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SHAUN BAXTER

One of the UK's most respected music educators, Shaun has taught many who are now top tutors themselves. His Jazz Metal album is considered a milestone.


JON BISHOP

Jon is one of those great all-rounders who can turn his hand to almost any style. No 'Jack of all trades and master of none', he nails every one with ease!


LES DAVIDSON

Les has worked with Mick Taylor, Rumer, Jon Anderson, Pete Townshend, Tina Turner & more. He also runs a recording studio and teaches at BIMM London.


CHARLIE GRIFFITHS

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


PHIL HILBORNE

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


PAT HEATH

BIMM Brighton lecturer, ESP product demonstrator and all-round busy musician, Pat brings you six cool licks each month in 30-Minute Lickbag.


BRIDGET MERMIKIDES

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


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One of the country's most respected music professors Milton's list of credits is embarrassingly long. Go to miltonline.com to learn all about him.


STUART RYAN

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


JUSTIN SANDERCOE

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IAIN SCOTT

For over 25 years Iain has taught in the UK's top schools and academies, as well as a stint at GIT in LA. He can also boast playing with the legend Brian Wilson!


JOHN WHEATCROFT

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

WELCOME

SOMETIMES MY MISSING of the obvious astounds even me. This month's cover feature highlighting the area of the fretboard above the 12th fret – often affectionately known as 'the dusty end' – made me realise that I've never taken advantage of it. But the frets are so much closer together here that not rethinking one's approach is mad. Yet that's precisely what I've done; avoided all the things that are clearly impossible: full barre chords etc and simply offered a stripped-down version of what I already do at the bottom.

And that's not me being coolly self-deprecating: I can see the same flaw in many big-name guitarists. Of course, some extremely creative players – Steve Vai and Uli Jon Roth spring to mind – go as far as having special instruments made to cater to the vagaries of the neck's top end. Vai with selective scalloping, and Roth having his frets set a tone apart after a certain point.

However, as John Wheatcroft points

out in his excellent feature, there's lots that we mere mortal guitarists can do to become more creative in that area. So turn to page 16 to discover a whole new way of thinking up there. I guarantee you'll find something to make those moments of post 12th-fret trespass feel like you're playing in your own back yard.

A quick note about Jon Bishop's musical tribute to Prince. Jon had hardly any notice to produce it but has devised a lesson that not only demonstrates what a fabulous musician Prince was, but also shows what a fine player he is too. Prince epitomised the 'funk meets rock' style – and then some. But Jon has nailed it for us brilliantly, so do give it a go.

My thanks to Jon, John and indeed all our brilliant tutors for coming up with yet another fun-filled and action-packed issue. See you next month!

Neville Marten, Editor
neville.marten@futurenet.com



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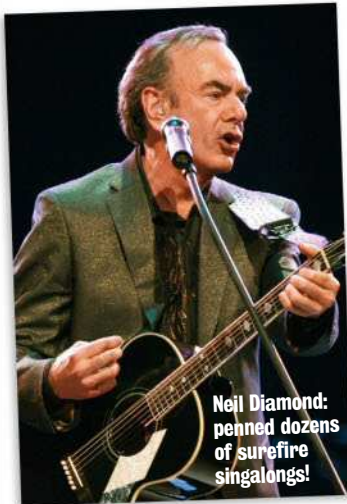
TIM LERCH Video Masterclass 46

Another new video series to enjoy as Tim Lerch presents more harmonic gems to use in a 12-bar blues.



TalkBack

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



Neil Diamond:
penned dozens
of surefire
singalongs!

MARQUEE DE SADE?

As someone who's studied the guitar for some years, with your publication as one of my methods of learning and gaining inspiration, I'm after a bit of advice. Having begun my email with, 'studied the guitar for years' you may mistakenly have inferred that I'm quite good. That's not really true – I'm okay: I know my chords and a few scales and can noodle about accompanying myself on simple songs.

My dilemma – no, my terror – is that I've got to perform at a relative's 50th birthday party, being held in a marquee in their garden in July. I acquiesced in a moment of madness but can't back out now as it would be insulting to them. And, you've probably guessed it; I've never performed in public before.

Do you have any tips for what I should do, or not do, in order to play well enough for them and also come off stage feeling I haven't let myself down? It's just me and my acoustic – there'll be a small vocal PA too and I'll have to sing.

Brian Andrews

Well, Brian, first of all congratulations on losing your public performance virginity. Like anything 'first time' it's usually a mix of exhilaration and, your word, terror.

A couple of things not to do: don't go too heavy on the Dutch courage; a lot of people I know have a beer or

small glass of something to 'take the edge off'; but to be honest, even though I also often do that, I generally find I play better completely 'au naturelle'. Anyway, there'll be plenty of time to celebrate when you're done.

Second: don't choose something that's at the limit of your playing ability or vocal range, but well within it. And don't think the most meaningful song you can think of will be the one that gets them – it's likely that people will be chatting and so not hear your heartfelt lyrics. So, instead of that Tom Waits maudlin dirge give them Sweet Caroline by Neil Diamond – or anything up-tempo that everyone knows and will join you on in the chorus. And remember, at a 50th birthday party the crowd is likely to contain two generations below and one above, so go populist and I guarantee you'll receive a rousing reception and pats on the back all round.

“DON'T CHOOSE SOMETHING THAT'S AT THE LIMIT OF YOUR PLAYING ABILITY OR VOCAL RANGE”

At this type of event people aren't interested in virtuosity so, unless you're Tommy Emmanuel or Michael Hedges, just make sure your chords are correct and rehearse the song so well that you CAN'T make a mistake. Oh, and have an encore or two up your sleeve, as I'm pretty sure they won't let you off that lightly – you don't want your first song to be great and the second a fumbling mess; let them believe this is the tip of your vast and brilliant repertoire! You could always find out your family member's favourite song and do that as second number, but don't waffle on about its meaningfulness and – most definitely – unless you're a natural wit, steer clear of jokes or funnies; you're likely to come off red-faced when your gags fall flat.

Finally, and most importantly, enjoy the moment, revel in the adulation and treat this as the first of many!

A QUICK SLASH

Milton Mermikides' article last month on slash chords was both brilliant and illuminating. He's clearly a bit of a genius but

managed to put everything over in a way that didn't leave me cold.

Obviously, I knew the term 'slash chords' and even played a few in songs that I do, but I never really realised the extent to which they infiltrate music and how fundamental they can be to the way it sounds – inversions, basslines, voice leading and so forth.

I've always loved the rock writing of Diane Warren: Don't Want To Miss A Thing (Aerosmith) Un-Break My Heart (Tony Braxton), How Do I Live (Leann Rimes) etc and now see that slash chords are a huge part of her composing process. And since I've been through Milton's feature a few more times, I can hear them in the writing of Elton John (Your Song is full of them), Clapton

(Tears In Heaven and many more) and even The Beatles (under the guitar riff in Something).

Please keep us enthralled with more of this kind of feature because you just can't get this level and breadth of teaching elsewhere – other than attending one of the music academies or colleges. Unfortunately, I don't have the time for that.

So, thanks Milton, and keep up the great work GT!

Peter Beddows

I agree, Peter. It's great to have so many fine academic musicians writing for GT. The sheer breadth and depth of knowledge that we have on tap is staggering. I learnt a good deal from Milton's feature too, and we certainly intend to keep up this level of teaching since, as you rightly and kindly point out, it's not available elsewhere in such full and complete form – tab, notation, written explanation and brilliant audio examples. If people keep buying the mag, we'll definitely keep features like Milton's coming!

GET THE FINGER

The feature on strengthening your little finger was great. I wish I'd seen something like that years ago, before my playing got stuck in the three-finger rut that it currently is. Charlie Griffiths's

exercises were excellent and I'm really doing my best to use them as my Pinky Bootcamp. But I'd love to see a much bigger feature on the same subject – and other 'macro' topics to do with the physics of playing

the guitar. I'm sure there's a wealth of playing material, tips and advice that your fabulous writers could come up with. More of the same and similar please!

Stuart Tarmy

Funnily enough, I said more or less the same thing to music editor, Jason, just the other day. Practise is a weird thing, really: it's so easy to tell yourself that today you're going to work on this, that or the other, and then within two minutes find yourself playing the same old stuff and learning nothing. Some players – Jason is one of them – are brilliant at drilling down to the core of a technique, really nailing it fundamentally so it becomes second nature and looks easy. I'm the opposite, and totally hopeless at it. So I agree that an easy-to-follow practice schedule for all these macro factors in our playing, might be a good thing for us to at least look into.

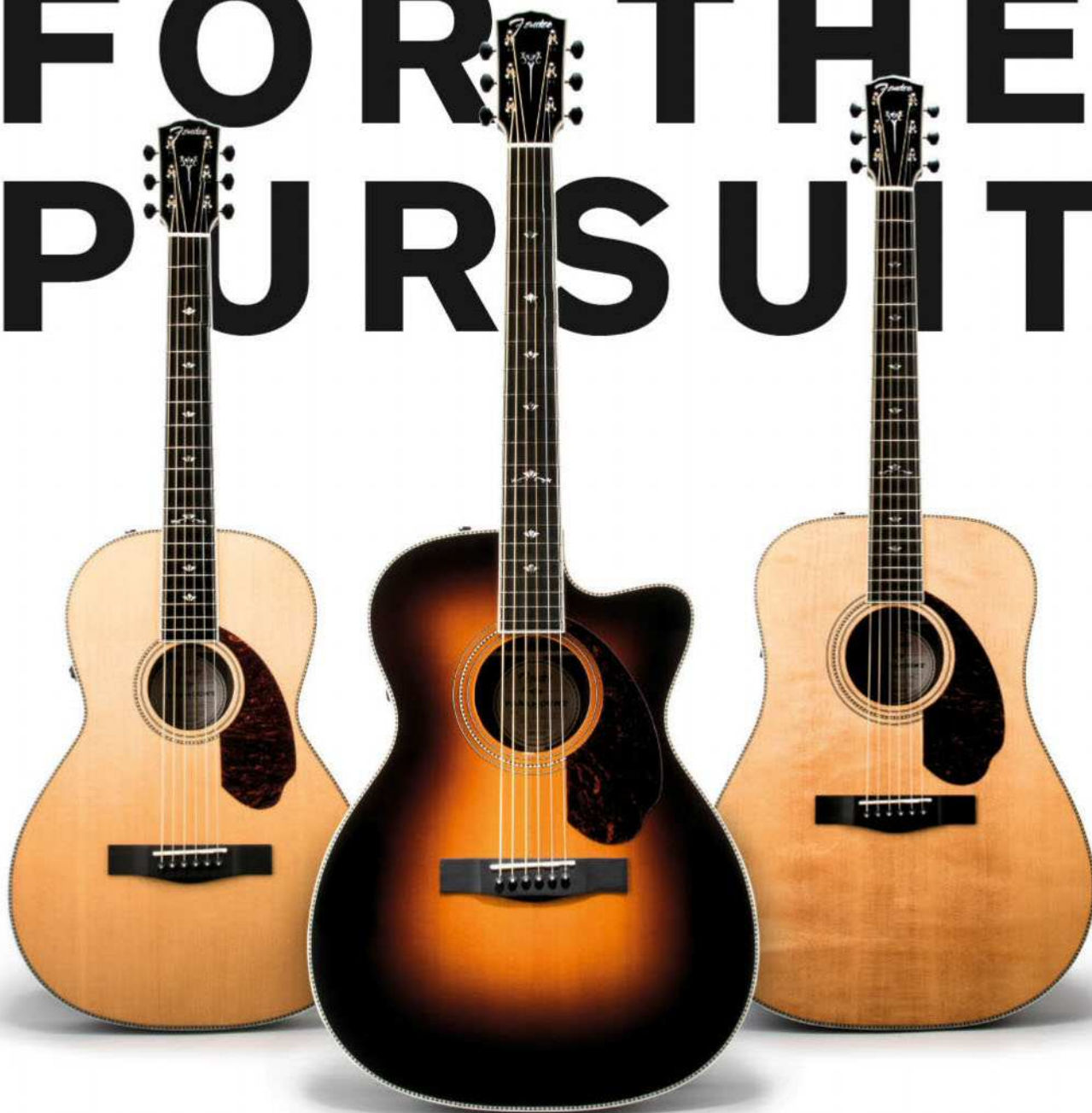


Milton's slash
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FOOD FOR THOUGHT

Every month, Justin Sandercoe of justinguitar.com lends GT his insight as one of the world's most successful guitar teachers. In his second column, Justin turns a preconception on its head.

What you can't do...

"Practice what you can't do, not what you can" is advice I've received and given over the years, so much so that it felt very wrong to question it. But when I had the pleasure of meeting and interviewing Stevie Vai a few years ago, he dropped some pearls of wisdom that shook my practice beliefs to the core. What I want to share with you here is some food for thought that I wish someone had shared with me when I started to get serious about guitar.

The conventional wisdom of 'practicing what you can't do' makes perfect sense in many circumstances. If your timing is no good you need to work on it. Don't know your scales? Learn them. Never understood harmony and theory? Study it. But there is one area in which I believe it may be better to work on developing your strengths than battling your weaknesses, and that is technique.

Your technique can deeply shape your playing style and character and it was this area where Mr Vai said that, rather than struggling with techniques that he found difficult, he preferred to further develop those that came easily. Whether you are a fan of his music or not, you can't deny that he has a unique and identifiable voice on the guitar – one he created by developing his strengths to their extremes.

Around the same time I'd been talking with fusion virtuoso Scott Henderson about how he developed his style. He noted that much of it came from his inability to pick fast, finding it difficult and cumbersome but he had greater fluency and got the notes he heard out easier by using a lot of legato – again, his technique preference played a big part in the creation of his style.

I started thinking of other examples of easily identifiable players... Jeff Beck uses fingerstyle for rock. Eddie Van



Justin Sandercoe: nothing wrong with honing what you're already good at!

Halen's characteristic tapping and tremolo picking, or Yngwie Malmsteen's speed picking and sweeps. It seems that one of my personal favourite players, Eric Johnson's style also has deep roots in his picking technique choices – and the list goes on. It's a fascinating thought path to explore on your own.

Most great artists focus on what they *can* do and make it part of their unique voice. It's a

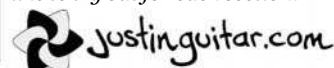
completely opposing view to 'working on what you can't do' but it clearly works – if, that is, you want to be an 'artist'. And I think that's where the distinction lies. To be a 'session' guy you need a diverse range of styles and techniques to draw on; to be an artist you need to define and refine exactly who *you* are.

The guitarists that make it to the top of the tree are usually brilliant at what they do: being

themselves. I'm pretty sure we don't want Mark Knopfler to be a brilliant two-handed tapper, or David Gilmour to be a master sweep picker. We want them to be themselves and I hope this article might inspire you to further explore who *you* are, to develop that and become the best you can be at being yourself.

Safe travels!

Check out www.justinguitar.com/gtmag for some example routines and links to exercises you might like to try out for each section!



“I'M PRETTY SURE WE DON'T WANT MARK KNOPFLER TO BE A BRILLIANT TWO-HANDED TAPPER”

Many gigs ago, when the world was young, men were men and TV dates were nervous, the powers-that-be concluded that the Paul Daniels Magic Show was ready for the addition of a youthful, naive and bespectacled guitar picker to the grizzled ranks of The PDO, as the orchestra has never been known.

In retrospect, I see that my mission must have been to inject a modicum of the new-fangled craze for rock, pop and (whisper it) disco stylings that had recently come to the attention of the BBC. Perhaps they had decided that the excitement of watching the loving bisection of Debbie McGee, feats of Old Testament memorisation or elephant levitation might be enhanced by the judicious employment of a wah-wah pedal. Who can say? But let's face it. A gig's a gig. And a 10-year TV series is a GIG. Apart from the occasional encounter with a recalcitrant camel, what's not to like?

And so it came to pass that one chilly November afternoon I took my seat alongside the Daniels-scarred veterans of TV centre for the first rehearsal for show one. Within 16 bars of the opening sequence I had discovered a copying mistake in the part. Up went my hand. "Excuse me. I think I have a clashing note at bar five. The trumpets have a C sharp against my D. Is that correct?"



Mitch Dalton's SESSION SHENANIGANS

The studio guitarist's guide to happiness and personal fulfilment. This month: Q is for Questions

The inner satisfaction of demonstrating both my ear-worthiness and desire to apply myself to the job was tempered by the reaction of my new colleague on bass guitar, the legendary Dave

patience. "Excuse me, young man. This is a long old day. You really must learn to conserve your questions, you know. They're priceless commodities, to be respected, revered and treasured;

“YOU REALLY MUST LEARN TO CONSERVE YOUR QUESTIONS. THEY'RE PRICELESS COMMODITIES”

Richmond: a quizzical raising of an eyebrow, but it was enough. He clearly wasn't impressed.

Undeterred, I ploughed on. Several more enquiries issued forth over the course of the next hour before his impressive repertoire of tutting, sighing and grunting was ended, along with his

not wasted, carelessly scattered or tossed away. We can sort out these trivialities between ourselves. Don't bother the musical director with your problems. He's got more important things on his mind. Like a director screaming into his cans, a choreographer who wants everything too fast or too slow and

a play-on for the trampoline act that doesn't work. And he might want to hang on to the gig. I'm only telling you because you seem like a nice enough chap and, from what I've heard of your playing today, I think you might turn into a decent musician. But use a bit of common sense and stop wasting everyone's time. The pubs are open in half an hour, for God's sake."

Fast forward a decade or three. I'm sitting in Angel Studio 1. John Cacavas is the composer and conductor. He of Kojak fame. He is by now an elderly man. He is also by now hard of hearing. And he is tetchy. There may be a connection. I too am older. A tad wiser, perhaps. I play the charts. As a matter of routine I sort the odd wrong chord, the occasional mis-copied note. And I wait. Yep. Here it comes. The leader of the orchestra waves a priceless bow in the air. "Excuse me, John." A jaundiced eye swivels and alights upon the hapless fiddler. "Yeah? Waddya want?" "I think I have a wrong note at bar 41, John." "Well, play the right one for Chrissake."

I thought you'd like that...

Not a lot...

And thanks to Dave Richmond. I owe you, you lovely man.

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

PHIL HILBORNE'S ONE-MINUTE LICK

Country rock picking lick

HERE'S A CHALLENGING country rock picking idea, the sort of thing you might hear in Steve Morse's playing. It's based on chord tones from a C Major triad (C-E-G) and chromatic approach notes. Each beat of the lick begins with a chord tone that's followed by another on a different string. This second note is then descended away from, and back up to, chromatically which tension and movement. It involves string skips and fast alternate picking, all of which might need work to master. I have given a suggested fingering and picking scheme. The phrases are notated to start on up-strokes; this might seem a little unusual, but because of the string skips it makes real sense and is a great workout. Use sweep picking if preferred and, as always, try similar ideas of your own.

C7

$\text{♩} = 92$ Lively

mf

1 V V V V V etc

2



INSTRUMENTAL INQUISITION!

Instrumentals have supplied some of music's most evocative and exciting moments. We asked some top guitarists for their take on this iconic movement.

This month: South African blues sensation, **Dan Patlansky**

GT: What is it about guitar instrumentals that appeals to you?

DP: Being a guitar nut, I can think of nothing better than guitar music being thrust down my throat for an extended period of time.

GT: What can an instrumental provide that a vocal song can't?

DP: Tone! I don't care who you are singer-wise, nothing can beat a great guitar tone. Guitar instrumentals can take you on a journey that only six strings can. Words don't get in the way, just melody, harmony and tone.

GT: Is there anything with instrumentals that you aim to embrace or avoid – rhythms, harmony, playing approach?

DP: Playing approach I embrace. I think there's an art to playing an instrumental that not everyone has naturally. Not blowing your load in the first three bars, and making it listenable for the whole course of the tune is an art form.

GT: Is a typical song structure always relevant to a instrumental?

DP: Probably, but not always. I do like to approach it with classic song structure, as most of my favourite instrumentals follow classic, familiar song structures.

GT: How useful is studying a vocalist's approach?

DP: Very useful, in my opinion. Jeff Beck makes his guitar sound like a singer, and I don't think anyone does it better than him.

GT: How do you start writing one; is there a typical approach that you prefer? Or is it just inspiration?

DP: For me it normally starts with a pretty-sounding chord progression. Then the groove and feel of it. And finally a melody that says what it needs to say while still serving the song.

GT: What do you aim for when your performance is centre stage for the whole tune?

DP: Same as a normal singing tune. Try my best to take the listener on some sort of journey by making them feel what I'm feeling. It's a tough ask sometimes.



Dan Patlansky: you can catch his remaining UK dates if you're quick!

GT: Many vocal songs feature a guitar solo that starts low and slow then finishes high and fast. Is this structure a useful reflection for instrumental writing?

DP: Yes, very! Dynamics in every sense of the word is critical. I see a solo as a chapter of the whole story – the story being the song. So in an instrumental the guitar needs to tell the whole tale in the most interesting way possible. Like a great comedian tells a story.

GT: What type of guitar tone do you prefer for instrumentals?

DP: A great clean tone, with a nice

verb. I'm a sucker for great verb. Of course, a great dirty sound to take it where it needs to go. The more tonal textures, the more tools you have to tell the story.

GT: Do you have favourite keys or tempos for instrumentals?

DP: A, minor, B, minor. I tend to find slower tunes easier to write – maybe it's because some of my favourite instrumental tunes are slower ones.

GT: Do you find minor or major keys easier to write in?

DP: Minor without a doubt. I like the sullen moods of minors. I find

it easier to express with a bit of bleakness lurking around.

GT: Do you have favourite modes that you turn to when writing?

DP: Not really. I normally approach it by using Pentatonics and adding in all the in-between and outside notes; using the Pentatonics as my safe notes and the rest for various degrees of tension and darkness. But I'm a lover of a 13th over a minor chord, so I suppose Dorian does it for me.

GT: What about modulations into new keys?

DP: I must be honest, I haven't really gone that route.

GT: Do you view the backing band in a different way than you would on a vocal song?

DP: I see it the same way. The band job doesn't change in my opinion. They are creating a bed of sound for the melody and solos.

GT: What are your views on harmonising melodies?

DP: I love it. It's a great way to build a song and keep interest for the listener.

GT: Name three guitar instrumentals that are iconic or have inspired you?

DP: A Day In The Life (the Jeff Beck version); Frisell by Derek Trucks; and Scapegoat Blues by Jimmy Herring.

GT: And what are you up to at the moment – album, gigs, etc?

DP: We are busy touring the new album, *Introvertigo*, at home in South Africa at the moment, and we head back to the UK and Europe in May and June to launch it that side. I can't wait to play the new stuff abroad!

*As mentioned, Dan Patlansky's new album, *Introvertigo* is out now! If you're quick, you can catch the end of his UK tour at the following venues: London, Jazz Cafe, Thurs 9 June; Foxlow Arts Centre, Leek, Staffordshire, Fri 10 June; Chesterfield, Real Time Live, Sat 11 June; Chester, Live Rooms, Sun 12 June*

“JEFF BECK MAKES HIS GUITAR SOUND LIKE A SINGER, AND I DON'T THINK ANYONE DOES IT BETTER”

That Was The Year... 2015

*Landslides, Sinkholes
And Hurricanes*

PRS CONTINUES THE QUEST

for Piezo equipped perfection with its P245 semi-hollow Singlecut guitar. With a mahogany and figured maple carved top and a bound rosewood fingerboard with bird inlays it offers the company's usual quality, and with a pair of their new 58/15 humbuckers and that piezo it delivers equally as well on sound.



BAD YEAR FOR BASS PLAYERS AS

Chris Squire, Andy Fraser, Trevor Ward-Davies (aka Dozy), Lemmy and Mike Porcaro take their leave. Also gone are guitarists BB King, John Renbourn, Eddie Hardin (Spencer Davis Group), Slim Richey, Jeff Golub and pedal steel player Buddy Emmons. Drummers Bruce Rowland (Fairport Convention), Mac Poole (Warhorse) and John Bradbury (The Specials) and vocalists Cilla Black, Steve Strange, Errol Brown (Hot Chocolate), Twinkle, Joy Beverley (Beverly Sisters), Jim Diamond, Percy Sledge and Natalie Cole.

WITH MORE CONTROLS THAN A SIXTIES MIXING

desk Hughes & Kettner unveils the Triamp Mark 3 head. Boasting three two-channel preamps and three assignable power amps it more than lives up to its name. With a power rating of 145 watts RMS this all-valve model is truly a beast of an amplifier that fully justifies the high esteem that the company enjoys in the market.



A 12-DAY PERIOD WITHOUT ANY MURDERS

reported in New York City and is attributed to extreme weather events. A large sinkhole appears at the intersection of Fifth Avenue and 64th Street in Brooklyn; President Barack Obama announces the re-establishment of diplomatic ties with Cuba; BP agrees on a settlement figure of \$18.7 billion in reparation for its Gulf of Mexico oil spill in 2010; and Game of Thrones is voted the Outstanding Drama Series at the 67th Primetime Emmy Awards.

LANDSLIDE VICTORY FOR THE CONSERVATIVE

party in the 2015 general election giving Prime Minister David Cameron a second term in office. The Conservatives also do well in the local elections. Inflation rates fall to 0.5% due mainly to the drop in fuel prices and Libby Lane is the first woman to be ordained as a bishop.

OXFORD BEATS CAMBRIDGE TWICE WINNING

the first ever Women's Boat Race as well as the traditional Men's Race; tens of thousands of Scottish homes are without power after the country is hit by hurricane-force winds; and England's A&E waiting time performance is at its worst levels for a decade.

TAYLOR EXPANDS ITS HIGH END

900 series. The Grand Auditorium 914ce is a beautiful Florentine cutaway electro-acoustic with exquisite Ascension inlays, ebony fingerboard and fine trimming. With a sitka spruce top and Indian rosewood back and sides it also features an ebony arm chamfer for added playing comfort. With Taylor's Expression System 2 electronics it sounds magnificent acoustically and amplified.



Jam Tracks Tips

Use these tips to navigate our bonus backing tracks

1 Slow Blues (Bm)

Our first track is a slow B minor blues and uses minor chords throughout the progression (Bm-Em-F#m), with the exception of the very last chord of the sequence (F#). Use B minor Pentatonic (B-D-E-F#-A) and B natural minor scale (B-C#-D-E-F#-G-A), as well as B Harmonic minor (B-C#-D-E-F#-G-A#) for those F# chords.

2 Heavy Rock Jam (Dm)

This jam is great for getting your classic hard rock shred going! The track stays in the key of D minor throughout and I suggest using D minor Pentatonic scale (D-F-G-A-C), D minor Blues scale (D-F-G-G#-A-C) and the D minor scale (D-E-F-G-A-B-C). Let the shredding commence!

3 Easy Jazz Jam II-V-I (Am)

This extra slow jazz track is based on the standard II-V-I progression in A minor. The chords are Bm7,5 (IIm7,5), E7 (V7) and Am (Im). I suggest using A Natural minor scale (A-B-C-D-E-F-G), as well as applying A Harmonic minor scale (A-B-C-D-E-F-G#) over the E7 (V7) chords. Notice that only one note changes between those two scales (the G becomes a G#),



which effectively pulls things towards and neatly resolves on the following Am chord.

4 E Lydian Jam

You can get your Satriani, Vai and Zappa-style licks out on this Lydian jam. The chords are E and F#7/E. Naturally E Lydian (E-F#-G#-A#-B-C#-D#) is your best friend here. You can also try experimenting with the three Pentatonic scales inherent within E Lydian: G# minor Pentatonic (G#-B-C#-D#-F#), C# minor Pentatonic (C#-E-F#-G#-B), and D# minor Pentatonic (D#-F#-G#-A#-C#). Happy jamming!

