

Guitar Techniques

The Ultimate Tuition Magazine

JULY 2002 • £4.99

100% PRO LESSONS IN ALL STYLES ♦ ROCK ♦ BLUES ♦ ACOUSTIC ♦ METAL

LEARN
THIS '60s
CLASSIC...

JEFF BECK

LET ME LOVE YOU

30 PAGE ACOUSTIC FEAST!

NIRVANA UNPLUGGED

CROWDED HOUSE

PLUS! EXCLUSIVE masterclasses
from acoustic maestros

**TOMMY EMMANUEL
& PIERRE BENSUSAN!**

TRANSCRIBED

Nirvana 'The Man Who Sold The World'

Crowded House 'Weather With You'

Nickelback 'Too Bad'

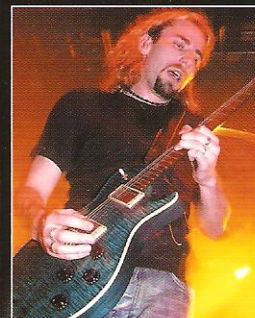
Pierre Bensusan 'L'Alchimiste'

Jeff Beck 'Let Me Love You'

WORKSHOPS

- ♦ Tommy Emmanuel masterclass
 - ♦ Advanced vibrato techniques
 - ♦ Introduction to DADGAD tuning
 - ♦ Rock Mutations III – the melodic minor scale
- ...and more!

- ✓ Full Song Transcriptions
- ✓ Step-By-Step Workshops
- ✓ Pro Tips & Tricks



NICKELBACK

TOO BAD

Learn their US
Smash Hit!



JULY 2002

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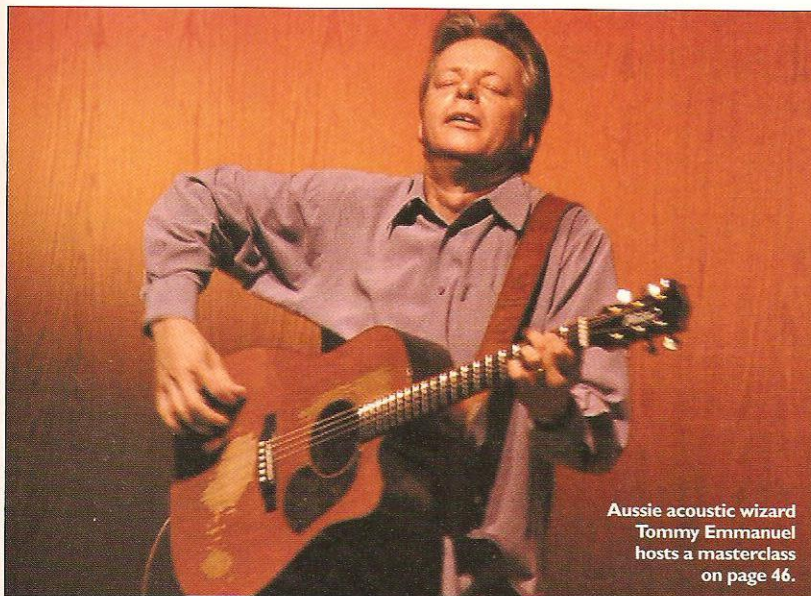


Media with passion 9 771352 638067



16 HOW TO USE GuitarTechniques

Turn to page 16 to learn everything about GT's tab and notation system, and really get to grips with the players in this issue.



Aussie acoustic wizard Tommy Emmanuel hosts a masterclass on page 46.

TRANSCRIPTIONS

24 JEFF BECK

■ Let Me Love You

We dissect lead and rhythm parts for this stormer from Beck's groundbreaking 'Truth' LP

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- 7 Intro
- 8 Full track
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- 10 Backing track

36 NICKELBACK

■ Too Bad

Fast becoming the band of 2002, Nickelback are high in the US charts with this rocker

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- 11 Intro
- 12 Tuning notes
- 13 Full track
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40 NIRVANA

■ The Man Who Sold The World

Grunge for sensitive doods – learn Nirvana's classic Unplugged version of the Bowie song

CD TRACKS 14-17

- 14 Intro
- 15 Full track
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- 17 Backing track

46 TOMMY EMMANUEL

■ Acoustic masterclass

GT's fingerstyle maestro Eric Roche collared Tommy on his recent US tour to hear him explain some of his amazing technique

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52 CROWDED HOUSE

■ Weather With You

A bona fide pop classic from the early '90s, and guaranteed to make buskers rich!

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- 29 Full track
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62 PIERRE BENSUSAN

■ L'Alchimiste

The French fingerstylist joins GT for one month only and here explains how to play his own track, 'L'Alchimiste'

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- 32 Full track

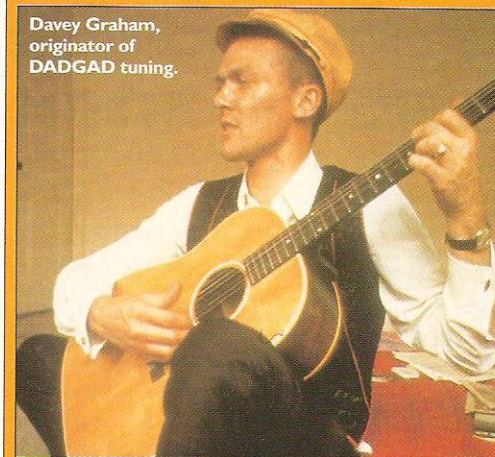
WORKSHOPS

18 ROCK GUITAR MADE EASY

This lesson, we look at using the Major pentatonic scale in solos

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- 5 Full track and lesson



Davey Graham, originator of DADGAD tuning.

70 ACOUSTIC FINGERSTYLE

Beginners guide to DADGAD tuning

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70 ROCK MUTATIONS III

Put some trickiness in your rockiness by using the harmonic minor scale. Ouch!

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80 COUNTRY

How to play classic string bending licks

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- 38 Full track
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84 BEGINNERS

Turn a tired 12-bar into a hip jazz blues with this easy step-by-step lesson

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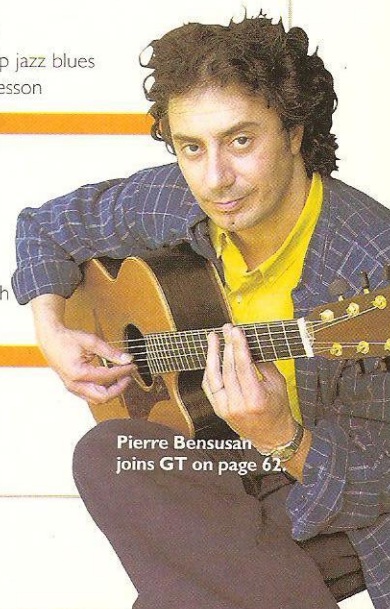
- 41 Intro
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90 METAL

Strengthen those fingers with this vibrato workout

CD TRACKS 38-40

- 38 Intro
- 39 Full track
- 40 Backing track



Pierre Bensusan joins GT on page 62.

INTRO

NEWS ■ TIPS ■ NEW ALBUMS ■ GIG GUIDE
 ■ EVENTS ■ COURSES ■ COMPETITIONS...

GIG GUIDE

GT's recommended gigs
 over the coming weeks



■ **LENNY KRAVITZ**
 LONDON Wembley
 Arena (Jun 17)

■ **A**
 OXFORD Brookes
 University (May 27),
 CARDIFF University
 (28), London Forum (29)

■ **JEWEL**
 LONDON Royal Albert
 Hall (May 27 & 28),
 MANCHESTER Apollo
 Theatre (29)

■ **BREEDERS**
 GLASGOW QMU (May
 29), MANCHESTER
 University (30),
 LONDON Astoria
 (June 1), LONDON
 Mean Fiddler (2)

■ **ASH, ROBERT
 PLANT, CORAL,
 CHARLATANS,
 STARSAILOR...**
 ISLE OF WHITE, Seaclose
 Park (June 3)

■ **NEW ORDER**
 LONDON Finsbury Park
 (June 9, with SFA, Echo
 And The Bunnymen),
 MANCHESTER Old
 Trafford Cricket Ground
 (Jul 13, with Doves,
 Elbow)

■ **MARTYN TAYLOR**
 LONDON Ronnie
 Scotts (Jun 10-15)

■ **JOHN MARTYN**
 LIVERPOOL Neptune
 Theatre (Jun 17),
 LONDON Jazz Café (24
 & 25)

■ **PRIMAL SCREAM**
 LONDON Shepherds
 Bush Empire (Jun 19 & 20)

■ **ROGER MCGUINN**
 BRISTOL Colston Hall
 (Jun 20), CARDIFF Coal
 Exchange (21), LEEDS
 City Varieties Music Hall
 (24), SALFORD Lowry
 Centre (25),
 SOUTHPORT Arts

Continued Page 8 →

BRIGHTON BEAUTIFUL

BMM gears up for a summer of ROCK!

THE BRIGHTON INSTITUTE OF MODERN MUSIC is running two summer schools in coming months. They've also announced that GT's Phil Hilborne has joined BIMM as a visiting faculty member to teach and work on their curriculum.

The first event is the Kerrang Summer Slam (Aug 12-15), a four-day riff-fest for players who want to unlock the secrets of heavy music. Tutors include Phil Hilborne, Ace (ex-Skunk Anansie), Martin McCarrick (Therapy?) and BIMM's own Bruce Dickinson (once of Little Angels).

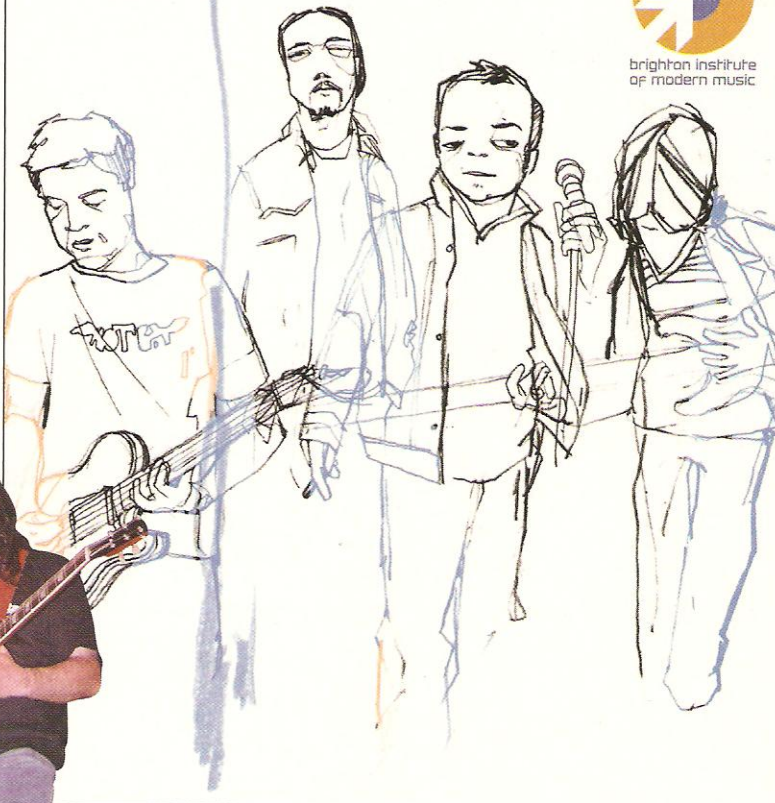
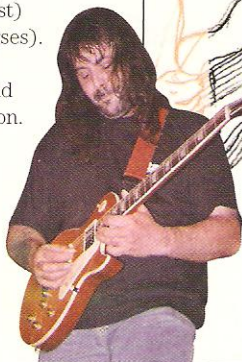
A week later, BIMM hosts its own Festival Of Blues, Rock And Jazz (Aug 19-22). This is aimed at intermediate/improver level players who may be stuck in a rut. Phil Hilborne is there again, as is Neville Marten (Guitarist) and Chris Helme (ex-Seahorses). Subjects include scale knowledge, improvisation and playing in a live band situation.

Price for each course is £399, but if you mention Guitar Techniques when booking you'll get a whopping 20% discount! BIMM is situated at 7 Rock Place, Brighton BN2 1PF, Sussex. Tel: 01273 626666. www.bimm.co.uk

GT's Phil Hilborne (below) is one of the featured tutors at BIMM this summer.



brighton institute
 of modern music



1 MINUTE LICK

Be a guitar genius in under 60 seconds!

OCTADIGITAL DOODLE!

It's blues Jim, but not as we know it! This little octadigital doodle should while away a few minutes. The left hand's playing standard pentatonic shape but the right hand! Well, you'll soon get used to it! **Dave Kilminster**

ON THE CD
 TRACKS 2-3

© 2002 Widdle Music

GT TAB

D minor anything!

10-13-16-17-20-17-16-13-10 18-15-14-13-10-13-14 15-18-15-14-13-10 17-14-13-12-10-12-13-14-17-14 13-12-10 12-10

gliss vib

THE TONE ZONE

The gear secrets behind the greatest sounds in guitarland...

Eddie Van Halen

RED FERNS



THE GUITAR TONE from the first brace of VH albums is oft lauded, in rock circles at least, as the best ever. Ironically enough this so-called 'brown sound' came from one of the simplest set-ups used by a major-league player. Eddie Van Halen's amp in question is a late **1960's Marshall Super Lead 100** head, often referred to as a 'Plexi' head due to the appearance of the front panel, and such units have become extremely collectable over the years. In 1975, a strapped-for-cash

Eddie built his own guitar, comprising a body and neck bought from Wayne Charvel, an old **Gibson PAF humbucker and vibrato unit** taken – it's said – from a '59 Fender Strat. He already owned the so-called 'magic Marshall' and was thus was equipped for the stratospheric super-stardom that awaited.

The amp didn't feature any gain pots as many modern amps do and so, in order to obtain the required level of gain, he found that turning the master volume all the way distorted things nicely. However, as this was too loud for the rehearsal lock-up the band used he experimented with a device called a **Variac**, which lowers the amount of voltage that is fed to any item of electronic equipment.

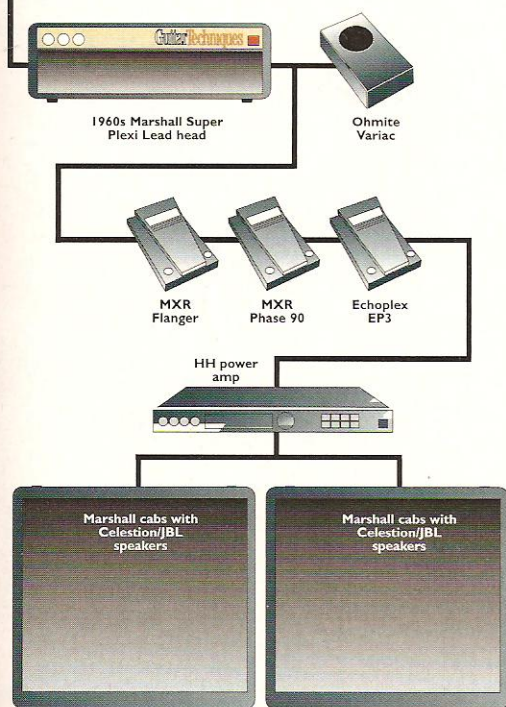
As the amp was attempting to operate on around 94 volts rather than the US norm of 110, its power tubes had to work much harder to produce the required 100 watts of output. This, in turn, meant that the character of the drive Eddie got was full to the brim with warm harmonics and dynamics. And thus, a legend was born.

Beyond that, EVH used few effects – an MXR Phaser and MXR Flanger, plus an Echoplex. Despite all the technological innovations of his signature guitars and amps, this is probably still his most coveted sound,

Simon Bradley

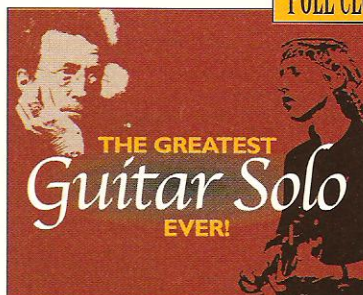
EVH'S '70s GEAR

'FRANKENSTEIN' STRAT-TYPE ELECTRIC



NEXT MONTH: TONY IOMMI

POLL CLOSING SOON!



WE DON'T KNOW what The Greatest Guitar Solo EVER! actually is, but you obviously do as you've been telling us. If you've not yet voted, there's still a little time left:

Mail your choices to: guitarsolo@futurenet.co.uk (name and address too, please!) or use this form and send to **The Greatest Guitar Solo EVER! Guitar Techniques 30 Monmouth Street, Bath BA1 2BW.**

Name

Address

Tel No

1. Artist 2. Artist

Track Track

This is the Greatest Guitar Solo EVER! because 3. Artist

Track

4. Artist

Track

5. Artist

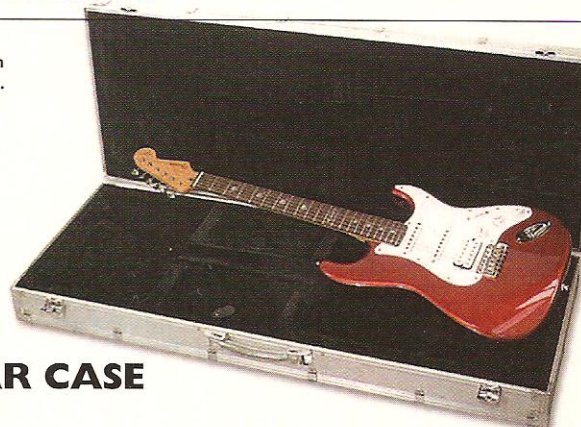
Track

This poll will be open until the end of June 2002.

GT Essentials

Bits of kit that every guitarist should own...

Guitar care – it's an open and shut case.



#7 A GUITAR CASE

■ A GOOD GUITAR CASE SOMETIMES costs as much as the guitar that it houses, but instrument protection is not something that should be taken lightly... or cheaply. Many a player likes to stand their prize guitar in a corner and admire it 24/7 but, to keep it free from dust, sticky fingers and accidental bangs, you should really put it in a case whenever you're not playing. If you never travel much distance, a padded gig bag will probably be sufficient. But if you're planning to go on the road or on a plane, you'll need a hard case or even a flight case. Things to look for include lightness – think of your back as well as

well as your axe. A snug fit is essential, too – acoustic guitars, in particular, can get damaged by in-transit 'rattle'. And look at those latches – are they strong enough to constantly stay closed?

ON THE CASE

Top tips for transporting guitars

- 1 Pad around the headstock/neck join with foam. Guitars are weak here and cases too often support the neck poorly.
- 2 On longer journeys, put duct tape over the case latches.
- 3 Loosen your strings – if anything does break, they'll do less damage.

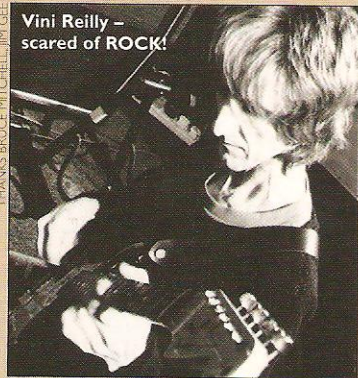
INTRO

NEWS ■ TIPS ■ NEW ALBUMS ■ GIG GUIDE
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CULT Heroes

Not every guitar genius is as famous as Eric Clapton...

Vini Reilly – scared of ROCK!



VINI REILLY

WHO HE? Semi-reclusive, dome-thatched anorexic Mancunian guitarist who has recorded as The Durutti Column for the last 25 years. A pivotal figure in the story of Manchester's Factory Records, he was also in much-namechecked Manchester punks The Nosebleeds (in the incarnation previous to that featuring Morrissey and Billy Duffy). Reilly trained as a pianist and is a big fan of Flamenco player Paco Pena, and Fats Waller's guitarist Al Casey.

WHY IS HE GREAT? Because of his web-like, echo-laden repeating-melody-style, somewhere between The Edge and Philip Glass. "I never saw the point of doing things flashy like Hendrix or Jimmy Page, because they were much better than me. Fats Waller's gifts were to employ complex chords in accessible melodies, and that's my aim too."

WHAT DO PEOPLE SAY? "Vini isn't exactly an international celebrity, but when he's loved, he's very, very loved": **Anthony H Wilson** "Vini Reilly is due a revival. It's good music to chill out to": **God** (in Factory film '24 Hour Party People').

WHAT DOES HE PLAY? For those whammy wobbles, Fender Strats: "Use the whammy bar on a Strat and you get all manner of quarter-tone, like on a sitar." A Roland Space Echo is another key component in his sound.

WHAT SHOULD I BUY? 'Vini Reilly' ('89), or Morrissey's debut solo album 'Viva Hate' ('88).

WHERE CAN I FIND OUT MORE? DC's official website <http://www.column.freeuk.com/>

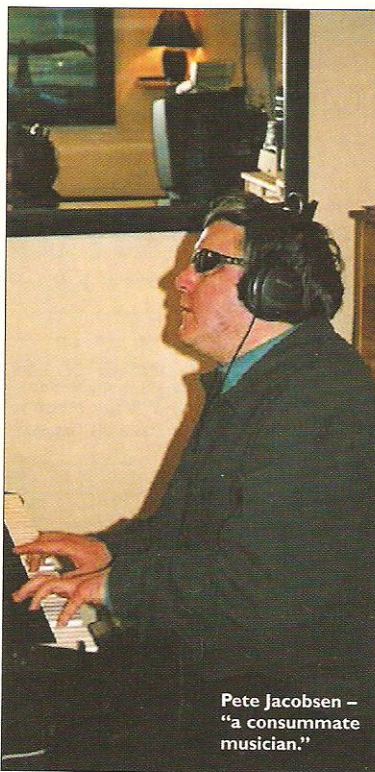
TELL ME SOMETHING I DON'T KNOW? "I'm not ashamed to say I listen to prog rock albums," he says. "Steve Howe – what a great musician!"

