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Some of your regular
GT technique experts...**STEVE ALLSWORTH**

One of Guitar-X's top tutors Steve has been a GT writer for some time. One of the most skilled guitarists around, he takes huge pride in his transcribing.

**SHAUN BAXTER**

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

**PETE CALLARD**

Pete's many credits include Lionel Richie, Annie Lennox, Chaka Khan and Shirley Bassey. He works regularly in the studio, on TV and in the West End.

**MARTIN COOPER**

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

**GIANLUCA CORONA**

Recommended to the Guitar Institute by Al Di Meola Gianluca has cast iron credentials. He studied at GIT with Scott Henderson and Brett Garsed.

**PHIL HILBORNE**

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

**JAMIE HUMPHRIES**

Mr Humphries is one of GT's stalwart writers and musicians, having been with the magazine for years. He also plays in WWRY with Phil on occasion.

**SCOTT MCGILL**

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

**DAVID MEAD**

Ex-editor of Guitar Techniques, David is the UK's top writer of guitar tuition books. He's also currently working on the follow-up to his album Nocturnal.

**BRIDGET MERMIKIDES**

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

**STUART RYAN**

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

**TRISTAN SEUME**

Tristan is ACM's acoustic expert, an in-demand tutor and an outstanding player. He is also a solo acoustic artist who regularly tours the UK and Europe.

**JOHN WHEATCROFT**

Head Of Guitar at London's Guitar-X, John is a devastating player in all modern styles. He is also a top gypsy jazz and plays with John Jorgenson.



Welcome

FOR THIS MONTH'S cover feature on playing great acoustic blues - and another on electric blues through the ages that's coming soon - I did a bit of delving into some of the formative musicians whose names don't get bandied about so much. Due to the wonders of YouTube one is able to seek out almost any bit of music that was ever filmed, so there are some amazing gems up there that we might otherwise never have seen.

Among fabulous performances from Big Bill Broonzy, Josh White (check out Nobody Knows You When You're Down And Out) and others, are some astounding performances by the man they say was the first ever to solo on the guitar, Lonnie Johnson. Johnson was a friend of Eddie Lang, one of the other acknowledged leaders in the move to use the guitar as a solo instrument, and there are recordings of them together that are well worth searching for.

What really slew me, though, were some of the Johnson recordings from the 1940s, '30s and even '20s, singing and playing and showing just what a great player and innovator he was. There's a performance of Uncle Ned Don't Lose Your Head - Google it, it comes straight up - recorded in 1931 and it sounds remarkably like Django Reinhardt. Bear in mind that Reinhardt had only recently switched to guitar from violin and that Lonnie had his style fully formed by then. Django must have heard him, along with other American musicians like Louis Armstrong, an acknowledged influence, and there's certainly more than a sprinkling of Johnson magic in Django's playing. The truth, I suppose, is that everyone was being influenced by everyone else at that musically formative time.

It's also interesting to see how much closer jazz and blues were back then. It was as though there was no real delineation between the two, certainly once guitar solos started to happen, and that they diverged sometime after this when blues stayed pentatonic based while jazz became more harmonically complex.

The other thing that struck me about Lonnie Johnson is that he seemed like an absolute gentleman - he was softly spoken, un-egotistical and wholly respectful of others. In these days of riders and tantrums, how refreshing is that to see? Okay Douse, where are my blue M&Ms? And I said Châteauneuf du Pape 1998, not 1997 you idiot! See you next month...



Murll

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blues and jazz
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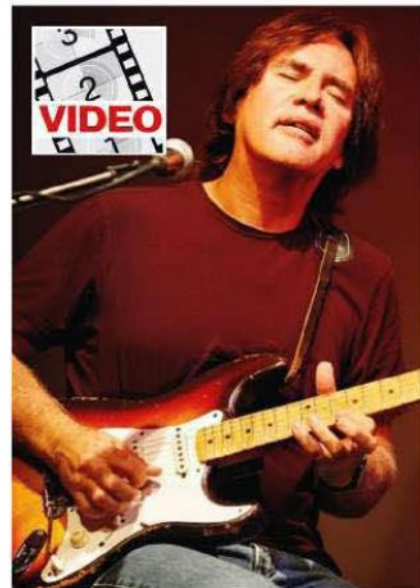
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TalkBack

Write to: Guitar Techniques, 30 Monmouth Street, Bath BA1 2 BW.
Email: neville.marten@futurenet.com

HEDGING MY BETS

I've been playing the guitar now for about 13 years and have been reading *Guitar Techniques* for almost as long. I remember my first copy contained a Michael Hedges piece, Lenono, which the late great Eric Roche tabbed. I just had to learn this song and so I spent months trying to perfect it. I then moved on to playing rock and blues and learnt many Zeppelin, Metallica, Hendrix and SRV licks.

However, I am ashamed to say that I almost forgot about the beauty of what an acoustic guitar can produce on its own. I then heard the Michael Hedges song *Aerial Boundaries* and my jaw literally dropped! I had never felt so excited about the guitar in years. I just had to play the acoustic again so I re-learned Lenono (from the original mag I still have!) and subsequently bought all of Michael Hedges' albums.

For the past two years I've just fallen in love with his music and it has led me on to discover the music of Eric Roche, Pierre Bensusan, Andy McKee and many more great acoustic guitarists. What is unique about these players is that not only have they amazing technique but they are truly great composers. I am now learning many more acoustic fingerstyle pieces, although I do still take out the Les Paul and deafen the neighbours on a regular basis!

Damien, Ireland

JONAH AND HIS WAIL

With reference to Jonah Parry's letter questioning the legendary status of Jeff Beck; of course everyone is entitled to an opinion, and until recently I wasn't a great fan either. Maybe Jonah should take a listen to *Emotion And Commotion* and he might change his mind.

Thanks to your magazine I now realise the man is a genius, who I think has styled himself on the unique Roy Buchanan whom he greatly admired. Surely nobody can question Roy's technique – even

Les Paul was unsure how he produced such amazing sounds from his '50s Telecaster. I also have *Guitar Techniques* to thank for making



STAR LETTER WRITE ONE AND WIN A PRIZE!

I CAN'T MEMORISE STUFF

I have a few 'real world' learning issues that I hope you can provide some advice on. I have had lessons from about five different teachers over the past 20 years - everything from bluegrass to jazz and blues. However, I find that I don't last long with them, as I simply cannot keep up with the weekly 'homework'. I find that I need a lot of time to go over and over concepts and techniques, and with a poor ability to memorise, I find that I am still trying to learn or memorise the basics while the teacher has moved on with yet more new material.

So, how can I maximise my learning from each lesson and what can I do to help memorise? Also, what is a reasonable time between lessons? I would prefer monthly, but most teachers are not interested.

I have signed up to numerous on-line websites but none of them seem to have any genuine support for individuals. I hope you can shed some light on what I am sure is a very common issue for many learning guitarists.

Tony Palamara

Peter Green:
why not learn
some of his
lovely licks?



me aware of Joe Bonamassa and Aynsley Lister, who are both superb live and could hold their own with any artist past or present.

I will admit that there are certain guitar legends that do nothing for me, Jimmy Page being one, although I would never question his expertise – he just doesn't play what I want to hear. For me Hendrix will always be number one, and the music he produced in such a short

time is truly amazing.

I am in my fifties and only for the last four years have I set time aside to play the instrument I love most. I will never be much good, and string bending is almost certainly responsible for my carpal tunnel syndrome. But I'm not giving up!

Thanks for a great magazine and the varied music you cover. Without it I would never have purchased books on the life of Django

Often I find that it's the love of a type of music or artist that lights the fire of wanting to learn to play. It then fuels that fire as your playing gets better and nearer to what you're aiming for. I get the impression that you want to play, but are not entirely sure what style – you don't mention actual guitarists you like, but just say 'jazz, blues and bluegrass'.

I suspect you're not a youngster so you're not out to make a career in music, but rather want to satisfy a longing to play. If I were you I'd settle on a style – even an artist within a style – and concentrate on that first. Blues is the simplest of those you mention so why not choose a player or album you like, or even a song, and ask a teacher to help you nail it.

If you choose something simple but tasty – Need Your Love So Bad by Fleetwood Mac, say – any good teacher should be happy to show you the chords and break down the solos bit by bit. When you go back – and I'd compromise and go fortnightly – you should have broken the back of some licks and be ready for the next challenge.

Learning two or three tracks by the same player gets you into their mindset and allows you to develop an ear for working things out yourself, as you get familiar with their fingerings and so on.

In terms of memorising, the same applies: if you know and love a song so you can sing all the licks in your head, then getting them down on the fretboard is always easier. You could try some basic ear training – learning the sound of a semitone (one fret) a tone (two frets), minor third (three frets), major third (four frets) and so on, which will familiarise you with the intervals in the licks you're trying to learn. And singing what you play is also a great boon, as it embeds the notes and, again, begins to train the fingers and the ear together.

Learning to read music will benefit you enormously, although reading between the lines I detect that this is not on your agenda (it would help with everything though, I promise). Lastly: any good teacher should be happy to work at your pace and not force theirs onto you. I hope this helps focus you a little – good luck!

STAR LETTER PRIZE

Our friends at Sound Technology plc are donating a DigiTech HardWire Stereo Reverb RV-7 pedal to the writer of our Star Letter.



Reinhardt and Roy Buchanan – both truly great musicians and flawed geniuses.

Lastly, let's remember that you don't have to be a household name to be a great guitarist, although it helps the bank balance! Even BB King's career took on a new lease of life when he stole the show from U2 playing to young people who knew nothing about the man.

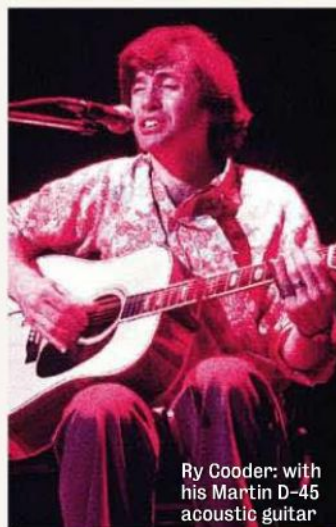
Chris Parker, Crowthorne, Berks

WOULDA, SHOULDA, COODER

I am a fan of Ry Cooder, and on the Old Grey Whistle Test with The Chicken Skin band in 1977 he played the track Jesus On The Mainline, and I wondered what strings he would have used. I know he played a Martin D-45 with preamp. My acoustic is a Yamaha Compass with Seymour Duncan pickup, fed through a Laney LA065D acoustic amp. I think the strings are either Gibson 13s or DR 13s – please can you help?

Also, what affordable guitar could I use for Vigilante Man – I was thinking of the Walden CG600CR for that big blues sound, or perhaps a Fairclough Nightingale. Can you help?
John Bicker, Rochester, Kent

It seems like he's in open D tuning – top to bottom D G C F A D – and his strings are heavy enough to sound strong but easy enough to bend. I would opt for .013 gauge strings for that low tuning, especially when playing slide, and either Gibson or DR would be great – phosphor bronze ones preferably. With regard to the tone on Vigilante Man, it's the same guitar and I reckon just the recording is what's making it sound so big. Ry likes the 'dreadnought' style Martin because of its big bass and balanced mids and top, but any good quality instrument of the same size will produce great results. Why not add a bit of reverb on your Laney and boost the bass and mids a touch. I'm sure that will get you in the right ballpark. The Nightingale and CG600CR are both smaller-bodied guitars and won't provide that big bottom end. Fairclough's Blackbird is a much larger instrument and the Walden D570 Natura is the same size as Ry's Martin, so these would be better prospects I think.



Ry Cooder: with his Martin D-45 acoustic guitar

I WANT A FAT NECK!

I have been subscribing to Guitar Techniques for many years now and I have to tell you that you and your colleagues should be extremely proud of the quality material that you continue to turn out month after month. The value of the magazine is absolutely fantastic, so keep up the good work (ditto for sister mag Guitarist).

Secondly, after wanting one for some thirty-odd years I finally purchased a Gibson ES 335 in 2006 from a UK high street store (which is no longer in business) and subsequently discovered that the truss rod will not provide any relief in the neck (confirmed by my local music store). Gibson told me that the distributor provided the warranty (struck me as a bit of a cop out) but having exchanged many stern emails with the then distributor it got to the point where there was no trust there. Consequently that avenue did not lead to anything.

My dilemma is that I really want a Dot 'fat neck' 335 (I can't get on with the skinny neck) but cannot bring myself to simply pass this matter on to some unsuspecting purchaser. In addition I live in Jersey (relatively small island) and

it's not a good moral practice.

The one thought I had was to send it back to Gibson and have a Dot fat neck put on the guitar which I imagine wouldn't be cheap but would perhaps be less expensive than having it repaired, selling it and then purchasing a new Dot fat neck. Are you able to offer any thoughts or advice?

Paul Kelly, Jersey

Thanks for the nice words about the magazine(s), Paul.

Gibson is right though: initially your recourse is to the shop that sold the guitar and it's their responsibility to get it sorted out through the distributor. Obviously that's not now possible, so you're left in a cleft stick – your morals dictating that you won't pass a 'dog' onto the next unsuspecting customer, and the desire for what you actually want causing you pressure to sell. To send the guitar back to Gibson for a new neck would cost more than a new guitar I suspect, so your best option is to get it put back to how it should be, shift it and move on.

I'm presuming from what you say that, with the rod completely slackened off, the neck is still slightly over-bowed. If that is the case then heat-treating is one method of curing the problem. This involves a heated metal block being clamped to the fingerboard along its length, allowing the glue between fingerboard and neck to soften. When it's immediately strung back to pitch the tension pulls the neck forward as the fingerboard imperceptibly 'slides' on its glue-joint against the neck. It then cools and sets into a position

where the truss rod does now operate. A fret dress usually follows and the guitar is none the worse for wear.

I'm sure that there are many UK based repairers that could do the job, but three I personally know – who all worked for Gibson's UK operation for years, have done this operation in front of my very eyes and may well have other ways of curing the problem nowadays – are Martyn Booth (Martyn Booth Guitars, 01787 370192), Robbie Gladwell (Dr Robert's Guitar Surgery, 01787 373706) and Mark Willmott (Mark Willmott Guitar Care, 01296 630433). These guys really know their Gibsons!

A final point: it's worth getting an opinion from someone like

Robbie, Martyn, Mark or another 'career' guitar repairer, as you could still find a quality fret dress and set-up is all you need and that selling the guitar on would leave you morally uncompromised.

KEEP IT SIMPLE, STUPID!

Good point you made about pubs trying to get the punters in with one-man bands instead of a great atmosphere. Here are some

ideas that may sway you to getting some articles in the magazine for singer-guitarists.

The first thing I would do is to highlight the advantages of playing popular songs with singing. For example, it has taken me several years to play The Stumble at full speed and with feeling. But it only gets a luke-warm reception. Yet it took a couple of hours to learn Johny Cash's Folsom

Prison Blues and it brings the house down! As far as bang for buck is concerned popular songs with singing win hands down.

The techniques that would be useful to cover are playing rhythm and fills that are within the range of the chords being played so that you can keep the basic groove whilst adding some lead interest. Start with some simple ideas first before you blow us away with mind-blowing techniques.

I started singing about 18 months ago at the age of 62 as I was tired of just playing instrumentals. I has improved my confidence as a musician and has opened up a huge array of popular songs that I can now perform..

Hans Heck



Gibson ES335: Fat neck or thin? Paul Kelly says fat please!

FOCUS ON YOU "MY FAVOURITE THINGS..."

Mick Murray says these are the best guitar things ever – send us yours and get your name in print!

GUITARIST:	David Grissom - the best tone, touch and feel you can possibly imagine
ALBUM:	Robben Ford, Talk To Your Daughter - still hard to beat for blues at its tastiest!
TRACK:	The End, by The Beatles - this delightful piece is emotive, touching and beautifully done
SOLO:	Brian May, Who Wants To Live Forever - just gorgeous... nothing more to say
LICK:	One of Pagey's death-defying runs after the riff in Moby Dick - by the skin of his teeth!
GUITAR:	Back to the source - Fender's unbeatable Telecaster; Page, Buchanan, Beck, nuff said...
AMP:	Fender Deluxe. How many great tracks have been played through one?
EFFECT:	Slap-back echo - where would Scotty Moore and Elvis have been without it?
GIG:	Live 8, when both The Who and Pink Floyd reformed and showed the kids what for!
ROCK MOMENT:	When the first humbucker crunched the front end of a small valve combo. The guitar lives!

Jerry Donahue:
Fender bender
extraordinaire!



Donahue at Leeds Bradford Guitar Show

THE LEEDS BRADFORD Guitar Show will take place at Pudsey Civic Hall, Dawson's Corner, Pudsey, Leeds on Sunday 12th September 2010 from 10am to 4.00pm. At the show you can buy, sell and trade. More than 50 exhibitors and dealers will be there, and new and second-hand instruments will be available. In addition there will be special show bargains, workshops and demos. There will be live music all day. Internationally acclaimed virtuoso guitarist Jerry Donahue ('The bend

master of the Telecaster') will perform and discuss his techniques and equipments. Also appearing are local heroes, The Gavin Coulson Band, with their exciting and accomplished take on rock and blues plus the acclaimed acoustic duo, The Suburbians, featuring lap-tapping specialist Ben Konstantinovic. It promises to be a great day out for any guitar enthusiast! Admission is £5. For further details visit www.guitarshows.co.uk or phone 01925 813185.

EVH introduces Wolfgang Special

EVH has proudly unveiled the new EVH Wolfgang Special guitar based on the hugely-successful US-made EVH Wolfgang guitar designed by the great man himself; Eddie Van Halen. The Wolfgang Special is a

pro-level signature guitar, handmade in Japan, featuring many of the same exclusive custom appointments as its US-made counterpart for less than half the price. Some of these unique features include a basswood body with maple veneer flat top and single ply body binding, and a quartersawn maple neck complete with an AA birdseye maple compound

radius fretboard and 22 vintage-style stainless steel frets. Additional features it shares with its US-made counterpart include custom-designed EVH Wolfgang humbucking pickups, an EVH branded Floyd Rose locking tremolo system with D-Tuna, a 3-position toggle switch, two Bourns low-friction controls (1 x 250k, 1 x 500k), EVH tuning machines, and a custom SKB moulded striped case. It is available in Vintage White, Tobacco Burst and Black polyurethane finishes. Visit www.evhgear.com for further information.



It's the EVH
Wolfgang Special!

Spanish guitar heaven

The recent 30th Festival De La Guitarra, held during 6-25 July in Cordoba, Spain offered a kaleidoscope of internationally renowned guitarists and their music, covering almost every angle on the history and stylistic development of the instrument. The first week featured a stunning performance of Misa Flamenca by an original patron, Paco Pena, in Cordoba's magnificent Mezquita Cathedral. Other concerts featured Pepe Romero (Classical), Leo Brouwer (Contemporary Classical), The Asad Brothers (Brazilian Flamenco/Classical) and the brilliant modern flamenco fusion of Arcangel & Jose Antonio Rodriguez. This year's entrance into the Hall Of Fame In Guitar History was John McLaughlin, and a series of seminars was held to appreciate and discuss his lifetime's work. Also appearing were Paco De Lucia, Steve Morse with Deep Purple, Johnny Winter, Mark Knopfler, Joe Bonamassa and Placebo plus a host of stellar classical and flamenco guitarists from around the world.

Pepe
Romero:
classical
virtuoso



RGT jazzes up its 2010 conference

The theme for the RGT's 2010 Guitar Tutors' Conference, on Sunday September 5th at Thames Valley University, is 'Jazz Guitar'. There will be 20 seminars running throughout the day - including the launch of the new RGT Jazz Guitar Performance Diplomas and a seminar by jazz and fusion legend John Etheridge. Several further seminars on jazz soloing and comping will also be available. Numerous non-jazz seminars, covering a wide range of guitar playing and teaching topics, will also be on offer - these include slide guitar, sight reading, guitar recording techniques, music software and much more. All guitar teachers are welcome, but attendance is by advanced booking only via www.RGT.org or 01424 222222. The cost for the entire event is £47 or (£39 for RGT members).



STEVE THORNE / REDFERNS

WHO? Steve 'Lips' Kudlow of Anvil

WHEN? November 7th 2009

WHAT? Playing one of their now legendary heavy metal 'classics'

WHERE? NEC Arena in Birmingham, England

GUITARS: Anvil's lead guitarist and co-founder Steve 'Lips' Kudlow tends to favour Flying V shaped guitars in usually red or black. This one, probably custom built for him, has a single humbucker and Floyd Rose vibrato system. Bassist Glenn Five gravitates towards Gibson Thunderbird or the ubiquitous Fender Precision basses...

DID YOU KNOW? Formed out of the high-school band that Lips originally got together in Toronto in 1973, Anvil has been the subject of much interest in recent years. The film *Anvil! The Story Of Anvil* was produced by the group's ex-roadie Sasha Gervasi and documents the band's life over almost 40 years and the release of more than a dozen albums. Since the success of the film and the obvious warmth and dedication it showed from its three members – guitarist Steve, drummer Robb Reiner and Glenn Five on bass – after years of putting out records to sometimes great acclaim but minimal success, the

trio is finally gaining recognition. It's easy to mentally compare Anvil with Spinal Tap but to do so is a big mistake. These guys are serious about what they do, play finely crafted rock songs with superb musicianship and demand any music fan's respect. After the success of the film VH1 Records released a version of their album *This Is Thirteen* with new track *Thumb Hang*, so finally it looks like 'the greatest metal band that never made it' is beginning to reap the rewards its members so clearly deserve. And with fans like Slash, AC/DC and Megadeth singing the band's praises it looks like Anvil's time has finally come.

PHIL HILBORNE'S ONE-MINUTE LICK 'ALL THE NOTES' LICK...