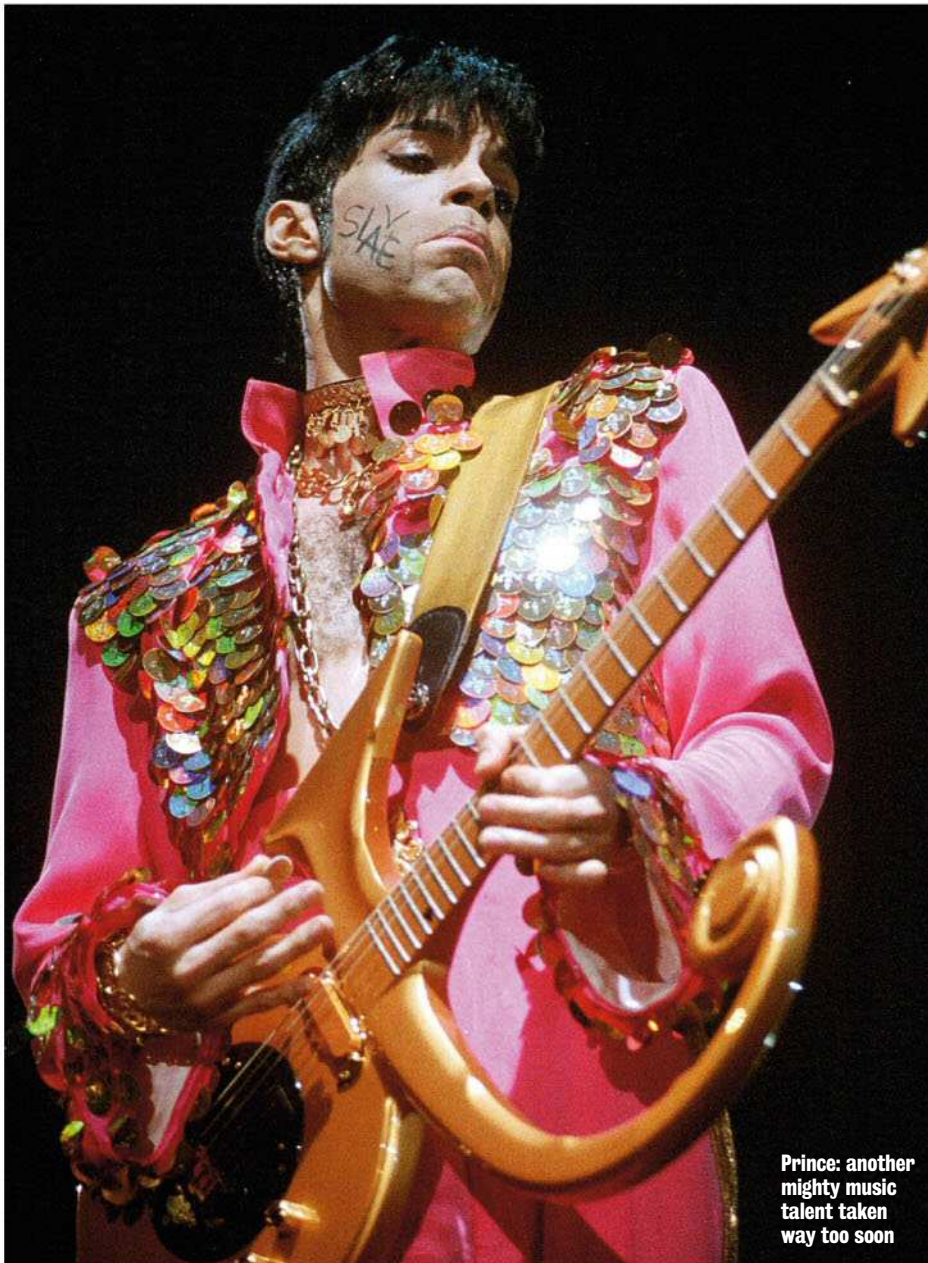
Jam tracks by Jacob Quistgaard. For free scale maps and hundreds more tracks, visit www.quistorama.com. You can also subscribe to www.youtube.com/QuistTV to get all the latest tracks and licks. Or find Quist and his jam tracks on Twitter, Instagram and Facebook.

HOT FOR TEACHER

WHO? Pete Farrugia
TOWN: Carshalton, Surrey
STYLES TAUGHT: Blues, rock and roll, R&B, soul, jazz, funk, country, folk
SPECIALITY: Blues
QUALIFICATIONS: BA (Hons), DipMus, DipLCM **LEVELS:** All levels – RGT Grades and performance awards if desired
READING: Beginner only
CHARGES: £30 per 1hr lesson
SPECIAL: Fully-equipped music room/studio; can record lessons; songwriting, music theory; music technology
TEL: 07889 563531
EMAIL: info@pfmusic.co

YOUR RGT TEACHER





Prince: another mighty music talent taken way too soon

Prince Tribute



Jon Bishop celebrates some of Prince's most influential guitar playing in a career spanning a phenomenal five decades.

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: Various
Tempo: Various
CD: TRACKS 4-5

Will improve your

- ✓ Funky strumming
- ✓ Timing and feel
- ✓ Rock soloing technique

The music world was shocked and saddened to hear of the recent passing of a true music great. Prince (born Prince Robert Nelson) was a musical innovator with a career that spanned five decades. His debut, *For You* (1978), was the first of 39 studio albums. He was a prolific songwriter, often writing songs for other artists.

The GT Prince tribute track features a pastiche of style ideas all played over a funky backing track. Prince was famous for fusing funky, James Brown-style ideas with Hendrix-esque rock riff action and lead solos. Our track follows this template featuring classic funk guitar lines and a full-on solo where you can let it all hang out. Much of Prince's lead guitar work was inspired by guitar players like Hendrix, Jeff Beck and Steve Vai. He was keen on combining fuzz type overdrive with wah-wah and the whammy bar.

The verse section of our Prince tribute piece is in F minor, with some great Prince-style funk guitar lines to learn. Prince was a

“PRINCE WAS THE MASTER OF THE ‘LESS IS MORE’ APPROACH”

fan of recording his guitar straight into the mixing desk for a super-tight sounding, pristine clean tone.

The F minor Pentatonic scale (F-A_b-B_b-C-E_b) provides a solid base for creating funky single-note popping ideas. These can be augmented by adding in some dominant 9, 11 and 13 chord shapes. The wah-wah pedal is a worthy addition for any funk track and Prince often used one for both rhythm and lead work.

To complement the funk section and to give you a chance to rock out, the piece moves to the relative major key of A_b. This change of keys gives the impression of changing up the gears for the solo. The A_b minor Pentatonic scale (A_b-C_b-D_b-E_b-G_b) offers a strong 'home base' for creating solo ideas. It is easy to add in chromatic tones and phrases and then come back to the safety that the minor Pentatonic provides. The performance has been fully notated for you to learn and study and the backing track is included, so have a go at creating your own tribute to the great man. **1**

Get the Tone

Prince was famous for his Hohner T-style and several iconic Cloud guitars. For our recording an Ibanez RG750 was DI'd for a super direct sound. For the lead tone, fuzz and wah-wah pedal were added. To recreate these tones, plug into a clean amp with a lead channel or overdrive pedal. Select a 'two pickups together' option for the clean and you are good to go!



TRACK RECORD Prince was a prolific writer, producer and performer who recorded 39 studio albums since his debut in 1978 (doubtless more will surface in the coming months). For an overview of his colossal back catalogue, try the 2001 album *The Best Of Prince*. You may also wish to check out some of his more recent work and the 2014 album entitled *Plectrum Electrum* is a humdinger!

EXAMPLE PRINCE STYLE

CD TRACK 4

Verse [Bars 1-9] The track starts with three kick drum beats and then on beat 4 we play a funky tritone interval – this will sound best if bent slightly sharp. The single-note funk line is very effective and is harmonised from bar 6 to sound even more like Prince.

Chorus [Bars 10-17] These funk chords are reminiscent of the type of ideas Prince used in many classic songs like Kiss And Illusion, Pimp And Circumstance, and so on. Keep the 16th-note feel as tight and even as possible – don't race ahead but keep tight with the drum track.

VERSE $\text{F7}\sharp 9$

$\text{♩} = 106$

Clean with neck pickup

16 15

1

4

7

CHORUS $\text{Fm}13$

10

13

The musical score is written for guitar in 4/4 time with a tempo of 106 bpm. The key signature has three flats (B-flat, E-flat, A-flat). The score is divided into a Verse (bars 1-9) and a Chorus (bars 10-17). The Verse starts with a clean neck pickup sound. The guitar part features a single-note funk line in the right hand and a harmonized line in the left hand. The Chorus features a series of funk chords in the right hand and a single-note line in the left hand. Fret numbers are indicated below the staff lines. Some notes are marked with 'X' to indicate bends or specific techniques. The score includes bar lines and measure numbers (1, 4, 7, 10, 13) to indicate the progression of the music.

CD TRACK 4

the guitar to scream. Prince was a fan of playing string bends high up the fretboard and much of his lead work was inspired by players like Jimi Hendrix, Jeff Beck and Steve Vai. Watch out for the fast six-duplet phrasing and the unison chromatic line that features in bars 25 and 33.

26

EXAMPLE PRINCE STYLE

CD TRACK 4

Verse [Bars 34 to End] The final verse is a composite of ideas from the previous verse and chorus. The track ends with three funky chords, played

slightly detached from each other. I hope this brief look at Prince's style has given you a better understanding of the man's hugely influential talent.

29

31

33

VERSE
♩ = 106
F7#9

Loco

Clean with neck pickup

36

Fm13sus4

39

F7sus4 Fm9 Fm7

Solo

Above the 12th fret



John Wheatcroft shows us how to lead the high life with a feature based on both soloing and rhythm ideas up at the dusty end – above the 12th fret.

ABILITY RATING

Easy to advanced

Info

Key Various Tempo Various CD TRACKS 6-25

Will improve your...

✓ Clarity of execution ✓ Dexterity ✓ Range

Playing guitar in the upper register higher octave can be an exciting experience for both audience and performer. There's a wonderfully romantic and iconic imagery associated with the lead guitar player, head back, foot on the monitor wailing away up at the highest fret locations. Using the extreme ranges of the fretboard is not without its challenges, so the purpose of this article is to explore some of the options available above the 12th fret, allowing you to consider your best approaches and expanding both your single-note and chord-based vocabulary in the process.

Posture plays a hugely important role when it comes to reaching those elusive higher frets. While it might look cool with the guitar hanging almost down to your knees, unless you have disproportionately long arms, this will prove to be something of a self-imposed handicap. Consider positioning

the guitar with your strap so that the instrument remains in the same, or at least a similar position if you choose to either stand or sit. This way, all that hard work you've put in while sitting down won't be lost when you finally stand up to unveil your amazing playing to the general public. You should also consider devoting a portion of your valuable

“THE ADVANTAGES TO THE UPPER POSITIONS INCLUDE EASIER WIDE STRETCHES, ENHANCED BENDING AND NOTES CUTTING THROUGH”

preparation time to playing standing up. The style of guitar will also greatly affect upper-fret access. The way the neck joins the body makes a difference, along with the centre of balance and how the instrument hangs when on a strap; all these factors can alter the feel here. My personal favourites are both double-cutaway instruments: a Martyn Booth Signature and a Gibson ES-335. Remember that vintage style Fenders will only have 21 frets, although Yngwie has no problems getting up to the top end; whereas some brands such as Ibanez, PRS, ESP etc regularly employ 24 frets, with excellent access and features such as sculpted heels to get the most from this extended range. Don't forget scale length too, as the traditional Gibson length is shorter than Fender, meaning that the frets are ever so slightly closer together, which could be either a good or bad thing depending upon what you're attempting to achieve.

The playing advantages to the upper positions include easier facility for wide stretches, enhanced bending ability and sonic considerations such as your notes being more likely to cut through a dense band mix. One disadvantage is a greater requirement for precise fingering as the frets are much more bunched together and you may need to consider using fewer fingers. The tone can be slightly thinner, although using gain helps and most soloing styles in this region incorporate overdrive of some kind to thicken single notes. Another down side is that your polyphonic potential is slightly reduced as voicings become physically more cramped. Nonetheless, there are rich rewards for the intrepid explorer, so let's jump into this very unique GT lesson.

There are nine short examples, each illustrating a specific upper register concept or approach, followed by a cohesive study that pulls many of these topics together over 18 bars. As always, begin by learning these ideas verbatim, but once you're familiar with the written parts be sure to explore the underlying ideas to come up with musical examples, licks, riffs and melodies of your own. 



Get the Tone

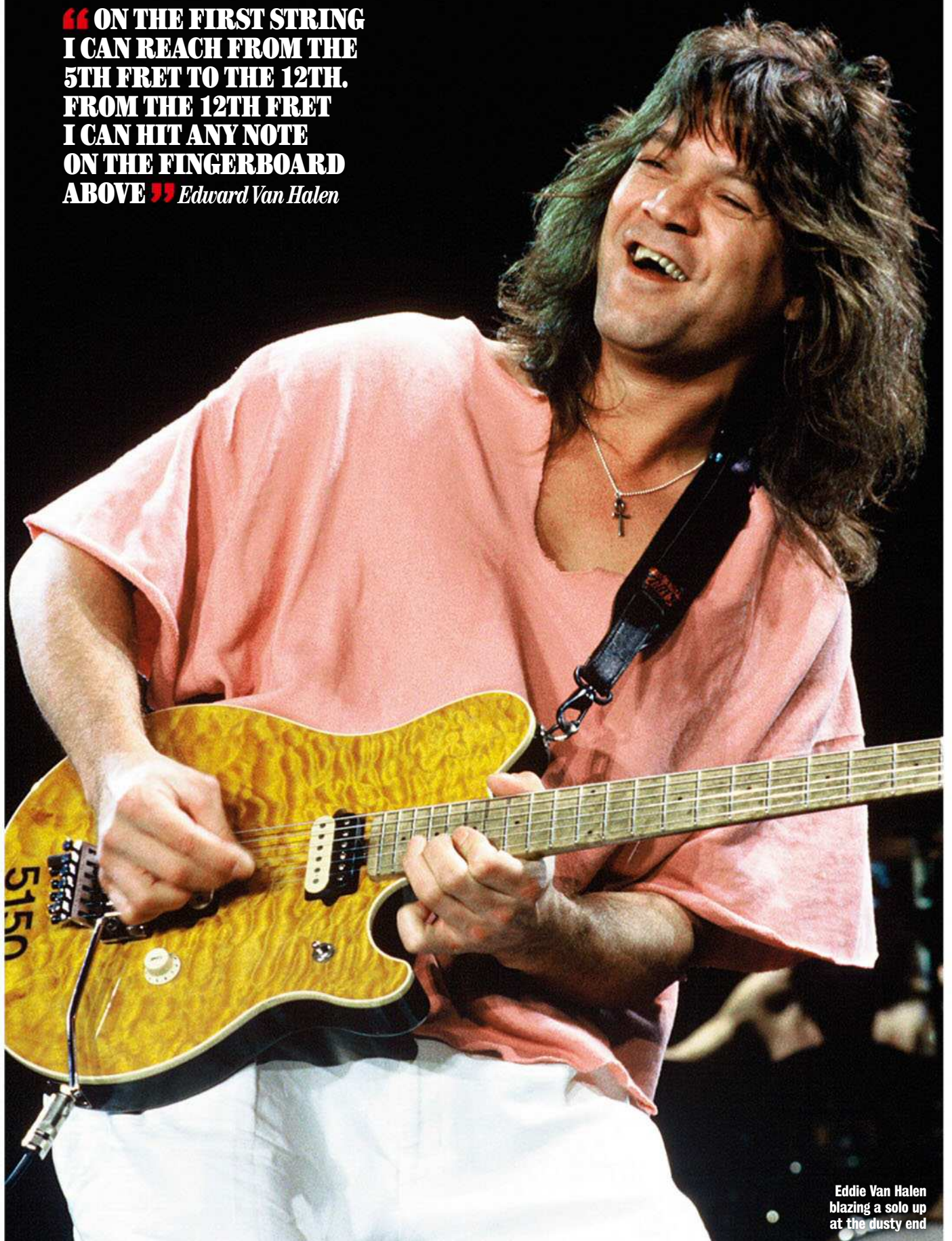
We're dealing with conceptual ideas here so you can use pretty much any guitar you like, although good upper-fret access is vital and you should definitely consider posture and strap height. If you intend to use any of these ideas when you perform in public, you best make sure you're as comfortable executing them standing up as you are sitting down.

TRACK RECORD



Eric Clapton plays some beautifully articulate lines in the upper register on the famous John Mayall's Bluesbreakers' Beano album (Decca 1966). From his Derek And The Dominos period, check out the outro to Layla, with Duane Allman tearing it up on slide way up over the pickups. Jennifer Batten's debut album, Above Below And Beyond (Voss 1992) is bursting with high-fret tapping and, of course, there's Van Halen, particularly the earlier albums with Roth on vocals. Women And Children First (Warner 1980) has some staggering upper-fret soloing. For artificial harmonics, Lenny Breau's Cabin Fever (Guitararchives 1997) is a great place to start.

**“ ON THE FIRST STRING
I CAN REACH FROM THE
5TH FRET TO THE 12TH.
FROM THE 12TH FRET
I CAN HIT ANY NOTE
ON THE FINGERBOARD
ABOVE ”** *Eddie Van Halen*



**Eddie Van Halen
blazing a solo up
at the dusty end**

CD TRACK 6

shift and slide combination that allows him to keep all fretted notes a tone apart and the requisite minor 3rds dealt with by crossing strings. This is less crucial on the treble strings and he might de-clutter his fingering by using first and third finger throughout. We end with a selection of bluesy lines over Am7-Dm7-Em7.

CD TRACK 8

fretboard. As with lower down the guitar, many notes have multiple locations. Some have issues with tone and intonation, with certain locations sounding better than others. Examples 2b and 2c explore these pluralities and present a logical fingering for all the natural notes in just under three octaves; 2d shows how to use this fingering to transpose the same melody through three octaves.

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EXAMPLE 2 NOTE ORIENTATION AND TIMBRAL CONSIDERATIONS ...CONTINUED

CD TRACK 8

2d) 8ve melodic transposition

The musical score for measures 10-17 is divided into two systems. The first system contains measures 10, 11, 12, and 13. Measure 10 is labeled 'Four clicks' and shows four quarter notes on a treble clef staff, each marked with an 'x'. Measures 11, 12, and 13 are labeled with chords: Cmaj7, Am7, and Dm7 respectively. Each measure contains a melodic line on the treble staff and a corresponding fingering sequence on the bass staff. The second system contains measures 14, 15, 16, and 17. Measure 14 is labeled G7, and measures 15, 16, and 17 are labeled Cmaj7. The notation continues with melodic lines and fingering sequences. The bass staff for measures 10-13 shows a sequence of notes: 12-15, 12-15-13-14, 15-12-14, and 15. The bass staff for measures 14-17 shows a sequence of notes: 17-14-16, 17, 17-20, 17-20-18-19, 20-17-19, and 20.

EXAMPLE 3 DIAGONAL THREE OCTAVE PATTERNS

We continue the transposing through three octaves theme here. Officially, we're slightly below the 12th fret marker to allow us to exploit greater range without running out of frets on 21-fret guitars. We progressively increase the number

of notes per octave here, ranging from two (root and 5th) to six (D Blues scale) with all three octaves utilising exactly the same shape relocated to a new pair of strings. Check out Shaun Baxter's recent in-depth series on this very topic.

CD TRACK 10

♩ = 100

D5

Dm

Dm7

Dm9

Four clicks

CD TRACK 10**CD TRACK 12**

from the back of the neck entirely and be super-critical of your strap height and posture. We round this idea off with a Steve Vai meets Richie Kotzen idea based upon both two and three-notes-per-string E minor Pentatonic scale (E-G-A-B-D).

EXAMPLE 4 WIDE STRETCHES ...CONTINUED

CD TRACK 12

8va Em

EXAMPLE 5 HIGHLIFE TRIADS AND SOUL 7THS AND 9THS

CD TRACK 14

Chords and double-stops are still playable but you'll have to consider voicings. Six-string chords are impractical. Plus, you're high up the neck for a reason, so best look at three and four-note voicings on the treble strings to maximise the musical effect. The African 'Highlife' style makes great use of this and here are some I-IV-V

voicings in C major and minor. We move onto a set of four-note C7 forms through all inversions in a Drop-2 configuration, where a construction such as R-3-5-7 is broadened by dropping the second highest note down an octave (here, the 5th), to give us 5-R-3-7, and inversions. We end with some funky 9ths and double-stops.

5a) Triads

♩ = 100

C F G C Cm Fm

8va

5b) Drop 2 7ths

Gm Cm C7

8va

5c) Funky 9ths

C9 F9 C9

8va

EXAMPLE 6 EXTENDED RANGE WITH SLIDE

CD TRACK 16

Playing beyond the fretboard and over the pickups is used to great effect by players such as Duane Allman and Ry Cooder. It's best to stick to the bridge pickup here; with the neck pickup, once you go past it the magnets can only see and 'hear' the length of string that vibrates directly above it so the note actually

begins to go down in pitch. That said, the pickups come in useful in orientating yourself to where these high virtual frets are located, so get to know your guitar and make sure you're super-critical with your tuning. Vibrato goes a long way to help here, although try not to rely upon this exclusively to cover up poor pitching.

♩ = 100

15^{ma}

With Slide



EXAMPLE 6 EXTENDED RANGE WITH SLIDE ...CONTINUED

CD TRACK 16

8^{va} E A B E ♪ = 100 Swing Four clicks

10

EXAMPLE 7 BLUESY BENDS

CD TRACK 18

The higher reaches of the fretboard offer some increased bending opportunities with two, three, four and possibly even five fret bends on offer, particularly on the high strings. This example begins in more of an exercise-like manner, with what is essentially bending target practice. We're aiming to hit bends ranging from

a semitone to a major 3rd and, rather like our slide intonation from Example 6, try not to become too reliant upon super-wide vibrato as a means of disguising tuning issues. We round this example up with some bends in context, based upon the styles of two legendary Kings: BB and Albert.

7a) Target practice ♪ = 100 Swing 8^{va}

1

7b) Bending like a King Four clicks

10

EXAMPLE 8 TAPPING

CD TRACK 20

The tapping technique is great for upper-fret access on all strings. In fact, you can run out of space very quickly, hence why brands such as Ibanez, ESP and Jackson often favour 24 frets. These examples are based loosely on the style of Jennifer Batten, with A minor Pentatonic in the fretting hand lower down, echoed by a higher mirrored fingering, initially up a 5th to E minor, before moving onto a

complete octave 12 frets higher. The final hammer-on/pull-off combination again uses A minor and E minor Pentatonic, although this time E minor is situated as the lower of the pair. Muting is vital here as extraneous noise can be a problem. I do this with the thumb folded underneath the picking hand and resting on the idle bass strings, although Jennifer uses a headstock-mounted string mute.

8a) 5ths
Am
♩ = 100 Straight

8b) 8ves
Am

8c) 8ves sextuplets
Am

8d) Pentatonic 4th below
Four clicks

8va **Loco** **BU**

EXAMPLE 9 HARMONICS

CD TRACK 22

Django Reinhardt frequently spiced up his solos with artificial harmonics by touching the string 12 frets higher than the fretted notes. Bireli Lagrene raises the stakes by dividing this string length in half again, imagining 24 frets above to lift the note by yet another octave. Again, use visual landmarks on your guitar such as the pickups or even any knocks and blemishes as points of reference.

Lenny Breau's technique of combining harmonics with fretted notes is a fantastic addition to your trick-bag. The knack is to play the fretted notes with the third or fourth finger of the picking hand, leaving the harmonics to the thumb, tracing the node 12 frets higher than the fretted note with the pointed first finger. I'd urge you to check out the master himself, Lenny Breau, on YouTube.

♩ = 100 Straight

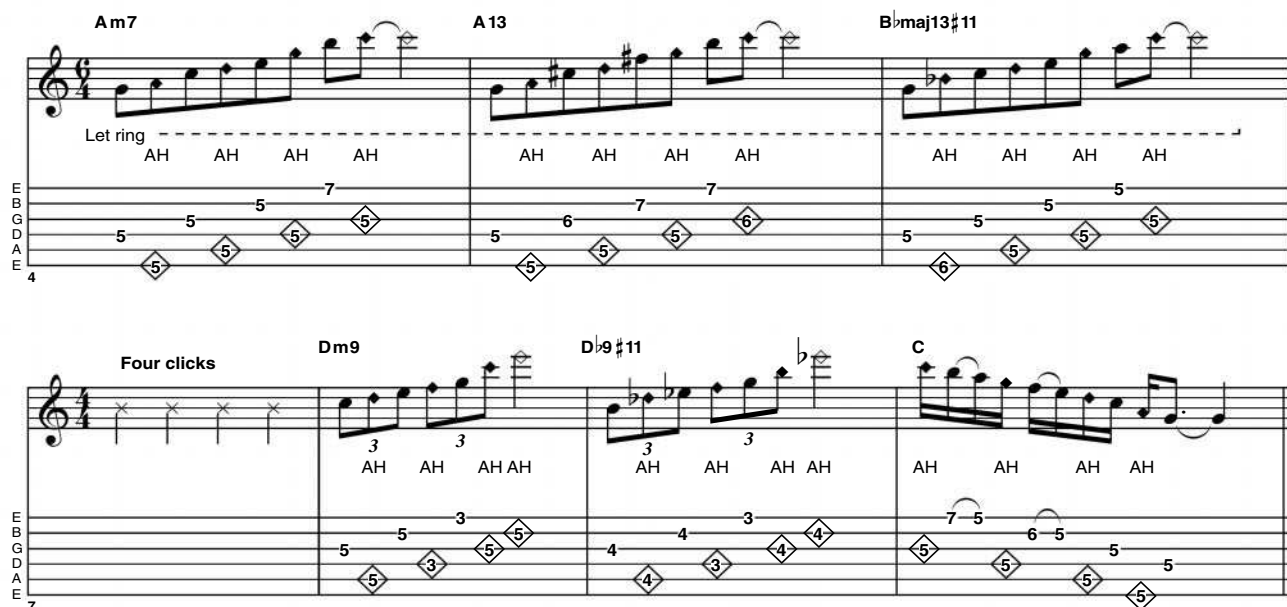
8va **15ma**

AH AH AH AH AH AH
19 16 17 19 17 19

AH AH AH AH AH AH
31 28 29 31 29 31

EXAMPLE 9 HARMONICS ...CONTINUED

CD TRACK 22



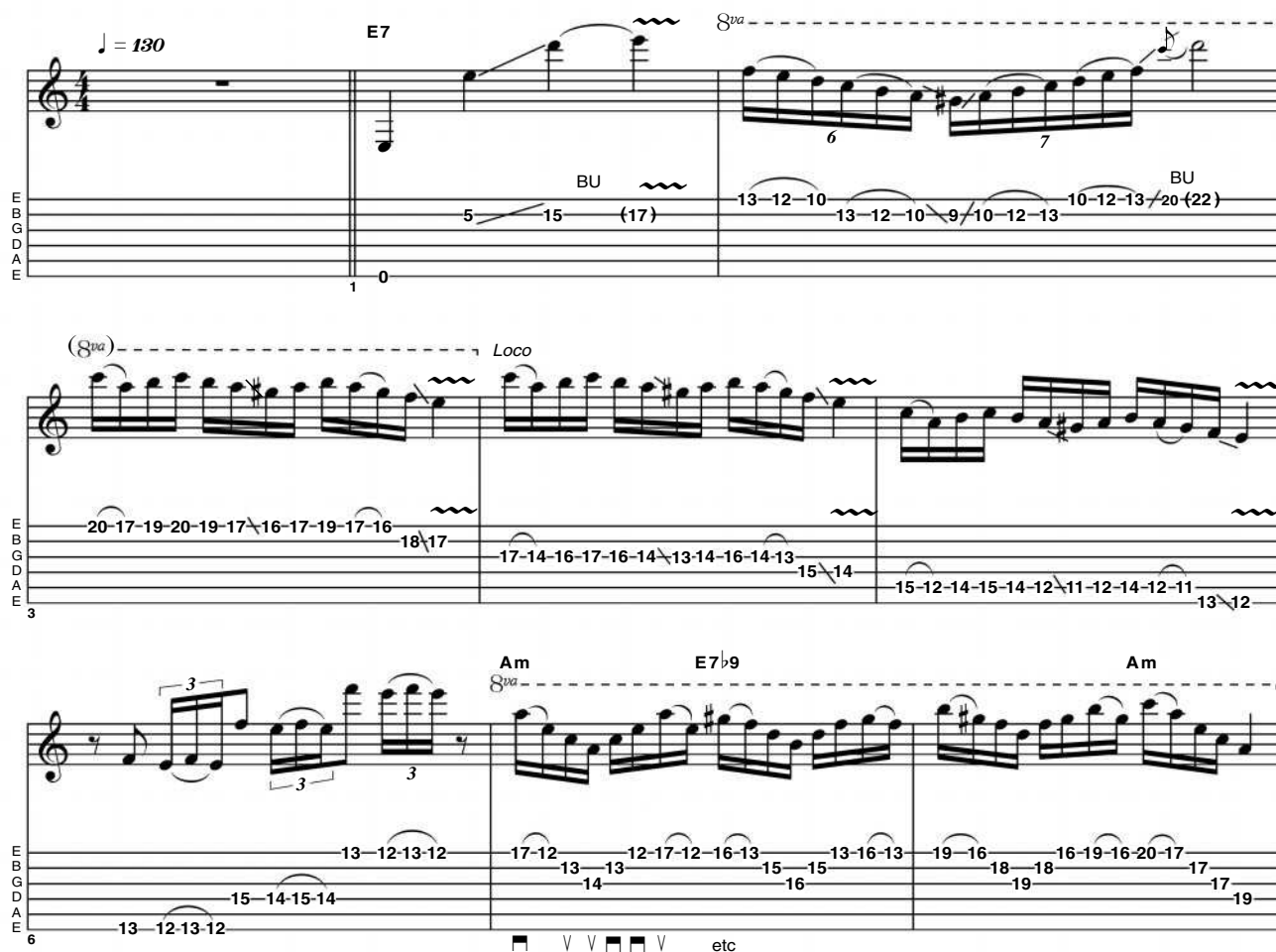
EXAMPLE 10 COMPLETE SOLO

CD TRACK 24

[Bars 1-6] There's a deliberate tip of the hat to Swedish neo-classical virtuoso Yngwie Malmsteen here, with a typical solo in the key of A minor. So we see a slide that whizzes up the neck two frets short of an octave, just to have the journey finish with a tone bend. We have a similar, albeit shorter idea in bar 2 before we move on to a fingering for the A Harmonic minor scale seen from its fifth mode,

the Phrygian Dominant that repeats in octaves (E-F-G#-A-B-C-D).