(UN)PLUGGING A GAP

IF YOU ENJOY THE acoustic slant of this GT, then Acoustic Music Company could be the shop for you. After opening last year, the Brighton-based AMC has expanded its range of top-of-the line acoustics and mandolins. Makers stocked include Breedlove, Froggy Bottom, Kent Everett and Dana Bourgeois – in short, the cream of the world's acoustic makes. "We like to be able to tell the customer we now the people who made your instrument," says AMC's Trevor Moyles. The Acoustic Music Co is at 39 James Street, Brighton www.theacousticmusicco.co.uk

PETE JACOBSEN

Sad loss of GT-contributing pianist



Pete Jacobsen – "a consummate musician."

ALL AT GT WERE SHOCKED and saddened to hear of the passing of keyboardist Pete Jacobsen, who died suddenly after a very short illness on April 29. He was 51. Although not a household name, Pete was one of the most respected keyboard players in the UK, having worked with Level 42, Morrissey Mullen, Network, Tim Whitehead, Ben E King and more. Recently, he's played with folk/jazz outfit Carmina and had also played on all of Lee Hodgson's sessions for GTCD, as well as the track 'Funk-Orona' that Lee composed for the Fret-King Guitars 2000 compilation CD.

Although best known as a jazz player Pete really could play it all. All the musicians I have ever spoken to about Pete were in awe of his consummate musicianship. Although he went blind as an infant, he had perfect pitch combined with flawless technique and an innate natural musicality – he often needed to hear a song only once to be able to perform it perfectly. GT would like to offer our sincere condolences to his family; he will be greatly missed.

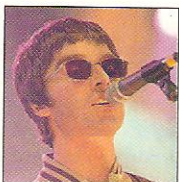
Phil Hilborne

GIG GUIDE

GT's recommended gigs over the coming weeks

→ Continued...

Centre (27), WORCESTER Huntingdon Hall (28), SHEFFIELD City Hall (30), LONDON Union Chapel (July 1), CROYDON Fairfield Halls (2) BURGESS HILL Martlets Hall (4), GUILDFORD Civic Hall (5), MILTON KEYNES Stables (6), GLASGOW Cottier Theatre (8), ABERDEEN Music Hall (9), SOUTH SHIELDS Customs House (10)



■ **OASIS** BELFAST Odyssey (June 29 & 30), LONDON Finsbury Park (Jul 5 & 6)

■ **ROGER WATERS** BIRMINGHAM NEC Arena (Jun 21), MANCHESTER Evening News Arena (Jun 22), LONDON Wembley Arena (Jun 26 & 27)

IGF UPDATE

Peter Green added to festival concerts

Green and Splinter Group play live at the IGF.



THE BATH INTERNATIONAL GUITAR FESTIVAL has announced more additions to its 2002 lineup. The Splinter Group featuring Peter Green have now been added to the IGF's live concert lineup, which also includes The Brodsky Quartet and John Williams (Week 1, July 19-27), Andy Summers and Alex De Grassi (Week 2, July

27-Aug 3) and Tommy Emmanuel and Antonio Forcione (Week 3, August 3-10). Peter Green and band appear on July 29 at the Bath Pavillion.

For more information on the latest lineup of festival concerts and courses point your browser at www.bathspa.ac.uk/igf/ or email emmanuelle.ginn@bathspa.ac.uk

Andy Summers:
it's a fair cop, etc.

PICTORIAL PRESS



5 THINGS YOU CAN LEARN FROM ANDY SUMMERS

If your chord progressions are far from arresting, you need help from a policeman...

1. Add 9s!

One of Summer's most recognisable traits is not playing major or minor 3s, but adding 9s to chords – as in 'Message In A Bottle' and 'Every Breath You Take'. "It worked its way into a lot of the music that we did and it became a sort of hallmark of The Police's style," says Summers. "The riff in 'Every Breath You Take' was inspired by Bartok."

2. Open up

"I've always liked a lot of open string-voiced chords, they remain more 'neutral'..." says Summers. He reckons open-stringed chords are "darker and stringier" and Summers combines that approach with novel voicings. "For any tune, you learn the basic chords, but I always look for the most unusual voicings I can find or that I know."

3. Chime Harmonics

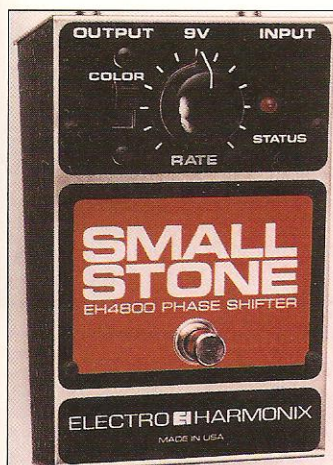
For 'artificial harmonics', Summers frets a note and adds harmonics by lightly touching the string 12 frets above the fretted note with his right index finger, as he plucks the string with his thumb. "I learned it from (jazz player) Lenny Breau. If you play certain chords like that it sounds like church bells. It creates a highlight at the top of the chord, a kind of halo..."

4. Learn Lots!

When a guitar student at UCLA in the early 1970s, Summers would practice 20th century guitar pieces for sometimes 10 hours a day, learning oodles about jazz and classical guitar. "I like to play with someone who can cover a lot of ground and can discuss the language at a reasonable level," he sniffs. "I'm not interested in 'jamming' – that just sounds moronic!"

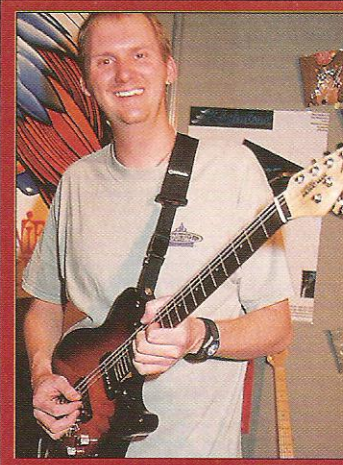
5. Use Your Pinky

Summers plays fingerstyle a lot – "you're missing out on half the guitar if you don't play fingerstyle, even if it's on electric" – and uses all his fingers on his right hand ("it's not exactly classical technique, but it's close."). He also uses all the digits on his fretting hand; some progressions, like 'Every Breath You Take', are very hard to achieve otherwise.



STONE FREE

VINTAGE '70S VERSIONS can fetch up to £200, now Electro-Harmonix's classic Small Stone phaser is being reissued. Russian-made units have found favour in recent years with the likes of Korn and Smashing Pumpkins, but this USA-built box is an exact replica of the '75 original, and offers full-bodied 3D phasing from "milky swells to vibrant warbles". It's available for around £70.



MUSICMAN TOUR

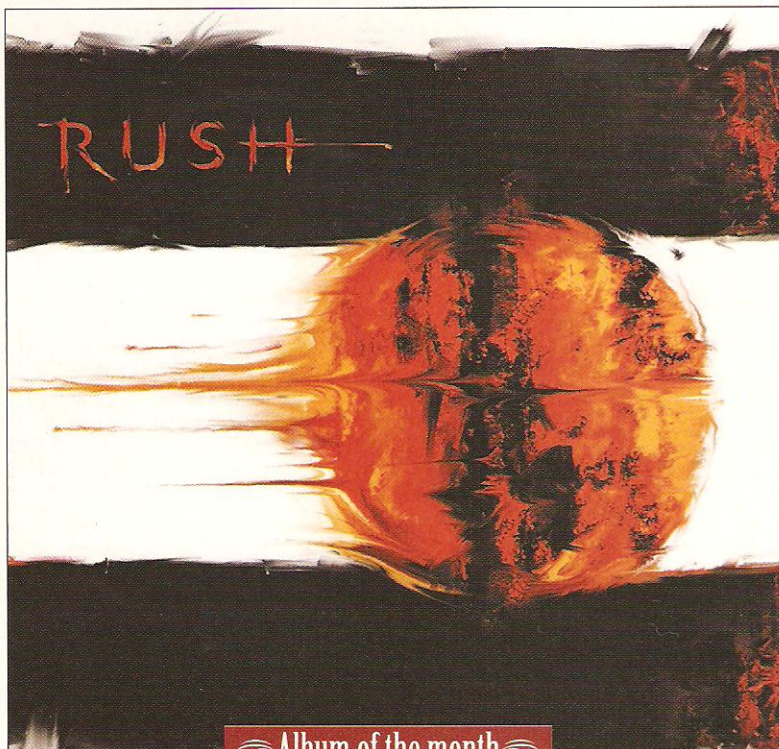
YOU CAN CATCH GT'S Jamie Humphries live in the coming months when he heads out as part of the Musicman Band tour. All dates double as heats of the Jam 2002 competition. Dates are London, WestOneFour (Jun 11); Guildford, Electric Theatre (Jun 29); Brighton, City College (Aug 14); Cardiff, Sam's Bar (Aug 29); Glasgow, Cathouse (Sept 18); Poole, Mr Kyps (Sept 29); Manchester, UMIST (Oct 2); and Birmingham, Irish Club (Oct 3). The final of the Jam 2002 competition will be held at Music Live (Birmingham, NEC, Nov 10). www.stringsandthings.co.uk

INTRO

NEWS ■ TIPS ■ NEW ALBUMS ■ GIG GUIDE
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NEW ALBUMS

New guitar releases to get you inspired...



Album of the month

RUSH

'Vapor Trails'

(Atlantic/Anthem)

The Canadian hard rockers, specifically Neil Peart, have hardly had it easy of late. First the drummer lost his daughter in a car crash, then, a year later, his wife to cancer. Given such a tragic turn of events, it's amazing Rush continued at all, yet they've belied both circumstance and advancing years to deliver one of their heaviest albums in a decade. The

keyboards that once overwhelmed their sound have mostly gone and the power trio have returned to using guitar and bass tones and their dramatic sense of interplay to drive the songs. They've never been to everyone's taste, but from the shifting signatures of 'Freeze' to the glammy riffs of 'Nocturne' this will please Rush's faithful.

Best Bits? 'Vapor Trail' or 'One Little Victory'

Inspiration Factor? Resolute!

★★★★★

DEIRDRE CARTWRIGHT GROUP

'Precious Things' (Blow The Fuse)

Players of a certain age will best remember Cartwright as the guitar teacher on '80s BBC show 'Rockschool', though she now fronts her own jazz fusion quartet. The dubious things – an inexplicable jazz version of Oasis's 'Wonderwall', mainly – are thankfully outnumbered by good things such as the fractured riffing of 'Smells Like Jazz', the spiky post-bop of 'X Factor' and the volume swells of 'Urban Reshuffle', and there are neat touches of drum'n'bass and Latin rhythms throughout.

Best Bit? 'N.I.E.'s Hammond-driven funk.

Inspiration Factor? High – how many excellent female jazzers do you know?

★★★★★

BILL FRISELL

'The Willies' (Nonesuch)

Never one to be tied down, Frisell's 'jazz' experiments in the past have included scoring Buster Keaton films and covering Madonna and Muddy Waters. 'The Willies' is another genre-buster – a not-very-jazz collection of trad country tunes ('Cluck Old Hen', 'Goodnight Irene') and Frisell originals, with help from Bad Livers' banjo plucker Danny Barnes. Country fans or jazz buffs may equally find it sacrilege, but for anyone who likes the idea of 'ambient bluegrass', this is a rich and rewarding listen.

Best bit? 'Everybody Loves Everybody' which shows what a good writer he is.

Inspiration factor? High – Frisell's gradually gaining outré guitar legend status.

★★★★★

Overall Ratings

A must buy! ★★★★★

Excellent ★★★★★

Good ★★★★★

Ordinary ★★★★★

Poor ★★★★★

MICKY MOODY & PAUL WILLIAMS

'Smokestacks, Broom Dusters & Hoochie Coochie Men' (Armadillo)

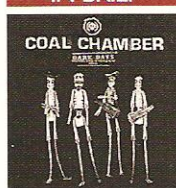
The clumsy title says it all, this being a tribute album to Howlin' Wolf, Elmore James and Muddy Waters. Ex-Whitesnake guitarist Moody is on sprightly form and Williams' gruff vocals suit the barroom mood yet any novel spin on the covers is absent.

Best Bits? The acoustic-led 'I Can't Be Satisfied'.

Inspiration Factor? Low – you can hear numerous pub bands do this just as well.

★★★★★

IN BRIEF



COAL CHAMBER

'Dark Days'

This third outing from Los Angeles' goth nu-metalers certainly rocks hard – 'Something Told Me' and the title track are riots of dark riffing – but innovation is thin on the ground, and CC's most exciting days are likely behind them.

★★★★★

BUDDY MILES

'Blues Berries'

Hendrix's drummer is her joined by SRV's rhythm section and Texan hotshot guitarist Rocky Athas. Cooks up a head of rockin' steam, but the their own songs are drab.

★★★★★

PUDDLE OF MUDD

'Come Clean'

Re-release of 2001 album by Fred Durst-approved nu-grunge stars. Lead Wes Scantlin has a spookily Cobain-like rasp, though the acoustic touches on 'Blurry' and 'Piss It All Away' are the most impressive tracks on a largely grunge-by-note record. ★★★★★

MARTIN MICKLES

'Pulse'

Home-recorded intro album from promising Guitarist Of The Year 2000 finalist. Vai and Satch are obvious inspirations, but there's touches of Mike Oldfield too. For its type, promising. Email martinmickles@hotmail.com for details. ★★★★★

AYNSLEY LISTER

'Supakev n Pilchards' (Ruf)

Although just 24 and English, Aynsley Lister has already built a rep as a hot white blues guitarist in the mould of Kenny Wayne Shepherd or Jonny Lang. This third album is a solo guitar-plus-vox live set recorded live and tailor-made to highlight Lister's virtuosity. The predominance of covers (four Robert Johnson songs, Sheryl Crow's 'Strong Enough' among them) suits the party mood, and this is head and shoulders above the Moody/Williams album.

Best Bit? 'Crossroads'.

Inspiration Factor? Lister's in hot form throughout and will inspire any young player to keep practising.

★★★★★

DOVES

'The Last Broadcast' (Heavenly)

Hotly tipped to break big this year, Doves' second album doesn't disappoint, blending fine songcraft with a euphoric/melancholic sound that summons the spirit of the Stone Roses with some of the epic glide of U2. Jimi Goodwin nor Jez Williams have the strongest voice but the trio layer enough guitar drama to more than compensate. Very fine indeed.

Best Bit? Single 'There Goes The Fear', already one of the year's best.

Inspiration Factor? For those who want to party like it's 1989, it's high...

★★★★★

ROGER WATERS

'Flickering Flame: The Solo Years – Volume 1' (EMI)

This solo compilation is unlikely to win many new fans for the ex-Pink Floyd grump. With Floyd's music, Waters' morbid essays on the human condition had some bleak charm but his solo forays are almost universally stodgy. There's some fine guitarists here (Jeff Beck, GT's own Geoff Whitehorn) but next to Waters' recent live album of Floyd tunes ('In The Flesh') and PF's own 'Echoes', this is dreary stuff.

Best Bit? 'Perfect Sense Part 1 & 2'

Inspiration Factor? Minimal – Waters' reputation is solely based on his former band.

★★★★★

LETTERS

Let us know what you want from your magazine by writing to:
Guitar Techniques, Future Publishing, 30 Monmouth St, Bath BA1 2BW
 or email us at guitar.tech@futurenet.co.uk.

★ STAR LETTER ★

Each month we pick a letter from the bag and we'll send the chosen one some tuition gifts from the GT cupboard

AC/ZEPPELIN?

I enjoyed your transcriptions of AC/DC's 'Riff Raff' and Led Zeppelin's 'Black Mountain Side' in the April 2002 issue of GT, and seeing the two bands together got me thinking about their song titles. Led Zeppelin had 'You Shook Me' – AC/DC had 'You Shook Me All Night Long'. Zeppelin had 'Stairway To Heaven' – AC/DC had 'Highway To Hell'. Zeppelin had 'Whole Lotta Love' – AC/DC had 'Whole Lotta Rosie'. Led Zeppelin had 'Heartbreaker' while AC/DC had 'Ball Breaker'.

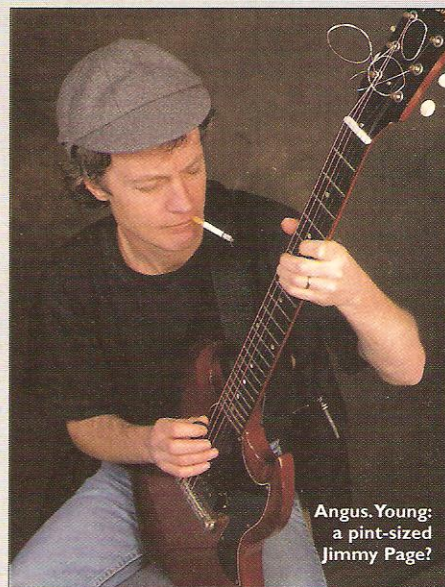
I don't want to accuse Angus Young or any other AC/DC members of thievery but it is a

little odd, don't you think?

Callum Innes
 Via email

Positively sinister, Callum. Then there's Zep's 'Ramble On' and AC/DC's 'Ride On', 'Dancing Days' and 'School Days', plus 'Four Sticks' and 'Sink The Pink', both obviously about, erm, snooker. We'll call the lawyers...

NOTE: Can all GT readers who send letters or emails please include your full name and address so we can contact you in the eventuality of you winning a prize. Ta!



Angus Young:
 a pint-sized
 Jimmy Page?

ASK GT

GT is on hand to answer your technical and playing posers...

IMITATING JIMI

Could you advise on the best set-up to use to give an authentic 'Hendrix sound'? I play a Strat with a Marshall AVT 100 amp.

Ben Willis
 Via email

GT answers: To be honest, you're 90 per cent there – you've got the right guitar and a realistic modern alternative to Jimi's '60s Marshall amps. You could always add a Univibe (from £170, see www.jhs.co.uk) or other vibrato pedal for that authentic wobble, but in reality, honing the old technique would be the next step. Playing just like Jimi's the difficult 10 per cent, obviously, though fortunately you read the best magazine as far as that's concerned, so keep tuning in!

DOWN TO EARTH

I'm having a little technical problems with my Fender Squire. Whenever I move the guitar around or lift my fingers from the fretboard I get a flickering sound from the amp. I have tried different amps and different leads and it still happens, so I'm sure it's the guitar itself.

Callum Innes
 Via email

GT answers: This is an irritating but common problem that's caused by your guitar not being earthed properly. Don't worry, you are in no risk whatsoever of electric shock, but the symptoms you describe are typical. It's easy to cure, but is best done by a pro repairer. Your local music store should be able to do it in about 15 minutes.

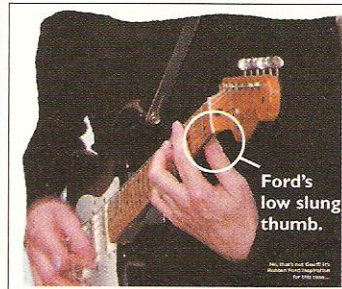
THE MIGHTY WAH

Is it possible to put a wah wah in the send and return sockets in my Fender Stage 100? I tried it and the wah was working, but it wasn't sending a signal to the guitar. Am I doing something wrong or is this just not possible? Please help because when I see a guitarist playing their lead is going straight from the guitar to the amp and they are using a wah wah. If you could answer this I would be grateful.

Michael Bradley
 Via email

GT answers: First check the connections – FX loop send into guitar input on the wah, amplifier output of the wah to loop return. Make sure that all your leads work and, if there's an FX loop in/out button or level pot on the amp,

✓ GT TIPS ✓



"I've always had a problem with barre chords," writes GT reader **Geoff Carr**. "I assumed this was due to my thin fingers, and no matter how I tried, I always found lack of pressure on the G and B strings which caused them to rattle and generally sound poor. Then I saw the photo of Robben Ford in June's GT (page 49), and noticed that his left thumb is touching the neck almost as far round as the fret ends next to the top E string! I had to give it a try and, hey presto, it works! Bringing the thumb around so far creates a much greater and more controllable pressure from the first finger, even though it feels a little odd at first. Try it!"

make sure there are switched in – don't forget the wah's battery! Plug your guitar in in the usual way and you should be OK. If this still doesn't work and you're sure that all your leads etc are in good order, call Fender's UK distributor Arbiter on 0208 202 1199 for further advice on your amp.

BRIAN? MORE!

I was delighted with the transcription of Brian Setzer's 'Rock This Town' (GT May 2002). Personally I would much sooner see more of this stuff, which you must admit is much more stimulating than all the boring old blues and fret widdling that you feature.

SR Stone
Enfield

Thanks SR, though why "must" we admit he's superior to the blues artists we feature? The "boring old blues" is often what GT's readership repeatedly asks for. Still, we're sure Setzer will be tabbed again...

PROG CROCK!

Your feature on the best prog guitarists was pathetic. For one, Johnny Greenword (sic) of Radiohead is not a true prog guitarist, just some indie boy and you didn't even mention Spocks Beard, Transatlantic or Pallas's guitarist Niall Mathewson. The whole thing was ridiculous!