One of my 'eureka; or 'lightbulb' moments when learning the guitar was when I realised - or more likely read somewhere – that you could play any note over any chord and make it work. This was a really exciting revelation to me. Of course, if this sort of thing is done randomly it won't work very well - but with a little effort you can come up with some great lines using this approach. In this month's lick

(over A7) all 12 notes are present and it is effective mainly because of where the notes fall rhythmically. Notice how nearly all of the tense or 'outside' notes such as the Bb and G# are played on weaker upbeats. I would thoroughly recommend that you analyse this lick further and then spend time working at coming up with similar ideas of your own - you don't have to use all the notes but it's fun if you can!

♩ = 190 fast
♩ = 122 slow

A7

With swing feel throughout...

A5

WHAT STRINGS DO YOU USE?

ELEANOR McEVROY

We ask a great guitarist all those little questions you really do want the answers to. This month; UK blues artist Eleanor McEvoy...

GT: Do you have a type of pick that you can't live without?

EM: Yes – Jim Dunlop .73s. Every now and then I pick up an .88 (because I've a bunch of them at home that I use for the mandolin and because they're almost the same colour it's easy to confuse them) and I almost lose my reason. It's ridiculous the difference it makes.

GT: If you had to give up all your pedals but three, what would they be?

EM: To be perfectly honest I could live without any pedals at all. But I guess given a choice of three, I'd hang onto my Boss digital delay, my Crybaby and (even though I hate them if they're over used) my loop pedal.

GT: Do you play another instrument well enough to be in a band?

EM: Yes, I was a violinist by trade. I originally earned my living, playing violin with the orchestra and various bands in Dublin when I was starting out.

GT: If a music chart were put in front of you, could you read it?

EM: For violin and piano yes, in a heartbeat – ironically enough I'd be a slow reader on guitar, because I never formally 'learned' guitar so I never think of it in those terms. It's like when I sing, because I never formally trained as a vocalist, I just don't think like that when I do it, it's a very instinctive thing for me.

GT: Do guitar cables really make a difference? What make are yours?

EM: Well for me good strong LONG sturdy cables are essential. I tend to wander round the stage quite a bit, so they've got to be strong and they've got to have a good bit of length in them, 30 feet at least. I had a guitar tech friend make me up some extra long heavy duty blue cables with gold tips a few years ago. They were FANTASTIC. Because of the colour they were easily identifiable and because they were strong they put up with lots of abuse and never ever let me down on stage. Unfortunately I lost them at a festival a few years ago. Failing those custom-made leads, I find that Planet Waves leads are pretty good. And baby wipes are great for cleaning them – an essential after Glastonbury!

GT: Is there anyone's playing (past or present) that you're slightly jealous of?

EM: I love both Stevie Ray and Jimmy Vaughan and of course it goes without saying, Rory Gallagher.

GT: Your house/studio is burning down: which guitar do you salvage, and why?

EM: Oh Lord, I guess my Taylor acoustic because it would be harder to replace than my Tele. Can I only save one?

GT: What's your favourite amp and how do you set it?

EM: My favourite favourite amp is a Vox AC 30, but I've given up using them when I tour because they vary so

much from amp to amp. You put it on the spec sheet, but in reality when you turn up in the venue, you're not sure what you'll get. So I've settled into a Fender Twin or a Blues Junior. On my own Junior I use modified valves, so that I can get the distortion I want at a relatively low volume if I'm playing smaller venues. I take down the treble, boost the bass and slightly lower the mid. Then I tend to stay on the mellow end of the pickups. I keep the master fairly low and drive the volume quite hard. I think it works quite well for what I do.

GT: What kind of action do you have on your guitars?

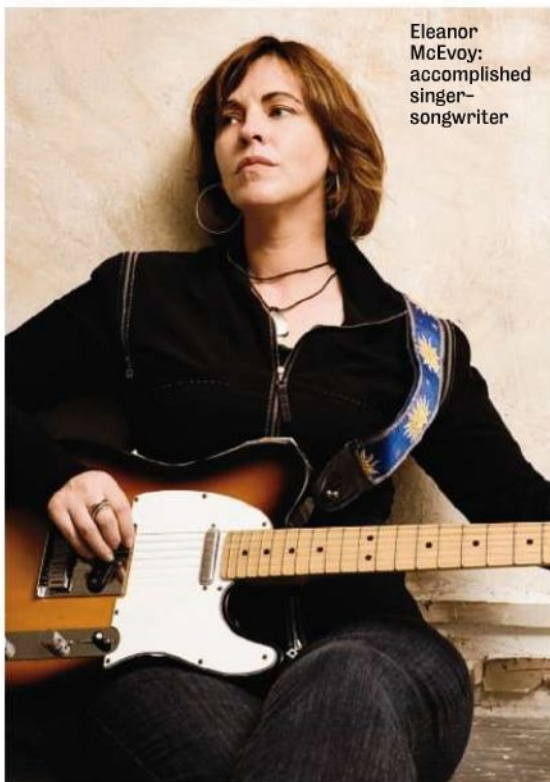
EM: I'm used to playing violin, so a high action has never really bothered me, but I usually have my Tele set up with a medium action. I find that if the action is set too low it can cause you other problems.

GT: What strings do you use?

EM: Well, on the acoustic I use D'Addario Great American Guitar Strings. I used to use the Phosphor Bronze (in truth, I prefer them) but you'd have to change them every single night on the road. In fact, if you were to do a long sound check and a few hours' practice, you'd have to change them twice, so I gave up and settled for the Great American Strings, which I really like. On the Tele I use D'Addario too. Medium light gauge works well for what I do.

GT: What are you up to at the moment?

EM: I'm about to go out and promote my new album, I'd Rather Go Blonde, and just before that I'll be going out touring with Dave Rotheray. He has a new LP too, The Life Of Birds...



Eleanor McEvoy: accomplished singer-songwriter



New Tab Web Site

July 2010 saw the official launch of Clear Tabs (www.cleartabs.com), a new guitar tab site that is fully licensed and legal, offering guitar and bass tabs of professional quality. All content on the site has been licensed through Faber Music's E-Partner Scheme, which is a new service that provides copyright cleared content with the aim of supporting legitimate download sites. Clear Tabs has a wide range of tabs available from artists such as Slipknot, Tool, Blink 182, Bloc Party, Jose Gonzalez, AC/DC, Blur, Dio, Fall Out Boy, Nirvana, Snow Patrol, Foo Fighters, Radiohead, Rush and many more. The site also features a free archive of guitar tutorials, ranging from techniques, styles, theory and a complete chord dictionary. There is a social networking sub-site attached to ClearTabs at my.cleartabs.com. Here you can create a profile and interact with other guitarists in the Clear Tabs community, joining discussions, promoting your band, sharing tips and tricks and generally chatting about anything to do with your axe.



PRS announces two-year care package

Headline Music Ltd, UK distributor of Paul Reed Smith guitars, has announced an exciting summer promotion for customers of new US-made PRS guitars between 1 July and 31 August 2010. Purchases made between these dates will qualify for a free two-year care package worth £250, which includes a full guitar 'health check', valid for 24 months from date of purchase. The Return To Headline health check includes a factory spec set-up, electrics check, intonation adjustment, fret dress and more, allowing customers to benefit from having the guitar maintained by PRS-trained guitar techs. In addition, the Care Package includes six sets of PRS strings, an 18-foot PRS Signature guitar cable, PRS guitar strap and classic PRS t-shirt. Visit www.headlinemusic.co.uk for further information.



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That Was The Year...

1982

Ash Rises, Phoenix Falls
And Rhoads' End

THE PREDICTED alignment of Mercury, Venus, Earth, Mars, Jupiter, Saturn and Pluto on the same side of the Sun occurs on March 10th but in spite of scare mongering no gravitational effect is felt on the Earth's crust.

HAMER INTRODUCES a 12-string version of last year's prototype guitar which offers the first completely original design that Hamer has put into full production. This dual cutaway with mahogany body and set neck features a stunning 'tri-coil' pickup that is a combination of a single coil and humbucker. Looks and sounds stunning.

THE FALKLANDS WAR begins when Argentina occupies the Falkland Islands and the Royal Navy sets sail in retaliation. The news dominates the headlines from the early suspicions in March until June when the formal surrender of Argentine forces is accepted and their military dictator Leopoldo Galtieri resigns.

INTO THE WORLD pops Kelly Clarkson, Leann Rimes, Nick Wheeler, guitarist with the All-American Rejects, Kings of Leon vocalist Caleb Followill, Kimberly Wyatt and Jessica Sutta from The Pussycat Dolls. Popping off are Randy Rhoads, Alex Harvey, Marty Robbins, Lightnin' Hopkins and Thelonus Monk.

DIRE STRAITS RELEASE Love Over Gold with some longer versions on the CD, other big-selling albums are Complete Madness, The John Lennon Collection, ABC – Lexicon Of Love, Duran Duran – Rio, Roxy Music – Avalon, Haircut One Hundred – Pelican West and The Kids From Fame.

MARK THATCHER, son of Prime Minister Margaret, is found safe and well in the Sahara Desert six days after disappearing during the Paris-Dakar rally.

London's Barbican Centre is opened by the Queen,

Pope John Paul II arrives in Canterbury becoming the first pope to visit Britain and the 27th Eurovision Song Contest is held in Harrogate and won by Nicole representing Germany.

AFTER LESS than for years BC Rich pulls the plug on their first attempts at an affordable bolt-on neck design. The Nighthawk and the Phoenix offered the same spec of mahogany body, maple neck and twin Dimarzio Super Distortion pickups but different body shapes. It proves to be just a minor set back of a sound idea.

AN UNDETECTED ASH cloud causes a British Airways Boeing 747 to have a four-engine flameout and exterior damage after flying over the active stratovolcano Mount Galunggung in West Java, Indonesia. It alerts the world to the dangers of volcanic ash clouds to aviation for the first time.

FENDER JAPAN is established by parent company CBS and production is planned for budget priced versions of Fender's big four, the Stratocaster, Telecaster, Precision bass and Jazz bass. These early models are exceptionally well made and prove great to gig so soon become highly desirable collector's items.



Dave 'Bucket' Colwell endorses Fret-King

TOP UK SESSION player and long-time Bad Company guitarist Dave 'Bucket' Colwell has become the latest addition to the ever growing stable of professional and 'journeyman' Fret-King and Vintage electric guitar endorsees. A fan of the Trev Wilkinson designed guitar range, Dave opted for the Fret-King Blue Label Series Esprit 3 with its trio of Wilkinson designed P90-style pickups and solid mahogany body and set-neck.

Dave was also bowled over by the sound and playability of the Vintage ICON series; he is now

using a V100MRPGM Lemon Drop and a Vintage V52MRBS which he has retrofitted with a Fishman Powerbridge, in order to access a more acoustic tone for tracks like Feel Like Making Love. He is also using a VR100CR from the Vintage ReIssued electric guitar series.

"I haven't stopped playing the guitars since I received them!" says Bucket. "The range of sounds from the pickups is astounding but most importantly, they all ring loud and true before you even plug them in!" Visit www.fret-king.com for further details of all Fret-King products.

The ultimate octave pedal?

The octave effect has been a staple of effects boards ever since Jimi Hendrix brought it to public attention on tracks like Machine Gun in the '60s and early '70s.

Now T-Rex have created Octavius, a tri-tone generator with high and low octaves, to give all you would expect from an octaver and more. Four simple controls provide manipulation for Hi Octave level, Lo Octave level, overall level of the two and an ingenious Boost level. Tracking of the signal is superbly accurate, and adjusting the levels

between the two signals provides a huge array of sounds from bass simulation to ear shredding treble. The Octavius has two switches, one for effect on/off and one for Boost. Set the effect level then switch in or out, and step up the level again with the Boost for solos. Boost can even be used when the octave is not switched in, adding an extra level of functionality to the pedal. Octavius is available now from your nearest T Rex Dealer for £215. Visit www.westsidedistribution.com for further details.



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Joe Bonamassa:
not-to-be-missed
chance of a guitar
lesson with Joe

Bonamassa masterclass at London Music Show

The London Music Show (LMS), taking place at London's ExCel Arena on October 8-10, is shaping up to be a real treat for music-making fans with some great signings already in place. The world-class artists who'll be appearing in the Live Music Hall, seminar rooms and on the show floor mean it's sure to be a star-packed weekend...



Win! Tickets to the London Music Show 2010

GT has nine pairs of tickets to the London Music Show to give away this month! The first prize is a pair of weekend tickets (Saturday and Sunday), including entrance to the live show on Saturday evening, while the eight pairs of runners-up tickets are day passes to the show - you choose which day you would like to attend (Sat or Sun). To enter, you must correctly answer the question below. If, however, you don't want to leave it to chance, you can pre-book your tickets to the London Music Show now. Weekend tickets (Sat and Sun) cost £26 if you buy in advance (£32 on the door), and you can also buy a weekend ticket with entrance to the live gig

on the Saturday evening for £37. If you're unable to make the entire weekend, you can purchase single day tickets, which cost £15 in advance (£19 on the door), or £26 on the Sat if you want entrance to the live show, too. To pre-book your tickets, visit www.londonmusicshow.com/tickets or call 0871 620 7059.

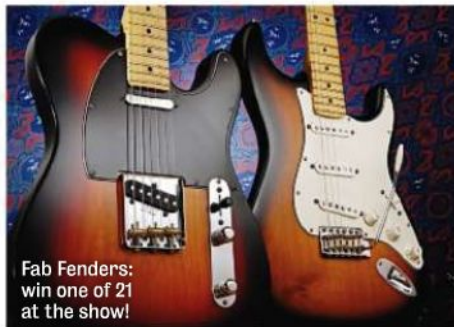
Question: On which famous London road did The Beatles record?

Answer: a Oxford Street
b Abbey Road
c The Strand

To enter, text GTCLMS followed by a space, your answer then another space and your name (eg. GTCLMS c John Smith) to 87474. Alternatively, you can go to www.futurecomps.co.uk/londonmusicshowtickets and enter the competition online. Terms and conditions are at the bottom of the page.



Newton
Faulkner:
acoustic
lessons



Fab Fenders:
win one of 21
at the show!

LMS 2010 is giving guitarists the chance to take a lesson from one of the world's greatest guitar players. Joe Bonamassa will attend the show on Friday October 8 and give first-hand tuition to 150 lucky guitarists. This opportunity is not to be missed. Joe has built a world-class reputation with his distinctive blues rock style and highly accomplished playing technique. His complex riffs and virtuoso flourishes have made him an idol to guitarists so his tips could have a huge impact on the way you play. Bonamassa has achieved everything a guitar titan could hope for: he has sold out the Albert Hall, released a string of successful albums and even has a track on Guitar Hero V. Never one to take a break, he's also lent his talents to a roster of legendary musicians including Eric Clapton, Joe Cocker and Ted Nugent. This one-off lesson at London Music Show 2010 is an unmissable opportunity for guitarists hoping to take their playing to the next level. Tickets are just £30 for this unique experience but remember there will only be places for 150 guitarists, so book quickly as it's sure to sell out fast!

So what else will be happening at the show? In a word... plenty! Award-nominated acoustic guitarist Newton Faulkner will also be giving a lesson in percussive techniques for beginners, as well as performing on the Live Stage on the Saturday. The man who played one of the most memorable riffs of the last millennium, Jim Davies, has confirmed he will be on hand to teach at the LMS. The former Pitchshifter and Prodigy guitarist will be at the show for the full three days, giving tuition and tips to aspiring guitarists. Outside The Box, Jim's second album as an instrumental artist, is a powerful

statement of intent from the revered pioneer that should appeal to guitarists and non-guitarists alike. And Howard Francis will be hosting tutorials in songwriting, keyboard techniques and on how to recreate sounds. Howard has worked with everyone from Terrence Trent D'Arby, Mica Paris, Van Morrison, Brian Ferry, Alesha Dixon to Tom Jones either on stage, in the studio or writing new songs.

Fender has pulled out all the stops for London Music Show 2010. Not only are they running a stand in the Guitar Zone but they'll be giving away 21 of their amazing guitars. That's one an hour, on the hour for the whole of the show. This incredible generosity means that 21 guests at London Music Show 2010 will go home from the event with a top-notch Fender axe!

For your band's drummer there's also good news: in addition to the previously publicised Live Stage performances from Steve White and Craig Blundell, other big names performing as part of the Rhythm magazine Seminar Room at the LMS include Dragonforce powerhouse Dave Mackintosh and Kasabian's Ian Matthews, who will team up with his bass-playing compatriot Richie Blake for a rhythm section masterclass.

In addition, MikeDolbear.com will present masterclasses with session supremos Ash Soan (Will Young, Robbie Williams, Boyzone, Alesha Dixon) and Clem Cattini, a legendary player notable for appearing on an astonishing 44 No. 1 singles from the likes of Tom Jones, Dusty Springfield and Love Affair, as well as performing on Paul Weller's new album Wake Up The Nation. Visit www.londonmusicshow.com for all the latest details and updates!



Guitarist Of The Year

Britain's got guitar talent - and we're going to find it! The London Music Show 2010 will see the long-awaited return of the *Guitarist Of The Year* competition, so enter now for the chance to win fantastic prizes, and battle it out at one of three live finals held at the London Music Show on October 8, 9 and 10 at the ExCel Centre.

THE COMPETITION

Guitarist Of The Year is actually three competitions in one...

★ **Young Guitarist Of The Year**
(open to GB residents aged 16 or below on 8 October)

★ **Guitarist Of The Year**
(open to GB residents aged 17 and over on 9 October)

★ **Acoustic Guitarist Of The Year**
(open to all GB residents).

The final of each competition will take place on a separate day at the London Music Show.

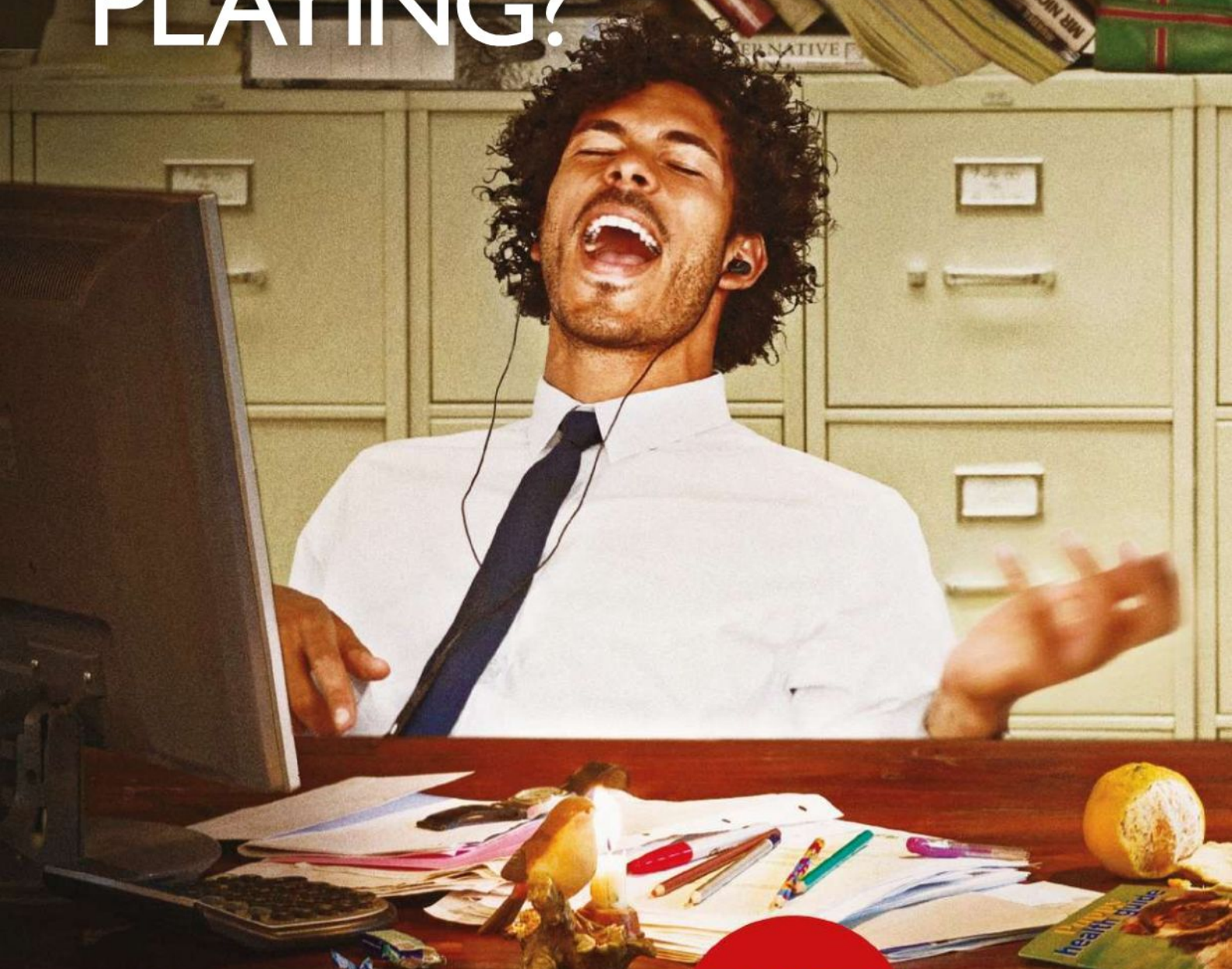
HOW TO ENTER

All you have to do to enter is send an MP3 of an original composition, either with or without backing track, that's no more than four minutes long. For details visit <http://www.musicradar.com/guitarist>, click on the Guitarist Of The Year link and read the instructions. (Before entering, please make sure you've read all of the Terms & Conditions very carefully!)

Our panel of independent judges will pick a shortlist of the best entries based on composition, technical ability, taste and feel, performance and delivery - and the finalists will face off in one of three finals before a panel of expert judges and industry figures.

The winner will win some amazing prizes - stay tuned for details - and will enjoy the prestige of being crowned Guitarist Of The Year. The winners will also be featured in *Guitarist* magazine and will have the chance to open *Guitarist Of The Year* 2011.

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Ultimate Acoustic Blues



In this fascinating feature **Tristan Seume** takes a stylistically in-depth look at the acoustic blues greats of the last 100 years, from Son House and Mississippi John Hurt up to Eric Bibb and Kelly Joe Phelps...

ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: Various	☒ Slide playing in open tunings
TEMPO: Various	☒ Fingerstyle co-ordination
CD: TRACKS 4-11	☒ Blues licks repertoire

FEW PLAYING STYLES provide us with the same level of satisfaction as acoustic blues. In spite of the sorrowful tales the lyrics often tell, there is something deeply appealing about the image of sitting on the porch with nothing but three chords and a beat-up Gibson L1. In this feature, we will be looking in depth at the tricks and idiosyncrasies of the acoustic blues greats from the likes of Robert Johnson and Blind Blake right up to date with modern day masters such as Eric Bibb and Kelly Joe Phelps.

A classic sound of early Delta Blues was bottleneck or slide guitar, in which players would adopt an open tuning, typically open E or A, and move an object such as the neck of a bottle, a piece of copper tubing or even a knife up and down the neck creating rudimentary harmonies, and microtonal increments. Charley Patton, Son House and Bukka White were influential exponents of this style who used National resonators to play repetitive open- and single-finger chords interspersed with slide fills, with a simple bass-string accompaniment.

Possibly the greatest of all the bluesmen (certainly according to Eric Clapton) was the enigmatic Robert Johnson, whom Son House strongly influenced. Johnson's mysterious demise at the young age of 27 is one of the great legends of music. Johnson made just a

handful of recordings, notably Sweet Home Chicago and, of course, Crossroad Blues.

Much of the early blues fingerstyle repertoire was based on ragtime – a style borne out of classical idioms such as a leaping bass pattern offset by a syncopated melody. The most notable exponent of ragtime guitar was Blind Blake – a player with speed and dexterity considered remarkable even by today's standards.

In contrast to the mournful rural sounds of the Mississippi Delta, the lighter side of blues

“Internationally renowned artists such as Bill Broonzy would inspire and pave the way for new generations of acoustic blues guitarists”

was demonstrated by figures such as Big Bill Broonzy, whose more urban, populist sound would see him perform at prestigious venues to black and white audiences alike (at a time when segregation was still rife in certain areas in America). Broonzy's sound was muscular and forceful, sometimes plucking so firmly that the strings bent sharp. He was, however, a highly rhythmic and articulate player, with songs such as Hey, Hey perfectly encapsulating his light-hearted approach.

Internationally renowned artists such as Broonzy would inspire and pave the way for new generations of acoustic blues singers and guitarists: Kelly Joe Phelps, a former jazz musician converted to the blues after listening to the old masters such as Mississippi Fred McDowell, brought the skilful touch and precise intonation of a

modern virtuoso to the blues. And Martin Simpson, inspired by the likes of Big Joe Williams, switches from English ballads to authentic Delta blues with ease. Another notable contemporary figure is New Yorker, Eric Bibb, a wonderfully tasteful player with a smooth vocal style. His playing is a mixture of Travis-style alternating bass, with chord changes implied by improvised fills.

The following pages aim to demonstrate a wealth of blues ideas, with examples of slide, ragtime and self-accompanied fingerstyle, culminating in a sort of 'ultimate blues' that incorporates a bit of everything. As ever, aim to use these examples as a launch pad for your own creativity. This is such a wonderful style to have under your fingers – even if blues itself is not particularly your thing – that everyone can enhance their breadth and repertoire by adopting some of these ideas. Check out some of the fabulous footage that's now on YouTube too. Have fun! 

GET THE TONE



Most of the early bluesmen like Robert Johnson and Blind Blake used small-bodied guitars – portable and easy to handle. I used my diminutive 00-sized Fylde Goodfellow for the recording. For slide work, steel resonators sound great, and these days, there are many good instruments in the sub-£500 range. Try a variety of slides, bearing in mind that the heavier it is, the longer the sustain will be.



TRACK RECORD There are many great acoustic blues compilations out there but here are some of my favourites: Son House, *Father Of The Delta Blues: The Complete 1965 Sessions* (1992); Robert Johnson, *The Complete Recordings* (1990); Blind Blake, *The Best Of Blind Blake* (2005); Big Bill Broonzy, *Trouble In Mind* (2000); Kelly Joe Phelps, *Shine Eyed Mr. Zen* (1999); Eric Bibb, *Booker's Guitar* (2010).



Big Bill Broonzy:
One of the most
influential acoustic
blues performers



Eric Bibb: Modern,
sophisticated blues
singer, songwriter
and guitarist



Kelly Joe Phelps:
Another great
modern acoustic
blues virtuoso



Lonnie Johnson:
Astounding talent
who redefined guitar
playing in the 1930s

PLAYING TIPS

CD TRACK 5

Example 1: SON HOUSE Son House's rudimentary bottleneck style was all about feel and attitude. He played with his thumb and first finger, alternately

hitting the bass and treble strings using open tunings such as open G - DGDGBD - as in this example.

Tuning — Open G — DGDGBD

Example 2: ROBERT JOHNSON This intro lick is a classic dissonant phrase for a blues in A, using a descending dominant 7th chord shape, that resolves

to an A chord. The last notes imply an E7 turnaround chord announcing the beginning of the song.

Example 3: ROCK'N'ROLL INSPIRATION Following the intro idea, here's a groove that inspired the classic A5-A6 phrase so common in '50s rock 'n' roll,

but placed in the upper octave with a monophonic thumbed bass. In bar 2 fret the F# bass note with your thumb by reaching over the top of the neck.

CD TRACK 6

Example 4: MAJOR-MINOR Robert Johnson used open tunings for his bottleneck guitar playing on songs like Travelin' Riverside Blues. Here's a slide

riff that toys with the bluesy ambiguity between the minor and the major third in G major. The tuning for this example is open G - DGDGBD, low to high.

Tuning — Open G — DGDGBD



PLAYING TIPS

CD TRACK 6

Example 5: LONNIE JOHNSON Joining up chordal passages with licks that target notes in the chord changes can add a touch of class. Listen to Lonnie

Johnson, whose playing crossed over into jazz, for an object lesson in taste. Notice the piano-like hammer-ons, which add articulation and definition.

Example 6: BIG BILL BROONZY Here's a similar idea, but with a repeated melodic motif, in the style of Big Bill Broonzy. Notice the semi-muted bass

double-stops; Broonzy would often play with such power as to inadvertently play two bass strings at once – but it sounded great!

CD TRACK 7

Example 7: BROONZY TURNAROUND Broonzy's light-hearted approach is shown here, with a turnaround phrase for the last four bars of a 12-bar in E

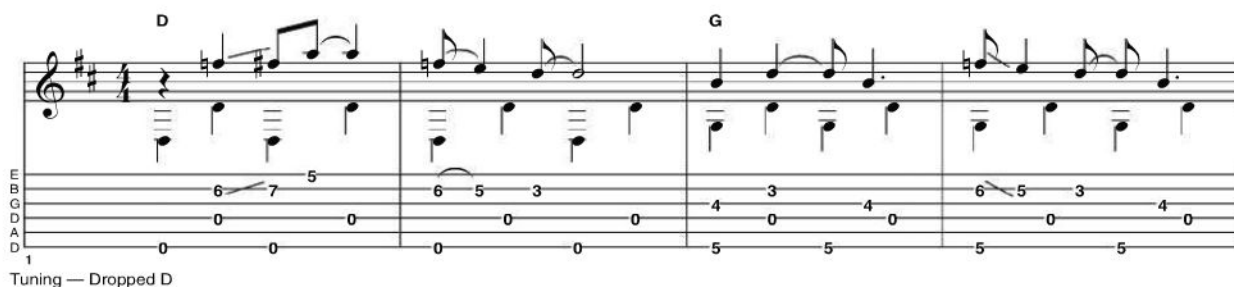
major. Notice the lack of the usual V chord at the end of this phrase, giving a sense of urgency to the overall feel.

PLAYING TIPS

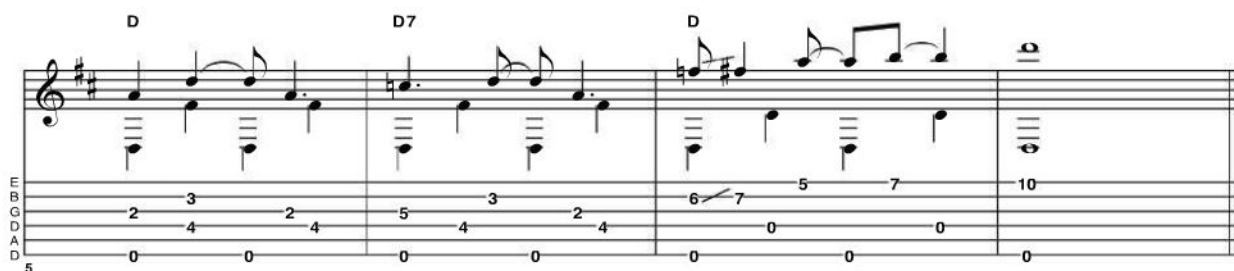
CD TRACK 7

Example 8: MISSISSIPPI JOHN HURT For a more country-blues sound, in the vein of great guitarists such as Mississippi John Hurt or John Fahey, try tuning

to dropped D (low to high D A D G B E) and alternating the bass as shown here. This style re-occurs often in the playing of these blues men.



Tuning — Dropped D



Example 9: DOC WATSON Doc Watson's take on the blues crosses over with country and bluegrass. Note the banjo rolls in bars 3-4, which arpeggiate an E7

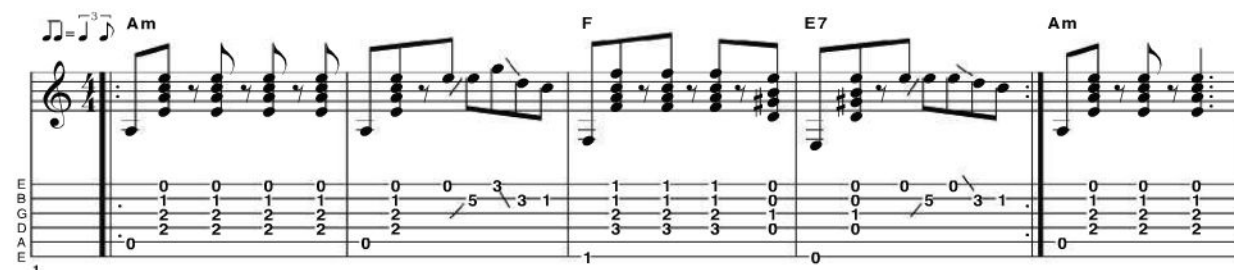
chord. Try hybrid picking this example, using a pick and your second and third fingers.



CD TRACK 8

Example 10: JOSH WHITE For a minor blues like this one, the impeccable Josh White sometimes played offbeat grooves, beginning with a bass note and

followed by choppy chords, to give a driving feel over which he could sing his deeply narrative songs.



CD TRACK 8

implied passing chords, and also how he would regularly pre-empt the beat by changing the chord early - which sounds very modern.

1 3 1 3 0 3 2 1 0 4 3 1 2 0 1 0 1 0 1 0 1

3 2 1 3 1 2 3 2 3 2 1 2 3 2

A7 D7 G C G7/B F7 C G6 C

with the thumb) and incorporating 'blue notes' such as the minor third, Eb in bar 1, which resolves up to the major, immediately afterwards.

CD TRACK 9

he sings, interspersed with pentatonic and Mixolydian licks (r 2 3 4 5 6 b7). The tricky part is keeping the bass going through it all.

PLAYING TIPS

CD TRACK 9

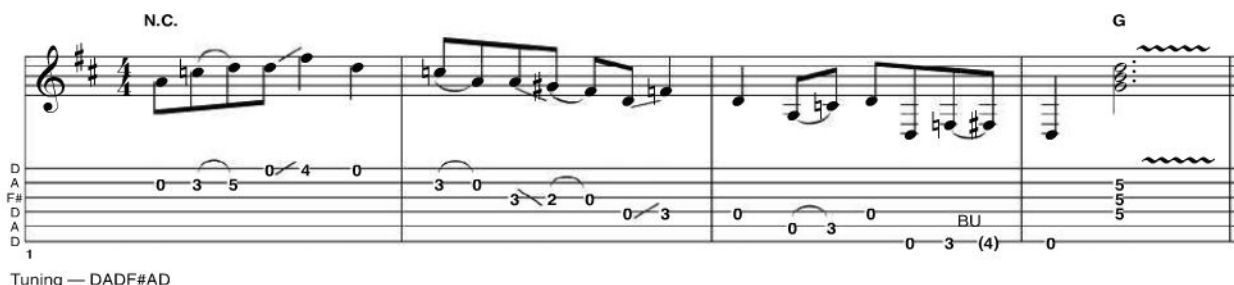
Example 14: ERIC BIBB DORIAN GROOVE This driving G Dorian groove (r 2 b3 4 5 6 b7) is typical of Eric Bibb's arresting solo style, which brilliantly melds

the traditional with the sophisticated. Notice the unusual low string chord voicings.



Example 15: KELLY JOE PHELPS Phelps is a slide guitar master, regularly playing in open D (DADF#AD) which is essentially the same as open E but with

all the strings tuned down a tone from there. He plays licks where he switches from regularly fretted notes to notes played with the slide.

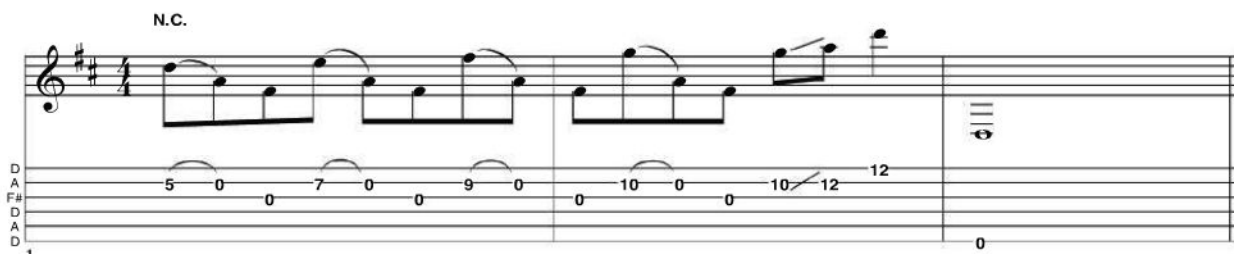


Tuning — DADF#AD

CD TRACK 10

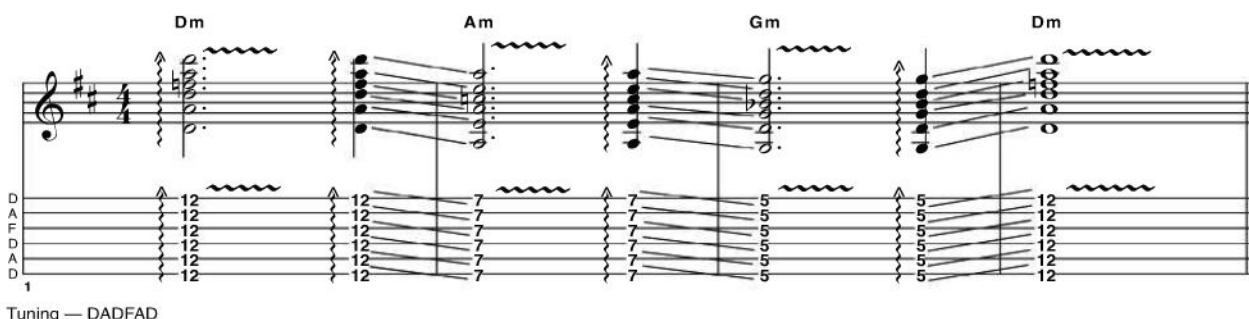
Example 16: KELLY JOE PULL-OFFS One of his favourite tricks is to play pull-offs from notes played with the slide, such as in this example - be careful not

to be too heavy-handed with the slide, as you don't want to push the notes all the way down to the fretwire.



Example 17: MARTIN SIMPSON, RY COODER By lightly strumming behind the slide, providing you don't mute the strings as normal, you can create

atmospheric chords - players like Martin Simpson and Ry Cooder like this technique. Use open D minor tuning here, also known as DADFAD.



Tuning — DADFAD



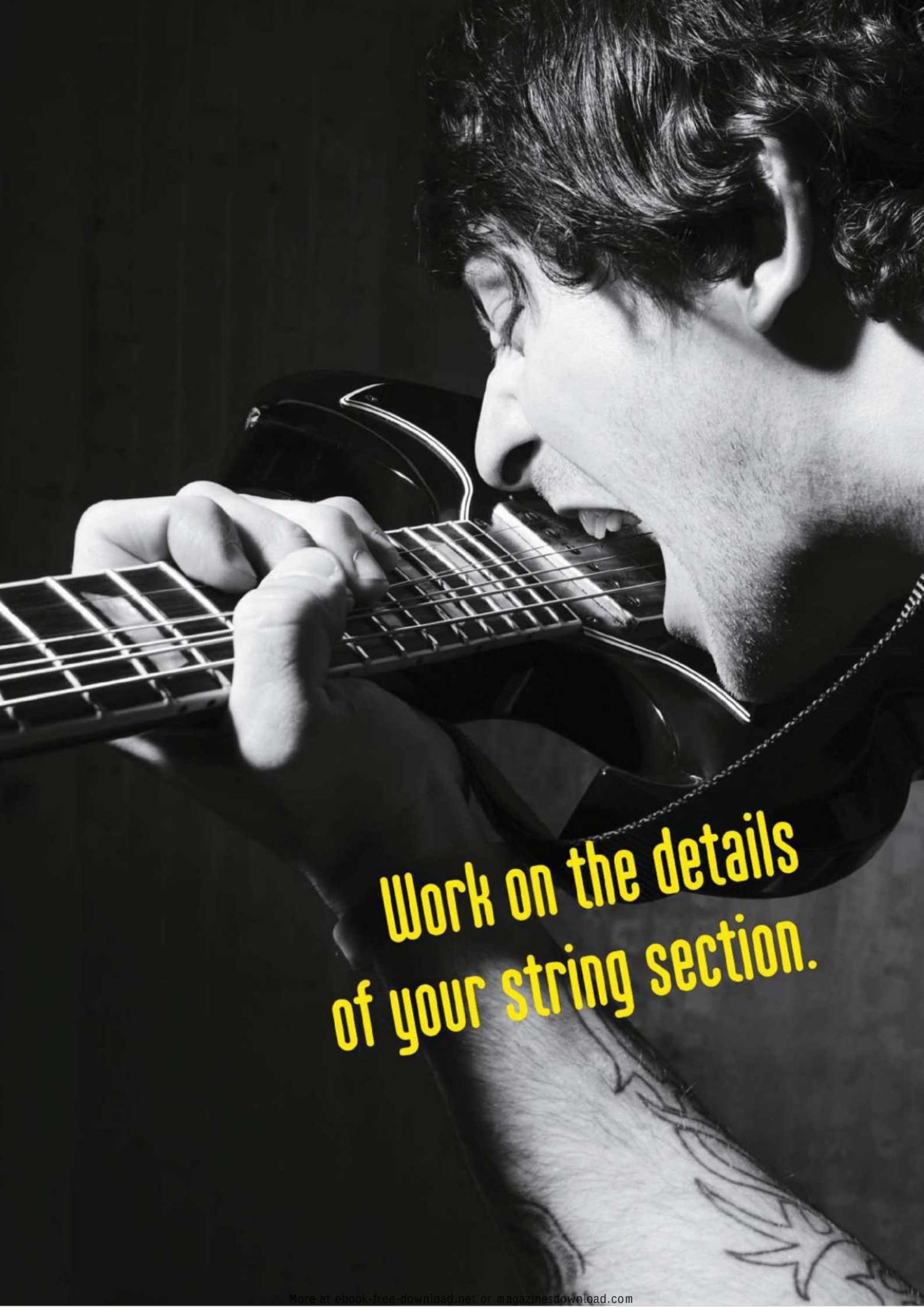
PLAYING TIPS

CD TRACK 11

Example 18: PUTTING IT ALL TOGETHER Here's a piece that I've concocted using a variety of the ideas from some of the guitarists featured in the rest

of the article. When you've learnt this, why not put some of your personal favourite licks together and come up with something of your own?

The musical score is written for an acoustic guitar in E major (one sharp) and 4/4 time. It consists of five systems of music, each with a treble clef staff and a six-string guitar staff. The guitar staff includes fret numbers and chord diagrams. The piece features various blues licks, including triplets, bends, and slides. Chords marked include A7, E7, Am, D7, E7b9, A, G#dim7, and A7. The score starts at measure 1 and ends at measure 15.



**Work on the details
of your string section.**



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Dokken Mr Scary



This instrumental earned US hard rockers Dokken a Grammy nomination for Best Rock Instrumental. **Jamie Humphries** examines the tune that gave the great George Lynch his name...

ABILITY RATING

● ● ● ● ● **Advanced**

INFO	WILL IMPROVE YOUR
KEY: G	✓ Wide stretches and tapping
TEMPO: 121 bpm	✓ Pinched harmonic
CD: TRACKS 12-14	✓ Whammy bar vibrato

BORN IN 1954 in Spokane, Washington, George Lynch is one of the most revered hard rock guitarists to emerge from the '80s slew of technique-based players. Lynch differed from the many Van Halen clones of the shred era, as his playing also incorporated wide stretches, exotic scales and heavy vibrato technique. George's main influences include Hendrix, Malmsteen, EVH, Beck and Michael Schenker, which gave his playing an unusual fusion of blues ideas with neo-classical inspired lines and wide-stretched arpeggios.