[Bars 7-10] Here we're moving between the Im (Am) and the V7 (E7), although Yngwie usually treats this as E7 (9) (E-G#-B-D-F). If you leave the root note out of this five-note structure, what you're left with forms a symmetrical diminished 7 from any of the component notes, either G#, B, D or F#.



EXAMPLE 10 COMPLETE SOLO

CD TRACK 24

[Bars 11-14] We're moving to D minor here, with an ascending Am9 repeating octave figure that repeats across the beat. This connects to an A minor Pentatonic figure that adds the 2nd degree (B), courtesy of a four-fret bend on the second string from the 20th fret, all the way up to the virtual 24th.

[Bars 15-16] Some artificial harmonics lend the solo a Steve Morse-like flavour temporarily, before we return to the Harmonic minor/Phrygian Dominant scale against E (E-F-G#-A-B-C-D) with some catchy triplet triadic action that outlines

both the major chords of E (E-G#-B) and F (F-A-C), both contained within this scale.

[Bars 17-18] We end with a sextuplet tapping figure that utilises a four-notes-per-string A minor Pentatonic scale. Three of these notes come from the fretting hand and this requires a reasonable stretch, so as you'd expect given our chosen topic, this works much better and feels so much easier the higher up the fretboard you go. As with all tapping ideas, ensure the notes ring out clearly and take care to eliminate open strings and reduce any handling noise.

The musical score is divided into five systems, each with a treble staff and a bass staff. Chord symbols are placed above the treble staff, and fret numbers are written below the bass staff. The score includes various musical notations such as triplets, sextuplets, and artificial harmonics (AH).

System 1 (Bars 11-14): Chords: Am, E7 $\flat$ 9, Am. Fret numbers: 12-17-12, 13, 14, 12-17, 12-15-18, 13-16-19, 20-19, 17-19-17-16, 17-15 (17).

System 2 (Bars 15-16): Chords: Dm, Am. Fret numbers: 10-12-13, 10-12, 10-12-15, 12-14-15, 15, 12, 14-17, 15-17-18, 15-17-20-20 (22), 20 (22), 20, 17-20-17, 17.

System 3 (Bars 17-18): Chords: Dm, E, F/E, E, F/E. Fret numbers: 20 (24), (20)-17, 19, 20, 8, 13 (15), 10-12, 10-13, 12, 10, 10-12, 12, 0, 14, 13, 12, 14, 13, 16, 17, 17.

System 4 (Bars 19-20): Chords: E, F/E, E, E7 $\flat$ 9. Fret numbers: 16, 17, 16, 17, 17-19-17 (19), 19-16-17-19-17-16, 18-15-17-18-17-15, 16-13-14-16-14-13, 14-15-14-12-14.

System 5 (Bars 21-22): Chords: Am. Fret numbers: 19-12-17-12-15-17, 19-12-17-12-14-17, 19-12-17-12-14-17, 20-13-17-13-15-17, 19-12-17-12-14-17, 20-12-17-12-15-17-20-15 (17).

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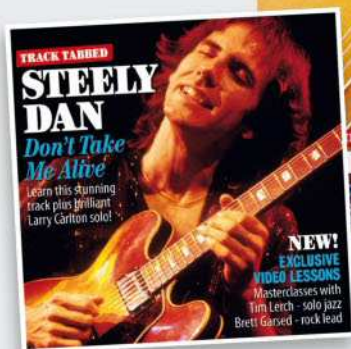
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Derek And The Dominos

Key To The Highway



Richard Barrett takes on the duelling guitars of Eric Clapton and Duane Allman in this spontaneously recorded classic, with no less than seven transcribed solos and a bespoke backing track.

ABILITY RATING

Moderate     

Info

Key A major **Tempo** 85 bpm **CD** TRACK 26-33

Will improve your...

✓ Bending and vibrato ✓ Pentatonic phrasing ✓ Blues slide technique

Key To The Highway is one of those songs that doesn't seem to have a definitive origin. It seems to have first been recorded by pianist Charlie Segar in 1940. It was subsequently reinterpreted by blues guitarists like Big Bill Broonzy and Little Walter, eventually falling into a more typical standardised format over the years, like many traditional classics do.

The story behind this particular version of the song is an interesting and unusual one. It begins at Criteria Studios, Miami in the late summer of 1970. Eric Clapton and his band (under the pseudonym Derek And The Dominos) had travelled there to record what would become Layla And Other Assorted Love Songs. Allman Brothers slide supremo and top session guitarist Duane Allman was also

present, having recently been introduced to Clapton by producer Tom Dowd.

The two soon became virtually inseparable, such was their mutual admiration. You can hear Duane's trademark wailing bottleneck solos on the title track, plus several others

“ERIC WAS USING HIS 1956 STRAT ‘BROWNIE’ AND ITS DIFFERENT SONIC NATURE LED TO A CHANGE IN HIS STYLE COMPARED TO CREAM”

– including this one. While working in the studio one day, the band heard strains of Key To The Highway drifting through from a neighbouring studio, performed by Sam ‘The Sham’ Samudio, who was apparently recording it for his forthcoming album, Hard And Heavy. Recognising the classic tune, the assembled company must have liked what they heard, as they all struck up and joined in. On the other side of the glass, Tom Dowd ordered an engineer to hit the record button as soon as he realised what was happening. Tom was well aware that many of the best performances are captured in this way, with everybody relaxed and smiling.

The band was already in full flight by this time, which is the reason why the track fades in on the original album. Nevertheless, it still clocks in at an impressive nine minutes and 37 seconds... In fact, this version of Key To The Highway probably continued long after Sam next door had finished his own recording

(which took a more concise approach at two minutes 10...) So we've opted for some selected highlights of the plentiful solos from Eric and Duane – yet there is still plenty here to get to grips with, whether you're a fan of straight blues playing or bottleneck.

To play Duane's parts, you'll need to use his preferred turning of open E (low to high: E-B-E-G#-B-E) and a bottleneck, or slide – more about Duane's technique in Technique Focus (below left).

Eric was using his 1956 Strat ‘Brownie’ (this was before Blackie came along). The different sonic nature of this type of guitar led to a change in his style, compared to his fat Gibson tones in The Bluesbreakers and Cream. That said, some of the soloing here remains pretty fierce.

Take your time and have a look at the details in each solo and you'll get a good insight into the vocabulary of each player. Of course, where this really gets interesting is incorporating those ideas and techniques into your own style – so be prepared to put some time in, but remember to have fun! 

TECHNIQUE FOCUS

Slide technique and approach

Duane Allman was a pioneer of electric slide and what became known as southern rock. His improvisations were a key part of almost every track on Layla And Other Assorted Love Songs. He used a small glass ‘Coricidin’ pill bottle on the third finger of his fretting hand – and this gives a different tone to heavier brass or copper. When playing slide, Duane often preferred to use his fingers rather than a pick – and you can hear the different dynamics and tones he is able to achieve solely by doing this. With slide playing, accurate pitching is everything, though the blues is notably flexible in this department and Duane really makes the most of microtonal variations. However, I'm sure he would be quick to say the way to approach this is not to over-think, but to play until the control becomes intuitive!



Get the Tone

Eric and Duane plugged straight into valve amps – Duane using his Gibson Les Paul and 50-watt Marshall, with Eric using Brownie reputedly through a cranked five-watt Champ. Drive is achieved purely through volume and attack, and cleaning up by playing more gently or rolling back the guitar's volume. No reverbs or echoes, just amps in a room – go for it!

KEY TO THE HIGHWAY { DEREK AND THE DOMINOS

A young looking Clapton with his famous 'Layla' Strat, Brownie



ABC PHOTO ARCHIVES / GETTY IMAGES



TRACK RECORD Eric and Duane had appeared on a host of recordings as session players before they worked together, so there's a wealth of material out there for anyone to seek out. Particularly interesting is Duane's work on Wilson Pickett's version of Hey Jude, which aroused Eric's interest before the two ever met; though it's hard to top Eric's guest appearance with The Beatles on While My Guitar Gently Weeps.

»

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EXAMPLE 1 ERIC – FIRST SOLO

CD TRACK 26

This is the solo Eric is playing as the track fades in. Lots of traditional blues motifs, including the wobbled 7th chord in bar 1, plus the different inversion in bar 2. He follows up with some more aggressive-sounding string bends, playing across the beat in bars 4 and 5, and you can hear him really digging in to the lower strings towards the first turnaround. The second half of the solo

keeps the pressure on, with lots of whole-tone, half-tone and quarter-tone bends, the odd trill and some flamboyant slides – indeed, it sounds as though Eric is determined to make an impression on Duane. Take what you can from this while remembering it was a spontaneous jam and it wouldn't be in the spirit of improvisation to obsess too much over detail.

Swung ♩ = 85

1

3

5

8

KEY TO THE HIGHWAY { DEREK AND THE DOMINOS

EXAMPLE 1 ERIC – FIRST SOLO ...CONTINUED

CD TRACK 26

11

14

EXAMPLE 2 ERIC – SOLO AT 1:11"

CD TRACK 27

Starting with an A5 powerchord, Clapton reiterates a few themes from the earlier solo, playing with the timing of a repeated phrase over the beat with lots of blues bends and slides. Bars 5 and 6 showcase some aggressive

double-stop – almost country style – bends. The pace is quite consistent without much space, but manages to sound varied and rhythmic. Eric finishes up with a classic blues turnaround and trill.

1

4

CD TRACK 27

6

9.

11

14



MICHAEL OCHS ARCHIVE / GETTY IMAGES

Duane Allman:
clearly showing his
use of a Coricidin
pill bottle and
picking fingers

»

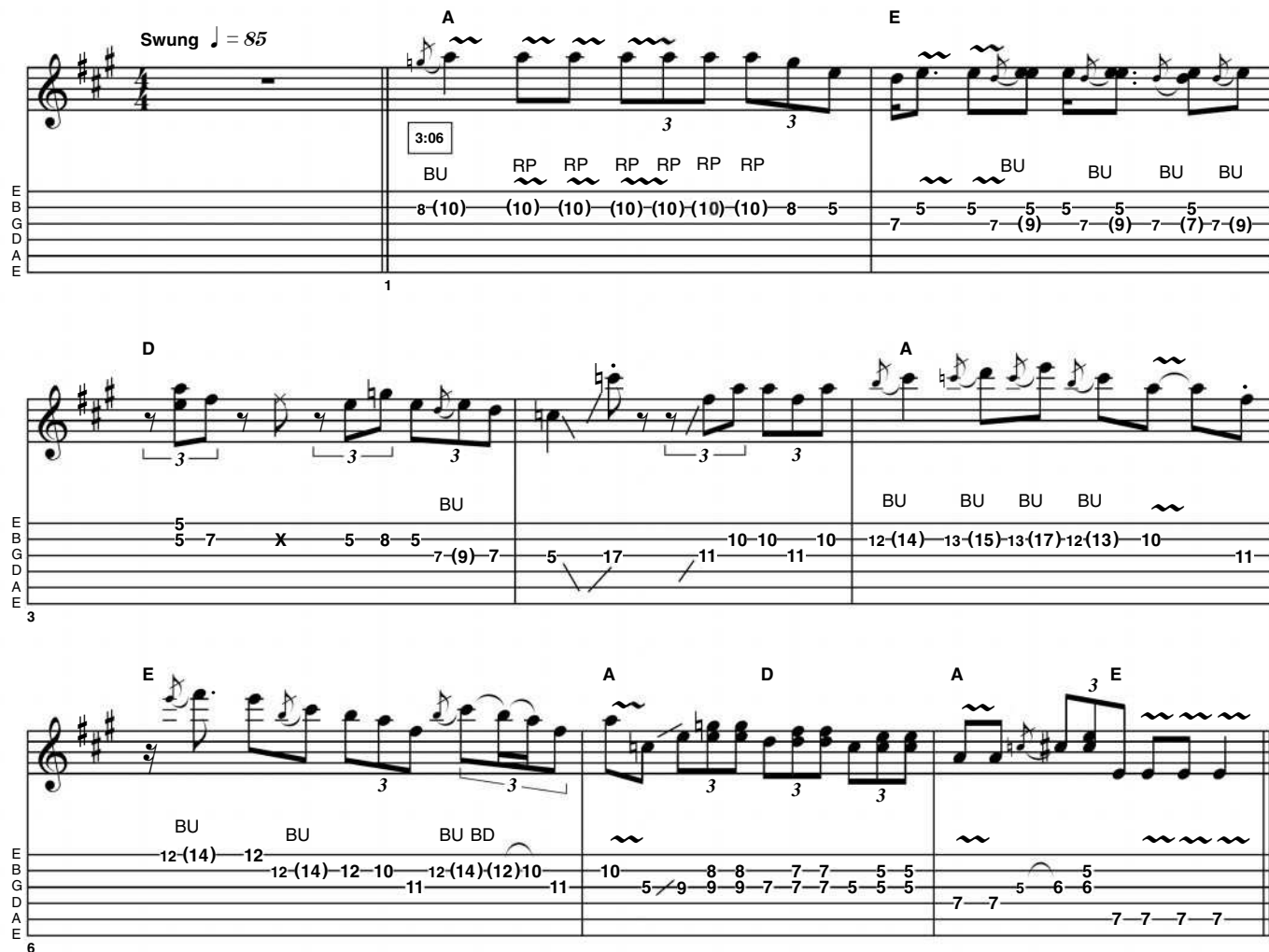
EXAMPLE 3 ERIC – SOLO AT 3:06"

CD TRACK 28

Going off at a slightly different tangent, Eric develops this shape 1 Pentatonic pattern until the slide in bar 4, which leads to a series of Albert King-style bends before switching tack to a melodic idea, leading to a variation on the

classic descending blues turnaround. Techniques to brush up on here would be pitching on string bends, vibrato and syncopation and timing - something that Eric used with John Mayall and developed to the 'nth' degree in Cream.

Swung ♩ = 85



3:06

BU RP RP RP RP RP RP

8-(10) (10) (10) (10) (10) (10) 8 5

7 5 5 5 5 5 5 5 7 (9) 7 (9) 7 (7) 7 (9)

1

D

BU

5 7 X 5 8 5 7 (9) 7 5 17 11 10 10 10 12 (14) 13 (15) 13 (17) 12 (13) 10 11

3

E

BU BU BU BU

12 (14) 12 12 (14) 12 10 12 (14) (12) 10 10 5 9 8 8 9 9 7 7 7 5 5 5 5 7 7 5 6 6 7 7 7 7

6

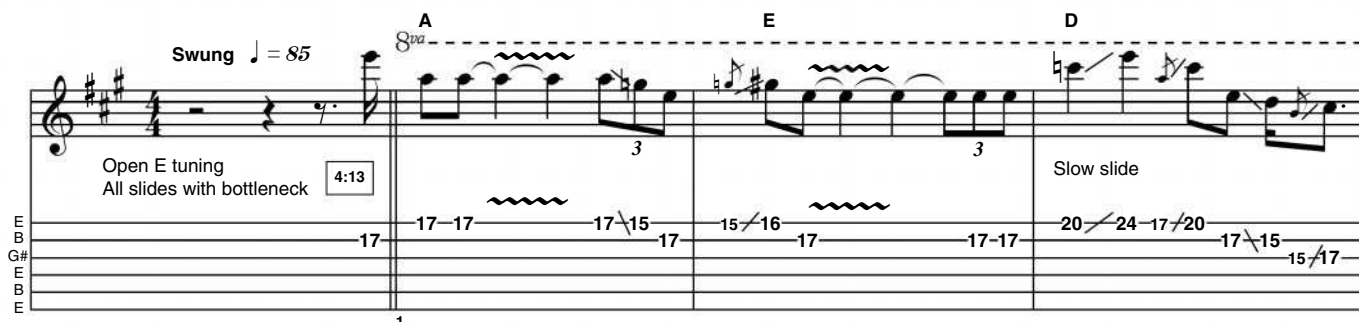
EXAMPLE 4 DUANE – SOLO AT 4:13"

CD TRACK 29

Tuned to open E, this first solo demonstrates Duane's relaxed approach - none of that chomping at the bit 'here-are-all-my-licks' approach one often hears at a blues jam. This is where your ability to pitch becomes extremely important,

particularly when working along one string, as in bars 7 and 8. Flatten your fretting fingers lightly onto the strings behind the slide to keep things sounding clear, and to prevent any unwanted notes from ringing out.

Swung ♩ = 85



Open E tuning
All slides with bottleneck

4:13

17 17 17 17 15 16 17 17 17 20 24 17 20 17 15 15 17

1

Slow slide

KEY TO THE HIGHWAY { DEREK AND THE DOMINOS

EXAMPLE 4 DUANE – SOLO AT 4:13" ...CONTINUED

CD TRACK 29

(8va)----- Loco A E

4

A D A E 8va----- A

7

(8va)----- Loco D

10

A E A D A E

13

EXAMPLE 5 DUANE – SOLO AT 5:20"

CD TRACK 30

The gloves come off a little bit here, as Duane launches into this barrage of slid double-stops, though notice by bar 4, things are relatively quiet again. Bar 6 features some nice 'blues harmonica' type phrasing, with repeated slides and

grace notes, before a brief flurry up around the 20th fret to finish. As with all these slide parts, get used to the pitching and position changes slowly rather than expecting instantly perfect results.

Open E tuning
With bottleneck 5:20 Let ring

8va

A E

Loco D A

E A 8va D A E

EXAMPLE 6 DUANE – SOLO AT 6:51"

CD TRACK 31

Taking things down a few notches, this melodic interlude was played with the fingers and a soft attack. This frees up the other picking hand fingers for

muting duties on any unused strings – this is particularly useful when playing ultra quietly like this, as handling noise can become more intrusive.

Open E tuning
With bottleneck 6:51

A E D

KEY TO THE HIGHWAY { DEREK AND THE DOMINOS

EXAMPLE 6 DUANE – SOLO AT 6:51" ...CONTINUED

CD TRACK 31

5

EXAMPLE 7 DUANE – SOLO AT 8:00"

CD TRACK 32

In direct contrast to the preceding solo, this rip-roaring eight-bar solo pulls absolutely no punches in terms of dynamics and attack. Pitching slide playing accurately at the higher reaches of a Gibson Les Paul is not the easiest thing,

so be patient and develop your 'muscle memory' incrementally – it really is the only way. Bar 6 features more harmonica-style slides and grace notes before coming to a relatively calm conclusion in bars 7-8.

Open E tuning
With bottleneck

8:00

1

3

6

Brett Garsed Masterclass *Part 2*



In part two of this six-part series, we see a transcription of Brett's improvised performance over an upbeat, pop-rock style backing track called Slam Bam. **Jon Bishop** is your guide.



Brett playing his blonde ESP Telecaster

centred around creating a strong melody and outlining the underlying chords. Overall the combination of sophisticated phrasing, clever note choices and a modern sounding, overdriven tone makes this one a must-study piece. The backing track and chord chart is included for you to practise over in addition to a full transcription of Brett's performance from the video.

Hopefully, there will be a new technique, lick or phrase in here somewhere for you to perfect. If you find one you like then

“THE COMBINATION OF SOPHISTICATED PHRASING, CLEVER NOTE CHOICES AND A MODERN SOUNDING, OVERDRIVEN TONE MAKES THIS ONE A ‘MUST STUDY’ PIECE”

memorise it and use it in future, especially if the semi-quaver or six duplet feel is what's required. Once you have mastered some of the concepts in Brett's solo, why not try creating a solo of your own over the same backing track. Check out the chord chart for the changes and, most importantly, use your musical ear.

Have fun and see you next time with another great solo from Brett. **II**

ABILITY RATING

★★★★★ Advanced

Info

Key: D dom & A minor
Tempo: 135 bpm
CD: CD-ROM

Will improve your...

- ✓ Switching between tonalities
- ✓ Rock fusion lead work
- ✓ Use of semi-quaver syncopation

The difficulty goes up a notch this month with an up-tempo backing track to navigate as we continue our video masterclass series with fusion maestro Brett Garsed. Here we are going to look at how Brett tackles the second of Jason Sidwell's backing tracks, entitled Slam Bam.

The track's fast tempo is good for establishing improvised lines and rhythmic syncopation. Brett's home base scale for the one-chord (D7) verse section is D Mixolydian mode (D-E-F#-G-A-B-C). To this scale, various chromatic notes (eg ♭5=A♭) are added to bring tension and an outside, altered type sound. For the transcription we have used an open key signature so you can see where all the alterations and chromatic tones are.

Brett also demonstrates the effective concept of superimposing the V chord of the key of D (A7) and then playing the A Altered scale (R-♭2-#3-3-♭5-♭6-7). The chorus moves between Am7 and E♭maj7. For the brief E♭maj7 chord, Brett uses the E♭ Lydian mode (E♭-F-G-A-B♭-C-D) and for the Am7 chord Brett mixes up A Dorian (A-B-C-D-E-F#-G) with chromatic notes and altered tones.

Brett explains he is a legato player and doesn't pick every note. The hammer-ons and pull-offs are mixed in with flat pick strokes and finger picking. The combination of plectrum and fingers commonly referred to as hybrid picking (Brett calls it finger picking) provides a great facility and it is well worth checking out guitarists like Allan Holdsworth. Take a look at how Brett plays the lines and pay attention to which notes are picked and which notes are plucked with the fingers.

Brett's solo is both rhythmically and harmonically advanced and will take some time and effort to digest, but this work will be well worth it. The notation looks pretty intimidating, but the phrases are always

NEXT MONTH Brett performs some emotive soloing over the track *Beyond The Void*



Get the Tone

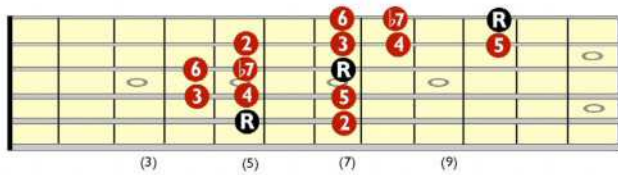
For this month's recording Brett used the bridge pickup on his blue ESP Horizon into a Rola JTM 45 amp, with a Carl Martin Plexitone pedal. Any guitar will work well; just dial up a creamy, dynamic overdrive and be prepared to experiment with the guitar's controls to achieve the desired tone. A bit of reverb or delay can, of course, be added for that professional touch.



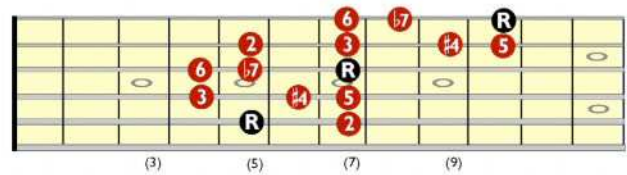
TRACK RECORD Brett is best known for his live and recorded work with Australian rock star John Farnham. But his earlier albums with guitar tapper T J Helmerich are legendary for their technique and musical interplay. He also works with American rock band Nelson. To hear Brett playing his own music, check out, *Big Sky* (2003) and *Dark Matter* (2011). For all things Brett Garsed go to www.brettgarsed.com.

FRETBOXES FOUR MODES THAT BRETT REFERENCES IN THE VIDEO

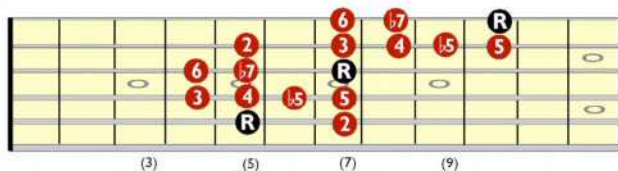
D Mixolydian (D-E-F#-G-A-B-C)



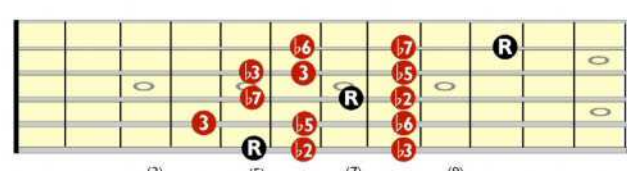
D Lydian Dominant (D-E-F#-G#-A-B-C)



D Mixolydian + b5 (D-E-F#-G-A_b-A-B-C)



A Altered Scale/Super Locrian (A-B_b-C-C#-E_b-F-G)



EXAMPLE CHORD CHART FOR SLAM BAM

CD TRACK CD-ROM

INTRO

DRUM INTRO $\text{♩} = 135$

INTRO G/A B_b/C B6 B_b6 D_b/E_b

VERSE 1 & 2

D7

6, 38

10, 42

16, 48

CHORUS 1 & 2

Am7

22, 54

E_b maj7 Am7

28, 60

ENDING

E_b maj7 E_b maj7 D

34, 66 70

TOP THREE LICKS IN THE PIECE

LIICK 1 Mixolydian line: bars 7 to 9

This opening D Mixolydian lick is a corker and well worth pilfering. By the standards of this solo it is also one of the more accessible lines. It's worth noting the position change half-way through from the 10th to the 12th fret, which makes this lick possible.

LIICK 2 Wide intervals and stretches: bars 18 to 21

This line lasts for the best part of four bars and is made up of semi-quavers (62 notes!). But there are some great intervallic ideas and wide stretches, no doubt inspired by players like Allan Holdsworth. Again the position shift from 7th to 12th fret half-way through is an essential element to master.

LIICK 3 High string bends: bars 48 to 53

In this lick we have some super-high string bends played right up the dusty end! The three-semitone bend on the 22nd fret of the first string certainly grabs the ear and may take some practise to get right. This lick ends with some quaver triplet phrasing to mix it up a bit.

CD TRACK CD-ROM

sound cool and are part of the D Altered scale. Check out the long lick in bars 18 to 21. It is well worth learning as there are some great intervallic ideas and wide stretches, no doubt inspired by players like Holdsworth. The position shift from 7th to 12th fret half-way through is an essential element to master.

stretches, no doubt inspired by players like Holdsworth. The position shift from 7th to 12th fret half-way through is an essential element to master.