Evan Moorhead
Daventry

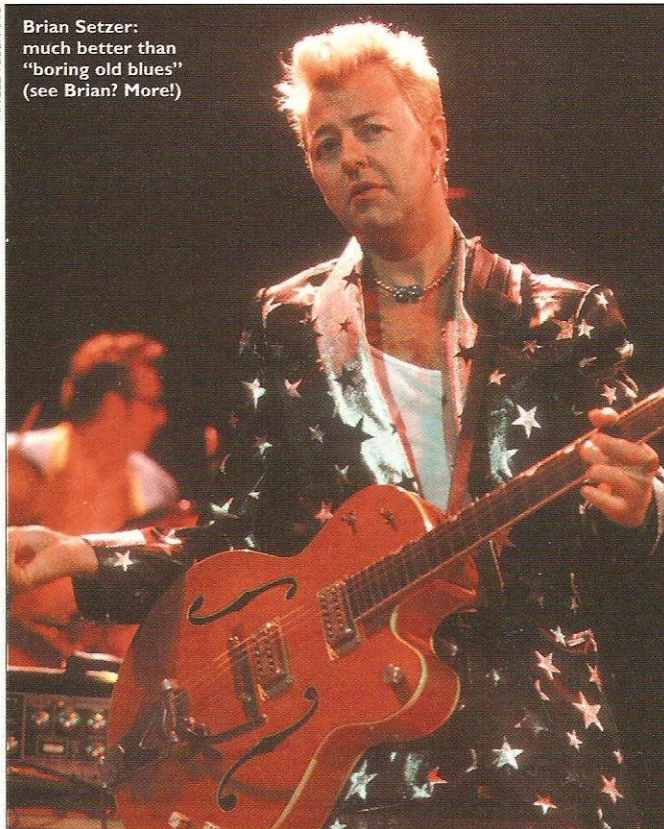
'Course it was ridiculous. It was about prog rock.

LIFE BEGINS AT 40?

May I take this opportunity to say thanx very much for showing me another level of teaching me how to play guitar. I am 42 years old and, of course, at 40 decided there was something missing in my life, only to find it being a 6-string instrument. So at the ripe

ANGELA LUBIANO

Brian Setzer:
much better than
"boring old blues"
(see Brian? More!)



old age of 41 I got a Laney 50W amp and an Epiphone Les Paul.

I decided to do this right, so I booked myself in for some lessons, one a week, until my funds ran out. I bought books to try to improve my understanding of guitar playing but, well, you only go so far and you hit a wall... until last month, when a friend said: "have you tried reading and playing with Guitar Techniques?" I was so pleased that I have subscribed up for the 13 issues, as it's got lots of my favourite tunes, and plenty for me to get my teeth into (no, I'm not a Jimi Hendrix yet!!).

I want to say I am so pleased that someone has taken the time out to produce a product which I feel benefits all us guitar enthusiasts (who can't play, but try). Please make all the future issues as good as the April one and you will make this very old man continually happy.

Mark Johnson
Birmingham

Mark, it's a pleasure! Rest assured that you are feeling more accomplished, there'll still be lots for you to learn in GT... although turning you into another Hendrix may even be beyond GT's powers. Call a dentist!

THE BUTLER DID IT!

What's flashing through your mind, when you think back to 1986? (*West Ham Utd's highest ever finish in the Football League? - Ed*). I think of Jack Butler. You know him? (*reserve left winger?*) It's Steve Vai in 'Crossroads'! No, I don't want to request 'Eugene's Trick Bag'. I'm taking about that blues-style "duel" Steve plays together with Ry Cooder. It would be great if you featured it.

Luke Amann
Via email

Luke, the guitar duel you mention isn't even on the 'Crossroads' soundtrack album so it's sort of a 'lost track', unless you've got the video. When we feature Steve Vai again in the future, we're sure it'll be a better-known tune...

SOMETHING ELSE

Thanks for the great tributes to George Harrison and the tabbing of 'Something' (GT February 2002). There's only one further request that I think you should take up - please tab 'And Your Bird Can Sing'. This has got to be one of the great pieces for guitar and exemplifies George's fantastic mastery.



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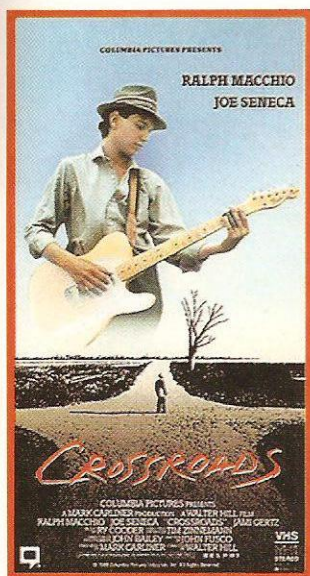
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LETTERS

Guitar Techniques, Future Publishing,
30 Monmouth St, Bath BA1 2BW

The riff and lead in this song is so impressive that it's possibly the closest George got to making the guitar take over the whole song. I haven't seen an effective tabbing of this song, nor have I heard anyone do it justice.

Taso Vouzakis
East Ryde, New South Wales

Can't vouch for its quality, but 'And Your Bird Can Sing' is tabbed in a book called 'Play Guitar With... Best Of The Beatles'. Go to www.musicroom.com for details.

SOLO FLIGHT

Good to see your Greatest Guitar Solo Ever! competition appearing in GT (entry enclosed). Even as a guitar player myself I found it impossible to make up my mind in a definitive way. In fact, it will be interesting to see if any 'unknowns' appear on the list. My original list also included Don McClean, The Moody Blues, Thin Lizzy, Foreigner, Toto, The Moody Blues, The Paul Butterfield Blues Band, Canned

Heat, Quicksilver Messenger Service, Family, Steve Hillage, Ozric Tentacles... I mean, how does one choose? But choose I did. Interestingly, a band I couldn't include because there are no guitar solos are Renaissance, my all-time favourite group.

Norman Finlay
Edinburgh

We're aware, Norman, that there are many great players and bands from all eras that won't be eligible in the greatest solo vote: maybe we'll acknowledge the stoutest widdle 'refuseniks' in the feature. Thanks for sorting your soloing wheat from chaff, though – interesting choices!

BOB DYLAN BEWARE!

When I get older I'll be a star
The greatest rock god near or far
Clapton, Page, Green and Beck
They'll all want to wring my bloody neck
"The kid's too good", you'll hear

them shout,
"We'd better put a contract out
We have to get him out the way
The little git can really play"

The pain is sharp,
it makes me twitch
It's a kick off the wife,
the stupid bitch
"Get out of bed, you lazy thing!
And stop bloody dreaming
you're BB King
You won't grow up to be a god
You're 37 now, you stupid sod!
These stupid scales, they
make me sick
You're not even close
to Robert Fripp
The baby makes
better sounds than you
And that's with a 16p gazoo (sic)
Put it away stop making a din
I'm sick of seeing the
daft old thing
Guitar Techniques deserve a slap
You've bought bloody loads
You're still soddin' crap..."

Well, lads, it's time to go
Got to practice these scales,
you know!

Thanks for the mag, it's been a thrill
I'd own a Tele now if she'd gone on the pill
Any free goodies to get me by?
Just till I hear from EMI?

Danny Lorrman
Stockton-On-Tees

We like the way you rhyme 'sick' and 'Robert Fripp'. And we'd like to point out that it's spelt 'kazoo'. Other than that we're just very very very scared...

CT

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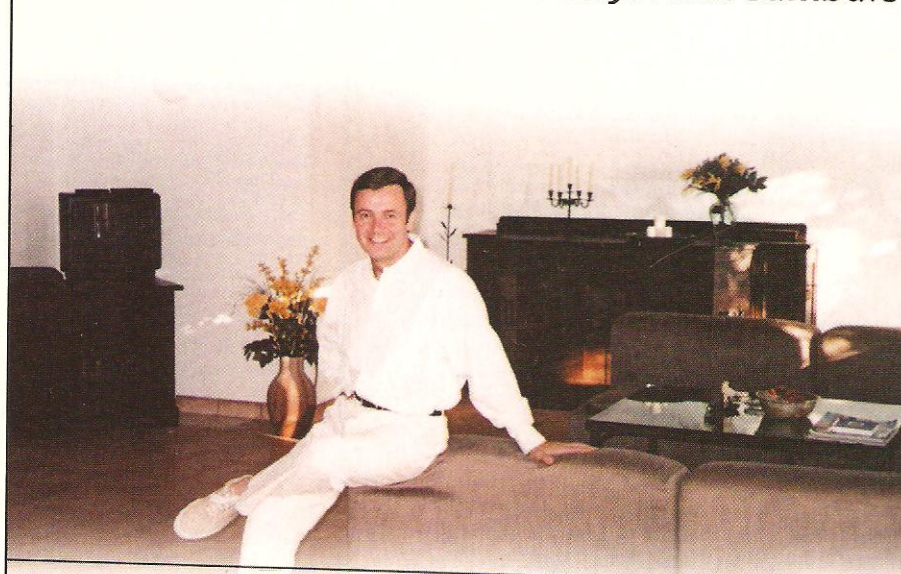
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Rock Guitar Made Easy

THE MAJOR PENTATONIC SCALE

ON THE CD

TRACKS 4-5



- 4. Introduction
- 5. Full track and lesson

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This month we continue our soloing scale studies and begin learning the Major Pentatonic scale...

MAJOR PENTATONICS

GT RATING EASY



Will improve your:

- Scale vocabulary
- Neck knowledge
- Theory

"The trick is to remember how the shapes are affected by the different root notes"

YOUR GT TUTOR

■ JAMIE HUMPHRIES
See p16 for more info on all the GT tutors



RED FERRIS



Slash – still having trouble standing up straight.

If you have been following this Rock Guitar Made Easy column for the last few months, you'll hopefully be feeling a lot more comfortable with your knowledge of scales and music theory. You should, by now, have a firm grasp of the Minor Pentatonic scale, and the Blues scale as well, not only in dry theoretical terms but in the form of licks and techniques that you can include in your own playing. We have also looked at how some of the world's most renowned players use the scales. If you've absorbed all these lessons – and don't worry if you haven't, you can always go back and revise – you should also have some new and valid approaches to learning new scales, with these approaches helping you to free up the scales in all of the positions all over the neck.

FROM MINOR TO MAJOR

So what's next? Well, this issue the Major pentatonic scale comes under the microscope. The Major pentatonic has long been associated with country and country-rock, particularly with the likes of Albert Lee and The Eagles' Joe Walsh. But the Major pentatonic is also visited

frequently by such rock heavyweights as Zakk Wylde, Paul Gilbert, Richie Kotzen and Steve Morse to name but a few. If you're really smart, you might have realised that many of these players mix the Major and Minor Pentatonic scales with the Blues scale to create a hybrid scale, which is something we will cover in future columns.

First, let's begin by looking at the scale. You will notice that the scale has a very different sound, due to the fact that it has a different formula to the Minor pentatonic, (see **PRO TIP**). We will start by learning the scale as we did with both the Minor pentatonic and the Blues scale, by looking at them based around the CAGED system,

SOUND ADVICE ROCKIN' TONE MADE EASY

FOR THE GTCD SESSION I used my Ernie Ball/Musicman Axis Super sport through a Cornford MK50 Head.

REFRESHING TONICS

RECOMMENDED LISTENING



THE MAJOR PENTATONIC SCALE is used by numerous rock lead guitarists. A few of my own personal favourites you could listen to would include; Joe Walsh, whether in The Eagles or on his solo albums; Zakk Wylde, particularly his solo on 'Mama I'm Coming Home' (from the Ozzy Osbourne album 'No More Tears'); and Richie Kotzen's 'Electric Joy' album, especially the track 'Slow Blues'. Guns N' Roses guitar-slinger Slash has also been known to dabble with the major pentatonic on such tracks as 'November Rain', 'Knockin' On Heaven's Door', and the classic 'Sweet Child O' Mine'.

TOP PICKS

- Guns N' Roses 'Appetite For Destruction'
- Ozzy Osbourne 'No More Tears'

which uses the five movable Major chord shapes. As I have said before, it's easier to remember scales if you can visualise them around a chord shape, and it also helps when it comes to moving them around the neck.

FIGURE 1 illustrates the five Major pentatonic shape based around the five CAGED shapes. Pattern #1 is based around the E movable chord shape, Pattern #2 is based around the D movable shape, Pattern #3 is based

around the C shape, Pattern #4 is based around the A shape, and finally Pattern #5 is based around the G shape. As I said earlier it will be much easier to remember the scales around these movable chord forms.

SHAPES AND ROOTS

After examining these scale shapes a few pennies may start dropping... yes, the Major pentatonic scale uses the same shapes as the Minor pentatonic, the only difference being that the root note is in a different place. An easier way of looking at this is if you want to turn any Minor pentatonic scale into a Major pentatonic scale, simply shift the shape you are playing down the neck by a minor third, or three frets. You will notice that Pattern #2 of the Minor pentatonic is the same as Pattern #1 of the Major pentatonic. All we have done is move the shape so the lowest note is now on the fifth fret of the bottom E string as opposed to the eighth fret.

You could also now look at A Minor pentatonic as being the same scale as C Major pentatonic, as the lowest note of Pattern #2 of the Minor pentatonic is the root note of Pattern #1 of the Major pentatonic. Pattern #2 of A minor has the note of C as its lowest note, starting on the eighth fret E string, so this also acts as the root note of Pattern #1 of the C major pentatonic scale.

So, in theory, you have already learned the Major pentatonic scale without realising... simple! Perhaps, but the trick is to remember how the shapes are affected by the different root notes. Look at each shape as having a root that makes it sound major, and another root that makes it sound minor. Many people find the concept of a scale they know functioning as a different scale rather hard to grasp, but be patient – get it right and it'll add a whole new dimension to your playing... **GT**

PRO TIP

NOTE THAT THE MAJOR PENTATONIC uses a different formula to the minor pentatonic. The scale uses the intervals 1, 2, 3, 5, 6

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

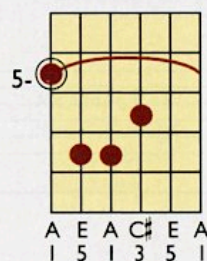
which are taken from the major scale:

A	B	C#	D	E	F#	G#	A
1	2	3	4	5	6	7	1

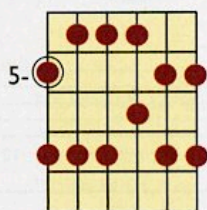
Meanwhile, the minor pentatonic uses the following formula 1, b3, 4, 5, b7.

THE MAJOR PENTATONIC SCALE FIGURE 1

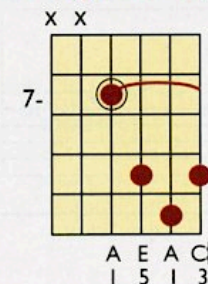
A major/E shape



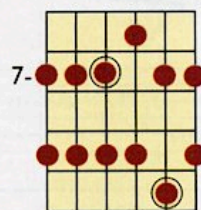
Pattern #1



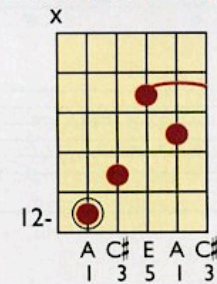
A major/D shape



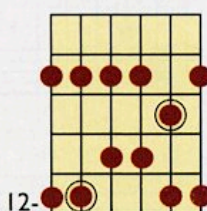
Pattern #2



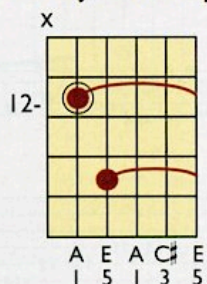
A major/C shape



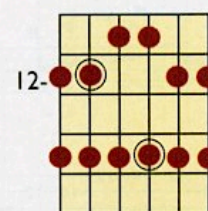
Pattern #3



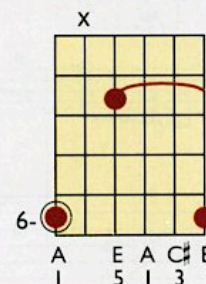
A major/A shape



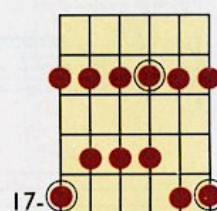
Pattern #4



A major/G shape



Pattern #5



Rock Guitar Made Easy

THE MAJOR PENTATONIC SCALE

IN ASSOCIATION WITH



THE MAJOR PENTATONIC SCALE EXAMPLE 1

EXAMPLE 1 shows pattern #1 ascending and descending starting from the root on the bottom E string.

THE MAJOR PENTATONIC SCALE EXAMPLE 2

EXAMPLE 2 includes pattern #2 ascending and descending starting and finishing with the lowest A root note, located on the D string.

THE MAJOR PENTATONIC SCALE EXAMPLE 3

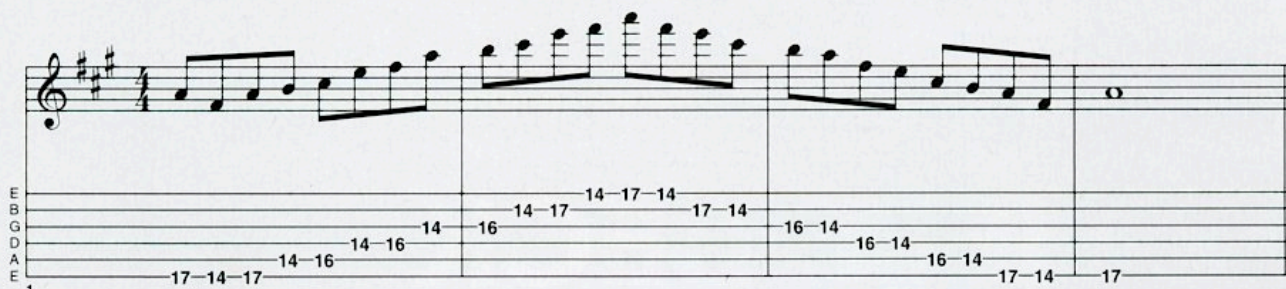
EXAMPLE 3 illustrates pattern #3 again ascending and descending, starting and finishing on it's lowest root note, located on the A string.

THE MAJOR PENTATONIC SCALE EXAMPLE 4

EXAMPLE 4 shows pattern #4 ascending and descending also with its root on the A string.

THE MAJOR PENTATONIC SCALE EXAMPLE 5

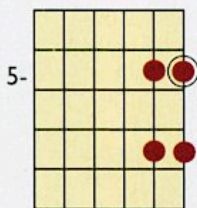
EXAMPLE 5 shows the final shape, pattern #5, with the lowest root on the bottom E string, sharing it with pattern #1.



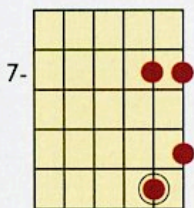
THE MAJOR PENTATONIC SCALE SHAPE CHART

NOW THAT WE HAVE LEARNED the positions of the root notes it is time to practice the scale on pairs of strings.

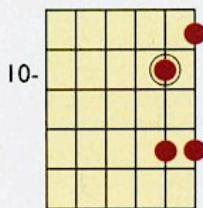
EXAMPLE 6 is based around pattern #1 with the root on the top E string.



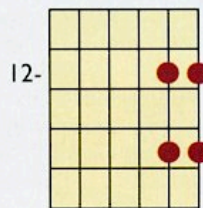
EXAMPLE 7 is based around pattern #2 with the root located on the B string.



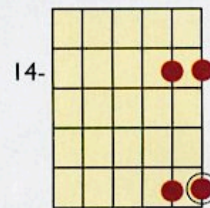
EXAMPLE 8 is based around pattern #3 and starts with the root note on the B string.



EXAMPLE 9 is based around pattern #4 and does not have a root.

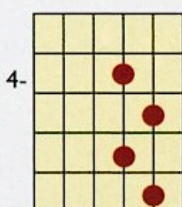


EXAMPLE 10 uses pattern #5, and has its root located on the top E string.

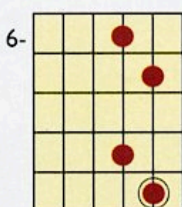


ALL OF THE ABOVE EXAMPLES can be played on pairs of strings tuned in fourths, E-A, A-D, D-G, and E-B. The final group of examples are played on the G and B strings which are tuned to a major third.

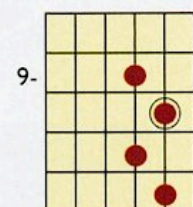
EXAMPLE 11 is based around pattern #1 and has no root note.



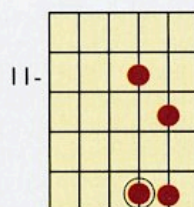
EXAMPLE 12 originates from pattern #2 and has its root on the B string.



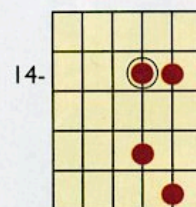
EXAMPLE 13 is based around pattern #3, with the root located on the B string.



EXAMPLE 14 originates from pattern #4 and its root note can be found on the G-string.



EXAMPLE 15 uses pattern #5 and starts from its root note on the G-string.



SO THERE YOU HAVE IT. As you can see we are simply re-applying information we have already learned, so the Major pentatonic should feel pretty comfortable after a short time. Enjoy, and next month prepare for a solo.

Blues Rock

JEFF BECK 'LET ME LOVE YOU' FULL TRACK



ON THE CD

TRACKS 7-10



- 7. Introduction
- 8. Full track
- 9. Backing track
- 10. Backing track

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It's back to Beck's classic '68 album 'Truth' this month, with this blues rock belter made with Rod Stewart and Ron Wood...

