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Nile Rodgers

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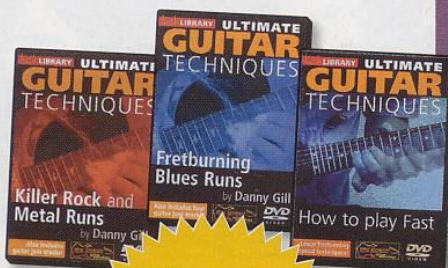
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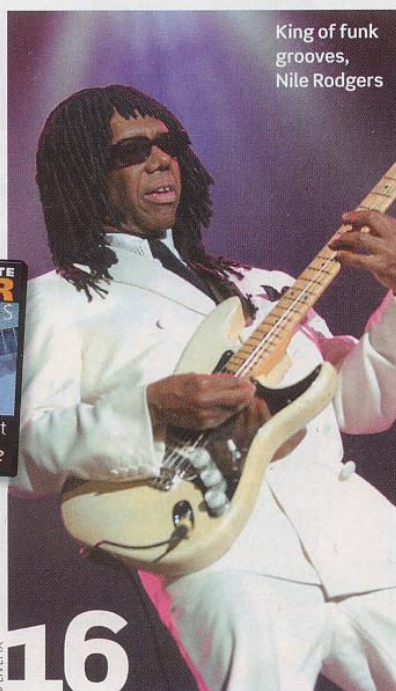
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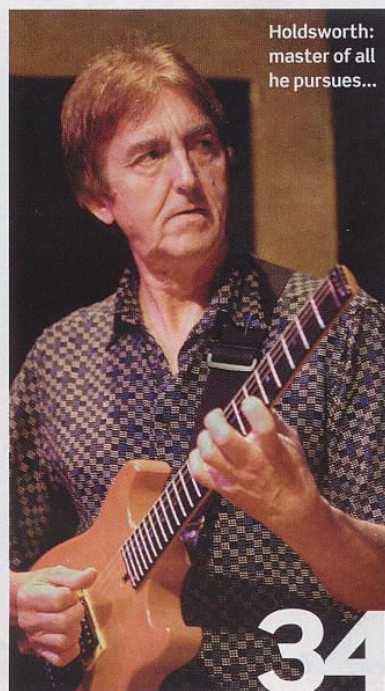
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King of funk
grooves,
Nile Rodgers



Holdsworth:
master of all
he pursues...



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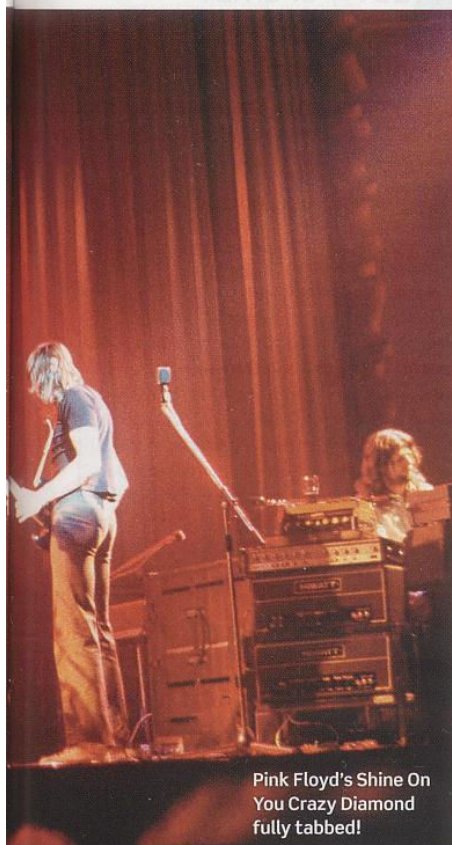
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Pink Floyd's Shine On You Crazy Diamond fully tabbed!

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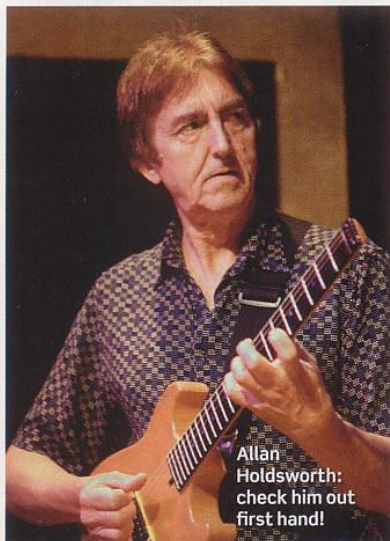
Tony MacAlpine

The brilliant shredster shows there's a lot more to him than simply speed – check out this amazing face-to-facer...

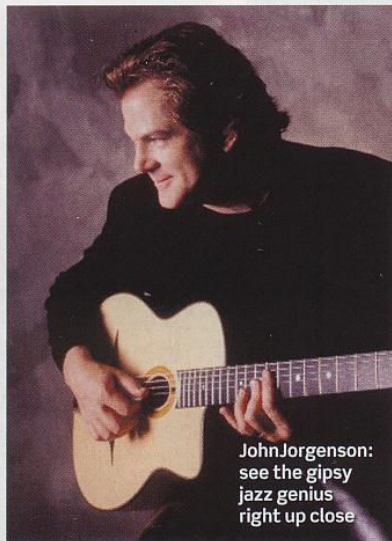


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Intro



Allan Holdsworth: check him out first hand!



John Jorgenson: see the gipsy jazz genius right up close

International Guitar Festival

Rare visits from Holdsworth, Jorgenson and other greats...

THE 2007 GUITAR Techniques day at the International Guitar Festival in London, South Bank Centre on Sunday 6 May will feature Allan Holdsworth in concert as well as a masterclass from the great man.

Allan Holdsworth is widely regarded as one of the 20th century's seminal musicians who continues to push the outer limits of instrumental technique and the electric guitar's textural possibilities spanning from rock to jazz music. He will be joined by the exceptional Alan Pasqua Group featuring jazz and rock drummer Chad Wackerman and Jimmy Haslip. Alan Pasqua joined the The New Tony Williams Lifetime along with Allan Holdsworth, and has since toured with artists as diverse as Bob Dylan, Santana, Joe Henderson, Stanley Clarke, Peter Erskine, John Patitucci and many others. Holdsworth will be giving a pre-concert masterclass hosted by Guitar Techniques along with Chad Wackerman and Alan Pasqua – a unique opportunity for fans of fusion. This will be Holdsworth's only UK date so be sure to catch him. Turn to page 34 of this issue for a full transcription of Holdsworth's Road Games.

Other workshops include a John Wheatcroft rock/jazz special exploring the styles of Bireli Lagrene, Larry Carlton, Joe Bonamassa, Django Reinhardt, John Scofield, Steve Vai, Pat Metheny and Yngwie Malmsteen. There'll also be a classic rock workshop on Saturday 5 May with Jonny Scaramanga for early stage and intermediate players. Not to be missed.

Other highlights include The John Jorgenson Quintet 'Gypsy Jazz Celebration'. Jorgenson is well known in the world of pop, country and rock, having played with artists ranging from Bonnie Raitt to Elton John. He is also regarded as one of the pioneers of the American gypsy jazz movement. Flamenco giant Gerardo Nuñez will be at the festival on Monday 7 May. Gerardo is widely considered to be the most important flamenco guitarist since Paco de Lucia.

All concerts and masterclasses take place at the South Bank Centre. The concerts can be booked through www.rfh.org.uk or 08703 800 400. For more details visit IGF: www.igf.org.uk – see you there!



Slash N' Burn

Guns N' Roses fans tired of waiting for the band's illusive next album, *Chinese Democracy*, can temporarily satiate their appetite with the forthcoming biography from ex-Guns' guitarist, Slash. The Velvet Revolver axeman has sold the rights to his autobiography to publishing house HarperCollins and is being helped to compile the tome by Anthony Bozza who also ghosted Tommy Lee's *Tommyland*. The book is due for release in the autumn.

Tour De Force

This month's don't miss gig...

WHO? The Who

WHEN AND WHERE?

May 22nd: Birmingham, NIA

May 23rd: Sheffield, Hallam FM Arena

May 25th: Newcastle, Metro Radio

Arena

May 26th: Hull, Kingston

Communications Stadium (2 shows)

June 1st: Swansea, Liberty Stadium

June 2nd: Southampton, Rose Bowl

(2 shows)

June 26th: London, Wembley Arena

June 27th: London, Wembley Arena

June 29th: Dublin, Marley Park

* Please check with venues as dates can change

WHY? To see one of the world's greatest ever rock bands take to the stage and play some of the best pop-rock songs ever written...

THE BAND: Of course the original four-piece is now whittled down to two with the deaths of powerhouse rhythm section drummer Keith Moon and ace bassist John Entwistle. Yet with Townshend still in arm-wielding



form and Daltrey's tonsils as rough and ready as ever (and a great band of back-up musicians behind them), enough of the group's DNA survives to guarantee a good time.

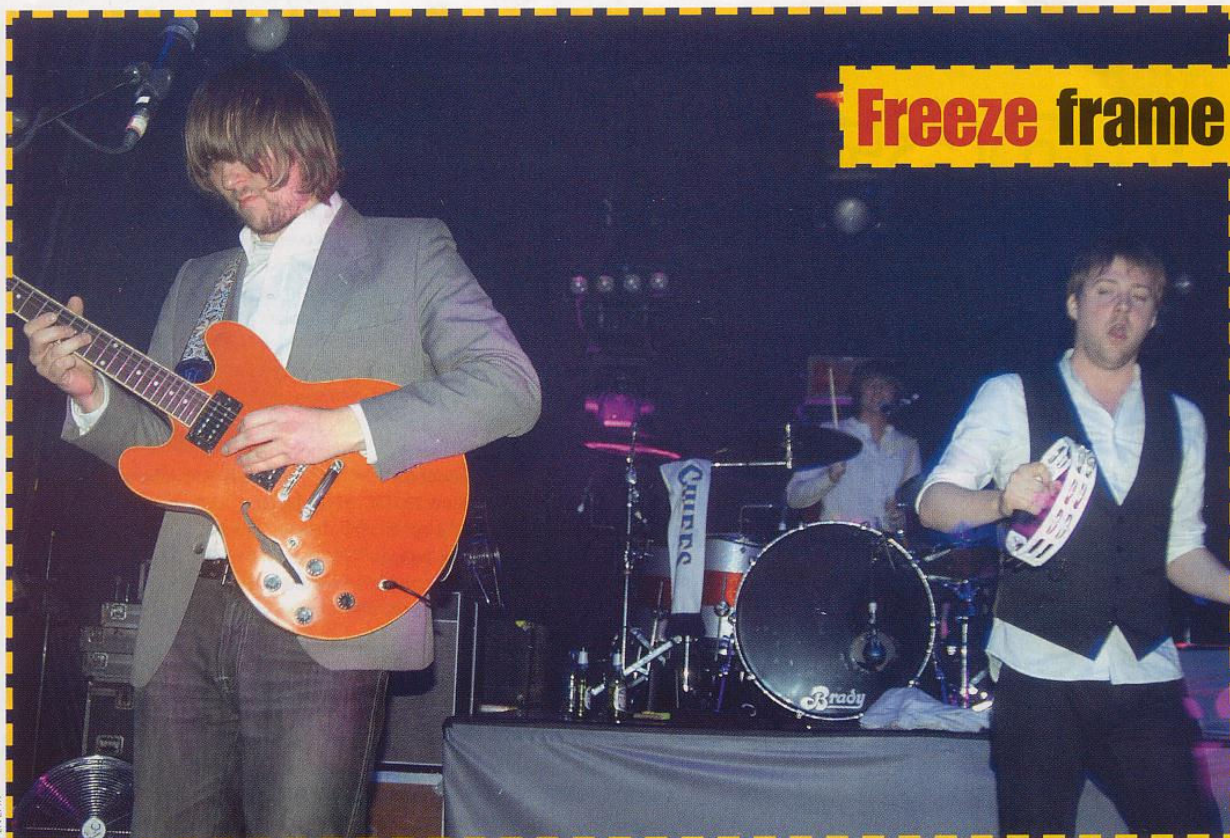
THE SONGS: What can you say about a band that can get up on stage and play: Anyway, Anyhow, Anywhere, Can't Explain, The Kids Are Alright, Substitute, My Generation, I'm A Boy, A Legal Matter, Happy Jack, Pictures Of Lily, I Can See For Miles, Tommy, Baba O'Reilly, Squeezebox, Won't Get Fooled Again, Tommy, See Me, Feel Me, 5.15, Magic Bus, Pinball Wizzard, I'm Free and loads more? Not much except, 'Go and see them!'

IN GT? Substitute, May 1995; My Generation, January 2001; Won't Get Fooled Again, December 2002; Pinball Wizzard, January 2005.

© CLAYTON CALL / REDFERNIS

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Freeze frame



WHO? Kaiser Chiefs

WHEN? March 3 2007

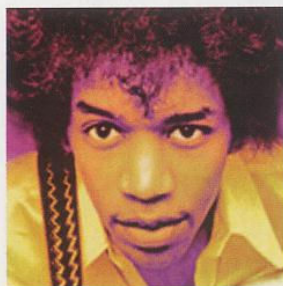
WHAT? Playing one of their catchy pop-rock chartbusters such as, I Predict A Riot, Oh My God! or their latest Number One, Ruby...

WHERE? Shepherd's Bush Empire, London

GUITARS: Left-hander Andrew White is seen here with his usual cherry red Gibson ES-335...

DID YOU KNOW? The band was originally called Runston Parva and played standard rock. When their original label went bust they re-grouped with a more indie sound. Their first

single, I Predict A Riot didn't chart, but after the release of Oh My God! the band put it out again with better success. Guitarist Andrew 'Whitey' White and lead singer Ricky Wilson joined the group after they were spotted in a Rolling Stones tribute band.



Wild Things!

Classic Rock magazine have stuck their heads above the parapet and compiled a list of the world's wildest rock guitarists. Voted for by its readers the top ten players reads as follows: 1. Jimi Hendrix 2. Keith Richards 3. Stevie Ray Vaughan 4. Jimmy Page 5. Dimebag Darrell 6. Tony Iommi 7. Rory Gallagher 8. Eddie Van Halen 9. Chuck Berry

10. Kurt Cobain. Pete Townshend is notable by his absence.

Classic Rock editor Scott Rowley says of the list: "There's no massive surprise in our readers voting Jimi Hendrix their wildest guitar hero of all time... he redefined the term 'guitar hero' – and he made it all seem so easy. Singers might think that they're the real kings of rock and roll, but our poll shows that guitarists are far crazier, usually more talented and the real driving force behind the music. Every guitarist in our list turned it up to 11 – putting on an unforgettable show and setting the stage alight (sometimes literally) with their presence (and a bottle of lighter fuel). That many of them are still alive after decades of over-indulgence is nothing short of a miracle."

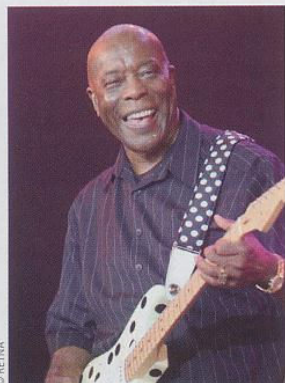
Children Of The Revolution

Rage Against The Machine are due to reform for the Coachella Festival which takes place in California on April 27-29. The rap-rock pioneers split in 2000 after the departure of frontman Zack de la Rocha. Former members Tom Morello, Brad Wilk and Tim Commerford went on to form Audioslave. It appears the polemic rock machine have patched up their differences and are all set to play the festival. There are also rumours of a subsequent full tour.

More on Tom Morello as details of his solo album have been released. The innovative guitarist will be releasing One Man Revolution under the moniker The Nightwatchman in April 2007.



More Blues From Guy!



Exciting news for fans of Buddy Guy as we hear that Chicago's finest is all set to record a new album. His last record, 2005's *Bring 'Em In*, featured a host of guests including Keith Richards,

John Mayer and Carlos Santana. Despite its star line-up, the album was largely considered to be a somewhat confused offering. Something, it seems, Guy would like to rectify with this next record. He told *Billboard*:

"I want to go in the studio now and be more creative than I have been. I'm asking my record company now, just give me a shot like Hendrix and Eric (Clapton) and stop having too many people trying to teach me in the studio. You don't see a boxer learn how to box when he gets in the ring, so I just really want to go into the studio and have a chance at four or five of my own songs with nobody saying a damn thing to me. Just me and my guitar!"

New Album From Innes Sibun



If you like your blues on the fresh and exciting side then you'll be interested in a new album from wave-making British guitarist Innes Sibun. Innes tells us that *Tail Dragger* will be coming out in the spring, but if you can't wait that long you can hear some of the songs at www.myspace.com/innessibun. "I've written most of it, but I'm lazy so deadlines are good to kick me up the backside," says Innes. "Tim Blackmore has a really nice boogie piano instrumental which we will record, plus covers

by Rory Gallagher, Roy Buchanan and Reverend Gary Davis may end up on there – or not, depending on my laziness! There will be a couple of acoustic tunes and some mandolin stuff too. I just like to set everything up in the studio, record everything live and see what happens." *Tail Dragger* is out soon on Blues Matters Records (www.bluesmatters.com).

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First Lady Of Rock'n'Roll Dies

Hawaiian guitarist Mary Kaye died in hospital in Las Vegas on February 17 from pulmonary disease. She was 83.

Mary Kaye became known during the 1950s when, alongside

her brother Norman Kaye and friend Frank Ross, she became one of the original exponents of the Las Vegas lounge sound. The trio would play late into the night at the city's Frontier casino hotel creating a trend to keep the gamblers up all night. Kaye also became closely associated with the Stratocaster and was the first woman to have a guitar named after her – the Fender Mary Kaye Stratocaster. She was also the proud owner of the monicker, 'the first lady of rock'n'roll'.

Born Mary Ka'ahue, she was in the direct line of descendants of Queen Liliuokalani – Hawaii's last reigning monarch. During her time with the Mary Kaye trio she recorded 13 albums and 21 singles.



PHIL HILBORNE'S ONE-MINUTE LICK

'Fill The Gaps' Chromatic Blues Lick

This month's lick takes us into the world of chromaticism. Here you will notice how the notes of A minor pentatonic have simply been 'fleshed out' by the addition of the passing notes that fall in-between the regular scale tones. One vital thing to be aware of here is how there is always a scale tone falling on either the 'one' or the 'and' of each beat. Positioning the notes in this way means there is always a strong note falling on a strong beat. Guitarists such as Steve Morse use this idea a lot – enjoy!

♩ = 110

A7

Freak Out! With Chic's Nile Rodgers

From Chic to David Bowie, Madonna to Michael Jackson, Nile Rodgers is one of the world's most revered rhythm guitarists. Nile talks exclusively to **Jason Sidwell** and shows GT why he is the baddest on the block!

Nile Rodgers has been an A-list guitarist and producer since the 1970s. From his band Chic, formed in 1976 with bassist Bernard Edwards, to playing and producing for the likes of Sister Sledge (We Are Family, 1979), Diana Ross (Diana, 1980), David Bowie (Let's Dance, 1983), Madonna (Like A Virgin, 1984), The Vaughan Brothers (Family Style, 1985) and Jeff Beck (Flash, 1985) he's been responsible for shaping the stylistic ballpark for modern groove guitar. His clean Strat tones have featured on countless chart hits. So, it was high time GT caught up with the don of funk guitar. Not only did we get to shoot the breeze and jam, Nile was also gracious enough to record six unique licks back in his studio. See if his 16th note rhythmic genius captivates you too!

GT: You've worked with a huge range of guitarists – are you a big fan of other players?

NR: I love Hendrix as much as Wes Montgomery, Paco de Lucia as much as BB King. The downside to this is that satisfying my own artistic goals can sometimes result in shooting over the listener's head. That's why working with partners like Bernard Edwards [late Chic bassist] is great as they moderate my ideas. Bernard would often say I had enough material for 15 records when we were working on just one song!

GT: When writing riffs, do you have favourite keys or tonalities?

NR: I like working in the realms of minor chords, like on Chic's Good Times and Le Freak or Bowie's Let's Dance. If it's based in a major key I like to add some twists. On Chic's Real People I used the chords from Gershwin's I Got Rhythm. That was what Real People was – the Rhythm changes with an r'n'b groove.

The only other hit that used major chords was Sister Sledge's We Are Family. That song had a turnaround part just after the jam section [sings accented ascending hits]. It came from a riff from a band called Children Of God that I saw at Woodstock. They did a song called Do What You Wanna Do and they had a riff in there that I kept in the back of my mind for years. Then when we wrote We Are Family, I said to Bernard that I wanted to stick it in.

I don't have a preference for any key, although being a guitarist I like E for the open E strings. Also, if you screw up, the harmonics are at least a little more sympathetic! But I do like variety: Le Freak is in A minor, Everybody Dance is in C, Dance Dance Dance is in F and He's The Greatest Dancer is in G because I had the open third string in the riff. I loved how John McLaughlin in The Mahavishnu Orchestra would pedal on one string. I love playing riffs where you can include open strings with fretted notes."

GT: Chic were so tight as a rhythm section. How did you get so good?

NR: For the early albums I would pull back a bit as Tony Thompson

(Chic's drummer) had a tendency to rush ahead, something more common with guitarists! That's part of what made the Chic albums so unique though: that constant pull-push groove. But the basic Chic rhythm section was Bernard locked to Tony, and Tony locked to me. I was basically setting the groove template for Chic. I knew when I played that Bernard and me would always be in sync. So, I would just play and then Bernard would follow Tony, who was listening to me. Live, my focus is on the hi-hat and making sure that it and my guitar are in sync. Where I stand on stage, you'd notice that Omar Hakim's [Chic's live drummer] hi-hat is screaming at me through the monitors and my guitar is screaming through his. Same situation with every drummer I've played with live – Tony Thompson, Omar Hakim, Steve Ferrone and Sonny Emory. We can really judge what's going on in a groove situation as both the hi-hat and guitar are working at similarly high frequencies. Being able to adjust to a person's 'pocket' is really what it's all about. Very few people understand that concept of playing. When Chic play we really groove. Half of the fun is not only in developing the composition but to groove on its simplest components and sit on that for a while.