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EXAMPLE SLAM BAM

CD TRACK CD-ROM

[Chorus 1 bar 22 to 37] The chorus builds in intensity and Brett adds in more chromatic passages. When the tonality shifts to E_b maj7 for a bar, Brett plays the E_b Lydian scale (E_b-F-G-A-B_b-C-D). Many of the fast lines here sound intimidating,

but they mostly use a steady stream of semiquavers. Learn the fingerings slowly and turn up the tempo gradually. Don't try to learn it at full speed or you will risk building in errors – slow and accurate will become fast and accurate!

19

CHORUS 1
Am7

21

23

25

E_b maj7

27

EXAMPLE SLAM BAM

CD TRACK CD-ROM

[Verse 2: bars 38 to 53] There are some super-high string bends played right up the dusty end in bar 48 and 49! The three-semitone bend on the 22nd fret of the first string certainly grabs the ear and may take some practise to get

right. This section ends with some quaver triplet phrasing, which may feel refreshingly easy compared to what has gone before, even though the notes are no less impressive.

Am7



30

33

8va **E♭maj7**

3

6

36

D7 **(8va)** **Loco**

BU

38

41

EXAMPLE SLAM BAM

CD TRACK CD-ROM

[Chorus 2 bars 54 to 69] It's time to let it all hang out in the final section! The lick in bar 56 is reminiscent of a country guitar line and could be used in such a setting. The double-stops in bars 57 and 59 act as punctuation points and

should be pushed slightly sharp. Again the phrasing is mostly steady semi-quavers so learning the fingerings in a slow methodical fashion is key. At this pace it's sometimes hard to think about feel, but Brett's playing oozes it!

8va ----- Loco

E
B
G
D
A
E

44

8va -----

E
B
G
D
A
E

47

(8va) ----- Loco

E
B
G
D
A
E

50

CHORUS 2 Am7

goes flat

E
B
G
D
A
E

54

1/4 1/4 8va -----

E
B
G
D
A
E

58

EXAMPLE SLAM BAM

CD TRACK CD-ROM

[Ending: bars 70 to 71] This final line really has the wow factor and is played in semiquaver triplets, so sounds super fast. Approach the hammer-ons and pull-offs as directed. End on the high D note... and relax! It's worth re-stating

here that it's better to learn the fingerings – especially if they are new to you – slowly and patiently before attempting these licks at full tilt. It's tempting to dive straight in but you're much better to play things slowly, but properly, first.



61

63

65

68

ENDING

70

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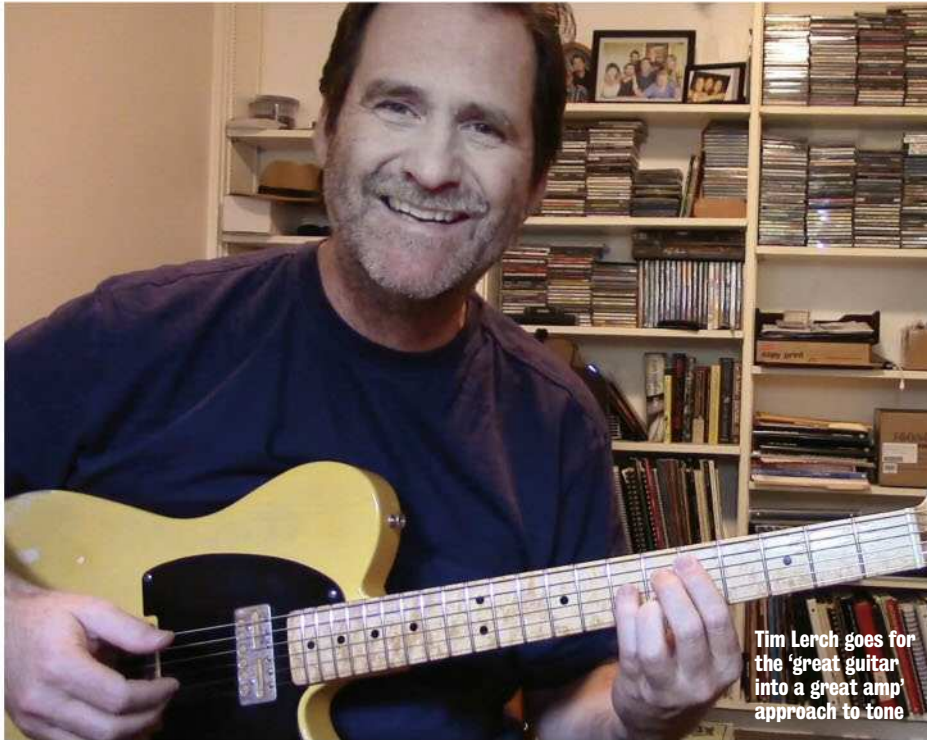
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Tim Lerch Masterclass *Part 2*



Jazz-blues wizard Tim Lerch presents some more harmonic gems to use in a 12-bar, with **Milton Mermikides** as your guide.



Tim Lerch goes for the 'great guitar into a great amp' approach to tone

ABILITY RATING

★★★★★ Moderate to Advanced

Info

Key: Various
Tempo: Various
CD: TRACK CD-ROM

Will improve your...

- ✓ Harmonics of all types
- ✓ Jazz-blues comping
- ✓ Using approach chords

Welcome to our second masterclass with Seattle's superb jazz-blues guitarist and educator, Tim Lerch. Tim presents concepts that are highly sophisticated but also clear and usable; somewhat rare in the world of jazz harmony.

Ideally, you will have worked through last month's part 1; if not, I recommend you do as it's an excellent introduction to jazz-blues guitar, and you'll want to be familiar with the 12-bar jazz-blues form for lesson 2. There are many variations, but here Tim pretty much sticks to this skeleton (Figure 1).

B ₇	E ₇	B ₇	
E ₇	Edim ₇	B ₇	(G ₇)
Cm ₇	F ₇	B ₇ G ₇	Cm ₇ F ₇

If you glance at Example 1 (where Tim plays through the sequence three times – each

separated by a double bar line), it might be hard to see how it relates to Figure 1. But, as Tim explains in Examples 2–8, the use of a few small but powerful tricks can elevate this basic form into something highly sophisticated.

As Tim explains in Example 2, any of the dominant 7 chords in the sequence can be approached by another dominant 7 chord from a fret above or below. For example, in bar 1 here, E₁₃ is used to approach from above the E₉ in bar 2; and in bar 3 he uses A₇ to approach the B₇, this time from below. This concept can be extended where, for example, a series of dominant 7 chords 'walks down' chromatically (fret by fret) to hit each one's dominant 7 target. In bar 7, for example, Tim plays chords based on B₇, A₇, A₇ and G₇.

Tim not only colours dominant 7 chords with all kinds of extensions (see the chord box for a useful library), but also makes extensive use of inversions. So, rather than just the root in the bass, he uses the 3rd (first inversion), 5th (second inversion) and 7th (third inversion), which all have subtly different flavours and give the progression a lovely sense of movement. Take a look at bars 33–37

to find one of many examples of this throughout Tim's lesson.

Just as dominant 7 chords can be approached by other dominant 7 chords, they can also be approached by minor 7 chords. Tim uses the techniques of approaching dominant 7 chords with m₇ chords a 5th above (known as IIm–V). He demonstrates this clearly in Example 4 where E₇ is approached by a Bm₇ chord (a 5th above); and also in Example 6 where a B₇ chord is approached by Fm₇. Minor 7 chords can also be used to approach dominant 7 chords from a fret above (Example 5: Fm₇ to E₉).

Diminished 7 chords can be used in a couple of ways. In bar 6, Edim₇ appears, but because of the nature of the chord it can be

“IDEALLY, YOU'LL HAVE WORKED THROUGH LAST MONTH'S PART 1, AS YOU'LL WANT TO BE FAMILIAR WITH THE 12-BAR FORM”

shifted in minor 3rds with all the constituent notes remaining the same (bar 18 is a great example of this). Diminished 7 chords can also be used to substitute a dominant chord if built on its 3rd, 5th, 7th or 9th degree – see bar 14, where E₇ is replaced by Gdim₇.

These techniques offer countless options when playing through a jazz-blues. It's a great way of developing your jazz theory. You can then see Tim's performance as one of many options of playing a jazz-blues and a great foundation for your own ideas. 

NEXT MONTH Milton delves into our third video in the series with the great **Tim Lerch**



TRACK RECORD Check out the Tim Lerch Trio The Carriage House Sessions Vol 1 (Vol 2 coming soon) as well as a new live recording, Lee Oskar And Friends Live. Available at www.timlerch.com. You might also want to check out his instructional DVD, Tim Lerch – Blues Guitar Road Trip available from Hal Leonard. Check out www.timlerch.com for more info on tours, recording and studying with Tim via Skype.

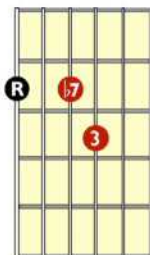
CHORD SHAPES ESSENTIAL JAZZ BLUES CHORDS

The following 24 chord boxes represent the majority of the shapes used in Tim's examples. It is recommended that you understand the scale degrees of each (and

not just its 'shape') so that you can – as Tim does – adapt them at will in every context and even make up your own variations.

E SHAPE DOM 7

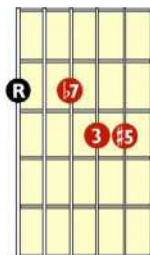
Basic Dom 7
(E shape)



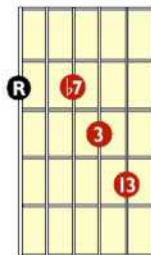
Dom 7
(E shape)



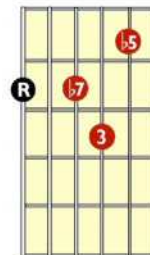
Dom 7#5
(E shape)



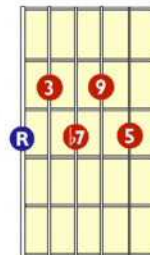
Dom 13
(E shape)



Dom 7b5
(E shape)

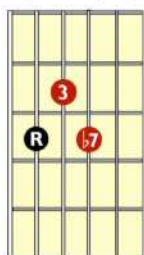


Dom 9
(1st inversion)
(E shape)
(implied root
in blue)



C SHAPE DOM 7

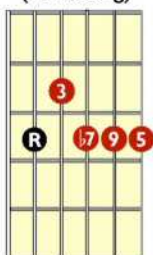
Basic Dom 7
(C shape)



Dom 9
(C shape)



Dom 9
(C shape)
(alt voicing)



Dom 7#9
(C shape)



Dom 13
(C shape)



C SHAPE 2ND INVERSION

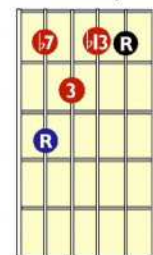
Dom 13
(C shape)
(implied root
in blue)



Dom 13
(C shape)
(implied root
in blue)



Dom 7b13
(C shape)
(implied root
in blue)



Dom 7#9b13
(C shape)
(implied root
in blue)



Dom 7b13 (alt)
(C shape)
(implied root
in blue)



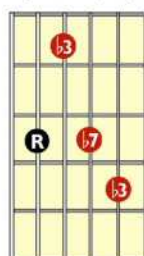
DIMINISHED 7 CHORDS

Dim 7
(A shape)



MINOR CHORDS

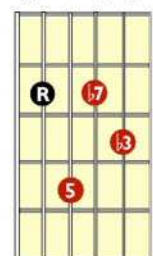
Minor 7
(E shape)



Minor add9
(E shape)



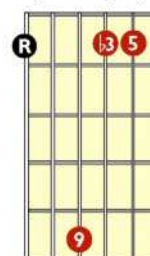
Minor 7
(A shape)



Minor 7
(E shape)



Minor add9
(E shape)



Dim 7
(D shape)



CD-ROM

played. Tim plays this fingerstyle, which allows for the walking bass and chord separation; of course it also helps immeasurably when playing chords that skip strings. Take it slowly and you'll begin to get the measure of what's going on.

48 **GuitarTechniques** July 2016

EXAMPLE 1 JAZZ-BLUES PERFORMANCE ...CONTINUED

CD-ROM

Chords: B $\flat$ 7, Gm7 F7 $\sharp$ 9 E9, E $\flat$ 9, E $\flat$ 9/B $\flat$, E dim7, E dim7/B $\flat$, E dim7/G, A dim7, E dim7, E $\flat$ dim7

Let ring

16

Chords: B $\flat$ 9/D, A $\flat$ 13, G7 $\sharp$ 5, Cm9, Cm11/G, Cm9/E $\flat$, Cmadd9

gliss

19

Chords: F9, F7/A, B $\flat$ 13/A $\flat$, G7 $\sharp$ 5, Cm9, F13/A, F13/C

22

Chords: A13/G, B $\flat$ 13/A $\flat$, B $\flat$ 13/D, E13, E $\flat$ 13, A dim7, A dim7/E $\flat$, F13/E $\flat$, Gm7, Fm7, Dm7 $\flat$ 5, A7

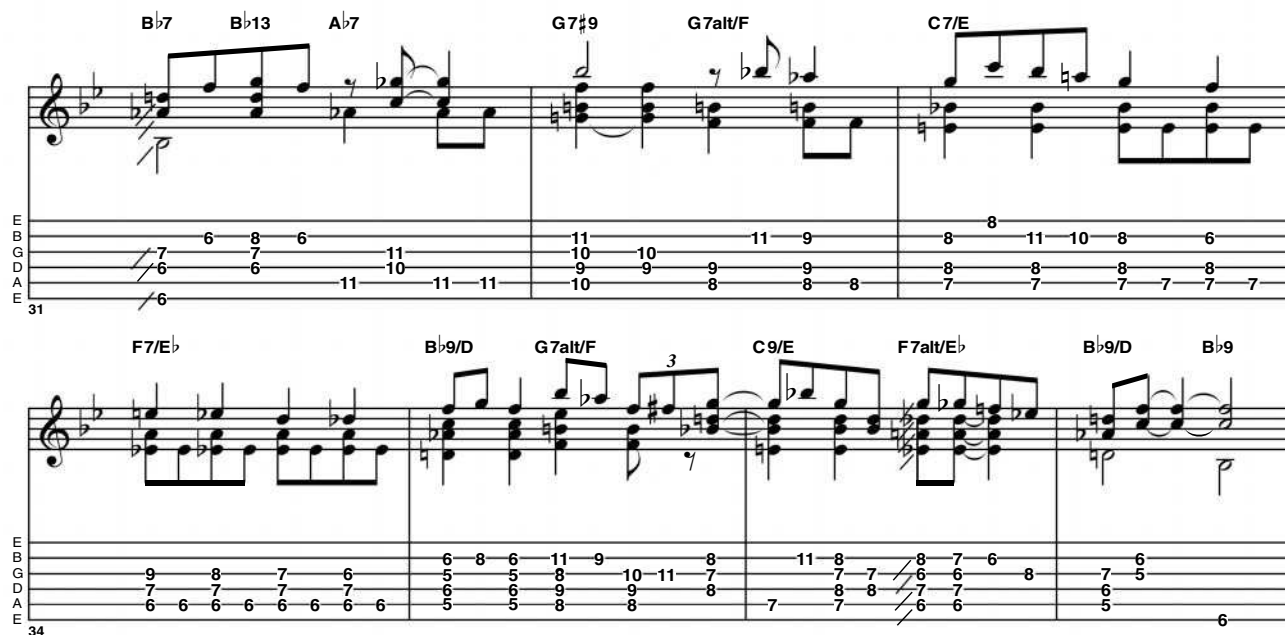
25

Chords: B $\flat$ 7, C $\sharp$ dim7, B $\flat$ /D, E $\flat$ 9, E $\flat$ 9/B $\flat$, E dim7

28

EXAMPLE 1 JAZZ-BLUES PERFORMANCE ...CONTINUED

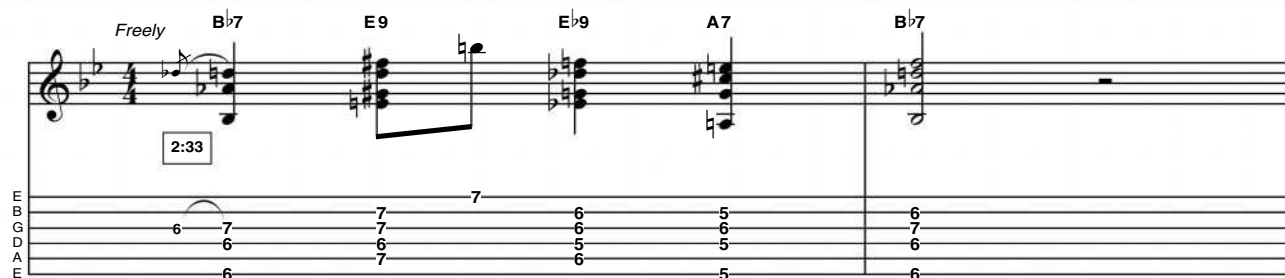
CD-ROM



EXAMPLE 2 APPROACHING CHORDS CHROMATICALLY

CD-ROM

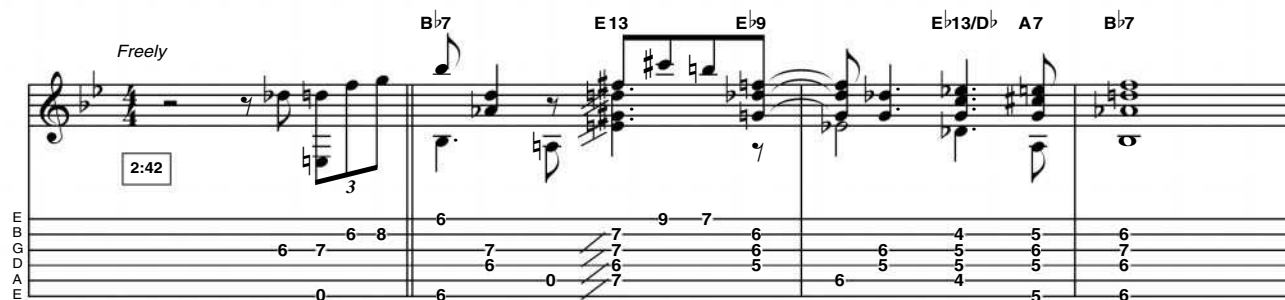
Here Tim demonstrates the technique of approaching dominant chords with another dominant 7 chord from a fret above or below. It's a simple but effective idea.



EXAMPLE 3 CHROMATIC APPROACH PLUS INVERSIONS

CD-ROM

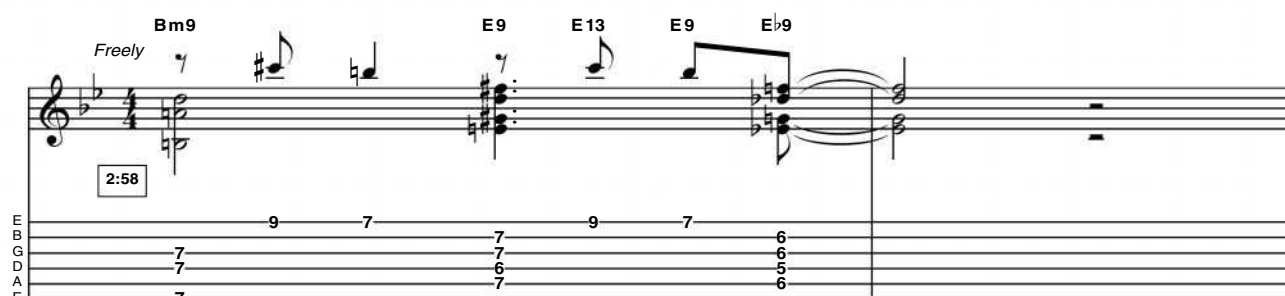
Here's that same chromatic approach technique interwoven with an inversion idea, the lovely E13/D, in bar 2. Learn to locate – and love – this chord!



EXAMPLE 4 'EXPANDED' APPROACH FROM ABOVE IN BAR 4

CD-ROM

Here's that 'ii-V' idea: the approach of a dominant 7 chord by a m7 chord a 5th above: Bm9 approaching E9 (from a 5th above), which approaches E9 (from a semitone above).



EXAMPLE 5 ALTERNATIVE APPROACHES IN BAR 4

CD-ROM

And here Tim demonstrates the use of a minor 7 approach to a dominant 7 chord from a semitone above: Fm7 approaches E9, which resolves down a semitone to E $\flat$ 9.

Freely

3:33

3:39

Fm7 Fm11 Fm7 E9 E13 E9 E $\flat$ 9 Fm7 Fm11 Fm7 B $\flat$ 7 E $\flat$ 9

EXAMPLE 6 'MIX AND MATCH' APPROACH IN BAR 4

CD-ROM

Yet another combination: A minor 7 chord (Fm7 with some elaboration) resolves down a 5th to a dominant 7 chord (B $\flat$ 7), which resolves down a 5th to the 'target' of E9.

3:46

Fm7 B $\flat$ 7 Bm7 E9 E $\flat$ 9

EXAMPLE 7 BREAKDOWN OF DIMINISHED 7TH, CHROMATIC APPROACH

CD-ROM

Tim shows how you can combine approaches to a target chord. Here the E $\flat$ 9 is approached by the chords from Example 6, then Example 4 before finally hitting its target.

8:58

E dim7 E dim7/G E dim7/B $\flat$ E dim7/G A7 B $\flat$ 7 A7 $\sharp$ 5 A $\flat$ 13

G7 Cm7 Cm9 Cm7/G G dim7 B $\flat$ 7/A $\flat$ G7 $\sharp$ 9 G7 $\sharp$ 9/F C9/E F7alt/E $\flat$

B $\flat$ 9/D G7 $\sharp$ 9 D $\flat$ 13 C9 C9/G $\flat$ F13 B7 $\flat$ 5 B7

Alonso Mudarra

Fantasia X



This month, **Bridget Mermikides** takes on a Renaissance classic that's a fine example of early tablature with rock-like chord moves.

ABILITY RATING

Info

Key Various Tempo Various CD TRACKS 34-35

Moderate



Will improve your... ✓ Picking hand alternation and fluency

✓ Renaissance repertoire ✓ Rhythmic syncopation

In this instalment of the classical guitar series we are looking at the earliest work we have tackled so far. It is by the Spanish composer of the Renaissance era – Alonso Mudarra – who lived from around 1510 to 1580 in both Spain and Italy. Mudarra was a prolific composer of songs and instrumental music, particularly for the vihuela (a string instrument with five or six double course strings similar to the guitar)

“WITH ONE LISTEN TO FANTASIA X, YOU WILL BE ENTHRALLED BY THE ROCK-LIKE CHORD MOVES”

and the four-course guitar. As such, he is generally considered to be the first published composer for the guitar and his work remains a staple of the contemporary classical guitarist's repertoire over 500 years after his birth.

Of all his works, *Fantasia X* (originally written for vihuela) remains the most popular to play on the guitar. This piece comes from his seminal collection of works: *Tres Libros De Musica En Cifras Para Vihuela* (translated as: *Three Books Of Music In Numbers For Vihuela*), which was published in Seville in 1546. These books contained a wide array of ensembles featuring the vihuela and musical forms as well

as a very early form of symbol for tempo indication. Among them is an extraordinary piece for solo vihuela entitled *Fantasia X*. This was notated in a very familiar form to tablature, showing fingering positions on the fretboard with rhythmic notation above. So, if anyone claims that tab is a new invention for the musically illiterate you can quickly correct them.

Furthermore, when one imagines 'early music' it might be tempting to think that it would exist at the other end of the spectrum of the harmonic, metric, dissonance and rhythmic complexity of 'modern classical' music; in other words, very simple consonant chords from one key and metrically and rhythmically 'square'. However, music history is nothing like that simple, and with one listen to *Fantasia X*, you will be enthralled by the rock-like chord moves. For example: A major

TECHNIQUE FOCUS

Nail care

Look after your picking hand fingernails! It's very important for tone production and control of technique to get your fingernails sorted. You need to work on finding the right length and angle of nail to produce a clean warm tone. The contact on the string should be both flesh of the fingertip and nail simultaneously. It can take a bit of time and experience to get it just right, then you need to maintain the condition of your nails with regular filing and polishing to keep the edges smooth and gleaming.

(bar 1) to B major (bar 7) to E minor (bar 13), metric changes 4/4 to 3/2 in bar 25 (and back in bar 41) and a totally engaging syncopated rhythmic pattern from bar 53 (with groups of three, then three, then two quavers – an idiomatic figure in African, Spanish, South American and rock and blues music). In addition, there is a wonderful example of a false relation (a contradiction of accidentals that occur at the same time) in bars 61, 63, 66 and 68, where a D# appears in the upper voice

while a D natural rings underneath it. This produces a juicy and satisfying dissonance surprising in any music form from any era.

Technically, the piece requires some fluency in the picking hand to negotiate the fast scalar passages and active string crossing. I've addressed the biggest technical challenges in the tab captions to help you get to grips with this wonderful piece from a true master. 

NEXT MONTH Bridget arranges and transcribes *Canarios* by the great **Gaspar Sanz**



TRACK RECORD There are many fine performances of this work but among my favourites is one by classical guitar virtuoso David Russell, which can be found (among other Renaissance masterpieces) on *Renaissance Favourites for Guitar* (Telarc 2006). It's also enlightening to watch John Williams's crisply played and energetic performance. Search it up on YouTube and be inspired!

PLAYING TIPS

CD TRACK 35

[Bar 1-20] First, make sure you have tuned your third string down a semitone to F#. We start with the main theme consisting of the dotted rhythm melody and downwards arpeggio, interspersed with the three-note scale patterns.

The tempo is fairly quick so I have indicated a picking hand solution from bar 5 to 8 and also from bar 9 to 12. This should help with the string crossing when playing the repeated three-note pattern.

$\text{♩} = 180$

3rd string tuned to F#

A

a m 1 i m i p p i m i m

B

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

i m i a m i a m i a i a m i a m i

Em

D



PLAYING TIPS

[Bar 21-42] The thematic material on this page continues similarly to page 1. Watch out for the position shift and fretting hand stretch from bar 23 into 24 and make sure the high melody notes sustain for their full value. The fretting-

hand fingering in bar 27 may seem unorthodox but I find it comfortable so give it a try. Of course, if you find another that suits you better – by all means go with it.

CD TRACK 35

Em G

21 23 24

D

25 27 28

29 31 32

Em

33 35 36

B

37 39 40

PLAYING TIPS

CD TRACK 35

[Bar 43-64] At bar 53 the piece changes gear and the tempo slows slightly as we go into a syncopated section that is surprisingly groovy for its era. It can feel quite fiddly for the picking hand so I have indicated a solution for you to try.

From bar 60 there is more movement in the bassline – these bass notes need to be given their full value for the piece to sound effective, so do pay attention to them and don't cut them off in their prime!

Em A

41

B

45

Em D

49

$\text{♩} = 175$ G D

53

C B A B

57

PLAYING TIPS

[Bar 65-76] Continue to pay attention to the bass notes by using a hinge barre on beat 2 of bar 65 (where the finger bends back at the knuckle). The semiquavers (16th notes) in bars 72 and 73 need some quick picking hand

alternating first and second fingers. Practise slowly at first and try to be aware of the actual fingers you are using on each position shift, as this will help with technical security.

Chords: A/C# Dsus2 9 A/C# A B A/C# D 9 E A A/C#

61

Chords: B B/C# B/D B/E B/F# B/D

65

Chords: Em D

69

a i m i i a i m i m i m i m i

a m p

Chords: Em B C B E5

73

a m i p



LEARNING ZONE

Lessons from the world's greatest teaching academies...

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GT has been leading the way with guitar tuition since the early 90s, with lessons penned by the world's most knowledgeable tutors. It's this range and depth that makes us such a great resource for all levels, styles and generations of guitarist.

This issue is an excellent example: a fantastically funky appraisal of music legend, Prince; an in-depth examination of that part of the fretboard that terrifies many guitarists – the dusty end; a virtuosic solo from one of the world's finest fusion guitarists, Brett Garsed; a deep appreciation of some of the loveliest solo jazz-blues playing you'll ever hear, courtesy of our other guest, Tim Lerch and an arrangement of the exquisite Fantasia X, composed by Alonso Mudarra. And you're not even halfway through!

