we're playing in bar 21, but it is based on the E natural minor scale, with extra notes added. This type of pattern is often used by rock players like Eddie Van Halen, Richie Sambora and Paul Gilbert.

[illegible]

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Joe Satriani

PART 2



For his second and final GT video masterclass, the great Satch exclusively shows **Charl Coetzee** how to keep legato interesting and unpredictable.

Satch: words of wisdom for readers of GT



THE GREAT ROCK guitar virtuoso Joe Satriani is well-known for his smooth and slippery legato playing. The legato technique - using mainly hammer-ons, pull-offs and slides - allows you to create beautifully fluid lines on the guitar. However it can easily end up sounding bland and predictable if all you're doing is running aimlessly up and down three-notes-per-string scales. It's quite possible to play a lot without really having anything much to say. Joe clearly understands this and his playing is a great testament to how you can use legato in your playing in a melodic and unpredictable way. And as if that weren't enough, Joe's lines and riffs are always delivered with impeccable groove and feel.

In this month's installment Joe shared a couple of concepts he consciously uses in order to avoid sounding predictable, and to keep things interesting - for the player as well as the listener. In order to get away from the usual three-notes-per-string scales he suggested instead to focus on one string. This forces you to think outside the box, both rhythmically and melodically. Jason Sidwell wrote about the benefits of imposing limits on your playing in last issue's lesson introduction and Satch's playing certainly illustrates just how effective this can be.

By focusing on one string you'll be forced to find new possibilities and come up with more inventive ways of using slides, hammer-ons and pull-offs. From a melodic point of view it's also helpful to see how the intervals are laid out along one string, as opposed to the 'across the strings' scale shape approach we're more commonly used to.

Pay close attention to the gravitational pull of Joe's phrases. He focuses heavily on the chord tones to outline the underlying harmony that is essential if you want your lines to sound smooth and melodic - and, most of all, musical.

Joe also suggested the use of an open string pedal tone in Example 2, along with the use of legato. The pedal acts like an anchor and gives you something against which to play. Example 3 uses the same concept of an open string pedal tone but with a different intention altogether. Here Joe emulates an open G tuning and the end result is a bluesy classic rock inspired riff.

"Let's say that playing a simple pentatonic and sweep picking in Phrygian Dominant were all equal. Why would you choose between the two? As guitar players it's very easy for us to try the thing that's hard, because it's more exciting for us physically. There's a little bit of adrenaline attached to it, but in the listener's mind, whether it's a school teacher, doctor or lawyer driving home from work; what do they know about sweep picking, arpeggios and the Phrygian Dominant scale? They don't care. They just want music that lifts them up. So to them they hear it as equal. They give no prizes for someone who can play a little bit faster on the metronome click, or someone who picks every note or sweeps it or does legato. They either like it because it's good music, or they hate it because it's annoying. When making a record I think that a musician should at least try and entertain that viewpoint when it comes to the part they're going to lay down."

Extremely wise words from a true living legend. Many thanks to Joe for being such a generous guy and sharing his wealth of wisdom with us. ■

“It's possible to play a lot without having anything to say. Joe is testament to how to use legato in a melodic and unpredictable way”

ABILITY RATING

● ● ● ● ● Advanced

INFO	WILL IMPROVE YOUR
KEY: Various	☒ Soloing structure
TEMPO: Various	☒ Improvisational skill
CD: ROM track	☒ General technique

GET THE TONE



For the exclusive masterclass Joe played his signature Ibanez through a Torres 5E3 amp mic'd with a Shure SMBeta57. The drive came courtesy of a Classic Tonebone pedal.

JESSE WILD



TRACK RECORD Joe has one of the most recognisable touches in rock - lots of fatness and sustain, often verging on harmonic feedback but always full of personality. Both Chickenfoot albums, *Chickenfoot* (2009) and *Chickenfoot III* (2011), are well worth checking out, as are Satch classics such as *Surfing With The Alien* (1989), *Flying In A Blue Dream* (1991) and *The Extremist* (1992).

EXAMPLE 1 B MINOR LEGATO

[Bar 1] Joe sets the overall tonality with a straightforward B minor barre chord.

[Bars 2–3] Here he descends the B natural minor scale (B C# D E F# G A) with interesting rhythmic groupings as well as utilising the open second string. He starts the phrase on the root note and ends on the 5th in bar 3.

[Bars 4–5] For this ascending phrase Joe highlights the root and 5th and uses the

open second string. The phrase ends as he slides into the root (B) from the b7 (A).

[Bars 6–7] Bar 6 starts with a 16th note triplet on the third string before moving back to the second string. Rhythmically things move up a notch in bar 7.

[Bar 8–10] Here we have ascending and descending ideas, slides and legato. Joe ends on the third string sliding from b7th to root with some whammy bar vibrato.

The musical score for 'B Minor Legato' is presented in four systems, each containing two bars of music. The notation includes a standard musical staff with a treble clef and a guitar-specific staff with six strings and fret numbers. The first system (bars 1-2) is labeled 'Bm' and 'N.C.'. The second system (bars 3-4) is labeled '3'. The third system (bars 5-6) is labeled '5'. The fourth system (bars 7-8) is labeled '7'. The score includes various musical notations such as triplets, slides, and whammy bar vibrato.

Is your playing sounding tired?
Bends and vibrato insipid?
Phrasing weak?

EXAMPLE 1 B MINOR LEGATO ...CONTINUED

EXAMPLE 2 OPEN STRING PEDAL POINT LEGATO

[Bar 1] Here Joe sets up the new feel with a 5/4 bar. He uses the open string more prominently as well as picking more notes.

[Bars 2-3] Here he carries on with the idea set up in bar 1 as he descends the neck making use of a B note pedal point on the open second string.

[Bars 4-5] Now we're ascending back up the neck with the B natural minor.

[Bars 6-9] Joe now descends the neck and builds the rhythmic tension through the use of odd note groupings in bars 7 and 8, before ending the phrase in bar 9. He also used the major 7th to slide in and out of the B on the third string.

EXAMPLE 3 BLUESY DRONES AND DOUBLE-STOP

The open string acts as a pedal tone throughout this example and Joe uses both his pick and fingers to sound the notes.

[Bar 1] The riff starts with a pickup note on the 'and' of four in bar 1.

[Bars 2-3] Joe uses G minor pentatonic (G Bb C D F) to set up the feel for the riff.

[Bar 4] Adding the major 6th (E) is effective in expanding the minor pentatonic.

[Bars 5] Joe adds the b5 (C#) that results in the G blues scale.

[Bar 6] Here Joe continues the riff using the G minor pentatonic scale.

[Bar 7] This bar features the G blues scale again.

[Bars 8-12] The overall feel continues and Joe adds some double-stops on the

second and first strings for a heavier, more powerful sound.

[Bar 13] Here he shifts to C major for a bar through the use of a major 3rd double-stop comprising the notes E and C.

[Bar 14] Back to G and note how Joe still uses the open G pedal tone (third string) when playing notes on the high E. Make sure you keep the open second string muted for those sections.

[Bar 15] Joe adds both the 6th and b5 to the G minor pentatonic scale.

[Bars 16-17] The final phrase of the riff in this example uses the G blues scale as Joe ends on a G/D double-stop.

EXAMPLE 3 BLUESY DRONES AND DOUBLE-STOP ...CONTINUED

5

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14

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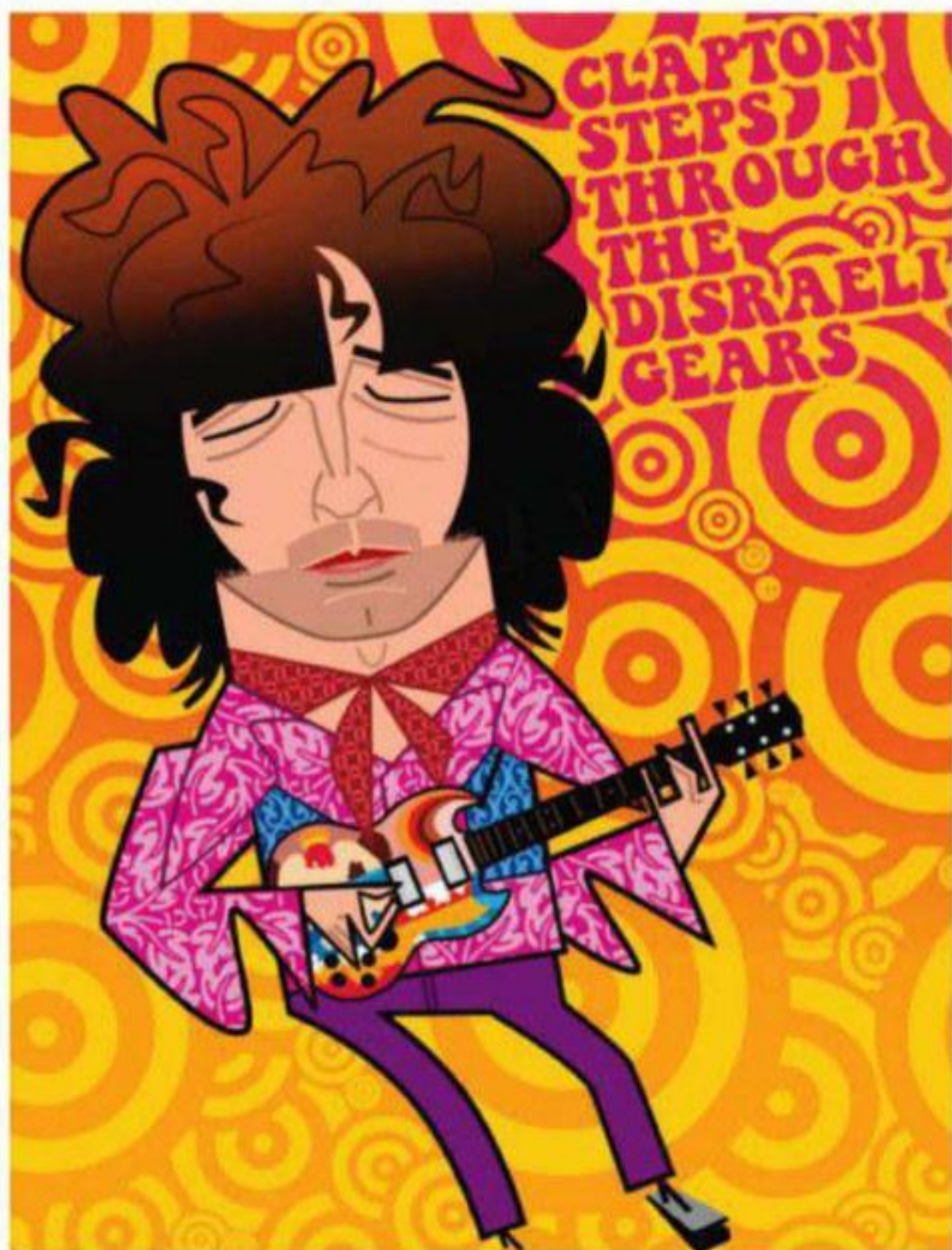
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Building a solo **PART 1**



Using one of his own solos as this month's vehicle, GT's intrepid **Shaun Baxter** demonstrates how to shift up through the gears when improvising.



STAGE 1

In this initial stage, it's useful not to be playing at full volume on the guitar. Dynamics are a very important element in music and if your volume is on full from the start of your solo, you've got nowhere to go, because you've already peaked. Try starting with your volume pot set to about 4 or 5, and aim to play slow phrases, with pauses, in the mid to lower part of the neck.

STAGE 2

Next, we need to look at medium-paced lines. When improvising over any rhythmic accompaniment, it is important to acknowledge the nature of the medium-paced rhythmic subdivision. Generally, depending on the tempo, it's either going to be groups of three (eighth-note triplets etc) or groups of four (eighth-

notes, sixteenth-notes etc). In the case of this month's GT solo, which is played to a Latin rock rhythm of 140bpm, it's sixteenth notes.

We're not widdling at this stage. We're trying to play lines that are articulate, by locking into the rhythm. Ironically, it is more technically demanding to play medium-paced lines than really fast ones, because your time-keeping is under much more scrutiny and so requires much more control and accuracy. One trick here is to apply a golden rule: pick every note apart from the last one on each string. The principle here is that, by using a hammer-on or pull-off to play the last note on each string, you are buying time for the picking hand to compose itself in readiness to pick the first note of the following string. This will not feel natural at

first, but it's worth practising because it's a technique that's often used by top players including John Scofield, Pat Metheny and Scott Henderson.

Dynamically, we haven't peaked yet, so your guitar's volume pot should be set to about 7 or 8, and the majority of your playing should be confined to the middle region of the neck - we're not yet into top gear.

STAGE 3

Finally, it's all guns blazing. Your volume pot should be set on full, and you aim to bring your solo to a peak with speedier licks at the top of the neck, using techniques that will allow you to play fast, such as tapping and sweep picking. If you are going to build a solo, it's obviously important that the band builds with you. It's no good them all playing busily at the peak of their dynamic range if it means that your initial quiet and slow phrases are going to be completely drowned out; so, next month, apart from looking at the second half of the solo, we are also going to be examining how the band needs to adapt to accommodate the various stages of your solo. Knowing how your band mates should be playing is an important part of developing both as a performer and a composer. 

“Dynamics is an important element in music – if your guitar volume is on full from the start of your solo, then you’ve got nowhere to go.”

ABILITY RATING

● ● ● ● ● Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: C minor	☒ Solo construction
TEMPO: 140bpm	☒ Negotiation of key changes
CD: Tracks 73-75	☒ Sense of band dynamics

THIS MONTH, we're looking at the first half of an improvised solo that demonstrates how to build things up in stages. This solo gives us the opportunity to see several things that we have studied previously, in action.