JEFF BECK

LET ME LOVE YOU

GT RATING

MODERATE

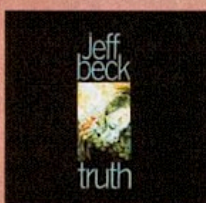


Helps improve your:

- Blues rock licks
- Bending skills
- Strength and accuracy

TRACK RECORD

'LET ME LOVE YOU' IS FROM JEFF BECK'S 1968 ALBUM 'TRUTH'



DESPITE IT BEING SOMETHING of a blueprint for the heavy metal that followed, the power blues of 'Truth' has never enjoyed the same reputation as early albums by Led Zeppelin or Cream. Yet in its day, 'Truth' really was astonishing, with Beck cranking his amp to the max and firing off all manner of scary licks. It opens with a rearrangement of the Yardbirds hit 'Shape Of Things' – "it must be played at maximum volume" read Beck's sleeve notes – and also includes the guitar wig-out 'I Ain't Superstitious', plus the legendary 'Beck's Bolero', recorded with Jimmy Page, plus The Who's John Entwistle and Keith Moon in the session where Moon 'christened' Led Zeppelin.

blues and major scales with abandon. Ultimately, it's not particularly helpful to see this track in strict scale terms, but look out for all the chord tones that help explain his note choice.

There's still plenty of Beck-isms to enjoy. Phrasing is everything in this solo – at times it's fluid, at others it almost stutters. Make sure you listen to the full track to get the feel. Look out for those dramatic bends Beck plays so well (**BARS 10, 20** and more). These might be difficult to execute precisely first time you try, but don't despair – if nothing else they'll build up your strength and accuracy. As the track progresses Beck drops in double stops as a reminder of the track's underlying rhythm and melody (**BARS 58, 89** and more) – a good trick which allows him to push his 'out there' soloing that much harder.

All else is pretty much unique Jeff Beck. There are plenty of instances where Beck bends notes slightly sharp (look for the BSS notes in the music, on both the lead and rhythm tracks). Again, there's no particular reason for this to occur, it's just something that Beck does – it's just one reason why he's a pretty unique guitarist. Enjoy this one – I'll be back next month with a giant of electric blues... **GT**

"Phrasing is everything in this solo – at times it's fluid, at others it almost stutters."

YOUR GT TUTOR

■ GEOFF WHITEHORN
See p16 for more info on all the GT tutors



By the end of 1966, Jeff Beck's career was in a bit of a state. Despite his talent, he'd controversially walked out on The Yardbirds (after famously throwing a whole amp out of a window and threatening to smash his Tele over vocalist Keith Relf's head) only to then suffer producer Mickie Most's attempts to turn him into a pop star (on 'Hi Ho Silver Lining'). Salvation lay in a genial night at London's Cromwellian club, where he ran into 22-year-old vocalist with Shotgun Express, one Rod Stewart. "He was somewhat worse for wear through drink," recalled Beck "yet here was the guy – the one guy – I would like to play with. I was pretty down as well – totally out of The Yardbirds, nothing going, no money. I hadn't got anything to lose so I asked him if he would be interested and he said, 'Yup! Amazing!'"

The Jeff Beck Group were completed by Ron Wood on bass (yes that Ron Wood) and Mickey Waller on drums. Debut album 'Truth' was reportedly recorded

in just 11 hours, yet it remains one of the guitarist's best albums and hugely influential. GT looked at 'Rock My Plimsoul' in December 1997 and this month it's the turn of barnstorming second track, 'Let Me Love You'. Thanks to GT reader Milo Greenwood for the suggestion!

'LET ME LOVE YOU'

In structure, 'Let Me Love You' is a relatively straightforward blues rocker in F#, and not as difficult to ape as the last JB track GT transcribed, 'Brush With The Blues.' That said, Jeff Beck's approach to lead guitar is pretty freeform and he here moves through the pentatonic,

SOUND ADVICE

LET ME COPY YOU

IN THE LATE '60S Beck was mainly using Les Pauls plus Marshall 100V amps and a Coloursound Tonebender. For the GT CD I used a Sid Poole Les Paul-alike electric, selecting the bridge pickup for rhythm and both pickups out-of-

phase for the lead part. This went into a Marshall JMP-1 (both OD1 channel) with these settings:

Part	Gain	Bass	Middle	Treble	Pres	Bass-shift
Lead	15	4	-4	5	5	Out
Rhythm	10	4	-4	5	5	In

IN ASSOCIATION WITH

Marshall

 PRO TIP

HOW DID BECK develop his famed fingers-only style of the '70s? "I used a pick just like everybody else," he says, "but in the late '60s and early '70s, I dropped it a lot because of being inebriated... so I found that I could pick faster and more impressively by using all my fingers instead of a pick." Cheers!

 INSIDE KNOWLEDGE

'LET ME LOVE YOU' was credited to one J (Jeffrey) Rod though that was, of course, a pseudonym for Jeff Beck and Rod Stewart. It's never been clear why the duo used a false name, though their publishing and recording deals of that time seem strangely muddled. Indeed, Stewart was due to sing 'Hi Ho Silver Lining' until producer Micky Most found out that contractual problems prevented it. Hence Jeff Beck's shaky debut as a lead singer.

Beck, live in San Francisco on the Jeff Beck Group's first US tour of '68.

REDIFENS

Blues Rock

JEFF BECK 'LET ME LOVE YOU' FULL TRACK

IN ASSOCIATION WITH *Marshall*

'Let Me Love You' Music by Jeffrey Rod © 1967 by Enquiry Music Ltd and Carlin Music Corp. All Rights Reserved.
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JEFF BECK 'LET ME LOVE YOU' LEAD GUITAR

Rhythm guitar cue *wide vib* *vib*

F# mixolydian

GT TAB

BU **PBU LD** **CO CO**

slow

4 (6) **(6)** **(4) (6)** **(5) (4) 4 2 4 2 4 (4) 2**

0 **1** **F#7**

gliss **vib**

CO **BSS CO** **CO** **BU CO**

(2) 1 4 **2** **5 5 5** **(5) 4 5 4 5 4 5 (5) 4 5 4 5 5** **7 (9) 7 (7) 5 6 7 5**

4 **B7** **F#7**

gliss **vib** **gliss**

CO **partial BU LD BU** **CO** **BSS** **BU LD BU**

6 7 7 (7) 14 (16) (15) (16) 14 12 12 14 14 11 17 (21) 17 17 (19) 17 14 17 16 14

8 **C#7** **B7**

slight BD LB **pick scrapes on high strings** **BU** **BU**

16 16 14 18 (17) (17) (17) **4 4 4 4 6 (8) 4 4 4 4 6 (9) (6) 4 4 4 4 6 (8) 4 4 4 4 6 (8)**

11 **F#7**

vib **vib** **vib**

BU **BU LD CO** **BU** **BU**

4 4 4 4 6 (8) 4 4 4 4 6 (9) (6) 4 4 4 4 6 (8) 4 4 4 4 6 (8)

16 **B7** **F#7**



JEFF BECK 'LET ME LOVE YOU' LEAD GUITAR... CONTINUED

20

BU LD BU LD LD CO BU BU

4-4-4-4 6 (8) 6 (9) (8) 6 (6) (6) 4-2-4-2 6 (8) 4-2-4-2 6 (8)

C#7 B7 F#7

gliss gliss gliss gliss

vib

24

BU CO BSS CO CO CO CO CO BD BD CO

4-2-4-2 6 (8) 14-16-16-16 14 (14) 14 16-16-16 14-14 11 (12) 12 (13)

gliss gliss

vib

29

CO CO CO BU LD BSS

14-14-14-14 14 (16) (16) 14 14 (14) 13 (13) 16-14 17-16-14 16-14 16 14 16-16

B7 F#7

gliss vib

vib

33

PBU LD CO CO CO CO CO PBD LB

(12)(14) 12-10-12 10 (10) 12 11-11-11 (11)(14)(14) 11-8 11-11-11-11 12-12-12-12

C#7 B7 F#7

gliss gliss gliss

36

CO CO v.slow BU BU RPB LD BU BULD

13-13-13-13 14 4-2-4 4 (8) 6 (8) (8) 6 (6) 0-2-4-2-4 6 (8) 4-6 (8) 6-4

gliss gliss

vib

vib

Blues Rock

JEFF BECK 'LET ME LOVE YOU' FULL TRACK

IN ASSOCIATION WITH

Marshall

JEFF BECK 'LET ME LOVE YOU' LEAD GUITAR... CONTINUED

40

vib

BU BU BU PBU BU PBU PBU

(4) (4) 7 (8) (8) 7 (8) 7 7 6 (7) 6 (6) (7) 6 (7) 6 (6) (7) 6 (6) (7) (7)

B7

43

gliss *gliss* *vib* *gliss*

BU

4 (6) 2 2 5 2 5 2 5 4 2 4 4 2 4 2 3 2 0 2 0 2 0 2 0 2 2 2

F#7

45

gliss *gliss* *gliss*

MU MU MU MU MU MU BU LD

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

C#7 B7 F#7

48

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

BSS CO partial BU LD BU CO CO BU CO BU CO PBU

4 2 4 6 17 (19) (18) (19) (19) 14 17 14 17 16 15 14 17 (19) 17 (19) 17 14 17 (17) (19) 17 14 15 14

51

vib *vib*

BU RPB- BU

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



JEFF BECK 'LET ME LOVE YOU' LEAD GUITAR... CONTINUED

(8va) - - - - -

CO

BU partial LD BU

53 B7

(8va) - - - - -

gliss

BU LD BU LD BU LD BU LD BUCO BSS

55 F#7 C#7

(8va) - - - - - Loco

gliss gliss gliss gliss gliss

CO BU CO BU LD BU LD

58 B7 F#7

vib vib

BU BU BU LD BU LD - - - - - slow

61

65 B7 F#7

Blues Rock

JEFF BECK 'LET ME LOVE YOU' FULL TRACK

IN ASSOCIATION WITH

Marshall

JEFF BECK 'LET ME LOVE YOU' LEAD GUITAR... CONTINUED

69

C#7 B7 F#7

CO BU BU CO

6 6 6 (8) 6 (8) 6 (8) (8) 14 16

4 4 4 4 4 4 4 4 4 4 4 4

vib vib vib

73

BU LD CO BU LD BU BU

16 (18) 16 16 (16) 15 13 11 13 (15) 13 11 (11) 13 (15) (15) 14 (16) 14

13

vib vib vib

77

B7 F#7

PBU PBU PBU PBU BU BU partial PBU LD BU

(14)(15) 14 12 (14)(15) 14 12 (14)(15) 14 (14)(15) 14 12 13 11 13 (15) 13 11 (11) 13 (15) (15) (16)(18) (17)

13

vib vib

81

C#7 B7 F#7

partial LD BU LD BU LD BU LD BU partial LD BU LD BU CO CO PBU CO CO CO PBU LD CO

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

2 4 4 (6) 4 2 (2) 4 13 11

vib

84

PBU LD CO BU (hold) BSS CO BU BU LD BU

(16)(18) 16 16 2 4 4 (6) 4 2 (2) 4 13 11 13 (15) 13 (14) 13 11 (11) 13 (15)

vib



JEFF BECK 'LET ME LOVE YOU' LEAD GUITAR... CONTINUED

88

slow BU CO CO CO CO CO CO CO CO CO

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

B7 F#7

92

Let ring - - - - - CO

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

C#7 B7 F#7

97

CO BU LD BU LD BU LD BSS BSS CO CO

2 4 4 (6) 4 (6) 4 (6) 4 2 (2) 4 2 4 4

100

BU LD BU LD BU LD BU pick scrapes on high strings

5 (5) (5) (5) (5) (5) (5) (5) 4 (6) 4 (6) 4 (6) 4 (6) (6)

8va - vib gliss

BU 17 (19) 14 17 14 18 (18)

B7 F#7

104

(8va) - - - - - gliss

BU 17 (19) 14 17 14 14 17 14 14 17 14 14 17 (19) (19)

2 2

C#7 B7 N.C. G7 F#7

JEFF BECK 'LET ME LOVE YOU' **FULL TRACK**

Marshall

[illegible]

7

F#7

F#7

C#9

C#7#9

B

MU

15

BSS BSS BSS BSS CO

E
B
G
D
A
E

2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4 8 7 9(9) 9 9 8 9(9) 9 9 9 9 9 9 9 9 7 9 7 9 7 9

B7(sus4)



JEFF BECK 'LET ME LOVE YOU' RHYTHM GUITAR... CONTINUED

19

(F#5)

BSS BSS BSS BSS

gliss vib vib gliss

C#5 B5

23

(F#5)

BSS BSS BSS

gliss

F#7

CO MU CO

27

(F#5)

BSS CO CO CO

gliss

B7(sus4)

31

F#7 (F#5) C#5 B5

BSS BSS

gliss vib vib gliss vib

35

(F#5) (C#) (F#5)

BSS BSS BSS

gliss vib vib gliss gliss

Blues Rock

JEFF BECK 'LET ME LOVE YOU' FULL TRACK

IN ASSOCIATION WITH

Marshall

JEFF BECK 'LET ME LOVE YOU' RHYTHM GUITAR... CONTINUED

39

Bsus4

42

B7 B9 F#7 (sus4) F#5

45

C#7 (sus4) B7 (sus4) F#7 (sus4) C#5

pickscrape on low strings

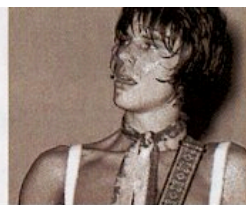
49

(F#5) MU MU MU MU MU MU MU BSS

53

(B7) CO CO (F#5)

vib gliss gliss



JEFF BECK 'LET ME LOVE YOU' RHYTHM GUITAR... CONTINUED

57

CO CO

BSS

gliss gliss

C#7/G# B (F#5)

61

BSS BSS BSS BSS MU MU MU BSS

vib

65

Let ring MU MU MU MU

gliss

B7 F#5

69

CO CO CO CO CO CO CO CO CO CO CO CO

gliss

C#5 C5 B5 (F#5)

73

w/slide CO CO CO CO CO CO CO CO CO CO CO CO

gliss gliss gliss gliss

F#

JEFF BECK 'LET ME LOVE YOU' **FULL TRACK**

IN ASSOCIATION WITH *Marshall*

77

B

F#

81

C#

B

(F#5)

85

88

B

(F#)

92

(C#5)

(B5)



JEFF BECK 'LET ME LOVE YOU' RHYTHM GUITAR... CONTINUED

no slide (to end) - - - - -

CO CO CO CO CO CO CO CO CO CO CO

CO MU CO

95

(F#5)

MU CO MU CO MU CO

gliss.

98

F#7

CO CO

gliss.

101

B7

F#7

CO CO MU CO

gliss.

gliss.

104

C#5

B5

N.C.

gliss.

107

G7

F#7

ON THE CD

TRACKS 11-14

- 11. Introduction
- 12. Tuning notes
- 13. Full track
- 14. Backing track

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Here we look at low-slung guitar on the latest US smash from the band of 2002, Nickelback

NICKELBACK

TOO BAD

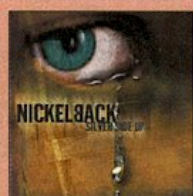
GT RATING

MODERATE



Helps improve your:

- Alt tunings knowledge
- Riff playing
- Solo phrasing



TRACK RECORD

'TOO BAD' COMES FROM NICKELBACK'S 2001 ALBUM 'SILVER SIDE UP'

FOLLOWING THE WORLDWIDE SUCCESS of 'How You Remind Me', 'Silver Side Up' has now shifted five million copies on the way to becoming a US, UK and Canadian number one. 'Too Bad', with its tale of paternal neglect set to some nagging guitar work, is one of the album highlights, alongside 'Never Again' and 'Just For'. While Nickelback's lyrics are similar to many other bands, what comes through is their strong sense of dynamics and memorable hooks.

a mixture of both major and power chords. The major tonality is very subtle as the third is not prominent.

EXAMPLE 3 includes the main guitar solo. The solo on the original album is a mixture of two guitars sounded backwards – either that or the band used some form of reversed delay effect. To make this approachable for a live situation I have arranged the solo for one guitar, and have included some pre-bends to capture some of the reversed phrasing feel. The solo uses the C minor pentatonic scale:

C	E _b	F	G	B _b	C
1	b3	4	5	b7	1

The solo is quite straightforward, just watch some of the phrasing, and take care with the pitching of those pre-bends.

EXAMPLE 4 is the rhythm guitar part played under the solo. Although I have left this on the GTCD, I have included it here so a second guitarist could perform it live.

Have fun with this track, as it's sure to go down well on a gig. My cover band has been playing 'How You Remind Me' for quite a while now, and it goes down a storm. Until next month!

GT

"This track features a pretty meaty riff, and a heavy dose of drop tuning."

YOUR GT TUTOR

■ JAMIE HUMPHRIES
See p16 for more info on all the GT tutors



Despite seemingly appearing from nowhere, Nickelback are no overnight sensations. The Canadians released a debut album, 'Curb', back in 1996 using \$4000 in borrowed cash; by 2000, they'd invested a further \$30,000 of their own money and put out second album, 'The State'. It spawned the radio hit 'Leader Of Men' and sold a respectable 10,000 copies. The album's post-grunge appeal wasn't lost on major labels and they soon signed to Roadrunner. The quartet's third album, 'Silver Side Up', followed last year and has been a worldwide success: as well as the huge hit single 'How You Remind Me', 'Too Bad' has topped Billboard's Modern Rock chart and made the Top 10 of the US Hot 100.

Guitar duties in Nickelback are handled by singer Chad Kroeger and lead guitarist Ryan Peake and while their music is simple enough, it hopefully shows that no-frills hard rock is again credible, without having to be mixed with rap to gain airplay.

PERFORMANCE NOTES

This track features a pretty meaty riff, and a heavy dose of drop C tuning, (see **Pro Tip**) – not as low as Staind's favoured A_b tuning, but

rumblin' enough. **EXAMPLE 1** features the clean verse part, that includes our arpeggio idea that pedals off the G note played on the second fret of the third string. The part includes a climbing bass line on the sixth string. This part should also be performed with a tremolo effect if possible. This section is pretty straightforward, but try and make sure the strings are left to sustain. This section is performed with a half time feel.

EXAMPLE 2 features the heavy chorus progression, which is full-on balls-to-the-wall rock. This section kicks off with a brisk driving feel, in contrast to the verses' half time feel, and the tone here is thick and distorted, and includes a driving eighth note rhythm. The chords are

SOUND ADVICE

NAILING NICKELBACK TRACKS

THE NICKELBACK SOUND comes from a mixture of Fender Teles (lead guitarist Ryan Peake) and PRSs (vocalist/rhythm player Chad Kroeger) with both using Fender Twins and Mesa Boogie Triple Rectifiers. For effects, they employ

some digital delay and a classic Vox wah. For the GT session I used my old Musicman Axis Sport, through a Cornford MK50 head for both the clean and crunch sounds. A splash of tremolo was added during the verse to get the sound on the album.



PRO TIPS

'TOO BAD' USES A DROPPED C tuning, where all six strings are lowered by a tone, and then the sixth string is lowered by another further tone. Thus your tuning, from the sixth string to the first string, is C G C F A D. By simply applying this tuning to your guitar, you will be able to come up with some very cool sounding riffs with familiar fingerings.

Chad Kroeger – blissfully unaware his amp's on fire.

RED FERRIS

NICKELBACK 'TOO BAD' EXAMPLE 1

VERSE

0:00

$\text{♩} = 128$ Half Time Feel

w/tremolo

GT TAB

1 see text

C5

D
A
F
C
G
C

2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0

NICKELBACK 'TOO BAD' FULL TRACK

"Too Bad" Words and Music by Chad Kroeger; Michael Kroeger; Ryan Peake and Ryan Vikedal © 2001 Arm Your Dillo Publishing, Michael Kroeger Publishing Designee, Ryan Peake Publishing Designee and Ryan Vikedal Publishing Designee, USA Warner/Chappell North America Ltd, London W6 8BS. Reproduced by permission of International Music Publications Ltd. All Rights Reserved.

NICKELBACK 'TOO BAD' EXAMPLE 1... CONTINUED

[illegible]

NICKELBACK 'TOO BAD' EXAMPLE 2

CHORUS

0:34

w/distortion

D
A
F
C
C

1,5

A $\flat$

E $\flat$

2
3
3
3
3

5
5
5
5
5

3
3
3
3
3

F5

E $\flat$ 5

F5

E $\flat$ 5

F5

E $\flat$ 5

F5

E $\flat$ 5

3,7

NICKELBACK 'TOO BAD' EXAMPLE 3

SOLO ARR FOR 1 GTR

1:56 Half Time Feel

D
A
F
C
C



NICKELBACK 'TOO BAD' EXAMPLE 3... CONTINUED

4

BU PBU LD PBU LD

10 12 12 (14) 10 (12)(13)(12) (10) 10 (12)(13)(12) 12 12 12 10 12 10 12

7

vib vib

BU LD CO CO PBU PBU LD PBU LD

(12) 10 12 (14) 12 10 10 12 10 12 10 (12)(14) (14) 10 13 (12)(14) 12 (12) 10 12 (12)(14) 12 12 10 12

10

8va

CO PBU LD BU BU BU LD

(12) 10 12 10 12 10 12 (12)(14) 12 15 15 (17) 15 (17) 15 (17) 15 13 15

14

Loco gliss gliss gliss gliss gliss gliss gliss gliss gliss

GT CD ending

MU

0

NICKELBACK 'TOO BAD' EXAMPLE 4

SOLO SECTION RHYTHM GTR EXCERPT

1:56 Half Time Feel

gliss gliss

1 0 (0) 2 3 10 5 (5) (5) 3

(C5) (E♭5) (B♭5) (F5) (E♭5)

Acoustic Rock

NIRVANA 'THE MAN WHO SOLD THE WORLD' FULL TRACK

ON THE CD

TRACKS 14-17



- 14. Introduction
- 15. Full track
- 16. Backing track
- 17. Backing track

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Nirvana made this David Bowie song their own with a stunning performance on 'MTV Unplugged In New York'

NIRVANA

THE MAN WHO SOLD THE WORLD

GT RATING

EASY



Helps improve your:

- Rhythm skills
- Barre chord work
- Simple lead melody

"This is not a huge technical workout but has great charm and honesty about it."