TECHNIQUE FOCUS WIDE STRETCHES

Among the trickier elements of this month's track are the wide stretches with which Lynch performs arpeggios and runs. This approach enables him to produce wider intervals and more exotic sounding licks. One wide stretch figure that Lynch demonstrates on this track is the tapping diminished lick, which will require you to position your thumb a little lower on the back of the neck. The lick is constructed from stacked minor 3rd intervals that shift up in semitones, in harmony. Another excellent example of this appears at bar 48, where we see stretches from the 9th fret to the 14th fret. Lynch also adds width to the lick by tapping at the 16th fret and sliding up to the 17th; this lick produces a very exotic flavour - a signature sound in Lynch's solos. Once again be sure to get your thumb lower on the back of the neck. Also make sure you get good clearance with your fretting hand fingers, so the notes sound clear and clean. Be sure to check out some of the videos of Lynch online, where you will see him using this approach to great effect. Also notice how George double-taps closely to his fretted notes, which actually makes licks sound a lot faster than they are. This double-tapping is doubtless a tip of the hat to the late great Randy Rhoads.

Lynch famously auditioned twice for Ozzy Osbourne - first in 1979, when he lost to Randy Rhoads, and second in 1982 to replace Brad Gillis. Lynch says he was hired for three days before Ozzy changed his mind and took on Jake E Lee. Happily this wasn't Lynch's last chance at becoming a guitar hero, as he would soon shoot to fame as lead guitarist with multi-platinum-selling rockers Dokken.

Formed by singer Don Dokken in 1978 after he'd met Lynch playing in a band called Xciter, they recruited bassist Jeff Pilson of Dio fame and Mick Brown, a drummer that would continue to work with Lynch on and off throughout his career. Shifting over 10 million albums and also contributing to

“Lynch differed from the EVH clones as his playing featured wide stretches, exotic scales and heavy vibrato”

1986's *Nightmare On Elm Street 3* soundtrack with Dream Warriors, Dokken proved a great vehicle for Lynch to showcase his chops. His finest Dokken moment is the instrumental we are transcribing today - Mr Scary, which would also become the guitarist's namesake.

The band split in 1988 due to differences between Dokken and Lynch. Going on to form Lynch Mob, a heavier project that gave George more freedom and allowed him to feature more technical guitar playing, the new outfit's debut release *Wicked Sensation* featured some of his best playing to date, the title track containing Lynch's signature 'dark' riffing. The guitarist released several albums with Lynch Mob, and also released his first solo album, *Sacred Groove* in 1993.

The following year Lynch agreed to put differences aside and reform Dokken with the original members. During this period they released the album *Dysfunctional*, which sold

a healthy 300,000 copies. However tension returned between Lynch and Dokken, which culminated in Lynch walking out on a live radio broadcast. Their record company Columbia was forced to air rehearsal tapes that had been recorded earlier, and a few days later summarily dropped them from the label. The band continued with a new company, but Lynch finally left in 1997 after refusing to participate in a European tour.

George reformed Lynch Mob, and also started The George Lynch Group and Souls Of We and in 2009 Lynch Mob released *Smoke And Mirrors*. He is still very active with other projects, including Guitar Generations, a tour that featured Lynch alongside Paul Gilbert and Richie Kotzen. George also has his own guitar instructional site, Dojo, as well as running Lynch Mob workshops. He also handcrafts his own ESP guitars, including the Mr Scary models. 

GET THE TONE



George Lynch is renowned for a rock tone that's rich and full of harmonic overtones. He uses a fair amount of distortion, aiding feedback and pinched harmonics. Lynch doesn't shy away from effects, using delay and an octave divider during various points in the riff. This track would have been performed on one of George's custom ESP guitars, possibly his Kamikaze model, plugged into one of his early Marshall 100-watt heads. George has also used Soldano amplifiers but these days is more commonly seen with his signature Randall Lynch Box stacks and also a Blackstar Series One 200 watt head. For the session I used my Music Man John Petrucci so as to reach up to the 23 fret, as demanded by parts of the song. This was plugged into a Vox Satchurator pedal into a Blackstar HT5 head. I also used a Boss octaver and added plenty of digital delay in the mix. Aim for a distorted tone with extra top end presence to help with harmonics and feedback.



TRACK RECORD George Lynch has had a healthy output of material in the various incarnations of his career. If you are new to Dokken then I would suggest checking out one of the compilations such as *Greatest Hits* or the *Very Best Of Dokken*. Lynch Mob is well worth a listen too, but to my mind *Wicked Sensation* is George's finest hour.

DOKKEN: MR SCARY

George Lynch in his
big hair days with
rockers Dokken



PLAYING TIPS

[Bars 1-8] We kick things off with the main 'pedal tone' riff (moving notes against a static one) which is based around the F# Phrygian dominant scale (F# G A# B C# D E), the fifth mode of B harmonic minor. This riff may take some practice, as not only do you have to cross strings but there's also a position

shift to negotiate. Lynch also includes a climbing octave shape figure that is performed with deft whammy bar scoops.

[Bars 9-12] Here we have the second pedal tone riff, which features increased string crossing, so take it slowly to begin with and increase the tempo.

CD TRACK 13[illegible]

CD TRACK 13

[Bars 13-16] This instantly recognisable diminished figure repeats on and off throughout the track, and is also performed in harmony.

[Bars 17-22] This great lick is based around F# Aeolian, and concludes with a typically Lynch-like bluesy figure - something that separates him from most

shredders. We then head back to our diminished figure as seen at bar 13.

[Bars 22-26] More bluesy phrases but these are based around F# minor pentatonic and F# blues scales. Lynch embellishes with some whammy bar scoops to create a hard rock vibe.

0:27 F#5

PM

7-10 9-10-8 8-9 7-10 9-10-8 8-9

13

0:36 D5 E5 D5 F#5

PM

7-10 9-10-8 8-9 7-10 9-10-8 8-9

17

PM

PM

7-10 9-10-8 8-9 7-10 9-10-8 8-9

19

0:49 D5 E5 D5 F#5

PM

7-10 9-10-8 8-9 7-10 9-10-8 8-9

23

w/bar

PM

7-10 9-10-8 8-9 7-10 9-10-8 8-9

26

PLAYING TIPS

[Bars 27-30] Notice the key change here, shifting up to G# minor for the first guitar solo. We conclude this section with one of George's wide stretch diminished tapping licks - another signature Lynch technique that lends a stamp of uniqueness to his playing..

CD TRACK 13

[Bars 31-34] Here we see a repeat of the diminished harmony figure that we encountered earlier in the track. Always ensure that you can master important figures like this before moving on to tackle other sections - all of it learned quickly and badly is worse than being able to play it well, section by section.

1:29 C#5 C#5 B5 A5 E5

BU BU BU BU BU

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

5 4-7 5 4-7 5 4-7 5 6 9 9 12 11

CD TRACK 13

[Bars 35-40] These bars introduce a new section that outlines the chords of B and A. I have also included the main riff in the tab, as live Lynch shifts back to the riff between the lines of this section.

[Bars 41-47] This short breakdown section kicks off with climbing arpeggios

of A, D and E, then concludes with some unison bends before heading back to our repeating diminished figure. Be sure these bends are accurate (support the bending finger with at least one or preferably two others where possible), and that the arpeggios are played cleanly

System 1 (Bars 44-47): F#5, D5, E5, D5. Includes markings: PM, BU, 16 (17), 10 9 7, 9 10 8, 8 9, 7 10 9 10 8, 9 10 9 14 9 10 9 14, 16 17 16 17 16 10 9 14.

System 2 (Bars 49-52): F#5, G#5. Includes markings: PH, 16 17 16 14 9 10 9 10 9, 12 12 12 9 9, 11 11, 12 14 13, 12 13 14, 14 11.

System 3 (Bars 54-55): G#5, 8va. Includes markings: BU, BU BD, 14 (16), 20 (21) (20) 20.

System 4 (Bars 56-59): 8va, w/bar. Includes markings: 16 20 16 16, 19 19 19 19 17, 14 14 14 14, 17 14, 17 13.

System 5 (Bars 60-63): 8va, w/bar. Includes markings: 9 12 15 18 15 18 15 12 9, 10 13 16 19 16 19 16 13 10.

CD TRACK 13

improvised section that includes more intervallic licks and tremolo picked lines. We also see that wide, stretched diminished lick again before heading back to our recurring diminished figure that this time includes some slight variations. Again, take it slowly if you need to.

variations. Again, take it slowly if you need to.

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[Bars 72-79] Yet another shift up to G# minor, this time introducing a new

[Bars 80-85] Introducing the main guitar solo, this includes bluesy palm muted licks and shifting diatonic 6th intervals. These licks are based around both G# Aeolian and G# minor pentatonic scales.

»

PLAYING TIPS

CD TRACK 13

[Bars 86-87] Some speedy licks here based around the G# blues scale, and also more wide interval licks. Take care with this section and go back, repeating it slowly until you've nailed it.

[Bars 88-96] The second half of the solo features more bluesy licks and wide-stretch tapping figures. This section concludes with a quite tricky four-notes-per-string tapping figure that shifts diagonally across the neck.

3:11

E5 C#5 G#5

BU

12 (14) 9 12 9 12 12 11 9 10 9 8 9 8 11 9 11 9 8 9 8 6 4 5 4 6 4 5 (7)

88

B5 G#5 C#5 E5

Feedback 8va w/bar w/bar

doop

6 7

BU BD

[7] (9) (5) 7 7 5 7 [7] 7 [7]

9 11 12 9 11 12 11 12 14 (16) 12 11 12 11 9 11 9 11 12 11 12 14 12 14 14

90

B/D# G#5

8va

16 17 16 14 17 14 19 21 19 17 16 19 17 16 14 17 14 17

BU BD PH

16 (17) 17 (16) 16

93

3:26

A5 F#5 B5 G#5

8va

16 17 19 (21) (23) (21) 19 17 16 19 16 17 19 (21) (22) (21) 19 17 16 16 13 14 16 (18) (20) (18) 16 14 13 16 13 14 16 (18) (19) (18) 16 14 13

95

C#5 F#5

Feedback w/bar

PH w/bar

PM

11

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

96

D5 E5

6 6 3 3

8 9 12 9 12 9 13 9 12 9 14 12 12 14 15 14 12 14 12 14 12 14 15

101



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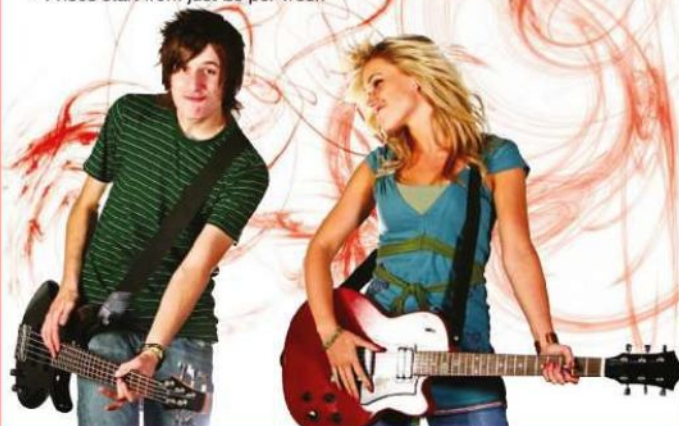
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CD TRACK 13

[Bars 98-105] Heading back to F# minor we return to our diminished harmony figure. This section includes further F# blues scale licks, as well as more wide stretches.

[Bars 106-122] The track's outro is based around variations on a blues scale

lick seen earlier. However this time it's repeated in different octaves and includes more whammy bar techniques. We conclude with another four-notes-per-string tapping figure that crosses the strings and concludes with the meaty F#5 chord.

103

105

110

114

118

121

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Guitar Giant Slash



A place in rock's hall of fame was never in doubt for this one-time hell raiser from Stoke-On-Trent. **Steve Allsworth** takes a look at the life and music of one of rock'n'roll's most legendary guitarists. . .

ABILITY RATING



Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: G	☒ Country rock bends
TEMPO: 134/144	☒ Bending intonation
CD: TRACKS 15-16	☒ Fast legato technique

SLASH, BORN SAUL Hudson from humble beginnings in England's 'potteries' district of Stoke-On-Trent, is one of the most widely recognised and iconic musicians on the planet. Instantly detectable from his top hat and mop of curly black hair, to his association with Marlborough and Jack Daniel's, he has come to signify the idea of the archetypal rock'n'roll guitarist.

In 1983, Slash formed the band Road Crew with childhood friend Steven Adler. Later on he met Izzy Stradlin who played in a band with Axl Rose, and after hearing Axl

sing live he was immediately set on getting him into his band. Soon Duff McKagan answered one of Slash's ads for a bassist, and Guns N' Roses was formed in 1985. The band toured bars and opened for larger acts throughout 1985 and 1986 and it was during this time that a big chunk of their now classic material was written, including tracks such as Welcome To The Jungle, Paradise City and of course Sweet Child O' Mine.

G N' R were scouted by several major record labels but they signed with Geffen and

“Sex and drugs go hand in hand when you're a rock'n'roll musician. If I were a violinist, it might be a different matter”

were soon dubbed the 'Most Dangerous Band In The World'. With 28 million copies sold, Appetite For Destruction is the best-selling debut album of all time and by 1988 the band scored its first number one with Sweet Child O' Mine, containing Slash's infamous riff and guitar solo. After the album Lies (1988) the band went on a four-year hiatus, only to return with the hugely ambitious double album Use Your Illusion I and Use Your Illusion II (1991) followed by a brutal 28-month tour in support.

During this time Slash collaborated with artists like Michael Jackson on the Dangerous album and Lenny Kravitz among others. He also wrote several songs for what would have become Guns N' Roses' follow-up album, but Rose rejected the material, leading Slash to

form Slash's Snakepit, a side-project with Matt Sorum, Gilby Clarke, Dizzy Reed, Mike Inez and Eric Dover. The band recorded Slash's material and released Five O'Clock Somewhere in 1995 - it eventually went onto sell over a million copies in the US alone. Further arguments with Rose inevitably led Guns N' Roses to split, but Slash had continued success with his band for a short time. In 2003, super-group Velvet Revolver was formed by ex-members of Guns N' Roses Slash, Duff and Matt (who replaced Steven in 1990), Scott Weiland (vocals) from Stone Temple Pilots and Dave Kushner (guitar) from Wasted Youth. The debut album Contraband (2004) was long-awaited and sold incredibly well, as did the critically acclaimed follow-up Libertad (2007). Currently on a huge solo world tour, Slash shows no signs of slowing down, treating audiences to the best songs from all three musical periods. **T**

GET THE TONE



Slash has an assortment of well over 100 guitars, mostly Les Pauls but also including Guild acoustics, BC Rich and a whole host of Gibsons. His preferred setup is a late '50s Les Paul Standard into a modded Marshall JCM800 or signature Marshall head (based on the 1987 Jubilee 2555 head). This is ballsy rock so don't be shy! The above settings are a general guide for Slash's distorted lead tone, but back off the input gain as you see fit.

TECHNIQUE FOCUS BENDING CONTROL

Although this is rightly one of the most hotly debated subjects, it's not just about the intonation of the bend itself. Good fretting hand control also allows you to manipulate vibrato in a musical way. A lot of guitarists make the mistake of always trying to nail a bend with huge amounts of rock vibrato. There's nothing wrong with this as such, but it's good to have some variation in the speed and articulation of the vibrato depending on what you're playing over. Try bending 'straight', with no vibrato, then gradually bringing it in like a singer might. This will help you develop much better control, as well as a better feel for pitching.



TRACK RECORD *Owning Guns N' Roses Appetite For Destruction (1987) should be essential for every heavy rock fan, with Use Your Illusion I and II (1991) probably the other standout album. Slash's Snakepit have released It's Five O'Clock Somewhere (1995) and Ain't Life Grand (2000) which are more than worth a listen. Finally Velvet Revolver's Contraband (2004) and Libertad (2007) are both standout albums.*

Gibson
GUITAR GIANT: SLASH



Slash with one of his many Gibson Les Paul guitars »

PLAYING TIPS

CD TRACK 15

The second system of the musical score for 'The Rose Tree' continues the melody and accompaniment. The melody, in treble clef with a key signature of two flats, consists of eighth and quarter notes, including a triplet of eighth notes and a half note. The accompaniment, in bass clef, features a steady eighth-note pattern with triplet markings. The system concludes with a double bar line, followed by a wavy line indicating a continuation or a final flourish.

[Example 7: Inverted power chords] This technique involves putting the root on top with the 5th below. As with classics such as Deep Purple's Smoke

On The Water, by inverting a simple power chord, Slash manages to create the perception of a really heavy sound without the need for any drop tuning.

[Example 8: Funk rock rhythm] Good hand-to-hand coordination will create the desired percussive sound without adding a wash of noise. Since you're

using a healthy amount of gain, keep the picking hand tight to the bottom string to avoid any unnecessary noise creeping in.

The image displays two musical staves for guitar, both in G5 tuning (E B G D A E) and 4/4 time. The first staff shows a sequence of notes and fret numbers: 1, 3, X, 3, X, X, 1, 3, X, 3, X, X, 1, 3, X, 3, X, X, 1, 3, 3, 1. The second staff shows a sequence of notes and fret numbers: 3, X, 3, X, X, 1, 3, X, 3, X, X, 1, 3, 3, 1, 3, 1, 3. The notes are written on a treble clef staff, and the fret numbers are written below the staff.

[Example 9: Ballad arpeggios] Any self-respecting G N'R ballad needs a clean arpeggio or two. We're in Lynyrd Skynyrd country rock territory here

with sus chords and hammer-ons plus the obligatory bVII (F) chord for a bluesy Mixolydian sound since we're avoiding the F# of G major.

PLAYING TIPS

CD TRACK 15

[Example 10: Acoustic strumming] Using the capo at the 5th fret is a nice way to thicken the rhythm sound of the other open position chords. You have

to do some mental reprogramming, though, as you're playing familiar chord shapes (shown in brackets) higher up the fretboard for new chord pitches.

Acoustic Guitar
Capo 5th fret

System 1: Gsus2 (Dsus2) G (D)

System 2: F (C) C (G) Csus4 (Gsus4) Gsus2 (Dsus2)

System 3: Gsus2 (Dsus2) F (C) Gsus2 (Csus2) Cadd11/E (Gadd11/B) Am7add11 (Em7add11)

[Example 11: Major pentatonic solo] Several Slash trademarks are used here including pre-bends and country rock influences that borrow from

the vocabulary of players like Joe Walsh. Although based around G major pentatonic (G A B D E) the F natural is touched upon for a bluesier sound.

System 1: G F C

System 2: G F C

System 3: G F C

Techniques: PB (Pre-bend), BU (Bend), BD (Double Bend), Let ring

PLAYING TIPS

CD TRACK 15

[Example 12: Mixing pentatonics] The opening idea adjusts a fairly clichéd blues lick to accommodate a 13th fret C instead of a 12th fret B, therefore giving us more of an explicit G major sound (the C is also common to the G

minor pentatonic). Moving between the two scales is something you should experiment with extensively over this progression, listening carefully to how each scale degree sounds.

[Example 13: Cowboy lick] Images of Slash's epic guitar solos standing on the edge of a mountain are conjured up with this simple but incredibly effective idea, where a G arpeggio is followed by the same shape moved

up the fretboard for a C arpeggio over the F chord. It's a great way of being memorable and expressive within melodies.

[Example 14: Minor solo] Tracks such as Michael Jackson's Give In To Me, perfectly illustrate Slash's ability to combine lush sustained bends with fiery speed licks and huge bends. Bars 5-6 use an interesting idea that evolves

rhythmically and also targets the F# (9th) which is one of Slash's favourite chord tones. In bar 6, use a down pick for each group of four notes so you maintain precision at the higher speeds.

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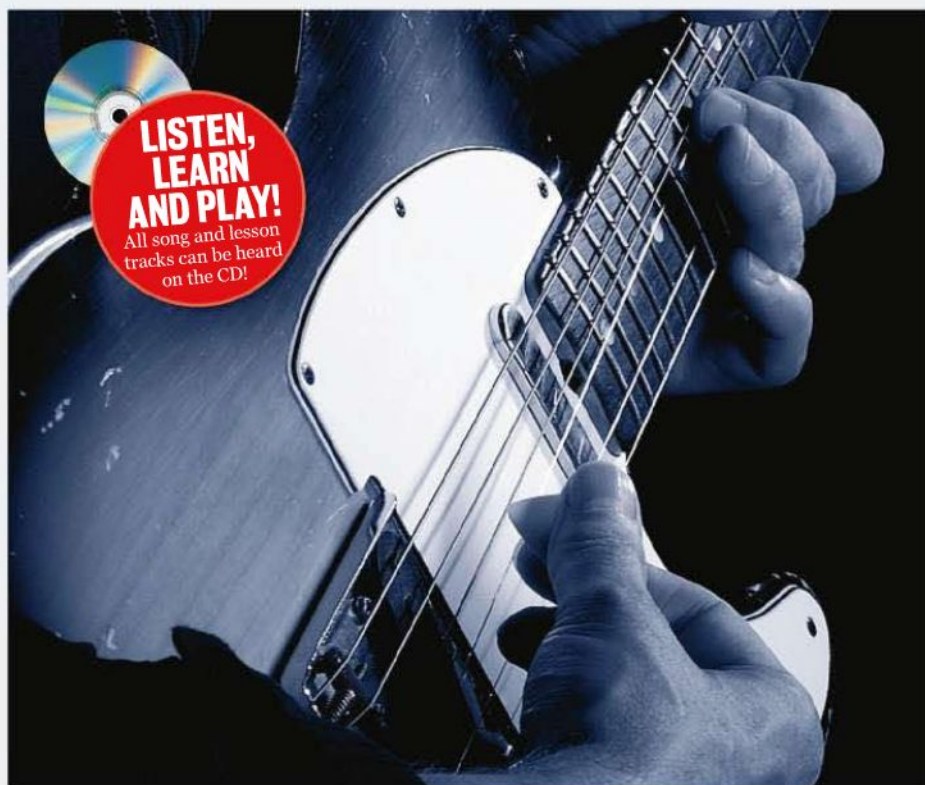


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GT LEARNING ZONE



BLUES IS A funny term. For some, the three Kings (BB, Albert and Freddie) are the essence of blues with humbucker pickups and biting valve amp tones. Others are into UK bluesers like Clapton and Green with their thick overdriven sounds and quick pentatonic licks. Then there are those that hanker for smooth blues phrases as played by Robben Ford and Larry Carlton. Or, blues that goes right back to the acoustic styles of guitarists like Robert Johnson with their rootsy picking and double-stops. Of course, if one was to move away from the guitar, other styles and musicians would arise. Dixieland, Boogie Woogie, Louis Armstrong, Bessie Smith and Count Basie – all have a strong place in the development of American blues. So it's all about perspective - I'm sure trumpeter Wynton Marsalis and Eric Clapton would have different takes on the blues, although both informed and valid.