When working on your soloing, it is good to strive for the 'shape' shown in Diagram 1. To achieve this it's helpful to think of building a solo in three stages.

GET THE TONE



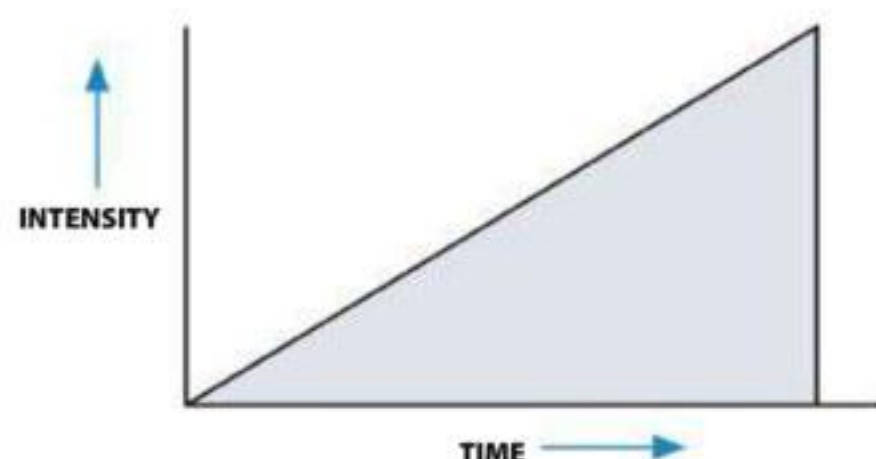
I plugged my Japanese Fender Strat into a Peavey Bandit Transtube 112 EFX combo. I didn't use a distortion pedal, just the gain from the amp, which was on about 80% (set to about 8). The GTCD's live audio is derived from the YouTube clip entitled 'Shaun Baxter (live) GT Solo' (type the title into YouTube to see the video). Any guitar and amp with a reasonable level of drive will do the trick - not so much gain as to lose note clarity though.

DAVID LITTLETON



TRACK RECORD Check out Scott Henderson's awesome live album **Scott Henderson Live!** (2010) to see plenty examples of how to step on the gas. Recordings by Pat Metheny and John Scofield are also recommended. If you're more into the blues-rock side of things, it's hard to top Eric Clapton's solos from Cream's live version of **Crossroads** (not actually from **Disraeli Gears** but on **Wheels Of Fire**).

DIAGRAM 2 CHORD CHART FOR THE SOLO



1 Cm7 / / / / / % % C7alt / / / /

5 Fm7 / / / / / % Cm7 / / / / / %

9 A_b7 / / / / / G7 / / / / / A_b7 / / / / / G7 / / / / /

13 A_b7 / / / / / G7 / / / / / A_bmaj7 / / / / / D_bmaj7 / / / / /

Cm7	C	Eb	F	G	Bb		
C minor pentatonic	1	b3	4	5	b7		
C minor blues scale	1	b3	4	b5	5	b7	
C Dorian	1	2	b3	4	5	6	b7
(2nd mode of Bb major)							
C7alt	C	Db	E	F	G	Ab	Bb
C Phrygian dominant	1	b2	3	4	5	b6	b7
(5th mode of F harmonic minor)							
C Superlocrian	1	b2	b3	b4	b5	b6	b7
(7th mode of Db melodic minor)							
C Superlocrian nat 5	1	b2	b3	b4	5b	6	b7
(6th mode of Eb harmonic major)							
Fm7	F	G	Ab	Bb	C	D	Eb
F Dorian	1	2	b3	4	5	6	b7
(2nd mode of Eb major)							
Ab9	Ab	Bb	C	Db	Eb	F	Gb
Ab Mixolydian	1	2	3	4	5	6	b7
(5th mode of Db major)							
Ab Lydian Dominant	1	2	3	#4	5	6	b7
(4th mode of Eb melodic minor)							
G7#9	G	Ab	B	C	D	Eb	F
G Phrygian Dominant	1	b2	3	4	5	b6	b7
(5th mode of C harmonic minor)							
G Superlocrian	1	b2	b3	b4	b5	b6	b7
(7th mode of Ab melodic minor)							
G Phrygian b4	1	b2	b3	b4	5	b6	b7
(6th mode of Bb harmonic major)							
Abmaj7	Ab	Bb	C	D	Eb	F	G
Ab Lydian	1	2	3	#4	5	6	7
(4th mode of Eb major)							
Dbmaj7	Db	Eb	F	G	A	B	C
Db Lydian	1	2	3	#4	5	6	7
(4th mode of Ab major)							

CD TRACK 74

[General] Although played to a Latin-style fusion rhythm, the chord progression (see Diagram 2) is basically a blues in Cm (albeit with a twist), so C minor pentatonic will work throughout; however, I approached it using a different scale on each chord. Diagram 3 gives the scales that I would normally draw upon when playing over the given chords; however, as you will see from the solo transcription, chord tones are another important factor. Don't be put off if you don't understand what the modal implications of each scale is; the most important thing is that

each scale gives us a melody entity that contains all the important chord tones (1, 3, 5, 7) of the underlying chord. This month, we are going to look at the first two of the solo's four actual choruses. Dynamically, we are shifting through stage 1 (bars 1-12) and stage 2 (bars 13-31) of the solo. As you work your way through the transcription, note how, rhythmically, the phrases in stage 1 are dominated by slowish-sounding eighth-note triplets, whereas the phrases in stage 2 are based more around faster-sounding 16th-notes.

EXAMPLE SOLO

[Bars 1-3] The solo starts with some languid and unhurried phrases. The 4th note of Cm (F) sounds quite hip over m7 chords, and is a good way to avoid starting on a more obvious-sounding root note. The first few notes are taken from C minor pentatonic before things start drifting into C Dorian. Note the use of a chromatic E natural passing note between the F and Eb notes in beat two of bar 3. Also, there is a similar move at the end of the same bar whereby a B natural is used between C and Bb; however, the reason this phrase starts on a Db note is because it is played in anticipation of the C7alt in the following bar and taken from C Superlocrian. Anticipating the next chord change like this is a common and effective way of giving a solo a sense of urgency, as well as avoiding the predictability of always targeting the change on the first beat of the bar.

[Bar 4] The arpeggio shape played at the start of this bar is constructed by stacking thirds (every other note) from C Superlocrian. The G at the end of this bar is played in anticipation of the Fm7 in the following bar (G is the 2nd note in F Dorian, and creates an Fm9 sound); however, this note and the contents of this bar

can also be thought of as being derived from C Superlocrian nat 5.

[Bars 6-8] Even though bar 6 is still devoted to Fm7, conceptually, the contents of these bars is derived from C dorian (it is a blues in Cm after all).

At the end of bar 8, the Gb note, which is not in C dorian, is played in anticipation of the Ab9 chord in the following bar (Gb is the b7 of Ab).

Of all the chord tones available, targeting the ones that aren't in the previous scale is a good way of maximizing the harmonic/melodic contrast from one chord/scale to the next. Finally, at this point, just pause for a moment and look for the instances where musical 'motifs' (themes) have been established; these help to give a sense of unity and purpose to your ideas. For example, there is the echoed chromatic movement over beats 2 and 4 of bar 3. Now we have the idea played at the end of bar 8 repeated at the end of bar 9. Although this can be an aspect that you work on, after a while, it becomes a natural part of the process when improvising. Try keeping a look out through the rest of the solo for a similar development of various themes.



The musical score is divided into four systems, each with a treble staff and a bass staff. Chord changes are indicated above the treble staff.

- System 1 (Bars 1-3):** Chords are C7alt and Fm7. The bass staff shows fret numbers: 8, 11, 9, 11, 13, 14, 13, 11, 8, (9), (8), 10, 8, 5, 8, (10), 6, 8, (10), 6, 8.
- System 2 (Bars 4-5):** Chords are Cm7 and Ab9. The bass staff shows fret numbers: 7, (8), (7), 8, 7, 5, 8, 7, 5, 7, 5, 8, 5, 5, 5, 4, 5, 5, 4, 3.
- System 3 (Bars 6-8):** Chords are G7#9 and Ab9. The bass staff shows fret numbers: 5, 6, 4, 6, 5, 4, 5, 6, 5, 4, 3, 4, 5, 3, 5, 4, 3.
- System 4 (Bars 9-11):** Chords are Ab9, G7#9, and Abmaj7#11. The bass staff shows fret numbers: 7, 4, 5, 7, 4, 5, 7, 4, 5, 6, 8, 6, 7, 8, 6, 7, 8, 6, 7, 5, 9, 8, 9, 8, 10, 9, 8, 10, 9, 8, 11.

EXAMPLE SOLO

[Bars 9-14] The harmonic shift back and forth from Ab9 to G7#9 is quite strong and frequent so, rather than think in terms of scales, some of the most successful and articulate results will be produced by basing your playing around the dominant 7 arpeggio belonging to each:

Ab7: 1 3 5 b7

G7: 1 3 5 b7

Analyse the contents of these bars to distinguish chord tones from passing notes. Also, although the chords shift back and forth, it is good practice to work on ideas that climb up the neck (swimming against the harmonic tide). In this case, this is achieved by utilising different inversions of the Ab7 and G7 arpeggios and is demonstrated with the use of the developed theme throughout bars 13 and 14.

[Bars 15-16] Over the two maj7 chords it is possible to use a principle called pitch axis (or modal modulation). This means, instead of thinking Ab Lydian to Db Lydian, it is also possible to think C Aeolian to C Phrygian, which sometimes helps to keep your playing centred (especially important over a blues progression). Again, when playing through this section, make sure that you can distinguish passing notes from scale notes. In the second half of bar 15, an E natural is used between F and Eb, and this is followed by a B natural used between C and Bb. Finally, note how a pedal note (in this case Ab) is used between each note of the same chromatic motion in bar 16 (between C, B and Bb starting from beat 3).

[Bars 17-19] As you can probably see, the bulk of the material in these bars is derived from C minor pentatonic scale, although the last two notes are from C Dorian. Yes, another theme! Note that each motif in this particular one lasts for sixteenth-notes (the same as three eighth-notes or a dotted quarter-note), which give it a 'six against four' feel and helps to maintain interest for the listener.

[Bar 20] Most of this bar uses notes of C Superlocrian; however, the last couple of notes are played in anticipation of the Fm7 chord in the following bar.

The musical score consists of four systems, each with a treble clef staff and a bass clef staff. The bass clef staff contains fret numbers for the left hand. Chord changes are indicated above the treble staff.

- System 1 (Bar 16):** Treble staff shows a melodic line. Bass staff shows fret numbers: 8, 11, 10, 9, 8, 10, 8, 11, 10, 9, 8, 11, 8, 9, 10, 8, 8. Chord changes: Dbmaj7#11, Cm7.
- System 2 (Bar 19):** Treble staff shows a melodic line. Bass staff shows fret numbers: 8, 10, 8, 10, 10, 13, 10, 12, 8, 10, 8, 10, 8, 9, 7, 11, 9, 11, 9, 11, 8, 9, 8, 11, 10, 8, 11, 10. Chord changes: C7alt.
- System 3 (Bar 21):** Treble staff shows a melodic line. Bass staff shows fret numbers: 8, 11, 10, 8, 10, 9, 8, 10, 11, 8, 9, 8, 10, 11, 10, 9, 11, 8, 9, 8, 10, 9, 10, 8, 10, 7, 10, 8, 7, 6, 8. Chord changes: Fm7.
- System 4 (Bar 23):** Treble staff shows a melodic line. Bass staff shows fret numbers: 5, 5, 5, 5, 8, 8, 8, 8, 6, 6, 6, 6, 6, 6, 4, 6. Chord changes: Cm7, Ab9 wide, G7#9.

[Bars 21-22] It's F Dorian all the way in these two bars, although you'll need to distinguish the chromatic passing notes from the notes of the scale. As usual, the chromatic notes are used as a means of passing a semitone to (or between) various scale notes. Also, note the use of arpeggios. For example, bar Fm7 starts with two consecutive Fm7 arpeggios in two different octaves. These sixteenth-note lines, like many of the previous ones, are distinctly bebop-influenced.

[Bars 23-26] This section of the solo starts off with some 4ths within the C pentatonic scale (yet another theme), which, rhythmically, latches onto the dotted rhythm played by the drums. The Ab at the end of bar 24 is played in anticipation of the Ab9 chord and, from here, all the notes are taken from an Ab7 and G7 arpeggio respectively, to match the underlying chords.

whereas bar 28 starts off with G Phrygian Dominant (with a Bb passing note) over the G7#9 chord, before shifting to G Superlocrian in the second half of the bar.

[Bars 29-30] Note the use of chord tones here. The Gb in bar 29 is the b7 of Ab, and the three-note chord held down in bar 30 is basically a fragment of a straightforward G7#9 chord (think Jimi Hendrix).

[Bar 30] A pretty standard C minor blues scale phrase here: this works well because when a minor pentatonic scale is played a semi-tone lower than a maj7 chord it produces all the upper extensions of that chord (9, #11 and 13, as well as the 3rd and 5th), thus bringing out the colourful Lydian flavour.

[Bars 31–32] This bar is dominated by a two-octave Dbmaj7 arpeggio sequence (which starts with a two-note pick-up at the end of the previous bar).

[Bar 33] This bar marks the start of the second half of the solo, which we will be looking at next month. I've included it in the transcription here, because it concludes the phrase played in the previous two bars.