YOUR GT TUTOR

■ JAMIE HUMPHRIES
See p16 for more info on all the GT tutors



TRACK RECORD

THIS TRACK IS FROM NIRVANA'S 1994 ALBUM 'MTV UNPLUGGED IN NEW YORK'

Even away from the chilling irony of lyrics like "No I don't have a gun..." and "don't expect me to die...", 'MTV Unplugged' is a powerfully ragged album, with Cobain in astonishing voice and the stripped-down arrangements emphasising the quality of either his own songs or the chosen cover versions. Highlights include this track, 'Where Did You Sleep Last Night?', Cobain's own Lennon-esque 'About A Girl' and 'Something In The Way'. The album went straight to No 1 in both the US and UK.

Until the highly publicised battle over Nirvana's unreleased work is resolved, Nirvana's 'MTV Unplugged In New York' album will serve as the group's final recording and epitaph. It's perhaps strange that an acoustic album should be the final word from Nirvana, yet it's widely accepted this recording hinted at the direction Kurt Cobain wanted to go in the future.

The track we're looking at is 'The Man Who Sold The World', written by David Bowie for his 1970 album of the same name. Yet like the other cover versions on 'Unplugged' – The Vaselines' 'Jesus Doesn't Want Me For A Sunbeam' and Leadbelly's 'Where Did You Sleep Last Night' – Nirvana made this song very much their own. This track is not a huge technical workout and it's a little rough, but it has great charm and honesty about it...

PERFORMANCE NOTES

FIGURE 1 illustrates the chords used for the track. These chords should cause no problems and are a mixture of both open and barre shapes. As with many Nirvana tunes, the main bulk of the song consists of a quite basic rhythm part.

EXAMPLE 1 illustrates the rhythm part for the main acoustic track. I like to see rhythm parts written this way, as opposed to pages of tab just to show a simple chord progression. I have shown some suggestion for strumming, but it's really up to you. The only part that may cause a problem is the C# chord, where you have to jump up to the 9th fret, and the occasional change in time signature (see **PRO TIP**).

EXAMPLE 2 includes the lead part, played by Kurt Cobain. The main melody is straightforward and based around the A Phrygian Mode:

A	B $\flat$	C	D	E	F	G	A
1	2	3	4	5	6	7	1

This could also be viewed as A Phrygian Dominant, the fifth mode of the D Harmonic minor scale, as the melody is played over a major chord, and not a minor. But the melody does not include the third, so we won't worry too much.

For the bulk of the verse this guitar rests, and joins in with the scale runs during the chorus, that double with the bass. The scales used are C Mixolydian, and F Ionian, that are both diatonic to each other:

C	D	E	F	G	A	B $\flat$	C
1	2	3	4	5	6	7	1

F	G	A	B	C	D	E	F
1	2	3	4	5	6	7	1

Try not to be too precious about how you play the melody lines. You'll notice that when Kurt plays the main melody, he regularly strikes other notes by mistake ("I guarantee you I will screw this song up," he jokes as he introduces the song).

The final solo kicks in at **BAR 82**, and things are a little shaky to start with, as Kurt hits a couple of rather "funky" sounding notes that should probably have been avoided, but in the interests of authenticity, I've included them. Enjoy this one, see you next month...

GT

SOUND ADVICE

THAT (AHEM) 'UNPLUGGED' SOUND

ON THE MTV SHOW, Kurt Cobain played a rare electro-acoustic Martin D-18E, of which only 302 were ever made. Bending the unplugged ethic somewhat, he insisted on playing through his favourite Fender Twin Reverb amp and his usual array of stompboxes. Second guitarist Pat

Smear (ex-Germ, future-Foo Fighter) played a Buck Owens acoustic. For the GTCD session I used my Washburn electro plugged direct into a TLA valve mic preamp. For the distorted melody, I used my Musicman Axis Supersport via the trusty Cornford head.

 PRO TIPS

THIS SONG INCLUDES A 2/4 bar during the verse; where as the rest of the song is in 4/4. 2/4 basically means that the bar has two crotchets, quarter note, beats as opposed to four. When writing, changing time signatures can be a very simple yet effective tool to adding interest to a simple progression.



Kurt Cobain: His and the photographer's 'won't blink!' games went on for hours.

MICHEL LUSSEN/REDIFRANS

Acoustic Rock

NIRVANA 'THE MAN WHO SOLD THE WORLD' FULL TRACK

'The Man Who Sold The World' by David Bowie © 1970 Chrysalis Music, Chrysalis Building, Bramley Road, London W10 (25%); EMI Music Publishing Limited, 127 Charing Cross Road, London WC2 (37.5%); Tintoretto Music/RZO Music Limited (37.5%). Used by permission of Music Sales Ltd. All Rights Reserved. International Copyright Secured.

NIRVANA ACOUSTIC CHORDS

F	Dm	A	C	C#
F C F A C F 1 5 1 3 5 1	D A D F 1 5 1 3	A E A C# E 1 5 1 3 5	C G C E 1 5 1 3	C# G# C# F# G# C# 1 5 1 3 5 1

NIRVANA 'THE MAN WHO SOLD THE WORLD' EXAMPLE 1

ACOUSTIC RHYTHM PART

0:00 $\text{♩} = 113$
4

1 5

0:17
1:21 A Dm A

9,40

14,45 F C

Rhythm continues sim

19,50 A Dm C

24,55 25,56 67

29,60,70 C F C# A Dm

D % al CODA F Dm

35,66

CODA 2:31 A Dm F

74



NIRVANA 'THE MAN WHO SOLD THE WORLD' EXAMPLE 1... CONTINUED

79

Dm A

84

Dm F Dm

89

A Dm

94

F Dm A

99

Dm rall - - - F

NIRVANA 'THE MAN WHO SOLD THE WORLD' EXAMPLE 2

LEAD GUITAR PART

0:00

With overdrive

GT TAB

1,3

5

16

clean

16

9,40

25,56,67

6

26,57,68

Acoustic Rock

NIRVANA 'THE MAN WHO SOLD THE WORLD' FULL TRACK

NIRVANA 'THE MAN WHO SOLD THE WORLD' EXAMPLE 2... CONTINUED

With overdrive

30 1-3 0-1-3 0-2-3

32.63

34

D% al CODA

38

CODA

74

gliss

78

NIRVANA 'THE MAN WHO SOLD THE WORLD' EXAMPLE 2... CONTINUED

82

gliss gliss gliss gliss

E
B
G
D
A
E

8 10 (10) 9 9 9 (9) 9 2 2 2 0 (0) 2 3 2 0 2 2 2 0 0 2 2

86

gliss gliss

E
B
G
D
A
E

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

90

gliss gliss gliss

E
B
G
D
A
E

7 9 9 9 (9) 9 9 9 9 9 9 9 2 2 2 0 (0) 2 3 2 0 2 2 2 0 0 2 2

94

gliss gliss gliss

E
B
G
D
A
E

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

98

gliss rall - - -

E
B
G
D
A
E

9 9 9 (9) 9 9 9 9 9 9 9 2 2 2 0 (0) 2 3 2 0 2 2 2 0 (0) 2 3 2 0 2

Acoustic Fingerstyle

TOMMY EMMANUEL MASTERCLASS

Acclaimed virtuoso Tommy Emmanuel joins GT for one issue to demonstrate why he's possibly the world's greatest acoustic guitarist. Masterclass transcribed, recorded and presented by Eric Roche

ON THE CD

TRACKS 18-27

- 18. Introduction
- 19. Example 1
- 20. Example 2
- 21. Example 3
- 22. Example 4
- 23. Example 5
- 24. Example 6
- 25. Example 7
- 26. Example 8
- 27. Example 9

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TOMMY EMMANUEL

Masterclass

"FLY YOUR KITE!"

GT RATING

MODERATE/
ADVANCED

Each example in the lesson gets progressively more difficult



Helps improve your:

- Fingerpicking
- Lick vocabulary
- Speed and finesse

"Without technique you can't express yourself."

Tommy Emmanuel

YOUR GT TUTOR

■ ERIC ROCHE
See p16 for more info on all the GT tutors



FINGERPICKING GOOD!

RECOMMENDED LISTENING



ANY TOMMY EMMANUEL ALBUM is worth listening to simply for the man's natural abilities on the guitar. Acoustic purists should try 'Only' (2001), his first all-acoustic album, though also recommended are the fusion-y 'Can't Get Enough' (1997, also issued as 'Midnight Drive'), The Journey (1993) or the Grammy-nominated duets album with the late Chet Atkins, 'The Day Finger Pickers Took Over The World'.

TOP PICK

■ Chet Atkins & Tommy Emmanuel
'The Day Finger Pickers Took Over The World'

The UK fingerstyle scene has never been healthier, with many of the world's top players touring here regularly, and homegrown talent continuing to evolve. Yet, in the past few months there's been a name on the tip of everyone's tongue – Tommy Emmanuel. Just a few years ago, one could have mentioned Tommy and depending on who you asked you'd either get the response: "The world's greatest guitarist!" or "Who?" In his native Australia, Tommy is literally a household name. He has won every

major music award, appeared on numerous television shows, and sold shiploads of records. In the US he was awarded the prestigious CGP (certified guitar player) award by the late Chet Atkins himself. Yet, until he moved to the UK a few years ago, he was a relative unknown on these shores and only recently – thanks to a number of back-to-back grassroots tours – has his playing got the attention it deserves. Yours truly caught up with Tommy backstage at one of his recent solo shows to get this exclusive fingerstyle lesson for GT...

"FLY YOUR KITE..."

"Technique lets you fly your kite!" says Tommy. He's aware that it's sometimes in vogue to put down highly-technical players yet argues that "without technique you can't express yourself". Indeed, he's emphatic that technique is something that's acquired and perfected through practice (surprise, surprise!) and allows you to control the flow of the music through your instrument. I asked him to demonstrate some particular right-hand patterns to illustrate his point. Fingers at the ready...! **GT**



SOUND ADVICE

TOMMY'S TONES

FOR THE RECORDING TOMMY used his faithful and well-worn Maton guitar. These Australian-made acoustics are fitted with a microphone and onboard EQ control. The pickup has been adjusted at Tommy's request to provide in his own words "extreme EQ" which allows some seriously low and high frequencies to be amplified. We recorded it direct to a Fostex hard disk recorder.

TOMMY EMMANUEL MASTERCLASS CHORD CHART FOR EXAMPLE 9

Em9/B	E9/B	Am9 (acting as Dm13 no3rd)	A/maj13 (no11)	Gmaj13 (no11)
T 2 1 3 3 3 5 R b3 b7 9 5	T 2 1 3 3 3 5 R 3 b7 9 5	V 1 1 1 1 3 5 R 11 b7 9 13	III 2 1 1 3 1 R 3 6 9 5 7	II 2 1 1 3 1 R 3 6 9 5 7

 PRO TIP

If you play your acoustic through an amp, try introducing reverb and delay effects. Emmanuel uses them dramatically on his song 'Initiation', where "I try to create the sounds and atmosphere that I remember as a kid living in the outback. Sometimes you'll hear a dingo yapping and howling and guttural sounds and the didgeridoos create those sounds. I try to create thunder, rain, wind and other noises with the delay and reverb effects."



Tommy Emmanuel –
the world's finest
acoustic player?

TOMMY EMMANUEL MASTERCLASS EXAMPLE 2... CONTINUED

TOMMY EMMANUEL MASTERCLASS EXAMPLE 3

We discussed the music of both Chet Atkins and Merle Travis, both hugely influential on Tommy. He offered **EXAMPLE 3** as typical of the Travis style.

TOMMY EMMANUEL MASTERCLASS EXAMPLE 4

FOR THE INTERVIEW we literally let the tape run. As we talked Tommy would frequently play something completely mind boggling (the Tommy Emmanuel version of "noodling"!). Many times I would have to stop him and say "WHAT was that?!"

EXAMPLE 4 was one such instance. It's an E mixolydian/blues run *par excellence*...

TOMMY EMMANUEL MASTERCLASS EXAMPLE 5

TOMMY PLAYED THIS NEXT GROOVE (**EXAMPLE 5**) after we briefly talked about the style and technique of American guitarist Leo Kottke with whom Tommy has performed in the past.

Acoustic Fingerstyle

TOMMY EMMANUEL MASTERCLASS

TOMMY EMMANUEL MASTERCLASS EXAMPLE 6

ONE OF THE MOST EXCITING techniques in Tommy's armoury is his use of artificial harmonics (**EXAMPLE 6**). "Chet Atkins was the first person to use this technique, and it first appeared on his recording of 'Chinatown, My Chinatown' in 1947," he says. Tommy plays artificial harmonics in a "harp" style, achieved by bringing over his right hand to both select and execute the harmonics.

For example, press the low E string on the 5th fret. Place the right-hand index on the same string at the 17th fret (one octave above) and pick the same string with the right-hand thumb. With practice you should achieve a harmonic. In this example Tommy plays a simple chord by placing a full barre on the fifth fret and also fretting the high E string at the seventh fret. He then plays a pattern of alternate natural notes and artificial harmonics. The normal notes are played with the right-hand middle finger. As you can hear on the GT CD, the effect is dazzling.

Tommy says "the best way to practice this technique is to record yourself playing this pattern and listen to the balance between the normal notes and the 'harp harmonics'. The tendency, initially, is to play the normal notes too loudly with the thumb. With practice and careful listening you will begin to hear the effect."

TOMMY EMMANUEL MASTERCLASS EXAMPLE 7

IN A VARIATION OF THIS TECHNIQUE, try Tommy's demonstration of incorporating some left-hand pull-offs, as in **EXAMPLE 7**.

TOMMY EMMANUEL MASTERCLASS EXAMPLE 8

HERE, TOMMY GIVES US another variation of this technique. **EXAMPLE 8** starts with three normal notes and then continues with the alternating pattern of normal notes and artificial harmonics as before.

ON THE CD

TRACKS 28-31

- 28. Introduction
- 29. Full track
- 30. Backing track
- 31. Backing track

© 2002 Widdle Music

This classic '90s pop single employs some neat chord voicings and a memorable 'drone' melody for intro and solo...

CROWDED HOUSE

WEATHER WITH YOU

GT RATING

EASY TO MODERATE



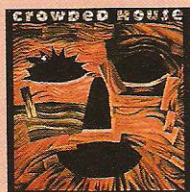
Helps improve your:

- Rhythm playing
- Chord voicings
- Picking precision

"Follow the picking strokes – they'll help your timing, and keep everything smooth."

YOUR GT TUTOR

■ DAVE KILMINSTER
See p16 for more info on all the GT tutors



TRACK RECORD

'WEATHER WITH YOU' APPEARS ON CROWDED HOUSE'S 1991 ALBUM 'WOODFACE'

BY 1991 NEIL AND TIM FINN had reconciled and decided to collaborate again, just as they had in art-rockers Split Enz. But in the end, they merged two projects: the germs of the third album by the Neil-led Crowded House and a Finn Brothers project that never came to fruition. Thus 'Woodface' is a little half-and-half, 'It's Only Natural' and 'Weather With You' being 'brothers' songs while 'Fall At Your Feet' was Neil alone. It remains their biggest-selling album.

This acoustic-driven hit was one of Crowded House's biggest and remains a song guaranteed to bring the sun out. Better news is that this song is pretty easy to play, and even novices will be able to get through this piece. The intro and verse is made up essentially of two chords, an Em7 and an A sus4. When going between these two shapes I'd recommend keeping your little finger down on the D (third fret B string). This 'anchor' makes the change feel a little easier as you have a constant point of reference. I've also written the picking strokes out as well. It's essential that you follow these as they will help your timing, and help keep everything nice and smooth.

TO THE BRIDGE...

For the first three bars of the bridge we have two new chords, a Dm and a C. These are easy enough but I know from experience that the F chord is the one that can cause all sorts of trouble. However, before you throw in the towel and play the 'baby' version F on the top four strings you may want to get your guitar checked out. If it's a cheaper guitar, or even an expensive one that hasn't been set up properly, the

strings may be too high at the nut, making the standard F major chord practically unplayable. Whatever, the final G chord in **BAR 25** will probably come as a welcome relief.

For the chorus we return to the A sus4 going up to a D major chord (with the occasional D sus2 thrown in). Again this should be fairly simple until we get to **BAR 44**, the D/F#. It is possible to play this chord using all your fingers but I would definitely practice playing it as a normal D major and use your thumb for the low F#. As we point out on a regular basis, the thumb is a very handy digit, despite what a classical guitar teacher might say: for example, a lot of Hendrix licks are nigh on impossible without the use of this 'outlawed' appendage. The final chord we need is a common all garden E major chord, probably one of the first shapes you ever learned.

Now, there are actually two acoustics (panned left and right) on this track, as well as a number of overdubs with various other stringed instruments but to keep things simple I transcribed the acoustic part heard on the left channel. This is the stronger, more dominant part and the right channel is just playing the same thing anyway. This is known as doubling and beefs up the

sound as well as helping with the placing of the guitar in the mix.

For example, if there were only one acoustic channel where would you put it? Panned in the middle it would get in the way of the vocals, and put on one side or the other would probably make the track sound unbalanced. We used this doubling effect on the GT version too which, incidentally, is slightly abridged to avoid sitting round for 13 bars in the middle of the tune with nothing to do.

THE INTRO & SOLO

Finally, we have the intro and solo figures. These all use a kind of drone technique whereby a melody is played on one string whilst another string (usually open) is ringing in the background, giving it an almost sitar-like quality. Added to this is a flanging effect which is panned to the left (with the 'straight' single on the right), plus a delay setting.

I'd recommend reading through the part a couple of times until it's familiar, but then play it as you feel it. Life is too short to go through and memorise every 16th note glitch. Besides, I've transcribed what's on the recording but you can bet that the band would never play it as written every time. Here, the feel is far more important... **GT**

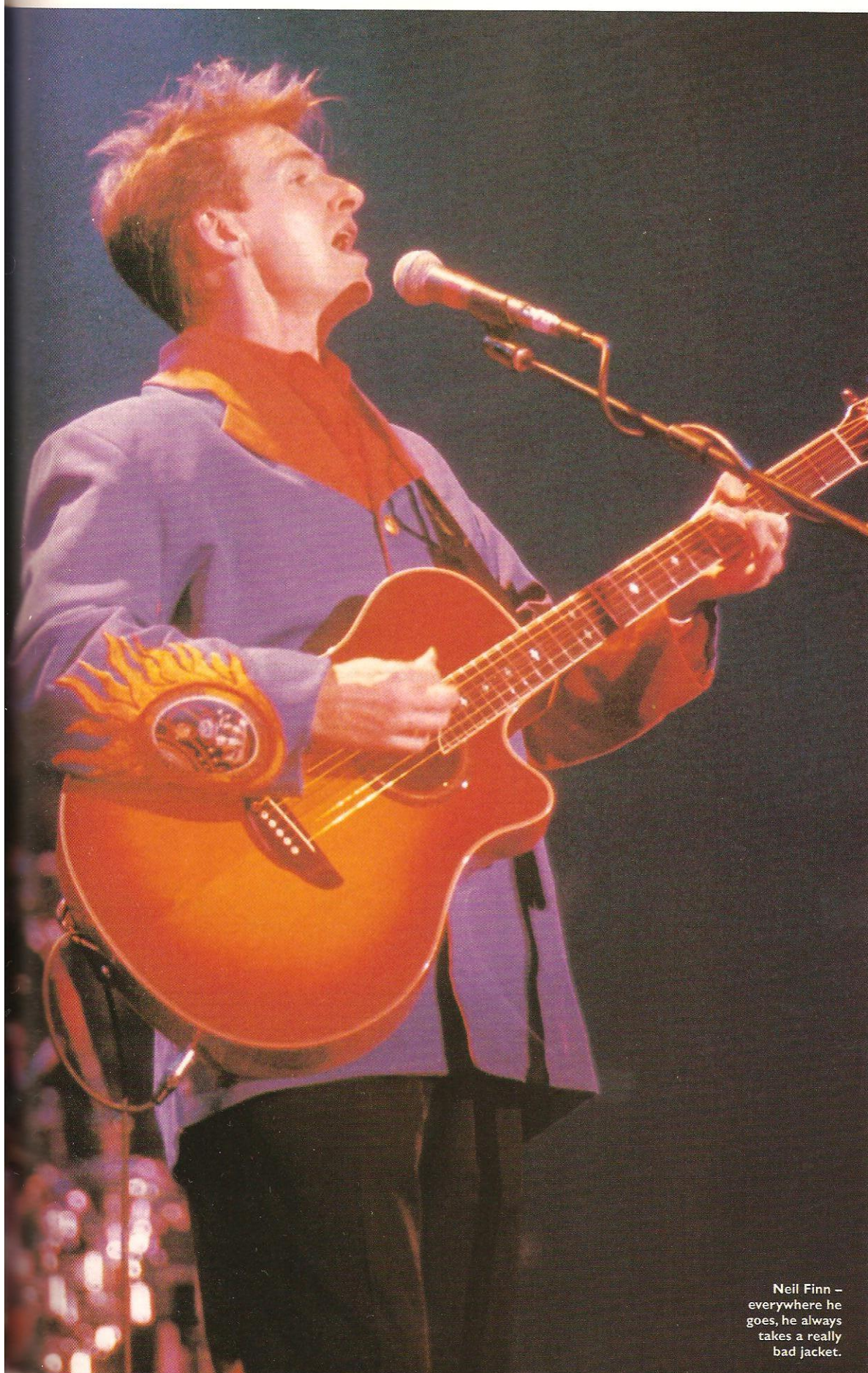
SOUND ADVICE

ACOUSTIC WITH YOU

For this track I used a Lowden F10 Acoustic with a Rode NT1 mic. 'Big Studio' reverb was added from a Lexicon MPX1 on the doubled acoustic guitar parts. Delay was also added in the mix.