GT: Tell us about writing Le Freak...

NR: It was New Year's Eve and Grace Jones had invited us to Studio 54 [famous NY club, long closed] as we had never been before. Chic's Dance Dance Dance was at number one in America but that hadn't trickled down to the men on the door. So even though we were going specifically to see her we still got turned away! Dejected, we got a couple of bottles of champagne and went around the corner to my house. We're dressed up in our suits looking like Chic and started curing our depression by jamming with champagne and marijuana. We were singing "fuck off" because it was what came to mind after our

treatment from Studio 54. Bernard looked at me while we were jamming and said, "You know, this shit is happening." That made us focus and develop it into Le Freak.

When I'm in the studio I tend to only use one track for guitar. However, I did something a little different with Le Freak. The basic riff was not very precise and had muted strings involved as I used loose strumming. I then recorded another track where I reduced it to its most basic form, picking out the single notes. The two tracks were mixed close together and not split in stereo so you can't tell; it just sounds like one fat and precise rhythm guitar part.

Le Freak is the biggest-selling single I've ever written, produced or had anything to do with. We initially played it for our record company but as soon as the record was finished we looked up and the entire conference room had emptied save for Bernard and me! Five or so minutes later, the president of the company walked in with a very solemn look on his face and asked if we had anything else on the album. He said the promotion guys didn't think they could make this record work on radio. "They're not feeling this," he said. I told him we had a lot of songs on the album that were better than Le Freak compositionally and intellectually, but nothing as successful as that would be. He said, "If they're better then won't they be more successful?" I couldn't believe we were in the same business – those parameters rarely have anything to do with success!

A lot of record people didn't understand how powerful a groove and an arrangement is. When Chic had finished a track, we would take it to a nightclub full of strangers and play it. If they danced, it was good. If they didn't, it sucked. We used to wait until the dance floor was packed and then put the record on. This was a trial by fire that I still bear in mind whenever I make records. By the time I get something to the

“When Chic finished a track we'd take it to a nightclub. If they danced, it was good. If they didn't, it sucked”

ARTIST INTERVIEW



King of
groove, Chic's
Nile Rodgers

■ SELECTED NILE RODGERS PRODUCTIONS:

- 1979 – Sister Sledge: We Are Family (album)
- 1980 – Diana Ross: Diana (album)
- 1981 – Debbie Harry: KooKoo (album)
- 1983 – David Bowie: Let's Dance (album)
- 1984 – Madonna: Like A Virgin (album)
- 1984 – Duran Duran: The Reflex (single remix), Wild Boys (single)
- 1984 – Hall & Oates: Adult Education (single)
- 1984 – Peter Gabriel: Walk Through The Fire and Out, Out (tracks)
- 1984 – Al Jarreau: Moonlighting (single from TV show)

- 1985 – Mick Jagger: She's The Boss (album)
- 1985 – Jeff Beck: Flash (album)
- 1986 – Duran Duran: Notorious (album)
- 1986 – Grace Jones: Inside Story (album)
- 1989 – B52's: Cosmic Thing (album)
- 1989 – Dan Reed Network: Slam (album)
- 1989 – Diana Ross: Workin' Overtime (album)
- 1990 – Vaughan Brothers: Family Style (album)
- 1993 – David Bowie: Black Tie White Noise (album)
- 1993 – David Lee Roth: Your Filthy Little Mouth (album)
- 1993 – Eric Clapton: Stone Free (single)
- 1996 – Bob Dylan: Ring Of Fire (single)

record company, I know that I've done my homework.

GT: And how about that great Chic track, *Good Times*?

NR: I had been partying the night before with Queen's John Deacon and the following day we were in the studio. I had some chord changes and a groove and Tony

Thompson played along on drums. I could see John was dying to pick up the bass but he didn't because he knew we were making a record. So Tony and I are jamming and Bernard walked in and sees this dude sitting there. John introduced himself and said how much he respects his playing. Bernard then heard me jamming in the booth and wanted

to know what I'm working on. He put on his bass and started playing something contrary to what Tony and I were playing. So I screamed over the drums for him to 'walk', as he had always wanted to do a song with a walking bassline. So he played the line just like on the record, creating the song's hook. He looked at me and goes,

"Something like that?" I looked over at Bob [Clearmountain, Chic's engineer] and screamed, "Yo brother, make it red!" And we recorded it there and then.

GT: Sadly Bernard died – that must have been a huge shock and loss...

NR: It happened just after we played at Japan's Budokan. He was literally on the last few hours of his life and he was playing brilliantly. It was an ecstatic, celebratory night [Nile was being honoured for his role of producer in contemporary music]. It really demonstrated that Chic were an important band not just to us, but to countless others too. He initially collapsed two hours before we went on stage but was resolved to play the gig. Because we're not doctors we had no idea that when your fever gets that high, your brain literally boils. You can die from hyperthermia as well as hypothermia. But that's not what he died from – it was from pneumonia. Neither us, nor he, knew it."

GT: Obviously, that was a low point, but what would be the high point of Chic?

NR: Man, that was the gig we played at the San Diego stadium in 1979. We were the group that came on right before Marvin Gaye. If you hear the story from Rick James's [Motown's late funk bassist/singer] point of view, he was in the dressing room with Marvin and all of a sudden the whole place shook and Marvin dove under the table. He thought it was an earthquake and the stadium was about to collapse! Rick was in fits of laughter and told him it was just the audience chanting, "Chic, Chic", which they did after we had finished playing. There were around 70,000 pairs of stamping feet and chanting voices – really a thing to behold.

GT: And you produced and played on David Bowie's brilliant album, *Let's Dance*...

NR: That is my most rewarding production to date. Even though it clearly sounds like David Bowie – his voice is so distinctive – when you hear the tracks and the guitars it sounds like a Nile Rodgers record in the tradition of Chic and Sister Sledge. When David came to me with the songs he believed they could be hits. When I first heard them I thought he was crazy. This was a guy who I had idolised all my





Nile with
customary
white Strat

life. I loved Ziggy Stardust, Young Americans and Heroes but I thought he was being mean and cruel to me, putting me to a test. I thought he wanted me to act like every other jerk in the music business and go, 'Sure David, I think these songs are great'. At best they were okay but not what I consider hits.

I called at least three friends that knew David and asked if he was playing a trick on me. They seemed to think he was serious. Then I began to realise that an artist like David paints with a wider palette. In other words, he can write an artistic song and have an audience that will listen to that.

When David Bowie wrote Let's Dance I went to his house in Switzerland and he played it to me on a 12-string guitar like it was a folk song. I thought, "You can play that, call it Let's Dance and get away with it?" I was shocked. In my world if I called a song Let's Dance and it doesn't make anyone dance it's a flop, period. Then he played China Girl, which he wrote with Iggy Pop. Again, I didn't think in

his incarnation it could be a hit. He thought it was great and I was like 'Oh man!'. So when I got to work on this song with the band we got things sorted. Trouble was, I was totally afraid because I thought he would hate it. So I pulled him aside and tentatively suggested how I thought the song should start. I played the intro guitar bit [the clean guitar part in fourths] and he looked at me and said, "Wow, that's great!" So I said, "You think that's

great? Hey guys, let's do this!" and the band played the song. He really loved it and so we did it like that. That's the most nervous I have been in my life, but it turned out to be a million seller.

Bear in mind everything else on that album had been recorded already, either by Bowie or by somebody else. Somebody else had done Modern Love; he'd done China Girl with Iggy and Cat People with Giorgio Moroder. The point I'm making is that a lot of people only know my versions. As a producer, you have this framework to give a song a big life and hopefully a big audience. And that's what David asked me to do: "Nile, I want an album of hits." The truth is I could not have done something like Let's Dance without David. With Chic, no radio station would have played it but with David, the music was genius. That is what I love about being a producer. I can cross over political boundaries. It's not my face and reputation that's being sold. I can work behind the scenes and do my stuff, but it's people like Bowie who are presenting it to the world.

So when David phoned me to do the Black Tie White Noise album later on I was really honoured. I thought he was thinking like me: 'let's crush Let's Dance'! I knew we could do it. But David didn't want to compete with himself and said so. I thought we should, otherwise why had he called me up? But as a producer my role is to help an artist realise their vision and in this regard I think I did with Black Tie, White Noise.

GT: Did you enjoy working with the Vaughan brothers? Stevie Ray was on Let's Dance and then, of course, you produced their 1990 album, Family Style...

NR: Jimmie really liked Chic and Sister Sledge's We Are Family and was one of the first people outside my camp that could hear what I could offer. This was way before I had been 'proved' with Madonna and Bowie. Although a discussed Fabulous Thunderbirds production never occurred, he phoned me later to do a record with his brother and him. This became Family Style. Ultimately, Family Style didn't even scratch the surface of what those two offered. That was a difficult record for me because I knew the potential was enormous. When they played together it was a sight to behold, especially when they shared the one guitar between them. However, some songs like Long Way From Home glimpsed at what it could have been. When Stevie died it really killed me. He was a wonderful person and like a brother to me. When I got the album's test pressing back, I took it to my car and cried while listening to it. We had all seen a good future ahead. I felt that Jimmie and Stevie would remain a strong unit.

GT: Then there was Jeff Beck and his album, Flash...

NR: I'm not sure who contacted whom first but I love Jeff Beck and I was dying to work with him. However, his initial idea for Flash was absurd – he wanted to remake the soundtrack to Chariots Of Fire. I thought he was joking but he was dead serious. It was like I was having a Spinal Tap moment. Although we did record a big version of Chariots Of Fire (which sounded amazing) I managed to change his mind about releasing it. To have gone 'avant garde' with Jeff Beck would have been personally very rewarding but it wouldn't have done well. At least with Flash I got him back together with Rod Stewart for People Get Ready. I actually had more fun playing with Jeff on The Honeydrippers with Robert Plant, as we had no responsibilities. Robert called me to play guitar and when I said who I was producing, he urged me to bring him over to play. **GT**

GET THE NILE TONE

■ "My typical tone is from my Hitmaker guitar. It's a '59 hardtail white Strat that I like to use either with the middle and neck or just the neck pickup on. I go for a warm but cutting tone so I can hear every note of the chord. Although the Chic albums were mostly DI guitar straight into the desk, I'd sometimes blend in some amp tone from a Roland JC120 or a Fender Twin. These days, on gigs I have a Fender Twin with a Peavey Classic 50.

"I use light strings – 0.09s – and really thin picks. I don't know anyone that makes picks any thinner than the ones I use! My technique is such that I don't go through a lot in a show, usually the one I start with is the one I finish with – and that's playing a two-hour show. I don't like to play hard. If you buy a Fender pick mine are a little thinner than that. Although they used to be made of tortoiseshell plastic they're now made out of a composite that gives a little more. This has more pliability and doesn't absorb as much moisture, so less chances of breaking. I get them from D'Addario along with my strings."

TRACK RECORD



■ Chic album highlights: Chic (1977), C'est Chic (1978), Risqué (1979), Real People (1980), Tongue In Chic (1982), Chic-ism (1992)

W LIVERIX

Tracks 4-9

I used the Roland VG8 set to a Twin amp emulation and a Tokai guitar. The sound is a rich Strat-type tone as opposed to my typical 'hollow' Strat tone.

E
B
G
D
A
E

type of sound. I worked a while ago with Donna Summer and I started jamming this and she sang along with it. I used one of Joe Pass's old Ibanez guitars signed by him. Groove-wise, it feels like Chic's Everybody Dance with a balls-to-the-wall rhythm guitar approach.

E
B
G
D
A
E



NILE RODGERS LICKS

LICK 3 OCTAVE LICK

ON THE CD Track 6

This is a typical Chic-type idea, albeit using octaves. What I did was take the groove for Le Freak where we go [sings bridge section riff] and I flipped it. With octaves use quick pick strums across several strings,

keeping the inner string muted for maximum clarity. The guitar I used was The Hitmaker...

Cm7

$\text{♩} = 130$

E B G D A E

11—X—13—11—13—11—13—11—X—X—11—11—13—11—15
8—X—10—8—10—8—10—8—X—X—8—8—10—8—12

A^b

B^b11

E B G D A E

13—X—X—11—15—13—11—15—13—X—X—11—14—13—11—11—13
10—X—X—8—12—10—8—12—10—X—X—8—11—10—8—8—10

LICK 4 UPPER STRING CHORD RHYTHM

ON THE CD Track 7

Here I'm showing a jazzier side to my groove writing. This is the stuff that makes me happy. This kind of harmonic structure is very deeply in my soul. The great thing about dance music in the '70s was it was really

groove-orientated and you could get away with really jazzy sounding chords. Moloko's Sing It Back from a few years ago is reminiscent of this but doesn't go as far as I do here. Again, I used the Joe Pass guitar.

Dm9 **Dm9/A** **Gm9** **Gm9/D**

$\text{♩} = 110$

ad lib. on rpt.

E B G D A E

12—12—12—12—12—12—12—12—13—13—13—13—13—13—13—13—15
10—10—10—10—10—10—10—10—11—11—X—X—X—11—11—11—15
10—10—10—10—10—10—10—10—12—12—12—12—12—12—12—12—12

Em7^b5 **Em7^b5/B^b** **A7^b5** **Dm9** **A7^b5#9**

E B G D A E

15—15—15—15—15—15—15—12—12—12—12—12—8—8—8—12
15—15—15—15—15—14—14—14—10—10—10—10—10—10—10—10
12—12—12—12—12—12—12—10—10—10—10—10—8—8—8—10

“ With Chic, no radio station would have played it, but with David [Bowie] the music was pure genius ”

LICK 5 MAJOR 7TH CHORD RHYTHM

ON THE CD  Track 8

I wanted to do something based upon a major groove so I used a major mode type scale but altered it. It's based on a major 7th chord tonality but the progression is angular. When you solo over changes like this you have the option to play something vertical over each chord relating the

right scale to the chord or change to something more horizontal that is pentatonic-based like a blues – be bop or a linear approach in other words. I based it on a Dizzy Gillespie piece called Con Alma so even though it's in a major mode you can play horizontally over it.

LICK 5 MAJOR 7TH CHORD RHYTHM

Tempo: ♩ = 120

Chords: Cmaj7, A♭maj7, Fmaj7

Scale: E B G D A E

Diagram 1 (Vertical):

- Cmaj7: E (3), B (5), G (4), D (5), A (3), E (3)
- A♭maj7: E (3), B (4), G (5), D (6), A (T), E (4)
- Fmaj7: E (10), B (9), G (10), D (10), A (8), E (8)

Diagram 2 (Horizontal):

- Cmaj7: E (7), B (4), G (4), D (4), A (4), E (5)
- A♭maj7: E (6), B (8), G (5), D (5), A (5), E (6)
- Fmaj7: E (7), B (7), G (5), D (5), A (5), E (7)

T = w/thumb

LICK 6 SYNCOPATED RIFF USING G MINOR AND A MINOR PENTATONICS

ON THE CD  Track 9

This is a Latin-type of groove based on a riff from a Joe Pass album I got as a kid. The song was called Vera Cruz and had a nice moving voice kind of thing in it [voice leading]. Sort of like the James Bond theme's

chromatic horn bit that occurs throughout the tune. So it is a Latin dance groove based upon a Joe Pass song – I love mixing up influences! Yet again, I used the Joe Pass guitar.

LICK 6 SYNCOPATED RIFF USING G MINOR AND A MINOR PENTATONICS

Tempo: ♩ = 80

Chords: Am9, Am9/G♯, Am9/G, Am9/F♯, Gm9, Gm9/F♯, Gm9/F, Gm9/E, D.C.

Scale: E B G D A E

Diagram 1 (Vertical):

- Am9: E (9), B (5), G (7), D (5), A (7), E (5)
- Am9/G♯: E (9), B (5), G (7), D (5), A (7), E (5)
- Am9/G: E (9), B (5), G (7), D (5), A (7), E (5)
- Am9/F♯: E (9), B (5), G (7), D (5), A (7), E (5)

Diagram 2 (Horizontal):

- Gm9: E (7), B (3), G (5), D (3), A (5), E (3)
- Gm9/F♯: E (7), B (3), G (5), D (3), A (5), E (3)
- Gm9/F: E (7), B (3), G (5), D (3), A (5), E (3)
- Gm9/E: E (7), B (3), G (5), D (3), A (5), E (3)

D.C. = Double Bar Line

Jewel In Their Crown

Pink Floyd: **Shine On You Crazy Diamond**



A 13-minute epic from the classic album *Wish You Were Here*, **Jamie Humphries** reckons this quintessential Floyd track includes possibly the four greatest notes in recorded history...

ABILITY RATING



Moderate

Will improve your:

- ✓ Tone-and-a-half and two-tone bends
- ✓ Multi-layered guitar parts
- ✓ Inventive use of effects

PINK FLOYD ARE one of the most important and influential rock bands of the last 40 years. The quartet started out as a psychedelic pop band in the late 1960s with *Piper At The Gates Of Dawn* (1967) and *A Saucerful Of Secrets* (1968). David Gilmour was brought in to the band during the recording of *A Saucerful Of Secrets* when singer/guitarist Syd Barrett became increasingly unstable. Floyd went on to become one of the most adventurous groups of the '70s, with albums such as *Ummagumma*, *Atom Heart Mother*, *Meddle*, *Obscured By Clouds* and legendary

masterpieces *The Dark Side Of The Moon*, *Wish You Were Here*, *Animals* and *The Wall*.

Still reeling from the success of *Dark Side...* Gilmour, Roger Waters, Rick Wright and Nick Mason headed into the studio to work on an album entitled *Household Objects* – the idea being to produce music without any conventional instruments.

The project was eventually scrapped and the band began work on *Shine On You Crazy Diamond*, the main component for what would become *Wish You Were Here*. Some of the recordings from the shelved project made it onto the new record including sound effects on *Welcome To The Machine* and the chiming water-filled

wine glasses on the intro to *Shine On...*

The track was meant to be one whole side of vinyl, like *Atom Heart Mother* and *Echoes* (on *Meddle*). But the band soon found that all the various parts made it too long for a single side, so it was split in half and used to bookend the album. Former member Syd Barrett

TECHNIQUE FOCUS

STRING BENDING

David Gilmour is renowned for his amazing string bending. And if any of you checked out my Albert King feature last year you will be able to see the influence that King had on Gilmour's style. Although this track is very slow the key is in the phrasing, including touch, dynamics and bending – Gilmour is a master of all three! Some of these bends require a lot of strength and accuracy from the fretting hand, as you are going to have to raise pitches as far as two whole tones. There are also several occasions where notes are sounded by way of a pre-bend, meaning you have to raise the pitch of a note without hearing it climb to that chosen pitch. This obviously presents problems of accuracy in terms of

gauging how far you have to bend the note prior to striking it. I would suggest bending to the desired pitch in the conventional way first, followed by the pre-bend to get a feel for the tension of the string when bent to the correct pitch.

With the larger bends be sure to use more than one finger; either the first, second and third, or the second and third together. There are also a few occasions where you will have to bend using the first finger alone. Experiment by bending in downward and upward directions depending on what string you are on. Be sure to spend time with the bending techniques presented in this track as you will need them to catch the essence of all Gilmour's solos.

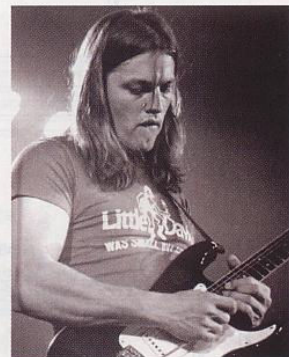
GET THE TONE

David Gilmour is renowned for his awesome tone as well as his fabulous playing. He mixes old pedals and rack equipment via a Pete Cornish system running a wet, dry, wet set-up based around Hiwatt amps and a modified Alembic bass head. His tone is always clean, with all of his distortions produced by various stomp boxes, each one precisely tuned with graphic EQs. He also uses old MXR Dyna Comp compressor pedals. For a detailed look at his set-ups over the years check out www.gilmourish.com.

Gilmour uses various tones on this track, with the intro tone sounding almost DI'd with

compression and reverb and the tone backed off slightly. The main rhythm tone for 'the chord' is slightly on the turn, as if it's just breaking up, but is enhanced with a rotary effect – a Leslie or an MXR Phase 90. The distorted tones would have been produced by either a Fuzz Face, a Coloursound or Orange Fuzz. The guitar used for the session was a Fender Strat.

I used my Music Man Silhouette Special plugged in my Cornford combo. I used a mixture of digital plug-in effects from a TC Powercore card and a UAD effects card, plus a genuine Uni-Vibe and Dyna Comp pedals. I also used my Line 6 distortion pedal for the fuzzed-up lead tones.



“David Gilmour was a huge influence on me, man. I love Pink Floyd and absolutely adore that guy's playing” Steve Lukather

Pink Floyd: in the days before acrimony split the band up for good





Gilmour, Mason, Waters and Wright - doing it live

HOW I GOT THE TONE

■ In addition to this month's transcription you might be interested to learn how I reproduced the Pink Floyd tones live. I was asked to play for the Aussie Pink Floyd Show in the USA and Canada while renowned David Gilmour impersonator and Aussie Floyd founder member Stephen McElroy continues to cover the UK and Europe. I had only two weeks to learn 35 songs with a target of nailing four or five a day. At the end of each day I would run everything I had learnt. I spent most of the second week practising the entire set which would be rotated over the course of 42 shows.