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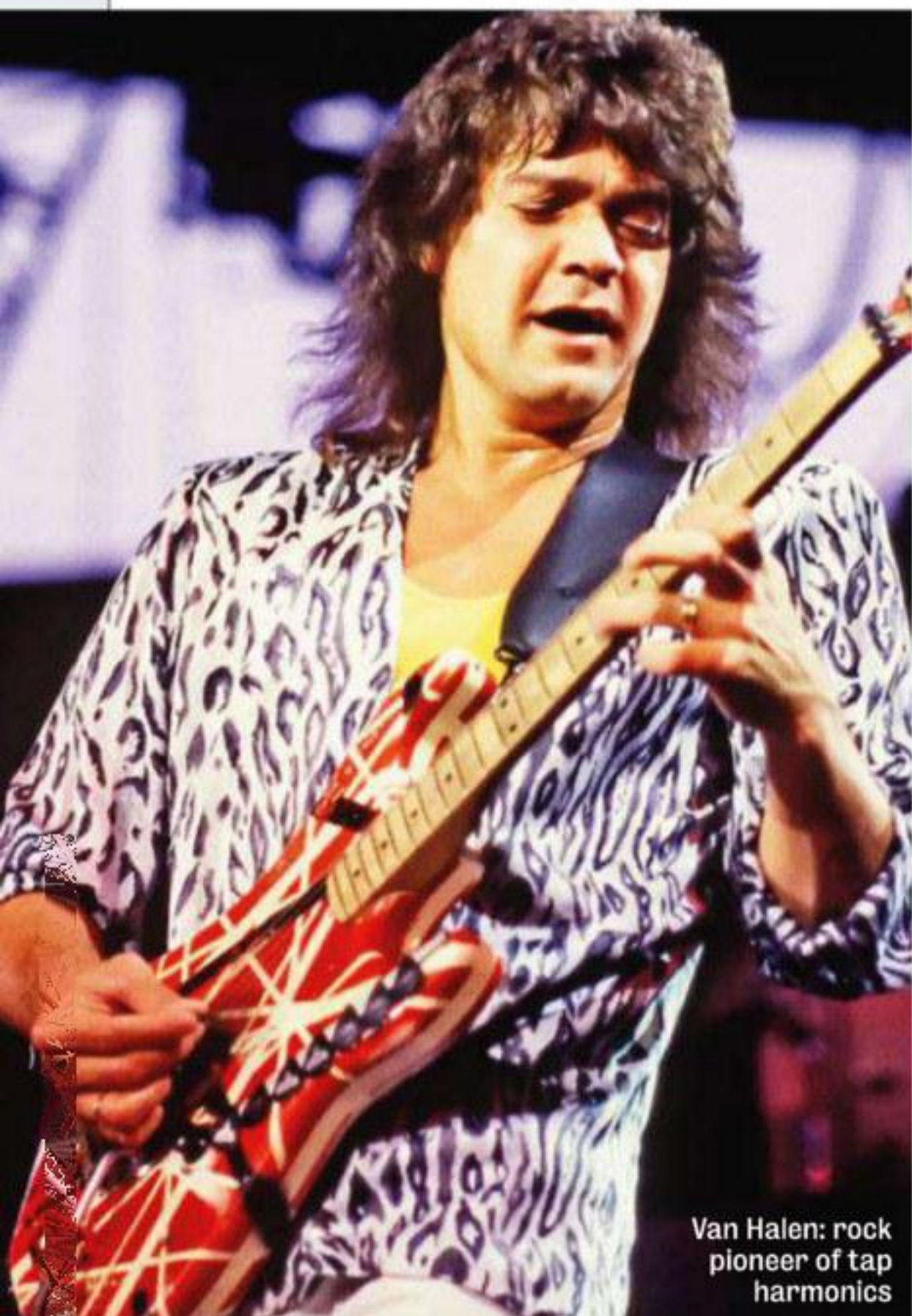
music

FutureMusic

Tap harmonics



Guitar Institute's **Alessandro Puddu** offers some insights on the 'tap harmonics' technique made popular by the inimitable Edward Van Halen.



Van Halen: rock pioneer of tap harmonics

ABILITY RATING

● ● ● ● ● Moderate

INFO	WILL IMPROVE YOUR
KEY: Various	☒ Tapping skills
TEMPO: Various	☒ Harmonics repertoire
CD: 76-81	☒ Fretting hand versatility

WELCOME BACK fellow harmonics explorers! In this article we are going to investigate the sonic doors that the 'tap harmonic' technique can open for us. Whilst there is a case for saying that Jimi Hendrix was probably the first rock guitarist that integrated a wide range of harmonic

techniques in his playing, there is certainly a case to say that the Flying Dutchman, EVH, was the first to really make them an unmistakable cornerstone of his sound. Specifically, the tap technique became a special favourite for intros. As examples, check out *Woman In Love*, *Spanish Fly* or *Mean Street*.

But is this only about rock? Not at all! Like the harp technique discussed last issue, the tap technique is as old as the guitar itself, and you can find examples of it within the classical and flamenco repertoires.

However, rather than try and pin this down to who started what, it's important to understand that sometimes, in order to be original, we simply need to find new frames of reference for something familiar. A new function for a well-known tool; creativity in music is often borne from just this simple concept.

If you can grasp this then you can understand that my goal through these articles is only to give you a catalyst for your creativity. Hopefully you will find new and exciting techniques in playing harmonics, so please copy then go beyond my examples into your own new world!

Now let's have a look at the technique itself. Tap harmonics utilise a fretting hand tap directly above the harmonic node to initiate the harmonic. So, for example fret a note with your fretting hand (eg the A at the 5th fret on the sixth string) then tap exactly over the 17th fret with the tip of the second finger of your picking hand. Strike the string quickly and remove the finger immediately; you want the harmonic to ring out loudly and the longer the finger is in contact with the string then the less chance there is of this happening.

With the tap technique you have exactly the same freedom as with harp harmonics; in fact you can play exactly the same shapes and lines that you could play with the harp

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technique, just using a tap instead. This means that you can extract the harmonic series on a single note by tapping 12, 7, 5 etc frets above the note for a familiar rising set of notes; again often exploited by EVH. The main difference between them lies in the sound produced. As the tap technique is essentially percussive, they sound more aggressive. And since they can be produced with little hand adjustment, they are very easy to integrate into solos, intros and riffs.

Sometime I also use the fretting hand thumb for the lower strings, in which case I use the outer side of the thumb where the nail borders. As the thumb is weightier than a finger it's easier to bring out the harmonic, but at the same time it's more difficult to be precise. As always, experiment for yourself. Another important consideration with this technique is that you need to pay more attention on fretting-hand muting techniques to damp any unwanted strings. ■

“ We should understand that, in order to be original, sometimes we simply need to find new frames of reference for something familiar ”

GET THE TONE



Start experimenting at first with a clean sound, preferably using the bridge pickup as it responds particularly well to the higher frequencies. But this is a great technique for use with a distorted sound too, and, like Eddie, why not try adding some chorus and/or flanger. Of course, whilst distortion makes the harmonics easier to play, the cost is that they often don't 'ring together' in a pleasing way - swings and roundabouts!



TRACK RECORD For examples in rock, check out any of the following Van Halen albums: *Van Halen II* (1979) for the *Spanish Fly* and *Woman In Love* intros; or *Fair Warning* (1981) for the *Mean Street* intro. It's also worth checking out how jazzier Tuck Andress performs the outro to his solo guitar version of Michael Jackson's *Man In The Mirror* (see GT179).

CD TRACK 76

worms, as all notes will be transposed up a fifth; therefore whilst you will fret the Am pentatonic, your taps will sound like Em pentatonic. Before engaging the distortion, as I've done on the fast example, aim to bring out the notes using a clean tone at first. This will encourage precision and avoid extra noise when you do finally jump on that pedal.

♩ = 60-120
N.C.

TH20 TH17 TH20 TH19 THA7 TH19 TH17 TH19 TH18 TH17 TH20 TH17 TH17 TH19 TH17 TH19

3 3 3 3

TH20 TH17 TH20 TH17 TH20 TH17 TH18 TH17 TH18 TH19 TH18 TH19 TH17 TH19 TH17 TH19

Laid back feel

3 3 3 3

TH20 TH17 TH20 TH17 TH20 TH17 TH18 TH17 TH18 TH19 TH18 TH19 TH17 TH19 TH17 TH19

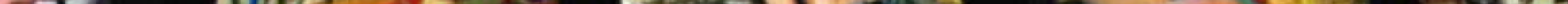


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String Tension Jig for troublesome necks

EXAMPLE 2 TAP HARMONICS WITH TRIADS

This is a little more demanding because, first, you will need to follow the shapes of the triads with your tapping and, secondly, you have to play three harmonics simultaneously. In order to play the G triad in root position you must use the underside of the first finger to slap diagonally across the three strings at the node point at the 'relative 12th fret'. Similarly, to play the D triad in 2nd inversion, your

CD TRACK 78

first finger now slaps perpendicularly at the 'relative 12th fret'. Next, with the G triad in first inversion try to connect the top and the bottom notes with your slap, and hopefully you will touch the middle note that will also resonate. Try these shapes in isolation at first and when you are able to hit them and hear the sound of the tap harmonics, practise the example two bars at time.

♩ = 60-80 FUNK

G D A G A G

TH17 TH20 TH19 TH19 TH17 TH15 TH17 TH17 TH15 TH16 TH18 TH18 TH17 TH16 TH17

5 1, 5 5

D A G D A G A G

TH15 TH15 TH15 TH19 TH19 TH17 TH17 TH17 TH17 TH19 TH19 TH18 TH17 TH17 TH17 TH17 TH15 TH16 TH18 TH18 TH17 TH16 TH17

3 4 5 X X 3 4 5 7 7 7 5 6 7 8 7 7 7 5 6 7 3 4 5 5 6 7 3 4 5

2, 6 5 5

1 2

D A D A

TH15 TH15 TH15 TH19 TH17 TH15 TH15 TH15 TH15 TH19 TH17 TH16 TH16 TH16 TH16 TH19 TH18 TH17 TH18 TH19 TH19 TH19

3 4 5 X X 3 4 5 7 7 7 5 6 7 3 3 3 3 7 5 4 4 4 4 7 6 5 5 5 5 7 7

4 5 8

EXAMPLE 3 HARMONIC MINOR AND MINOR CHORD TAP HARMONICS

Here we are mixing conventional notes with tap harmonics. The conventional notes will continue to ring with the harmonic timbre because we are using the legato technique. Start this exercise very slowly and think mainly about accuracy. If you play this with distortion, avoid the final chord - unless you want it sounding nasty!

CD TRACK 80

♩ = 60-90 N.C.

TH17 TH20 TH17 TH20 TH16 TH19 TH16 TH19 TH15 TH18 TH15 TH18 TH14 TH17 TH14 TH17

TH15 TH15 TH15 TH15 TH15 TH14 TH14 TH15 TH13 TH15 TH15 TH15 TH15 TH15 TH15 TH15 TH15

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Solo Jazz Guitar Intros

PART 2



It's introductions all round this month as **Pete Callard** looks for a way in to solo jazz guitar arrangements.



Jim Hall:
a fine jazz
player!

the sequence, to indicate the key and set the tempo and feel of a piece for a singer, or to act as a vamp until a soloist is ready to come in. Last time we looked at some different intro approaches for our GT standard All The Things You Leave, and checked out several blues and III-VI-II-V intro ideas from Joe Pass, Barney Kessel, Kenny Burrell and Martin Taylor. This month we're going to look again to the jazz greats for inspiration as we explore and expand upon some common vamp intro ideas and approaches.

A vamp is a short sequence that repeats over and over, and is often used as a sort of musical equivalent of treading water until the singer or soloist is ready to proceed - hence the term 'vamp until ready.' When it comes to introductions, vamps are perhaps the most frequently used approach, so this month we're going to focus specifically on different types of vamp intros, and suggest ways to get more mileage from our ideas.

One of the effective intro progressions is a turnaround, or I-VI-II-V sequence (for more on turnarounds see GT issues 113 and 114). Turnarounds work so well as vamps because they give you a short sequence that takes you smoothly back to the I chord each time (of course it obviously helps if the sequence proper starts on the I chord).

Our first few examples are all turnaround vamp ideas from great jazz guitarists but, rather than leave it at that, we're going to get more mileage from them by adapting each one to work for their equivalent minor or major progression. After all, every tune is in some form of either a major or minor key, so if we can adapt any intro to both then we've doubled our options.

Example 1 is a D minor turnaround idea from Jim Hall followed by a D major version (Example 1a), while Example 2, from the great Joe Pass, is a swinging C minor vamp with walking bass (then C major for Example 2a). Example 3, from Grant Green, is a slow E major turnaround (with Example 3a a minor version), followed by a Bb idea taken from a Wes Montgomery (Example 4, followed by a minor version in Example 4a).

For the remaining examples we're moving away from turnarounds. As we've discussed many times, a dominant 7th V chord wants to resolve to I, so for a simple vamp intro we could just sit on the V chord, then resolve to the I chord when ready. Example 5, from Martin Taylor, demonstrates this, as he vamps on an F/G chord (basically G9sus4). Although we'd expect to resolve to C (major or minor), Taylor actually moves up to A7#5 to resolve to Dm7 (option 1) - although the progression is in C (hence the V chord vamp) it starts on the II chord, Dm7, which then resolves II-V-I to C. This approach would work for our GT standard All The Things You Leave (see GT197), which also starts on Dm7 before progressing to C. The second and third options demonstrate resolving to C major and C minor respectively, and you'll hear the example three times on the CD, once with each optional ending.

Example 6, again from Martin Taylor, is in C and is based on a C13 vamp which he moves up and down, eventually descending to Ab13 then G13 to set up the resolution to the I chord C major that would start the progression proper, followed by a minor version (Example 6a).

Our final example (Example 7) is a languid Joe Pass vamp in Eb (and Ebm for Example 7a) with a play-off between the I and V chords reminiscent of Count Basie. Have fun with these ideas and practise adapting them to different tunes and keys, and join me next time when we'll be discussing endings.