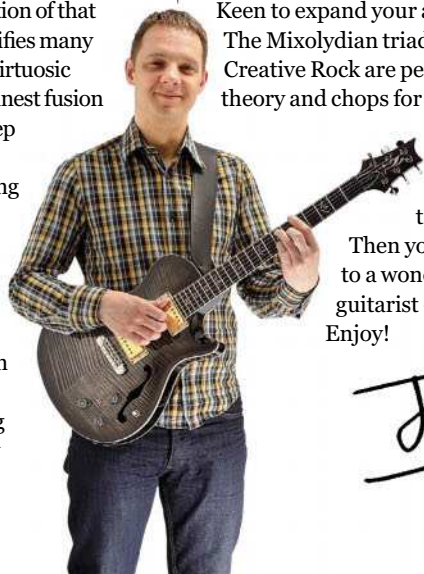
Here within the Learning Zone you'll encounter many

genres and players, plus bags of theoretical and technical enlightenment. Work your way through the lot or cherry pick, it's your call. Short on time? Then hit on 30-Minute Lickbag (p58), some Freddie Green rhythm comping (p72) or a diminished chord or two (p88). Need to up your blues phrasing? Our Otis Rush lesson brims with great string bends and double-stop soloing (p60).

Keen to expand your arpeggio playing?

The Mixolydian triad examples in Creative Rock are perfect for honing theory and chops for rock, fusion, jazz and blues players (p82). Want to chill with some tasty fingerpicking?

Then you'll love our homage to a wonderful singer – and guitarist – Eva Cassidy (p78). Enjoy!



Jason

LESSONS GT #258

30-MINUTE LICKBAG 58

Pat Heath has six more gems for you to play at easy, intermediate and advanced levels. Go on, have a go and see if you can play the lot!

BLUES 60

Les Davidson examines the playing of one of the least appreciated but most influential of all electric blues guitarists, the wonderful Otis Rush.

ROCK 64

Martin Cooper goes back to psychedelic San Francisco to examine Jefferson Airplane and their guitarists Jorma Kaukonen and Paul Kantner.

HARD ROCK..... 68

Charlie Griffiths keeps it glam metal this month as he delves into the playing style of Ratt axe-slingers, Warren DeMartini and Robbin Crosby.

JAZZ..... 72

John Wheatcroft examines the superb chord, rhythm and accompaniment style of legendary Count Basie guitarist, Freddie Green.

ACOUSTIC 78

Stuart Ryan gets wowed by the intricate and melodic picking approach of an 'American Songbird', the one-and-only Eva Cassidy.

CREATIVE ROCK 82

Shaun Baxter continues his series blending bluesy ideas with the Mixolydian mode – this month, it's all about sounding sophisticated using triads.

CHORD CAMP 88

Iain Scott continues his series uncovering the mysteries of chords with a dissection of both diminished and half-diminished varieties.

IN THE WOODSHED 92

Charlie Griffiths aims to perfect your practising techniques. This month, he puts your #1 digit through its paces with some serious string bends.

bimm *brighton***CD TRACK 36****CD TRACK 36****CD TRACK 36**

♩ = 120

N.C. Full $\frac{1}{4}$ $\frac{1}{4}$

mf Full $\frac{1}{4}$ $\frac{1}{4}$

3

12 12 10 12 9 12 10 10 12 9 11 10 12

E
B
G
D
A
E

CD TRACK 36

Alternate picking is key in this typical Blackmore arpeggio line, make sure you are clear on the major 7th as you outline the harmonic minor sound throughout. Position changes can be tricky, so start slowly and gradually increase the tempo.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and bass, with a tempo of 130 beats per minute. The key signature is D major (two sharps) and the time signature is 4/4.

The guitar part is written on a single staff with a treble clef. The bass part is written on a single staff with a bass clef. The score is divided into two systems, each containing two measures.

System 1:

- Measure 1:** The guitar part starts with a whole rest. The bass part has a whole note chord of F#m (9-5-7). The dynamic is *mf*.
- Measure 2:** The guitar part has a whole note chord of G#dim (5-10-7). The bass part has a whole note chord of G#dim (7-10-7).

System 2:

- Measure 3:** The guitar part has a whole note chord of C#7 (7-4-6). The bass part has a whole note chord of C#7 (4-7-4).
- Measure 4:** The guitar part has a whole note chord of F#m (4-9-5). The bass part has a whole note chord of F#m (7-5-9).

The score includes chord diagrams for each measure, showing the fretting for the guitar and the fingering for the bass. The guitar part is written in a style that suggests a specific playing technique, possibly a fingerstyle or a specific strumming pattern. The bass part is written in a style that suggests a specific playing technique, possibly a fingerstyle or a specific strumming pattern.

CD TRACK 36

Ford is a master of jazzing the blues, and this Pentatonic-based blues lick incorporates mixing both the major 7th or Melodic minor and the major 3rd to create an unusual and 'outside' quality. Focus on following the picking directions to execute this lick with fluidity.

Musical score for "The Rose Tree" in 4/4 time, tempo 120. The score is written for a guitar, featuring a treble clef and a key signature of two sharps (F# and C#). The music is divided into two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* (mezzo-forte). The guitar part is indicated by a vertical line on the left side of the score.

CD TRACK 36

A bright and aggressive pick attack is needed to recreate the sound of this Dimebag-style lick. Utilising the 'symmetrical scale patterns' popularised in the late 80s and 90s, this fret pattern is repeated on all strings across the neck down to the sixth string.

Otis Rush



Name-checked and imitated by British blues greats Peter Green and Eric Clapton, Otis Rush's legacy is still going strong, says **Les Davidson**



Otis Rush: another great 'upside-down' blues guitarist

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: Various

Tempo: Various

CD: TRACKS 37-40

Will improve your

✓ Classic blues phrasing

✓ Authentic Chicago feel

✓ Stylistic awareness

Born in 1935 in Mississippi, Otis Rush says he used to listen to a radio station every day to get his fix of country and western, blues, John Lee Hooker, spirituals, the Bluegrass Boys and Eddie Arnold. Around 1948 Otis moved north to

Chicago and was quickly emerged in the burgeoning blues scene both on the south and west side clubs and bars. He built up a strong reputation as a great singer and guitar slinger and was eventually offered a recording contract with Cobra records.

Otis recorded several cuts for Cobra and his first single, *I Can't Quit You Baby*, reached high up the Billboard R&B charts. Several other hits followed, including *Double Trouble* and *All Your Love*, which was recorded by John Mayall featuring Eric Clapton on the now infamous and landmark *Beano* album.

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As a result of his early musical influences, Rush has been able to integrate rock and soul influences into his playing and this melding of styles has taken him to a wider international audience and guaranteed a long and illustrious career. He has been a welcome guest on stage and in the studio with some big rock and blues names all over the world, which stands as a testimony to his art and influence. Mike Bloomfield, Peter Green, Jeff Beck and Eric Clapton have all mentioned Otis Rush as one of their influences – and you can clearly hear it on that legendary *Bluesbreakers* album.

“A GUY WILL PROMISE YOU THE WORLD AND GIVE YOU NOTHIN’, AND THAT’S THE BLUES”

Otis Rush

In 1999 Otis earned a Grammy for Best Traditional Blues Album and he continued to gig and perform right up until 2004 when he suffered a stroke, which prevented him from performing and recording. His legacy continues to reach a growing audience and his singing and guitar playing are benchmarks for any student of authentic Chicago blues.

I'm using hybrid picking for these two examples, as does Otis, to get that different dynamic between flesh and pick on the strings. Like Albert King and Doyle Bramhall II, Otis plays left-handed but with the strings upside down for those powerful bends. 

NEXT MONTH Les pays tribute to a recently departed great, the legendary **Lonnie Mack**



Get the Tone

Although Otis has been seen playing anything from a Stratocaster to a Fender Jaguar, he's most closely associated with Gibson's thinline semis, such as the ES-355 pictured above. Go for a raw but natural 'clean to mildly overdriven' tone, and add a splash of reverb or light slap-back echo for a nice 'live' ambience.



TRACK RECORD Otis was a prolific recording artist with 14 solo albums and multiple collaborative albums to his name. His debut *Mourning In The Morning* should be top of your list (featuring, as it does, *All Your Love*) followed closely by *Right Place, Wrong Time* and *So Many Roads* (also covered by Mayall, with Peter Green on guitar, with a more recent and most excellent version by Joe Bonamassa).

EXAMPLE 1 F MINOR PENTATONIC BLUES CHORD SEQUENCE

CD TRACK 37

This example is an F minor blues (Fm-Bm-Cm) and uses Fm Pentatonic (F-A-B_♭-C-E_♭) as its basis, with some tasty bends to add a dash of spice.

Fm

♩ = 120

BU BU BU BU

3 (4) 3 (4) 3 1 4 1 3 (4) 3 (4) 3 (4) 3 1 4 1 4 1 3

1

B_♭m **Fm**

BU BU BU BU BU

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

5

Cm **B_♭m** **Fm**

BU BU BU BU

6 4 6 6 (8) 6 4 6 4 6 (8) 4 6 6 4 6 6 4 6 6 4 11 (13) 11 (13)

9

Cm **B_♭m** **Fm**

BU BU BU BD

11 11 (13) 9 11 9 13 (16) 9 10 9 11 (13) (11) 9 11 9 6 9

13

EXAMPLE 2 D DOMINANT BLUES CHORD SEQUENCE

CD TRACK 39

And here we have a D Dominant blues (D7-G7-A7 with a passing A $\flat$ 7 in the turnaround) with Otis-style licks coming from both D minor Pentatonic (D-F-G-A-C) and D Mixolydian mode (D-E-F $\sharp$ -G-A-B-C) – this scale with its added 2nd/9th (E) and 6th (B) adds that bit of extra colour.

$\text{♩} = 92$

A7 **A $\flat$ 7** **G7** **D7**

BU BU

5

A7 **D7**

8

G7 $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$

D7 **A7**

12

G7 **D7** **A7**

15

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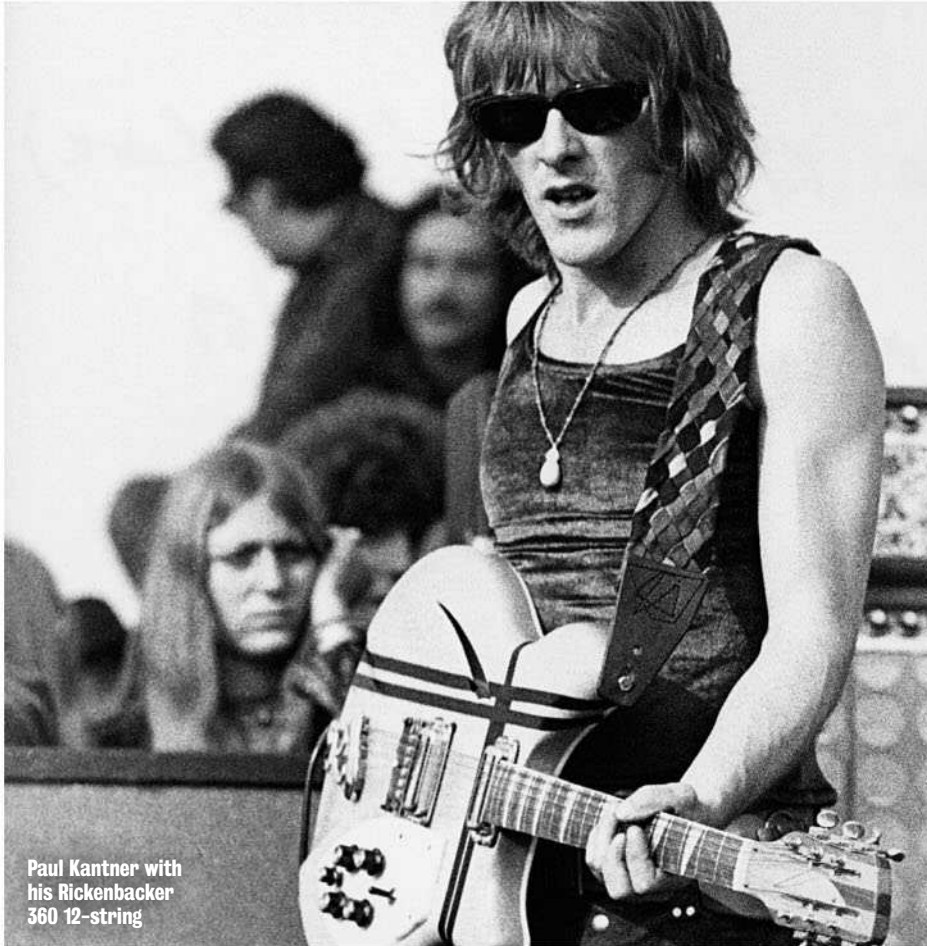
JOSH SMITH NORTHLANE



Jefferson Airplane



This month **Martin Cooper** dons his flares, tie-dyes and patchouli oil as he checks out the psychedelic rock style of Jefferson Airplane.



Paul Kantner with his Rickenbacker 360 12-string

ABILITY RATING

☆☆☆☆☆ Easy

Info

Key: G major
Tempo: 130 bpm
CD: TRACKS 41-43

Will improve your

- ✓ Rhythm and groove
- ✓ Mixolydian phrasing
- ✓ Psychedelic rock feel

Jefferson Airplane formed in 1965 in San Francisco and became pioneers of the psychedelic rock movement. They headlined some of the greatest festivals in history, including Woodstock, Monterey and the Isle Of Wight; their songs feature in Rolling Stone's top 500 'most influential' list and their album *Surrealistic Pillow* was highly influential in the psychedelic movement. They

have also been inducted into the Rock And Roll Hall Of Fame, and received a Grammy Lifetime Achievement Award in 2016.

The classic line-up featured Marty Balin and Grace Slick on vocals, Jack Casady on bass, drummer Spencer Dryden, and guitarists Paul Kantner and Jorma Kaukonen. Signed to RCA Victor in 1965 they released their debut single *It's No Secret*, co-written by Balin, shortly afterwards. Their first album, *Jefferson Airplane Takes Off*, was very folk influenced, but the band took a turn towards psychedelic music in 1967. When Slick joined the fold they began to achieve commercial success, gaining international recognition when British star Donovan mentioned the band in his song *The Fat Angel*.

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Successfully combining psychedelic, folk, blues and rock, Airplane were hugely popular in the late 60s, when they played in front of their largest crowds, and appeared on hit TV shows with both Johnny Carson and Ed Sullivan. Band members also enjoyed high-profile collaborations, including Slick writing with Frank Zappa and Paul Kantner with David Crosby and Stephen Stills.

By the early 70s, a hedonistic lifestyle began to take its toll and the classic line-up started to dissolve. The remaining members argued, with two distinct camps emerging – Slick and Kantner on one side and Kaukonen

“THE COMBINATION OF PERSONAL UPHEAVALS AND A HEDONISTIC LIFESTYLE HAD BEGUN TO TAKE ITS TOLL ON THE BAND MEMBERS”

and Casady on the other. The inevitable end came in the 70s, but they did reunite for a tour in 1989, without Dryden.

The track is in G major (G-A-B-C-D-E-F#) but has a G Mixolydian feel, which means the notes are: G-A-B-C-D-E-F (G Mixolydian is the fifth mode of C major, hence sharing the same notes). While not difficult, it should give a good melodic and rhythmic workout. It features mainly G and F triads in the rhythm part with additional single-note lines. The solo has unison bends and melodic lines with some faster blues-based phrases. Enjoy! 

NEXT MONTH Martin examines the playing of legendary Japanese guitarist, *Hotei*

4

5

7

7

7

GAIN
BASS
MIDDLE
TREBLE
REVERB

Get the Tone

Jorma Kaukonen often used a Gibson ES-345 stereo, and Paul Kantner a Rickenbacker 12-string much of the time (The Beatles and The Byrds influence showing through). Amps were usually Fender, so go for an all-American jangly clean tone with added gain for the solo and a healthy splash of reverb all over.



TRACK RECORD *Surrealistic Pillow* from 1967 features *Somebody To Love* and *White Rabbit*. The psychedelic *Crown Of Creation* from 1968 includes *Lather*, and there's a best of collection, which is hilariously called *The Worst Of Jefferson Airplane!* The band later changed its name to Jefferson Starship, then simply Starship and had the soft-rock hits *We Built This City* and *Nothing's Gonna Stop Us Now*.

EXAMPLE 1 RHYTHM

CD TRACK 42

As so often is the case, you'll find these parts aren't particularly tricky to play, but you'll definitely need to pick and fret evenly and cleanly – and be careful not to rush ahead of the beat, particularly in the clipped, staccato notes during the rhythm part.

RHYTHM GUITAR

$\text{♩} = 130$

1, 3, 5, 7

G F Play 4X G F N.C.

G F D C G F N.C. G F

A N.C. C Em G/B

G C Em G/B G G F

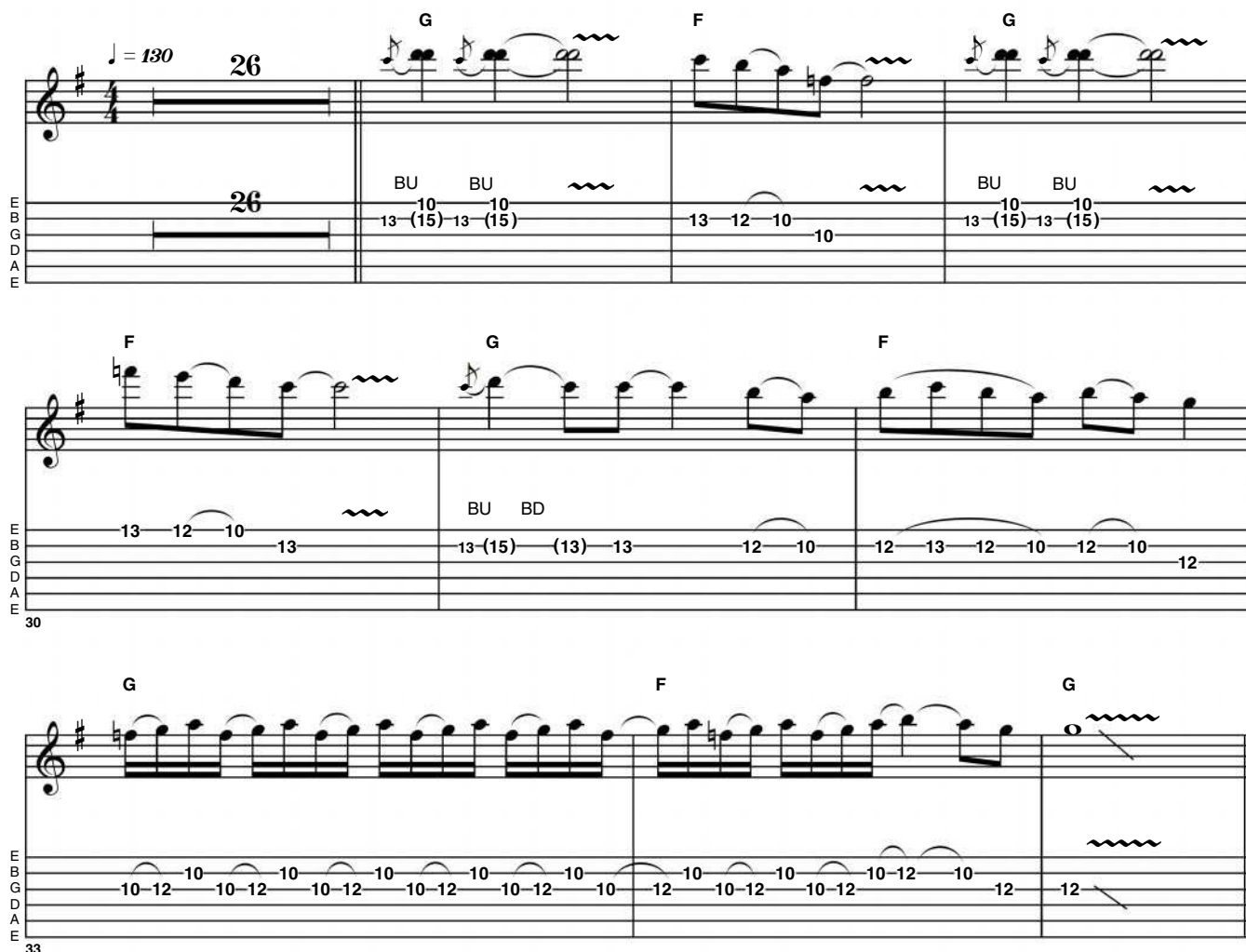
G F G F G F G

EXAMPLE 2 SOLO

CD TRACK 42

Watch the subtle vibrato on some of the notes and the tricky faster passage towards the end. Again, it's easy to rush this so keep an ear on the snare drum!

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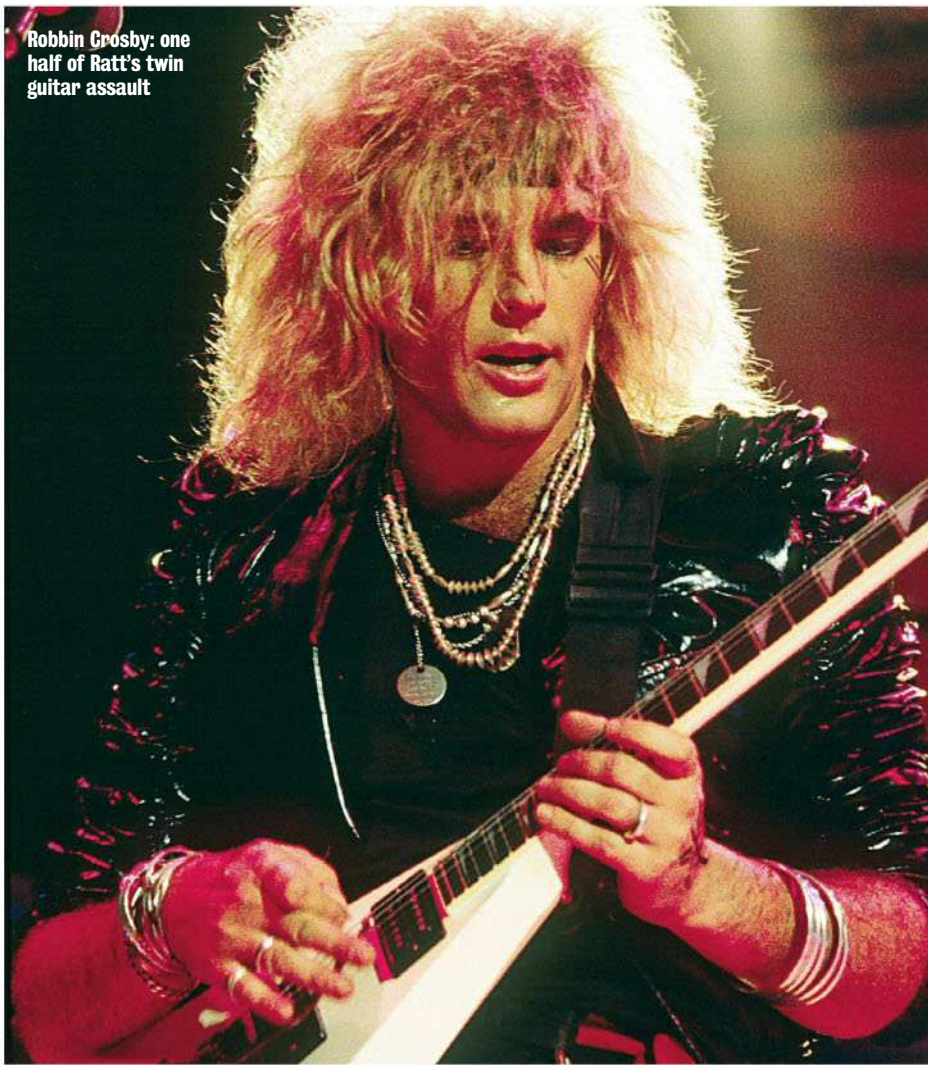


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Robbin Crosby: one half of Ratt's twin guitar assault



Ratt



Charlie Griffiths dances undercover as he examines Warren DeMartini and Robbin Crosby's work with hair metal rockers, Ratt.

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: Various

Tempo: Various

CD: TRACKS 44-55

Will improve your

- ✓ Rhythm and time keeping
- ✓ Note choice and creativity
- ✓ Rock lead techniques

Ratt was one of the 1980s' most hard rocking glam-metal acts. They still exist today in some form; albeit with the predictable disputes and wrangles.

Surprisingly, Ratt's beginnings were in the mid 70s and they had a revolving door of members, including future Ozzy Osbourne axe-man Jake E Lee, but the classic lineup came together in 1982 when the guitar duo

Robbin Crosby and Warren DeMartini began their partnership. Both were important songwriters penning classics such as Round And Round, Lay It Down and Body Talk; all big commercial successes for the band. For guitar fans it was DeMartini's soloing style that took the starring role, with his singing tone, natural phrasing and colourful note choices.

We have five Ratt-inspired riffs to give you an idea of the techniques and approaches used by Robbin and Warren. First is a riff played using a simple straight eighth-note rhythm, but with a delay effect to fill the spaces in-between. Set your delay effect to repeat the note once or twice and, most importantly, at a dotted eighth-note later, so the repeat occurs three 16th-notes after you

have played it. This mixes the notes up in an interesting and unexpected way and can be a fantastic creative tool.

Riff number two showcases Robbin's tight rhythm playing. Ratt were at the heavier end of the rock spectrum and driving downstroke powered palm-muted riffs like this had a more aggressive metal attitude.

Occasionally, Warren and Robbin dabbled with drop D tuning, the practice of tuning the sixth string down a tone for a heavier sound, but leaving the upper five strings in standard tuning. Our 3rd riff example this month is in drop D tuning and features raunchy triads and syncopated phrasing. Riff 4 is in a more rock ballad style using open chords and picked arpeggios to create an interesting melodic riff that was very typical of the band and, in fact, of the time.

“THE CLASSIC LINE-UP CAME TOGETHER WHEN THE GUITAR DUO ROBBIN CROSBY AND WARREN DI MARTINI BEGAN THEIR PARTNERSHIP”

Our final riff is a straight-ahead power chord rocker in which the first idea is repeated three times and then finished off with a variation. In this case, the variation uses unison bends on the second and third strings.

Finally, we have a solo that showcases some of DeMartini's phrasing and note choices. As well as having a blues-based style, he often spices things up with dominant 7th arpeggios (1-3-5-b7). Ratt typically tuned down to E_b, but we have recorded our examples and backing tracks in standard tuning, so you don't have to detune. 

NEXT MONTH Charlie investigates Vito Bratta's playing with US/Danish band **White Lion**



Get the Tone

Warren plugged his Charvel guitar straight into a cranked 100-watt Marshall 'plexi' type amp. The mid and treble frequencies carry most of the tone and the bass control is kept low to keep the sound tight and controllable. Warren used delay to add a bit of dimension, but always subtly and creatively. Use your bridge pickup and go for a classic, driving rock tone.



TRACK RECORD The three-album run of *Out Of The Cellar* (1984), *Invasion Of Your Privacy* (1985) and *Dancing Undercover* (1986) will give you everything you need to know about classic Ratt. The latest album, *Infestation*, was released in 2010 and features some awesome playing from DeMartini as well as Quiet Riot alumni Carlos Cavazo, who replaced Robbin Crosby after he sadly passed away in 2002.

EXAMPLE 1 RIFF 1

CD TRACK 44

This riff uses the open third string as a root-note pedal and notes from the D Major scale along the third string. Pick the notes in a straight eighth-note rhythm using downstrokes throughout, and palm-mute for a staccato sound. Set a delay pedal to repeat a dotted eighth note rhythm; this will fill in the 16th-notes in-between the eighth-notes.

$\text{♩} = 120$

Played with dotted eighth note delay

PM

E B G D A E

7 9 11 12 11 9 7 9 7 9 11 12 14 16 12 14

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

1, 5

EXAMPLE 2 RIFF 2

CD TRACK 46

Play the 2nd fret with your second finger and pick with palm-muted downstrokes. Move your picking hand from the wrist and stay relaxed so the pick naturally bounces on and off of the string. Play the double-stops on the middle strings by barring with your third finger; pick these with upstrokes for a more trebly attack.