The next challenge was how to get the tone, which is so important with a project of this nature. After much discussion with Rick Lowe at Sounds Great in Manchester I eventually decided to take my lead from the great man himself and do what David Gilmour does and mix up pedals with rack gear. I used a Voodoo Lab GCX System, a rack unit containing a series of loops and a Ground Control board. I chose a mixture of Boss pedals – mainly a

DD-5 for my basic delay and an Octave pedal, plus a large collection of MXR pedals including a Dyna Comp, Chorus, Flanger, Phase 90 and Smart Gate, finishing off with the splendid Moolon Tremolo. I also invested in an original Uni-Vibe. All of my pedals were mounted on sliding trays in a rack and could be accessed individually or as patches from the Ground Control board, allowing any combination of pedals at the touch of one switch. I also used an old Marshall JFX1 for reverbs and timed delays as it's a simple and clean unit. Some of the effects went in the FX loop, while others were front-end pedals.

I used two Cornford MK50 heads and two custom-built 1x12 Cornford cabs. All the delays and chorus effects returned to the second head and could be blended with an Ernie Ball volume pedal while the other cab was dry tone at all times. I have already begun planning more additions and improvements to the set-up for when I rejoin the band later in the year. My choice of guitars? Music Man... of course! I used a couple of modded Silhouette Specials and a Custom Axis Supersport down tuned a tone for Dogs.

was the inspiration for the track and Syd allegedly wandered into Abbey Road studio when it was being recorded. Barrett had gained a lot of weight and had shaved off his hair and eyebrows. Waters was so distressed by this that he was reduced to tears. It's said that much of the emotion within the recording of this beautiful piece is due to how they all felt after

seeing their ex-bandmate in such a state.

Shine On You Crazy Diamond is a truly classic piece of rock music. It features some of David Gilmour's best and most emotive guitar playing. That famous four-note arpeggio is used brilliantly in the section between bars 19 – 33. Notice how, when changing from the Gm up to

the C, the final E note targets a different chord tone each time: over the Gm7add6 it's the 6th and over the C it's the 3rd. This makes the change resolve in a joyous and uplifting way – something to aim for in your own writing.

If you managed to catch last year's Roger Waters concerts you would have seen GT's own Dave Kilminster handling

guitar duties. Dave took me to their Hyde Park gig and it was amazing. Thanks to Dave, I got asked to tour the USA and Canada with the Aussie Pink Floyd Show. The feeling you get when you play "that chord" at the beginning of this track in front of 10,000 people is amazing. Dave is on tour with Roger as we speak and the Aussie Floyd head out on their UK tour shortly. I shall be joining the band again later this year on another tour of the USA. **GT**

TRACK RECORD



■ There are many great albums to choose from including such classics

as Meddle, Dark Side Of The Moon, Wish You Were Here, plus my all-time favourite, Animals featuring Dogs – a truly amazing track. And let's not forget their 1979 masterpiece, The Wall. Some of the newer albums – although without Waters – such as A Momentary Lapse Of Reason and The Division Bell are also great pieces of work. My top pick is Wish You Were Here for Shine On... and Have A Cigar.

Shine On You Crazy Diamond (Parts 1-7). Words and Music by George Roger Waters, David Gilmour and Richard Wright © 1975 Roger Waters Music Overseas Ltd and Pink Floyd Music Publishers Ltd (45.24%) Warner/Chappell Artemis Music Ltd, London W6 8BS. Reproduced by permission of Faber Music and Alfred (For US & Canada). All Rights Reserved.

PINK FLOYD SHINE ON YOU CRAZY DIAMOND

ON THE CD Tracks 10-11

PLAYING TIPS

[Bars 1-6] After the long keyboard section the first guitar solo enters based around G minor pentatonic. The guitar is very clean sounding, with compression. This section is in free time, so use the tab/stave as a guide and remember to feel your way through, making sure that you hold back on some of the phrases. Also pay attention to the bends, as this section includes tone-and-a-half bends and pre-bends (see Technique Focus).

[Bars 7-18] Here's the remaining section of the intro solo which again includes more bluesy free-time phrasing with Gilmour's signature bends. As before, pay close attention to the phrasing and feel your way through the solo.

Freetime (approx 50 bpm)
With feeling

Keyboard intro

Arr for 1 Gtr throughout

Gm
8va

v. clean w/comp
BU

18(20) 18 (20) 12 11-13 13(15) 13 (15) PB13 BD (15)(13)11-13

Dm
(8va)

PB13 PB13 held back- BU BU PB12 BD BU (15) 13 (15) 10-11-10 10 10-10 12 12 (14) 12(15) (15)(12)10-12-12(15)

Gm
8va

BU BD BU 18 18(20) 18(20) 15-18-18(20) 18 PB13 BD (15)(13)11 10 12

Dm

BU RP BD PB17 BD PB17 BU 18 12 12(15)-(15)-(15) (12) 10-12 (19)(17)15-17 (19) 17(19)

Cm

BU 15 BU BU PB17 BD PB17 BD 18(20)-18-15 17(19) (19)(17)-15-17 17 15 (19)(17)-15-17

Play: Rock

PINK FLOYD SHINE ON YOU CRAZY DIAMOND

[Bars 19-25] That legendary chord – a Gm7add6 performed with a rotary effect. There is more reference to a tempo at the front end of this section with the drums building at bar 25.

[Bar 26-33] Here's our chord again plus some power chords. This section has been arranged for one guitar, so check the CD for changes in tone and effects. The first bend of our second solo appears at the end of bar 33.

Dm (8va) **Gm**

15

Gm7add6
w/delay + rotary FX

Let ring - - -

19

F5 **G5** **Gm7(6)**

25

E^b5/B^b **D5/A** **F5** **G5** **Gm7add6**

29

Gm

w/wild overdrive

33

[Bars 34-39] This next solo is once again based around the G minor pentatonic scale. It's full of bending figures so pay particular attention to the bends at the end of bar 38, where we bend up a tone, release and then bend up two whole tones... ouch!

[Bars 40-47] More bluesy phrasing and large bends here. Pay attention to the last two bars in this section as they include some pretty tricky bending ideas.

36

(8va)

BU 18 17(18) 17 18 15 18(20) PB18 BD (20)(18) 15-18 18-15 15 18-15 15

E B G D A E

38

(8va) C

BU 18(20) PB18 BD (20)(18) 15-18 18(20) BU BD BU BD 15-17(15)(19)-(15) 12-15-12 6 5 3 5 4 3 1

E B G D A E

40

Gm

3 5 6 7 10 8 PB10 BD (11)(10) 8 10 BU BD BU 15-17(19)-(17)-(19)

E B G D A E

42

8va Eb5 D5 8va

BU 17 (20) BU 17(20) BU BD 17(20) (17) 16 16-17-16-14-16 16 BU 15-15 18 (20)

E B G D A E

44

(8va) Gm Daug/F# Bb/F Em7 b5

BU BD 15 18 (20) (18) 15 18 (20) BU 15 17 (18) (18) 17 BU RP 18(20) (20)(18) 15 18 BU 17(19) RP BD (19)(17) 15 17 5 3 5

E B G D A E

PINK FLOYD SHINE ON YOU CRAZY DIAMOND

[Bars 61-73] And here it is! Once again the solo is full of Gilmour bends and bluesy phrasing. This solo is slightly more aggressive, with a more overdriven tone and that rotary effect.

E^b5 D5 E^bdim7 D

BU BD BU BU 3 6 BU BD BD 3 5 (7) BD (5)

5 (8) (8)-(5)-3 5-5-(7) 5-(7) 5 (8) (5) (7)(5)-3 5 (7) (5)

45

6:27 Gm

Arr for 1 Gtr

E
B
G
D
A
E

48 Synth solo

Gm (8va)-----
 7:35
 BU 15 18 15 18(20) 3 6 BU BD (7/5) 3 5-3 5 BU BD BU BD 15(17) X 15 (19) (15) 11 12 BU 18 BU 18(20) 18(20)
 PB5
 8va-----
 61

ON THE CD Tracks 10-11

[Bar 74-81] The first verse and chorus. The verse is very sparse with a few bluesy licks around G minor pentatonic with the chorus including a 'descending chords' figure.

[Bars 82-85] And we take it to the bridge! This outlines the chords of G minor, D aug/F#, Bb and C7b9, with a melodic, single note phrase. The rest of the progression uses chord arpeggios to outline the changes.

66

8:42

10:06

Gm G $\flat$ B $\natural$ /5 B $\flat$ /6 E $\flat$ /5 B $\flat$ /D C5 B $\flat$ /5 F5

play on repeat

BUBD
3 5- (7)-(5)

3 3 3
3 3 3
3 3 3
4 3 3 3 3
1 1 1

8 8 5 3
6 5 3 1

3 3 BUBD
3 3 3-(5)(3)
1 1 1 1 2

74.90

*see box out for additional fills

PINK FLOYD SHINE ON YOU CRAZY DIAMOND

[Bars 90-101] Another round of verses and choruses. To save on space I have repeated this section but included the additional licks and fills at the end of the transcription – check the bar numbers to see where they fit.

E 78.94

82.98

86

102 Sax solo

105.109

[Bars 102-111] This is the start of the coda section and kicks off with the famous chord again before heading into a cool chord arpeggio section.

[Bars 112-128] See the feel and time signature change using the technique of metric modulation. This figure repeats to fade at the end of this epic track.

D7 $\flat$ 9 **Gm** $\text{♩} = 93$

111

113

116

119

E $\flat$ 9

122

PINK FLOYD SHINE ON YOU CRAZY DIAMOND

ON THE CD Tracks 10-11

[Additional licks 1-3] These additional licks are used in the repeat of the second group of verses and choruses. Specific bar numbers have been given so that you can replace the licks on the main transcription with these additional licks on the repeat.

D7⁹

125

Gm repeat to fade

128

Lick 1

10:06

Gm **G^b** **B^b**

90

Lick 2

10:22

F5

93

Lick 3

10:27

Gm **G^b** **B^b**

94

Yorkshire Terrifier!

Allan Holdsworth **Road Games**



We've been promising a Holdsworth transcription and here it finally is! Stretchy chords, 'out' legato lines and even tapping feature in this early '80s classic. **Pete Callard** is your guide - hold on tight!

ABILITY RATING



Advanced

Will improve your:

- ✓ Legato technique
- ✓ Chord vocabulary
- ✓ Fretting hand stretch
- ✓ Tapping

ROAD GAMES IS the title track from Allan Holdsworth's 1983 'mini-album'. It marked the only release from an unhappy tenure with Warner Brothers brought about by a recommendation from Eddie Van Halen. Despite signing a guaranteed two-album deal, Warner Brothers dropped Holdsworth after *Road Games*. The settlement he received was put towards the making of the classic *Metal Fatigue*. *Road Games* features bass legend Jeff Berlin and long time Holdsworth collaborator Chad Wackerman on drums. Vocals on the track come (against producer Ted Templeman's wishes) from Holdsworth's IOU and Tempest bandmate Paul Williams. Jack Bruce provides vocals for the rest of the album.

Road Games is harmonically a good deal more straightforward than much of Holdsworth's music, and is largely based

TECHNIQUE FOCUS

TAPPING PIONEER

■ I never thought I'd be writing a feature on Allan Holdsworth that focused on his two-handed tapping techniques, but life is full of surprises! Although renowned for his flowing legato style, Holdsworth experimented with tapping in the early '80s, particularly on the *Road Games* album, and the title track features several tapping sections. The technique first appears in bar 24 where he takes a pattern across the strings, tapping with his second finger (very similar to the end of the tapping intro to Van Halen's *Hot For Teacher*, but a lot more 'outside'). Tapping also features in the solo in bars 117-119, with Holdsworth using his fretting hand

third finger alongside his first to get the high C. The most prominent tapping section is in bars 71-87 where Allan plays a rhythmic double-stop pattern between both hands, using his first and third fingers on each. Reminiscent of the Joe Satriani pieces *Midnight* and *Day At The Beach*, it's worth noting that *Road Games* predated both by several years. Holdsworth stopped using tapping almost entirely after *Road Games*, other than for occasionally adding otherwise unreachable notes to chords, as he reflects: "I don't use it at all now because I found that the more I started to do that, the more lazy my left hand became and I don't want that to happen."

around a simple riff in A minor. It could be seen as a slow 16th shuffle at around 90bpm, but I've transcribed it as a half-time eighth note shuffle at around 180bpm as it's rhythmically a lot easier to read like that.

The track starts with an attention-grabbing flurry of notes at a slower tempo than the main track, followed by a held C#(addb9) chord. A Dm/A polychord heralds the beginning of the track proper, followed by the main verse riff (bar 7). The original track features harmony guitars playing the riff (which I've recreated for the audio). For the transcription I've arranged it for one guitar based on how Allan plays it live. This being

Holdsworth, nothing stays simple for long, and he switches to distortion at bar 21 and the time changes to 6/4 a bar later, changing to 7/4 at bar 24 for a Van Halen meets Coltrane tapping lick. A nice ascending chord idea follows ending in a 5/4 bar; then it's back to the verse riff. The chorus section at bar 42 is based around a very stretchy F6/9 arpeggio then it's back to the verse. Bars 71 to 87 feature a striking and very speedy chordal tapping section that surely inspired the likes of Joe Satriani and It Bites' Francis Dunnery. The solo, over the verse and chorus sections, starts at bar 88 with what sounds like a series of anguished string bends but which I'm sure are actually vibrato bar swoops up to notes. The articulate vibrato bar usage in the solo is an important feature of Holdsworth's style at this stage and became a much used technique with guitarists like (UK session ace) Alan Murphy, Phil Keaggy, Nik Kershaw, Steve Farris (Mr Mister) and even Steve Vai.

In fact, it became so ubiquitous that Holdsworth soon excised it from his playing, branding it superficial. The second half of the solo features some trademark wide stretches and speedy 'out' lines - even some tapping (bars 117 - 119). After the solo there's another verse and the track ends with a bass solo from Jeff Berlin over F6/9 (expertly played by Nik Preston for the GT version).

You asked for it - enjoy! **GT**

TRACK RECORD



■ *Road Games* has recently been re-released on Gnarly Geezer Records. Other

key AH recordings include *Metal Fatigue* (1985), *Secrets* (1989), which features some of his most sublime SynthAxe playing, *Hard Hat Area* (1994) and *The Sixteen Men Of Tain* (2000). His 1992 REH instructional video, featuring several band numbers, is also essential viewing and gives a real insight into his playing approach.

“I have to keep hearing a musical growth in my playing. I just want to play more intriguing or interesting harmonic ideas” Allan Holdsworth

Holdsworth
playing his
single-pickup
headless guitar
by Bill DeLap



Play: Jazz-Rock

ROAD GAMES Words and Music by Allan Holdsworth and Paul Williams © 1983 IOU Publishing (BMI and Carlin Music Corporation (PRS). All Rights Reserved - Reproduced by kind permission of Carlin Music Corp, London NW1 8BD (For Europe) Hal Leonard Corporation (US & Canada). All Rights Reserved. International copyright secured.

ALLAN HOLDSWORTH ROAD GAMES

PLAYING TIPS

[Intro] The intro features an ascending Dadd4 arpeggio which Holdsworth moves down a semitone and comes back down the arpeggio, then moves down another semitone and goes back up, moving between quintuplets and 16th notes. The C#(addb9) chord that follows (a C#major triad with an added D) is quite fiddly. Barre across the 15th fret and use your second finger for the root, and the rest should fall (uncomfortably) into place...

[Bar 3] The tune settles into an eighth note shuffle at the faster tempo of 180bpm. The Dm/A is a polychord – basically a Dm triad played on top of an A triad – for which Holdsworth uses a characteristically stretchy voicing incorporating open fifth and first strings.

Tempo: ♩ = 149

Chords: C#(add b9) Dm maj9/A

Tempo: ♩ = 180

Main Riff
Am11
0:00

Chords: F#sus2 Am11

Chords: Em/A D/A C/A N.C.

Chords: A5 G5 N.C.

Tempo: 0:29

Instructions: play straight

The score is written for guitar and includes a bass line. It features various chords and techniques such as arpeggios, quintuplets, and a main riff. The score is divided into sections with tempo markings and time signatures.

ON THE CD Tracks 12-13

[Bar 24] Holdsworth uses his second finger (m) for the tapping so that he can hang on to his pick. He takes a quintuplet pattern (essentially a minor triad) across the strings, moving it down in major 3rds. When changing strings, hammer on the first note with the fretting hand's fourth finger.

[Bars 25-27] Like the main verse riff, this chord sequence is played in single notes by harmony guitars on the original track, but I've tabbed the voicings Holdsworth plays live. The sequence itself uses a great contrary motion idea – major triads moving in the opposite direction to the bass notes, and voiced so that the top note of each chord moves up in semitones.

24

5 5 5 5

12 (16) 12 11 9 13 (17) 13 12 10 13 (17) 13 12 10 14 (18) 14 13 11 10

D C/F E D/G

7	8	9	10
7	9	9	11
7	10	9	12
5	8	7	10

26

F# E/A C Bb/Eb D C/F Verse 1 Am11 0:41

11 12 12 5 6 7 8 9 7 5 9 7 5 9 7 5 9

11 13 13 5 7 7 9 9 7 5 9 7 5 9 7 5 9

11 14 14 5 8 7 10 9 7 5 9 7 5 9 7 5 9

9 12 12 3 6 5 8 9 7 5 9 7 5 9 7 5 9

30

Fsus2

7 5 9 7 5 9 7 5 10 8 12 10 12 10

35

Am11 Em/A D/A C/A Em/A D/A C/A

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

9 7 5 9 7 5 9 7 5 9 7 5 9 7 5 9 7 5

42

Chorus 1:00 F# 3 3

play straight - - - - -

13 13 13 13 13 13 13 13

17 19 17 19 17 19 17 19

15 13 15 13 15 13 15 13

13 15 13 15 13 15 13 15

play straight - - - - -

Play: Jazz-Rock

ALLAN HOLDSWORTH ROAD GAMES

[Bars 39-41] A higher harmony note is added for the last three bars. Although he uses the same slide, pull-off pattern as the rest of the verse, it's not possible on a single guitar so here's an alternative pattern.

[Bars 42-49] For the chorus Holdsworth plays a stretchy F6/9 voicing, barring at the 13th fret. The bottom four notes are all a 5th apart (quintal harmony) – think Every Breath You Take then keep stretching!

[Bars 49-63] Although he sticks to the same articulation pattern for this extra high harmony line, I've indicated an alternative approach for one guitar.

[Bar 65] For the D on beat five Holdsworth actually slides his little finger up from the previous note to the fourth string 12th fret, playing the following note (C) with his second finger and the A with his first.

Verse 2

Em/A D/A C/A Em/A D/A C/A Em/A D/A C/A

1:11

3 3

13 13 19 17 15

8 7 5 8 7 5 8 7 5

9 7 5 9 7 5 9 7 5

9 7 5 9 7 5 9 7 5

48

Em/A D/A C/A Em/A D/A C/A Gsus2 F#sus2 Em/A D/A C/A Em/A

53

D/A C/A Em/A D/A C/A Em/A D/A C/A Em/A D/A C/A N.C.

59

64

play straight

A5 G5 N.C.

E
B
G
D
A
E

67

ON THE CD Tracks 12-13

[Bar 71] The tempo slows for a speedy tapping section and moves into straight feel. Holdsworth moves between tapped notes with his picking hand first and third fingers and hammer-ons with his fretting hand first and third fingers – no pull-offs are involved, he just removes one set of fingers and hammers-on with the other. In the live version, Holdsworth uses singer Paul Williams to damp the strings at the first fret to prevent unwanted string noise (an early version of Paul Gilbert's 'human capo'? See GT135 DVD), although a hair band or similar can also work...

[Bars 75-78, 83-87] I'm not sure how intentional it is, but the sound of the open second and fourth strings comes through as part of the pattern in these bars...

F# E/A C Bb/Eb D C/F

Tapping Interlude
 Straight feel

8va - - - - -
 A13

1:42 ...etc.

...etc.

17 12 17 12 17 17 12 17 12-17-12-17-17-12-17-12
 18 12 18 12 18 18 12 18 12-18-12-18-18-12-18-12

(8^{va})

...etc.

...etc.

E
B
B
G
D
A
E

17 14 17 14 19 20 14 ~12
17 14 17 14 19 21 14 ~12

17 12 17 12 17 17 12 17 12-17-12-17-17-12-17-12
18 12 18 12 18 18 12 18 12-18-12-18-18-12-18-12

17 14 17 14 19 20 14 ~12
17 14 17 14 19 21 14 ~12

72

F maj 7 #11

E B B D A E

17	12	17	12	17	12	17	12	X	10
17	12	17	12	17	12	17	12	X	10

75

8va
A13

...etc.

...etc.

E B G D A

79

[illegible]

Play: Jazz-Rock

ALLAN HOLDSWORTH ROAD GAMES

[Bars 88-93] The solo starts with what sound like slow bends, but which I'm pretty sure are actually vibrato bar scoops. Finger the note at the indicated fret (eg PB15) and press down on the bar to roughly the pitch of the note in brackets, then play it and bring it slowly up to pitch. The vibrato bar articulation is pretty key to the first half of the solo, so check out the original carefully. The touch harmonic in bar 91 is possibly unintentional – maybe caused by brushing the string with the pick or thumb?