“ Turnarounds work so well as vamps because they give you a short sequence that takes you smoothly back to the I chord each time. ”

ABILITY RATING

● ● ● ● ● Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: Various	☒ Chord knowledge
TEMPO: Various	☒ Comping
CD: Tracks 82-89	☒ Chord melody playing

LAST MONTH, following on from our exploration of aspects of the art of chord melody playing, we considered introductions. Sometimes when playing solo guitar it works well to launch straight into the tune, but often some kind of lead-in can be very effective, whether just as a musical preamble to set up

GET THE TONE



This style can be played with pick and fingers, but the softer sound of the side of the thumb works very nicely for the bass notes, and frees up the fingers for the chords and melody notes. For a good classic jazz sound, use the guitar's neck pickup with the tone control rolled off to around 3 or 4 (or take the treble down on the amp), and set up a warm clean tone on your amp. Thick strings work better, as does a hollowbody guitar, but neither is essential.



TRACK RECORD Some masters of solo jazz guitar include Joe Pass (Virtuoso), Ted Greene (Solo Guitar), Tuck Andress (Reckless Precision), Martin Taylor (Solo), George Van Eps (Soliloquy), Lenny Breau (Five O'Clock Bells/Mo Breau), Barney Kessel (Solo), Ron Eschete (Closer Look) and Jim Hall (Intermodulation). Many of these also play chord solos, which are worth checking out for further inspiration.

EXAMPLE 1 JIM HALL MINOR TURNAROUND VAMP INTRO

CD TRACK 82

This D minor turnaround comes from Jim Hall and is based on a simple repeated rhythmic figure with the chords placed on beat 1 then syncopated on 2&. This would lead best into a progression in D minor that starts on a Dm chord although it, and every example, can and should be played in every key.

EXAMPLE 1A JIM HALL ADAPTED MAJOR TURNAROUND VAMP INTRO

CD TRACK 82

For Example 1a we're taking the same Jim Hall idea but changing it from D minor to D major, giving us two intros for the price of one! I've actually gone for a more straightforward major turnaround here as the altered chords in bars 2 and 4 didn't really work for me in the major key - feel free to try them though.

EXAMPLE 2 AND 2A JOE PASS C MINOR TURNAROUND VAMP INTRO

CD TRACK 83

Example 2 is a shuffling turnaround in C minor from the fabulous Joe Pass, with a bass line walking around chord stabs. Incidentally, although a whole step down in C, it's still the same sequence as in Example 1, and the chord voicings for this would work equally well for the previous example, and vice versa. For Example 2a

we've again changed the example from a C minor to C major turnaround, so rather than resolving to C minor we'd now be resolving to C major for the start of the progression proper. You should try modulating as many tunes or chord sequences as possible - it's a great way to learn harmony and educate your ear.

Ex 2

Ex 2a

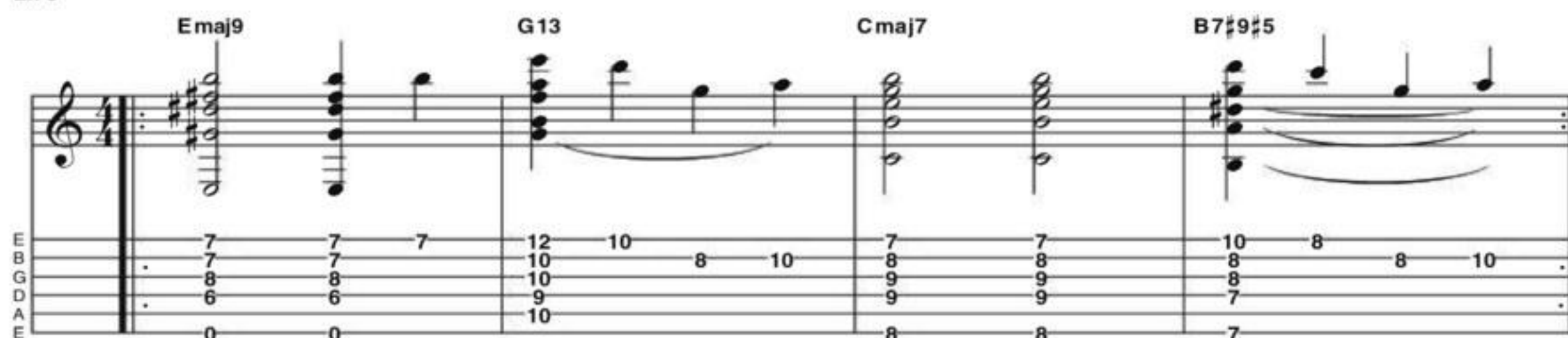
EXAMPLE 3 AND 3A GRANT GREEN E MAJOR TURNAROUND VAMP INTRO

CD TRACK 85

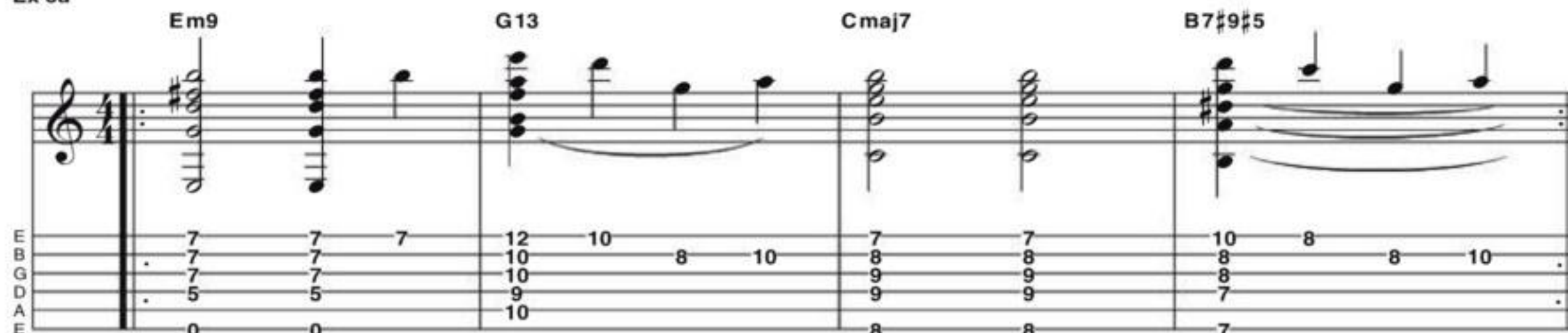
This Grant Green major turnaround in E, has G13 acting as b5 substitution for the VI chord C#7 (bar 2) and Cmaj7 as a loose sub for the II chord F#m7 (bar 3). For the Cmaj7 in bar 3, barre diagonally to hold down the C root on the 8th fret (sixth

string) and the B top note at the 7th fret (first string). If this is uncomfortable, miss out the low C and play it on the fourth string. Example 3a converts it to minor, although aside from the first bar, the rest of it works equally for minor as for major.

Ex 3



Ex 3a



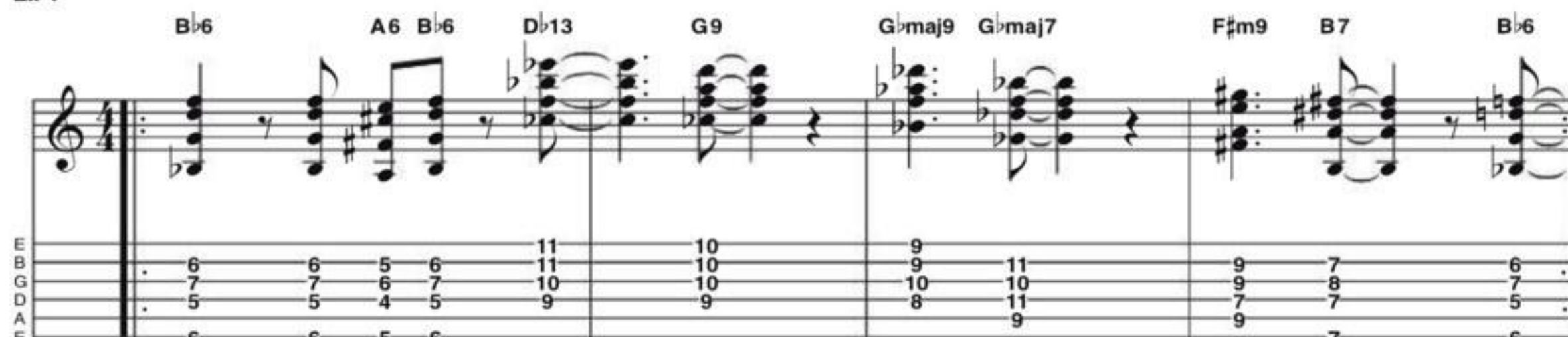
EXAMPLE 4 AND 4A WES MONTGOMERY B FLAT TURNAROUND

CD TRACK 86

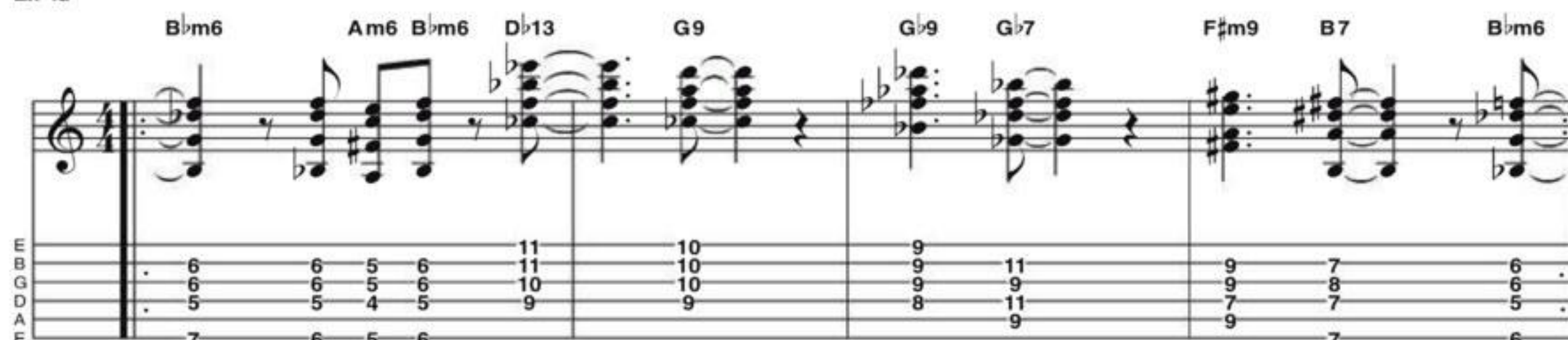
Here's a Bb turnaround idea from Wes Montgomery. The Db13 in bar 2 (a b5 sub for the VI chord G7) could also be seen as G7#9#5; the Gbmaj9 in bar 3 is acting as a b5 sub for the II chord Cm7; and the B7 in the final bar is a b5 sub for F7, with the F#m9

(Gbm9) as its relative II chord. For Ex 4a, as the original moves quite a way from the conventional turnaround, I've simply changed the root chord to minor and bar 3 from major 7ths to dominant 7ths, although even this isn't essential.

Ex 4



Ex 4a



EXAMPLE 5 MARTIN TAYLOR V CHORD VAMP

CD TRACK 87

This vamp is based around F/G (G9sus4) until we go to the I chord. Although we'd expect to resolve to C major or minor, Taylor actually moves up to A7#5 to resolve to Dm7 (option 1). This works because, although the next progression is in C, it

starts on the II chord (Dm7) which then progresses II-V-I to C. This would work for All The Things You Leave, which also starts on a Dm7 before progressing to C. You'll hear the example three times on the CD, once with each optional ending.



EXAMPLE 5 MARTIN TAYLOR V CHORD VAMP ...CONTINUED

CD TRACK 87

OPTION 1 — Minor

Option 1 is a minor variation of the chord vamp. It features the following chords and fretting patterns:

- F/G**: Fret 1 on G string, 2 on D string, 3 on A string.
- A7#5**: Fret 6 on E string, 6 on B string, 5 on G string.
- A7**: Fret 6 on E string, 6 on B string, 5 on G string.
- Dm7**: Fret 6 on E string, 5 on B string, 7 on G string, 5 on D string.

OPTION 2 — Major

Option 2 is a major variation of the chord vamp. It features the following chords and fretting patterns:

- F/G**: Fret 1 on G string, 2 on D string, 3 on A string.
- G13b9**: Fret 0 on E string, 1 on B string, 3 on G string, 2 on D string, 2 on A string, 1 on E string.
- Cmaj7**: Fret 3 on E string, 5 on B string, 4 on G string, 5 on D string, 3 on A string.

OPTION 3 — Minor

Option 3 is a minor variation of the chord vamp. It features the following chords and fretting patterns:

- F/G**: Fret 1 on G string, 2 on D string, 3 on A string.
- Dm7b5/G**: Fret 1 on G string, 1 on D string, 3 on A string, 3 on E string.
- G7#5**: Fret 1 on G string, 4 on B string, 4 on G string, 3 on D string, 3 on A string.
- Cm7**: Fret 3 on E string, 4 on B string, 3 on G string, 5 on D string, 3 on A string.

EXAMPLE 6 AND 6A MARTIN TAYLOR VAMP IN C

CD TRACK 88

This is based on a C13 vamp moving up a semitone to Db13 and down a tone to Bb13. After repeating three times, he progresses down to Ab13 then G13 (a II-V with Ab13 a b5 sub for D7) to set up the resolution to the I chord Cmajor that starts

the progression. For our minor variation (Ex 6a) I've changed the repeated chords to m13s until the final time, when we progress down to Bb13 and Ab13, then G7#5 sets up the resolution to C minor that would start the progression proper.