$\text{♩} = 200$

F#m A5/E F#m B5/F#

PM PM PM PM PM

E B G D A E

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

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

1, 5

EXAMPLE 3 RIFF 3

CD TRACK 48

Play this D Mixolydian (1-2-3-4-5-6-7) riff in dropped D tuning using the down-tuned sixth string as a palm-muted pedal and various major and sus4 triads on the second, third and fourth strings. Move your picking hand with quite a pronounced arc in order to skip over the fifth string without accidentally picking it.

$\text{♩} = 100$

Low string tuned to D

D/A C/G G Gsus4

PM PM PM PM PM PM

E B G D A D

7 7 7 7 8 7 5 5 5 5 3 3

7 7 7 7 7 7 5 5 5 5 4 5

7 7 7 7 7 7 5 5 5 5 5 5

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

1, 5

D/A C/G

PM PM PM PM PM

E B G D A D

7 7 7 7 8 7 5 5 5 5 3 3

7 7 7 7 7 7 5 5 5 5 4 5

7 7 7 7 7 7 5 5 5 5 5 5

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

3, 7

EXAMPLE 4 RIFF 4

CD TRACK 50

This arpeggio based riff is played by forming the A-Asus4-G5-D/F#-E chords with your fretting hand and using your pick to articulate the notes. Pay close attention to your picking accuracy to ensure you are playing the correct strings and palm-mute at the bridge to keep the notes separated.

EXAMPLE 4 RIFF 4

Tempo: $\text{♩} = 130$

Chords: A, Asus4, A, Asus4, A, G5, Dsus4/F#, D, D/F#, E

PM (Palm Mute) is indicated for the first four bars. The fifth bar is marked "Let ring".

String numbers (E, B, G, D, A, E) are shown below the staff. Fingering numbers (1-5) are indicated for the bass line.

EXAMPLE 5 RIFF 5

CD TRACK 52

This E minor riff uses powerchords played against an open E pedal note. Let the chords ring and palm mute the open string for contrast. Repeat the first two bars three times, then round it off by playing the final two bars. For the unison bends, play the notes on the second string with your first finger and bend the notes on the third string with your third finger.

EXAMPLE 5 RIFF 5

Tempo: $\text{♩} = 140$

Chords: E5, G5, A5, G5, E5 D5 E5

PM (Palm Mute) is indicated for the first four bars. The fifth bar is marked "Play 3 times".

String numbers (E, B, G, D, A, E) are shown below the staff. Fingering numbers (1, 3, 5) are indicated for the bass line.

EXAMPLE 6 SOLO

CD TRACK 54

This solo is played over an E5 and D5 powerchords, which allows for some creative note choices leaving the tonality somewhere in-between E minor Pentatonic (E-G-A-B-D) and E Mixolydian (E-F#-G#-A-B-C#-D). The phrasing often moves between straight eighth-notes and triplets, which are best thought of as two-notes per beat and three-notes per beat respectively. Practise the solo in one or two-bar chunks before linking it all together and playing along to the backing track.

EXAMPLE 6 SOLO

Tempo: $\text{♩} = 180$

Chords: E5, D5

BU (Bend Up) and BD (Bend Down) are indicated for the solo.

String numbers (E, B, G, D, A, E) are shown below the staff. Fingering numbers (1, 3, 5) are indicated for the bass line.

EXAMPLE 6 SOLO ...CONTINUED

CD TRACK 54

Sheet music for Example 6 Solo, continuing from the previous page. The music is in E major (three sharps) and 12/8 time. It features a mix of eighth and sixteenth notes, often beamed in groups of three. Chord symbols E5, D5, and BU (B7) are indicated above the staff. The guitar tab below the staff shows fret numbers for each string (E, B, G, D, A, E from top to bottom). The music is divided into three systems, each with a measure number (7, 11, 15) at the start of the first measure.

System 1 (Measures 7-10): Starts with E5. Measures 7-9 contain eighth-note triplets. Measure 10 contains a D5 chord and a triplet of eighth notes. The guitar tab shows frets: 16-12, 15-12, 15-12, 13, 14-12, 14-11, 12, 10-12, 11.

System 2 (Measures 11-14): Starts with E5. Measures 11-13 contain eighth-note triplets. Measure 14 contains a D5 chord and a triplet of eighth notes. The guitar tab shows frets: 7-10, 10-10, 10-10, 10-10, 12-12, 12-12, 12-12, 12-12, 12-14, 14-14, 14-14, 14-14, 17-17, 17-17, 17-17, 16-12, 15-12, 15-12, 15-12, 15-12, 15-12.

System 3 (Measures 15-18): Starts with E5. Measures 15-17 contain eighth-note triplets. Measure 18 contains a BU chord and a triplet of eighth notes. The guitar tab shows frets: 15-12, 15-12, 15-12, 12-17, 17-15, 17-15, 19-17, 20-17, 20-17, 17-22, 22-19, 22-20, 22-20, 22-20, 22-20.

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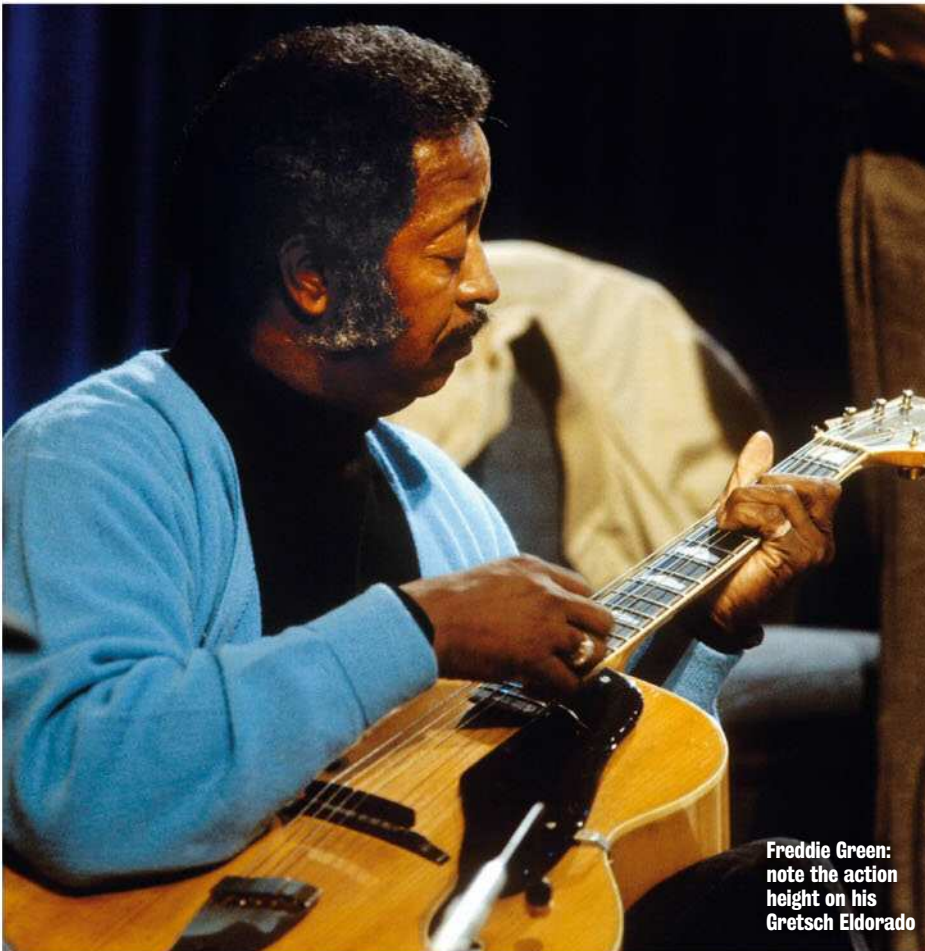
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Freddie Green



This month, **John Wheatcroft** introduces a player they all called Mr Rhythm – Count Basie's legendary guitarist, Freddie Green.



Freddie Green: note the action height on his Gretsch Eldorado

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: Various
Tempo: Various
CD: TRACKS 56-72

Will improve your

- ✓ Intelligent use of chord voicings
- ✓ Time-feel and tone
- ✓ Ensemble interaction

If anyone in the history of jazz deserves the title of Mr Rhythm, it's Frederick William Green. Born in Charleston, South Carolina in 1911, he was spotted playing in a New York club by jazz talent scout John Hammond, who recommended him to the Count Basie organisation in 1937. The two men worked together for almost 50 years, from the Golden Age of the big band right up until Basie's death in 1984, and any time Basie

wanted someone who could keep it swinging, he turned to Freddie Green.

Green resisted the trend in the 1940s to switch to electric guitar, preferring the full rich sounds of the acoustic instruments. Working closely with the bass player, he was the pulse of the rhythm section, supporting the soloists with grace and finesse. His impeccable sense of timing, along with his great technical skill, defined the standard for jazz rhythm guitar for many years to come.

Freddie's style changed depending upon the size of the ensemble he was performing with. On early recordings with the Kansas City Six he would often employ three-note chord voicings, spanning the interval of a major or minor 10th and using sixth, fourth and third strings. With the larger Basie band, he refined

this economical approach further still throughout his tenure, by often choosing to fully sound only one note from each three-note form. This was usually the note on the fourth string, creating a single-string melody counterpoint to the bassline, allowing him to maintain the constant four-to-the-bar rhythmic pulse but not get in the way of the otherwise dense harmony of Basie's big, 17-piece orchestra.

A good knowledge of voice leading is essential to do this style justice, along with other rhythm guitar styles in the jazz idiom. The principle connection usually concerns the relationship between the 3rd and 7th of each chord. The aim is to establish as smooth a transition as possible between each harmonic event, such as the 3rd (E) of C7 moving down a semitone to E_b (7th) for F7. You'll see plentiful examples of this kind of motion in the nine musical examples that follow. Rather than purely present a

“I'M CONCERNED ABOUT EVERYTHING THAT HAPPENS MUSICALLY WITH THE BAND. MINE'S A LIGHT SOUND, PERHAPS, BUT IT'S IMPORTANT”

Freddie Green

collection of transcribed ideas, this lesson balances some exercised-based material, concepts and techniques and then places these approaches into longer and more cohesive musical settings. Naturally, the end goal is to apply each idea to a real tune spanning several choruses, and the beauty of stockpiling a number of different approaches is that you can shape your rhythm playing choices to perfectly fit your surroundings and react appropriately to both the other members of the rhythm section and the frontline soloists too. **1**

NEXT MONTH John looks at the playing of jazz-rock picker supreme, **Al Di Meola**

Get the Tone

To allow his archtop to balance with the rhythm section Freddie used an unbelievably high action and a heavy pick, the guitar held at an angle pointed upwards to give him extra projection. Green's Basie bandmates spurned his attempts to go electric, going so far as to sabotage his amp, so if you're after authenticity, aim for a loud, bold and clear acoustic tone.



TRACK RECORD The 1955 album, *Mr Rhythm*, recorded under the name Freddie Green And His Orchestra and recently reissued (Bluebird), showcases several excellent Green compositions. His guitar is beautifully recorded and clearly audible throughout. Torchbearers of this style are the father and son team, Bucky and John Pizzarelli. Check out their 2011 duet album, *Family Fugue* (Arbors).

EXAMPLE 1 IIVV CONNECTIONS

CD TRACK 56

We begin our lesson by exploring the connections between the 3rds and 7ths of a set of Dominant I-V-V chords, in this instance in the key of A (A7-D7-E7). This four-part study highlights the semitone connections between these guide tones when travelling from I7-IV7 (notes G-F and C#-C) and I7 to V7 (notes G to G# and C# to D). As the example unfolds we move from big six and five-note voicings, all the way down to Freddie's one-note 'tenor' counter melody choices.

Swing ♩ = 120

1a) Conventional shapes

A7 D7 A7 E7

(7th/3rd) (3rd/7th) (7th/3rd) (3rd/7th)

1b) Root 3rd/7th forms

A7 D7 A7 E7

1c) Consistent 6th string root

A7 D7/A A7 E7/B

1d) One string 'tenor harmony'

A7 D7 A7 E7

EXAMPLE 2 THREE-NOTE II V I CONNECTIONS

CD TRACK 58

Here we see a similar study that explores the 3rd/7th and 7th/3rd voice leading in what is probably the most common sequence in jazz, the II-V-I. Notice how we aim to keep the lowest note on the sixth string, producing what we might think of as inversions for many of these voicings, but remember that the bass player will frequently cancel these bass note choices out by selecting the fundamental (root note) for each chord on beats 1 and 3 of each bar. As with all examples, make sure your muting is up to scratch so that we only hear the notes selected and absolutely no open strings.

Swing ♩ = 120

Dm7/A G7 Cmaj7/G C6/G Dm7♭5/A♭ G7/A♭ G7 Cm7/G Cm6/G

Dm7 G7/D Cmaj7 C6 Dm7♭5 G7/D Cm7 Cm6

EXAMPLE 3 INVERSIONS AND BASSLINE WALK-UPS

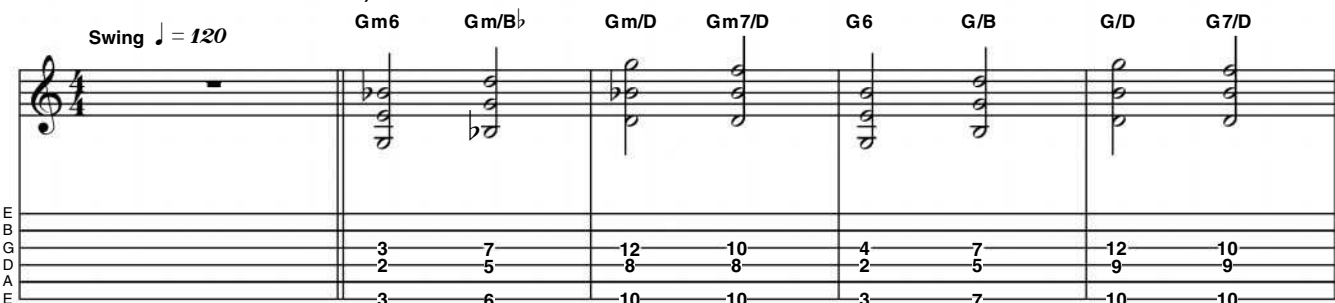
CD TRACK 60

These two-bar moves could be considered as a form of 'chord-lick' and can be used whenever you see either a minor or a major chord lasting at least two beats or in a static situation. You'll notice an abundance of 6th chords in this style and early jazz styles in general, so ensure you are familiar with both major 6 (R-3-5-6) and minor 6 forms (R-3-5-b6). While you're at it, make sure you learn their associated arpeggios in a variety of fretboard locations and keys.

3a) Inversions

Swing ♩ = 120

Chords: Gm6, Gm/B $\flat$, Gm/D, Gm7/D, G6, G/B, G/D, G7/D



Fret numbers for Gm6: 3, 2, 3. For Gm/B $\flat$: 7, 5, 6. For Gm/D: 12, 8, 10. For Gm7/D: 10, 8, 10. For G6: 4, 2, 3. For G/B: 7, 5, 7. For G/D: 12, 9, 10. For G7/D: 10, 9, 10.

3b) Bassline walk-ups

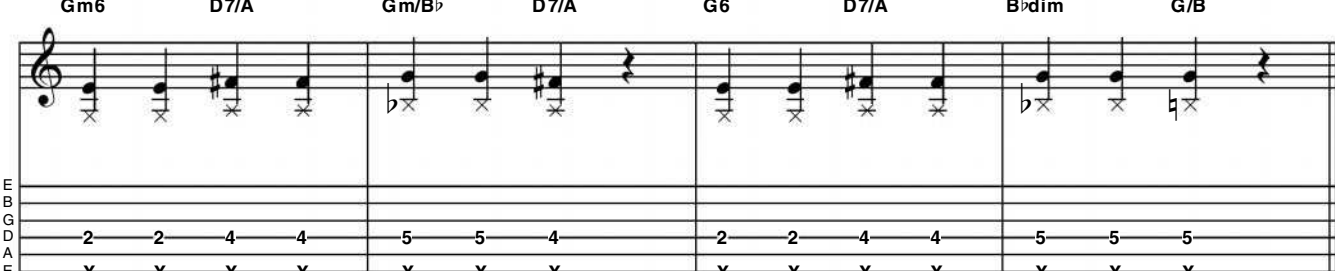
Chords: Gm6, D7/A, Gm/B $\flat$, D7/A, G6, D7/A, B $\flat$ dim, G/B



Fret numbers for Gm6: 3, 2, 3, 5. For D7/A: 3, 2, 4, 5. For Gm/B $\flat$: 7, 5, 5, 6. For D7/A: 7, 5, 4, 5. For G6: 4, 2, 4, 5. For D7/A: 4, 2, 4, 5. For B $\flat$ dim: 6, 5, 5, 7. For G/B: 6, 5, 5, 7.

3b) One string 'tenor' version

Chords: Gm6, D7/A, Gm/B $\flat$, D7/A, G6, D7/A, B $\flat$ dim, G/B



Fret numbers for Gm6: 2, 2, 4, 4. For D7/A: 5, 5, 4, 4. For Gm/B $\flat$: 5, 5, 4, 4. For D7/A: 2, 2, 4, 4. For G6: 2, 2, 4, 4. For D7/A: 5, 5, 5, 5. For B $\flat$ dim: 5, 5, 5, 5. For G/B: 5, 5, 5, 5.

EXAMPLE 4 BLUES IN SMALL ENSEMBLE SETTING WITH THREE NOTE VOICINGS

CD TRACK 62

This example is derived from the opening eight bars from a jazz-blues in G. The chords mainly change at a rate of two per bar, although there are some instances of one chord per beat here. Effective management of three-note voicings with keen awareness to voice leading is a must here (where the movement of chords results in a top-line, internal or bass-line 'melody'), particularly at fast tempos, which is an expected requirement in many pieces from this idiom.

Swing ♩ = 200

Chords: G/D, G7/D, C6, Cm6, G/B, D7/A, D7 $\flat$ 9/C, G/B, G7/D



Fret numbers for G/D: 12, 9, 10. For G7/D: 12, 9, 10. For C6: 9, 7, 8. For Cm6: 9, 7, 8. For G/B: 7, 5, 8. For D7/A: 7, 5, 8. For D7 $\flat$ 9/C: 7, 5, 8. For G/B: 7, 5, 8. For G7/D: 7, 5, 8.

EXAMPLE 4 BLUES IN SMALL ENSEMBLE SETTING WITH THREE NOTE VOICINGS ...CONTINUED

CD TRACK 62

EXAMPLE 5 BLUES IN LARGE ENSEMBLE SETTING WITH ONE-NOTE 'TENOR' VOICINGS

CD TRACK 64

Here we see the previous example reduced to just a solitary tenor voice played exclusively on the fourth string. You should continue to finger the sixth string and even the third if you like, although ensure these notes are muted and only one note rings out clearly. For once, this is a technique that is far easier to achieve with both high action and heavy strings – perhaps hence Freddie's preference for both.

EXAMPLE 6 'RHYTHM' CHANGES, SMALL ENSEMBLE

CD TRACK 66

We continue in a similar vein here with a pair of examples based around the popular rhythm changes found in too many jazz standards to mention. With such a high number of chords flying around within such a short space of time, efficient voice leading is an absolute must, so make sure you make note of the economy of motion with the fretboard note choices here.

EXAMPLE 6 'RHYTHM' CHANGES, SMALL ENSEMBLE ...CONTINUED

CD TRACK 66

Chord progression for Example 6:

B $\flat$ 7 B $\flat$ /D E $\flat$ 6 Edim B $\flat$ /F B $\flat$ 7/F E $\flat$ 6 E $\flat$ m6 B $\flat$ /D F7/C B $\flat$ 7 E $\flat$ 7/B $\flat$

D7/A E $\flat$ 7/B $\flat$ D7/A A $\flat$ 7 G7 Am7 B $\flat$ dim G/B

Tablature for the first system (strings E, B, G, D, A, E):

7	7	10	10	12	12	12	12	15	13	12	11	10	8	7	6
6	6	8	8	10	10	11	11	12	12	10	10	8	7	6	5
6	6	10	10	11	11	12	12	13	13	11	11	10	8	6	6

Tablature for the second system (strings E, B, G, D, A, E):

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

EXAMPLE 7 RHYTHM CHANGES, TENOR VOICING

CD TRACK 68

As with the previous pair of examples, here is the single-note tenor counter-melody version with just the fourth string sounding out. These parts are totally dependent upon the interaction between guitar, bass and frontline, so make sure you try this out with the GT backing track and, ultimately, with real musicians – as frequently as you can – until this interplay becomes second nature.

Swing $\text{♩} = 180$

Chord progression for Example 7:

B $\flat$ 6 Bdim Cm7 F7 B $\flat$ /D D $\flat$ dim Cm7 F7/C

B $\flat$ 7 B $\flat$ /D E $\flat$ 6 Edim B $\flat$ /F E $\flat$ 6 E $\flat$ m6 B $\flat$ /D F7/C B $\flat$ 7 E $\flat$ 7/B $\flat$

Tablature for the first system (strings E, B, G, D, A, E):

Tablature for the second system (strings E, B, G, D, A, E):

6	6	8	8	10	10	11	11	12	12	10	10	8	7	6	5

CD TRACK 68

EBGDAE

CD TRACK 70

This complete B, blues example illustrates how Green mixes two and single-note voicings within one cohesive part. Each chord change is introduced with a grace note (muted upstroke) and the pattern follows an introductory two-note followed by single-note formula until the next chord change. As with all these examples, muting is of paramount importance here.

E
B
G
D
A
E

EBGDAE

CD TRACK 72

Our final example shows us that Freddie knew how to use more expansive voicings when it was appropriate to do so. This short passage works perfectly as both a solo intro or outro, and is based predominantly around a shifting Root₃ 5 minor triad voicings centered around B minor (B-D-F#), although juxtaposed against a static E bass to imply an E Dominant tonality.

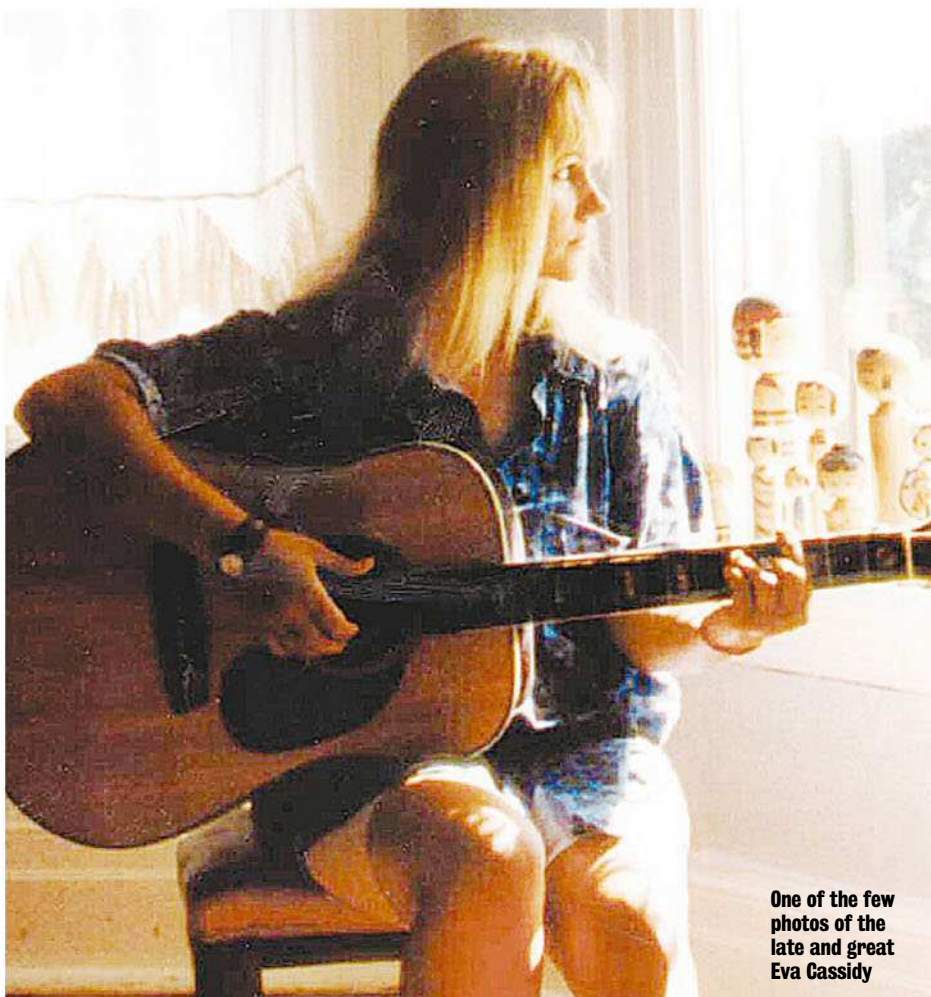
E	
B	
G	
D	
A	
E	



Eva Cassidy



Exploring the sophisticated fingerpicking style of Eva Cassidy, **Stuart Ryan** laments the American Songbird that flew too soon.



One of the few photos of the late and great Eva Cassidy

ABILITY RATING

☆☆☆☆☆ Easy

Info

Key: G major
Tempo: 91 bpm
CD: TRACK 73

Will improve your

- ✓ Rhythmic fingerpicking
- ✓ Jazz-influenced chords
- ✓ Embellishing melody figures

Since her tragic death from skin cancer back in 1996, Eva Cassidy has attained legendary status within the world of the singer-songwriter. Like our other recent acoustic column star, Jeff Buckley, Eva was taken from us before she had really found mainstream fame. She had been popular in her native Washington State for many years

and had worked as a professional musician since the early 1980s. It wasn't until the early 2000s though, and some years after her tragic death, that the compilation album *Songbird* really caught people's ears thanks to her now famous cover of *Over The Rainbow*. People quickly realised the depth of her talent, thanks to her stunning covers of classics like Sting's *Fields Of Gold* and the evergreen standards *Autumn Leaves* and *Wayfaring Stranger* where she showed her ability to tackle classics from both the jazz and folk worlds.

While Eva was a singer first and foremost, her guitar style was also sophisticated and served a far greater purpose than merely accompanying her amazing vocals. Her use of

embellished, jazz-tinged chords and confident, clean fingerpicked parts showed that she was in control of the instrument and creative with it.

Learn some of Eva's guitar parts and you will discover a singer-songwriter who went beyond the basic fingerpicking patterns – delve into her guitar ideas and you'll find chords with more colour than the typical accompanist will add, alongside subtle embellishments and sophisticated voicings that show she had her own personality and approach to the instrument.

Key to her style are several elements – first her deft, arpeggiated fingerpicking patterns, which always kept her arrangements flowing. Secondly, and probably the biggest lesson to learn, is her ability to add subtle colour to her chords by way of extensions like 9th, 11th and

“EVA'S GUITAR STYLE WAS SOPHISTICATED AND SERVED A FAR GREATER PURPOSE THAN MERELY ACCOMPANYING HER AMAZING VOCALS”

13ths, all at which hint at a player who also had an interest in the jazz side of things. So, rather than just be content with something like a standard G major chord, Eva would often add a 9th (in this case that would be an A), to create a voicing that was richer and more expansive than the standard open shape that many accompanists would fall back on. Listen to her play through the chord sequence in her arrangement of *Somewhere Over The Rainbow* (which I transcribed way back in GT159) or *Autumn Leaves* and you'll hear this harmonic sophistication throughout. **I**

NEXT MONTH Stuart examines the sophisticated acoustic style of the great **John Mayer**

5

6

6

6

3

GAIN
BASS
MIDDLE
TREBLE
REVERB

Get the Tone

Any good acoustic will work fine. Eva used various guitars including Takamine and the aptly-named Guild Songbird (a smaller acoustic with a thinner body depth) for steel-string work. For nylon-string playing she used a Gibson Chet Atkins model. Eva's picking was delicate so make sure you play sensitively too.