83

87

Solo (with Main Riff)

Am11

2:06

release bar

PB15 (w/bar)

(14) BU (15)

90

[illegible]

ON THE CD Tracks 12-13

[Bars 101-106] These slightly dissonant double-stop ideas with vibrato bar scoops are another feature of Holdsworth's '80s playing, particularly the three-octave interval skip in bar 105. They're used for expression as much as anything, and can also be heard in tracks like *Devil Take The Hindmost* (Metal Fatigue) and *Joshua* (Secrets).

[Bars 110-116] The second half of the solo gets very fast and outside, and the lines have a more frantic feel than his later playing. Bars 111 and 112 feature a stretchy 4ths pattern which start a long, twisting line that has very little to do with Am! Holdsworth is basically playing 'out stuff', based around superimposing various arpeggios (Dm, Em7, F# and A in bar 113, Bm(maj7) and G#m in 114), finally coming back inside halfway through bar 115. Yikes!

100

105

110

113

115

ALLAN HOLDSWORTH ROAD GAMES

[Bars 117-119] A rare example of Holdsworth using tapping in a solo, although it's anything but pattern based. In bars 118 and 119 he seems to be using two picking hand fingers (probably his first and third) to play the high A and C – not an approach I was aware that he ever used, but that's certainly what it sounds like and I can't see how else he could have played it...

[Bars 119-124] Holdsworth switches to conventional fingering for the A at the end of bar 119, moving into some stretchy arpeggio ideas (a 4ths idea then Dm7 and F#m7 in bar 120, F# and Bm in 121) and then a heavily chromatic sequence, resolving back to Am in bar 123. For the final note, slide up to it and at the same time scoop with the vibrato bar, then add vibrato – again using the bar. Simple, eh?

8va - Am11

(8va)

N.C.

(Rhythm Guitar Part)

[Bars 131-144] For the final verse, Holdsworth adds a fourth note on top. Played on a single guitar, it's not easy to slide or pull off from one chord to the next, although losing the bass note or moving the voicings to the next set of strings down can make matters easier (so the Em would be around the 12th fret)...

[Bars 145-end] Holdsworth plays the F6/9 voicing as a pedal while the bass note changes underneath, all of which underpins the Jeff Berlin bass solo which closes the track. I do hope you enjoy this transcription. It may take weeks, months or even years to get through, but persevere as the rewards are incalculable.

A5 G5 N.C.

126

D C/F E D/G F# E/A C Bb/Eb D C/F Verse 3 3:05 Em/A D/A C/A Em/A

128

D/A C/A Em/A D/A C/A Em/A D/A C/A Em/A D/A C/A Gsus2

132

Fsus2 Em/A D/A C/A Em/A D/A C/A Em/A D/A C/A

137



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ALLAN HOLDSWORTH ROAD GAMES

ON THE CD Tracks 12-13

Em/A D/A C/A Em/A D/A C/A Chorus F⁶
3:24

play straight - - - - -

142

play straight

147

F⁶/D

play straight

153

F⁶/B^b

play straight

159

F⁶/G

play straight

165

F⁶/E^b

play straight

171

A Segovian Study

Heitor Villa-Lobos, **Etude No 1**



Continuing her occasional look at great classical pieces, **Bridget Mermikides** guides you through one of the finest studies of them all, from Brazilian master Heitor Villa-Lobos...

ABILITY RATING



Moderate/Advanced

Will improve your:

- ✓ Arpeggio playing
- ✓ Classical fingerpicking
- ✓ Chord development

HEITOR VILLA-LOBOS (1887-1959) is the most celebrated of all Brazilian classical composers. He boasts a prolific output of over 2000 compositions and his guitar music occupies an important position in the classical guitarist's repertoire as it has been studied and recorded more than any other 20th century guitar pieces.

Villa-Lobos was a conductor and instrumentalist as well as a composer who played the cello, guitar, clarinet and piano. His first important set of guitar pieces is the Suite Populaire Bresilienne. In 1923 he moved to Paris where he was accepted and recognised in the innermost French music circle. He became a professor of composition at the International Conservatory of Music and also met the famous and influential Spanish guitarist Andrés Segovia, who encouraged him to write more for the guitar. The

TECHNIQUE FOCUS

CLEAN AND EVEN PICKING

■ It's a good idea to learn the picking hand pattern first on open strings (learn bar 1 without any fretting). Start slow and steady and gradually increase the speed, repeating the exercise continually to build stamina. Take care to keep the semi-quavers even in rhythm and clear in tone.

Accenting each digit in turn is a useful practice approach for picking hand development.

For example, start by emphasising just the thumb (p) throughout, while playing the fingers at a modest volume. Next, accent just the first finger (i) throughout, then just the second (m) and so on. This helps the technique by strengthening the independence of each finger in turn; the ultimate goal being to play all the notes equally in both tone and volume.

composer came up with the 12 studies (Douze Etudes); Segovia compared them to the studies of Chopin and Scarlatti for their success in combining poetic content with didactic purpose.

Other works written for Segovia are the Five Preludes (1940) and the Guitar Concerto (1951). Other guitar pieces include Mazurka In D, Panqueca, Valsa Brilhante, Fantasia, Brazilian Song, Dobrado Pitoresco, Quadrilha, Choro No 1, Modinha, Aria From Bachiana brasileiras No 5 and Distribution Of Flowers.

The Etudes of Villa-Lobos are a hugely important set of pieces in the classical guitar repertoire. Villa-Lobos' own playing experience combined with compositional artistry and stylistic authenticity helps to

create a series of works that are both idiomatic and technically instructive, as well as musically satisfying works in their own right. Although titled 'Etude' (or 'Study' – work that focuses on a particular technique rather than overall musical depth) these are weighty performance pieces, not just training tools.

Most of the Etudes focus clearly on one particular technique. For example, arpeggios in Nos 1 and 2, fretting-hand slurs in Nos 3 and 10, repeated chords in No 4, ostinato in No 5, scale technique in No 7 and percussive techniques in No 12. Despite their technical practicality they encompass a huge range of stylistic influences ranging from Portuguese fado, Brazilian folk and dance forms (including the Toada and embolada), plus guitar composers such as Matteo Carcassi and Dionisio Aguado – even the music of Chopin and Bach. As such, they represent a fusion of Brazilian folklore, guitar pedagogy and high-art music.

Etude No 1 involves a repeated picking hand arpeggiated pattern almost throughout, while the fretting

hand provides the harmonic changes. The relentlessly repeating rhythmic pattern and evolving harmony are reminiscent of Bach and Chopin. But this is unquestionably a guitar work, which exploits the peculiarities of the fretboard to create its engaging textures and chord voicings. Although it almost exclusively comprises a single pattern, the use of open strings, doubled notes, voice-leading and dramatic harmony create a spell-binding atmosphere.

See you soon with another great classical piece. **GT**

TRACK RECORD



■ The 12 Etudes are diverse and interesting pieces. They have been recorded by many important classical guitarists throughout the ages including Andrés Segovia, Julian Bream, Norbert Kraft. The Complete Solo Guitar Music, Heitor Villa-Lobos by the brilliant Brazilian guitarist Fabio Zanon is an album well worth owning as it contains the complete solo works of Villa-Lobos and has been honoured by a review as "the definitive recording"!

GET THE TONE

■ It is vital to have good picking hand nail shape and quality in order to give all the notes precision and definition. As a good general guide, your picking hand fingernails should be just visible when you look at your hand straight on with the palm facing you. Each nail should be polished to a smooth finish with a nail file. Go to your local chemist and in your most macho voice ask for the smoothest nail file (or 'buffer') they have. This consideration will make a huge difference to your technique and tone, so ignore it at your peril!

“Etude No 1 is a guitar work that exploits the peculiarities of the fretboard to create its engaging textures and chord voicings”



Heitor Villa-Lobos:
composed many
pieces for Segovia

VILLA-LOBOS ETUDE No 1

▶ **PLAYING TIPS**

[Bar 1 onwards] The picking pattern in bar 1 is almost constant throughout, relying mostly on p and i with m and a being used on the upper strings. Aim for consistent volume throughout the pattern.

[Bars 24-25] This is the first chord using diminished 7th shape and the two outer strings left open. Enjoy as you've 20 bars of it chromatically descending.

♩ = 130 approx

The score is written for guitar in E major, 4/4 time. It consists of 26 bars. The notation includes a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a key signature of one sharp (F#). The bass staff includes fret numbers and a picking pattern: p i p i p m i a m a i m p i continues. The score is divided into systems of three bars each. The chords and fret numbers for each bar are as follows:

- Bar 1: Em (fret 0)
- Bar 2: F#m7 b5/E (fret 4)
- Bar 3: Em (fret 0)
- Bar 4: B7/F# (fret 2)
- Bar 5: Em/G (fret 4)
- Bar 6: E/G# (fret 4)
- Bar 7: Am (fret 0)
- Bar 8: Gm b9/B (fret 2)
- Bar 9: Em/B (fret 7)
- Bar 10: Bsus2/B (fret 7)
- Bar 11: B7 (fret 7)
- Bar 12: E7 b9 (fret 12)
- Bar 13: Gdim7/E (fret 11)
- Bar 14: F#dim7/E (fret 10)
- Bar 15: Fdim7/E (fret 9)

The score also includes a section labeled 'IX' at the beginning of the first system and 'VII' at the end of the last system.

VI - Edim7

V - D⁹dim7/E

IV - Ddim7/E



32

III - C⁹dim7/E

II - Cdim7/E

I - Bdim7/E



38

Bdim7/E

Em

VII -



44

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

II - F⁹7

Em⁶/G

F⁹dim7



50

VII - B7

Em

C7addmaj7/E



56

Em

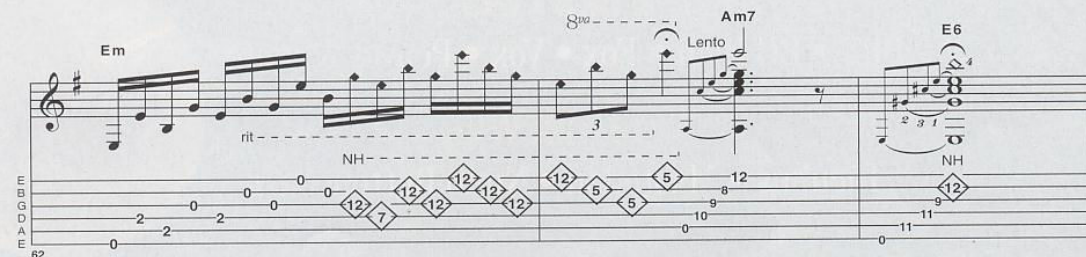
rit

NH

Am7

Lento

E6



62

Slide Like Chris Rea

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ABILITY RATING



Moderate

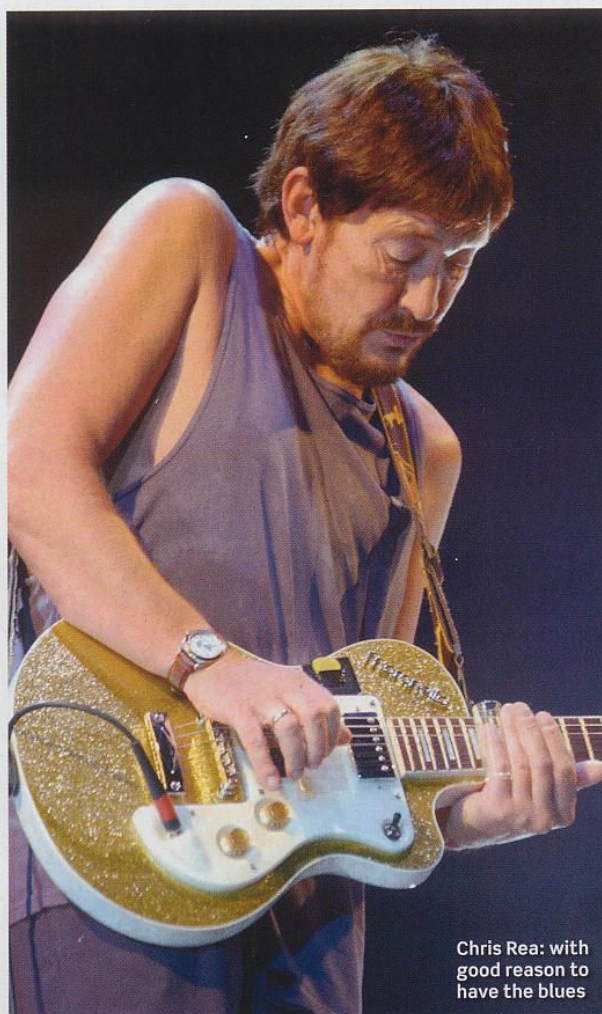
Will improve your:

- ✓ Slide intonation
- ✓ Knowledge of open E tuning
- ✓ Fingerstyle technique

BEST KNOWN FOR his distinctive baritone vocal style and his knack for composing million-selling pop records throughout the '80s and '90s, it may surprise you to learn that Chris Rea is also one damn fine blues guitarist with slide being a particular speciality.

Rea's fans have always been in the know, with his numerous hits such as *On The Beach*, *Let's Dance* and *The Road To Hell* sounding all the better with the inclusion of his vintage Fender Strat, 'Pinky'. In fact, the only release Chris didn't play guitar on was his first, *Fool (If You Think It's Over)*. Great as the songs are, the over production typical of this era can sometimes overshadow the excellence of the guitar playing buried within.

In 2000 Chris was found to be suffering from pancreatitis, a life-threatening condition requiring extensive surgery. Chris was hospitalised for some time, losing his pancreas, duodenum and gallbladder. Although the operations were a success, lasting complications have required Rea to completely reassess the way he lives his life. Recently though he's ploughed himself back into music, releasing a multiple-CD project called *Blue Guitars* (2005), tracing the genre



Chris Rea: with good reason to have the blues

from its African roots right up to date.

"After the illness I'd said I wasn't going to do much, that I wasn't going to chase the company line any more," insists Chris. "Instead I ended up chasing my own line.

I was working on this project every day for a year. But to me it's not work."

With long tours becoming more complicated to accommodate the ongoing effects of his illness, he decided to call it quits on Chris Rea, the

GET THE TONE

■ For most of his career Chris has been associated with a battered vintage Fender Strat, named 'Pinky'. However, for his final tour he chose to play a double-humbucker Italia guitar, so basically anything goes. For added authenticity, don't forget to gaffa-tape a highly visible medium gauge pick to the body (see pic below) and then play fingerstyle all night!

solo singer. In 2006, *The Road To Hell & Back Tour* travelled across 18 countries, playing all the hits for one last time. On this outing, however, Rea's guitar was brought right to the fore. Each song took on a tougher, rawer and more bluesy edge with long extended improvised solo sections allowing Chris to really stretch out.

This is not the end for Chris Rea the blues guitarist. Chris views the creative process as a "dangerous condition" but not making music is simply not an option. Chris has downsized and formed a new blues trio called *The Memphis Fireflies*. We wish him every success...**GT**

TRACK RECORD



■ To coincide with this transitional phase in his career, Chris has recently released both a live DVD and CD of his final concert as a solo artist. Both entitled *The Road To Hell & Back* (Polydor 2006), they are far superior from a guitar perspective to the original studio recordings and come highly recommended.

“When The Times reviewed a concert as, ‘Blues guitarist, Chris Rea’, I’d achieved 25 years of waiting” Chris Rea

LESSON: BLUES

EXAMPLE LICK 1

For much of Chris's slide playing he chooses to tune to an open E major chord (EBEG#BE). A big advantage of this is the mixture of useful intervals that can be found between adjacent strings, rather than all fourths with a solitary major third between the second and third strings found

ON THE CD  **Track 15**

in regular tuning. See if you can work these intervals out. To help, you should find one fifth, two fourths and both a major and minor third. This example mixes three of these intervallic double stops with a pair of single note lines coming from the E blues scale (EGAbBD).

Em

♩ = 145

w/slide

15 15 15 15 13 15 12 12 12 11 10 11 12 12

EXAMPLE LICK 2

A Rea favourite is to add a capo to our original open E tuning at the third fret, achieving open G tuning (GDGBDG) but with a different set of intervals to the regular capo-less, open G tuning (DGDGBD). For this lick Rea uses the slide itself to perform rapid hammer-on/pull-off trills.

ON THE CD  **Track 17**

The most difficult aspect of this technique is muting the unwanted strings on either side of our target notes. Chris uses his thumb and first finger to pick the notes, muting all bass strings with his palm and all treble ones with every remaining finger.

[illegible]

EXAMPLE LICK 3

This example mixes the bright sounding major scale of E (E#G#A#B#D#), with the dark brooding E blues scale (EGABBD). Notice how the phrases are constructed to create 'question and answer'.

ON THE CD  Track 19

form, typical to all blues styles. Use the tip of the slide if possible, to allow the open strings to ring throughout, creating a harmonic backdrop for the single note lines and adding body to the tone.

Rubato

E

3

w/slide

12

12

0 0 2 4 2 0 4/5 4 0

5 6 5 3 0

5 6 5 3 0

LESSON: BLUES

ON THE CD  Tracks 15-21

EXAMPLE LICK 4

ON THE CD  Track 20

Fancy a dance? I just couldn't resist including this bouncy Rea-inspired, open string pull-off lick to end. We're in regular tuning this time. You basically need to learn the pattern once in the key of A, transferring it across to different string groups to follow the harmonic movement

towards the D and E chords. The rhythm is quite syncopated and these moves are fairly fast, so begin at a slower tempo and gradually speed things up to ensure everything sits in place accurately.

$\text{♩} = 200$ Shuffle

A5

1

2

D5

E5

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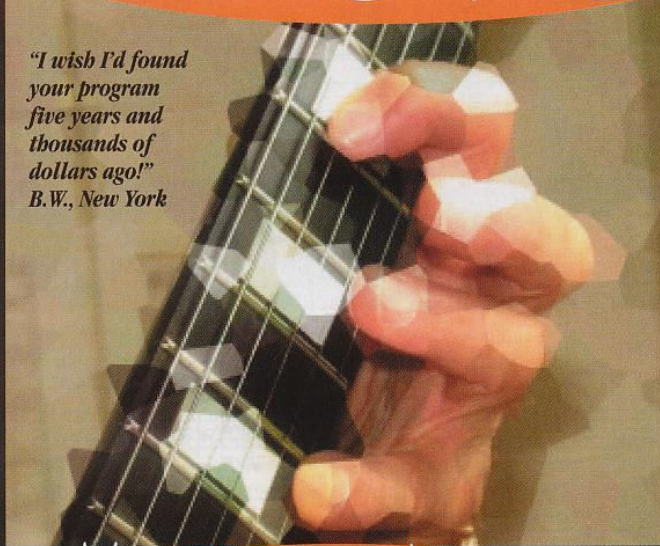
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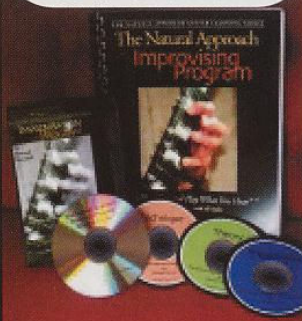
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All American Rock



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ABILITY RATING



Easy/Moderate

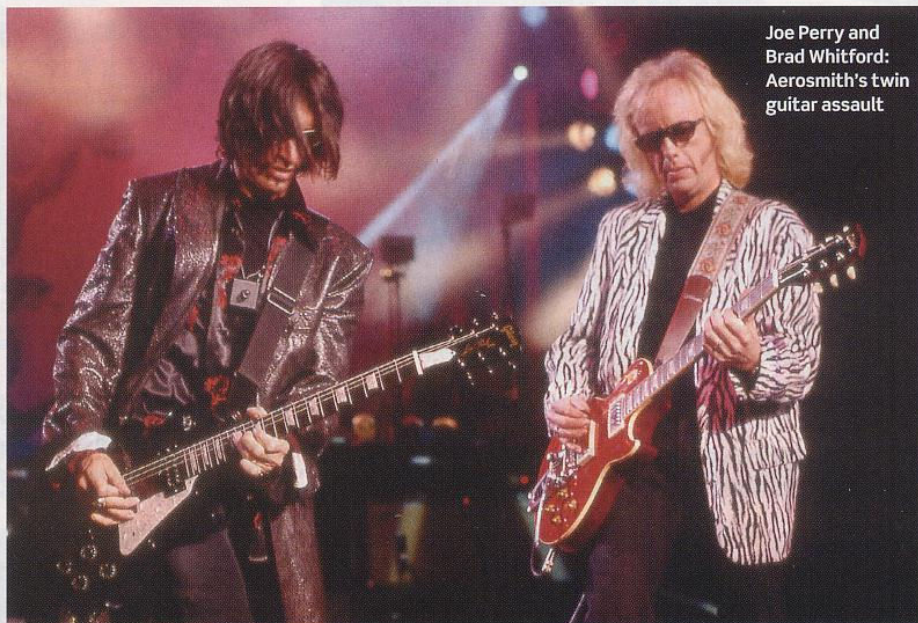
Will improve your:

- ✓ Swing/groove
- ✓ Open-position lead playing
- ✓ Use of melodic sixths

BECAUSE BRITAIN didn't discover Aerosmith until the '80s, some people labour under the misconception that they only ever serve up poodle rock. Others think of them as ballad-mongering soft rockers, whilst the truly unenlightened consider them a poor man's Led Zeppelin. The truth is a whole lot more exciting.

While Keith Richards and Jimmy Page were undoubtedly key influences on the young Joe Perry, Aerosmith's true heroes were the Yardbirds and Peter Green's Fleetwood Mac (check out their covers of Train Kept A-Rollin' and Rattlesnake Shake). Aerosmith took blues rock, added heavy doses of soul, funk and Motown and shook the mixture very hard indeed. The resulting concoction produced some of the filthiest rock of the '70s, imbued with a refreshing lack of subtlety.