I'm talking about Blues as this issue is focused on the genre, albeit a little removed from the world of Clapton/Green/Taylor/Beck. You've already seen the extensive acoustic blues feature (if you haven't heard Lonnie Johnson

or Blind Blake yet do so, their playing was fantastic!), so now you've several tutorials to check out. John Wheatcroft kicks off with Paul Kossoff – a guitarist that is highly rated but often overlooked in favour of others that seem 'more blues'. You'll get to delve into Kossoff's excellent phrasing, note choice and that vibrato. Impressive stuff. Then Shaun Baxter looks at blues turnarounds in his Creative Rock – lots

of insightful tips and considerations here! Moving onto GT's artist video tutorial, Carl Verheyen's colourful technique (the notes and string skips!) married to the blues is very appealing. Check out his trio if you want more of his playing. Lastly, there's Pete Callard's jazz tutorial that covers minor

pentatonic playing over 12-bar minor blues. If you think you're adept with minor soloing and fluid with all five pentatonic shapes, check this tutorial out to confirm. So, a very bluesy month ahead for you – enjoy!

Jason



LESSONS GT182

ON THE CD: TRACKS 17-22
30-MINUTE LICKBAG 50
 BIMM's Scott McGill has six more tasty licks for you this month...

ON THE CD: TRACKS 23-27
BLUES 52
 John Wheatcroft reveals the blues-rock style of Free's Paul Kossoff...

ON THE CD: TRACKS 28-30
ROCK 56
 Martin Cooper looks at the supergroup Them Crooked Vultures...

ON THE CD: TRACKS 31-39
FUSION 60
 Gianluca Corona on the style of Fusion legend and pioneer, Larry Coryell...

ON THE CD: TRACKS 40-42
CREATIVE ROCK 64
 Shaun Baxter's teaching blues turnaround licks this month? You betcha!

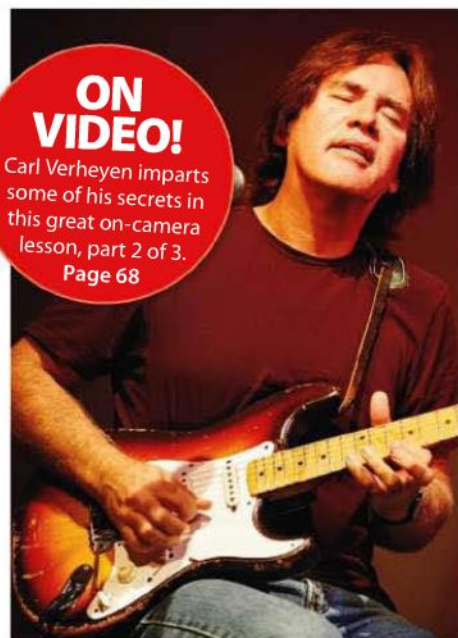
ON THE CD: TRACKS 43-47
CLASSICAL 72
 Bridget Mermikides brings you Matteo Carcassi's Opus 6, Number 6...

ON THE CD: TRACKS 48-52
JAZZ 76
 Jazz up your minor blues progressions. Pete Callard shows you how...

ON THE CD: TRACK 53
ACOUSTIC 82
 Stuart Ryan gets all angry this month - hence the cross picking!

ON VIDEO!

Carl Verheyen imparts some of his secrets in this great on-camera lesson, part 2 of 3.
 Page 68





30-Minute Lickbag



BIMM Brighton's renowned guitar virtuoso **Scott McGill** has picked six more bite-sized beauties for you this month. Bon appétit!

EASY LICKS EXAMPLE 1: WORLD GUITAR

CD TRACK 17

Here's a riff based on the Congolese Rhumba - a great introduction to African guitar. The octaves are played with the thumb and second finger of the picking hand with the thumb taking the lower notes. The rhythm is incredibly

important so try playing through this lick one bar at a time before attempting the entire riff with repeats. A clean tone with a single coil neck position pickup is the way to go.

♩ = 95

G D Bm C G D Bm Am G

E
B
G
D
A
E

3 3 0 1 3 1 3 3 0 2 2 0 3

5 5 2 3 5 2 0 4

p m p m p m p m p m p m p m p m p

EASY LICKS EXAMPLE 2: **BLACK SABBATH RIFF**

CD TRACK 18

Inspired by early '70s Tony Iommi, this Sabbath style riff is very dark. The key to this one is the 110bpm tempo and uses the D blues scale (D F G Ab A C D).

throughout. Tune your guitar down a tone and use a vintage Laney/Orange type valve distortion to summon the vintage Sabbath spirit!

♩ = 110 C5 D5 N.C. D5 C5 N.C.

PM- - - - -

7 9 9 7 6 5 3 0 1 2 3 1 5 3 0

5 7 7 5

Tuned down a tone

INTERMEDIATE LICKS EXAMPLE 3: LYNYRD SKYNYRD LICKS

CD TRACK 19

This one is for Dixie! A Gary Rossington style lead line using the A minor pentatonic scale (A C D E G A) with a major 3rd (C#) and major 6th (F#) interval

added for 'major' flavour. Start slowly and build to the 90bpm tempo as the first bar is quite tough with lots of position shifting.

[illegible]

INTERMEDIATE LICKS EXAMPLE 4: CHORD HARMONICS

CD TRACK 20

Here's a study in artificial harmonics with chords in the style of Chet Atkins and Lenny Breau. Use the picking hand's thumb for the non-harmonic strings and place the first finger lightly above the chosen harmonic notes one octave (12 frets) above the chord tone whilst striking the string with the third finger

to sound the harmonic. Check the 'palm harmonics' in bar 2 using the outer soft part of your picking hand's fourth finger to mimic the chord shape for harmonics whilst striking the strings with the thumb in front of the palm for a harp-like effect.

ADVANCED LICKS EXAMPLE 5: JAZZ BLUES 'WALKING' CHORDS

CD TRACK 21

This 'walking' jazz blues progression is similar to Tuck Andress's approach. Each beat gets a chord and note the substitutions in this first four bars of a 12-

bar blues in C. Use hybrid picking or fingerstyle and dial in a warm neck pickup sound, setting the metronome for the off-beats for maximum swing.

ADVANCED LICKS EXAMPLE 6: FAST COUNTRY SWING

CD TRACK 22

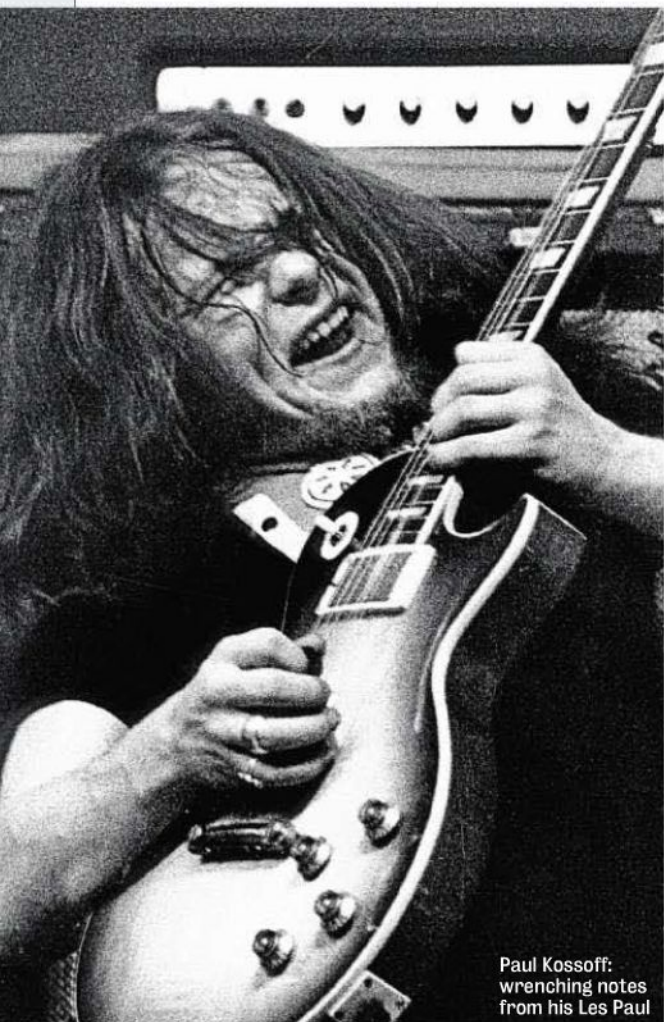
This country-jazz line is similar to Scotty Anderson's approach to the 'cycle of fourths' progression. A pick or fingerpicks work fine here and note the use of

altered notes against the G7b5 in the second bar using an Ab melodic minor type sound. Dig in hard and use alternate picking to make the line 'speak'.

Paul Kossoff



Free were more than 'that riff'. **John Wheatcroft** looks at Paul Kossoff, one of the most expressive, and emotive guitarists from the blues-rock era...



Paul Kossoff:
wrenching notes
from his Les Paul

Beck has just released his album *Truth*; Eric Clapton's wheels were literally on fire with *Cream*, not forgetting Led Zeppelin's debut release, and where would we all be without Jimi Hendrix, having just released his crowning glory, *Electric Ladyland*.

It was also '68 that 17-year-old Paul Kossoff got together with bassist and songwriter Andy Fraser (just 15 himself), and singer/writer Paul Rodgers and drummer Simon Kirke (an old-timer at 18), to form Free. Within a period of months they'd built up a live following, secured a record deal with Island, and got their first album in the can. Each musician was super talented in his own right, and for a period up to the implosion of the initial line-up in April '71 Free was 'the' band to watch, with a string of successful singles, a quartet of fantastic albums and a devoted live fan base on both sides of the Atlantic, as captured on their 1971 recording, *Free Live*.

The band reformed in early '72, and whilst the following releases contained some shining moments, most fans agree that the initial magic was missing and they folded for good in less than a year. Along with creative tensions between Rodgers and Fraser, a

factor in the demise of the group was due to Kossoff's increasing drug dependency and subsequent unreliability. Unable to shake his addictions, Kossoff's health plummeted and he suffered a fatal heart attack in 1976. Paul was just 25 years old.

Enter into a discussion with anyone in the know about Kossoff's playing and before long I guarantee you'll be waxing lyrically about tone, touch, feel, emotion and intensity. It's also impossible to talk about about him without discussing his incredible 'singing'

vibrato technique. Where did this come from? Well, Paul was fascinated by Eric Clapton's playing, especially during EC's Bluesbreakers period, so it's only natural that there are many similarities between the two. The ultra-fast and intense quivering vibrato that Paul totally made his own can be traced back to Clapton's legendary solo on The Beatles hit, *While My Guitar Gently Weeps*. Spellbound by this recording, Paul reputedly spent hour after hour mastering Clapton's solo note-for-note, or more importantly bend-for-bend. David Kossoff, Paul's father, tells the story of how touched Paul was when years later, whilst Free were on a tour opening for Cream, so impressed was Clapton with Kossoff's sound that he sat him down and asked him to show him exactly how he achieved his stunning vibrato. And therein lies the beauty of the guitar!

There are two complete solos for you this month. So much of what was great about Paul's playing was in the execution, his vibrato, sense of dynamics and his superb projection and tone. With this in mind I'm sure he could play Three Blind Mice and make it sound great.

From a notes perspective there is nothing too out of the ordinary here. With a collection of pentatonic phrases utilising different areas of the fretboard, they are designed to exploit both the wider range of colours that each area presents, and the unique bending possibilities within every pattern as the new note dispersal causes notes to land on stronger or more suitable fingers. As always, enjoy! 

“So impressed was Eric with Kossoff's sound that he sat him down and asked him how he achieved his stunning vibrato.”

GET THE TONE



Kossoff was a Gibson into a Marshall man with a preference for late '50s Les Pauls plugged straight into a Marshall Super Lead or Super Bass head paired with the associated 4x12 speaker cabinets. Paul used the heaviest strings he could find with a plain third, usually somewhere in the region of 12-56, and controlled the level of gain the old fashioned way by just turning the volume down and playing lighter for a clean tone. His approach was simplicity itself, but stunning nonetheless.

ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: E/A	☒ Vibrato
TEMPO: 112/66	☒ Dynamic intensity
CD: TRACKS 23-27	☒ Rock pentatonic vocabulary

WITH THE BENEFIT of hindsight, the winter of 1968 was a particularly good time for blues-inspired classic rock guitar. Jeff



TRACK RECORD Free recorded six studio albums and one live. For pure unadulterated guitar heaven I'd suggest *Tons Of Sobs* (1968), *Free* (1969), and *Fire And Water* (1970), *Free Live* (1971). These are all available on iTunes, and there are also some great live videos on Youtube. You might wish to check out David Clayton and Todd K. Smith's excellent book, *Heavy Load: The Story of Free* (Moonshine Publishing 2002).

EXAMPLE 1 SOLO 1 BLUES IN E

CD TRACK 24

[Bars 0-4] It's minor pentatonic all the way for our first Kossoff-inspired solo (r b3 4 5 b7). The sequence is a tradition 12-bar blues in E, although here we're after more of a straight rock feel, rather than the conventional blues shuffle. From a fretboard perspective you might wish to brush up on your minor pentatonic patterns. There are five playing areas to each octave, although these opening phrases come directly from the 'E' shape (around the 12th position), and the 'A' shape (found at the 7th position).

[Bars 5-8] For all that is spoken about the simplicity of Kossoff's playing, what many often overlook is the rhythm. His phrases are super-rhythmic, doubtless a trait he picked up from listening to Bluesbreaker-period Eric Clapton. We see an example of this kind of thing in bars 5-6. If your rhythm reading is not up to scratch you're best referring to the audio on the CD. The pentatonic phrase in 7-8 utilises another of those pentatonic forms, the 'D' shape up at the 15th fret.

The musical score is presented in four systems, each with a treble clef staff and a corresponding guitar fretboard diagram. The key signature is E major (three sharps: F#, C#, G#). The tempo is marked $\text{♩} = 112$.

- System 1 (Bars 0-4):** The first staff shows a melodic line starting with a quarter note E4, followed by eighth notes G#4, B4, and A4. The fretboard diagram shows the 'E' shape (frets 7, 9, 8, 9) and the 'A' shape (frets 10(12), 10, 10, 10(12)). The second staff continues the melodic line with a quarter note G#4, followed by eighth notes B4, A4, and G#4. The fretboard diagram shows the 'E' shape (frets 15(17), 12, 15, 15(17)) and the 'A' shape (frets 10(12), 10, 10, 10(12)).
- System 2 (Bars 5-8):** The first staff shows a melodic line starting with a quarter note E4, followed by eighth notes G#4, B4, and A4. The fretboard diagram shows the 'E' shape (frets 15(17), 15, 12, 12) and the 'A' shape (frets 12, 15, 13(16), 12). The second staff continues the melodic line with a quarter note G#4, followed by eighth notes B4, A4, and G#4. The fretboard diagram shows the 'E' shape (frets 12, 15, 12, 12) and the 'A' shape (frets 12, 15, 13(16), 12).
- System 3 (Bars 9-12):** The first staff shows a melodic line starting with a quarter note E4, followed by eighth notes G#4, B4, and A4. The fretboard diagram shows the 'E' shape (frets 12, 15, 12, 12) and the 'A' shape (frets 12, 15, 13(16), 12). The second staff continues the melodic line with a quarter note G#4, followed by eighth notes B4, A4, and G#4. The fretboard diagram shows the 'E' shape (frets 12, 15, 12, 12) and the 'A' shape (frets 12, 15, 13(16), 12).
- System 4 (Bars 13-16):** The first staff shows a melodic line starting with a quarter note E4, followed by eighth notes G#4, B4, and A4. The fretboard diagram shows the 'E' shape (frets 12, 15, 12, 12) and the 'A' shape (frets 12, 15, 13(16), 12). The second staff continues the melodic line with a quarter note G#4, followed by eighth notes B4, A4, and G#4. The fretboard diagram shows the 'E' shape (frets 12, 15, 12, 12) and the 'A' shape (frets 12, 15, 13(16), 12).

LESSON: BLUES

EXAMPLE 1 SOLO 1 ...CONTINUED

CD TRACK 24

[Bars 9-12] Okay, so I admit it, I couldn't resist squeezing an extra non-pentatonic note in. For the repetitious phrase in bar 9 we're alternating between the major 6th (C#) and flattened 7th (D). We're also using a three-

against-four rhythmic displacement, a common Kossoff device. Whilst on the subject of common devices, the pentatonic bend combination at the end of bar 10 is what I'd consider to be the quintessential Kossoff lick.

EXAMPLE 2 | IV VAMP IN A

CD TRACK 26

[Complete Solo] Our second solo is defined by a vamp moving from the I chord (A7), to the IV (D7). From a melodic perspective we're exploiting the major pentatonic (R 2 3 5 6), the minor pentatonic (R b3 4 5 b7), and in some places (such as bar 2) combining elements from the two (R 2 b3 4 5 6),

although in all fairness it's unlikely that Paul would categorise and divide his thinking in this way. Whilst it's a good idea to learn this solo in its entirety, you should also cherry-pick the lines that you like the most and view this as a springboard to your own improvisations.



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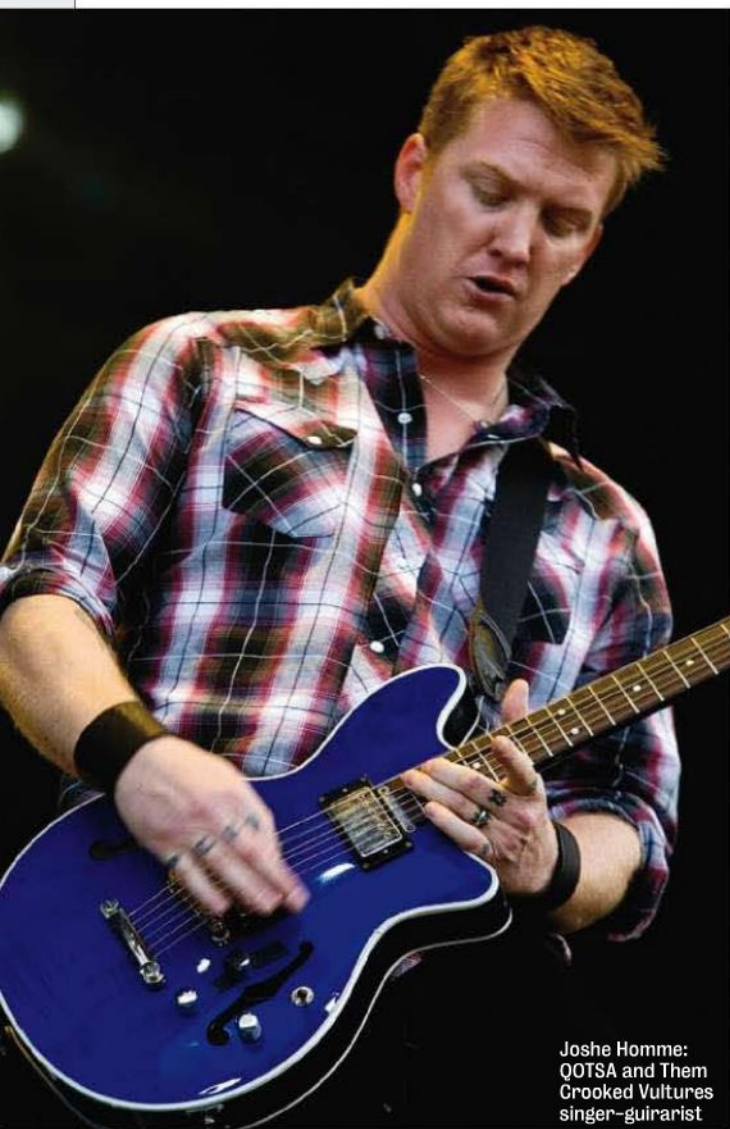
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Them Crooked Vultures



Martin Cooper asks if he can join the world's most current rock supergroup, the curiously monikered Them Crooked Vultures...



Joshe Homme:
QOTSA and Them
Crooked Vultures
singer-guitarist

WITH ITS MEMBERS spanning classic rock bands from the 1960s through to the early 21st century, Them Crooked Vultures is genuinely an amalgamation of many different areas of the genre. Comprising Led Zeppelin legend John Paul Jones on bass alongside Nirvana/Foo Fighters megastar Dave Grohl on drums and Queens of the Stone Age frontman Josh Homme on vocals and guitar, the band can legitimately lay claim to being a bona fide super group.

It's genuinely refreshing in this day and age to realise that if multi-millionaire rock stars are releasing albums and touring with side project bands during down time from their day jobs, it's for the love of music, and with no ulterior motives. Of course it also helps that with such heavyweight band members, Them Crooked Vultures can have their debut album released by corporate giant Sony, and go straight into playing festivals in the world's largest stadiums and

amphitheatres. Which is good for us too!

Them Crooked Vultures' self-titled debut album was released in late-2009, and placed at Number 12 on the Billboard chart in the US and Number 13 in the UK. Dave Grohl has also said in a recent interview that the band will be releasing a second album, probably later this year and we look forward to hearing that.

As you can imagine, the band members each bring their individual styles and influences to the table and you can hear elements of their three 'day job' bands, plus any number of other classic rock acts from the past four decades. There are odd metered riffs, Jimmy Page influenced solos and cool studio tricks in abundance on their debut album, so it's well worth checking out.

For this month's track I opted for a bluesy, hard rocking style, and we're using the E minor pentatonic scale (E G A B D) and E blues scale (E G A Bb B D) for the main rhythm riffs. This is where you can hear the Zeppelin influences that in turn Grohl and Homme have applied to the Foo Fighters' and QOTSA's music. There is quite a bit of space in the rhythm track, so good timing is essential.