TRACK RECORD Eva had an all-too-short recording career before cancer took her life. She first came to prominence through DJ Terry Wogan's breakfast show on BBC Radio 2 after his, then producer, the late Paul Walters, played him this track. He presented it on air and was inundated with requests for more. Her albums *Songbird* and *Live At Blues Alley* are essentials, so check out the many live performances on YouTube.

[Bar 5] These quick hammer-ons were also a common feature of her style. This will require a really rapid hammer-on using the first finger on the fretting

[Bar 10] Here is an example of the jazz influence on Eva's playing – rather than just playing a C minor chord she would often add the 6th/13th (in this case) to create some tension on a chord, a sure sign of an artist who was aware of how harmony worked and what it could add to her arrangements.

»

EXAMPLE EVA CASSIDY STYLE

CD TRACK 73

[Bar 18] Similar to bar 10, here is another chord that is coloured with an 'extended' note. In this case we are adding a 9th (F#) to our E minor chord, which adds both movement and harmonic interest.

[Bar 25] This sequence is influenced by Eva's tendency to 'thin out' her playing

to create short melodic solos, really just fragments of notes before heading back into a verse.

[Bar 29] Another example of how Eva would colour chords by moving bass lines rather than embellishing the top line on the first or second strings.

Chord sequence: D7sus4, D7, Gadd9, Em7, Em9, Em7

Chord sequence: Cadd#11, Am7, D7/F#, Gadd9

Chord sequence: Emadd9, Cadd#11, D9

Chord sequence: G, Gmaj7, Em, Emadd9, Amadd9, Cmadd9, Cmmaj7

Chord sequence: G, G/F, Em7, G

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Mixolydian triads *Part 1*



In this bluesy mini-series **Shaun Baxter** looks into the Mixolydian mode and investigates the vertical use of the triads contained within it.

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: A (A7)

Tempo: 120 bpm

CD: TRACKS 74-76

Will improve your

- ✓ Use of triads within scales
- ✓ Execution of triads on the guitar
- ✓ Development of triad-based lines

In our recent mini-series we combined the minor Blues scale with Mixolydian over a dominant chord. In the next few lessons we are going to explore Mixolydian in greater depth, starting with triads.

Triads are the primary colours of western music, and developing the ability to extract them from a scale and play each note as part of a single-note line will help to give your playing a fusion-like sophistication. Many self-taught players use a 'linear' approach comprising 'steps' (intervals of a tone or less), whereas triads are composed of bigger intervals, called 'leaps' (intervals of a 3rd or more). This 'vertical' approach increases the

harmonic content of each idea, helping it to sound both stronger and fresher.

Triads comprise three scale '3rds'. Here they are in A Mixolydian (A-B-C#-D-E-F#-G):

A triad	–	A	C#	E
		1	3	5
Bm triad	–	B	D	F#
		1	b3	5
C#dim triad	–	C#	E	G
		1	b3	b5
D triad	–	D	F#	A
		1	3	5
Em triad	–	E	G	B
		1	b3	5
F#m triad	–	F#	A	C#
		1	b3	5
G triad	–	G	B	D
		1	3	5

But it doesn't have to be that complicated. It's not important to think of the name of each triad as you extract it from a scale when you improvise. Instead, it's possible to merely recognise triad shapes within each scale. Every one of the above triads is created by taking notes of A Mixolydian and then playing every other note from that point: (A-C#-E then B-D-F# then C#-E-G etc).

When exploring ways of constructing single-note lines from triads, we can play any of the following three-note permutations (in note-order):
1, 3, 5 1, 5, 3 3, 1, 5 3, 5, 1
5, 1, 3 5, 3, 1
Four-note sequences (in note order):

[All three notes used; only one note repeated; same notes cannot be played consecutively]
1,3,5,1 1,3,5,3 1,3,1,5 1,5,1,3
1,5,3,1 1,5,3,5
3,1,5,3 3,1,5,1 3,1,3,5 3,5,1,5
3,5,1,3 3,5,3,1
5,1,3,5 5,1,3,1 5,1,5,3 5,3,1,3
5,3,1,5 5,3,5,1

Although we are only using root inversions it is, of course, possible to apply them to first and second inversion shapes.

The triad names and their mathematical permutations may look daunting; however, it's

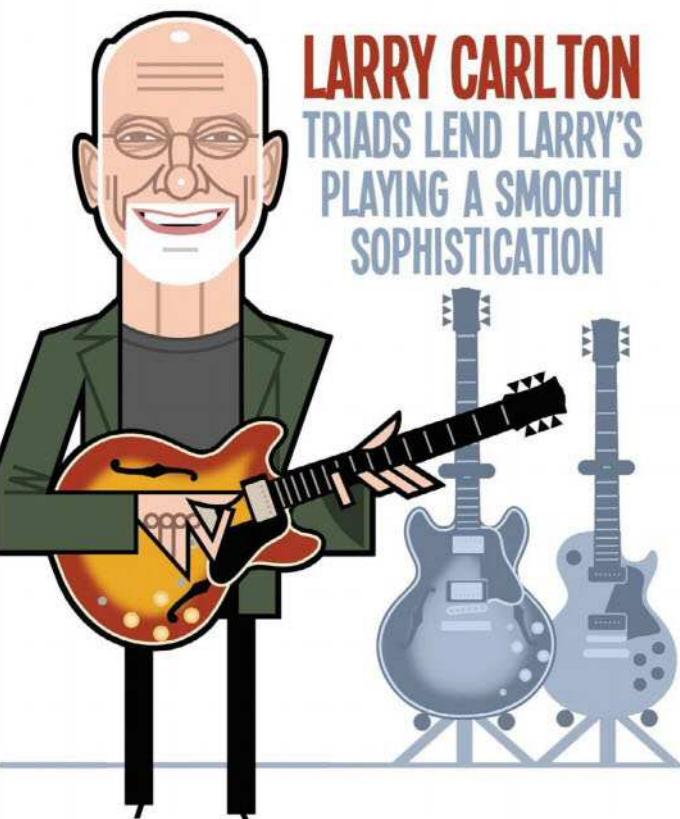
important not to get brow beaten by what could appear cold and academic. You must separate the initial 'R&D' stage from the one where you actually apply these concepts when improvising. In the heat of battle, good improvisers don't think to themselves: 'I am now going to use an F#m triad from the 6th of this static dominant chord'. Instead, through experimentation, everything merely gets edited down to series of flexible shapes that exist within particular scale patterns; allowing a player to use the information intuitively.

“IT'S NOT IMPORTANT TO KNOW THE NAME OF EACH TRIAD WHEN YOU IMPROVISE. INSTEAD, RECOGNISE THE SHAPES WITHIN EACH SCALE”

It's useful to program the permutations in MIDI via Logic, ProTools etc, to hear how each one sounds against a backing track before committing to the work of mastering it on the guitar. You'll severely reduce your work load by being able to throw away about 80% of everything that is on the list of 'possibles', because they simply won't sound inspiring to you. Many players find it difficult to make music using leaps rather than steps; however, through perseverance it will soon become possible to use triads naturally.

Finally, try working at creating ideas that have some form of rhythmic interest, as this is a great way help to make triads sound more musical and less mechanical. 

NEXT MONTH Shaun continues his mini-series on extracting **triads** from the **Mixolydian** mode



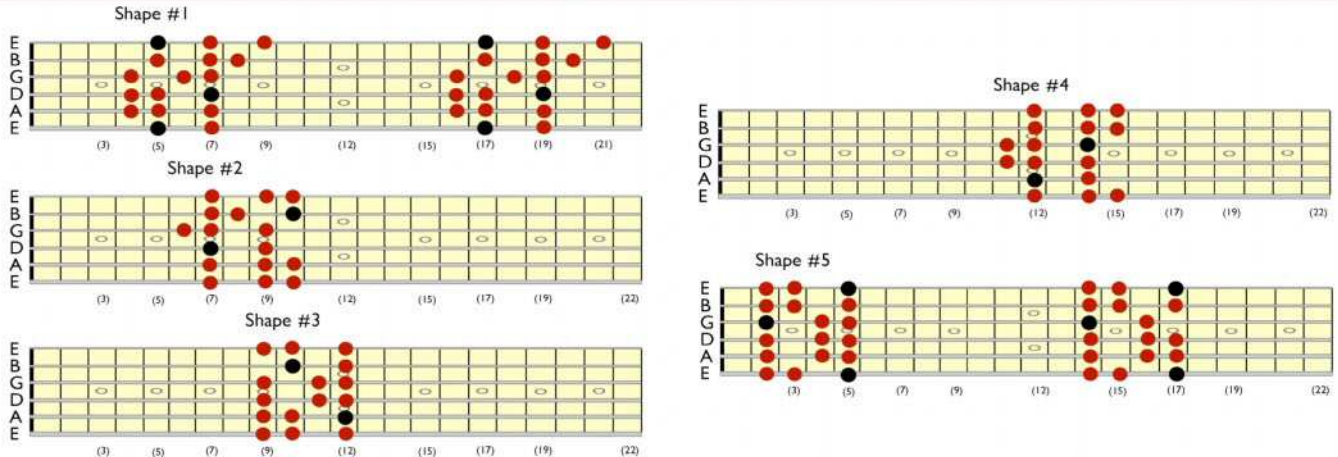
TRACK RECORD Larry Carlton's lines always sound sweet and musical. This is because they are full of harmonic content in the form of triadic arpeggios (triads played one note at a time). Larry is a guitar great who has an enormous recording pedigree stretching from Michael Jackson to Steely Dan. If you don't know his playing, try his solo albums Larry Carlton, Live In Tokyo, or, Friends.

GENERAL PLAYING TIPS

When working through the examples, refer to the diagram below which contains the five CAGED shapes of A Mixolydian. We are going to stay within one area of the neck (within one scale shape), although later on in this series we'll look at shifting laterally along the neck. In the backing track, a bridge part was inserted just to make it less monotonous. The chord names may look a bit

scary (Gmaj7 [no 5th]/E5-F#m7 (no 5th)/E5-Dmaj7 (no 5th)/E5-C#m7 (no 5th)/E5); however, every note of these four bridge chords is to be found within A Mixolydian, so you can continue to play A Mixolydian throughout. Finally, all of the examples have been given a bluesy ending, just to give you an idea of how the two approaches (triads and blues) can be forged together.

DIAGRAM 5 CAGED SCALE SHAPES OF A MIXOLYDIAN



EXAMPLES

CD TRACK 75

EXAMPLE 1 The first six examples here are devoted to the parental triad, A. Here the E (5th of A) has been relocated from the fifth string to the third string in order to make it easier to play intricate sequences (difficult when each note is on a different string). This string-skip is typical of players like Paul Gilbert.

EXAMPLE 2 Here's a variation using the same shape, just as an illustration of how to experiment with your own ideas on each given theme.

EXAMPLE 3 Now we move up to using the parental A triad in shape#2

(although we drift into shape#1 for the last note). You will need to employ a barré roll using the second finger in order to fret the E and A notes on the fifth and third strings. This involves laying the finger across notes that are on different strings but within the same fret. Pressure on the surface area of the finger is then redistributed from note to note using an arm movement in order to get the sound of separate notes rather than have them bleed into each other: a touch of muting from both hands will help with this note separation.

Ex 1 $\text{♩} = 120$ A7

Ex 2

Ex 3

Ex 4

CD TRACK 75

EXAMPLE 7 This is the first of five examples that are devoted to consecutive diatonic arpeggios (in other words, all the triads that exist within the scale)

Ex 7

A Bm C[#]dim D Em F[#]m G A Bm C[#]dim D Em F[#]m

E
B
G
D
A
E

24

CD TRACK 75

EXAMPLE 10 Now we have a four-note sequence [1-5-3-1].

Ex 8

Ex 9

Ex 10

Gmaj7 (no 5th) / E5

F#m7 (no 5th) / E5

Dmai7 (no 5th)/ E5

C#m7(no 5th)/E5

EXAMPLES

CD TRACK 75

EXAMPLE 11 And, here, another four-note sequence (5-1-3-5).

EXAMPLE 12 In examples 7-11 we have rigorously applied various sequences to the full length of shape#1; you should also aim to do the same for the other four CAGED scale shapes shown in Diagram 1. Musically, this sort of groundwork will probably sound like exercises; however, the aim is to then use fragments of these sequences flanked by other devices and approaches in order to provide more well-balanced musical lines. For example, here we see the four-note sequence used in Example 11 used to descend the scale pattern. Furthermore, we are not using the full scale-shape, so the end result doesn't sound so mechanical and long-winded.

EXAMPLE 13 So far, we've looked at the parental triad, and all of the diatonic

ones available to us. Next, we're going to look at the subject of triad pairs. A triad pair is any two triads within a scale that do not share any notes. Here, we are able to provide melodic contrast in our line by alternating between various inversions of a G and A triad.

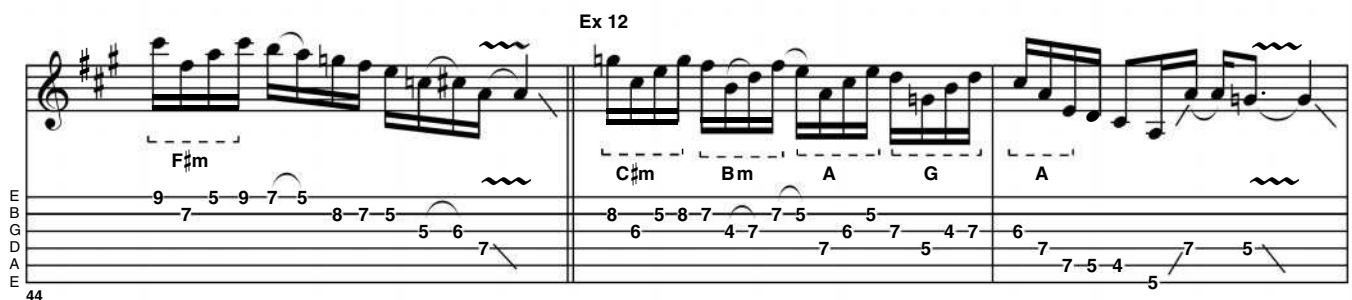
EXAMPLE 14 Finally, here's an example of how our triad-based lines can be spiced up by introducing passing notes. The first two triads in this example each start with an approach note from a semitone below (including the chromatic E, which does not exist within A Mixolydian). Note that we're also using triad pairs in this line starting off in shape#5 and then drifting up into shape#1; also, how in bar 54, the notes on strong beats are all chord tones within A, which makes the line relate heavily to the chord.

Ex 11



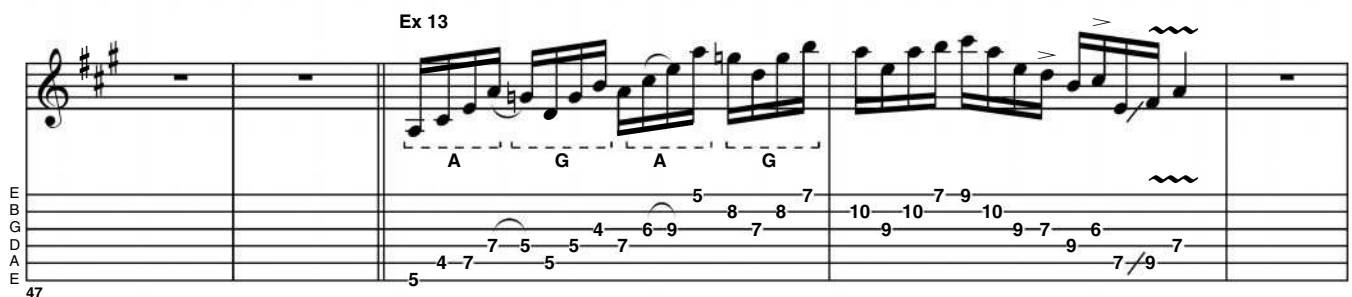
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Ex 12



44

Ex 13



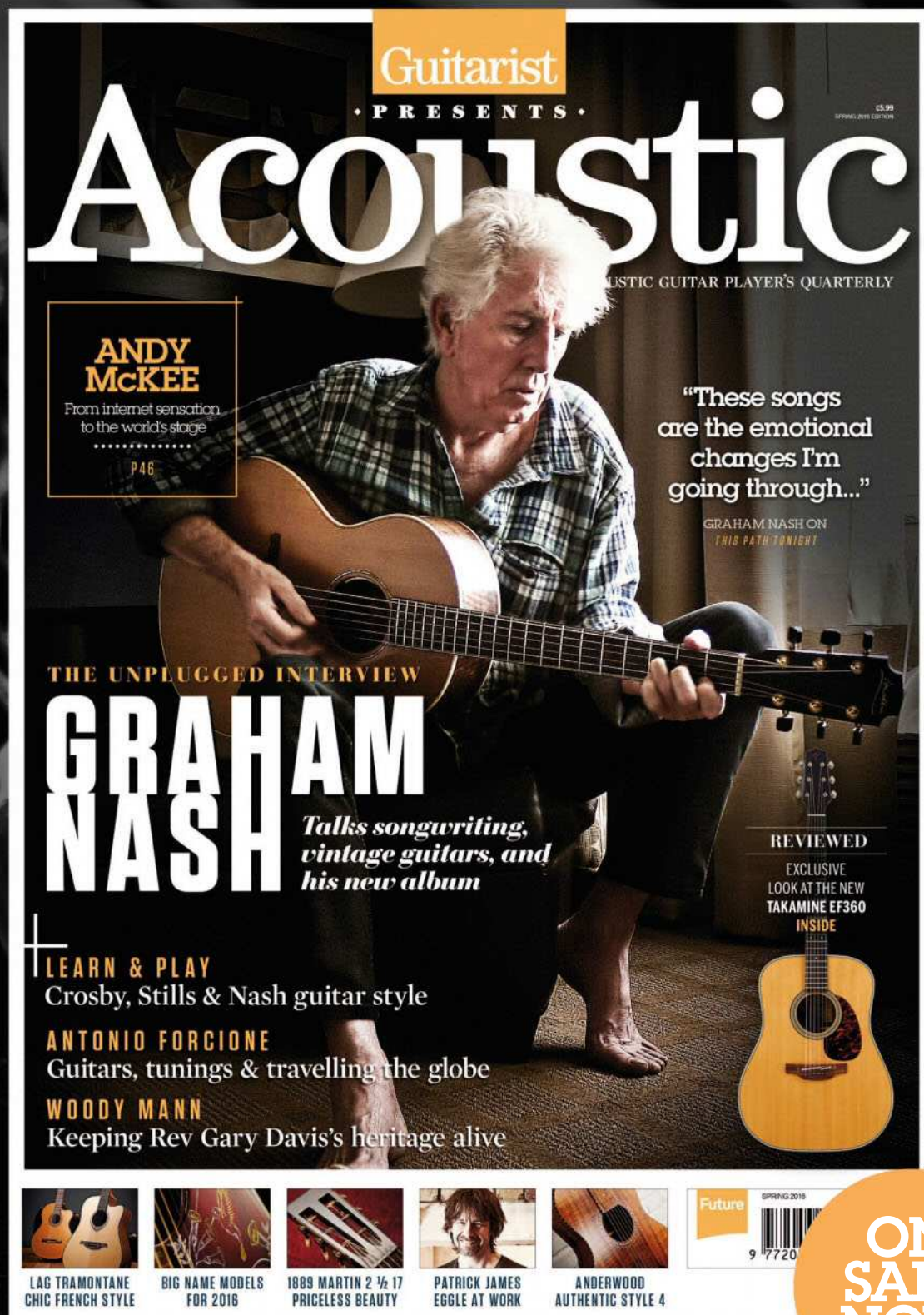
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Ex 14



52

An unplugged interview with **Graham Nash**
Plus Crosby, Stills & Nash style lesson



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Acoustic

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"These songs are the emotional changes I'm going through..."
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Not normally one to do things by halves, **Iain Scott** makes an exception with three sets of half-diminished and diminished voicings useful for all styles of playing.

Harmonise the C Major scale in 3rds and you build Cmaj7, Dm7, Em7, Fmaj7, G7, Am7, Bm7 $\flat$ 5. Clear enough, right? Just to add some confusion in the mix, the Bm7 $\flat$ 5 chord is also called a B half-diminished. To clarify this situation let's call the Bm7 $\flat$ 5 chord half-diminished and a Bdim7 chord fully-diminished. Look at the spelling of these two chords:

Bm7 $\flat$ 5 = R $\flat$ 3 $\flat$ 5 $\flat$ 7 = B-D-F-A

Bdim7 = R $\flat$ 3 $\flat$ 5 $\flat$ 7 = B-D-F-A $\flat$

Both these chords start with a diminished

triad (R $\flat$ 3 $\flat$ 5 = B-D-F), then the top note decides the chord type, showing the link between half and full diminished. The Bdim7 chord has A $\flat$ as a $\flat$ 7 because it is named from its diminished parent scale and its formula is a diminished triad with a 'diminished' 7th.

Theory recap! Chromatic intervals:

B up to B is an octave; B up to A# is a major 7th; B up to A is a minor 7th; B up to A $\flat$ is a diminished 7th.

These chord types abound in all genres of music - learn to recognise them by ear! 



EXAMPLE 1 DIMINISHED, 13 $\flat$ 9 AND HALF-DIMINISHED CHORD VOICINGS

TRACK 77

Here are three sets of voicings that you will find useful in all styles of playing - jazz, funk, soul, country and blues etc.

SET 1 G Diminished chord voicings (R $\flat$ 3 $\flat$ 5 $\flat$ 7)

Here we have a G diminished 7 chord moving up the neck in symmetric minor 3rd intervals. You only need three chord shapes to do this.

Sixth-string root = R $\flat$ 7 b3 b5 = G-E-B $\flat$ -D $\flat$

Fifth-string root = R $\flat$ 5 $\flat$ 7 $\flat$ 3 = G-D $\flat$ -E-B $\flat$

Fourth string root = R $\flat$ 5 $\flat$ 7 $\flat$ 3 = G-D $\flat$ -E-B $\flat$

The diminished 7 chord can be named with any note as the root, so Gdim7 is also B $\flat$ dim7, D $\flat$ dim7 and Edim7.

SET 2 G $\flat$ 13 $\flat$ 9 Voicings

Gdim7 is derived from the G Diminished scale and partners well with a

voicing of a G dom13 $\flat$ 9. Both chords are used over 'moving' or 'resolving' V chords. Let's look at this relationship in a better key, up a semitone.

G13 $\flat$ 9 to A $\flat$ dim7 (up a semitone A $\flat$ dim7 or down a tone to Fdim7). Looking at them as G dominant chords, using top four strings voicings we get:

A $\flat$ dim7 (F-B-E-A $\flat$) = $\flat$ 7-3-5 $\flat$ 9

G $\flat$ 13 $\flat$ 9 (F-B-E-A $\flat$) = $\flat$ 7-3-13 $\flat$ 9

Only one note is different (E), but it fits into the F diminished scale and gives a convenient 'tone' movement between the D and E.

SET 3 Gm7 $\flat$ 5 or G half-diminished chords in 5 shapes (R $\flat$ 3 $\flat$ 5 $\flat$ 7)

This is the m7 $\flat$ 5 or half-diminished chord moving up the neck following CAGED shapes. There are several other good voicings but this is a starting point set that relates well to the m7 voicings you would already know.

G Diminished Chords in minor thirds (R, b3, b5, b7)

$\text{♩} = 40$

Gdim7

String	Gdim7	A $\flat$ dim7	B $\flat$ dim7	Cdim7
E	2	5	8	11
B	3	6	9	12
G	2	5	8	11
D	3	6	9	12
A	2	5	8	11
E	3	6	9	12

G $\flat$ 13 $\flat$ 9 Chords in minor thirds (b9, b7, 3, 13 no Root).

G $\flat$ 13 $\flat$ 9 **A $\flat$ 13 $\flat$ 9** **E $\flat$ 13 $\flat$ 9** **A $\flat$ 13 $\flat$ 9** **C $\flat$ 13 $\flat$ 9** **E $\flat$ 13 $\flat$ 9** **G $\flat$ 13 $\flat$ 9**

String	G $\flat$ 13 $\flat$ 9	A $\flat$ 13 $\flat$ 9	E $\flat$ 13 $\flat$ 9	A $\flat$ 13 $\flat$ 9	C $\flat$ 13 $\flat$ 9	E $\flat$ 13 $\flat$ 9	G $\flat$ 13 $\flat$ 9
E	4	7	8	11	10	13	16
B	3	6	8	11	9	12	15
G	2	5	8	11	8	11	14
D	3	6	8	11	9	12	15
A	2	5	8	11	8	11	14
E	3	6	8	11	9	12	15

EXAMPLE 1 DIMINISHED, 13,9 AND HALF-DIMINISHED CHORD VOICINGS ...CONTINUED

TRACK 77

Gm7^b5 chord voicings in 5 shapes (R, ^b3, ^b5, ^b7).

EXAMPLE 2 DIMINISHED VOICINGS IN A ROCK FUSION GROOVE

TRACK 79

This moves between E major and E diminished chords or variants in minor thirds (E-G-A[#]-C[#]) but sounds like E7 to E⁷/E (or B⁷,dim7). Play this one loosely

in the 'swamp funk' style of Little Feat. Try using a crunchy tone using the bridge pickup, lots of compression and fairly fast tremolo.

EXAMPLE 3 DIMINISHED AND DOMINANT 13,9 VOICINGS IN A JAZZ GROOVE

TRACK 81

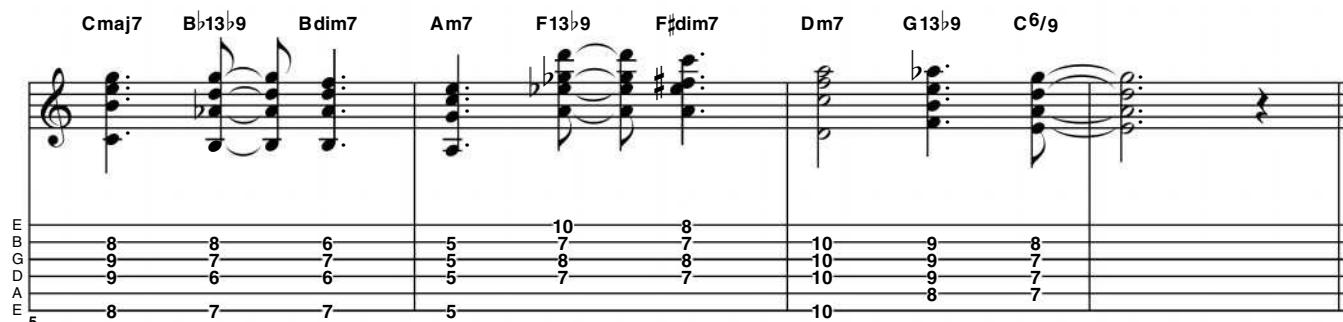
Diminished chords can act as passing chords in a diatonic sequence. Bar 1 shows C[#]dim7 moving to Dm7; bar 2 shows D[#]dim7 moving to Em7. Dominant 13,9 chords can resolve to major or minor chords as required by the progression – bar 3 shows A13,9 resolving to Dm7; bar 4 shows G13,9

resolving to Cmaj7. These two chords can also work together though... Bar 5 shows the 13,9 and the Dim7 'co-operating' in a diminished situation, acting as E⁷,9 (Bdim7) resolving to Am7 and, lastly, bar 6 shows them working as E⁷,dim7 falling to Dm7.