Of course, it all fell apart in the early '80s due to drugs. Happily, the reunited, carrot juice-drinking incarnation of Aerosmith has lost neither its rock nor its roll. Although the power ballads get the airplay, latter-day tunes like



Joe Perry and Brad Whitford: Aerosmith's twin guitar assault

F.I.N.E., Taste Of India, and Devil's Got A New Disguise show the band growing old disgracefully.

At the core of Aerosmith is the guitar duo of Joe Perry and Brad Whitford. The chemistry between Perry and Whitford was so vital that when Joe left the band to form the Joe Perry Project, Whitford soon joined him, leaving a beleaguered Steven Tyler to maintain the mothership. Perry gets all the headlines, but Whitford's contribution should not be underestimated.

"We had built up a certain chemistry that couldn't be replaced," commented Joe.

"Brad had made me look good all those years."

While Perry is known for his off-the-cuff, gloriously sloppy attack, Whitford, a Berklee graduate, is much more calculating. Classic Whitford moments include Last Child, Nobody's Fault, Round And Round and Voodoo Medicine Man.

There are several Aerosmith trademarks that you might want to include in your own playing. Joe Perry likes to play lead in open position and often starts solos this way – check out Dude (Looks Like A Lady). Playing solos with open strings might present some new ideas to you. Equally, check out the slide playing on Let The Music Do The Talking and Draw The Line.

The most important thing, though, is groove. This month's track has a swung 16ths feel – different from the standard, eighth-note blues shuffle.

Swing isn't something you just turn on and off. Love In An Elevator has a subtle 16th-note shuffle which gets more pronounced during the breakdown section of the solo. Rag Doll, meanwhile, has a regular, heavy swing. Try different types of swing in your own playing and see what sits best in the track. **GT**

TRACK RECORD



■ Every right-minded rock fan should own Toys In The Attic, Rocks and Pump. If you

don't own these albums, put down this magazine immediately and go and buy them. Next, watch 2004's live DVD You Gotta Move – a spectacular reminder of why Aerosmith are still one of America's top rock'n'roll attractions. Finally, you should look at Gems – a compilation of some of their hardest-rocking album tracks from the '70s.

GET THE TONE

■ Aerosmith are associated with the legendary Les Paul and Marshall set-up, but many of Joe Perry's most famous solos including Walk This Way were played on a '57 Strat. Both guitarists are insatiable gear heads, with a massive collection of boutique amps and vintage guitars. To get the fabled clean-yet-dirty tone you need to turn your amp up as loud as you dare, but keep the preamp gain low and use plenty of attack.

“I don't want fans to think we're clean, upstanding American boys, but we are Americans and we do stand up” Joe Perry

EXAMPLE RHYTHM GUITAR

ON THE CD Track 22

[Bars 1-10, 15-26] Don't worry about playing this absolutely note-for-note. The main thing is to get the power and groove without letting unwanted open strings ring out. To do this, flatten your fingers when fretting notes on the fifth and fourth strings so that the higher strings are muted.

Now you can be as aggressive as you like with your picking hand and if you hit any extra strings they will add a percussive thump to your attack.

[General] You may like to see how much of this rhythm part can use down picking for rhythmic consistency.

$\text{♩} = 96$ $\text{♩} = \text{triple}$
N.C.

The musical score is divided into five systems, each with a guitar staff and a bass staff. The guitar staff includes notes, accidentals, and fret numbers. The bass staff includes fret numbers and specific techniques like PM (Palm Mute), N.C. (Natural Chord), and Let ring. The score is in 4/4 time with a tempo of 96 bpm. The key signature has one sharp (F#).

System 1: Bars 1-4. Guitar: PM, PM, PM, PM. Bass: 0 2 0 3, 1,5 0 7 0 5 7 5 0 7 0 5 7 7. Chords: A/C#, D5, A/C#, D5, A/C#, D5.

System 2: Bars 5-8. Guitar: PM, PM, PM, PM. Bass: 0 7 0 5 7 5, X 7 0 5 7 X 7, X 7 X 7 5 5 7 7 7 7 7 7 5. Chords: A/C#, D5, A/C#, D5, A/C#, D5.

System 3: Bars 9-12. Guitar: PM, PM, PM, PM. Bass: 0 7 0 5 7 5, 0 7 X 5 7 0 7, X 7 X 7 5 0 0 2 2 4 2 4 2. Chords: A/C#, D5, A5, B5.

System 4: Bars 13-16. Guitar: PM, PM, PM, PM. Bass: 4 4 4 4 2 2 2 2 2 5 2, 4 4 4 4 2 2 2 2 6 8 6 4 4 2. Chords: B, A, B5.

System 5: Bars 17-20. Guitar: PM, PM, PM. Bass: 4 4 4 0 2, 0 2 1 0 3 0 3. Chords: N.C., G5, D5.

LESSON: ROCK

ON THE CD  Tracks 22-23

EXAMPLE RHYTHM GUITAR ...CONTINUED

ON THE CD Track 22

N.C.

A/C# D5

A/C# D5 A/C# D5 A/C# play 5 times

PM PM PM PM

E B G D A E

15,17,19,21,23

0 7 0 5 7 X 5 0 7 0 5 7 0 7 7 4 7 4 5 7 5 7 4 5 7 4 5 5

N.C.

A/C# D5 N.C.

PM PM PM PM PM

E B G D A E

25

0 7 0 0 0 7 0 5 7 0 7 5 5 7 7 7

EXAMPLE LEAD GUITAR

ON THE CD Track 22

[Bars 13-14] Don't make this too clean. A bit of sloppiness is essential to Joe Perry's style.

[Bars 17-18] This tritone lick takes the major 3rd and b7th from an E7 chord for a real grinding blues lick. Use both your third and second

fingers to give you enough strength for the killer minor 3rd unison bend.

[Bars 21-22] More fun with dominant 7ths. Here we're outlining an E7 chord, then an A7 and then back to E7.

12

B5

BU

10-12 7 7 10-7 9 7 9 7 7 7

Let ring - - - - -

7 9 11 11

8 8/9 9/11 11 11

1

N.C.

A/C# D5

A/C# D5 A/C# D5 A/C#

BU

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

11-12-14 12 12-X-14 12-X-14 12-14-12

15

N.C.

8va

A/C# D5

A/C# D5 A/C# D5 A/C#

Let ring - - - - -

BU

17-15 17-15 17-17 15-15 15-15 13-13 13-13 15-15

12-13 13 13 13-13 15-15 12-15

PB17 RP RP

15-15 15-15 15-15

(20) (20) (20)

17

LESSON: ROCK

EXAMPLE LEAD GUITAR **ON THE CD** Track 22

ON THE CD Track 22

N.C.

A/C# D5 A/C# D5 A/C# D5

E B G D A E

9 7 14 12 12 12 12 12 12 12 BU 12 12 BU

9 7 14 12 12 13 15(17) 15(17)

N.C. A/C# D5 A/C# D5 A/C# D5 A/C#

Let ring

BU

12 12 12 12 12 12 15(17) 12 15 12 15 14 12 14 X 14 12 14 X 14 12

23

N.C. A/C# D5 N.C.

Let ring

rake - -

BU

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

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The Great Metal Machine



Stalwart metallers and exponents of galloping rhythms Iron Maiden boast a three-pronged guitar attack. **Martin Kennedy** warms up 30 fingers and thumbs...

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- ✓ Harmony guitar ideas
- ✓ Stylistic awareness

THEY HAVE BEEN writing rock classics and rolling out their notoriously lavish stage performances around the world for over 30 years – and still Iron Maiden show no sign of abating. In fact, their 2003 release, *Dance Of Death* was celebrated by fans as a return to form with the album revealing a more stripped-down, unalloyed sound reminiscent of Maiden's earlier material. Equally, 2006's offering, *A Matter Of Life And Death*, was also well received by fans and critics alike.

Formed in 1975 by bassist Steve Harris, Iron Maiden didn't release their self-titled debut album until a staggering five years later, in 1980. The album put Iron Maiden alongside Motörhead and Def Leppard at the forefront of the so-called New Wave Of British Heavy Metal movement of the early '80s. The band quickly gained a reputation for their no-nonsense live shows and songs that packed a punch. The real breakthrough, however, came when original singer Paul Di'Anno was replaced by Samson vocalist Bruce Dickinson



Triple axe-rated: Maiden's Adrian, Dave and Janick

who gave the band a wider vocal range. A string of successful albums and tours continued through the '80s, including a Christmas Number 1 in 1990 with the 'festive' classic *Bring Your Daughter To The Slaughter*.

Adrian Smith left in 1990 only to be replaced by former Gillan guitar player Janick Gers. Dickinson then departed in 1993 to focus on his side project, the Skunkworks. His absence left the band struggling for a few years with Blaze Bayley on vocal duties before reuniting with Bruce and Adrian

in 1999. Guitarist Gers remained onboard and Iron Maiden stormed back with a three-guitar assault in full force! This reunited (and 'classic') line-up continues to record and tour, proving that there is still a demand for Iron Maiden despite their seemingly dated image and resolutely unapologetic, pure British metal sound.

There is a plethora of Maiden material worth checking out and there's no doubt you can find plenty of inspiration in their trademark riffing and soloing to keep you going. The piece we are looking at in this instalment of *Rhythm*, should help develop your riffing prowess, twin guitar ideas and triplet grooves.

The key to this is the consistency and solidness of the riffing. By having two guitar parts it is particularly important you lock in with the other player to give that

PRO TIP

■ Make sure you work on getting the rhythms consistent. Practise your alternate picking to create a machine gun-like pattern.

'big' guitar sound so redolent of Maiden. Make sure you control that distortion so it sounds tight and solid. So, let's get gurning and turn it all the way up to 11! **GT**

TRACK RECORD



■ The band's debut, *Iron Maiden*, remains a classic in defining the sound of the NWOBHM. The *Number Of The Beast* is bursting with Maiden anthems: *Run To The Hills* and *The Number Of The Beast* among them. For later material try 2003's *Dance Of Death*.

GET THE TONE

■ The classic Maiden sound is derived from humbucker loaded guitars through Marshall amps. Dave Murray was notably linked with a Strat originally owned by Free's Paul Kossoff, whereas Adrian Smith is perhaps more commonly linked with Les Pauls. These days, Iron Maiden is a three-guitar monster, allowing their trademark harmony parts to shine as well as retaining a solid rhythm sound underneath.

“I'll arrive at the last possible minute, walk on stage raging and pillaging then disappear immediately afterwards” Bruce Dickinson

ON THE CD Track 24

[Bars 20-21] Here's another unison part this time using quarter-note triplets. This is quite a tricky timing idea as essentially you are playing three notes over two beats. Spend a bit of time counting this before attempting to play it.

14

LESSON: RHYTHM

ON THE CD Tracks 24-25

ON THE CD Track 24

[Bars 22-29] Guitar 2 drops out to allow Guitar 1 to play the riff. This modulates to imply E major (as opposed to the E minor feel of the rest of the piece). This is all about where you place the accents, so look carefully at the timing. It is all played within the first five frets and uses a lot of open sixth string. Make sure you use palm muting to ensure you keep the riff clean and precise. Most importantly, practise to a metronome!

[Bars 30-35] The original riff in E minor is reintroduced here.

[Bars 36-37] The quarter-note triplet idea is revisited, setting up a typical Maiden ending.

[Bars 38-39] The ending starts with a held open E power chord then introduces a nice harmony guitar part to finish, culminating with a slide off at the end.

18

N.C. E5 1 2

Gtr 1

22 26

0-0-4-0-0-4-0-0 5-0-0-4-0-0-2-0 0-0-0-2-0-0-0-0 0-0-0-2-0-0-0-0 0-0-0-2-0-0-0-0 29

3 3 3 3 3 3 G5 A5 E5 3 3 3 3

Gtr 1

E B B G A E

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

3 3 3 3 3 3 3 3 3 3 3 3

Gtr 2

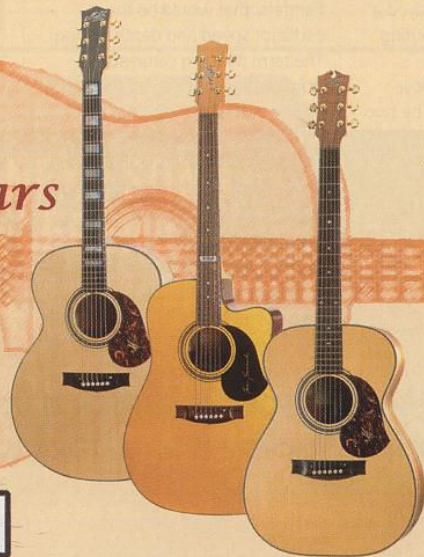
E B B G A E

7 7 7 10 7 7 7 7 10 7 7 5 7 7 7 10 7 7

ON THE CD Track 24[illegible]

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Flanger & Phaser

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This month, **Dario Cortese** meets the challenge of writing an entire article about phasers and flangers, without saying, 'Set to stun...' Doh!

THE '70S SAW an explosion of effects and virtually every guitarist started to use them. Consequently, the boffins got busy and new effects appeared on the market. Chorus and delay were the first, but soon the phaser and flanger made their entrance to the guitar world. Although these effects were common in funk they soon gained popularity in different styles such as country, rock or the sophisticated pop of Steely Dan.

I contacted some of the most famous '70s players and asked them for a few tips and tricks. Jay Graydon (LA-based songwriter, guitarist, producer, arranger and engineer who's been awarded two Grammys with 12, top five Grammy finalist nominations) gave me this explanation of how these effects came about:

"Flanging came about quite by accident. The folklore is a DJ played

two identical 45rpm records at the same time, for whatever reason. If the folklore is true, he 'cued' up both records using the old-school DJ trick of finding the start point of the record then backing off a full turn. The DJ hit the 'on air' switch activating both turntables motors and audio at the same time. The effect is simply two identical sound sources with a very short delay, with one of the sources swimming (moving) forward and backward over time. The audio jet airplane effect was born. Again, if the story is true, he would have set the starting point of the records near perfect and the 45rpm turntable motors were accurate.

"Flanging may have been born by an engineer that played a mix from a tape recorder routing the output to two identical tape recorders with both those recorders in record mode. The two

recorder outputs (in record mode) would have been routed through a mixer. The outputs were set to the same level. If monitoring the signal off the 'repro head' (since the two recorders are on their own – the reel motors very slightly slopping around) the mixed sum of the audio outputs from both machines would cause the swimming factor of short delay as noted with the 45rpm record example."

Graydon continues: "The engineer then experimented by putting a finger on the flange of the take-up reel on one of the two recorders to slightly slow down the tape speed, and then let go. The procedure would be repeated to taste. (In this era of electronic flangers, that would be the oscillator speed and depth setting). The term flanging came about from putting a finger on the flange of one of the take-up tape reels."

"Regarding electronic outboard flangers, one thing can't be accomplished: that is crossing the signal back and forth over the zero cross point. This is because the flanger can't see the signal in the future. The result is getting very close to the cross point but not going under and back over.

Crossing the zero point is huge if you want the 'jet airplane' sound."

Common knobs for these effects are: speed – speed of modulation. Depth or feedback – depth of modulation. Level or mix – volume of the effects or the mixing between effect and dry signal.

In the effects chain, phaser and flanger are usually placed after the volume pedal, distortion effects and chorus and before the delay and reverb.

Thanks a million to Dave Marks for playing the bass on the GTCD and to Jay Graydon, Phil Upchurch and Steve Trovato for their help. **GT**

GET THE TONE

■ The most common phaser choices are the MXR Phase 90, MXR Phase 100 or Boss Phase Shifter. If you're looking for vintage type take a look at the Ibanez Flying Pan or Mu-Tron Bi-Phase. The most common choices for flanger are the MXR Flanger (Van Halen), TC Electronic Chorus/Flanger or the Fulltone Choral/Flange. If you're looking for a vintage pedal try the A/DA Flanger. The Line 6 MM4 has simulations of most of these pedals.

TRACK RECORD



■ Phaser: Van Halen (Eruption); Eric Gale (Do You Want Some Of This Stuff);

Brothers Johnson (Get The Funk Out My Face); Waylon Jennings (Luckenbach, Texas); Mark Chesnutt (A Hard Secret To Keep). Flanger: Steely Dan (Peg), Extreme (It's A Monster). Flanger and Phaser are also very common for keyboard players.

“The effect is two identical sound sources with a very short delay, with one of the sources ‘swimming’ forward and backward over time”

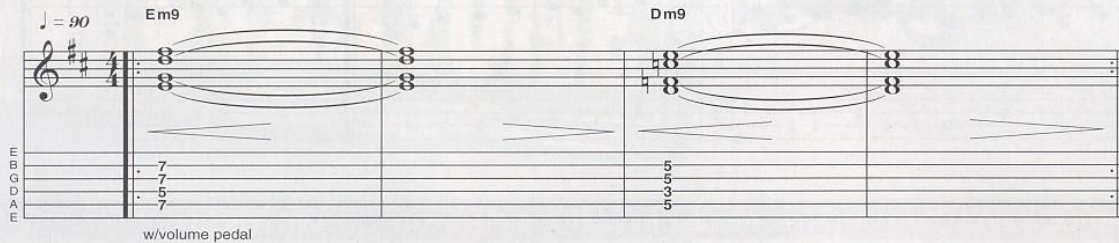
LESSON: SESSION SECRETS

EXAMPLE 1 '70s PHASER

ON THE CD  Track 26

This couldn't be much easier! This example shows a common use of the phaser in the '70s. Set the speed knob quite slow in order to have the modulation last for the entire bar. You have to 'swell' the sound in

so you might need a volume pedal. I used this set-up – my 335 into a volume pedal, a phaser and then I added a stereo delay from the desk (around 660ms).



♩ = 90

Em9

Dm9

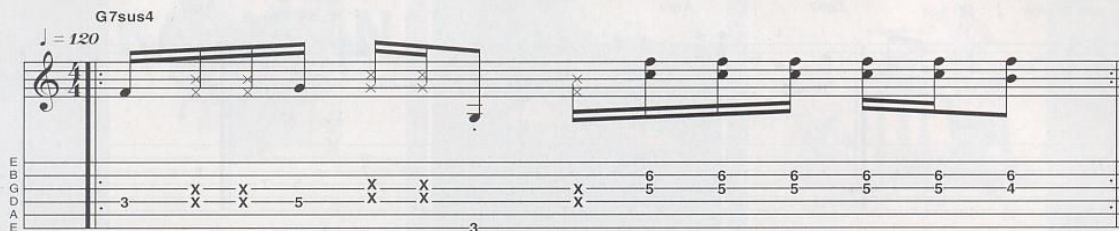
w/volume pedal

EXAMPLE 2 '80s FLANGER

ON THE CD  Track 27

Fast forward to the '80s! Grab a Strat, set the flanger to very slow, the depth to about 10 per cent and the delay to around 110-125ms.

The picking hand should keep the ghost 16th notes all the way through with a wide movement. Try a medium pick.



♩ = 120

G7sus4

EXAMPLE 3 WAYLON JENNINGS-STYLE PHASER

ON THE CD  Track 28

A common country approach to the phaser known as the 'Waylon Jennings style'. Grab a Tele, set the phaser with a slow, wide modulation and, if you have a feedback knob, set it at about 70 per cent and the

FX at full volume. Use a clean Fender-type amp tone and a short delay (100ms, 40 per cent feedback, 25 per cent volume). This is drop D tuning and should be played with hybrid picking technique (ie pick and fingers).



♩ = 90

D

G

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LESSON: SESSION SECRETS

ON THE CD  Tracks 26-29

EXAMPLE 3 ...CONTINUED

ON THE CD  Track 28

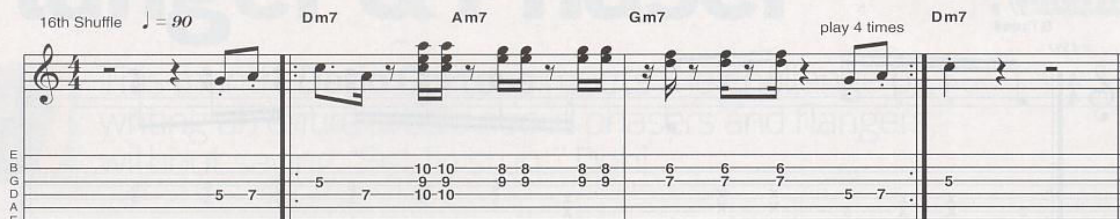


EXAMPLE 4 JAY GRAYDON'S FLANGER RECORDING TRICK

ON THE CD  Track 29

Jay Graydon suggested this particular example. Record a dry guitar track for the source (we won't use this track in the mix). Copy the track and move it 10ms earlier in time (let's call it copy #1). Copy the dry track again and move it 10ms later in time (copy #2). Use a flanger plug-in on

copy #1 and set the flanger mix control to 'wet' and adjust speed and depth to taste. Use the same volume for both tracks. This is a 16th-note shuffle. Again, keep all the ghost notes in the rests.



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At The Speed Of Sound



Having cut his teeth shredding on stage with Steve Vai, metal monster Devin Townsend is now ripping it up with Strapping Young Lad. **Martin Goulding** puts his foot down...

ABILITY RATING



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Will improve your:

- ✓ Precision with alternate picking techniques
- ✓ Picking hand stamina and endurance
- ✓ Muting technique
- ✓ Left and right-hand tapping technique

HAILING FROM VANCOUVER, Canada, Devin Townsend was introduced to the guitar world in 1993 at the tender age of 21 as vocalist/rhythm guitarist for Steve Vai's band project. The outfit recorded the album *Sex And Religion* and went on to do a world tour. Devin's impact on those shows can be remembered, not only for his intense vocal performance, but for his own amazing ability harmonising Steve Vai's leads followed by a shred battle!