I also doubled the rhythm guitar part, which is going to highlight any timing issues even more. For the lead part, I used the same riffs as the rhythm, but played higher up the fretboard and added some bluesy bends and vibrato. I've deliberately played a couple of phrases similarly to some of the lead phrases in my Soundgarden style column from GT180 so you can get an idea of how different bands and artists take influence from and are inspired by each other. After all, we're all really in a place where we can each learn from and be influenced by each other, no matter how much or how little experience we have. That's one of the great things about music, so turn it up loud, and have some fun! 

“There are odd metered riffs, Jimmy Page influenced solos and cool studio tricks in abundance on their debut album, so it's well worth checking out”

GET THE TONE



There's quite a bit of gain, but it's not saturated. The trick is going to be in your delivery and attack of the notes. Josh Homme has used all kinds of different guitars including Fender, Gretsch, Gibson and Yamaha, through Ampeg, Vox and Gibson amplifiers. I used a Taylor Solidbody Classic guitar plugged into Digidesign's Eleven amp plugin, with a Rockbox Boiling Point overdrive pedal.

PALL BERGEN / REDFERNS

ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: Em	☒ Pentatonic/blues riffs
TEMPO: 118 bpm	☒ Timing
CD: TRACKS 28-30	☒ Bending and vibrato



TRACK RECORD There's only one record to choose from so far, so this bit is pretty easy. Them Crooked Vultures' first solo release is called - you guessed it - Them Crooked Vultures and features the singles New Fang and Mind Erase, No Chaser. Obviously there are all of the Led Zeppelin, Foo Fighters and QOTSA albums to check out too - if you don't already own them.

CD TRACK 29

[Rhythm] Watch out for the slides and staccato notes in the main riff. These are the types of things that will make your riffs and licks that little bit different, so experiment with all types of articulation and manipulation when you're writing your own music.

[Riff] One of the great things about a lot of classic rock is how memorable the good old minor pentatonic scale can be, so when you add some chromatic notes to it to spice it up, the riffs can sound familiar, but also unique.

$\text{♩} = 118$ **Em** **Play 4 times** **E5 D5** **A5**

E B G D A E
 1, 3, 5, 7 0 0 7 0 7 5 7 0 0 7 0 7 5 6 7 9, 13 0 0 7 5 0 0 5

N.C. **E5 D5** **A5** **N.C.** **G5**

E B G D A E
 10, 14 0 3 4 5 5 0 0 0 9 7 5 0 0 5 0 0 3 4 5 6 7 5 5 5 5 5 5 5 5

F#5 **Em** **G5**

E B G D A E
 18 4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2 0 0 7 0 7 5 7 0 0 7 0 7 5 6 7 5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 3

B5 **Em**

E B G D A E
 22 9 9 9 9 9 9 9 9 7 7 7 7 7 7 7 7 0 0 7 0 7 5 7 0 0 7 0 7 5 6 7 0 0 7 0 7 5 7

N.C. **Em** **Play 4 times** **E7 (no 3rd)**

E B G D A E
 26 5 7 5 7 6 5 3 0 0 0 7 0 7 5 7 0 0 7 0 7 5 6 7 5 0

27, 29, 31, 33 35

LESSON: ROCK

EXAMPLE LEAD PART

CD TRACK 29

[Solo] Once we've created the hook of the main riff its time to double it with the lead guitar to reinforce it. The blues scale is in use here at the

end of the solo, and is employed in a Jimmy Page type way with some open-string pull-offs.

♩ = 118

Em

26

26

27

30

BU BU BU

E7 (no 3rd)

33

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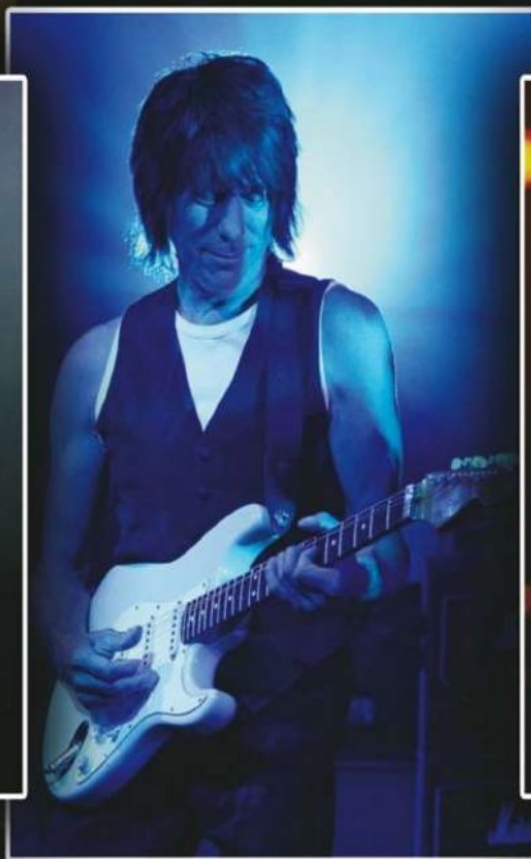
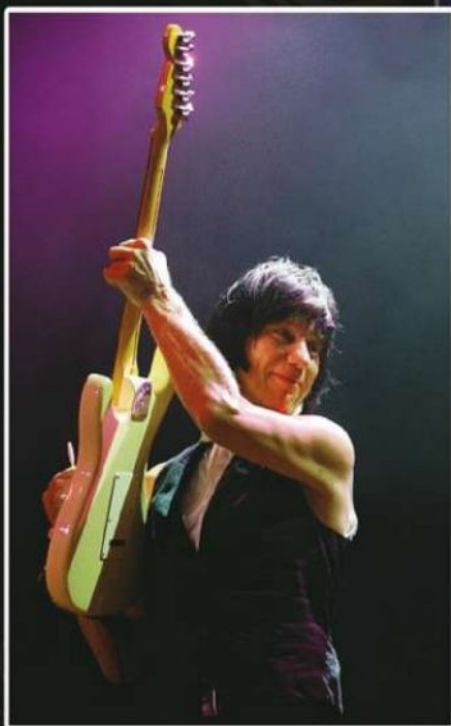
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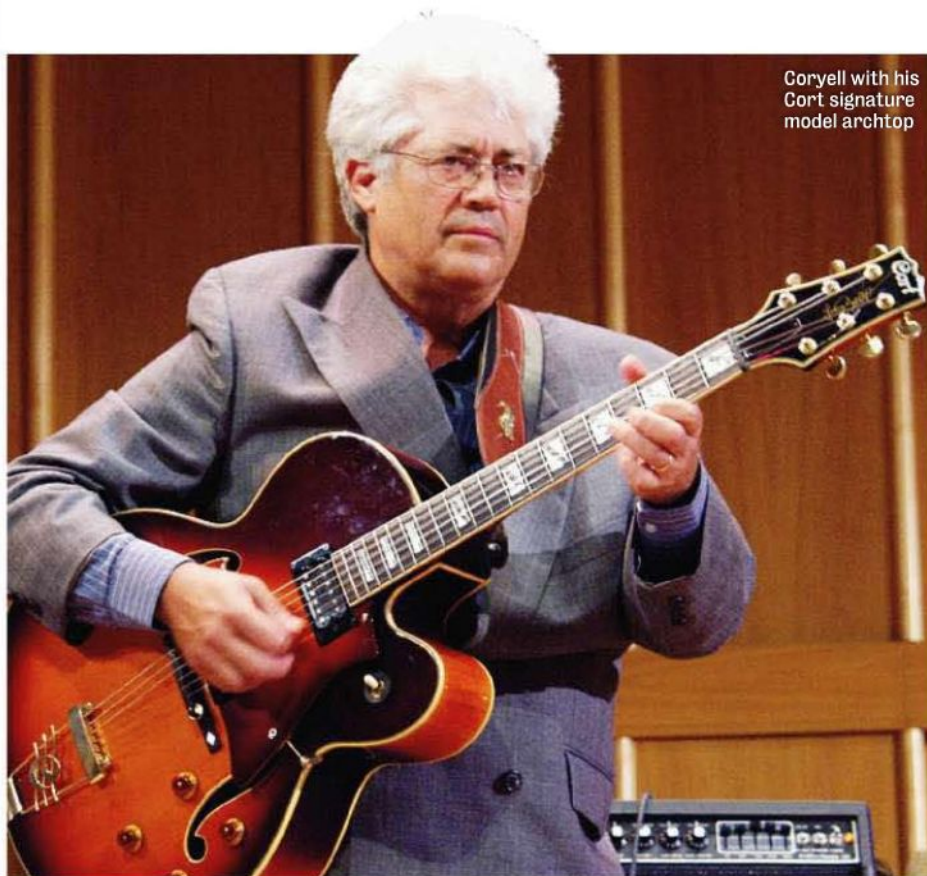


Larry Coryell



One of the most influential fusion guitarists, Larry Coryell added a bluesy slant to his jazzy playing.

Gianluca Corona examines this great innovator...



Coryell with his
Cort signature
model archtop

ABILITY RATING

● ● ● ● ● **Advanced**

INFO	WILL IMPROVE YOUR
KEY: Various	☒ Modern harmony
TEMPO: Various	☒ Jazz phrasing
CD: TRACKS 31-39	☒ Pinched harmonics

BORN IN 1943 in Galveston, Texas, Larry Coryell grew up in Richland, Washington State, where he discovered fingerstyle guitar thanks to Chet Atkins and soon started to copy the complex phrasing of jazz artists like Tal Farlow, Barney Kessel and Les Paul from recordings. This big attraction for improvised music also involved other idioms like blues and rock that, along with classical music and jazz avant-garde, contributed greatly to shaping Larry Coryell's unique style.

A passion for journalism brought him to Seattle where he continued playing with bands, jammed with Gabor Szabo and got to know Wes Montgomery personally. His passion for music soon overtook that of journalism and by the age of 22, just one year before finishing his stint at university, Coryell packed his bags and guitar and moved to New York. This move, as has occurred throughout the history of jazz, proved to be crucial in giving Coryell the experience that any improvising musician requires.

He started catching up with people like the great Grant Green, saxophonist Charles Lloyd, and with rock-blues guitarists Robbie Robertson and Michael Bloomfield. Attracted to avant-garde, he also played with drummer Bob Moses and saxophonist Jim Pepper who, along with bassist Chris Hills, wound up

supporting Coryell on his first solo album *Out Of Sight And Sound*, under the name of The Free Spirits.

These heady times also saw Larry doing his first big gig. This was with Chico Hamilton and became the first in a long series of stellar bands and artists he found himself involved with, including legends such as Gary Burton, Steve Swallow, Roy Haynes, Billy Cobham, Randy Brecker and Miroslav Vitous to name just a few.

Initially an electric player, as much influenced by blues and rock as jazz, Coryell was drawn to the acoustic world in the mid '70s when he toured with Philip Catherine and contributed to some of the acoustic trio concerts alongside Paco de Lucia and John McLaughlin. Further extending his range in the early '80s, he also ventured in recording classical music for the high-end Japanese label Nippon Phonogram.

Coryell has been, at one time or another, a loud electric rock'n'roller, an urbane jazz soloist, a sensitive acoustic guitarist and a classical performer. In a sense, his dilemma is that of any great player in today's jazz and fusion scene, in that he has sometimes found it difficult to unify all of these seemingly opposing facets - despite his enormous talent. However, over four decades Larry has been one of the guitar's most consistent performers with the gift to surprise, always delightfully avoiding easy forms of plagiarism and sterile clichés. 

“I wanted to inject more ‘down home,’ blues-based energy into jazz ideas”

Larry Coryell

GET THE TONE



Switching from vintage rock to jazz, blues, advanced fusion, acoustic vibes and even more, it is difficult to equate Coryell's sound with more than his fingers and attitude. To marry the sound of an acoustic guitar to the playability of an electric seems to be what Coryell has been always looking for, and with so many hybrid guitars around - such as Taylor's T5 - there are now options. Larry favours humbucking pickups so a reasonable compromise would be a semi-solid such as a Gibson ES-335 (Larry now plays a Cort signature archtop). The settings above are for a generic all-round tone - turn the guitar up for more gain and down for clean.



TRACK RECORD *There are so many great Coryell recordings but *Spaces* (1970) is straight jazz and jazz-rock at its best while *The Eleventh House* (1973) offers virtuosity and atmospheric minimalism; *Together* (1985) has Coryell working with the greatly missed genius Emily Remler on second guitar; and *Live From Bahia* (1992) is pure Latin vibes with a big band of mainly Brazilian musicians.*

EXAMPLE 1 ARTIFICIAL HARMONICS

CD TRACK 31

Coryell was one of the first to use 'artificial harmonics' - something that can make your chords sound ethereal. Here is how to do it. Point your picking hand's first finger 12 frets up from the fretted note from which you want to create a harmonic, then pick the string approximately two inches back from there with the pick held by the thumb and the second finger. Basically we alternate real notes (executed by

the third finger with a normal fingerstyle technique), with the harmonics obtained with the same procedure as described. These examples show a range of string skipping patterns. I've also included options like starting with a conventionally fretted note, or including legato techniques like pull-offs. Feel free to experiment with other chords and other patterns; there are no limits here.

$\text{♩} = 60$ **Em11**

Cmaj6/9 **Cmaj6/9#11**

A7b9#9 **A7add11**

Gm13 **Bm11b6**

Gm7b5/Db **Gmaj13#11**

EXAMPLE 2 THREE-NOTE CHORDS

CD TRACK 32

Jazz guitarists often avoid chords with four or more notes when playing over busy changes. Three-note shapes have enough harmonic definition and are easy to move quickly. The root is often sacrificed to get a more interesting note.

The progression has extended and altered chords and ends with a Lydian chord (F#maj13#11) built upon the flat five of the key (C). This creates suspense before the final C major chord. This chord progression underpins the next example.

$\text{♩} = 216$ **Dm9** **C9** **Bm7b5** **E7** **Am11** **D7** **F#m7b5** **B7** **Em11** **A7b9** **Dm11**

LESSON: FUSION

EXAMPLE 2 THREE-NOTE CHORDS ...CONTINUED

CD TRACK 32

Chords: G13 $\flat$ 9, Cmaj9, A7 $\sharp$ 9, Dm7 $\flat$ 5, G $\sharp$ dim, F $\sharp$ maj9 $\sharp$ 11, Cmaj13 $\sharp$ 11/G.

Intervals: AH 13, AH 13, AH 13, AH 13, AH 13, AH 15, AH 15, AH 16, AH 14, AH 12, AH 12, AH 19.

EXAMPLE 3 NEGOTIATING QUICK CHANGES

CD TRACK 32

When improvising over two chords per bar great improvisers like Larry often simply ignore one chord. If you have a II V move in one bar simply choose the chord that inspires you most and go for it. Here I'm improvising over a simpler

harmony than the chord voicings suggest. Look back to the previous example, see what chords I'm 'getting rid of' then work out what intervals I played against the surviving chords (hint: the dominant ones usually give us more options).

Tempo: $\text{♩} = 216$.

Chords: Dm7, E7, D7, B7, Em7, A7, Dm7, G7, C, A7, Dm7 $\flat$ 5, G7, F $\sharp$ maj6/9 $\sharp$ 11.

EXAMPLE 4 STRUMMING ARTIFICIAL HARMONICS

CD TRACK 35

More artificial harmonics here; but this time we're using the same basic technique but adding some strumming. Keep the first finger and pick perfectly in line with

the strings throughout, for both down and up strokes. Start slowly and focus slightly more on the pointing first finger than the pick.

Tempo: $\text{♩} = 90$.

Chords: F $\sharp$ 7sus4/C $\sharp$, F $\sharp$ m11, Am11, Bm11, Em11.

Artificial Harmonics: AH 16, AH 17, AH 14, AH 17, AH 19, AH 12.

EXAMPLE 5 LATIN VIBE

CD TRACK 37

Again, the solo tackles the chords in their basic form, so as to emphasise the same intervallic approach shown before. Here is an analysis of what's going on...

Bar 2: Bm7 $\flat$ 5, chromatic phrases - they fit every chord - then an E7 diminished arpeggio complementing the $\flat$ 9.

Tempo: $\text{♩} = 90$.

Chords: Am, Bm7 $\flat$ 5, E7 alt, Am.

EXAMPLE 5 LATIN VIBE ...CONTINUED

CD TRACK 37

Bar 4: E7 lick highlighting #5 (C) and b2 (F). The bar has four groups of six notes, but the rhythm is based on six groups of four notes to build up some rhythmic tension, an essential part in the phrasing that's characteristic of Coryell's style.
Bar 6: This approach carries on with groups of six and five notes used together,

quite a subtle change so take care with it. Over G7 the lick starting on the third beat highlights the #5 (Eb) and b9 (shown as G# here).

Bar 8: Over E7 the lick starts with the E minor pentatonic, then into an F diminished arpeggio highlighting the b9 (F).

EXAMPLE 6 FINGERSTYLE RHYTHM PART FOR THE PREVIOUS SOLO

CD TRACK 37

Again, the chords often don't have the root as their bass note; if they do, it's usually over off beats to avoid interference with the bass player.

Blues turnaround lines

PART 1



This month **Shaun Baxter** starts a new series devoted to improvising over the last two bars of a typical 12-bar blues - the turnaround...



Of the twelve bars in a typical blues chord progression, it's the last two that offer the biggest range of possibilities. Here's a typical example in A:

A7	A7/C#	D7	D#dim7
A7/E	F7	E7	E7

Over the next few issues, we are going to be looking at these last two bars in depth (known as a turnaround, because it sounds and functions both as a conclusion to the twelve-bar sequence, whilst also setting up the following 12-bar blues chorus). This month, we're going to start off by looking at playing/floating over the entire chord sequence using any one of a range of scales starting from an A root note (a basic shape for each one of the scales discussed in this article is shown in Diagram 1).

Most guitar players are used to playing the five-note minor pentatonic scale, or the six-note minor blues scale of over any part of a 12-bar blues sequence, and the last two bars are no exception.

A minor pentatonic scale:

A	C	D	E	G
1	b3	4	5	b7

A Minor Blues Scale:

A	C	D	Eb	E	G
1	b3	4	b5	5	b7

However, there are other pentatonic choices, such as the major pentatonic, m6 pentatonic and dominant pentatonic (make sure that you can establish a system of two-notes-per-string fingerings for each of these scales):

A Major Pentatonic:

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

Am6 Pentatonic:

A	C	D	E	F#
1	b3	4	5	6

A Dominant Pentatonic:

A	B	C#	E	G
1	2	3	5	b7

Hexatonic scales (six-note scales) can also be used, such as the major blues scale (which is like major pentatonic with a minor third):
A Major Blues Scale:

A	B	C	C#	E	F#
1	2	b3	3	5	6

As can seven-note scales like Dorian, Mixolydian and Lydian dominant:

A Dorian:

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

A Mixolydian:

A	B	C#	D	E	F#	G
1	2	3	4	5	6	b7

A Lydian Dominant:

A	B	C#	D#	E	F#	G
1	2	3	#4	5	6	b7

And even eight-note scales like Dorian blues and the half-whole scale:

A Dorian Blues:

A	B	C	D	Eb	E	F#	G
1	2	b3	4	b5	5	6	b7

A Half-Whole Scale:

$\frac{1}{2}$	1	$\frac{1}{2}$	1	$\frac{1}{2}$	1	$\frac{1}{2}$	1	
A	Bb	B#	C#	D#	E	F#	G	A
1	b2	#2	3	#4	5	6	b7	1

On this month's GT CD, you'll hear me demo sixteen different blues turnaround lines using either one or a combination of these different scales. Bear in mind that most blues turnaround lines finish on the root of the final chord (in this case, E7).

Next month, we'll be looking at ways of becoming more specific by focusing on a range of particular chord tones. Until then, try experimenting with these same scales to make up your own turnaround lines, and use the full backing track to insert them in the appropriate place when improvising over an entire 12-bar blues sequence.

“Of the twelve bars in a typical blues chord progression, it's the last two that offer the biggest range of possibilities.”

GET THE TONE



On the GT CD, I used a Fender Stratocaster through a Cornford 50w valve head on the above settings. This was put through a Palmer Speaker simulator before going to the mixing desk, where some reverb was also added.

ABILITY RATING



Moderate

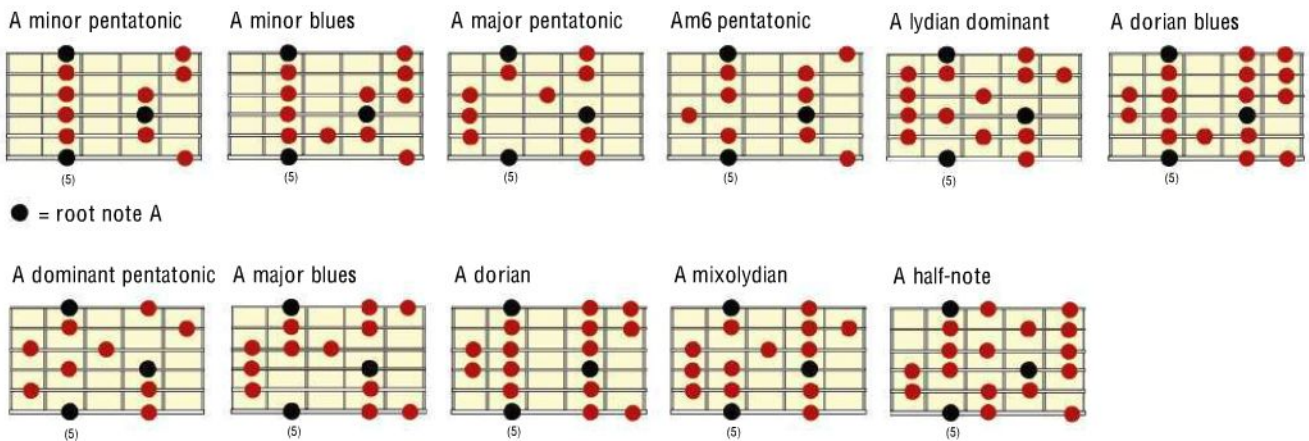
INFO	WILL IMPROVE YOUR
KEY: A	☒ ideas over a blues sequence
TEMPO: 120 bpm	☒ Finding alternative scales
CD: TRACKS 40-42	☒ Applying pre-learned lines

LIKE IT OR not, as a rock guitar player, you are going to be frequently tested on your ability to play the blues. It maybe during an impromptu jam session; getting dragged on stage at some local gig/party or a wedding; or merely for the 'authenticity' of the blues-influenced phrasing and vibrato within your rock playing.