Ex 6

Example 6 is a major variation of the vamp. It features the following chords and fretting patterns:

- C13**: Fret 10 on E string, 10 on B string, 8 on G string, 9 on D string, 7 on A string.
- Db13**: Fret 11 on E string, 11 on B string, 9 on G string, 10 on D string, 9 on A string.
- C13**: Fret 10 on E string, 10 on B string, 8 on G string, 9 on D string, 7 on A string.
- Bb13**: Fret 8 on E string, 8 on B string, 6 on G string, 7 on D string, 6 on A string.
- Ab13**: Fret 6 on E string, 6 on B string, 4 on G string, 5 on D string, 4 on A string.
- G13**: Fret 6 on E string, 6 on B string, 3 on G string, 4 on D string, 3 on A string.

Ex 6a

Example 6a is a minor variation of the vamp. It features the following chords and fretting patterns:

- Cm13**: Fret 10 on E string, 10 on B string, 8 on G string, 9 on D string, 7 on A string.
- Dbm13**: Fret 11 on E string, 11 on B string, 9 on G string, 10 on D string, 9 on A string.
- Cm13**: Fret 10 on E string, 10 on B string, 8 on G string, 9 on D string, 7 on A string.
- Bbm13**: Fret 8 on E string, 8 on B string, 6 on G string, 7 on D string, 6 on A string.

Example 6a continuation features the following chords and fretting patterns:

- Cm13**: Fret 10 on E string, 10 on B string, 8 on G string, 9 on D string, 7 on A string.
- Dbm13**: Fret 11 on E string, 11 on B string, 9 on G string, 10 on D string, 9 on A string.
- Cm13**: Fret 10 on E string, 10 on B string, 8 on G string, 9 on D string, 7 on A string.
- Bb13**: Fret 8 on E string, 8 on B string, 6 on G string, 7 on D string, 6 on A string.
- Ab13**: Fret 6 on E string, 6 on B string, 4 on G string, 5 on D string, 4 on A string.
- G7#5**: Fret 6 on E string, 6 on B string, 3 on G string, 4 on D string, 3 on A string.

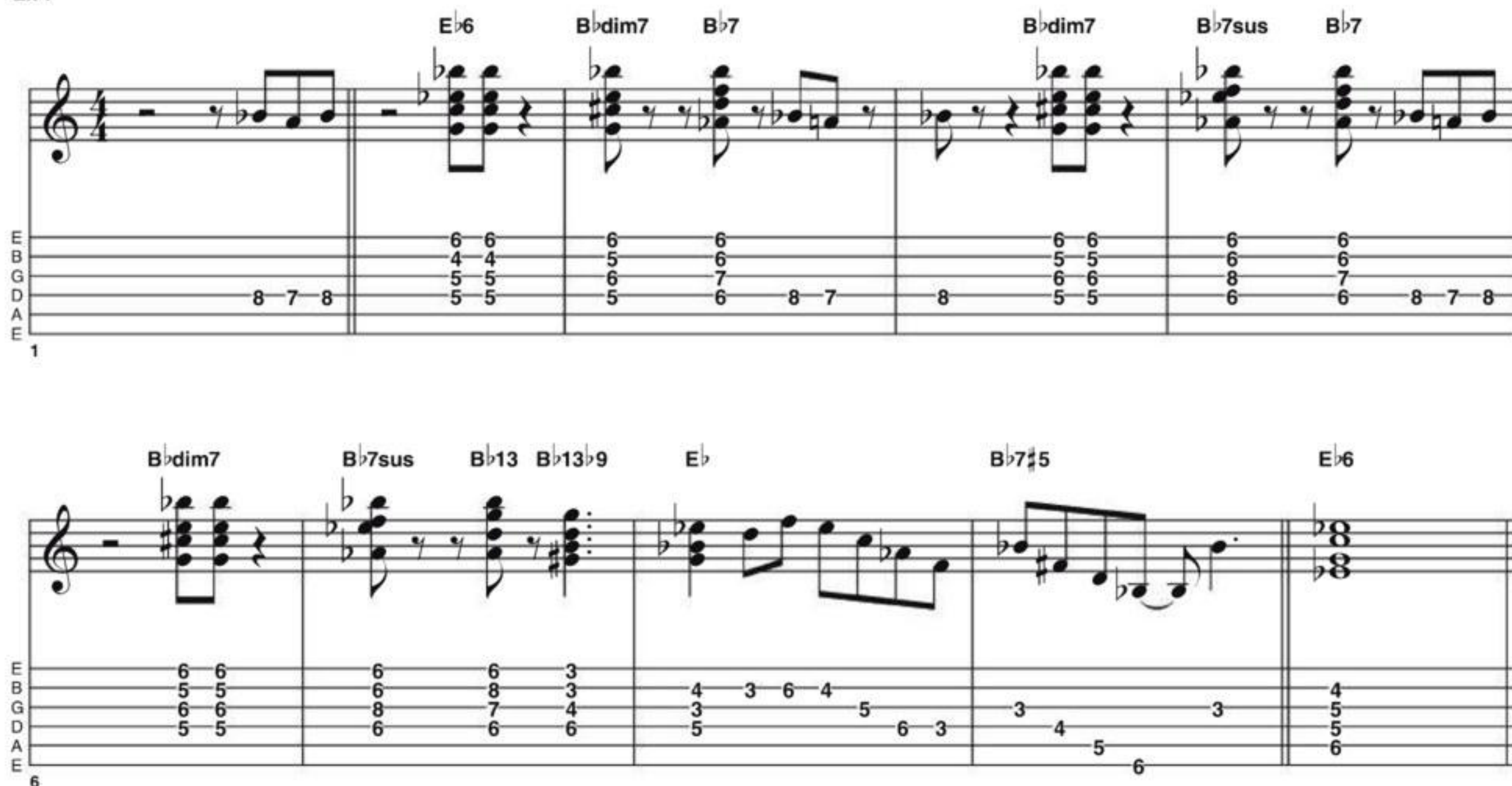
EXAMPLE 7 AND 7A JOE PASS DOMINANT PEDAL INTRO IN E FLAT

CD TRACK 89

This Count Basie style intro in Eb from Joe Pass is essentially a Bb7 vamp, but Pass throws in some Bbdim7 and Bb7sus passing chords to liven things up, all over an implied Bb bass note pedal. He eventually hangs on a Bb13b9 then resolves to Eb, following with a single note line that suggests Bb7#5 before finally resolving

back to Eb6 for the start of the progression proper. The minor version (Example 7a) stays fairly close to the original, just changing the Eb6 and Eb chords to minor, and using Bb7#5 in place of Bb7. I've also added a Fm11b5 in bar 7 to set up a minor II-V-I resolution to Eb minor.

Ex 7



Ex 7a




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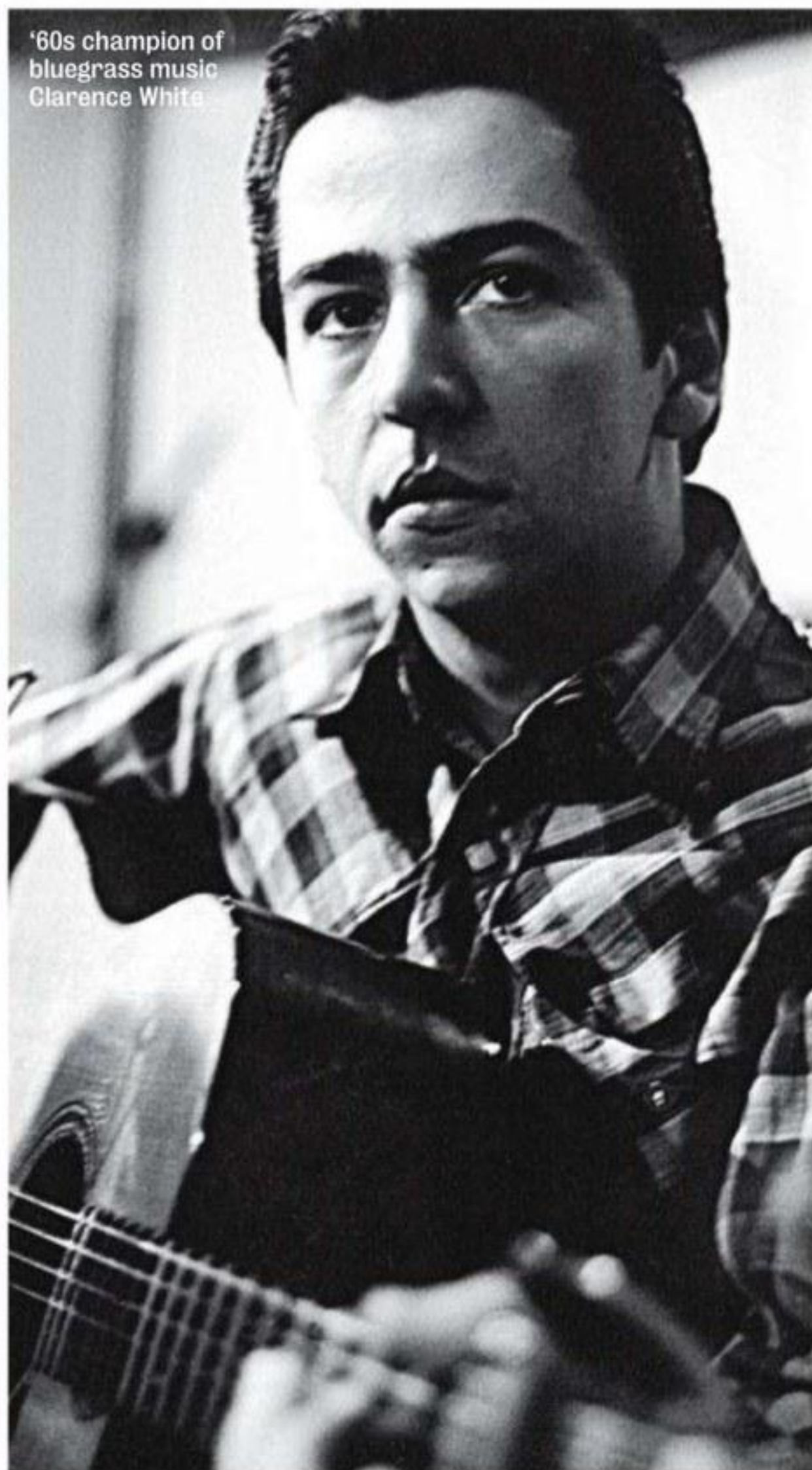
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Bluegrass **PART 1**



To begin his new series **Stuart Ryan** travels to North East America's Appalachian mountains for some traditional instrumental folk music.



'60s champion of bluegrass music
Clarence White

WELCOME to the first part in a new series on bluegrass guitar styles. Along the way we'll encounter everything from the traditional styles to the progressive 'newgrass' players, and we'll hot up the ante with some uptempo barn burners towards the end. But to start with we are going to examine the slower side of things by considering how to approach a slow ballad waltz in 3/4 time.

This month's study is composed of two parts – a rhythm figure and a melodic solo featuring some of the techniques common to this idiom. Traditional bluegrass tunes are often composed around simple diatonic major and minor chord progressions and one of the biggest challenges can be coming up with creative and interesting ideas which keep the progression moving and not sounding stale.

Whereas on uptempo numbers you can get away with bashing out hi-octane chords, on a slower piece it's more about filling space and with this time signature it can also be a challenge just to keep the metre moving along nicely. To that end our progression is liberally sprinkled with bass notes to connect the chords and

simple legato triplet licks to keep the sense of motion happening. It's important to be able to maintain the required dynamics between the chords, fills and bass notes so work on this area if you feel you are being heavy handed or too tentative at any point.

The solo is again about filling space but also with a great deal of melody attached -

these tunes need to be memorable as they are often passed from generation to generation. As with chordal playing at higher tempos you can often get away with long streams of fast bluesy licks but on the slower tempos you need to have a good grasp of melodic playing. There are a couple of devices at play here – a strong use of chord tones to really highlight the flavour of each chord, more triplet based licks to keep the sense of motion strong, tremolo picking to fill some space on just one idea and bluesy, unpredictable licks such as the one found in bar 24. You could play this solo either with the pick or fingers but if using the pick (as I have done) you will notice the requirement of hybrid picking in bar 27 to get the notes on non-adjacent strings. Of course fingerpicking the tremolo picked sections may prove more of a challenge. One way of approaching this is to angle the picking hand's first finger towards the string and then use a slight but rapid forward and backward motion to 'brush' the string.

I hope you enjoy this first foray into bluegrass and if you have any questions just get in touch via www.stuartryanmusic.com. See you next month! 

“These tunes need to be memorable as they are often passed from generation to generation, so a grasp of melody is very important.”

ABILITY RATING

● ● ● ● ● Moderate

INFO	WILL IMPROVE YOUR
KEY: G Major	☒ Rhythmic accompaniment
TEMPO: 130bpm	☒ Tremolo picking
CD: 90-91	☒ Bluegrass ballad soloing

GET THE TONE



In an ideal world we'd all be playing this on a vintage Martin D28 but any good acoustic will do, preferably with that classic 'American' sound! I recorded this on a Collings OM2H.



TRACK RECORD There are many great bluegrass guitarists but to get an early perspective try anything featuring Bill Monroe, Flatt & Scruggs, Doc Watson and ex-Byrd man Clarence White, then move on to the more progressive players like Tony Rice. Today pickers like Bryan Sutton and Cody Kilby are pushing the tempos even further! Also check out the Coen Brothers' film *O' Brother Where Art Thou?*

EXAMPLE BLUEGRASS PIECE

CD TRACK 90

[Bar 2] When staying on a simple chord for several bars it's often a good idea to use another chord tone (root, third or fifth) as a bass note before playing the chord. This is a very common device in both slow and fast bluegrass tunes and one well worth acquainting yourself with!