Devin started to record his own music under the name Strapping Young Lad in 1995 releasing his debut, *Heavy As A Really Heavy Thing*, later that year. Townsend produced, sang and performed all instruments except drums. The next release came in 1997 with the album *City*, which received critical acclaim in the rock press.

Strapping Young Lad has become well known for pushing



Devin Townsend: this Strapping Young Lad prefers open C tuning

the boundaries of sheer speed and aggression with a no-nonsense rip-ye-face-off brutality – well demonstrated on *Alien* (released in 2005) and their latest album, *The New Black*. With death metal legend Gene Hoglan (*Dark Angel*, *Death*) on drums, Byron Stroud (*Fear Factory*) on bass and Jed

Simon (*Zimmer's Hole*) on guitar, Strapping have become one of the most notoriously heavy and relentless metal bands on the international scene.

Since 1998 Devin has also been producing solo albums. His first, *Biomech*, came under the band name Ocean Machine. The moniker has since been changed simply to Devin Townsend. By way of contrast, Devin's own solo work leans to a more progressive, atmospheric and epic approach as can be heard on albums like *Physicist* and *Terria*.

Forming his own label Heyu Devy Records in 1996, Devin has released many highly successful

albums and bagged production credits for bands like Lamb Of God, Soilwork and Stuck Mojo.

Onto our tutorial, make sure to tune the guitar to an open C chord. "I've used open C tuning (CGCGCE) for about 15 years" explains Dev. "The song *Friends on* Led Zeppelin III inspired me to try it and I've used it ever since."

In the following examples, I will be drawing from the main components of Devin's unique and extremely heavy style, with a look at some of his riffing and lead concepts – some of which are played at mind-melting tempos of 220bpm! Start slowly and (especially important when dealing with insane speed like this) keep an eye on any picking arm, elbow and shoulder tension. Repetitive strain injuries are common in extreme metal guitar playing such as this due to tension. You should aim to isolate the wrist and keep the pick strokes tight but light, focusing on the slightly angled pick tip. Practise in front of a mirror and watch out for any unnecessary arm movement or tension in the arms or shoulders. I've designed this month's lesson so that all of the exercises together make for a great metal workout! **GT**

TRACK RECORD



■ For sheer, high octave metal it's definitely worth checking out Strapping Young Lad's self-titled album as well as 2005's offering, *Alien*. Both of these albums feature great heavy songwriting, not to mention the awesome Gene Hoglan on drums. For Devin's solo work, check out *Infinity* (released in 1998) and *Terria* (released in 2001) for some nicely themed epic and atmospheric compositions.

GET THE TONE

■ Devin is known to use ESP LTD guitars with EMG 81 pickups. The open C tuning is a big element of his sound with the strings tuned CGCGCE. Devin also uses a seven string with the same tuning but with the lowest string tuned to G. This column has been written for the six-string tuning. GHS Boomers, gauge 10-52 are Devin's choice for this particular tuning with a low 60 on the seven string. For amplification, Devin uses Peavey 5150 and Mesa Dual Rectifier heads. I used a BC Rich loaded with an EMG 81 bridge pickup through a Mesa Dual Rectifier and a Ibanez Tube Screamer pedal.

“[I like] The Beatles for their melodies, Zeppelin for the open C tuning... and Pink Floyd for their textures” Devin Townsend

LESSON: MODERN METAL

EXAMPLE 1

ON THE CD Track 30

This intense riff uses quaver-phrased octaves at the incredible pace of 220bpm. Remember that the tuning is in open C (CGCGCE), so the octaves will look like b7 intervals. Use the second and third fingers for the notes in the first bar. In the second bar a standard tuning there is a third octave played with the fourth finger.

This riff, although simple in some respects, is actually a great way to develop a clean, noise-free technique as the fretting hand first finger will lay flat to mute all the un-played strings. Although there are only two or three notes to play, you will still be strumming down and up hitting through all six strings.

♩ = 220 N.C.

EXAMPLE 2

ON THE CD Track 32

This riff uses some very fast, low open-string gallops and natural harmonics, before integrating big-sounding octaves with all other strings ringing out to provide some interesting chordal dissonance. This is a common aspect of Devin's

style and can be heard in Strapping Young Lad as well as his solo work. Start the gallops slowly and practise gradually speeding the pattern up. Stay relaxed in the arm moving the pick through the momentum of the wrist.

♩ = 185 N.C.

EXAMPLE 3

ON THE CD Track 34

Here is a longer example with two sections to give you an idea of the way Devin composes. The first four bars feature big and atmospheric open-string jangle octave chords! The single line riff that underpins the harmony uses some fast

alternate picking with a variety of common but effective rhythmic approaches before transposing to Eb with a great add9 power chord voicing. These riffs sound epic with all the strings ringing and work great with tons of distortion.

♩ = 75

LESSON: MODERN METAL

ON THE CD Tracks 30-43

EXAMPLE 3 ...CONTINUED

ON THE CD Track 34

Example 3 continues with two systems of musical notation. The first system features a treble clef staff with a key signature of one flat (B-flat) and a common time signature. The guitar part is written in standard notation with a key signature of one flat. The bass part is written in standard notation with a key signature of one flat. The second system continues the piece with a treble clef staff and a key signature of one flat. The guitar part is written in standard notation with a key signature of one flat. The bass part is written in standard notation with a key signature of one flat.

Chord symbols: E^bsus2, N.C., C7, C6, C, E^bm6, C/D, C.

EXAMPLE 4

ON THE CD Track 36

Another relentless rapid-fire wall of noise riff! This type of speed is common in black/death/speed metal and demands you relax despite the intense vibe that this speed provides. Work up to this speed gradually and over time. Repetitive

strain injuries are common as a result of arm/elbow/shoulder tension. The motion should feel light (ie shallow pick contact with the string) and from the momentum of the wrist with the pick angled at the tip.

Example 4 consists of two systems of musical notation. The first system features a treble clef staff with a key signature of one flat (B-flat) and a common time signature. The guitar part is written in standard notation with a key signature of one flat. The bass part is written in standard notation with a key signature of one flat. The second system continues the piece with a treble clef staff and a key signature of one flat. The guitar part is written in standard notation with a key signature of one flat. The bass part is written in standard notation with a key signature of one flat.

Tempo: ♩ = 220 N.C.

EXAMPLE 5

ON THE CD Track 38

This cross rhythmic idea played across the bar in triplets can feel disconcerting at first and you will need to play slowly and consistently with a metronome to feel it working. Use alternate picking throughout with some gentle palm muting.

There's some string skipping involved too so be aware of the jumps in the picking hand which will involve a small amount of arm leverage in order to keep the same pick angle on each string, and therefore a consistent tone.

Example 5 consists of two systems of musical notation. The first system features a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. The guitar part is written in standard notation with a key signature of two sharps. The bass part is written in standard notation with a key signature of two sharps. The second system continues the piece with a treble clef staff and a key signature of two sharps. The guitar part is written in standard notation with a key signature of two sharps. The bass part is written in standard notation with a key signature of two sharps.

Tempo: ♩ = 100 N.C.

EXAMPLE 5 ...CONTINUED

ON THE CD **Track 38**

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first two measures of the guitar accompaniment. The second system contains the next two measures of the melody and the next two measures of the guitar accompaniment. The melody is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It features a series of eighth-note triplets. The guitar accompaniment is written in a six-line staff with a 3/4 time signature. It uses a mix of numbers (4, 6, 2) and letters (C, G, D, E, F, A) to indicate fret positions and chord voicings. The first two measures of the guitar part are: 4 6 2 6 4 2 and 6 4 2 6 4 2. The next two measures are: 2 6 4 2 6 4 and 0 0 0 0 0 0.

EXAMPLE 6

ON THE CD Track 40

This next idea demonstrates a cool major to minor open-string melodic line. Careful picking and fretting hand muting will come into play with this type of idea, in order to keep it clean and ensure clear note separation.

Gently palm mute the phrase and use the tip of your fretting hand first finger to mute the string above the one being played. Use strict alternate picking throughout.

♩. = 65 N.C.

6/8

0 4 0 6 0 4 6 5 0 4 6 6 0 4 0 6 0 4 6 5 0 3 0 5 0 3 5 3 0 3 0 3 5 0 3 5 5

EXAMPLE 7

ON THE CD  Track 42

This last example highlights an aspect of Devin's unique lead approach. The tonality of the piece is C Lydian (R 2 3 #4 5 6 7), the fourth mode found in the key of G major. This particular mode is a tonality frequently heard in Devin's work and provides an atmospheric quality to his compositions and soloing. While you are looking into this example it would be a good idea while your guitar is tuned to C to investigate some scalar concepts. The tuning we are using is in fifths across two string sets, so you can take your three-notes-per-string major scale shapes and play the first six notes, going up in octaves simply by playing the exact same shape across the strings vertically.

[Bars 1-3] Use hammer-ons here starting with the open string. Whack the fretting hand's first finger down onto the fret simultaneously muting the string above with the tip of the finger. You might want to isolate this concept for practice. **[Bars 4-7]** Muting technique is vital to the clean and solid execution of this idea. Try a very slow initial practice speed in order to develop the strength and accuracy needed. The last bar features a tapped three-octave major triad (R 3 5), which is right under the fingers thanks to the open tuning. Isolate the individual elements of this example and practise them separately before linking the ideas together and building up the profile of the entire piece.

[illegible]

The Augmented Scale



After several months of odd time signatures, **Shaun Baxter** now shows you how to expand your tonality with this interesting hexatonic scale...

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- ✓ Range of tonalities
- ✓ Versatility
- ✓ Construction of lines using arpeggios

For further reading try *Creative Rhythmic Concepts For Jazz Improvisation* by Ronan Guilfoyle (ICM).

TRACK RECORD



Sax players tend to be more advanced than guitarists with their soloing, so if you want to hear the augmented scale used inventively, listen to the late Michael Brecker. Also, in their book, *The Augmented Scale in Jazz* (Aebersold), Walt Weiskopf and Ramon Ricker suggest the Third Visit by David Liebman; Essentials by Jerry Bergonzi and Warren Bernhardt's solo on Modern Times, taken from the Step's Ahead album of the same name.

other words, by using normal scale steps whereby each note is followed by a neighbouring scale note). Instead, it needs to be interpreted in a harmonic or 'vertical' way, whereby various arpeggio sounds are extracted from the scale. Apart from C aug and B aug, the C augmented scale also contains Cmaj (or Cm), Abmaj (or Abm) and Emaj (or Em). Most of the lines from this month's technical study (called 6+) are constructed using a variety of these triads and arpeggios, which are then 'cycled' up or down in intervals of a major third. See if you can work out which arpeggios are being used in each lick before reading the text that accompanies each example.

The GT demo, 6+, is not supposed to represent a well-balanced solo; instead, it should be seen as a collection of exercises and sequences, each of which can be extracted and used on its own.

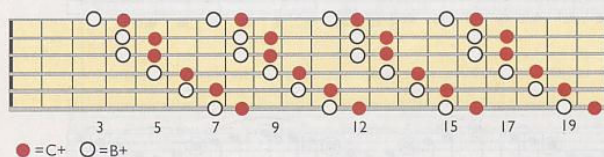
The augmented scale can be used instead of whole tone over an augmented chord; so, try using any one of the patterns featured in the

ONCE YOU HAVE explored the 'usual' scales (minor pentatonic, minor blues scale, Aeolian, Dorian and Mixolydian) it is natural to start hankering for some new tonalities. None of the aforementioned scales contain some of the most basic sounds in music, like diminished seventh (1, b3 b5 bb7) and augmented (1, 3, #5). These two sounds, along with major and minor, are considered to be the four primary colours in music.

The augmented scale is just one of many possible scales that can act as an ear-tickling alternative to some of the scales that you already know.

C Augmented Scale - 1 1^(b3) 2 3 5 6^(#5) 7
C D# E G Ab B

This scale can be seen as a combination of two augmented triads, C+ and B+ (in music, a '+' sign means augmented).

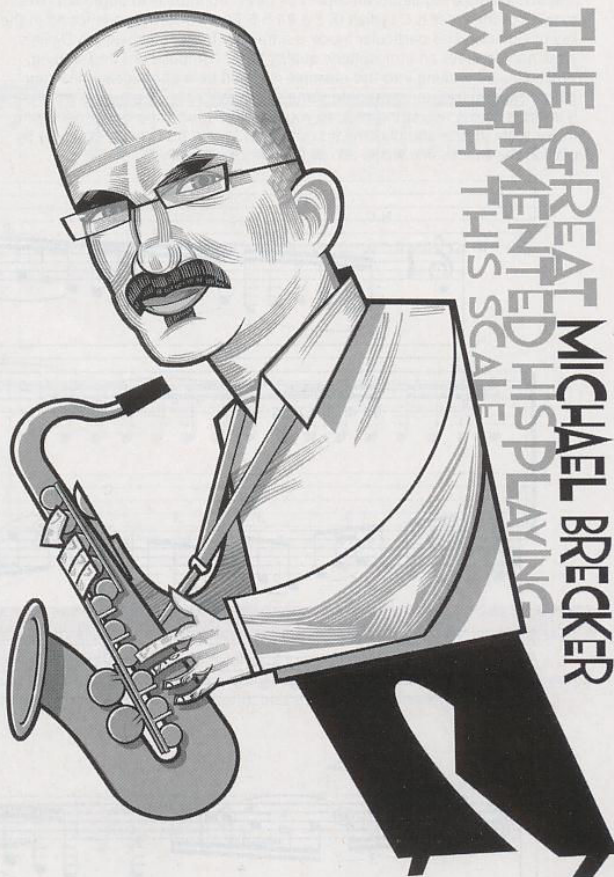


An augmented arpeggio comprises three intervals a major third apart. It is the musical equivalent of a perfect triangle and divides an octave into three equal parts. This symmetry can be observed in the neck diagram, where you can see that each form duplicates itself every major third (four frets).

The symmetrical nature of this scale means that it is ripe for all kinds of thematic development, as everything that you play within the augmented scale can be played (transposed) up or down in intervals of a major third and still all of the notes will be in the scale.

CHORD TONES

This scale doesn't really work that well if it's played in a linear fashion (in



“Most rock players use scales that are static. The augmented scale sounds restless and, therefore, has to be handled with care...”

LESSON: CREATIVE ROCK

demo study over an augmented V chord in a blues track (such as C aug when it is used as a turnaround chord in a blues in F).

In the demo, most of the patterns are played as a continuous stream of 16th notes. However, they will each just sound like an exercise if used like this in a blues context; so, you will need to experiment by rhythmically interpreting each lick in different ways in order to make it sound more organic and expressive. (Note that this means having to work on some triplet ideas if you are playing over a blues shuffle).

For you jazz players, because C augmented scale is so close to C Lydian#5 (mode III of A melodic minor), the augmented scale is a potential substitute scale for the melodic minor scale and (when played from different starting points) any of its modes.

If you are interested, to the right is a full list of all the chords over which you can use this scale. Notice that it is effectively the same list written out three times; each one being a major third above the next. This month's demo piece, 6+, was constructed using just some of the chords on this list.

PRO TIP

Any new tonality will tend to sound strange as you hear something so unfamiliar emanating from your fingertips. Consequently, it's a good idea to tape yourself using any new scale, as it will give you the opportunity to listen to the music that you are making from a more objective standpoint. Imagine that you are listening to another guitarist.

TENSION

Finally, it's important to appreciate that the augmented scale is a tense sound. Most rock players use scales that are static (or 'settled'), whereas some scales, like the augmented, sound restless and, therefore, have

CHORDS THAT WORK WITH C AUG SCALE

C+, Cmaj7, Cmaj7#11,	Emaj7#5,	Abmaj7#11,
Cmaj7#5,	E13#11, D#13#11,	Abmaj7#5,
C13#11, B13#11,	D13#11	Ab13#11, G13#11,
Bb13#11	E7alt, D#7alt, D7alt	Gb13#11
C7alt, B7alt, Bb7alt	C#m7, C#m/maj7	Ab7alt, G7alt, Gb7alt
Am7, Am/maj7	Dm7b5	Fm7, Fm/maj7
Bbm7b5	C#m7, F#7	Gbm7b5
Am7, D7	Dm7b5, G7	Fm7, Bb7
Bbm7b5, Eb7	C#m/maj7 (m7),	Gbm7b5, Cb7
Am/maj7 (m7),	D#13b9sus4, Emaj7#5	Fm/maj7 (m7),
B13b9sus4, Cmaj7#5	(maj7), F#7#11	G13b9sus4, Abmaj7#5
(maj7), D7#11 (7static),	(7static), G#9#5	(maj7), Bb7#11
E9#5 (altered?),	(altered?),	(7static), C9#5
F#m9b5 (m7b5) and	A#m9b5 (m7b5) and	(altered?),
G#7alt	B#7alt	Dm9b5 (m7b5) and
E+, Emaj7, Emaj7#11,	Ab+, Abmaj7,	E7alt

to be handled with care. In certain styles, such as jazz, an improviser will juggle between a variety of static and restless-sounding scales in order to produce a performance that has a good balance between tension and release. As an improviser, this balance is up to you, and it will depend on a range of different factors affecting the musical context (such as speed, style etc) along with personal taste.

Basically, if you want something to sound settled, don't use the augmented scale. Likewise, if you want tension, try using something like the augmented scale rather than a static-sounding scale like the pentatonic scale. **GT**

EXAMPLE 6+

[Bars 1-2] This first section comprises a series of maj7 arpeggios descending in major thirds. You may find that a lot of the sequences featured in this technical study are easier to keep clean if they are played slightly palm-muted throughout.

[Bars 3-4] These two bars feature some ascending augmented arpeggios. The pick directions shown throughout the transcription represent the ones used on the

GT demo; however, you can use whatever you like – it's the notes that count.

[Bars 5-6] Another series of augmented arpeggios here – each one played using a different note sequence to the previous two bars. Remember that, mathematically, there are 24 possible permutations for any four-note group and you should aim to try them all in order to see which ones you like.

ON THE CD Track 44

EXAMPLE 6+ ...CONTINUED

ON THE CD Track 44

[Bars 7-8] More augmented arpeggios played using sweep picking and legato, but play these however you like: even if this means re-fingering them.

[Bars 9-10] This section is similar to the first two bars, only here we're using plain old major triads instead of maj7 arpeggios.

[Bars 11-12] This sequence is similar to bars 7-8, but rhythmically it is divided into odd-sounding seven-note groups. Tap your foot throughout as the shift of rhythmic emphasis may leave you cut adrift from the underlying pulse.

[Bars 13-14] Yet another variation on the first two bars. This time, we're using maj7#5 arpeggios. Remember to use a slight amount of palm muting if you think that the notes are running into each other too much: it'll help to tighten things up.

[Bars 15-16] These two bars contain quite a different way of playing an augmented arpeggio. This sequence features tapping with both hands, as well as having the notes grouped as septuplets. If the first note on each string corresponds to the metronome click, everything else should fall into place.



The musical score continues Example 6+ and is divided into six systems, each corresponding to a pair of bars (7-8, 9-10, 11-12, 13-14, 15-16). Each system includes a treble clef staff with musical notation and a six-string guitar fretboard diagram below it. The fretboard diagrams show fingerings (1-4) and include bar numbers 7, 9, 11, 13, 15, and 16. The notation includes various arpeggios, sweep picking, and septuplets. Chord symbols $F\#m7b5$ and $B7/F$ are present above the final system. The guitar is tuned E B G D A E.

LESSON: CREATIVE ROCK

EXAMPLE 6+ ...CONTINUED

ON THE CD  Track 44

[Bars 17-18] This section is one of a few that demonstrates that the augmented scale can also be used to play slow melodies as well as fast sequences.

[Bars 19-20] Some obvious sweep-picked augmented arpeggio shapes are used here. However, they sound effective and are relatively easy to play.

[Bars 21-24] Another slow melody is used for the first two bars of this section, followed by a descending eight-note sequence comprising maj7#5 arpeggio patterns that are taken down in major third steps.

[Bars 25-26] Next, a long ascending sequence based around the same maj7#5 arpeggios; although, they have been re-fingered in order to make this section easier to play.

[Bars 27-28] The slow melody that starts this section is linked to the next using a simple ascending scale run using just the first two fingers of the fretting hand.

[Bars 29-33] This final section starts off with a sequence that features yet more maj7#5 arpeggios, but fingered in a way that is convenient to apply sweep picking.



Measure 19: Chord: Bbm7 b5/E. Frets: 6, 7, 8, 11, 10, 9, 10, 11, 12, 15, 14, 13, 12. Pick: V V V V V V V V V V V V V V V V.

Measure 20: Chord: Eb7 #5. Frets: 13, 14, 15, 16, 14, 13, 12, 13, 14, 15, 16, 17, 16, 16. Pick: V V V V V V V V V V V V V V V V.

Measure 21: Chord: Dm7 b5. Frets: 17, 16, 15, 16, 19, 20. Pick: V.

Measure 22: Chord: G7/Db. Frets: 19, 16, 15, 16, 0, 4. Pick: V.

Measure 23: Chord: C7#5. Frets: 7, 8, 4, 5, 4, 8, 9, 5, 5, 6, 5, 5. Pick: V V V V V V V V V V V V V V V V.

Measure 24: Chord: F7#9/B. Frets: 8, 9, 5, 6, 6, 7, 6, 5, 9, 10, 6, 7, 8, 7, 6. Pick: V V V V V V V V V V V V V V V V.

Measure 25: Chord: F#m7 b5. Frets: 7, 8, 7, 11, 6, 7, 6, 10, 5, 6, 5, 9, 4, 5, 9. Pick: V V V V V V V V V V V V V V V V.