 PROTIPS

WORK ON YOUR STRUMMING with a metronome. Get your foot tapping (in time!) and synchronise your right hand. Sometimes you may need to perform 'unplugged' versions so a good sense of time is essential...



Neil Finn – everywhere he goes, he always takes a really bad jacket.

RED FINS

Pop

CROWDED HOUSE 'WEATHER WITH YOU' FULL TRACK

CROWDED HOUSE 'WEATHER WITH YOU'

INTRO

0:01

Acoustic Guitar

GT
TAB

1

Em7 Asus4 Em7

4

Asus4 Em7 Asus4

VERSE

7

Em7 Asus4 Em7

10

Asus4 Em7 Asus4

13

Em7 Asus4 Em7

CROWDED HOUSE 'WEATHER WITH YOU'... CONTINUED

BRIDGE

0:41

16

Asus4 (Em7) Dm C Dm C

19

Dm C F Dm C

22

Dm C Dm C F

INTRO

1:04

25

G Em7 Asus4

VERSE II

1:14

28

Em7 Asus4 Em7

Pop

CROWDED HOUSE 'WEATHER WITH YOU' FULL TRACK

CROWDED HOUSE 'WEATHER WITH YOU'... CONTINUED

31

Asus4 Em7 Asus4

34

Em7 Asus4 Em7

CHORUS

1:34

37

Asus4 Asus4 D

40

Asus4 D Dsus2 D Asus4

43

G D/F# G A

CROWDED HOUSE "WEATHER WITH YOU"... CONTINUED

SOLO

1:56

46

Em7 Asus4 Em7

49

Asus4 Em7 Asus4

CHORUS

2:15

52

Em7 Asus4 Asus4

55

D Asus4 D Dsus2 D

58

Asus4 G D/F#

CROWDED HOUSE 'WEATHER WITH YOU' **FULL TRACK**

0:01

♩ = 94 Lead guitar intro with delay and flange

94 Lead guitar intro with delay and flange

Let ring

5 0 (0) 5 (5) 0 0 0 5 0 (0) 5 0 0 5 7 8

gliss

The image shows a musical score for the song "The Wind" by Gustav Mahler. The score is written for guitar and voice. The guitar part is in the key of D major (indicated by two sharps) and 3/4 time. The first measure of the guitar part features a glissando effect, indicated by a dashed line and the word "gliss". The voice part is in the key of D major and 3/4 time. The lyrics are "The Wind". The score is written for guitar and voice. The guitar part is in the key of D major (indicated by two sharps) and 3/4 time. The first measure of the guitar part features a glissando effect, indicated by a dashed line and the word "gliss". The voice part is in the key of D major and 3/4 time. The lyrics are "The Wind".



CROWDED HOUSE 'WEATHER WITH YOU'... OVERDUBS CONTINUED

1:04

Let ring

gliss

gliss

E B G D A E

3 5 5 0 5 (5) 0 5 0 0 7 8 0 7 5 3 0 (0) (0) 2 4 (4) 4 4 6 6 6 6 6 2

CROWDED HOUSE 'WEATHER WITH YOU'... SECOND INTRO

1:04

Let ring

gliss

gliss

E B G D A E

3 5 0 0 5 5 0 (0) 0 5 5 5 0 3 5 5 5 5 0 (0) 0 5 7 8 0 7 5 3 0 0 0 0 (0) (0) 2 4 (4) 4 6 0 0 0 (0) 2 0 0

CROWDED HOUSE 'WEATHER WITH YOU' GUITAR SOLO

1:56

Let ring

gliss

E B G D A E

3 5 5 0 5 5 0 (0) 0 5 5 0 5 0 3 5 5 0 5 0 (0) 0 5 8 10 0 0

CROWDED HOUSE 'WEATHER WITH YOU' GUITAR SOLO... CONTINUED

gliss

gliss

gliss

gliss

gliss

gliss

'Weather With You' – Words and Music by Neil Finn and Tim Finn © 1991 Roundhead Music and Rebel Larynx Music, USA
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Acoustic Fingerstyle

PIERRE BENSUSAN 'L'ALCHIMISTE' FULL TRACK

ON THE CD
TRACK 32



32. Full track

© 2001 DAGDAD Music

GT welcomes guest tutor Pierre Bensusan, who here reveals how to play a tune from his all-acoustic new album

PIERRE BENSUSAN L'ALCHIMISTE

GT RATING
MODERATE-TO-
ADVANCED



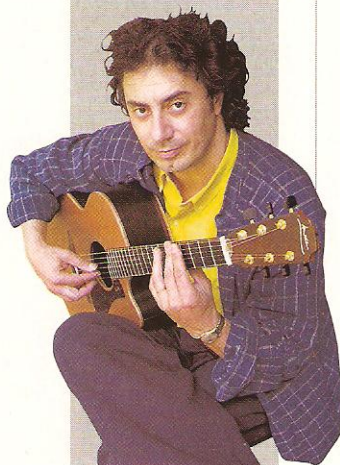
Helps improve your:

- Tunings knowledge
- Fingerpicking
- Command of rhythm

"I decided about 20 years ago that DADGAD would be my 'standard' tuning."

YOUR GT TUTOR

■ PIERRE BENSUSAN
See p16 for more info
on all the GT tutors



TRACK RECORD

'L'ALCHIMISTE' IS FROM PIERRE BENSUSAN'S 2001 ALBUM 'INTUITE'

'INTUITE' IS PIERRE BENSUSAN'S first album for Steve Vai's Favored Nations label and his first truly solo guitar album. "I wanted to do a solo guitar album for a long time," Pierre explains, "something that focuses on mixing together the cells of the music, the player and the wood. The challenge was to make the songs work on a single guitar which becomes, in the words of Hector Berlioz, like 'a small orchestra.'" Looks like he succeeded – Roots Magazine in the UK said 'Intuite' was "the guitar album of 2001 by a long margin."

Hello there, and thank you GT for letting me explain how to play one of my own tunes, 'L'Alchimiste'. The inspiration for this piece was multiple: initially it came from imagining a South African gospel choir, it also drew on the book of the same name (by Brazilian writer Paulo Cuelho) and, lately, it's become something of an elegy for the late Isaac Guillory. Myself and Isaac were both performing at the Newtownards Guitar Festival in Ulster just two months before he passed away in December 2000. Isaac had already performed – one of his most beautiful sets ever, I recall – before we talked backstage while Davey Graham was onstage. While playing through a selection of tunes, I asked Isaac his advice: which tune should I open with? As I played him the beginning of 'L'Alchimiste', his eyes told me... Since then, I often open concerts with 'L'Alchimiste' – it puts the audience and myself in the right mood.

The tune, like everything else I play, is in DADGAD tuning. I decided about 20 years ago that DADGAD would be my 'standard' tuning. Michael Hedges once told

me my brain was "not wired the same way" (!) – perhaps so, but DADGAD tuning soon takes on its own life, albeit a tool which you have to tame in order to express yourself. But this enhances what it can offer – the relationship from string to string, modes, scales, harmony, and different ways to find new chords and sounds.

D-LIGHT

'L'Alchimiste' is in the key of C, though you'll certainly notice when – because of the DADGAD tuning – the D bass is played for the first time in the piece at **BAR 11**. When I reiterate themes, I intend to never repeat a previous section note-for-note in order to give it an improvisatory feel. This is particularly evident at the end of the

tune (**BARS 47, 52 and 54**), where I add extra flourishes to the reprise of the A section. The legato (let ring throughout) implies that the notes are connected one into the other, unless marked otherwise.

Please do pay attention to the fingerings indicated and try and apply them, even if your fingers don't want to (as in **BARS 13, 15, 18, 29, 30, 31, 55, 56 and 57**). Stretching like this can be tricky, but it is inherent to the art of guitar playing, and will improve your playing if you allow time. Try and keep consistency, sustain and sonority in mind. Also, pay attention to the dynamic markings in the transcription (see **INSIDE KNOWLEDGE**).

I've not indicated vibrato on the transcription here, but besides the obvious classical or electric left-hand vibrato techniques, I use a big deal of neck movement to 'shake' the sound within the guitar body; or, I just push or pull the neck slightly to waver the pitch of a single note or chord.

Finally, another technique I use here is the 'harpisant' or keyboard technique (see **BAR 52**). This allows you to play consecutive notes on as many strings as possible in order to obtain a polyresonance.

Hope you enjoy playing this as much as I do...

GT

SOUND ADVICE

INTUITIVE INTUITE

'L'ALCHIMISTE', LIKE THE ENTIRE ALBUM 'Intuite', was recorded onto a Mac G3, with two mics – a Cad (valve mic) and a Beyer Short Gun mic – connected to an Avalon Pre-amp/EQ and a Studio Technology

pre-amp. All guitars were completely acoustic, dry, without headphones or reverb. "This," says Pierre, "I believe, is the best way to really feel the instrument and optimise the expression in one's playing."



PRO TIP

"COMING FROM A SELF-TAUGHT and steel-string fingerstyle/picking world, I have been using a thumbpick for a long time. I started to re-examine this attitude about 5 years ago, when listening to classical and Flamenco players. Their use of a bare thumb allows a richer tone. By applying this to my practice and revisiting all my pieces, I am now convinced there is much more intimacy with the instrument too. I use the rest-stroke technique a lot in order to augment the width, warmth and power of the tone. It also feels very natural. I use plastic gel for my nails which I keep quite short."

INSIDE KNOWLEDGE

WE ASKED PIERRE to explain the musical terms he uses in his transcription of 'L'Alchimiste'...

semplice y generoso
= simply and generously

cantabile
= in a "songlike" manner

Piu calmo y leggiero
= calmly, with a light feel

piu dolce
= more sweetly

piu sostenuto
= more sustain

rallentando
= slow down

rinforzandos
= quick crescendos

GT guest tutor Pierre Bensusan - he's the dandy DADGAD daddy.

Acoustic Fingerstyle

PIERRE BENSUSAN 'L'ALCHIMISTE' FULL TRACK

'L'Alchimiste' words and music by Pierre Bensusan © 2001, DADGAD Music.
Reproduced by permission of Pierre Bensusan.
Thanks to Maggie Greenall.

PIERRE BENSUSAN 'L'ALCHIMISTE'

semplice y generoso
♩ = 80

Legato (Let Ring throughout)

GT TAB

mf *mf* *mp*

A cantabile

mf *mp* *mf* *p*

mf

mf *mp* *mf*

f *mp* *mf*

mf

1 C F6 C/G F/A G7/D C F6

4 C/G F/A C F/A G/B C

7 C/E F G F/A G/B C F/A

10 G/B C C/E Dm/A G7

13 C F C/G F/A C F G

PIERRE BENSUSAN 'L'ALCHIMISTE' FULL TRACK

PIERRE BENSUSAN 'L'ALCHIMISTE' FULL TRACK

PIERRE BENSUSAN 'L'ALCHIMISTE'... CONTINUED

D A G D A D
 31 C 2-3 F 5 G C F/A C/G 2-3 F
 34 C 5-2 F B $\flat$ /D C7/E F C/E
 37 Dm7 G7 C F/A G/B C Em7
 40 Am7 Dm7 G/B A7/C $\sharp$
 43 Dm7 C/E F C/G Am Em7

Acoustic Fingerstyle

PIERRE BENSUSAN 'L'ALCHIMISTE' FULL TRACK

TRACK 32

PIERRE BENSUSAN 'L'ALCHIMISTE'... CONTINUED

The musical score is presented in two systems. The first system (measures 61-63) features a treble clef staff with a 4/4 time signature. The melody is written in a fingerstyle manner, with various fingerings indicated by numbers 1-4. The bass staff shows a DADGAD tuning. Chords are indicated below the staff: C/G, F/A, C, F, C/G, F/A, and G/B. Performance markings include 'rall' (rallentando) and 'rinforz' (rinforzando). The second system (measures 64-65) continues the melody and bass line. It includes a 'rake with thumb' instruction and dynamic markings 'mp' (mezzo-piano) and 'p' (piano). The bass staff shows a C chord at measure 64.

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Acoustic Fingerstyle

INTRODUCTION TO DADGAD

ON THE CD
TRACKS 33-34

33. Introduction and tuning notes
34. Full track

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If you're new to DADGAD tuning and find Pierre Bensusan's lesson a touch baffling, try this step-by-step introduction...

INTRODUCTION TO DADGAD

GT RATING
EASY/MODERATE



Will improve your:

- Independent bass lines
- Syncopation
- Confidence with altered tunings

"For DADGAD, you're tuning strings down so nothing's going to snap under pressure."

YOUR GT TUTOR

■ DAVID MEAD
See p16 for more info on all the GT tutors



RED FERNS

Davey 'DADGAD' Graham: he'll be off to drive the trains in a minute.



When it comes to altered tunings for the guitar, DADGAD is one of the most revered. It's true to say that merely dropping your bass E string to D (as we did in the June '02 issue) can make quite a difference to the general depth and sonority of your guitar – but DADGAD is seemingly something altogether more radical. If Pierre Bensusan's guest lesson in this issue proves a bit tricky, why not start with this introduction...

Although it's known for being beloved of the 'folk' fingerstyle movement, DADGAD is one of the favourite tunings of Led Zep's Jimmy Page, who used it for such diverse Zep classics as 'Kashmir' and 'Black Mountain Side'. This probably gives you some idea of how flexible an alternate tuning DADGAD can be.

If we take a closer look at this tuning, though, you'll probably be quite surprised to find that we've actually left the third, fourth and fifth strings in standard tuning – and this is an important thing to remember when experimenting. Anything you play on these strings in standard tuning will still work in DADGAD and so, if you

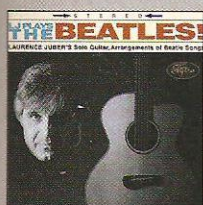
thought you had been robbed of all of those important familiar landmarks you rely on for day to day playing, think again!

Obviously, the first thing to do is to retune. Use an electronic tuner if you can, as the first time you slip your guitar into a new tuning can really put your head in a spin. More importantly, a tuner is your instant ticket back to standard tuning if you find you can't cope. I actually like this tuning a lot myself; I don't like tunings where you have to tune strings up in pitch as I end up worried and squeamish that something's got to give. For DADGAD, you're tuning strings down and so nothing's going to snap under pressure.

SOUND ADVICE
THE LOW TONE LOWDOWN

I USED A YAMAHA APX 7A guitar through one of the new Yamaha AC Stomp acoustic preamps with a simulated microphone set-up.

RECOMMENDED LISTENING



TOP PICK

[illegible]

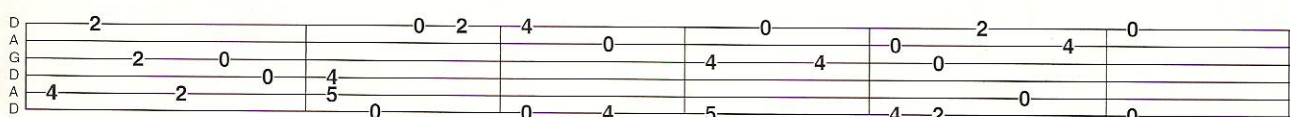
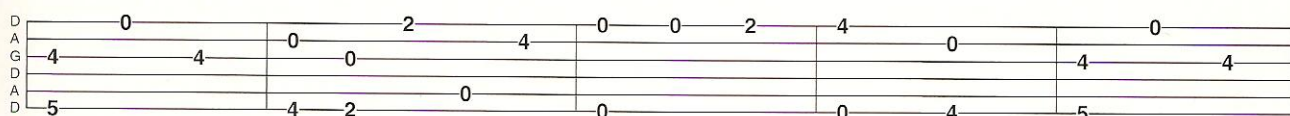
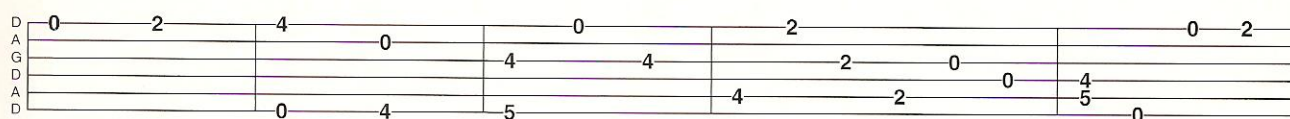
Acoustic Fingerstyle

INTRODUCTION TO DADGAD

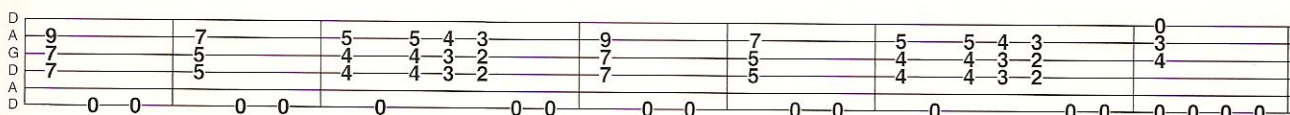
ON THE CD TRACKS 33-34

'TEN MINUTES IN DUBLIN' ... CONTINUED

MAIN THEME



OUTRO



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ON THE CD

TRACKS 35-37



- 35. Introduction
- 36. Full track
- 37. Backing track

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In another prescription of twisted rock guitar, Guthrie Govan dissects a different approach to playing over minor chords...

ROCK MUTATIONS III

THE MELODIC MINOR SCALE

GT RATING

MODERATE-PLUS

See pro-tip #1



Will improve your:

- Scale knowledge
- Improvising skills

REDERNS

Sting: funny, but the career in fine art never beckoned.



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

and the darker-sounding phrygian adds a b2 and a b6;

1	b2	b3	4	5	b6	b7
A	Bb	C	D	E	F	G

There are, however, occasions where none of the above mentioned scales work. For instance, you might have to deal with an A minor major 7 chord. This would have the notes:

1	b3	5	7
A	C	E	G#

An oddly named chord, yes, but what else could you call a minor chord with a major 7th extension grafted onto it? For an example of such a chord, try playing the classic 'open Am' shape and re-fingering it so the G string note moves down from the second fret to the first. That's Ammaj7, that is... you'll find that it still sounds pretty much like an A minor chord, but the extra flavour added by that G# note gives it a haunting and slightly unsettling effect.

When would you encounter such a chord? Well, think of that 'diagonal' four-fingered chord

shape stretching from the B string (7th fret) to the A string (10th fret). If you play that chord with the open

'The melodic minor scale is basically the same as a major scale, except that its 3rd note is flattened.'

YOUR GT TUTOR

■ GUTHRIE GOVAN
See p16 for more info on all the GT tutors



When you're confronted with the task of playing over a minor chord, you have all sorts of scales to choose from. Over Am, for example, the No 1 scale of choice for most rock players would have to be the all-purpose minor pentatonic:

1	b3	4	5	b7
A	C	D	E	G

The next most obvious choice would be one of the modes of the major scale. The dorian mode adds a 2 and a 6 to the basic pentatonic note-pool:

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

while the aeolian adds a 2 and a b6;

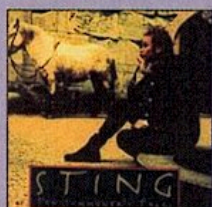
SOUND ADVICE

ROCKIN' JAZZ TONES (OR IS THAT JAZZIN' ROCK?)

THIS IS A POPULAR SCALE in the world of jazz, and it lends itself well to that 'fat clean tone' you get from your neck pickup with the tone control rolled down. This feature, however, professes to be a 'Rock Mutation', so I've demonstrated what the scale sounds like with a more biting, overdriven rock tone. I used the bridge pickup setting on a blue PRS (thanks to Phil Hilborne), run through the overdrive channel of a Cornford MK50H head (with everything set to around 12 o'clock) and into a Palmer speaker simulator.

MELODIC MINORS' STRIKE

RECOMMENDED LISTENING



WHENEVER YOU COME ACROSS a minor major 7 chord, it's a good time to try out some melodic minor licks, and you'll find such chords cropping up in all sorts of musical genres – please don't dismiss the scale as something

only a jazzier could ever find useful! You'll find some great mmaj7 and mmaj9 moments on Sting tracks like 'Sister Moon' (from his 'Nothing Like The Sun' album), 'It's Probably Me' ('Ten Summoner's Tales') or 'Tomorrow We'll See' ('Brand New Day'). See, he is clever really.

TOP PICKS

■ Sting 'Ten Summoner's Tales' (above)

low E string ringing, you'll hear a 'fancy' version of the same idea; technically, it's an Emmaj9, but the world and his guitar playing wife instantly recognises it as 'The James Bond Chord'!

If you want to find a scale that complements this kind of chord, rather than clashing with the b7, or indeed if you just want to get that kind of 'unsettling' effect when playing over normal minor chords, the melodic minor could be very helpful.

The melodic minor scale is basically the same as a major scale, except that its 3rd note is flattened. So in the key of Am we would use the notes:

1	2	b3	4	5	6	7
A	B	C	D	E	F#	G

Your mission this month is to explore this scale, and to get used to the way it sounds. If you know 'Greensleeves', you are – believe it or not – already on the right track!

First the graphics. **FIGURE 1** illustrates these notes all over the neck, with the root notes (ie, all the A notes) coloured in for ease of reference. If you're comfortable with this all-over diagram, feel free to use this chart to come up with your own fingering patterns. If you want to ease into this a little more gently, turn to **FIGURE 2** for assistance. This shows five common scale fingerings for the melodic minor. Any of these shapes will get you through the accompanying backing track.