[Bar 10] Although we are dealing with a diatonic chord progression – all the

chords belong to the key of G – this C#dim7 'passing chord' is a useful device for either connecting the IV chord (C) to the I (G) or the IV and V chord (D).

[Bar 14] You don't have to stay in the open position when playing chords in this style though – here the triads on the third, second and first strings allow you to create some movement before going back to the open position.

♩ = 130

G G/B C Am

D D7 G G7

C C#dim7 G Em

Am D D/A D G

G6 Gadd9 Cmaj7 Am6

EXAMPLE BLUEGRASS PIECE

CD TRACK 90

[Bar 18] The triplet phrases here help to give some forward motion to these licks and let you cram a lot into this bar.

[Bar 20] Tremolo picking is a very common technique on that other staple bluegrass instrument, the mandolin, and is also popular on guitar. There is no set rule for how fast you should be picking here but it should be rapid enough to suggest a constant, uninterrupted sound.

[Bar 24] This lick features some classic bluegrass soloing devices, the flattened

fifth (Db), which is also a crucial element of blues guitar. Some bluegrass players actually have a strong Django Reinhardt influence and you will often hear chromatic licks such as that on beats two and three.

[Bar 26] We go for a more sophisticated approach here as we dip into diminished arpeggio ideas. You could choose to ignore this chord and carry on with G major licks but it will sound stronger if you highlight the chord tones (and again showcases the Django influence).



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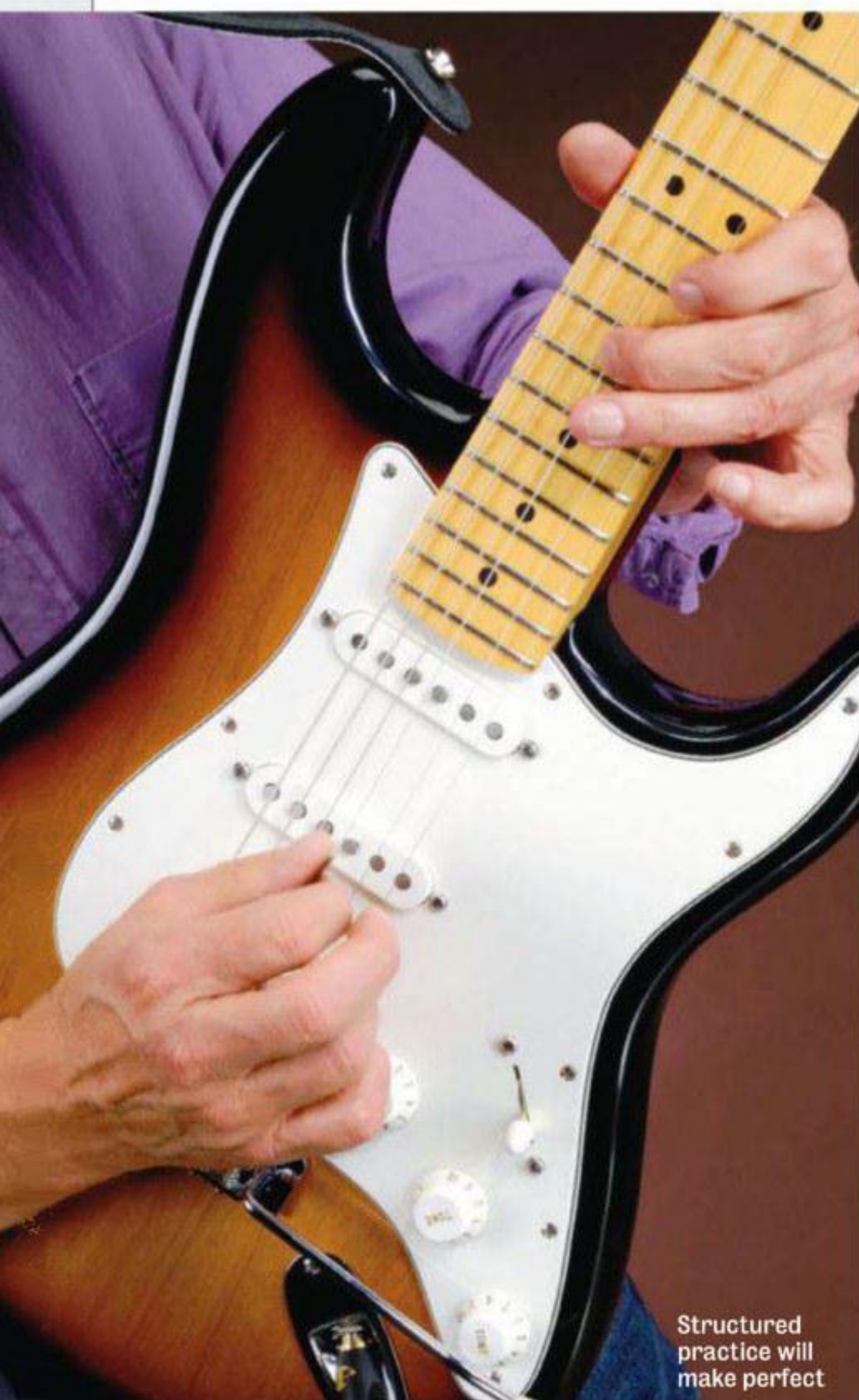


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Practice of practising



This month, Rockscool's **James Uings** stresses the importance that having a good practice schedule can have on your playing.



Structured practice will make perfect

WHENEVER YOU sit down to practise you should make sure that the session has a focus, otherwise you may drift into revising old licks that are fun to play, but don't necessarily improve your playing. Most experienced guitarists are familiar with the idea of creating a practice routine. With 2 hours it looks something like this: 5 min warm-up; 10 min scales and arpeggios; 30 min technical work; 20 min lead playing; 20 min rhythm playing; 15 min sight reading; and 20 min repertoire focus. This is all very well, but how do you know if you're improving? Are you really targeting your weak points or simply going through the motions?

One area where a lot of guitarists can make great strides, is in their ability to critically evaluate their own playing and look at what needs to be improved. Assuming you don't have a teacher to do it for you, it's a good idea to record your playing so you can properly assess how you're doing. Listening to yourself without the pre-occupation of actually performing will allow you to objectively evaluate where you are with your playing. It's easy to let mistakes and technical deficiencies slip under the

radar because your focus is elsewhere. Taking a detached view of your playing - imagine you're listening to someone else - allows you to pinpoint specific deficiencies that you can tackle more effectively in your practise.

An example of this might be that you watch your playing and notice that your improvisations are very scalar and sequential

and don't use many intervals like 3rds or 4ths. Next session you try use these ideas more when you improvise, but find you have problems playing 4ths without the notes bleeding into each other: this is exactly the kind of thing you can use your technical work and improvisation time for.

Examples 1-3 should form part of your technical work and show how you can isolate the technique and work on it in different contexts. Example 1 is two versions of the basic technique, Example 2 alternates the two techniques while Example 3 moves the idea to a scale to start the introduction of the raw technique into musical ideas. Example 4 is a lick that uses parts of three G minor pentatonic shapes and mixes the finger rolls with more 'regular' ideas. Finally, Example 5 is a four-bar solo that employs 4ths. The idea here is not to flood your playing with your newly honed skills, but to integrate it seamlessly with the rest of your playing. ■

“How do you know if you really are improving? Are you actually targeting your weak playing areas or simply going through the motions?”

GET THE TONE



When practising it makes sense to use the correct tone for the music you are aiming to perfect. But it's vital in the early stages not to cover technical imperfections, poor fingering, timing or general sloppiness, by layering everything in distortion and other effects. So we recommend using a good, strong, clean tone with a minimum drive and other sonic colouring. Once each technique is mastered, then by all means go for it with gusto!

ABILITY RATING



Intermediate

INFO	WILL IMPROVE YOUR
KEY: Various	☒ Organisational skills
TEMPO: Various	☒ Progressive learning
CD: CD-ROM	☒ Overall skill set



TRACK RECORD Mick Goodrick played with vibraphonist Gary Burton in the 1970s and has a considerable discography, but he is primarily known for his educational output. Recommended recordings include *Biorhythms*, *In The Same Breath* and *In Passing*. Or if you'd like to revisit your back issues, check out GT150, where John Wheatcroft presented a long feature on creating a practice regime.

EXAMPLE 1 TWO-STRING FINGER ROLLS
CD-ROM

This exercise starts with the descending motion and then switches to the ascending version. When descending, place the pad of your finger tip on the first note and then push the first knuckle up to roll onto the second note with the tip of your finger.

EXAMPLE 2 ALTERNATING ASCENDING AND DESCENDING MOVEMENTS
CD-ROM

This exercise alternates between ascending and descending and adds some fretboard movement into the mix. As with the previous example the most important aspect of this exercise is making sure the notes don't bleed into each other.

EXAMPLE 3 SCALE-BASED MOVEMENT
CD-ROM

This minor pentatonic example introduces movement across the neck. Once again work slowly and make sure the notes don't bleed into each other.

EXAMPLE 4 EXTENDED FRETBOARD MOVEMENT
CD-ROM

The previous example isolated the ascending and descending ideas, this musical sounding lick moves across the fretboard combining the two movements. The double roll G-C-G movement in bar 2 will require careful negotiation.

EXAMPLE 5 FINGER MOVEMENT IN CONTEXT
CD-ROM

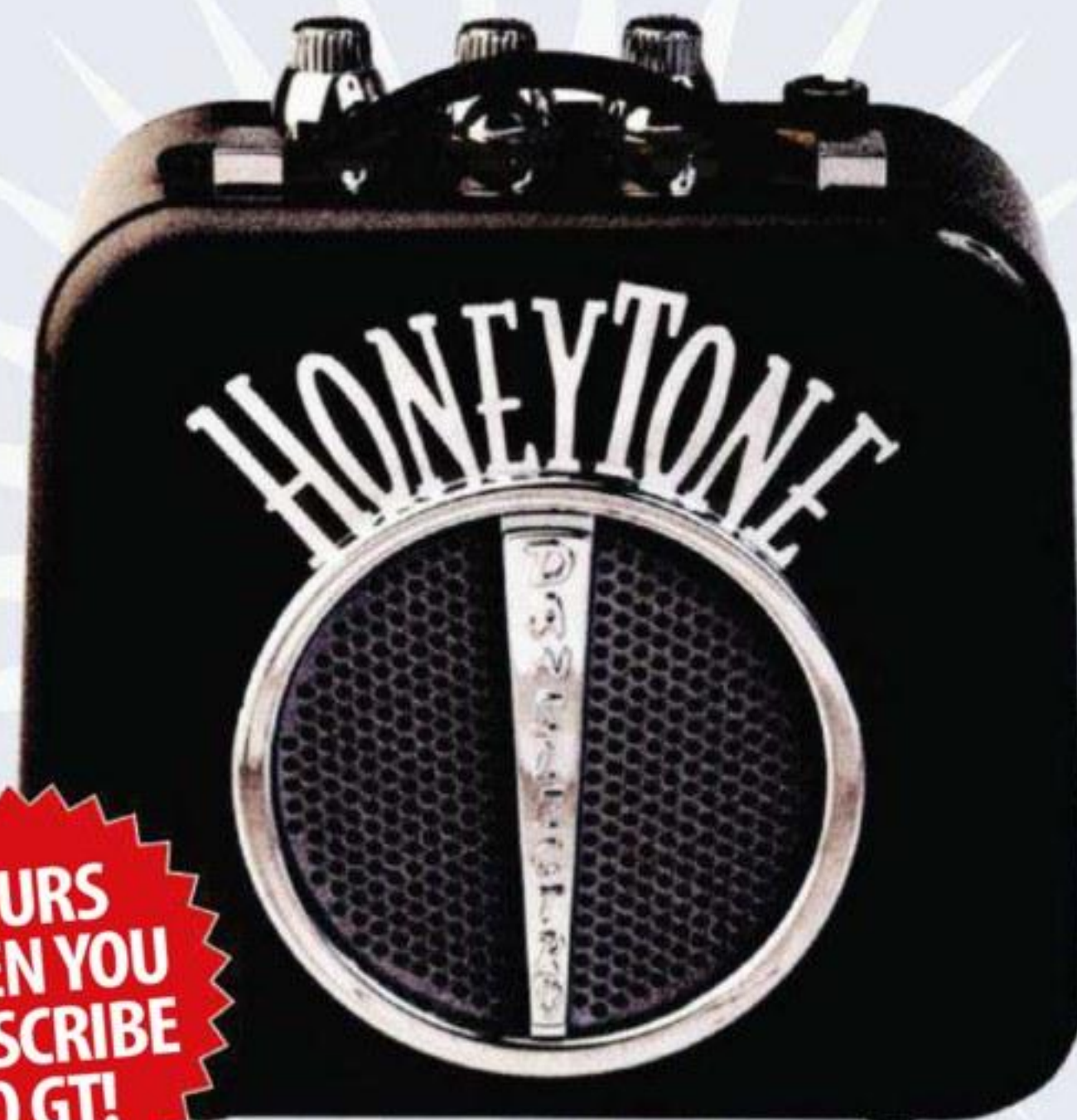
With all the practice drills complete you should find this technique becomes more refined, so now it's time to integrate it into your improvisations. This is the time to smoothly integrate the rolls into your playing, so don't overdo them when you improvise.

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Theory Godmother



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Take Five?

Dear Theory Godmother

Would you agree that the pentatonic scale is often overlooked by jazz students? Players like Kenny Burrell and Grant Green both made significant contributions to jazz and yet their playing sounds far more pentatonic-based than, say, that of Joe Pass. It seems that many jazz students are in a rush to master the more exotic scales and overlook the incredibly rich and fertile province of pentatonic playing.