Measure 26: Chord: B7/F. Frets: 4, 5, 8, 9, 12, 13, 12, 16, 16, 17, 16, 20, 22, (23), 19, 20, 19. Pick: V V V V V V V V V V V V V V V V.

Measure 27: Chord: Bbm7 b5/E. Frets: 16, 13, 14, 12, 13, 12, 13, 13, 14, 12, 13, 14, 15, 8, 9, 10, 11. Pick: V V V V V V V V V V V V V V V V.

Measure 28: Chord: Eb7 #5. Frets: 11, 12, 13, 12, 13, 13, 14, 12, 13, 14, 15, 8, 9, 10, 11. Pick: V V V V V V V V V V V V V V V V.

Measure 29: Chord: Dm7 b5. Frets: 4, 5, 6, 5, 6, 1, 2, 3, 4, 0, 12, 11, 13, 14, 10, 11, 12, 11, 11. Pick: V V V V V V V V V V V V V V V V.

Measure 30: Chord: G7/Db. Frets: 4, 5, 6, 5, 6, 1, 2, 3, 4, 0, 12, 11, 13, 14, 10, 11, 12, 11, 11. Pick: V V V V V V V V V V V V V V V V.

Measure 31: Chord: C7#5. Frets: 4, 5, 6, 5, 6, 1, 2, 3, 4, 0, 12, 11, 13, 14, 10, 11, 12, 11, 11. Pick: V V V V V V V V V V V V V V V V.

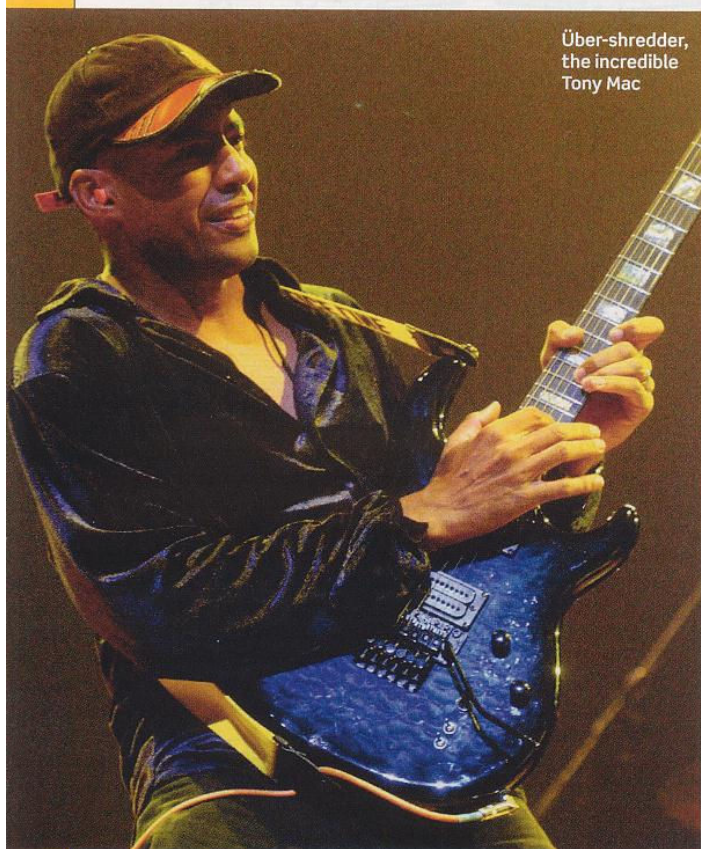
Measure 32: Chord: F7#9/B. Frets: 4, 5, 6, 5, 6, 1, 2, 3, 4, 0, 12, 11, 13, 14, 10, 11, 12, 11, 11. Pick: V V V V V V V V V V V V V V V V.

Measure 33: Chord: A/maj7/C. Frets: 4, 5, 6, 5, 6, 1, 2, 3, 4, 0, 12, 11, 13, 14, 10, 11, 12, 11, 11. Pick: V V V V V V V V V V V V V V V V.

Return Of The Mac



Currently performing in power trio Devil's Slingshot, the prolific Tony MacAlpine takes a break to chew the fat with GT's **Charlie Griffiths**...



Über-shredder, the incredible Tony Mac

ABILITY RATING



Moderate to advanced

Will improve your:

- ✓ Two-hand tapping
- ✓ Sweep picking
- ✓ Alternate picking

GT RECENTLY CAUGHT up with Tony MacAlpine backstage at London's Underworld, literally minutes before he was due to perform with Billy Sheehan and Virgil Donati in Devil's Slingshot. Tony talked us through some of

the techniques and concepts that have made him one of the most respected instrumental guitarists around today.

Born in the New England state of Springfield, Massachusetts MacAlpine's musical career was off to an early start when, at the age of five, his potential made itself apparent.

"My father knew something was up when I would sit at the piano and pick out chords and melodies he had just been playing. He later realised I had perfect pitch, which my sister also has, so I guess it was something my parents were up to!"

Tony went on to formally study piano violin and, aged nine, started giving professional classical piano recitals. The works of Chopin were one of Tony's earliest influences, evidence of which permeates his instrumental guitar music.

He was one of the main contributors to the neo-classical movement of the '80s and rubbed shoulders with the likes of Greg Howe and Vinnie Moore on Mike Varney's Shrapnel record label. Tony's debut was in 1986 with his album *Edge Of Insanity* – famously recorded in three days! Tony is proud to boast, "That album should have an award for the worst guitar tone of all time!"

The following year brought us the acclaimed *Maximum Security*, which further raised the bar in the shred genre. (Incidentally, Tony's most recent release is a compilation entitled *Collection – The Shrapnel Years* and features many MacAlpine classics – well worth getting hold of). More recently, Tony toured and recorded with progressive fusion monsters Planet X (with Virgil Donati and Ex Dream Theater keyboardist Derek Sherinian). The outfit specialise in the most extreme form of technical, rhythmic and harmonic complexity heard yet in the progressive genre.

The 2002 release, *Live From Oz* has to be heard to be believed! As if Planet X wasn't enough, Tony also recorded two fusion albums with drummer Dennis Chambers and bassist Bunny Brunel entitled *CAB* and *CAB 2*. Both albums are compulsory listening and demonstrate just how versatile a player he is. More you cry? All right then, Tony can also be seen and heard playing keyboards and guitar in the Steve Vai band.

GET THE TONE

Tony used his trusty Carvin signature tony6 string plugged into a Pod XT on the 'Awake' preset with a stereo delay to add 'candy' as Mr Mac likes to call it. Usually our Tone would use two Hughes and Kettner Triamp MKII's for his tone. Both amps run in tandem, however, only one is used for effects, leaving the other completely dry "There's nothing like the tone of a pure amp" beams Tony.

In this month's interview, Tony takes us through various techniques such as tapping, sweeping, left-hand tapping and alternate picking. It all comes natural to T Mac. "Contrary to popular belief, I'm not as organised a player as people believe. I think of a melody and play it, that's it. I don't sit there practising scales all day long."

It takes a great deal of hard work to get near the likes of Tony MacAlpine, so take each example slowly and practise methodically. As a bonus, there's an improvised solo on the video that Tony pulled out the bag just as we were packing up. Breathtaking! **GT**

TRACK RECORD



The Shrapnel Years is a good representation of Tony's 20-year solo career. All

the tracks highlight Tony's virtuosic playing, particularly *Edge Of Insanity*, *Christmas Island* and *Chromaticity*. If heavy riffs and complex time signatures are more your taste, Planet X's *Universe* and *MoonBabies* contain some of Tony's most inspired moments. The first *CAB* album with Dennis Chambers (drums) and Bunny Brunel (bass) shows another level of MacAlpine's guitar and keyboard versatility as a fusioner.

“That album [*Edge Of Insanity*] should have an award for the worst guitar tone of all time!” Tony MacAlpine

EXAMPLE 1 FINGER WARM-UP

This is a slightly different take on the old 'spider fingers' exercise of old. Tony alternates between his first, fourth, third and second fingers in sequence. The idea is to develop independence between your four

fingers and generally warm up the hand. Try creating your own exercises by starting on a different finger and rearranging the pattern of your remaining fingers.

EXAMPLE 2 DIMINISHED TAPPING

A typical MacAlpine tapping manoeuvre using a diminished 7 arpeggio. Our four-note arpeggio comprises E G Bb and Db (1 b3 b5 bb7). Due to the internal symmetry of this arpeggio (each note is a b3 away from the next) any

of these four notes can be seen as the root. The pattern can be seen on the top two strings. The same pattern gets repeated an octave lower (on the middle two strings) and again another octave lower.

EXAMPLE 3 FRETTING HAND TAPPED ARPEGGIO

In this simple descending major arpeggio, Tony brings the focus to the benefits of 'fretting hand tapping'. The idea is to let your finger drop onto the string as if you are performing a hammer-on. The only difference is that you are hammering on to a new string each time. Make sure you are

muting the adjacent strings to the one to which you are applying these taps otherwise extraneous string noise becomes a problem. Use the underside of your fretting hand fingers to mute the treble strings and your picking hand palm to take care of the bass side.

EXAMPLE 4A TAPPED ARPEGGIO SEQUENCE

This takes the fretting hand tapping idea one step further and includes picking hand tapping. The force of your hammer will cause enough vibration through your guitar to set the other strings off. This can usually be countered by using the picking hand to palm mute the lower strings, but the difficulty arises when trying to mute the string immediately

below the one you are tapping on to. To counter this, the fingertip is your ally. Tap (fretting hand) onto the first string with your first finger, while allowing the tip of the finger to gently touch the second string. Without this measure, the second string might ring out in sympathy with your hammer-on. Once in place, you can safely add the picking hand tapping.

EXAMPLE 4B A MINOR SCALE 2

Tony likes this sweep tap idea, which is a great bit of ear candy in a guitar solo. Tony is using a G major triad (G B D or 1 3 5) here. If you're familiar with the CAGED system, you'll see the fretting hand outlines a C shaped chord, with an added 3rd (B) on the sixth string. To repeat this arpeggio up and down, sweep pick on the way up and fretting hand tap to descend

— so keep hold of the pick at all times. Tony holds the pick between his thumb and second finger, leaving the first finger free to tap. This also works the other way round, holding the pick as usual between the thumb and first finger and using the second finger to tap. Experiment to see which is more comfortable.

EXAMPLE 5 TAPPED MAJOR 7 ARPEGGIO

Here we have the notes of a Cmaj7 arpeggio (C E G B) arranged in a neat two-hand tapping lick. As Tony explains in the video, he would use a

C major 7 arpeggio over an A minor chord, resulting in a beautiful A minor 9 tonality. This method is known as 'arpeggio substitution'.

The image displays two pages of guitar tablature for the song "C'mon" by The Roots. The first page is for the main melody, which is in the key of C major 7 (Cmaj7). The melody is written in 4/4 time and features a mix of eighth-note triplets and sixteenth-note runs. The tablature includes fret numbers and chord diagrams for the E, B, G, D, and A strings. The second page continues the melody, ending with a final triplet. The tablature includes fret numbers and chord diagrams for the E, B, G, D, and A strings.

EXAMPLE 6 A MAJOR SWEEP

This novel sweep-picked fragment is one of Tony's favourites. It uses an A major triad (A C# E) in two octaves, both octaves starting on the major third (C#). When sweeping, the pick should travel from string to string in

one continuous motion rather than, say, four individual downstrokes. Try watching your hand in a mirror; if it looks smooth, then generally, it will sound smooth too.

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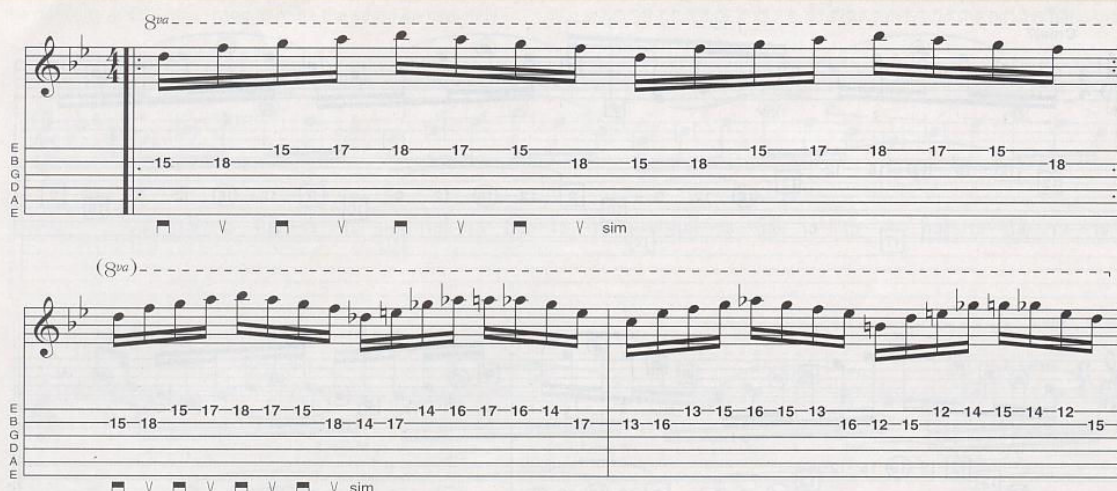
LESSON: STAR VIDEO

ON THE CD  CD-ROM File

EXAMPLE 7 PICKING WARM-UP

This is Tony's picking warm-up, which awkwardly arranges five notes in a two, three configuration (two notes on the second string, three on the first string). This is a good challenge for your pick to string coordination.

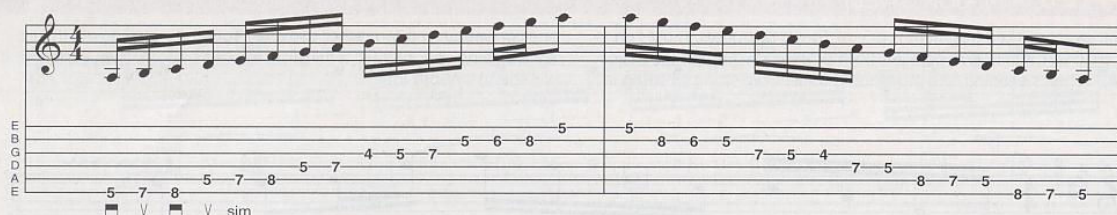
As Tony points out, the goal is to achieve an even, round tone. In the video, Tony takes the first pattern and moves down the neck chromatically. This would also work well, staying diatonic to the G minor scale.



EXAMPLE 8A A MINOR SCALE 1

A traditional shape for the A minor or A Aeolian scale (A B C D E F G) played with alternate picking. Care should be taken to execute every

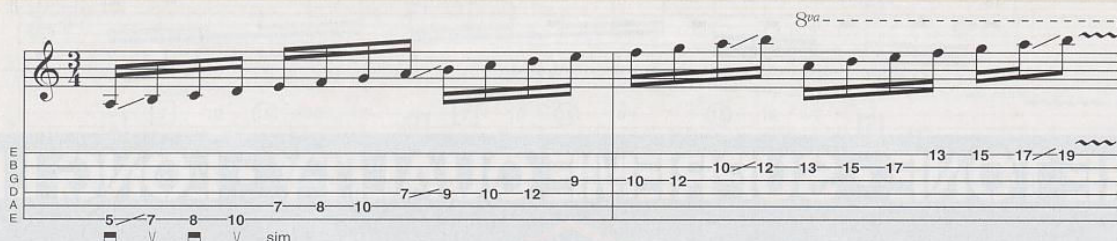
pick stroke accurately and with an even dynamic across the strings. To be thorough, practise it first starting on a downstroke, then with an upstroke.



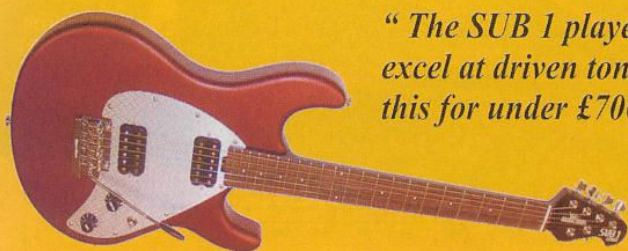
EXAMPLE 8B A MINOR SCALE 2

Here's how Tony approaches an A minor scale. Rather than staying in standard box shapes (Example 8a) he opens up the fretboard laterally.

The seven notes of the scale are arranged on just two adjacent strings: four notes on the lower string and the remaining three notes on the next string.



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Sitting In The Groove



In our on-going guide to passing Grade 5, RGT Examinations Director **Tony Skinner** looks at how to make your mark using rhythm techniques...

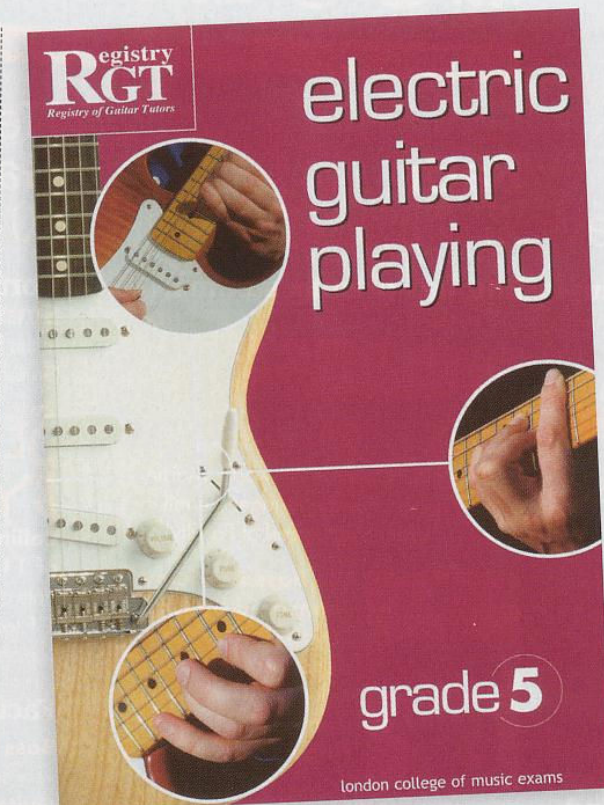
EXAM INFO

■ RGT exams progress to Grade 8 plus a Teacher's Diploma. Exams are held all across the UK and overseas. Readers of GT can obtain a free electric guitar exam information pack detailing the requirements for all grades by contacting the RGT on 01424 222222. Email: office@registryofguitartutors.com or download it at: www.rgt.org.uk. If you need a teacher to help you work through the grades, a full list of registered teachers is also available on the RGT website.

IN LAST MONTH'S column we looked at a typical Grade Five chord chart and covered what was required to achieve a basic pass at that level. This month we'll look at some techniques you can use to make your rhythm playing more inventive. Although none of these techniques are compulsory for the exam, using them will help make your playing more creative and enhance the musical performance – thereby helping you gain top marks. Of course, even if you never intend to take an exam, developing rhythm playing skills should be a priority for any guitar player. Watch the majority of bands and you'll find that even most 'lead' players spend the majority of their time during a song playing chords and rhythm.

DAMPING TECHNIQUES

Damping the strings to stop chords ringing is one of the best ways of adding variety to your rhythm playing. Resting the side of the strumming hand lightly against the strings close to the bridge is known as 'palm muting'. This technique stops the strings from vibrating and is regularly used in all rock styles.



The technique can also be used to emphasise rhythmic accents within a song by playing palm-muted chords and then releasing the palm mute to create contrasting louder strums on some beats. Another variation is to apply a palm mute and then as you strum gradually release it over the course of a bar or more to create an interesting crescendo effect (see Example 1).

String sustain can also be shortened with the fretting hand by slightly relaxing the finger pressure when fretting a chord. The trick is to keep touching the strings whilst avoiding pressing them down onto the fretboard.

If you do this after strumming a chord you get a really useful 'choke' technique (also known as 'staccato'), whereby the chord sounds just for a split second before being stopped. This technique is used in many musical styles – from the '60s soul of Steve Cropper to the pop/rock of Franz Ferdinand (see Example 2). Rather than just creating a silence while the fretting hand is muting the strings, you can also strum the muted strings. This is called 'percussive strumming' and finesse in this technique is one of the factors that distinguishes accomplished rhythm players from

novices. The percussive strums can be added before, after or between normal fretted chord strums; they provide a great method of creating a real sense of excitement and movement within a rhythm part (see Example 3).

PICKING

An instant way of creating variety within a rhythm part is to switch from strumming to picking. Assuming you're using a plectrum to strum, the picking can also be played using the plectrum. There's no need to follow any specific picking pattern because as long as you're holding the chord shape down any string you pick from the chord will be in tune, so you can employ a 'random pick' technique rather than the more rigid picking patterns that are often used in traditional fingerpicking. But keeping a reasonably consistent rhythmic timing in your picking will help give it a sense of structure and direction (see Example 4).

On page 88, I've notated a top marks Grade Five rhythm playing example that incorporates all the techniques described above. **GT**

NEXT STAGE

■ The remaining 2007 exam entry deadlines are May 1 and October 1. All RGT grade exams are QCA accredited and placed on the National Qualifications Framework. From Grade Six onwards they also attract UCAS points (with direct equivalence to AS and A levels). So if you're thinking of applying to a college or university to study any subject, the UCAS points awarded for your RGT exam will help you gain entry (see the UCAS calculator on the RGT website for more information).

“Damping the strings to stop chords ringing is one of the best ways to add variety to your rhythm playing”

EXAMPLE 1 PALM MUTING

ON THE CD Track 48

Bar 1 features normal strumming. Hear the difference when the palm mute is applied in bar 2 and then released in bar 3. In bar 4 the palm mute is applied but then gradually released throughout the bar.