ON THE CD

The demo tune is based on a simple two-chord vamp; two bars of Ammaj7, two bars of D9, repeat as necessary! As you've no doubt gathered, you can use the A melodic minor over this progression, and any one of its seven notes should, in theory, work over either chord. Indeed, I would urge you to jam over the backing track using these seven notes however and wherever you like, just to see how they sound and gain some general familiarity with the scale.

Once you've played around with A melodic minor for a while, you might want to experiment with the more 'scientific' approach, where you try to target chord tones. If we go back to the beginning of the lesson we see the notes that make up an Ammaj7. So to target chord tones you should try and hit A, C, E and G# at prominent points in your phrases.

Over D9, you're probably best advised to think of the chord as a humble D7, and to play lots of D, F#, A and C. (Strictly, the missing '9' would be E in this case, but it's best to keep things simple; D9 is basically nothing more than a 'tarted-up' D7, so let's stick with the 'skeleton' chord for the time being!)

PLAYING ACROSS CHORDS

In practical terms, this gives us some interesting ideas to work with. If you came up with a lick for the Ammaj7 chord which featured lots of C and A, you'd find that it would work just as well over D9, because C and A are component parts of both chords.

If, on the other hand, you had a motif for Ammaj7 which emphasised a G# note, it wouldn't sound as good over the D9, because G# isn't a part of that chord. You could, of course, simply move all the G#s up to A or down to F#, and you'd have yourself a variant of the lick which works over D9. If you played the two versions in a row, each lined up with the appropriate chord, you could really complement the chord progression.

I've transcribed the solo from the GTCD demo, just to give you a few ideas on how you could use the notes of our featured scale and still sound like a rock player. I wouldn't necessarily advise you to learn the whole thing, but if there's a bit you particularly like, you might want to locate it in the transcription and analyse the notes, to find out exactly what it is that you like about the lick. You could then take that principle to come up with your own variations.

Try to learn the sound of this scale and not just the neck diagrams (see **PRO TIP #2**), and that way you'll learn most about when you can use the scale and how it interacts with chords. Happy exploring!

GT

PRO TIPS

#1 IF YOU'RE NOT YET FAMILIAR with the sound of the more common minor scales (the minor pentatonic, the dorian mode and the aeolian, or 'natural minor'), it's probably wise to leave this material alone for the time being. If, on the other hand, you already know a little of the standard rock/blues vocabulary and you fancy exploring a slightly different approach to playing over minor chords, the melodic minor might be just what you're looking for – you can use it in a variety of musical contexts, and you don't need any particular technical abilities to get results from it...

#2 To see how well you know the melodic minor, take a simple scale exercise – a one-octave ascending scale even – and play the first note. Try to sing what you think the next note will sound like, then play it and see if you were right! As confidence increases, you can build up from the 'one-note-at-a-time' approach. If you can sing the whole exercise in one go, you must know the sound of the scale, which will help you improvise.

FIGURE 1 – THE MELODIC MINOR SCALE ALL OVER THE NECK

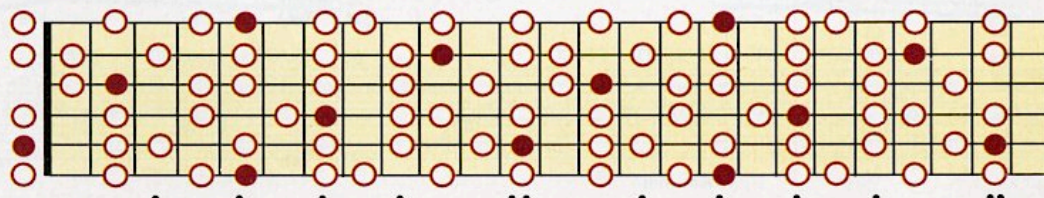
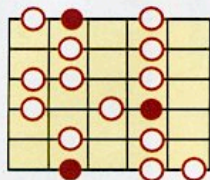
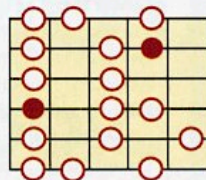


FIGURE 1 – THE MELODIC MINOR SCALE, FIVE COMMON FINGERING SHAPES

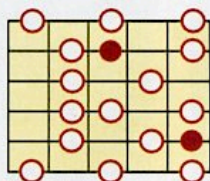
"CAGED" Scale Shapes



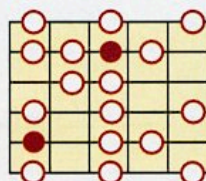
E minor Shape



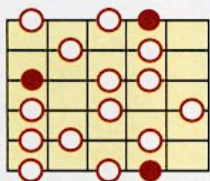
D minor Shape



C minor Shape



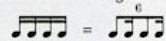
A minor Shape



G minor Shape

ON THE CD – USING THE MELODIC MINOR SCALE IN A SOLO

16th note swing feel



TA vib, TA gliss, TAS, CO

GT TAB

1 Am maj7 D9

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

gliss, vib, gliss

BU LDBU LD CO PBU LD CO CO MU MU CO MU BD MU BD CO

4 Am maj7

(7) 8 10 7 (9) 7 (9) 7 5 4 (5) (7) 5 7 6 (6) 3 7 6 (0) 4 (5) 4 (6) 5 (7) 5 (7)

ON THE CD – USING THE MELODIC MINOR SCALE IN A SOLO... CONTINUED

The musical score for 'D9' consists of a treble clef staff and a guitar fretboard diagram. The treble staff contains a melody with a 'gliss' (glissando) marking over a triplet of eighth notes. The fretboard diagram shows fingerings for the left hand, with numbers 1-4 indicating fingers and 'X' indicating a barre. The fretboard is divided into two measures, corresponding to the two measures of the treble staff. The first measure of the fretboard shows a sequence of frets: 7 (9), 9, 5, 9, 9, 8, 9, 5, 9, 7, 9, 5, 9, 8. The second measure shows: 9, 5, 9, 10, 14, 13, 12, 10, 13, X, 9, 10. The labels 'CO' and 'MU' are placed above the fretboard in the second measure, corresponding to the notes C and D.

8va ————— Loco

gliss TA gliss TA gliss TA gliss

3 3 3

BU TABU TALD +S TABD MU

12-13 12-16-14 (16) 14 17 (17) (17) 22 (24) 20 22 19 21 19 (21) 17 (17)

Am maj9 D9

8va -

gliss gliss gliss vib

XII X

gliss 6 6 3

CO CO

BU LD

10 9 9 10 9 9 9 7 (7) 9 9 3 (3) 13 14 13 14 12 13 10 11 12 11 10 11 13 12 (13) (13) 12 10

Am maj9

(8va) -

BU CO BU LD PBU LD L/H CO

14 14 (14) 13 12 10 16 (16) 15 14 12 17 (17) 16 15 14 19 16 20(22) 20(22) 20 (20) (19) (20) 19 17 16 16 19 17 19

14 D9

(8va) ————— Loco

The musical score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo/mood is marked 'Loco'. The melody consists of several phrases, some of which are marked 'gliss' (glissando). There are bracketed groups of notes with the number '12' underneath, indicating a 12-measure phrase. The fretboard diagram below the staff shows the fret numbers for each note in the melody. The fret numbers are: 16-17-16-14, 17-17-15-17-15-13-12-13-15-13-12, 14-14-13-14-13-11, 14-14-12-14-12-10-9-10-12-10-9, 12-11-12-11-9, and 12.

E
B
G
D
A
E

16 17 16 14 17 17 15 17 15 13 12 13 15 13 12 14 14 13 14 13 11 14 14 12 14 12 10 9 10 12 10 9 12 11 12 11 9 12

ROCK MUTATIONS III – THE MELODIC MINOR SCALE EXAMPLE 3... CONTINUED

gliss gliss 3 vib 3 vib 3 vib 3 vib gliss

semi-harms –
COCO BSS CO

CO

17 Am maj7 D9

8^{va} Loco gliss

CO CO CO BU CO BU CO BU CO BD LB BD LB BU CO

10-13 12-12(14)12(14) 13-13 12-10 12-10(12) 9 10 9(10) 9 (9) 7(9) 7 9(10) 9 6 7 8

20 Am maj7

gliss vib gliss vib 3 gliss 5

BU LD CO PBU LD CO

10 9 11 (11) 9 11 11 12 (13) (13) 12 10 (13) (17) 13 10 11 10 9 (9) 10 12 12 10 8 5 8 7 6 7 8

23 D9 Am maj7

gliss vib

BU BU BU

14 (16) 12 15 (17) 12 15 (17) 12

26 D9

gliss vib 3 TA gliss

semi-harms - - - TABD

14 15 12 13 15 12 13 14 13 12 (12) 10 12 12 9 0 (5)

28

ON THE CD

TRACKS 38-40



- 38. Introduction
- 39. Full track
- 40. Backing track

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Want to play classic country guitar? Then you need to hone your bending technique. Here GT reveals some classic twangy moves ...

CLASSIC STRING BENDING LICKS

GT RATING

MODERATE-PLUS
but with a few tricky moments...



Will improve your:

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- Lick vocabulary
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"When it comes to string bending, remember the adage: everything in moderation."

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■ LEE HODGSON
See p16 for more info on all the GT tutors



RED FERNS

Jerry Donahue: we're not about to call him a bender, no sir.



things a whole lot further, and I'd say this month's piece is reminiscent of his music. That said, Jerry Donahue has since earned himself an unparalleled reputation for weird and wonderful string-bending ideas and techniques, so he's another must-listen player.

TOO MUCH TWANG?

The written solo does indeed have some classic string-bending ideas but, to be honest, there aren't tons of them. And for good reason: a glut of string-bending licks, especially if played incessantly, can easily become blurry sounding and possibly even nauseating. So you'd do well to remember the adage: everything in moderation...

To begin with, pre-bend the 1st and 3rd strings – the pitch changes should be automatic providing you follow the recommended fingerings as shown beside the note heads. Not only that, but it'll sound sweeter if you 'violin': ie, swell the volume control on your guitar from off to on. Do this swiftly here although at other times you may prefer to fade in more gradually. (NB: at **BAR 20** you'll witness a quick increase then decrease in volume – it was just an urge I had at the time and it isn't obligatory.) Back to **BAR 1**, you'll notice that

the lower note holds as an upper note is freshly attacked. This kind of thing is very natural but can, unfortunately, often cause the notation and TAB to

Serious string-bending from 6-stringers became prevalent in the late 1960s, throughout the '70s and beyond. Although blues guitarists such as T-Bone Walker had, a decade or so before, been bending their unwound 1st and 2nd strings a reasonable amount (a tone was barely manageable) while having a go at bending the 3rd string skyward too, it was in country music that changes were afoot. Pedal-steel guitarists had the luxury of having an instrument that, via footpedals and levers, could have its strings' tension controlled independently of one another for dramatic bends. 'Normal' guitar players soon wanted to emulate such shenanigans, of course, and so it was in the late 1950s that a teenage James Burton had the brainwave to string his Telecaster up with some banjo strings, enabling him to stretch strings like never before. Renowned session player Arlen Roth was largely responsible, in the 1970s, for taking

SOUND ADVICE

TWANGY TONES

I SELECTED THE BRIDGE PICKUP on my Fret-King Corona SP (.011-.058 Picato strings) which went, via a RipCord, into the 'hi' input of a Cornford Harlequin which was set as follows:

Vol	Bass	Treble	Master	Voicing switch
6.8	6.2	6.9	6.9	Down

The combo was mic'd with a Shure SM58..

BEND ME, SHAKE ME

RECOMMENDED LISTENING



ARLEN ROTH'S 'GUITARIST' was an influential album in this sphere, as were numerous records featuring James Burton (listen to his work with Elvis Presley, Gram Parson, Emmylou Harris and even Elvis Costello).

In more recent years it's been Jerry Donahue who continues to perform mind-boggling (and finger-aching, blister-causing) bend trickery. Check him out with The Hellecasters, especially on 'Return Of The Hellecasters' or on his solo albums 'Telecasting (Recast)' and 'Neck Of The Wood'.

TOP PICK

■ Jerry Donahue 'Telecasting (Recast)' (above)

appear cluttered. I'd suggest that you think or say: "ee-you-ding" – which is more or less how it sounds when you perform the move in question.

There are quite a few tasty double stops in **BARS 2 & 3** which in this instance involve very sudden hammer-ons (technically, they're grace notes or, more properly, acciaccaturas or 'crushing' notes). Think, "dwee"! The sixths in **BAR 4** are very typical of a classic country guitar player. Thirds and sixths – the main thrust of April 2002 GT's country lesson – will always make for a good ol' country sound. And never forget that it's the following move that is the most country sound of all: 2nd-3rd (scale step) – which is evident in **BARS 2, 3, 4, 5, 6...** everywhere, in fact.

ALL ENDS THAT BENDS WELL

A cool Chet Atkins/Jerry Donahue-style move occurs in **BAR 7** (it reappears in modified form coming out of **BAR 12**, too). Observe the suggested picking strokes, which involves hybrid picking (ie, pick-plus-fingers). Incidentally, watch out for the slippery combined hammer-on-plus-slide lick heading out of bar 7 into **BAR 8**; it's relatively easy to perform although, like the sustain-plus-(re)-pick move we described earlier, it can initially look a bit confusing on paper. Listen to it first and then learn it from the TAB.

There's more Chet-influenced magic in **BAR 10**. Those harmonics create such a mood whilst offering a bit of a technical challenge. Keep your fingers as upright as possible throughout this section and remove your harmonic-inducing fingers from the strings as quickly as you can for each individual string in order that, perversely perhaps, the sound will ring as much as possible overall.

I won't describe any more of my tune's transcription in great detail here because, like in so many of my lessons, I point out how repetition and reworking of previously used ideas (from the same solo) can help make things gel and take the solo beyond just a string of licks or technical tricks. But, two more licks to look out for. In **BAR 18** there's a quirky string bending move for sure, and one which is just a little left of centre. And then there's the tone-and-a-half bend – in combination with some violining – that appears in **BAR 19**.

In parting, it's worth raising a virtual (or real) hat to: T-Bone Walker, for kicking the string-bending ball, so to speak, into outer space, James Burton for knocking it around the universe, and to Jerry Donahue for, erm, boosting sales of plasters and paracetamol to guitarists worldwide. Bend on! And see you next time for some modal string bending...

PRO TIP

KEEP YOUR FRETTING HAND'S fingernails quite short, and remember to generally keep your digits reasonably upright for most string-bending activities. Double-stop bends in country guitar playing are generally performed not with flattened fingers – like Chuck Berry might do – but with separate fingers.

CLASSIC STRING-BENDING LICKS CHART

♩. = 45

| 6 C G7 | F C | Am G/B | C | C G |

| F G | Dm G7 | C | F | Em |

| Dm G | C | Am | Em | D7 |

| Dm7/G G | C | G | F G | C ||

CLASSIC STRING-BENDING LICKS

CLASSIC STRING-BENDING LICKS

♩. = 45

(f) vi

PB LD

(12)(13) 12 (12) 10 10

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

GT TAB

0 N.C. 1 C G7 F C

etc CO PB LD Let ring

Am G C

gliss gliss

Let ring

mp

CO f mp

C G F G

Let ring

f

mf

gliss

gliss

vib

gliss

gliss

Let ring

f

Let ring

(CO)

mp

Loco

Nat harms

8va

9 F Em

CLASSIC STRING-BENDING LICKS... CONTINUED

Let ring MU

11 Dm G C

gliss gliss vib

13 Am Em

vib gliss vib

15 D7 G

gliss gliss gliss vib

17 C G

slight vib

19 F G C

ON THE CD

TRACKS 41-43

- 41. Introduction
- 42. Full track
- 43. Backing track

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- Songwriting
- Ability to bluff at the jazz club

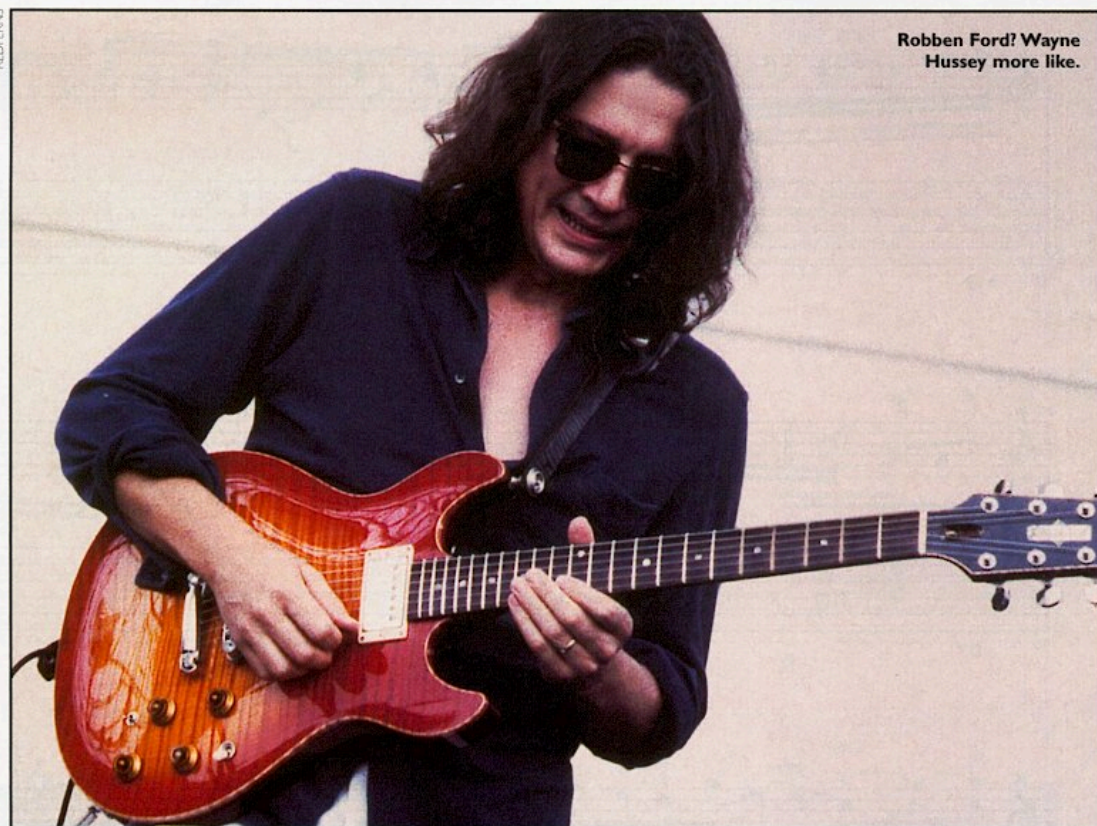
"In jazz there are strictly no rules, but there are a couple of things that happen a lot."

YOUR GT TUTOR

■ DAVE KILMINSTER
See p16 for more info on all the GT tutors



RED FENS



Robben Ford? Wayne Hussey more like.

Before we look at how to play a jazz blues, we need to understand how it might differ from a standard 12-bar blues. Starting in C the chords of a standard 12-bar first would be:

C7 | - | - | - | F7 | - | C7 | - | G7 | F7 | C7 | G7 |

Hopefully you're familiar with this sequence. If not you should definitely spend a lot of time getting used to this one first before you plough through this month's lesson.

The first thing to do would be to add a quick change to F7 in **BAR 2** to relieve the monotony of spending four bars on the same chord. The sequence is now:

C7 | F7 | C7 | - | F7 | - | C7 | - | G7 | F7 | C7 | G7 |

Now, although in jazz there are strictly no rules, there are a couple of things that happen a lot. One being that, if a dominant chord is followed by another chord a fourth higher (the same as a fifth lower) then you can 'alter' it. Essentially this means adding a ♭9, #9, ♭5 or #5 (or any combination) to the chord.

In **BAR 4** you have a C7 going (a fourth higher) to F7 in bar 5, therefore it's possible to 'alter' the C7 chord to create a bit of tension. I've opted for a C7#9#5, which sounds pretty scary but is very easy to play. The notes (from low to high) are: E (major third), B♭ (the flat seventh), E♭ (the sharp 9) and A♭ (the sharp 5). It works well in this part of the tune, at the end of the first four bars. Our ears have come to expect this type of thing before resolving to the stronger **BAR 5**.

In a rhythm context, the two essential notes for a C7 are the 3rd and ♭7 (the bassist or pianist is probably playing the C root). To have these two notes in your voicing add either a G♭, A♭, D♭ or E♭ (or any combination of these notes) to make up your very own altered chord! In **BAR 6** we add a diminished chord, but it just serves as a passing chord to get back to the C7 in **BAR 7**. Thus:

C7 | F7 | C7 | C7alt | F7 | G♭ dim7 |
| C7 | - | G7 | F7 | C7 | G7 |

OK, the front of the tune is looking pretty good so let's see if we can make the back end a little more interesting.

JAZZIN' THE BLUES

RECOMMENDED LISTENING



include Joe Pass, Herb Ellis and Barney Kessel.

TOP PICKS

■ Robben Ford 'Handful Of Blues'

ANYONE WHO REGULARLY FOLLOWS my columns will know that I'm a huge Robben Ford fan, and for this style of jazz blues any of his albums will be instructive. I'd personally recommend 'Handful Of Blues', 'Other mean-playin' I VI II V guys

the I and IV chords (which are both normally major 7) have been substituted for dominant chords. Generally you can substitute a minor chord for a dominant chord, especially if it's going to another chord a fourth higher. The next step is to substitute the Am7 (which goes up a fourth to Dm7) with an A7. So now our I VI II V reads:

C7 A7 Dm7 G7

Hopefully you'll remember at the beginning of the lesson I said that if a dominant chord is followed by a chord a fourth higher then you can alter it as well? OK so we can alter the A7 (as it goes up a fourth the Dm7) and also the G7 (as it goes up a fourth back to C7). Now our I VI II V looks like this:

C7 A7#9 Dm7 G7#9

You may be asking why not also change the Dm7 for a D7, alter it and go completely mad! Well, there's nothing to stop you from doing that, it's all down to personal choice really. Here's what our final version looks like:

C7 / F7 / C7 / C alt / F7 / Gdim7

/ C7 / A alt / Dm7 / G alt / C7 / A alt / Dm7 / G alt /

I used my right-hand fingers to play our little jazz blues – I think this approach works really well in this format as all the notes can be sounded simultaneously. I used my thumb, first, second and third fingers (with my pick held between my first and second, just in case) for the A, D, G and B strings respectively.