Charles

I think you're right. The pentatonic scale in all of its forms is an incredibly durable medium and works in many different styles of music, including jazz.

Music theory throws up the reasons why the pentatonic will take virtually anything we throw at it. Ex 1 shows the major pentatonic and major scales and you can see straight away that the pentatonic is really just an edited version of the other. The only notes missing here are the 4th and 7th degrees - both can be an awkward 'fit' over a major chord whereas the root, 2nd, 3rd, 5th and 6th are the nearest

we can get musically to a one size fits all situation. The chromatic tones are near at hand too, just as they are with the Ionian scale and so there's no reason why the major pentatonic can't be turned to the jazz side quite easily.

It's the minor pentatonic that is probably the more difficult of the two to see working in a jazz situation; but as many have said, you can't play jazz without having some blues somewhere in your vocabulary.

Using this scale as a basis in jazz possibly limits you to the more bluesy side of the repertoire, as is evident in the recordings of both Burrell and Green, but the point is that both players made it sit perfectly within the genre. The minor pentatonic has more than a passing resemblance to both the natural minor (Aeolian) and the Dorian mode (Ex 2) with the minimum of nips and tucks along the way. So this too lends itself to the language of jazz as a good starting point at the very least.

In short, anyone who wants to tiptoe their way into the jazz world could do an awful lot worse than to take something with which they are already very familiar and adapt it to the new territory in slow and measured stages. Thanks for pointing this one out, Charles!

Old School Ties

Dear Theory Godmother

I've been working on trying to read rhythmic notation recently but the use of ties still confuses me. Sometimes you see two notes tied together and other times there seems to be a single quarter-note bridging two beats. I understand that the two types of notation represent the same rhythms, I just don't know when you should use one instead of the other. Is there a rule governing this or is it down to the transcriber?

Peter

I know what you mean, Peter. Ex 3 shows the same rhythm written out both ways. In the first, I've used ties and in the second I've adopted the alternative method of rhythmic notation you're describing. Both bars represent the same rhythmic pattern, but there's a fair amount of discussion as to which is clearer and easier to read. I was always taught that the individual beats should be clearly defined in order that the musician reading it back can organise it in his or her mind more immediately. The alternative school of thought, which seems to be more common in US transcriptions, is that ties are usually

more common where syncopation is being used and so something like Ex 4 outlines this as the neater alternative. In my opinion, the tie method makes more sense, but that is only because it's the way I learned. So it is down to individual preference more than any set of rules.

Minor Disturbance

Dear Theory Godmother

I was working through the 'Minor Blues' feature of GT in September's issue but I can't get something straight in my head. When you've got a minor chord for the I and another for the IV, why isn't the V chord minor as well? If the blues is meant to be in a minor key, surely all the chords should be minor rather than a plain dominant seventh?

Roger

This is a question that comes up in blues seminars quite regularly. The fact is, the blues tends to contradict accepted trends in music all the time. It's the only music form that commonly relies on a repetitive 12-bar sequence comprising dominant seventh chords throughout over which we superimpose what is basically a minor scale. And that's just for starters! When it comes down to the minor variation the blues is amazingly conformist. Let's look at how the I, IV and V chords are derived from a minor scale (Ex 5). Things aren't so straightforward with minor harmony as they are with major. Minor triads are derived from harmonic and melodic scale variations that give different results because of the variations between the two scales. However, it is generally accepted practice that the V chord in a minor key comprises root, major 3rd, 5th and b7th so that it performs its correct harmonic function. Personally, I think someone should be brave enough to go in and sort out minor harmony once and for all and put a stop to all the confusion!

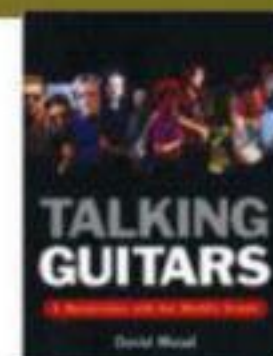
In any case, the minor scale V chord has the familiar 1, 3, 5, b7 formula. We must remember that the principal

STAR SOUND BITE...

QUOTE FROM TALKING GUITARS: ERIC CLAPTON ON HOW HE CAME BY 'BLACKIE'



"It was the Derek And The Dominos period or maybe before, during Blind Faith; I was in Nashville and I went into this shop called Sho-Bud where they had stacks of Fender Strats going for virtually nothing because they were so unfashionable and unwanted. I bought a big pile of them all for a song - they were really cheap like \$300 or \$400 each - and I took them home and gave them out. I gave Steve [Winwood] one, I gave Pete Townshend one, I gave George Harrison one and I kept a few and I made Blackie out of a group of them; I took the pickups out of one, the scratchplate off another and the neck off another and I made my own guitar, like a hybrid guitar that had all the best bits from all these Strats."



■ Example tract taken from Talking Guitars by David Mead, published by Sanctuary, ISBN: 1-86074-620-9. Price: £9.99 (UK), \$14.99 (USA).

Ex 1

Ex 2

Ex 3

Ex 4

Ex 5

Ex 6

Ex 7

Ex 8

Ex 9

function of a dominant seventh is to signpost the way back to the tonic - the major 3rd in the V chord propels a resolution to the root note in the I chord. Try playing Example 6 and you should see exactly what I'm talking about; there's nothing that wrong with the first bar, it's just that the B in G7 resolves better to C in Cm.

Finger Buffet

Dear Theory Godmother

Can you remind me of why the picking hand finger designations in classical guitar (and also Bridget's wonderful column) are p, i, m, a instead of t (thumb), i (index), m

(second) and r (third). Two of them seem to match, but where did the p and a originate?

Les

As with modern day classical guitar in general, the picking hand fingering shorthand originates from Spain and so the 'p' stands for 'pulgar', the 'i' is 'indice', the 'm' 'medio' and the 'a' is 'anular'.

Taking Notes

Dear Theory Godmother

How important is it for a beginner to learn the names of the notes on the fretboard? My teacher says that it's essential and has suggested I try

it one string at a time, but all I want to do is strum along to some of my favourite songs. I don't want to play solos or anything and so I don't see why I have to take on some extra learning when I'm unlikely to use it.

Don

This is one of the problems attached to an instrument where the student is encouraged to take his or her first steps by remembering shapes, as opposed to individual notes. Many people face a whopping great hole in their learning when the time comes to take their playing to another level, because they're never encountered the basics that other

instrumentalists cover early on.

Even if you intend to go no further than song accompaniment, you'll still run across barre chords and they call for a certain amount of fretboard knowledge. You wouldn't want to have to play a chord like Bb minor and not have a clue where to find Bb on the neck. So take a few minutes to draw yourself a fretboard chart from the nut to the 12th fret and position all the notes on there (get your teacher to check it). Keep it in your guitar case and get it out when you practise. Learn a few landmark positions first: 3rd, 5th and 7th frets to line up with the dots and then gradually fill in the blanks. One day you'll be grateful you took time to do a little orienteering work.

Sharp Or Flat?

Dear Theory Godmother

I know that notes like Eb and D# are the same pitch, but how do you know which one to use when writing out music? I've looked through some transcriptions but I can't see that there is a rule that governs this at all.

Patrick

Normally the key signature is set so that the scale ascends on the staff. If we take C major (no sharps or flats), we find an easy-to-read slope of notes going up the scale (Ex 7). If we now take Eb major, the same is true (Ex 8). There are no confusing steps where there are two notes sharing one staff position, as would be the case if we wrote the notes D and D#. Remember there are no key signatures that contain sharps and flats together, as everything in music is meant to make it as easy as possible to read, with confusion kept to a minimum.

The variables start when it comes to accidentals and I've found a lot of different approaches to this over the years. The only rule I was ever given was that if the music is ascending we should show it by using sharps and if it's descending then flats give the appropriate visual clue. A lot depends on the context though: GT's approach varies between tutorials because of this.

Possibly the most confusing thing to write out would be the chromatic scale, as it has no key signature and is absolutely bursting at the seams with accidentals. With this in mind, I've copied out the officially sanctified version of the chromatic scale from the Associated Board in Ex 9 to give you an idea as to how the law keepers handle the situation! Have fun!

Visit www.davidmead.net to check out David's books and solo CD...



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with simple finger exercises.



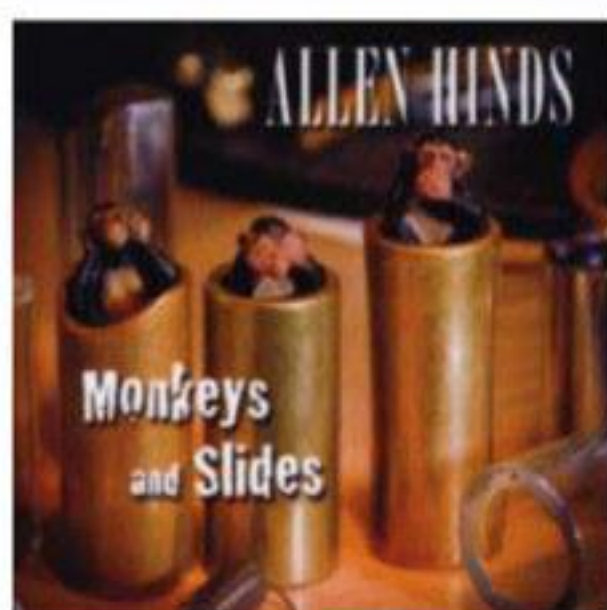
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The new guitar releases, including Album Of The Month and Classic Album...

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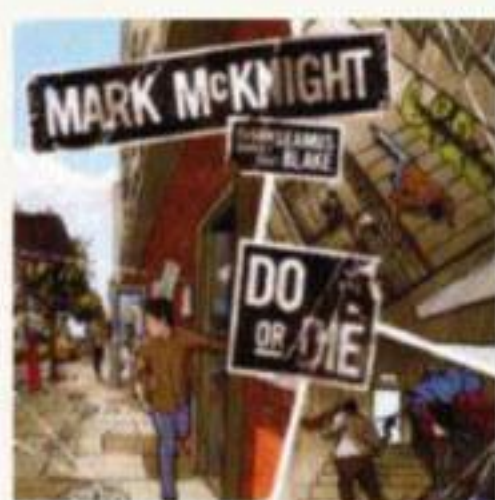


ALLEN HINDS MONKEYS AND SLIDES

Own Label ★★★★★

If you think you've heard all that slide playing has to offer this may come as a shock. Allen Hinds has given slide technique a whole new element that is not only warmer sounding than most

players ever achieve but he also has the ability to produce something that becomes far more integral within the overall mix. But this isn't just about slide playing. Check out Confianza for some of the most fluid and expressive playing we've heard in ages. The tracks Rat Scat and Toss It Back are live performances from LA's Baked Potato and they show you just what this man can achieve without studio assistance. Check out the swells for the lead line on A Close Distance, should proof be required. This is a real instrumental gem. And if that's not enough, Allen has kindly agreed to give GT some video slide masterclasses - they're coming soon so look out!



MARK MCKNIGHT DO OR DIE

Whirlwind Recordings ★★★★★

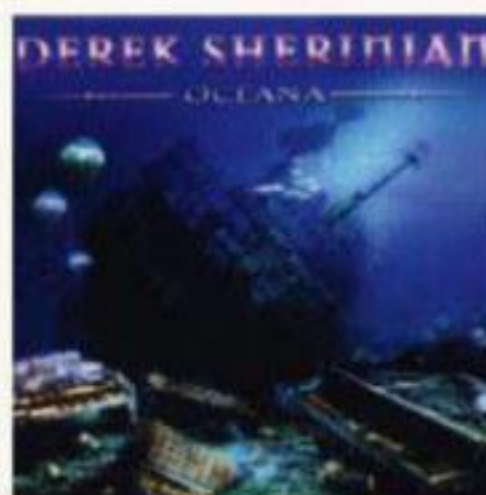
We have been watching Mark's career closely ever since he was a finalist for Guitarist Of The Year in 2000 and won Jam 2001, where he received a MusicMan Luke for his troubles. A graduate of Berklee College, here we find him teamed with other well-studied musicians to form a jazz quartet of the finest order. Offering a variety of late night cool jazz this definitely shows off the abilities of all involved. It also reveals the depth of songwriting that

McKnight has achieved. There's a very sensitive rendition of Bewitched (Bothered And Bewildered) but for something a bit fierier check out Pieces. For synchronised phrasing between guitar and sax as Mark and Seamus Blake play in unison, listen to the quicker paced Nightcap. This proves a delightfully smooth journey into jazz improvisation from the very start, and truly inspirational stuff for anyone trying to get to grips with this approach. With a UK tour imminent, we recommend catching the band at your earliest convenience.

DEREK SHERINIAN OCEANA

Music Theories Recordings ★★★★★

In spite of his keyboard work with Dream Theater and Black Country Communion, as well as constant session work, Sherinian's found time to make this solo album. Not

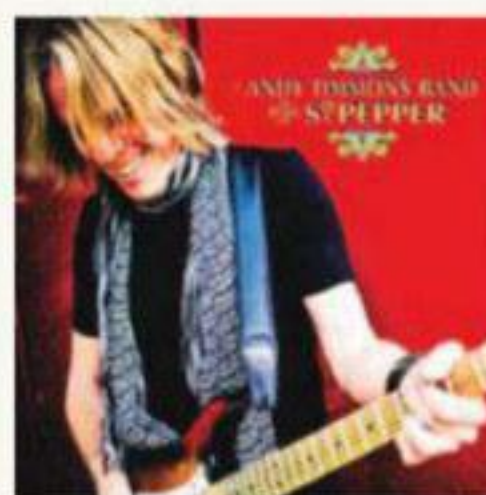


only does working within that level raise your own game it also gives you a phenomenal pool of players when you come to make your own album. Derek has certainly taken advantage of this and enlists the help of Joe Bonamassa, Steve Stevens, Steve Lukather, Tony MacAlpine and Doug Aldrich. And that's just the guitarists! Hardly surprising then that in spite of being a keyboardist, Oceana is mainly guitar led fusion but heavily laced with prog, so guaranteed to keep the brain alive. Sherinian is this generation's answer to Jon Lord and Rick Wakeman, being highly melodic but with his own stamp of identity. Check out the tight unison work between Steve Stevens' guitar and Derek's keys on Ghost Runner: it's brilliant, but the top trick for us is Oceana itself, which again features Stevens. This is phenomenal guitar playing. Given that Joe B and Luke have great voices it's a shame there's no vocals here, but this comes highly recommended nonetheless.