♩ = 112

EXAMPLE 2 CHORD CHOKING

ON THE CD Track 49

Bars 1 and 3 consist of normal chord playing. Notice the short 'staccato' sound created by choking the chords with the fretting hand in bars 2 and 4.

♩ = 120

EXAMPLE 3 PERCUSSIVE STRUMMING

ON THE CD Track 50

After the opening normal strum in each bar, the fretting pressure is relaxed for all the remaining strums creating an interesting percussive sound.

♩ = 80

EXAMPLE 4 PLECTRUM PICKING

ON THE CD Track 51

The plectrum is used to pick strings individually from the chord shapes rather than strum all the strings. Allow the notes to ring on.

♩ = 104

EXAMPLE 5 TOP MARKS GRADE FIVE RHYTHM PLAYING EXAMPLE

ON THE CD Track 52

The two vertical dots in the notation and tab at the start of bar 1 and end of bar 8 indicate a repeat of this section. The 'DC al Coda' mark at the end of bar 24 means you should play again 'from the top' (DC) until the sign at the end of bar 4 that tells you to go straight to the coda (the end section). The dynamic marks shown are: *f* – play strongly, *mp* – play moderately softly. The crescendo sign (<) means gradually get louder.

System 1: *f* Cm *mp* B $\flat$ 6 *f* Cm *mp* B $\flat$ 6 To CODA

System 2: A $\flat$ G7

System 3: Fm Cm7

System 4: A $\flat$ maj7 Gsus4 Fm6 G7 D.C. al CODA

System 5: CODA Fm Gm A $\flat$ B $\flat$ Cm B $\flat$ Cm

Out Of Africa



Smooth, clean playing with a happy but lazy feel is required this month as **Stuart Ryan** tackles a joyous-sounding, African-inspired solo...

ABILITY RATING



Moderate

Will improve your:

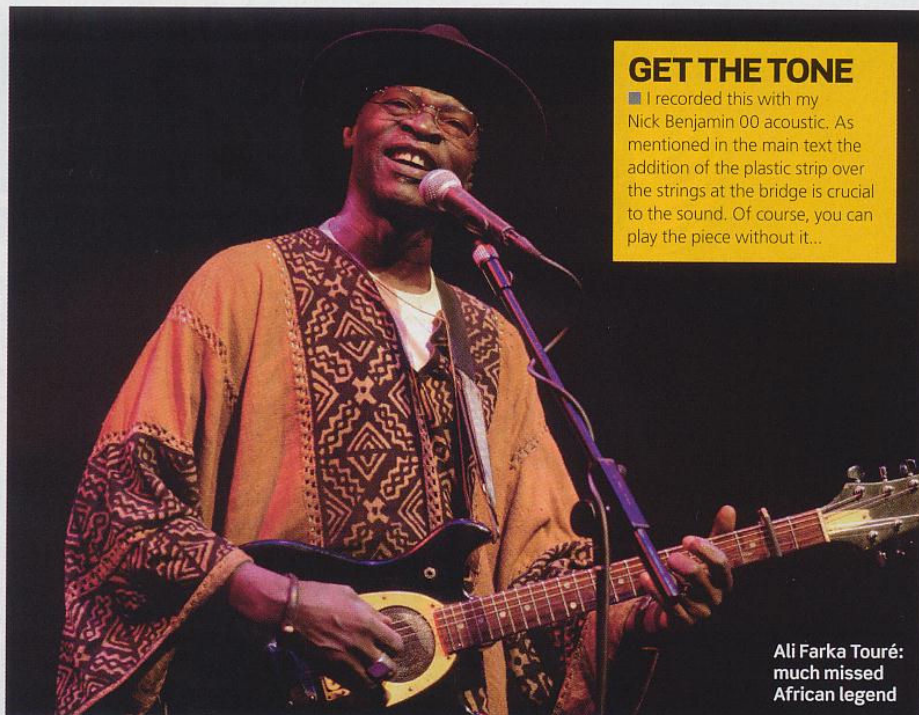
- ☒ Playing of different rhythms
- ☒ Mimicking other instruments
- ☒ Fingerstyle playing

THE MUSIC OF AFRICA is so rich and vast in its diversity that to do it justice in just one article is impossible. The continent of Africa is so huge that, obviously, each separate country has its own musical styles, melodies and traditions. However, African guitar playing has also permeated western mainstream music. South African Ray Phiri is one of the most widely heard African guitar players thanks to his association with Paul Simon and his beautiful, bright guitar work on *Graceland*. I have tried to capture some of the verve and energy of master musicians such as guitarist Ali Farka Touré and kora player Toumani Diabaté.

On first listening to this month's piece you will realise that all is not as it seems. In fact, my acoustic guitar doesn't actually sound like a guitar at all! I have adopted a trick I learnt from Martin Taylor and Ralph Towner which serves to make the guitar sound more like an African instrument such as a kora or thumb

PRO TIP

■ Something as simple as this slight modification to the guitar can open a whole new world of playing and sounds. The use of prepared pianos and guitars is actually quite common in classical music with people attaching all manner of objects to the strings to get new and unusual sounds.



Ali Farka Touré:
much missed
African legend

piano (mbira). In essence I am using a 'prepared guitar'. This means that the instrument has received a modification to change its sound. In practice what I have done is actually very simple. A thin strip of plastic (about 2 mm wide – thick card or a matchbook will also suffice) is threaded over and under the strings by the bridge so they are slightly muted and don't ring out as normal. Simply place the strip under the sixth string, then over the fifth string, under the fourth and so on until all six strings are covered. The results are amazing!

The DADGAD tuning allows a lower resonance and sustain on the strings and does an effective job of mimicking African non-fretted stringed instruments where open string runs are the norm. African music often has a

wonderful, relaxed behind-the-beat feel so when playing through this piece feel free to stretch and sustain notes over the bar or accelerate as you feel necessary.

Smooth, clean playing with a lazy feel is the key here; try stretching some of the notes out to achieve a relaxed groove. It is fun with solo pieces like this to see how far you can stretch things out and leave the listener hanging on the note waiting for the next beat. Of course, you don't want to go too far or the audience will feel like they are about to fall off a cliff!

Remember, as a solo player as long as your timing isn't all over the place the only limits are your imagination. There are no constraints in place so try and feel the groove! Any questions or comments email

GET THE TONE

■ I recorded this with my Nick Benjamin 00 acoustic. As mentioned in the main text the addition of the plastic strip over the strings at the bridge is crucial to the sound. Of course, you can play the piece without it...

me at info@stuartryan.co.uk or drop by www.myspace.com/stuartryanmusic. **GT**

TRACK RECORD



■ The Rough Guide series have produced some excellent compilation CDs.

Try the Township Jive music of Soweto to hear how jazz has been individualised by African musicians (Hugh Masekela is Africa's most successful jazz musician). I am a huge fan of Cameroon multi-instrumentalist Richard Bona who has worked with Pat Metheny amongst others. Regular readers will also know of my reverence for kora genius Toumani Diabaté! Also, anything by Ali Farka Touré (try his recordings with Ry Cooder for starters).

“A strip of plastic is threaded over and under the strings by the bridge so they are muted and don't ring out as usual”

EXAMPLE AFRICAN STYLE

ON THE CD  **Track 54**

[Bar 1] This mimics several African instruments with the pull-off sequence at the beginning sounding like a fast run you would hear played on a kora or thumb piano (mbira). If you find this tricky with open strings try using a capo on the first or second frets to bring the action down.

[Bar 5] This introductory theme is a diatonic bassline framed with an open-string melody. Watch for the rhythms here and absorb the approach required

to pick the sixth string and the fourth string [twice]. You could use the picking hand thumb (p) for the sixth string and then the i and m fingers for string four, or p on the sixth string then p, i on the fourth, as I prefer.

[Bar 8] The main theme harks back to my cascading scale runs article; here you can really get the sense of how this technique can be employed to create an interesting, full melodic sound.

N.C.

$\text{♩} = 168$

4/4

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

D A G D A D

1

p p i p i p i p i

♩ = 116

G5 Em7 D5

G5 Em7 D5

G5 Em7 D5

DAGDAD

5,27

5 p p i p 2 p p i p 0 i m i p i

5 p p i p 2 p p i p p m i p i

5 2 0

LESSON: ACOUSTIC

ON THE CD  Track 53-54

EXAMPLE AFRICAN STYLE ...CONTINUED

ON THE CD  Track 54

[Bar 17] A different rhythmic feel on this sequence, just watch the transition from the triplets to semi-quavers. This is a good fingerstyle exercise to get you aware of shifting rhythmic feels on the picking hand.

[Bar 21] A fairly simple picking pattern here but you can use it as an exercise in accelerando (increasing pace) as I do on the recording.

Chord progressions: Gmaj9add#11/B, Gmaj13 (no third), Em11, A9sus4, Gmaj9add#11/B, Gmaj13 (no third), Em11, A9sus4, Aadd11, A11, A9sus4.

17,39 p a m i m i p p i m a

20,42 p p m i a

23,45

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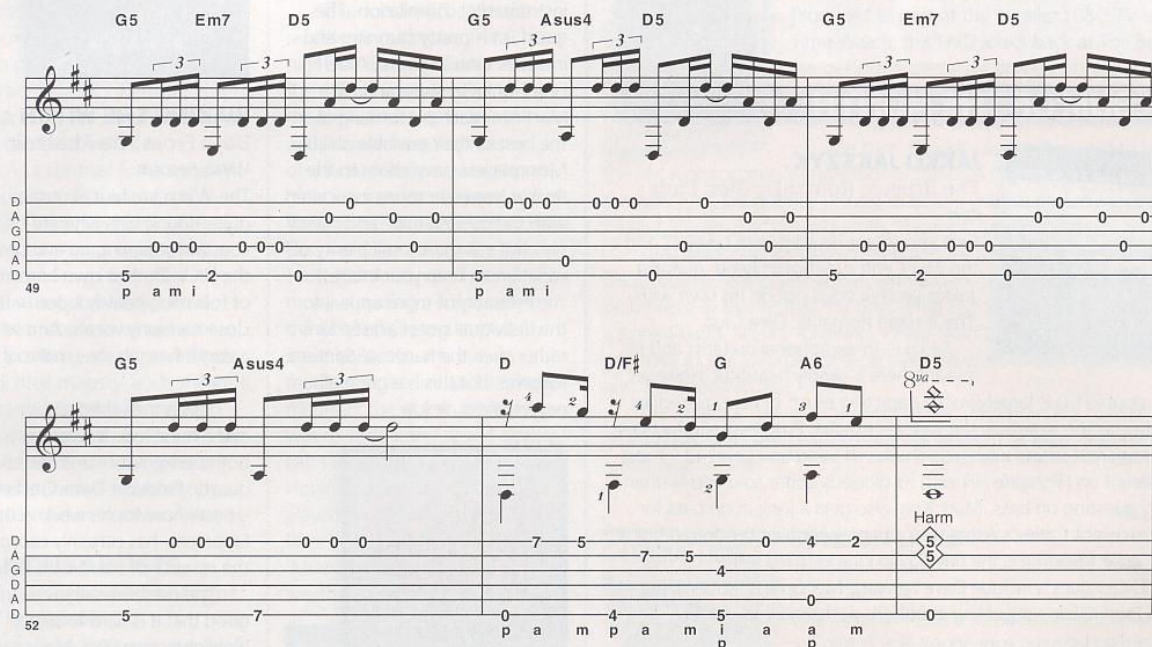
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LESSON: ACOUSTIC

EXAMPLE AFRICAN STYLE ...CONTINUED

ON THE CD  Track 54

[Bar 27] Given the interest in Bridget's recent tremolo picking lesson I thought I'd give you something similar! These semi-quaver triplet patterns are very common in traditional music; this is mimicking fiddle ornamentation.



LOOK WHAT YOU'VE MISSED...

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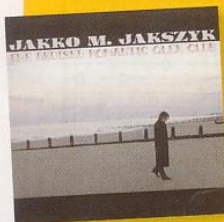
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STUFF TO BUY

New Albums

GT's pick of the latest guitar releases

ALBUM OF THE MONTH



JAKKO JAKSZYK

The Bruised Romantic Glee Club

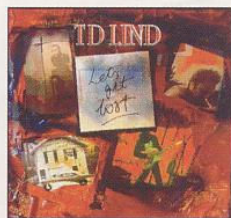
Iconi

Best known for his stint with Level 42 and the 21st Century Schizoid Band, guitarist Jakko Jakszyk steps out on his own with The Bruised Romantic Glee Club.

Jakko is an exceptional guitarist and his playing here is simply beautiful. However,

this double CD is largely vocal, depicting much of his experiences in life – as the extensive sleevenotes explain. Progressive influences are apparent sitting alongside shades of Sting and Level 42 – most apparent on Highgate Hill with its glorious guitar solo and Nathan King guesting on bass. Mark King also gets a look in on bass for the excellent Catley's Ashes instrumental. Highlights abound but a particular favourite is the driving No One Left To Lie To.

Other guests include Dave Stewart, Mel Collins, Robert Fripp and John Giblin, all putting in brilliant performances. A truly rewarding listening experience. ★★★★★



TD LIND

Let's Get Lost

Tall Tale Records

A commercial set from the guitar strumming TD Lind who started his professional life toting a Gretsch 6120 whilst playing small clubs in London. A chance meeting with producer Rupert Hine and a move to the southern states of America opened doors and gave him the experiences to write the songs featured on this album.

The production is superb. From the simple Milestone and A Bird Flew (which could be TD Lind sitting in your front room) to the period pieces of the title track and Last Kiss, this album doesn't falter. Much credit then

to the great Hine. The standout track on Let's Get Lost has to be One Fine Day which boasts more of a band sound and heavier guitar work. However, it is the sheer contrast between each track on this album that keeps you coming back for more.

★★★★★

VARIOUS ARTISTS

Viva Carlos!

Mascot Records

An appreciation of Carlos Santana in which guesting artists have taken the essence of the Mexican guitarist and made their chosen song their own.

The core rhythm section is present throughout this album and, with the likes of Abe Laboriel on bass, Dave Weckl



on drums and Jeff Richman on rhythm guitar, the band is hot!

Each track is consistently good and features a guest guitarist on what is largely an instrumental compilation. The guest list is pretty stunning and includes Vinnie Moore, Albert Lee, Frank Gambale and Pat Martino – each performing to the best of their enviable abilities. Most players have chosen the thicker, creamier tones associated with Carlos Santana – and rightly so – but still there's still plenty of variation to keep your interest.

Probably of more appeal to the individual guest artists' fans rather than the hardcore Santana follower, but this is a great album nevertheless. ★★★



URIAH HEEP

Easy Livin' - The Singles As & Bs

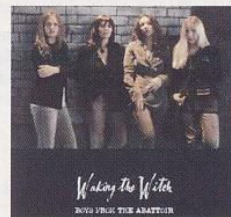
Sanctuary

A double-CD compilation aimed directly at the fans. The sheer number of single releases will surprise many but, let's face it, Uriah Heep have had a very long recording career.

The title track and The Wizard are probably the best-known of all the songs here but this carefully chosen and well produced set brings in various numbers that are bound to hold huge interest to Heep enthusiasts.

There are several edited versions of album tracks, non album tracks, alternative versions and rarities such as Bird Of Prey, Why, Been Hurt and Tin Soldier (a Small Faces cover). Guitarist Mick Box was usually happy to play a supporting role but, when required, his playing would simply soar.

Easy Livin' is a fine collection of songs that will please fans and surprise those still new to this great British rock band. ★★★



WAKING THE WITCH

Boys From The Abattoir

Witch Records

The Witch are four acoustic guitar-toting girls who are constantly gigging up and down the UK with their own brand of folk rock, heavily laden with close harmony vocals. And what a damn fine job they make of it too!

This is their third album and a huge leap forward in both performance and material quality. Producer Dave Creffield – best known for his work with Embrace – has certainly captured the essence of the Witch.

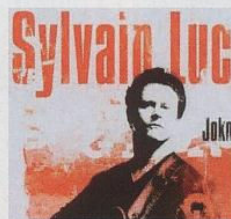
The overall quality is so good that it is hard to select highlights. However, Me Leaving Me (featuring Bruce Watson from Big Country on electric guitar) certainly leaves a lasting impression, as do the melancholic harmonies on My Conscience Keep. Crunchy on the outside but sweet and tasty on the inside, this witch is well worth waking. ★★★★★

SYLVAIN LUC

Joko

Dreyfus

Sylvain Luc is one of France's most acclaimed guitarists who has often worked in the past with his compatriot, six-string phenomenon Bireli Lagrene. Although Sylvain's own style is resident in the jazz quarter for most of the time, those who have caught one of his totally improvised live performances will attest to the fact that his stylistic



WHAT OUR RATINGS MEAN

★★★★★ Buy it! ★★★★★ Excellent ★★★ Good ★★ Average ★ Bin it!

canopy is, in fact, very vast indeed. Add to that a technique on the instrument rarely matched by anyone but the guitar's absolute elite, Luc becomes someone that every player should check out. Equipped with only his Godin nylon-string electro-acoustic, there are few musical genres where Monsieur Luc dares not venture!

As a contrast to his excellent Ambre solo CD, Joko finds Sylvain in the company of a sextet covering a diverse range of music. Songs from Paul McCartney, Joe Jackson and Jim Morrison as well as his own compositions are displayed here in all their majesty. Such style crossing exploits are very bold, but the chemistry here is exactly right, with each track given a highly individual treatment by a truly unique performer. ★★

VARIOUS ARTISTS

John Pisano's Guitar Night

Mel Bay (Double CD)

Way back in 1997, session player and jazz guitarist John Pisano created a regular evening out for guitar enthusiasts in the Los Angeles area. He persuaded a night club called the Papashon to host a series of concerts featuring a different jazz guitar

player each week. Word soon spread and the club quickly became the place to be if you wanted to witness jazz guitar's finest strut their stuff.

This double-CD collection represents the cream from those nights at the Papashon – and the roll call is impressive, to say the least. Disc one kicks off with a track from the master of chord melody – seven-string giant George Van Eps and moves through performances from Herb Ellis, Joe Diorio, Anthony Wilson, Scott Henderson and many more, including a solo track from the late Ted Greene (reputedly Steve Vai's favourite player).

Due to the live and intimate nature of the club in which it was recorded, the sound quality can fare a little patchy in places. However, everything is as they played it. There are no overdub fixes here, just straight-ahead, as-it-happened, quality playing. Well worth checking out. ★★



Classic ALBUM



WHITESNAKE

Come An' Get It

EMI

Come An' Get It, originally released in 1981, is one of the best offerings from the re-masters of the Snake's back catalogue. Frontman David Coverdale says of the record: "It was the most accomplished and complete album the original band

made together in terms of the songs and performance..."

Up until the original release of Come An' Get It, the band were still defining their sound. With this album, they emerged with a tight and positive set with plenty of variation and some stonking guitar work. Check out Lonely Days Lonely Nights, the single pull, Don't Break My Heart Again, the riffy Girl and the excellent guitar play-off between Bernie Marsden and Micky Moody on Wine Women An' Song.

Bonus tracks are rough mixes and a backing track for Hit An' Run. Feel free to sing along if you wish. ★★

DVD REVIEWS



THE BEATLES

The Unseen Beatles

Liberation Entertainment

Produced as part of the excellent BBC TV series, Time Watch, this DVD looks back at The Beatles' live performance career and boasts previously unseen footage of the band taken by roadies, friends and fans with eye-witness accounts.

The then 15-year-old fan Barry Hood filmed the last night of an extensive tour of the USA that had taken its toll on the band. It subsequently proved to be the last live performance The Beatles would give. Consequently, this footage is priceless.

The background is well covered and even mentions the initial, disastrous recording test at EMI where George Martin was particularly unimpressed. Martin told the boys what EMI would expect from a signed band. Silence followed. When Martin asked if they had anything to say, George Harrison pipes up with, "I don't like your tie", and a relationship was formed.

The amateur nature of the footage actually gives it a special quality and, combined with erudite narration, it all holds together rather well. ★★



LONDON LICKS

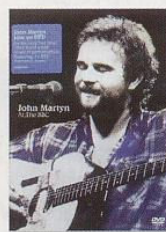
Tuition Video

Music Sales

This tutorial video is a curious combination of a guide to London's rock'n'roll sights and 20 of the most famous opening rock riffs of all time. Back In Black is performed in the back of a black London taxi, Day Tripper is played whilst walking over the famous Abbey Road pedestrian crossing

and the Royal Free Hospital is the scene for All Right Now.

Whilst the use of intentionally dreadful puns (such as the Magical Master-Riff Tour) will have you continually groaning, the musical content is, in fact, extremely informative. The breakdown of each opening riff is so well narrated and shown so clearly that this is ideal fodder for the rock guitar novice or even the seasoned semi pro who's long been 'dogged' by a particular opening riff. Years of frustration could be squashed with this DVD. A book of the music and tab is also included in the package. ★★



JOHN MARTYN

Live At The BBC

Island

This collection of John Martyn's appearances on The Old Grey Whistle Test and Rock Goes To College spans the period between 1973 and 1982 and includes Martyn performing many live favourites such as May You Never and Big Muff (as in the pedal, of course!).

Although acoustic guitar became more popular towards the end of the '60s, it was yet to become the ubiquitous beast that it is today. Exponents of the instrument were often embedded in folk and tended to be rather serious in their approach. John Martyn was something of an exception with his friendly and jovial attitude at live concerts and his use of electronics – including echo – and occasionally even a solid guitar. Witnessing the rather crude attempts to amplify his Martin acoustic and the sounds of an incredibly basic drum machine will be something of a revelation to younger fans watching this!

The picture and sound quality is very good and is a must for fans and curiosity seekers alike. ★★