EXAMPLE 3 DIMINISHED AND DOMINANT 13^b9 VOICINGS IN A JAZZ GROOVE ...CONTINUED

TRACK 81

Chord progression: Cmaj7 B^b13^b9 Bdim7 Am7 F13^b9 F[#]dim7 Dm7 G13^b9 C⁶/9



EXAMPLE 4 HALF TO FULL DIMINISHED VOICINGS IN A LIGHT LATIN GROOVE

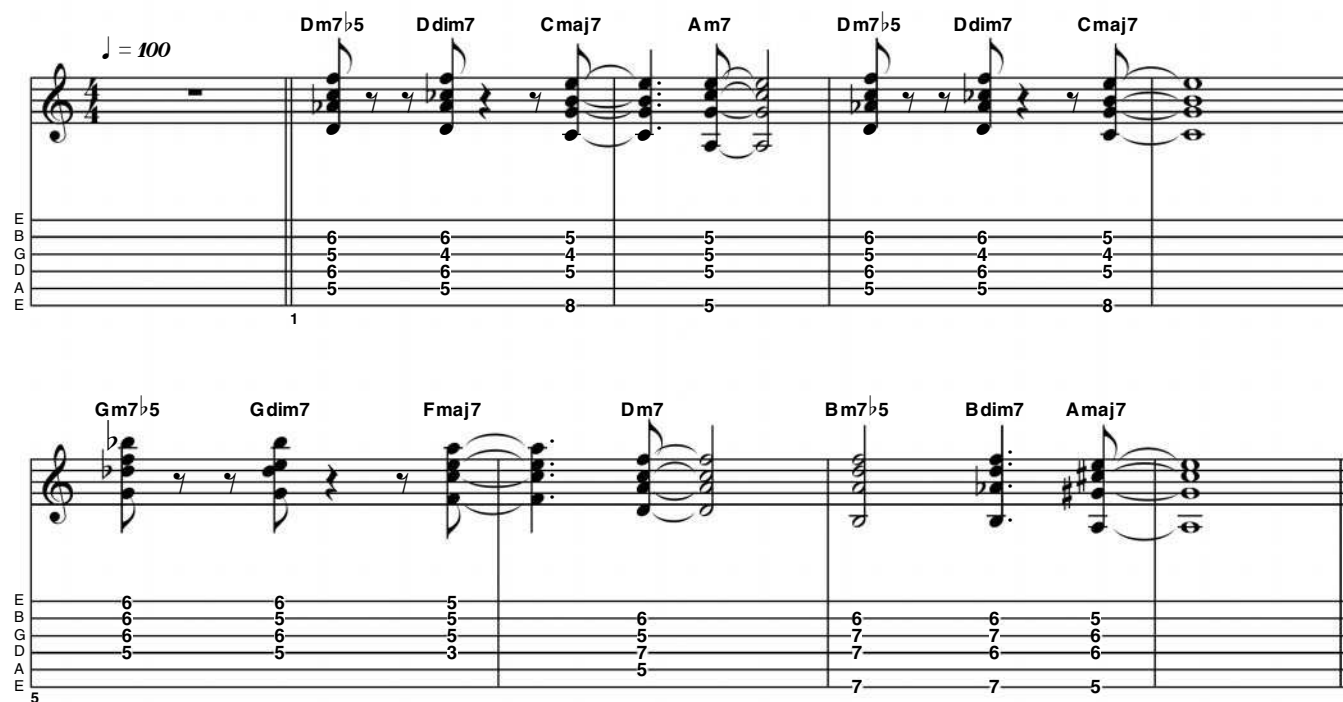
TRACK 83

This example shows you half to full diminished movement in II-V-I progressions Dm7^b5-Ddim7-Cmaj7. Shapes fit across fifth-string root, fourth-string root and sixth-string root voicings of the chords. The m7^b5 to the dim7 does sound

subtle because there is only one note moving – three of four notes don't move. We get around this by moving the diminished chord around in minor 3rds to create better voice leading.

Tempo: ♩ = 100

Chord progression: Dm7^b5 Ddim7 Cmaj7 Am7 Dm7^b5 Ddim7 Cmaj7



EXAMPLE 5 HALF-DIMINISHED TO DIMINISHED II-V-I VOICINGS IN A FUNKY GROOVE

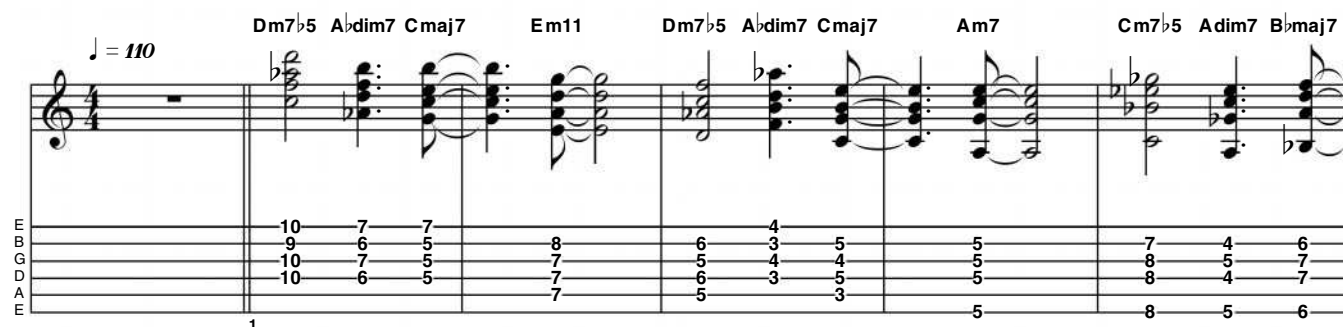
TRACK 85

This example gives a II-V-I movement in the five CAGED shape sets. The dim chords have now all been 'moved' by minor 3rds to create good voice leading. To make it a bit more interesting I have added some VI and III chords as well.

The only 'challenging' movement is the last II-V-I set in bar 9 where the m7^b5 has the ^b5 in the bass. Use a clean tone from the neck pickup for these jazz voicings, light compression and hybrid fingering (pick and fingers).

Tempo: ♩ = 110

Chord progression: Dm7^b5 A^bdim7 Cmaj7 Em11 Dm7^b5 A^bdim7 Cmaj7 Am7 Cm7^b5 Adim7 B^bmaj7



EXAMPLE 5 HALF-DIMINISHED TO DIMINISHED II-V-I VOICINGS IN A FUNKY GROOVE ...CONTINUED

TRACK 85

Chord progression: Gm7, Am7 $\flat$ 5, F $\sharp$ dim7, Gmaj7, Em7, Fm7 $\flat$ 5 (B6 $\flat$ 5), A $\flat$ dim7, E $\flat$ maj7

EXAMPLE 6 BEBOP BLUES USING DIMINISHED AND 13,9 VOICINGS IN A JAZZ GROOVE

TRACK 87

This be-bop blues progression features all the chords we have been looking at - m7 $\flat$ 5, diminished 7 and 13,9. In bar 2 the B $\flat$ 9 is actually a Dm7 $\flat$ 5 chord and in bars 3, 7 and 8 the Am7 $\flat$ 5 is substituting for F9 (it's an F9 without the root). There are several diminished chords - moving up in minor 3rds in bars 2, 6 and

8, and as passing chords in bars 1 (chromatically) and 4 (diatonic). Dominant 13,9 chords are moving in minor 3rds in bar 10, and are working with the m7 $\flat$ 5 chord in the final II-V-I resolution in bar 12. This may all sound bewildering to read, but playing through the examples should clarify things nicely.

Tempo: $\text{♩} = 98$

Chord progression: F9, B $\flat$ dim7, B $\flat$ 9, A $\flat$ dim, Ddim, Am7 $\flat$ 5, Dm7, D $\flat$ m7, Cm9, Cdim7

Chord progression: B $\flat$ 13, A $\flat$ dim7, Ddim7, Am7 $\flat$ 5, F13, Am7 $\flat$ 5, A $\flat$ dim7, Cdim7

Chord progression: Gm11, C13 $\flat$ 9, E $\flat$ 13 $\flat$ 9, F9, A $\flat$ dim7, Gm11, C13 $\flat$ 9 D $\flat$ dim7 (D $\flat$ dim7), F13



In The Woodshed



Welcome back to the Woodshed. In this instalment, **Charlie Griffiths** looks at building strength and control in the first finger with some string bending.



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With the middle strings you can either pull down or push up

ABILITY RATING

★★★★★ Moderate

Info

Key: Various
Tempo: Various
CD: TRACKS 89-98

Will improve your

- ✓ First finger strength
- ✓ Hand to ear co-ordination
- ✓ General accuracy and control

In our previous visits to the Woodshed, we looked at bending strings with all four of our fingers. We made sure that the forearm muscles took the strain and not the fingers themselves, so as not to cause pain and even injury. Then, last month, we took those same skills and applied them to vibrato. Today we return to string bends, but focusing solely on the first finger. The first finger requires a bit of dedicated practice time as it often feel quite weakest and tricky to control.

Proper string-bending technique takes the strain away from the actual fingers and moves the heavy lifting towards the wrist and forearm muscles. This is particularly important for first-finger bends as there is little opportunity to combine fingers, as there is with the second, third and fourth digits.

The key to it all is pivoting. Rest the side of your first finger knuckle on the underside of the fretboard and use that as a pivot point, or hinge around which the whole hand can turn. Try rotating your wrist to change the angle of your fingers, while keeping the first knuckle in the same spot on the neck. This hand position effectively turns your finger into a lever that can move the string upwards, towards the sky, or down towards the floor, and will hopefully feel a lot stronger than relying on finger strength alone.

With the middle two strings, we have the option of bending the string in an upward or downward direction to change the pitch. Both directions should sound more or less the same, but often pushing the string feels a little trickier than pulling it, so we recommend practising both. For the lowest two strings, pulling down seems to be the best option as pushing the string would end up dangerously close to the edge of the fretboard. The opposite is true for the highest two strings, in

“WITH THE MIDDLE TWO STRINGS WE HAVE THE OPTION OF BENDING IN AN UPWARD OR DOWNWARD DIRECTION TO CHANGE PITCH”

which case pushing the string up is the more sensible choice.

The following examples are designed to help you work on your first-finger bends efficiently and accurately, as the notes should all fit within a diatonic scale.

The first two examples are based on an E Major triad (E-G#-B) with semitone bends suggesting an F major triad (F-A-C) and therefore a Phrygian Dominant tonality (1-2-3-4-5-6-7).

Use these examples to practise pushing the string up for the two highest bends and pulling the string down for the three following bends. This is also a good opportunity to develop your ‘ear to hand’ relationship; listen closely to the semitones as you play them, and learn to judge exactly how far to push or pull.

Examples 3 and 4 focus on tone-wide bends with Example 3 being the ‘pull down’ version based on the third string and Example 4 being the ‘push up’ bend on the first string.

The final example is based on C Major scale and uses both semitone and tone bends in order to remain true to the key. This approach can be applied to any scale, so feel free to experiment with your favourite tonalities too. Practise each example for just a minute or two, so as not to put unnecessary strain your hands, then play along with the backing tracks provided. 🎸

NEXT MONTH Charlie looks at developing tapping strength and independence

EXAMPLE 1 TARGETING FIRST-FINGER SEMITONE BENDS

CD TRACK 89

$\text{♩} = 100$

BU BD BU BD BU BD BU BD BU BD

5 4 (5) (4) 6 5 (6) (5) 5 4 (5) (4) 7 6 (7) (6) 8 7 (8) (7)

EXAMPLE 2 FIRST-FINGER PREBENDS AND LET-DOWNS

CD TRACK 91

$\text{♩} = 100$

PB4 BD PB5 BD PB4 BD PB6 BD PB7 BD

(5) (4) 5 (6) (5) 6 (5) (4) 5 (7) (6) 7 (8) (7) 8

EXAMPLE 3 FIRST-FINGER TONE BENDS

CD TRACK 93

$\text{♩} = 100$

BU BD BU BD BU BD BU BD BU

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

EXAMPLE 4 PENTATONIC PHRASE USING ONLY FIRST FINGER BENDS

CD TRACK 95

$\text{♩} = 100$

BU BU BU BU BU

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

EXAMPLE 5 DIATONIC SEMITONE AND TONE BENDS

CD TRACK 97

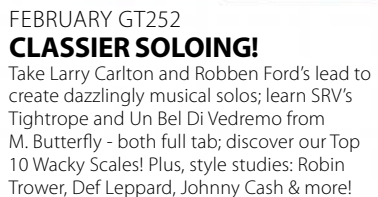
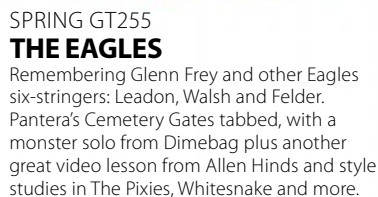
$\text{♩} = 100$

BU BD BU BD BU BD BU BD BU BD BU BD BU BD BU BD BU BD BU

5 (7) (5) 7 7 (9) (7) 9 9 (10) (9) 10 10 (12) (10) 12 12 (14) (12) 14 14 (16) (14) 16 16 (17) (16) 17 17 (19) (17) 19 17

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NEW ALBUMS

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

Album of the Month

ROBIN TROWER

WHERE ARE YOU GOING TO

Manhattan/V12 Records ★★★★★

Robin Trower consistently turns out good albums but every so often one really stands out and *Where Are You Going To* does that with aplomb! Singing and playing better than ever in our opinion, Trower is full of inspiration and execution on this varied collection of songs. The opening track, *When Will The Next Blow Fall* sets the mood and the quality of the production is fabulous. A great running order offers a good change of pace from track to track and, of course, features great guitar solos throughout. We particularly like the moody element of *Jigsaw*, where the Hendrix influence is still very much in evidence, but Robin's certainly made it all his own. *We Will Be Together Someday* provides a slow blues element; again this is very moody with an interesting skip-beat in the chord sequence – nice! Ten top-quality tracks that make this one of the best albums Trower has produced.



LONELY THE BRAVE

THINGS WILL MATTER

Hassle Records ★★★★★

For this follow-up to the band's acclaimed 2014 album *The Day's War*, Cambridge outfit Lonely The Brave has definitely gone bigger and better. And not just in terms of material and production, as the band has become a quintet along the way, with the help of second guitarist Ross Smithwick to play alongside founding six-stringer Mark Trotter. It's a good call, particularly for live performances as the band favours a big sound that borders on the anthemic. With just guitar and the exposed throaty vocals of David Jakes, there's an air of expectancy throughout opening song *Wait In The Car*; each subsequent track offers a different aspect of the band, the album's charm growing as we progress through it. Tight and tough material but melodic throughout, this is a band that's very

comfortable in its musical shoes. *Black Mire* is the first single pull and offers a good taster, although it only scratches the surface of what is on offer here. Proof indeed that British rock is alive and kicking.

DAN PATLANSKY

INTROVERTIGO

Caroline International ★★★★★

Patlansky is a master at blues-rock and this latest release displays his abilities most effectively. The album kicks off with the riff-heavy *Run* and things just get better as Dan slides effortlessly from track to track. Poor Old John follows, which rolls along nicely. It soon becomes obvious that there's a light-hearted element here. Everyone seems to be having fun, and that's infectious. Lots of good feels and grooves, with some quite heavy in places like the excellent *Heartbeat*. It's this great use of light and shade that catches the ear and lifts the soul. Dan's vocal work is always great with good



use of harmony – particularly on the slower *Still Wanna Be Your Man*, with its heart-felt solo. There's lots to absorb and enjoy here, so highly recommended indeed.

MICHAEL SCHENKER'S TEMPLE OF ROCK

ON A MISSION – LIVE IN MADRID

Inakustik ★★★★★

Michael Schenker loves playing live and that comes across perfectly on this latest release recorded in Madrid's Joy Eslava Theatre at the end of 2015. It's the usual mix of old favourites and newer material, with Doogie White doing an excellent job on vocals. You really can't hear the join with Scorpion and UFO staples like *Lights Out*, *Doctor Doctor* and *Rock You Like A Hurricane* sitting comfortably alongside the more recent MSG/Temple hits like *Live And Let Live* and *Vigilante Man*. The band is on fire and the energy they create simply flows out of the speakers thanks to the excellent recording qualities of this double CD release. Schenker's playing is



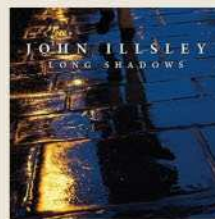
still phenomenal; fast, fluid and soaring on his Dean Flying-M twin-neck. For the full effect, check out the DVD or Blu-ray versions and see the full concert too.

JOHN ILLSLEY

LONG SHADOWS

Creek Touring & Records ★★★★★

John Illsley will always be best known for this bass work with Dire Straits, but this latest solo album (his sixth) offers the best chance yet for him to establish his new identity as a singer and songwriter. His voice has a very distinctive quality about it, worldly and gruff but full of conviction. Also his lyrics have toughened up somewhat over the years – in fact, we're reminded of Roger Waters in places. He is also blessed with an amazing array of really great musician friends to call upon, all of whom add something special to this fine album. Although John plays (not surprisingly) bass



and acoustic guitar on all of these tracks he enlists the help of Simon Johnson and Phil Palmer (ex-Knopfler/Straits and Clapton) on lead guitar, while the great Robbie McIntosh adds some fantastic slide too. We particularly like *Close To The Edge* and *In The Darkness*, but these are all good-quality songs. A beautifully-produced, atmospheric album (with some lighter moments) that will definitely appeal to Dire Straits fans but has a lot to offer in its own merits too. We'd say it's well worth taking a listen.

THE RIDES

PIERCED ARROW

Provogue ★★★★★

Steven Stills, Kenny Wayne Shepherd and keyboard player Barry Goldberg return with the successor to The Rides' 2013 debut studio album, *Can't Get Enough*, to show that they're here for the long haul. When it comes to blues-rock these guys know exactly what they're about. Having gigged extensively since the release of that first album, this is an extremely well executed set from a now established band. In spite of their impressive combined experience these guys ensure that the music remains contemporary, due to compassion and conviction throughout. It's a fine range of songs too, with Stills and Shepherd sharing vocals and occasionally harmonising on tracks like *Virtual World*. They also share the guitar work and there's great playing from both throughout the album. *Aficionados* will be playing 'spot who's doing what and where' as they work their way through. Stills says the album is "bad to the bone" and we reckon that's a description not too off the mark.

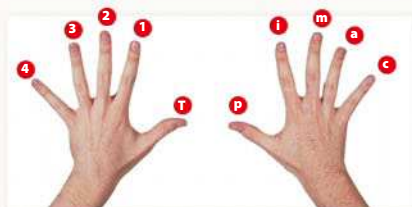


GT User Guide

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

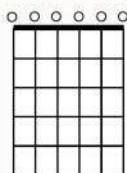


RELATING TAB TO YOUR FRETBOARD



HAND LABELLING

Here are the abbreviations used for each finger:
Fretting hand: 1, 2, 3, 4, (T) Picking hand: p (thumb), i (first finger), m (second), a (third), c (fourth).



NUT & FRETBOARD

The fretboard diagram above represents the fretboard exactly, as seen in the accompanying photo. This is for ease of visualising a fretboard scale or chord shape quickly.



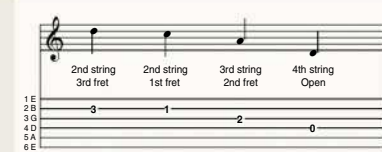
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Every transcription or lesson in GT is graded according to its level of difficulty, from Easy to Advanced. We'll also let you know what aspect of your playing will benefit by attempting a lesson.



READ MUSIC

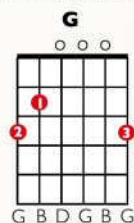
Each transcription is broken down into two parts...



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

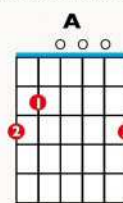


TABBING Under the musical staff, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are fret numbers. The two staff and tab examples show 4 notes and 4 chords; C (C major), Em (E minor), D7 (D dominant 7) and Am7 (A minor 7).



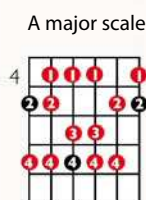
CHORD EXAMPLE

The diagram represents the G chord in the photo. The 'O' symbol is an open string, and a circled number is a fretting finger. Intervals are shown below.



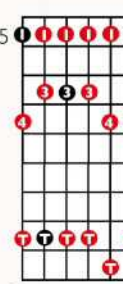
CHORD EXAMPLE (WITH CAPO)

The blue line represents a capo – for this A chord, place it at fret 2. Capos change the fret number ordering – here, the original fret 5 now becomes fret 3, fret 7 now fret 5, etc.

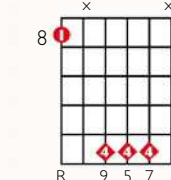


SCALE EXAMPLE

The diagram shows the fret-hand fingering for the A major scale (root notes in black). The photo shows part of the scale being played on the fourth string with first, third and fourth fingers.



③ = scale root/tonic



TAPPING & HARMONICS

The left box shows an A minor Pentatonic scale with added tapped notes signified by 'T's. Above shows a Cmaj9 (no 3rd) with harmonics at the 12th fret.

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

PICKING VARIATIONS AND ALTERNATIVES

Up and down picking



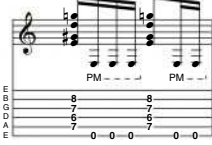
The first note is to be down-picked and the last note is to be up-picked.

Tremolo picking



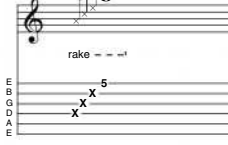
Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

Palm muting



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

Pick rake



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

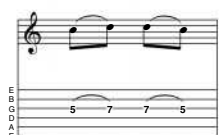
Arpeggiate chord



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

FRETTING HAND

Hammer-on & Pull-off



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

Note Trills



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

Slides (Glissando)



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

Left Hand Tapping



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

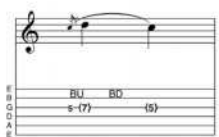
Fret-Hand Muting



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

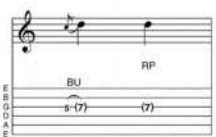
BENDING AND VIBRATO

Bend up/down



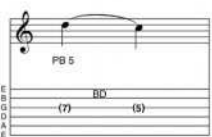
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

Re-pick bend



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

Pre bend



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

Quarter-tone bend



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

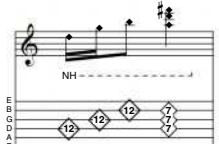
Vibrato



■ The fretting hand vibrates the note by small bend ups and releases. The last example uses the vibrato bar.

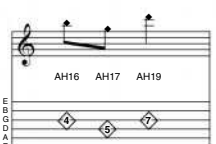
HARMONICS

Natural harmonics



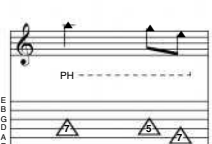
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



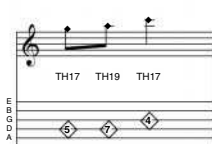
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



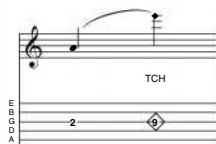
■ Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

Tapped harmonics



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

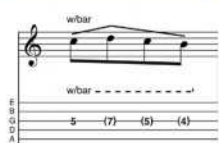
Touch harmonics



■ A previously sounded note is touched above the fret marked TCH (eg TCH 9) to sound harmonic.

VIBRATO ARM (AKA WHAMMY BAR)

Vibrato arm bends



■ The note is picked, then the whammy bar is raised and lowered to the pitches shown in brackets.

Scoop & doop



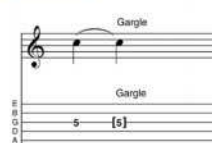
■ Scoop - depress the bar just before striking the note and release. Doop - lower the bar slightly after picking note.

Dive bomb



■ Note sustained, then the vib is depressed to slack. Square bracket used if a long-held note has new articulation applied.

Gargle



■ Sound the note and 'flick' the tremolo bar with picking hand so it 'quivers'. Results in a 'gargling' sound!

CAPO

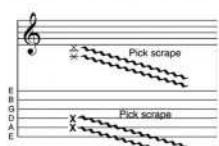
Capo Notation



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

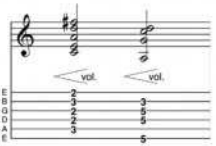
OTHER TECHNIQUES

Pick scrape



■ The edge of the pick is dragged down or up along the lower strings to produce a scraped sound.

Violining



■ Turn volume control off, sound note(s) and then turn vol up for a smooth fade in. Called 'violining'.

Finger numbering



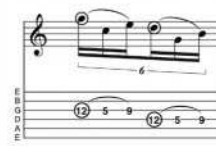
■ The numbers after the notes are the fingers required to play the fret numbers in the tab below.

Pima directions



■ Fingerpicking requirements are shown at the bottom of the tab notation.

Right-hand tapping



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

NEXT MONTH

THE WORLD'S BEST GUITAR LESSONS...

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CONTENTS SUBJECT TO CHANGE

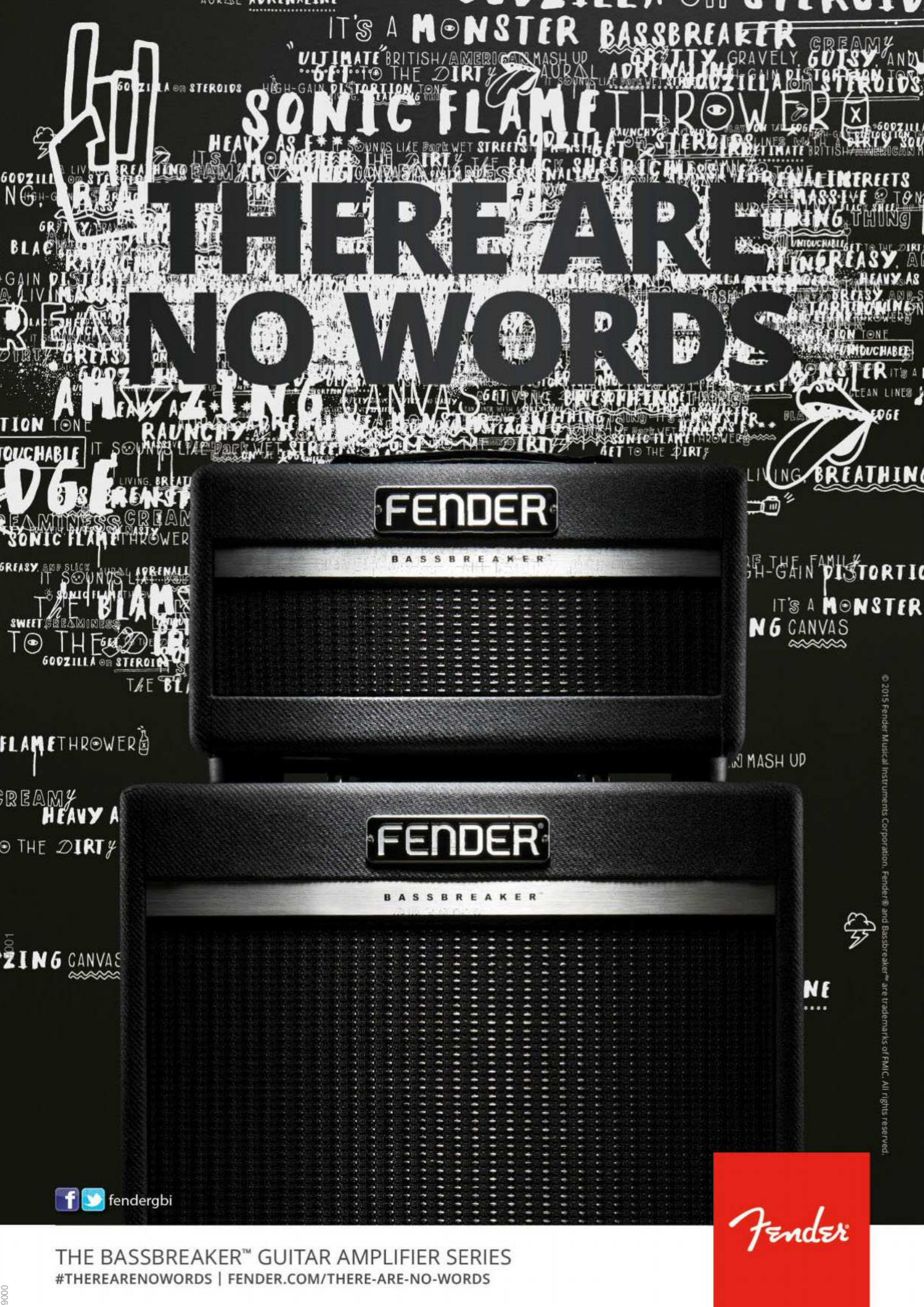
A man with dark hair is shown from the chest up, wearing large black headphones and a dark, textured cardigan over a black t-shirt. He is seated and playing a light-colored acoustic guitar with nylon strings. His left hand is on the fretboard, and his right hand is strumming. The background is dark and out of focus, with some musical equipment visible.

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