There's literally hundreds of variations, substitutions and alterations you can try out so keep exploring. But this is the basic, unbeatable format – jazz blues in an instant!

GT

TURNAROUNDS

A common turnaround found in jazz is known as a I VI II V (the turnaround being the bit at the end of the chord sequence that takes you back to the beginning again). The numbers correspond with chords found in the harmonised major scale, so in C the chords would be:

Cm7	Dm7	Em7	Fm7	G7	Am7	Bmin7b5
I	II	III	IV	V	VI	VII

Writing numbers in Roman numerals is standard, so get used to it! A I VI II V in the key of C would be:

Cm7	Am7	Dm7	G7
I	IV	II	V

That's fairly straightforward. Next up is a technique called substitution. You've probably already noticed that

HOW TO PLAY JAZZ BLUES

(♩ = 3♩)

GT TAB

1 C9 F9 C9

4 C7#9#5 F9 Gb°7



HOW TO PLAY JAZZ BLUES

7

gliss

C9 A7#9 Dm7

E 8 8 (8) 13 13 (13) 10 10 (10)
 B 7 7 (7) 12 12 (12) 10 10 (10)
 G 8 8 (8) 11 11 (11) 10 10 (10)
 D 7 7 (7) 12 12 (12) 10 10 (10)
 A 7 7 (7) 12 12 (12) 10 10 (10)
 E 7 7 (7) 12 12 (12) 10 10 (10)

10

gliss

G7#9 G7b9 C9 A7#9 Dm7 G7#9 G7b9

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

13

C9 F9 C9

E 8 8 8 8 8 8 8 8 8 8
 B 7 7 7 7 7 7 7 7 7 7
 G 8 8 8 8 8 8 8 8 8 8
 D 7 7 7 7 7 7 7 7 7 7
 A 7 7 7 7 7 7 7 7 7 7
 E 7 7 7 7 7 7 7 7 7 7

16

C7#9#5 F9 Gb7

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

19

C9 A7#9 A7#9#5 A7#9 Dm7

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



HOW TO PLAY JAZZ BLUES... CONTINUED

22

etc

E B G D A E

11 11 11 9 8 8 13 13 10 10 11 9

10 10 10 10 7 7 12 12 10 10 10 10

9 9 9 9 8 8 11 11 10 10 9 9

10 10 10 10 7 7 12 12 10 10 10 10

G7#9 G7b9 C9 A7#9 Dm7 G7#9 G7b9

ENDING

E B G D A E

8 8 (8) 9 9 (9) 8

7 7 (7) 9 9 (9) 7

8 8 (8) 8 8 (8) 10

7 7 (7) 8 8 (8) 7

C9 D#9 C9

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TRACKS 44-46



- 44. Introduction
- 45. Full track
- 46. Backing track

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Here we look at advanced push and pull vibrato techniques to add character to solos and strengthen fingers

PUSH & PULL VIBRATO

GT RATING ADVANCED



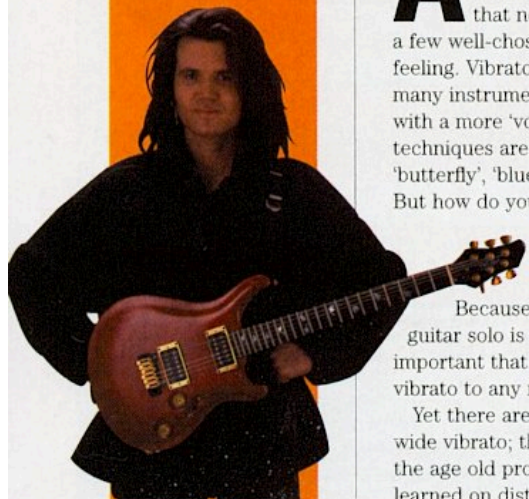
Will improve your:

- Expressiveness of playing
- Dramatic ideas
- Finger strength

'Make sure you don't over-stretch ligaments by overdoing this exercise.'

YOUR GT TUTOR

■ SHAUN BAXTER
See p16 for more info on all the GT tutors



REDYERNS



George Lynch: oooh, he's angry.

Although many a rock guitar player has a natural preoccupation with attaining mind-boggling technical prowess it's important to remember that nothing speaks louder to an audience than a few well-chosen notes played with gut wrenching feeling. Vibrato is a technique that has been used by many instrumentalists in order to imbue their playing with a more 'vocal' quality and in guitar playing, vibrato techniques are as wide and varied as the human voice – 'butterfly', 'blues shake', classical-style 'side-to-side' etc. But how do you get your vibrato to be as strong as possible? Like this...

SIZE MATTERS!

Because the musical context of a distorted rock guitar solo is usually aggressive or high-pressured it's important that, technically, you can apply tone-wide vibrato to any note with any finger when required.

Yet there are two problems with trying to apply tone-wide vibrato; the left-hand finger strength required, and the age old problem that seems to dog any technique learned on distorted electric guitar – background noise.

SOUND ADVICE METALLIC TONES

FOR THIS PIECE I used my Fiesta Red '62 Fender Strat through a Cornford MK 50W valve head and a Palmer speaker simulator. I used a Boss OD-2 pedal and a TL Audio valve EQ was used in order to add some warmth.

The Cornford was on the following settings and the overdrive button was on;

Vol	Gain	Bass	Mid	Treb	Pres	Res	Mast Vol
6	6	7	3.5	3.5	5	4	4.5

When you're improvising, you can use any width of vibrato that you like, but for the purposes of this month's study, although it may not sound too tasteful, aim to make your vibrato a tone wide throughout. (Mine probably isn't a tone wide all the time on the GT CD, because I had to make it nice to listen to!) If you're not used to this, build up to it gradually. Be sensible. There



VIB VIBES

RECOMMENDED LISTENING



EVERY HEAVY ROCK PLAYER is going to use vibrato at some time, but there are a few greats to whom it's worth listening closely - David Gilmour, Michael Schenker, George Lynch, Yngwie Malmsteen, Van Halen... Listen

to how they use slides to enter a phrase or to 'tail-off' their vibrato, and listen to the difference in width and speed of vibrato they use. You'll soon find your own favourite style...

TOP PICK

■ George Lynch 'Sacred Groove'

are ligaments each side of the end of the finger that will strengthen over time - make sure that you don't over stretch these by overdoing this exercise at the start.

The two main types of rock vibrato are 'push' and 'pull'. Of the two, push vibrato is the more difficult. Before we look at the study in detail, let's take a look at a straightforward example (the principles outlined here will also apply to the study).

PUSH VIBRATO

We're going to look at taking a D note at the 10th fret of the thin E string, and bend it up and down so that it oscillates back and forth between D and E. Here, you will be applying 'push' vibrato, because you will be pushing the string up before releasing.

- ◆ Fret the D note with the 3rd finger.
- ◆ Place the 2nd finger on the fret directly behind it for support.
- ◆ Place your thumb on top of the neck (it should be situated above the gap between the 1st and 2nd fingers).
- ◆ The base of the 1st finger (inside edge) should rest firmly on the underside of the neck (squeeze the guitar neck between this point and the thumb to keep it in place). This is the fulcrum on which the vibrato action pivots.
- ◆ When you bend the string, your fingers should remain rigid and bunched up against each other for support. The action involved is a turning motion of the wrist and lower arm, not a flexing of the fingers (arm muscles are stronger than finger muscles). Your left elbow should be kept close to your body (not tight - just let hang down in a relaxed manner). Also keep any movement of the guitar neck down to an absolute minimum. You want to move the strings up and down, not the guitar.
- ◆ Pluck the string once and start oscillating between the D note and the E bend. It's important that you always release the E bend all the way back to the D note each time, as this exercise should sound like a D note with tone wide vibrato, not an E bend.

If, at this point you may be wondering, "What's that donkey braying in the background?" - these are the lower strings sawing back and forth each time you bend. There are two things that you need to do here:

- ◆ Rest firmly with the heel of the picking hand on any idle bass strings (just over the treble/bridge pickup. If you still get noise, shift your picking hand further toward the neck).
- ◆ Your first finger of the fretting hand should also be used to dampen the idle bass string immediately adjacent to the string that you are bending. To do this, the end of the first finger should sit directly above the second finger (so that the nail is in contact with the 2nd finger), resting lightly on the B string (in this case, at the 9th fret).

This means that the first finger will push up into the idle bass strings, ahead of the note being bent, thus damping them before the bending finger(s) gets there. Try to maintain this position throughout the bend.

If you are still getting background noise (that is, you can't keep the B and G strings quiet), check that you aren't bending the E string too close to the tip of your third finger. Fretting the note being bent with the 'fingerprint' part of the finger will mean that you have a 1/2 cm overlap of finger which can then push the offending B and G strings out of the way when you are bending up. Also, if you bend with the tips of the fingers, your fingers are liable to disappear under the strings at the height of the bend (does this sound familiar?).

OTHER FINGERS

Right, let's look at applying vibrato on this same note with each of the other fingers.

To use your 2nd finger, you simply move the position forward (with the 1st finger still being used to dampen - not to bend).

To use the 4th finger, you must first return to the 3rd finger vibrato position outlined earlier and then simply replace the 3rd finger with the 4th, while keeping the 1st and 2nd fingers in position. This action should feel like 3rd finger vibrato (in other words, with a lot of the power coming from the 2nd finger), but with the 3rd finger held out of the way.

For 1st finger vibrato, you have to rely solely on the picking hand for damping any unwanted bass strings. Again, remember to keep your pivot (the base of the 1st finger) firmly against the lower edge of the neck.

It's important that you develop the technique of quickly being able to switch, when appropriate, between the classical-style left-hand position that you reluctantly have to adopt when making wide stretches, and this thumb-over-the-neck blues-style vibrato position.

PULL VIBRATO

This technique involves pulling the string down towards the floor and then releasing it back to pitch each time.

This is the vibrato technique that you should use on the lower four strings (E, A, D and G). There are no bent notes in this month's vibrato study, however, you should note that, when it comes to mixing bending with vibrato, the G string has its own rules. Generally, you should bend it by pushing up, however, if you want to add vibrato to a note on this string that isn't bent, you should apply pull vibrato: this type of vibrato is more powerful and easier to keep quiet.

With pull vibrato, the approach is much simpler: the movement can either be from the wrist (a turning action, again using the base of the first finger as a pivot) or as an arm movement (up and down, with the thumb off



PRO TIPS

NO MATTER WHICH TYPE OF VIBRATO You are favour, use your hand, wrist and arm to make the movements. Never just wiggle a finger. Not only your vibrato not sound great, you could also injure your finger.

the neck). Make sure that you can do both types, and remember to keep the fingers rigid for both approaches.

All the fingers available, behind the bending finger, are used to pull the string down (inc the 1st finger, which doesn't have to act as a mute with this form of vibrato).

With both push and pull vibrato, any unwanted treble strings are kept quiet by using the underside of the fingers of the fretting hand. Extra help can come from the 3rd and 4th fingers of the picking hand, which can rest on these strings just over the middle pickup.

THE SOLO STUDY

When playing through this month's study, you may feel inclined to use other fingerings than the ones requested in the transcription, however, this study has been constructed in such a way that you have to work on specific fingers (in parentheses below).

BARS 1-4 (push vibrato/4th finger)

There's an intentional slide on the 4th finger at the end of each bar, which will make the last note sound frail and, put the general cleanliness of your playing under more scrutiny. The other challenge here is to shift, in one continuous movement, from the wide-stretch adopted by the hand to play the first four notes in each bar to the precise fingering described earlier (for applying push vibrato with the 4th finger) for the last note.

Try repeating the first bar over and over again to a metronome. This bar, like most in this study, starts off with a slide; then you play the phrase; followed by vibrato on the end note and then, finally, you finish by tailing off with a slide (either upwards or downwards). When playing rock, this is a standard formula that you should get used to applying to each phrase that you play. Practising a set exercise to a metronome, like this, will force you into having to practise cramming everything into an allotted time frame.

BARS 5-8 (pull vibrato/1st finger)

Imagine the back of the fretting hand moving back and forth to the nut. You should use the resistance created by your first finger, where it makes contact with the underside of the neck, to bring down the string with a turn of the wrist. The point of contact, on the string, should be the inside edge of the 1st finger (the finger nail should be pointing towards the bridge).

Instead of using the 2nd finger to play the last note(s) in **BARS 5, 6 and 7**, you can try the first finger, which you will have to barre across the top 3 strings in order to hit the 1st note in the following bar.

BARS 9-12 (pull vibrato/4th finger)

Here, refer to the notes above on pull vibrato. All four fingers should end up compressed into the space of three frets.

BARS 13-16 (pull vibrato)

Most vibrato needs to be played to a precise rhythm, because you've usually only got time to apply one or two pulses. In these bars, concentrate on producing two vibrato pulses each time (the last two notes of a triplet: think 'boo - wah - wah', where 'boo' is the note and the 'wahs' are the vibrato pulses).

Being aware of the precise pulses required is an important consideration when matching up the vibrato when playing a unison line with another guitarist or when overlaying various harmony guitar parts in the studio.

BARS 17-20 (push vibrato/middle fingers)

Pay attention to the fingering shown in the transcription. You may want to play the first two notes in **BARS 18-20** with a barred 2nd finger, instead of using the fingering suggested in the music.

BARS 21-24 (pull vibrato/middle fingers)

As mentioned earlier, with all the various sections, make sure that you are releasing the string fully back to resting pitch each time. Try playing something simple like '3 Blind Mice' - add vibrato to the end-note and listen to the pitch. You can also try looking in the mirror - it's easier to see if the string is being released fully back to a resting state or not.

BARS 25-28 (push vibrato/1st finger)

Once more, make sure that you keep the inside of the 1st finger in contact with the underside of the neck. If you imagine that the 1st finger is like one of the hands on a clock, the point where it meets the underside of the neck acts like the screw on which the clock hand turns. If this point loses contact with the guitar, the tip of your finger will be acting as the screw instead, thus preventing you from shifting the string when you turn the wrist.

Initially, the finger strength required to complete all these exercises will seem very demanding, and will probably take a few months to fully develop. I suggest a few short sessions every day in order to build up those calluses.

Next month, we'll be starting a new whole series devoted to the nuts and bolts of rock technique that should help you play better, faster, cleaner and smarter. See you then...

GT

ADVANCED LEFT-HAND VIBRATO

ADVANCED LEFT-HAND VIBRATO... CONTINUED

4 E Am Am F G Em

7 F Dm E Am F Dm

10 Em C Dm Bm7^b5 Am

13 Em F G Am C Dm Em

16 F G7(b9) Am G G F F E

THIS RECORDING © WIDDLE STUDIOS, THIS LESSON © SHAUN BAXTER



ADVANCED LEFT-HAND VIBRATO... CONTINUED

Sheet music for guitar, featuring advanced left-hand vibrato techniques. The music is written for the left hand (treble clef) and includes fingerings, vibrato (vib), and glissando (gliss) markings. The fretboard is shown with fret numbers (1-20) and string numbers (1-6).

Measure 20: E, Am, Am, F, G, Em. Techniques: gliss, vib, gliss, gliss.

Measure 23: F, Dm, E, Am, F, Dm. Techniques: vib, gliss, gliss, vib, gliss, gliss.

Measure 26: Em, C, Dm, Bm7^b5, Am. Techniques: gliss, vib, gliss, vib, gliss, vib, gliss.

Measure 29: Em, F, G, Am, C, Dm, Em. Techniques: vib, vib, vib, vib, vib, vib.

Measure 32: F, G7(^b9), Am, G, F, E, Am. Techniques: vib, vib, Loco, CO, CO.

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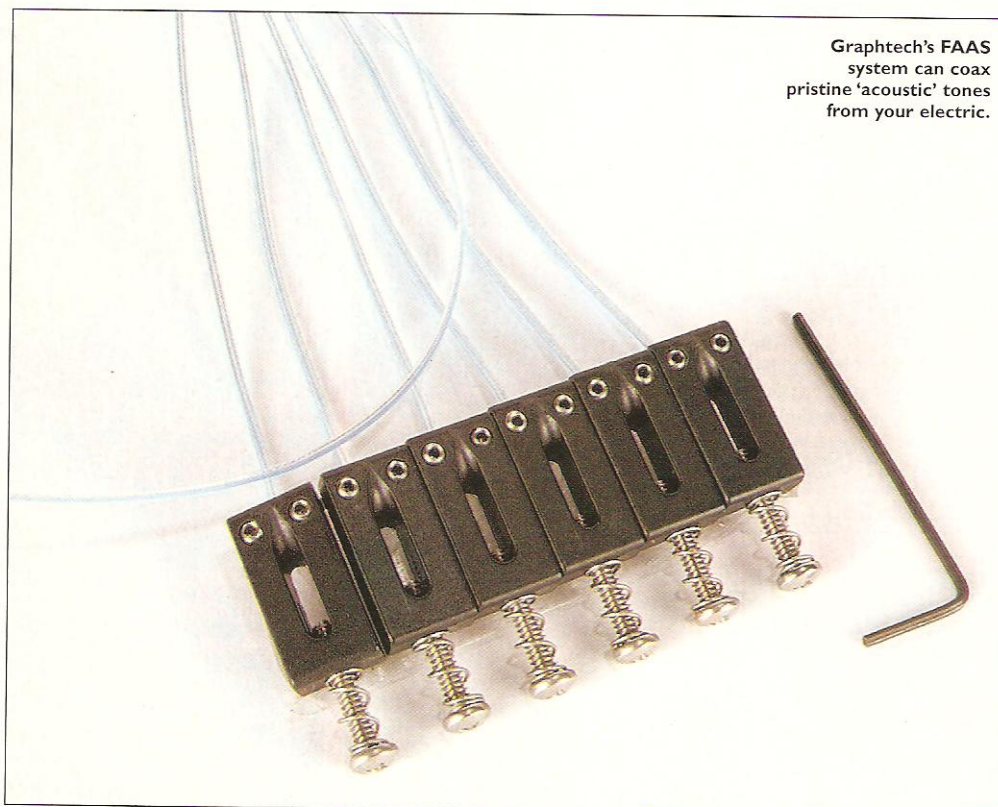
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INSTANT ACOUSTIC!

INSTALLING GRAPHTECH FAT ASS ACOUSTIC SOUND SADDLES IN YOUR STRAT



Graphtech's FAAS system can coax pristine 'acoustic' tones from your electric.

"The fatness of the tone is truly stunning, very realistic and additively playable."

Take two guitars to the gig? Not me! I just grab my Strat and go. With Graphtech's new FAAS (Fat Ass Acoustic Sound) retro fit piezo-electric saddles onboard your guitar, you can too. For the price of a pedal, the Canadian company's system puts the sounds of an acoustic guitar at your fingertips. We've concentrated on the Stratocaster system here as this is probably the easiest job for the layman to attempt, but the saddles are also available for Les Pauls, Teles, Jazz and Precision basses.

THE KIT

The system is supplied as two components; the saddle pickups themselves and an Acousti-Cell Pro Preamp. Firstly remove the old strings and bridge saddles. If your guitar already features Graphtech saddles you can observe the heights of the old units and transfer the rough measurements to the new saddles to aid the speed of set-up

post fitting. The pickups are calibrated for correct string-to-string balance so take care to fit them in the right order (a piece of tape on their underside helps here).

The next stage is to remove the scratchplate and input jack. Replace the old mono input jack with the supplied switchcraft stereo jack. This jack allows the use of a 'Y' cable for sending the separate magnetic and piezo signals to different amps. Remember to employ a solder wick or solder sucking device as you desolder connections in order to keep all your contacts clean and tidy. It's also a good idea to protect you guitar with a tea towel while you rest the upturned scratchplate on the body for the next soldering agility test.

We're going to sacrifice the use of the second tone control (the one nearest the input jack) which should have a value of 250K, in order to provide a volume control for the acoustic saddles. Graphtech offer other solutions if you want to retain

the tone pot but this method is the simplest. Five solder connections and two snipped wires later and we're ready to start finding space for the combined preamp/mini patch bay and single 9V battery.

The instruction manual is easy to follow and our only criticism would be that it suggests 'making six grooves on the underside of the scratchplate to accommodate the wires from the saddle pickups'. But how? Unless you're an experienced guitar repairer, you'll have to do what we did and just wedge the thin pickup wires between scratchplate and guitar body.

With all the solder connections complete all that remains is to follow the placement guide in the manual and peel the protective paper from the double sided adhesive on both the battery clip and Acousti-Cell Pro preamp. Once both power supply and circuitboard are fitted it's simply a case of push-fitting all the miniature cable clips the the circuit board in the order illustrated. Re-fit the scratchplate, re-string and you're off.

IN USE

Using a dedicated acoustic amplifier (eg. Ashdown, Fender or Marshall) with a full-range speaker system or simply plugging into your band's PA system will give the best sound from your new acoustic saddles. The fatness of the tone is truly stunning, very realistic and additively playable. To our ears they sound a lot better than the brittle-sounding electro acoustic tone so often encountered. The tone is rich, full and satisfyingly acoustic. The FAAS system also works well with your tremolo system, retaining its full character even with wilder whammy bar antics. Fat Ass Acoustic Sound? You betcha!

Ben Bartlett **CT**

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