TRACK RECORD If you are a rock guitar player who is interested in the blues, you could do far worse than to listen to the late and great Grammy-award winning American blues guitarist Stevie Ray Vaughan. Try the compilation album, *The Essential Stevie Ray Vaughan and Double Trouble* (2002). Any Gary Moore compilation will offer a more Anglo-Irish take on the blues.

DIAGRAM 1 BASIC SHAPES

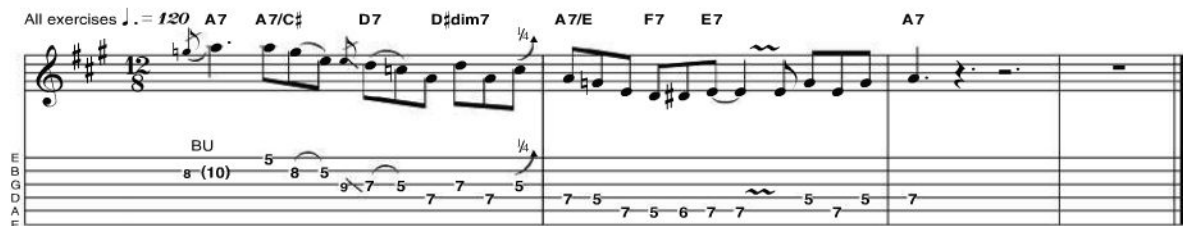


EXAMPLES 1-16 TURNAROUNDS

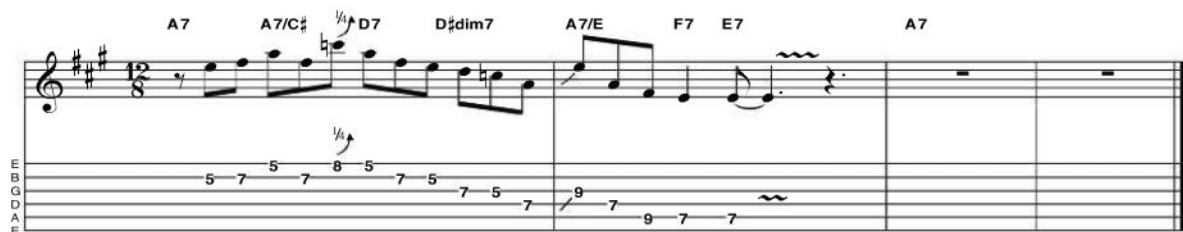
CD TRACK 41

EXAMPLE 1: This uses the A minor blues scale in the style of Gary Moore.

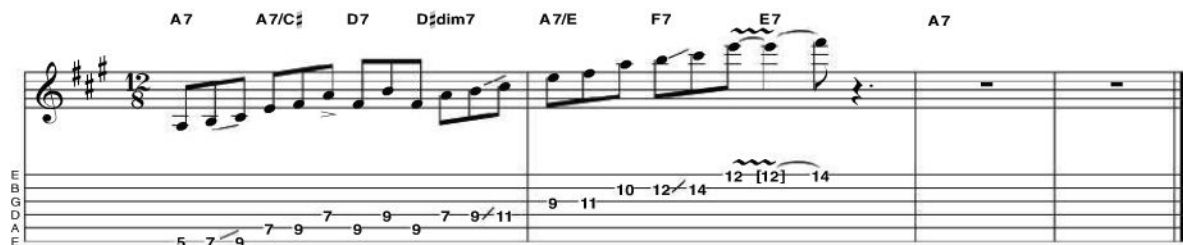
CD TRACK 00



EXAMPLE 2: Interestingly, the m6 pentatonic is a mode of the dominant pentatonic; in this case, Am6 pentatonic has the same notes as D dominant pentatonic (this should become apparent to you when you establish the various two-notes-per-string patterns for both of these scales).



EXAMPLE 3: This uses the A minor pentatonic scale, shifting through several positions.



EXAMPLE 4: The dominant pentatonic can be seen as a 9th arpeggio (because it has the same notes (1, 2, 3, 5, b7)).



LESSON: CREATIVE ROCK

EXAMPLES ...CONTINUED

CD TRACK 41

EXAMPLE 5: Note that the first six notes of this line could also be seen as being derived from A Lydian dominant scale.

EXAMPLE 6-7: We've studied the half/whole scale only recently. It's an eight-note scale (octatonic) that's like Lydian dominant, but it has a b2 and #2 instead of a 2. The most significant aspect of the half/whole scale is that it is symmetrical (it consists of consecutive half steps and whole steps, hence the

name). Modern jazz players like John Scofield (guitar) and the late Michael Brecker (saxophone) have favoured this scale because it lends itself to thematic development, as any lick or line can be transposed up or down in consecutive minor thirds and still remain with the scale.

EXAMPLE 8: The contents of the second bar of this line could be seen as being derived from A major blues scale; however, the thinking is mainly based around

an A major triad, whereby the C natural at the start of the bar is acting as passing note to the following C#.

EXAMPLE 9: This uses A dorian and then an A major triad to close.

EXAMPLE 10: This uses A mixolydian, A minor pentatonic and then A major pentatonic to finish.

EXAMPLES ...CONTINUED

CD TRACK 41

EXAMPLE 11: This line finishes on the major third of the E7 chord. Most players finish on the root note (E) because it is more straightforward, and less 'pretty'.

Chords: A7, A7/C#, D7, D#dim7, A7/E, F7, E7, A7

Scale: A7 (A mixolydian), A minor blues, A7 (A mixolydian), Chord tone

Fingering: 5, 6, 5, 8, 5, 8, 7, 5, 7, 7, 5, 6, 7, 7, 5, 6

EXAMPLE 12: Again, like Exercise 8, the notes of the second bar of this line can be seen as being derived from an A major blues scale.

Chords: A7, A7/C#, D7, D#dim7, A7/E, F7, E7, A7

Scale: A7 (A mixolydian), A minor blues, A major triad (A major pentatonic or A mixolydian)

Fingering: 5, 6, 5, 8, 5, 8, 7, 5, 7, 5, 6, 5, 7, 7, 7

EXAMPLE 13: This features A dorian and A major pentatonic, closing with a chromatic walk up to an E note.

Chords: A7, A7/C#, D7, D#dim7, A7/E, F7, E7, A7

Scale: A dorian, A major pentatonic, Passing notes to E note (or A minor blues)

Fingering: 5, 5, 5, 4, 7, 3, 4, 7, 4, 7, 7, 5, 6, 7

EXAMPLE 14: As you can see, this line is a variation on the previous example.

Chords: A7, A7/C#, D7, D#dim7, A7/E, F7, E7, A7

Scale: A dorian, A major triad (A major pentatonic or A mixolydian), Passing notes to E note (or A minor blues)

Fingering: 5, 5, 5, 4, 7, 5, 4, 7, 3, 4, 7, 5, 6, 7

EXAMPLE 15: This is how a guitarist like Stevie Ray Vaughan might have mixed his scale usage.

Chords: A7, A7/C#, D7, D#dim7, A7/E, F7, E7, A7

Scale: A mixolydian, A minor pentatonic

Fingering: 8-(10), 5, 6, 8, 7-(9), 5, 8, 7-(9), (7), 5, 7, 5, 7, 7, 7

EXAMPLE 16: This is how a guitarist like Eric Clapton might mix his scale usage.

Chords: A7, A7/C#, D7, D#dim7, A7/E, F7, E7, A7

Scale: A minor pentatonic, A major triad (A major pentatonic or A mixolydian)

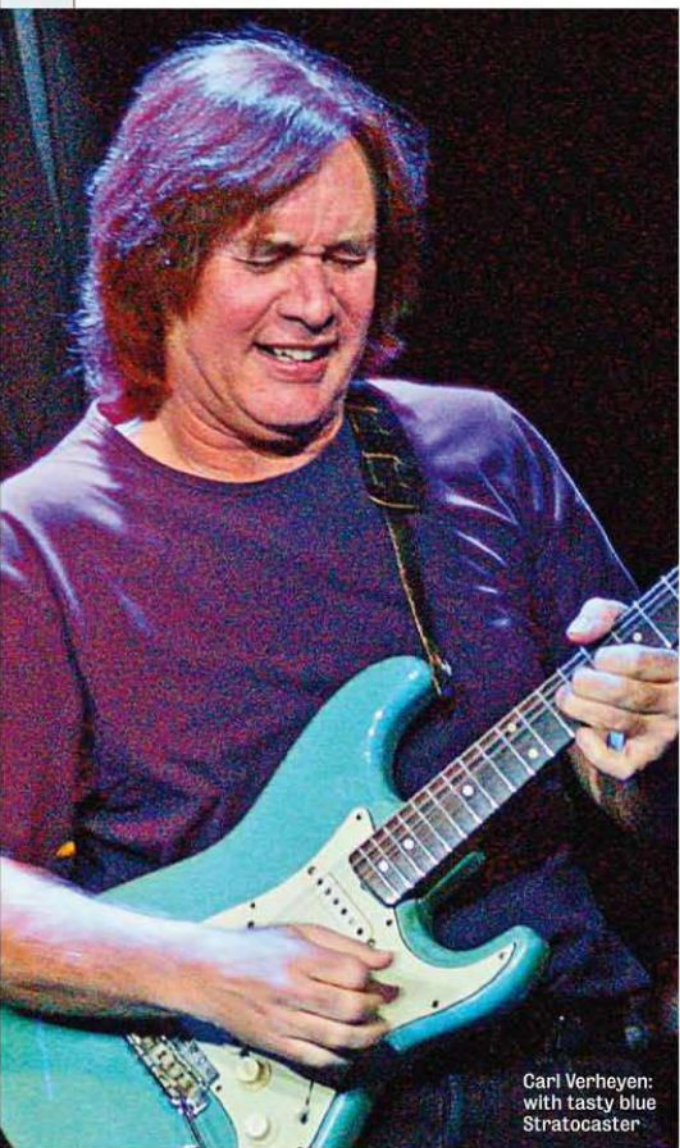
Fingering: 7-(9), 5, 5, 8, 5, 5, 7, 5, 7, 5, 7, 6, 5, 5

Carl Verheyen tutorial

PART 2



For the second part of his exclusive masterclass, Carl Verheyen demonstrates his unique approach to blues playing. **Jay Stapley** transcribes...



Carl Verheyen:
with tasty blue
Stratocaster

THE GREAT MAGIC of the blues is that all we human beings have experienced pain and loss, and blues enables us to express and share these emotions. The answer to the age-old question, "Can white men play the blues?" is, of course, "Yes." And blues has become a universal framework in which to explore musical ideas: it's a simple form known to all musicians.

Our first example (blues chorus 1) shows Carl's straighter blues approach. It's authentic in terms of sound and notes but demonstrates firstly his control of the instrument, and secondly the fact that whatever he plays, and in whatever situation he's playing it, he does it with conviction and passion. This is the key to being able to deliver great performances every time. It's easy to play well when you have an audience in front of you feeding you energy; the challenge is to be able to play with the same fire when you are sitting alone in a studio booth on a cold wet morning after struggling through the rush-hour traffic and picking up a parking ticket while loading your gear up three flights of stairs to the studio!

Carl belongs to what we generally regard as the 'modern school of players'. These

musicians don't take the view that blues is blues, country is country, rock is rock, and all of these styles should be kept separate. Their playing encompasses many influences, and switches from style to style, sometimes within a single lick. A rock lick may include a country bend, or a blues solo can feature hybrid picking; there are no rules, just the ever-

expanding vocabulary of the electric guitar. Many players from the '60s and '70s are more compartmental in their approach to music - 'blues is blues' etc - , but Carl's generation mix and match as appropriate to the situation.

This also manifests itself in the sounds he uses. The first-generation electric blues players didn't have Rat pedals and Tube Screemers; just a clean amp that wasn't quite loud enough for some of the larger venues they played in, so it was cranked up to maximum and found a sustain that comes from valves that have been left heating up for three hours and wound up to the max.

Modern players have to deal with singers and landlords complaining that "the guitar's too loud," so we use pedals and sophisticated amp gain structures to allow us to get that same sustain at lower levels, and this has added a much more fluid sound to the vocabulary of the blues. Carl used a Rat pedal for our masterclass, not too distorted, but enough to simulate an overdriven power-amp stage and get that singing sustain at a level quiet enough for me to play along on acoustic without being drowned out.

The second example (blues chorus 2) demonstrates Carl's modern, eclectic approach. We'd been playing an Albert King type blues in Ab and I asked him where he would go from this starting point. He started off straight enough, but then took off on a flight of fancy, blending rock, jazz, blues, country... you name it, it's all in there! 

“It's easy to play with an audience in front of you; the challenge is to play with the same fire when sitting all alone in a studio booth”

GET THE TONE



Either increase your input gain to around 7 (depending on the amp you're using) to create sustain, or use a distortion stomp-box with the drive set at around 3. Remember, we're not looking for full-blooded shredding gain here, but to simulate the power stage of an amp being driven hard. Bass and mid tone controls should be kept at around 5. The sound is not particularly bright, so you may want to roll off a bit of treble, but the guitar volume should be full on.

ABILITY RATING



Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: Various	✓ Accompaniment skills
TEMPO: Various	✓ Jazz chord knowledge
CD: CD-ROM File	✓ Dynamics as a player



TRACK RECORD As well as literally hundreds of albums by dozens of different artists - including most of Supertramp's recent output - Carl has a host of CDs available to hear samples from and buy on his website at www.carlverheyen.com. On them you'll hear his great range of playing styles using an enviable roster of guitars. Carl's new CD, *Trading 8s*, is blinding and features numerous guest guitarists.

EXAMPLE SOLOING IDEAS

[Blues chorus 1, bars 1-13] Watch out for the wide bends: there's a major third in bar 3. This takes great strength and accuracy, not to mention a certain amount of courage if you are using an 11 as your first string. Notice how Carl 'sweetens' the minor third in bar 6 by bending it up towards (but not quite all the way to) the major third just before he damps it. This is a

popular technique in blues. Also in bar 6, he switches pickups just after the 'sweetener' from middle to bridge position. This is a common feature of his playing: he sometimes switches pickups in the middle of a note. Concentrate on the singing quality of this solo. The sound comes from the picking hand digging in to the notes and the fretting hand being strong.

Blues Chorus 1

1

5

Blues Chorus 2

9

13

18

EXAMPLE SOLOING IDEAS ...CONTINUED

[Blues Chorus 2, bars 15-28] The killer lick here is in bars 20 and 21. Carl starts off with a blues figure in Ab, then shifts to an Eb base position (note the slide on the last semi-quaver, which is how he achieves the change in position) and then plays a jazz-flavoured arpeggio of Db11b13 over the IV chord. Bars 23 and 24 contain licks that are more country-flavoured, with tasty bends and the bebop fall off the 6th (F) as the second note in bar 24.

[Intervallic blues lick] I've included this lick for two reasons: first, it suggests

that he's not just trotting out one of his stock licks, but is actually thinking about what he's going to play next (literally making it up as he goes along). Secondly, it's another great example of Carl's eclecticism. Here he integrates his intervallic approach into a blues lick. The first change in position is at the beginning of bar 31 on the first string (Bb). The next comes at beat 3 in the same bar, the third finger on the fretting hand goes up to the 14th fret, so the first finger is positioned at the 11th fret. Really nice stuff!

21

24

27

30

Blues - Intervallic Lick

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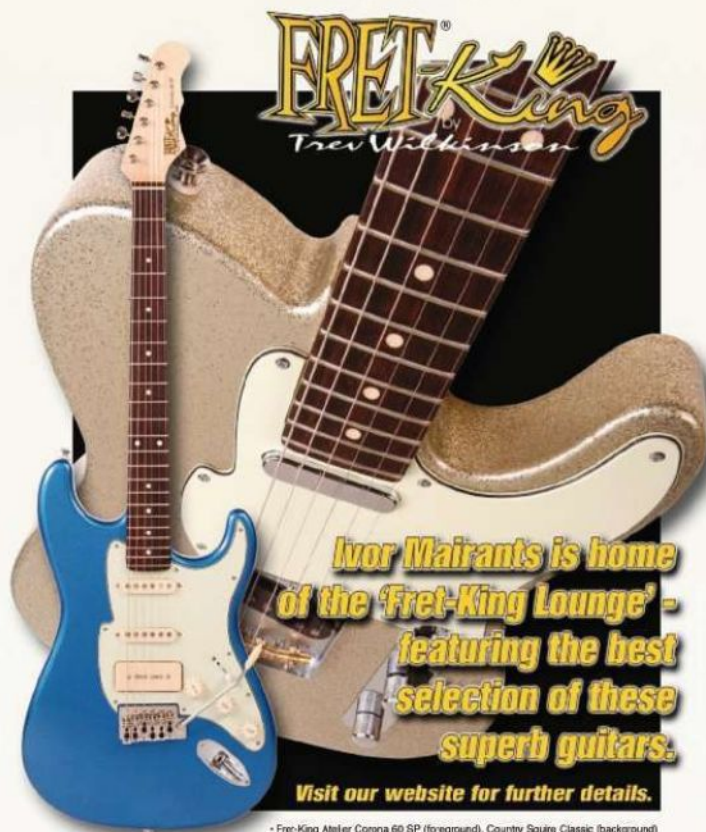
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Matteo Carcassi Opus 60 no.6



For the sixth in her series of intermediate level classical guitar lessons, **Bridget Mermikides** returns with another piece by the Italian guitarist and composer Matteo Carcassi...

MATTEO CARCASSI ACHIEVED fame in his lifetime both as a performer and a teacher, and his Complete Method for Guitar remains valuable, relevant and widely used today. The 25 Studies, Opus 60 are widely available and are standard repertoire for students and professional performers around the world.

This article follows on from last month with the use of simultaneously played rest stroke finger and free stroke thumb technique. However, we are now introducing the idea of two or more independent musical lines (or polyphony) rather than just a melody and bass line or simple arpeggio pattern. In this study, the bass line becomes as important as the top line, and requires a developed thumb technique. When practising the piece, become familiar with both top and bottom melody lines so you can play them separately; and make sure you can hear them both at all times.

The technique exercises that precede the main transcription are designed to pinpoint and highlight some key features of the piece and give simple examples with detailed instruction on how to practise them. They should be followed very precisely in order to gain the most benefit.

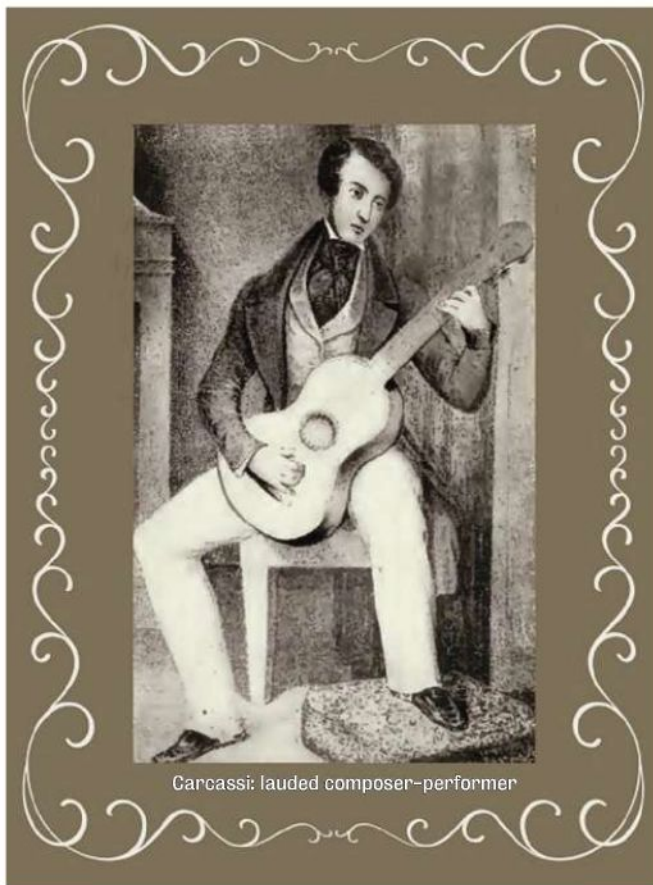
As ever, be patient and enjoy the learning process rather than rushing towards your end goal.

ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: C	☒ Free stroke thumb technique
TEMPO: Various	☒ Combining thumb and fingers
CD: TRACKS 43-47	☒ Polyphonic voice leading



Carcassi: lauded composer-performer

Preparation: Polyphony is where two or more independent melody lines of music appear in the same texture. In Exercise 1 we have a moving bass line and upper melody notes. This is reminiscent of the beginning of the piece and points out the basic techniques; the thumb is nicely featured as the main moving part and should be played free stroke (the digit follows through and does not come to rest on the adjacent string). A full and warm tone should be the goal for the thumb with the right wrist arched fairly high for get a good angle of attack. The upper notes are played with the fingers and should be rest stroke where

possible (the digit comes to rest on the adjacent string) but on the first beat of the bar only. Free stroke is needed on beat 3 due to the thumb playing the fourth string; we do not want to mute it.

In Exercise 2 this two-part writing is now reversed; the moving line is now on top and played with the fingers, and longer notes are in the bass, played with the thumb. Thumb again is free stroke and this time the fingers will play all free stroke except for the open E note which will be rest stroke. This teaches the plucking hand fingers to switch easily between free and rest stroke - taking care not to alter the picking hand position or forearm. The bass notes should last a full two beats each which means holding down the fretting hand finger for the full duration of each note. It does not mean holding them down for longer than their allocated time; there should be no over-ringing of these notes, just seamless connection.