ANDY TIMMONS BAND PLAYS SGT PEPPER

Favored Nations ★★★★★

Sometimes an idea comes to mind that is just too good to miss and this album from the Andy Timmons Band is the perfect example. Having always loved the seminal Beatles' album Andy decided to work every track instrumentally from a power trio's point of view and, as the story goes, it was done purely from memory so the original album was not referred to at all during the sessions. The result



is nothing short of a minor miracle, extremely entertaining and a credit to all involved. New life is breathed into each track and it's impossible not to get drawn into the euphoria that the album creates. Andy is a fabulous player with brilliant technique, so even the gutsiest of guitar sounds allows the melody to prevail. We also like the cunning use of the She's So Heavy riff within Mr Kite. Mr T's obviously having fun here and it's infectious. Lots of different approaches and techniques are used, adding greatly to the appeal. As an added bonus Strawberry Fields Forever is included as a sort of musical exclamation mark. An unusual project but a remarkably enjoyable listen. Stunning!

HEDRAS RAMOS ATOMS AND SPACE

Audio 7 Productions ★★★★★

Although already recording in homeland Guatemala it was a visit to London for Guitar Idol 2009 as a finalist, that was to prove a turning point in Hedras Ramos' career. Here he met guitarists that he admired, and the event so inspired him that



he began writing new material as soon as he got home. So positive was this that he feels this is the first album that truly reflects the player he has become. This is shred but with so much more feel than the genre usually produces; there's delightful use of light and shade and some killer chord progressions that'll keep you awake at night - Glorious War being a fine example. This is a man totally at peace and in love with the music he creates and as such you can't help but submit to the musical mayhem that he produces, seemingly without any effort at all. This is stunning work by anyone's standards and a real credit to Ramos. If you like your guitar playing hot, heavy, slick and frantic then check this one out at all costs. More info www.hedrasramos.com



ELEANOR MCEVOY ALONE

Moscovisc ★★★★★

With a discography that stretches back to 1993, this album sees something of a change for the Irish songstress. Finding herself at a loose end between tour dates, she headed to the studio to perform a set of songs totally solo, like a gig in a studio setting. "There was something about being there with no agenda, no deadline, no pressure: it just came out." The result is a series of intimate songs without frills or unnecessary padding. The album works on so many levels because of this stripped-down approach, and songs like Did I Hurt You and the single You'll Hear Better Songs (Than This) work really well. Those who enjoy songwriting at its very best should seek her out on tour.

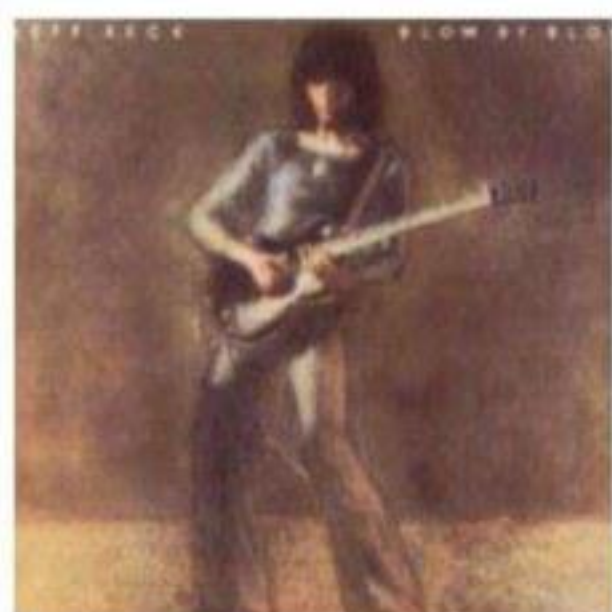
MARK MINELLI COVER ME IN MOSS

Candyrat ★★★★★

The Candyrat record label isn't all about solo acoustic guitarists. It boasts a host of singer-songwriters too, like Mark Minelli. Having said that, there is definitely an acoustic edge to the label's output, quite possibly the manifesto of owner Rob Poland. Minelli's songs are accompanied by acoustic guitar and occasional harmonica as a nod to the pre-electric Bob Dylan. In fact, the comparisons to Dylan don't end there as Minelli isn't shy about brandishing his influences, and Sir Bob is certainly in there somewhere! However, there is enough originality and pizzazz in his compositions for them to stand up for themselves which means that the ten-song set on Cover Me In Moss is a powerful portfolio that never fails to impress.



CLASSIC ALBUM



JEFF BECK BLOW BY BLOW

Epic ★★★★★

It's rare that an artist takes until his seventh album to truly find his feet. Having had acclaim in The Yardbirds and The Jeff Beck Group, it was his break with mainstream rock that revealed what an imaginative player he

had become. After dissolving the power trio in 1974 Beck was a strong contender for filling Mick Taylor's shoes in the Stones, but instead conceived an instrumental album enlisting the help of keyboardist Max Middleton and Beatles producer George Martin. He also had the benefit of two Stevie Wonder tracks so how could it fail? And of course it didn't, for in 1975, when instrumental albums were essentially a no-go area, Blow By Blow reached the Top 10 in the States. Jeff's playing is sublime throughout but the tracks most people remember are the voice box on The Beatles' She's A Woman and the stunning I Cause We've Ended As Lovers which Jeff dedicated to Roy Buchanan. Even 37 years on this brilliant recording still holds its ground.

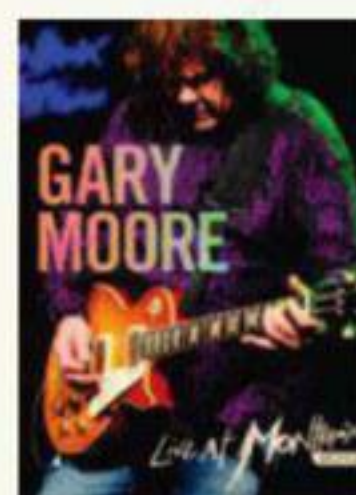


TWISTED SISTER DOUBLE LIVE

Eagle Vision ★★★★★

This double DVD marks two pivotal moments in the career of Twisted Sister. The first concert from 1982 is the end of their time on New York's club scene. A few days later they were in England working on their debut album, Under The Blade. Here you see all the pent-up

energy of a band making their presence felt as a good hard-rock band. But while their antics got them noticed it had a detrimental effect on their overall appeal. But no one could ignore the four-man guitar wind-milling on You Know I Cry which also includes the excellent dual lead solo from Eddie 'Fingers' Ojeda and Jay Jay French. Switch to the second disc and we see a much more disciplined band reuniting for New York's Steel Benefit Concert following the 9/11 attacks. It's a good set that led to them reforming full-time. With interviews from both eras this is history on disc and a must for fans.



GARY MOORE LIVE AT MONTREUX 2010

Eagle Vision ★★★★★

When Gary arrived at Montreux last July no one could imagine it would be his final visit. "The best thing about Montreux is that you're alongside so many great musicians and you become totally immersed in the music," said Gary. He's certainly immersed in this set that

reflects on much of his career yet leans hard on the heavy rock phase. He'd also written some new material and that's featured too, thus making this a very special event. Sound and video quality are stunning, Gary playing with all the angst and aggression he can muster. His amazing feel is in evidence as he blasts through Out In The Fields, Over The Hills and of course Parisienne Walkways - it's great to hear Empty Rooms too. To redress the lack of blues material four bonus tracks are added from his show in 1997. Previously unreleased they help to make this just under two hours of guitar bliss! The main set is also available on CD.



COUNTING CROWS AUGUST AND EVERYTHING AFTER - LIVE AT TOWN HALL

Eagle Vision ★★★★★

Counting Crows have an impressive live reputation yet there's little video evidence to support this - until this release, taken from a recent gig at New York's Town Hall. The idea was to celebrate their 1993 debut album

which included the hit single Mr Jones. Initially a duo, singer Adam Duritz and guitarist David Bryson got together in 1991 and would occasionally call on guitarist David Immerglück to help out. He joined them for the album sessions but it was a while before he became a full-time member. All three are present here as part of what now counts as seven Crows to see that magical album performed in its entirety. And it's an exceptional performance, fortunately captured on camera just in case it worked! Duritz is a charismatic front man with a Michael Stipe-style delivery - check out Perfect Blue Buildings. It's a brilliant DVD, with top production values and even better on BluRay! If you've ever wondered how good the Crows could be then this is a must see. Bonus interviews too!

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sensitive Fender Special Design 12 inch "lightning bolt" speaker by Eminence®; Heavy duty set screw "chicken head" knobs.

FSR HOT ROD DELUXE III

A limited run of the popular 3rd generation Fender Hot Rod Deluxe 40 watt guitar amp.

The Fender Hot Rod Deluxe is the world standard for a portable, powerful and fully-featured tube amp. It produces awe inspiring Fender tone from a 12 inch Celestion G12P-80 speaker fuelled by a pair of 6L6 Groove Tube output tubes and three 12AX7 preamp tubes. You get three channels: "normal," "drive" & "more drive"!

The Hot Rod Deluxe Amp has ample power for the average club gig combined with portability and the rich warmth of a genuine Fender tube amp. Other features include FX loop, Fender long-spring reverb, external speaker jack, internal variable bias control, two-button three-function channel footswitch, black panel with vintage pointer knobs, sleek two-tone wine red and tan covering and wheat coloured grille cloth. Hot Rod Deluxe Cover included.



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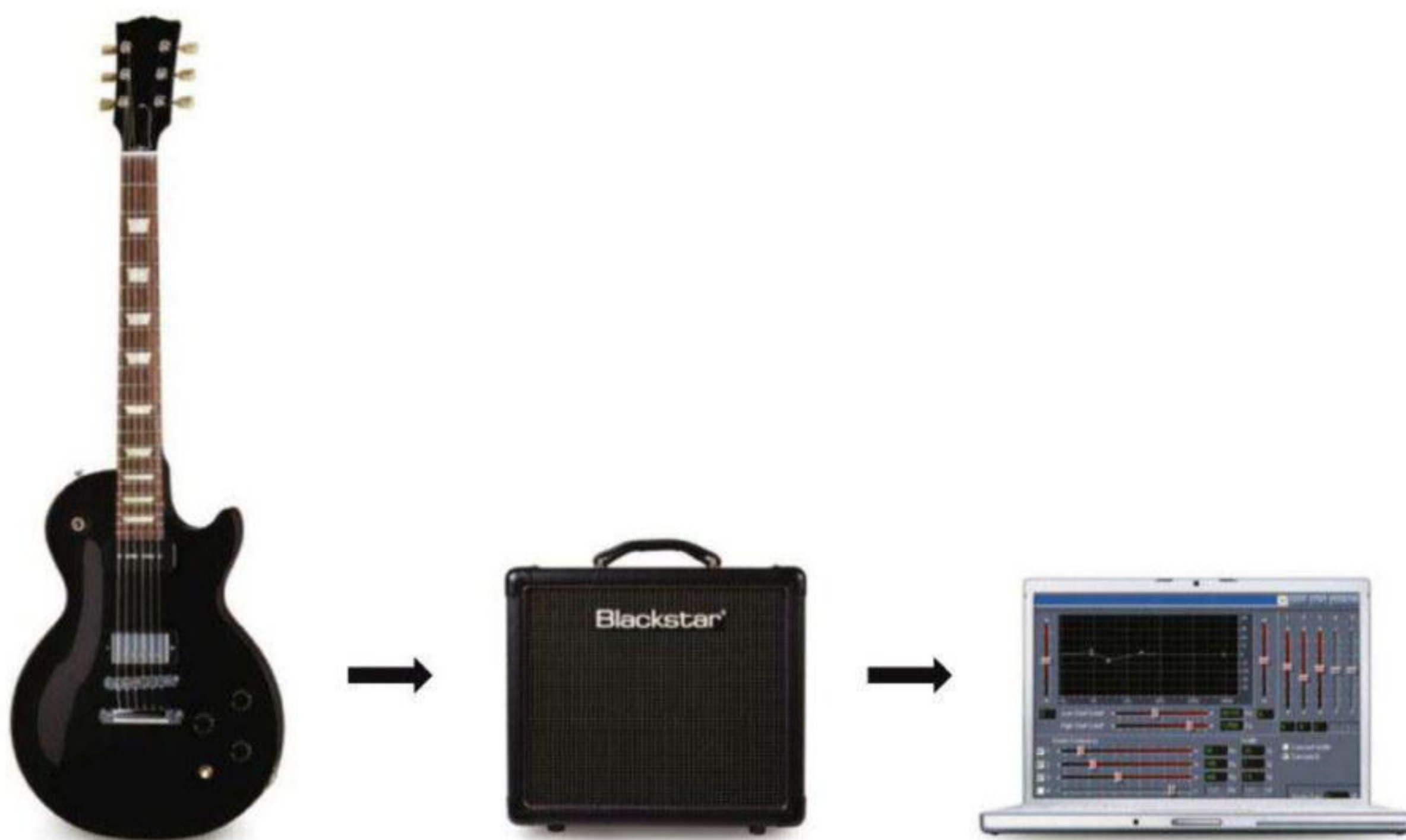
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