For Exercise 3: again we have two voices here and this exercise represents the technique that

would be appropriate in bars 24/25 of the study. Use a strong rest stroke for the top notes and hold on to it whilst executing the bass notes with the thumb. The upper note must sustain over the moving bass line. ■

“The technique exercises that precede the main transcription are designed to highlight some key features of the piece and how to practise them”



TRACK RECORD Award winning David Tanenbaum is chair of the guitar department at San Francisco Conservatory and has been artist in residence at the Manhattan Music School. Along with many recordings featuring modern classical guitar repertoire he has also produced a range of albums in the more traditional style. His Estudios - Carcassi, Sor & Brouwer comes highly recommended.

EXERCISE 1 MOVING BASS WITH UPPER MELODY

CD TRACK 44

Here are three short exercises that will prepare you for the Matteo Carcassi's Opus 60 No 6.

In particular, focus on clarity between the two parts augmented by free strokes and rest strokes.

$\text{♩} = 60 + 95$

Free stroke thumb
Rest stroke finger
Free stroke thumb & finger
Do not allow bass notes to over-ring when changing strings

E B G D A E

0 2 3 0 3 2 0

m p p p i p p p

EXERCISE 2 REVERSING EXERCISE 1

CD TRACK 45

Fingers and thumb both play Free stroke except for the E, which is Rest stroke
Rest stroke
Hold bass notes for 2 full beats

E B G D A E

0 1 3 0 3 1 0

i m i m a m i m

EXERCISE 3 REST STROKE STUDY

CD TRACK 46

Rest stroke fingers
Hold notes down for 2 full beats:
Free stroke thumb

E B G D A E

5 0 2 4 0

m p p p m p



LESSON: CLASSICAL

EXAMPLE OPUS 60, NO 6

CD TRACK 47

The first eight bars should use free stroke in the thumb with a good strong tone (as Ex 1) and, where possible, rest stroke in the fingers. The thumb, which is often neglected, gets a good workout here and the fingers should get used to the feeling of switching between rest stroke and free stroke. Aim to balance

the tone and volume evenly between the two parts. The plucking hand should also strive to adopt a position that does not deviate much from one physical position. Aim to avoid excess movement of the hand and forearm, working the fingers and thumb from their base knuckle and finger joints.

♩ = 95

mf
p (on repeat)

1, 9
m p p p p p p p

5, 13

17

21

25

mf a tempo *mp*

rall - - -

The musical score is written for guitar in 4/4 time, with a tempo of 95 beats per minute. It consists of five systems of music, each with a treble clef staff and a six-string guitar staff below it. The guitar staff shows fingerings (0-4) and plucking techniques (m for thumb, p for fingers). Chord symbols are placed above the treble staff: C, F/A, Dm, G/B, G, C/E in the first system; C, A, D/F#, G, Em, C, D, G in the second; G/B, G, Am, D, D/F#, G in the third; G/B, E/G#, E, Am, D/F#, D, G, Em, C, Am, G, Am, G, D, G7 in the fourth; and C, F/A, Dm, G/B, G, C/E in the fifth. Dynamics include *mf*, *p* (on repeat), *mf a tempo*, and *mp*. A *rall* (rallentando) marking appears at the end of the fourth system. The score is numbered 1, 9, 5, 13, 17, 21, and 25 at the beginning of each system.

EXAMPLE OPUS 60, NO 6...CONTINUED

CD TRACK 47

There is a lot of scale-like movement in this piece and the aim should be to play smooth flowing lines throughout. To achieve this effect we must work on connecting one note to the next without making them seem detached or staccato (cut off quickly). At the other end of the scale we must also not

allow notes to over-ring when changing strings. As you can see, getting the articulation and note lengths just right is a crucial ingredient to sounding great. It is this kind of attention to detail that makes all the difference, so try to ensure that you get each section right before moving on.

The score continues from page 29. It features the following systems and measures:

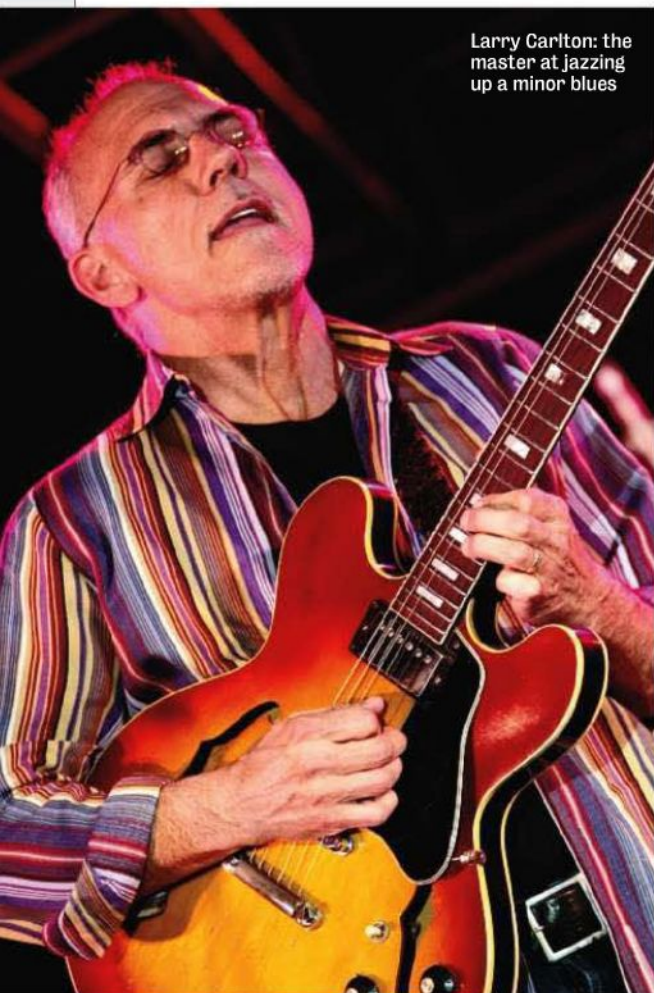
- System 1 (Measures 29-32):** Chords C, A, Dm, C, G7, C, A. Dynamics: *mp*, *f*.
- System 2 (Measures 33-36):** Chords Dm, G, C, A, C/G, G7, C, A. Dynamics: *mp*, *f*.
- System 3 (Measures 37-40):** Chords Dm, G, C, C7, F/A, A7, C/G, Am, G7, C, Fdim/C. Includes a $1/2$ Cl marking.
- System 4 (Measures 41-44):** Chords C, G7/C, C, Fdim/C, C, G7/C, C, Fdim/C, C, G7/C. Dynamics: *dim*, *p*.
- System 5 (Measures 45-48):** Chords C, Fdim/C, C, G7/C, C, Fm, C. Dynamics: *rall*, *f a tempo*, *sf lento*, *mp*.

JAZZ BASICS 3

Minor blues soloing



How can we sound fresh and original when soloing over familiar progressions? **Pete Callard** shows us how to make a simple minor blues sound jazzy...



Larry Carlton: the master at jazzing up a minor blues

tackle a familiar sequence, the minor blues progression. Last month we approached it from a rhythm guitar perspective; this time we're going to be soloing.

So where do we start? Well how about with the scale that's most familiar to us all? The minor pentatonic scale is the most useful scale the improvising guitarist will ever learn, for three reasons: it's easy to play - it fits into neat little boxes that fall comfortably under the fingers; if used correctly, it works over almost everything; and if used with taste, every note sounds great, so you can never land on a bad one. That's not to say we shouldn't learn other scales and arpeggios, but if we truly master this pentatonic scale it provides us with an excellent foundation to move out from, and come back to.

For soloing on the C minor blues sequence that we explored last time, the easiest thing to do is simply play C minor pentatonic over the whole progression (for the five shapes see Diagram 2 in GT180), but can we improvise comfortably and competently in all five shapes of the scale? Let's work on some improvising exercises. First, solo through the progression five times, but for each chorus use only a single shape of the C minor

pentatonic scale until you've worked through all five. Next, try moving shapes every four bars going through each shape until you reach the top of the neck (Example 1), then come back down. Incidentally, I find that knowing where the notes are that I can bend really helps with feeling comfortable in each shape.

One way to make our pentatonic scale improvising sound less predictable is to apply string-skipping - not so much Paul Gilbert style shred licks, more the general idea of avoiding playing notes on consecutive strings. A good exercise for this is to play over the progression

staying in a single shape but aiming to never play anything on consecutive strings (Example 2). Work on this in all five shapes then just improvise, aiming to incorporate string skips as much as possible.

One of the big differences between blues/rock soloing and jazz soloing is that, whereas blues/rock players tend to stick to one scale that fits the whole sequence, jazz players like to improvise chord by chord. This can be a tricky approach at first - try soloing over this sequence and each time the chord changes, say the new chord out loud without stopping what you're playing. It may seem hard, but that's essentially what we're doing when we play rhythm guitar - thinking about and following the chords.

The notes of a chord played individually are called an arpeggio, and arpeggios are what jazz soloists use to outline the chords that they're playing over. Example 3 demonstrates soloing around our sequence just using the notes from the chord shapes that we worked on last month. You wouldn't play an entire solo like this, but mixed in with pentatonic ideas it can add real sophistication to your soloing.

Let's go one step further and change scales with the chords. Examining the pentatonic scale you'll see it contains all the notes of a minor 7 chord - in fact it's basically a m7 arpeggio with an extra note (the 11th). Bearing that in mind, we can use the minor pentatonic scale to outline both the Cm7 and Fm7 chords in the minor blues - we just need to switch to Fm pentatonic over the Fm7 chord, then back to Cm pentatonic for the Cm7 chord. If we play around our shapes for Ab7 and G7, we can outline the whole progression (Example 4).

Have fun experimenting with these ideas - work on them individually and then practise combining them. I hope you'll find it a rewarding thing to do. Join me next time when we'll explore the major blues progression.

“ Just remember, if you're not sure what to play over a particular chord, use the notes of the chord ”

ABILITY RATING



Easy/Moderate

INFO	WILL IMPROVE YOUR
KEY: C minor	☒ Pentatonic knowledge
TEMPO: 120bpm	☒ Arpeggio knowledge
CD: TRACKS 48-52	☒ Soloing ideas

WELCOME TO THE third in our short series of columns aimed at introducing some of the basics of jazz, but without ever moving too far away from what you already know in terms of chords and scales. This month we continue to

GET THE TONE



You can use any sound you feel is appropriate for the ideas here. For the examples I used a Thinline Telecaster set to the neck pickup with the tone rolled off to around 7, with a lightly distorted sound and some delay.



TRACK RECORD A few classic minor blues tunes from the worlds of jazz and blues include John Coltrane's *Mr PC* (from *Giant Steps*) and *Equinox* (Coltrane's *Sound*), *Footprints* by Wayne Shorter (Adam's *Apple*), *Nothing Personal* by Michael Brecker (Michael Brecker), *The Thrill Is Gone* by BB King (Completely Well), *Last Nite* by Larry Carlton (Last Nite) and *Dirty Pool* by Stevie Ray Vaughan (Texas Flood).

EXAMPLE 1 PLAYING C MINOR PENTATONIC IN ALL FIVE SHAPES

CD TRACK 48

Example 1 is based around a great exercise for working on knowledge of, and creativity with, all five shapes of the minor pentatonic. Firstly, solo through the whole progression five times, but for each chorus use only a single shape of the C minor pentatonic scale until you've done all five. Next, practice moving

shapes every four bars going through each shape in turn until you reach the top of the neck, then do the same thing coming back down. The sample solo demonstrates this, starting at the 3rd fret with shape 4 and moving up a shape every four bars, ending on shape 4 an octave higher.

The musical score is organized into six systems, each demonstrating a different C minor pentatonic shape. The bass staff shows fret numbers, and the treble staff shows the corresponding notes. Chord changes are indicated above the staff.

- System 1 (Measures 1-4):** Cm7. C minor pentatonic shape 4. Fret numbers: 5, 3, 3, 5, 6, 3, [3], 6, 5, 3, 5, 4, 3, 6, 3.
- System 2 (Measures 5-8):** Fm7, Cm7. C minor pentatonic shape 5. Fret numbers: 6, 8, 6, 8, 8, 6, 8, 5, 8, 5, 5, 6, 6, [6], 8, 8, 8, 10, 8, 8.
- System 3 (Measures 9-12):** Ab7, G7, Cm7, G7. C minor pentatonic shape 1. Fret numbers: 10, 8, 10, (12), 8, 11, (13), 8, 11, 11, 8, 8, 11, [11], (13), 8, 11, 10, 8, 10, 8, 10, 12, 11.
- System 4 (Measures 13-16):** Cm7. C minor pentatonic shape 2. Fret numbers: 11, 11, 13, 11, 11, 13, 11, 13, (15), 11, 13, 11, 13, 12, 11, 13, 12, 10, 13, 10, 12, 10, 13, 10, 10, 13, 10, 10, 13, 15.
- System 5 (Measures 17-20):** Fm7, Cm7. C minor pentatonic shape 3. Fret numbers: 13, 15, (17), 15, 13, 15, 13, 13, 15, (17), 15, 13, 15, 13, 13, 15, 13, 12, 13, 12, 13, 16, [16], 13, 16, 13.
- System 6 (Measures 21-24):** Ab7, G7, Cm7, G7. C minor pentatonic shape 4 (octave higher). Fret numbers: 15, 18, 18, 15, 16, 17, 15, 16, 17, 15, 17, 15, 17, 15, 18, 17, 15.

LESSON: JAZZ

EXAMPLE 2 C MINOR PENTATONIC STRING SKIPPING EXERCISE

CD TRACK 49

Example 2 features another creative C minor pentatonic exercise. The aim is to play over the progression staying in a single shape but aiming to never play anything on consecutive strings.

shape 1, but practice this in all five shapes and then just improvise, aiming to incorporate string skips as much as possible. You'll soon see that the pentatonic can sound way more sophisticated and unusual.

The musical score consists of six systems of music, each with a treble clef staff and a six-string guitar staff. The key signature is C minor (three flats). The progression of chords is as follows:

- System 1 (Measures 1-4):** Cm7. Techniques: BU, BD, BU. Fret numbers: 8, 10-(12)(10)-8, 10-(12), 10, 10-[10]-8, 8, [8]-10.
- System 2 (Measures 5-8):** Fm7, Cm7. Techniques: PB, BD. Fret numbers: (13)-(11), 10-8, (13)-(11), 10-8, 11-8.
- System 3 (Measures 9-12):** A♭7, G7, Cm7. Techniques: BU, BD. Fret numbers: 8-8, 10-10, 11-8, 11-8, (12)-[12](10)-8-10-8, 10-8-10, 10.
- System 4 (Measures 13-16):** Cm7. Techniques: BU. Fret numbers: 11-(13)-11, 10-8, 11-(13), 10-[10]-8, 10, 11-11, 8-8, 10-8-8, 10-10-8-8.
- System 5 (Measures 17-20):** Fm7, Cm7, A♭7. Techniques: BU, RP, BD, BU. Fret numbers: 10-(12), (12)-(10)-[10](12), 10-[10]-8, 8-8, 10-8, 11-8, BU BD, 8-11, 10-(11)(10)-8-10, 10.
- System 6 (Measures 21-24):** G7, Cm7, G7, Cm7. Techniques: BU. Fret numbers: 8-8, 10-8, 10-8, 11-11, 8-11-(13), 11-8, 11-8, 10-8, 10-8, 11-8.

EXAMPLE 3 USING CHORD SHAPES TO IMPROVISE

CD TRACK 50

Last month we worked on the chords to this progression, so let's use that knowledge to help expand our soloing. Example 3 demonstrates soloing around the minor blues sequence just using the notes from the chord shapes

that we learned last time. As with last month's examples, the first 12 bars are based around the A shape Cm7 chord on the 3rd fret, while the second 12 bars move up to the E shape Cm7 on the 8th fret.

System 1 (Bars 1-4): Cm7. Notes: 3rd fret (A shape Cm7). Fretboard: 3, 5, 3, 4, 5, 3, 4, 1.

System 2 (Bars 5-8): Fm7, Cm7. Notes: 3rd fret (A shape Cm7). Fretboard: 1, 1, 3, 1, 1, 1, 4, 3, 5, 3, 5, 5, 3.

System 3 (Bars 9-12): A7, G7, Cm7, G7. Notes: 3rd fret (A shape Cm7). Fretboard: 6, 4, 5, 4, 3, 4, 5, 6, 3, 4, 3, 5, 4, 3, 4, 5, 3.

System 4 (Bars 13-16): Fm7, Cm7. Notes: 8th fret (E shape Cm7). Fretboard: 8, 10, 8, 10, 9, 11, 8, 10, 8, 11, 8.

System 5 (Bars 17-21): A7, G7, Cm7, G7, Cm7. Notes: 8th fret (E shape Cm7). Fretboard: 11, 13, 11, 13, 14, 10, 12, 10, 12, 13, 10, 12, 10, 12, 8, 10, 10, 10, 12, 10, 12, 8, 8, 8.



LESSON: JAZZ

EXAMPLE 4 USING PENTATONIC SCALES TO OUTLINE THE CHORDS

CD TRACK 51

Now let's take this one step further and use the pentatonic scale to outline the Cm7 and Fm7 in the minor blues, so over the Cm7 chords we'll play C minor pentatonic, and over the Fm7 chord we'll play F minor pentatonic. If we stick

to our chord shapes for Ab7 and G7, we can outline the whole progression. The sample solo uses shapes 4 and 1 of C and F minor pentatonic, starting around the 3rd fret for the first chorus, then moving up to the 8th fret for the second.

Chorus 1 (Measures 1-8):

- Measure 1: Cm7 (C minor pentatonic shape 4)
- Measure 2: Fm7 (F minor pentatonic shape 1)
- Measure 3: Cm7 (C minor pentatonic shape 4)
- Measure 4: Ab7 (Ab7 chord shape)
- Measure 5: G7 (mixing G & G7 chord shape)
- Measure 6: Cm7 (C minor pentatonic)
- Measure 7: G7 (mixing G & G7 chord shape)
- Measure 8: Cm7 (C minor pentatonic shape 1)

Chorus 2 (Measures 9-16):

- Measure 9: Cm7 (C minor pentatonic shape 1)
- Measure 10: Fm7 (F minor pentatonic shape 4, lay back)
- Measure 11: Cm7 (C minor pentatonic shape 1)
- Measure 12: Ab7 (Ab7 chord shape)
- Measure 13: G7 (G7 chord shape)
- Measure 14: Cm7 (C minor pentatonic)
- Measure 15: G7 (G7 chord shape)
- Measure 16: Cm7 (Cm chord)

Techniques:

- Bends:** 1/4, 1/2, 3/4
- Slides:** PB (Pitch Bend), BD (Bend Down), BU (Bend Up)
- Triplets:** 3

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Learn crosspicking

PART 3



Continuing his plectrum studies **Stuart Ryan** focuses his attention on the art of crosspicking, as perfected by players like Tommy Emmanuel...



Tommy Emmanuel: amazing Australian acoustic guitarist using a thumb pick

THIS MONTH WE are continuing our study of pick style acoustic playing with a study influenced by the great Tommy Emmanuel. We will focus on the technique of crosspicking; picking rapid arpeggiated chords across the strings either sequentially or with string skipping. Although you could play this study with your fingers (and you may find it easier that way) it is worth working on this with a pick for several reasons. Firstly the pick can give you a crisp, even sound that you may not necessarily get with the fingers – this can be useful if you are recording and you want an even dynamic throughout or a tone which will cut through the mix. Alternatively you may find yourself strumming with the pick and then encounter a passage that has a rapid picked 'breakdown' (you will hear this in Joe Bonamassa's acoustic playing as well as Tommy's uptempo stuff).

Tommy Emmanuel plays several pieces using the pick or the pick and fingers and you may also want to apply the latter approach to this exercise. Grip the pick in between the thumb and first finger as you would

normally and then pick the first and second strings using the 'm' and 'a' fingers or just the 'm' finger. We are now in the realm of hybrid picking, a technique beloved of any Stetson-toting country guitarist!

When playing this style of guitar it is essential that you keep a relaxed picking hand throughout. Any tension and you will

lose dynamics, speed and dexterity. I find that a thicker plectrum helps immensely when playing in this way, it will bounce off the strings and back more readily and you can get a greater attack without digging in too hard.

Also bear in mind that you are striving for perfect synergy between picking and fretting hands so ensure that you are comfortable with the chord shapes all the way through. Crosspicking can be a challenge when you are faced with many different picking patterns in the space of a few bars, so it's essential to work a picking pattern up slowly, commit it to memory and then build up the speed. The more you focus on it this way the more you will come to see picking patterns as second nature. This is harder to do with a plectrum than the picking hand fingers as there can be more jumping around, so apologies if you end up 'cross' picking. (Ouch!) 

“Tommy plays several tracks using pick or pick and fingers, so you may want to apply the latter approach to this piece”

GET THE TONE



Any type of acoustic guitar will work here although a dreadnought body shape will give you greater punch and somewhere to rest the picking hand's elbow. Also think about your choice of pick - sometimes changing pick material or thickness can have a huge positive impact on your playing; take a look at the custom made Red Bear picks from the USA if you really want to try the Rolls Royce of picks!

ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: D	☒ General stamina
TEMPO: VARIOUS	☒ Cross picking speed
CD: TRACK 53	☒ Fretting accuracy



TRACK RECORD There are many great acoustic players who use a pick in this style. Have a listen to Tommy Emmanuel's classic album *Only* (2001) or check out *I've Got The House To Myself* (2002) and *Evocative* (2009) by David Grier.

LESSON: ACOUSTIC

EXAMPLE ...CONTINUED

CD TRACK 53

[Bar 28] There's a sudden jump here – rapid hammer on/pull off lick in the open position all the way up to the chord at frets 7 and 10 (bar 29)!

[Bar 30] Here is another great leap for the fretting hand, this will require a rapid jump so make sure you are comfortable with these two chord shapes before getting things up to speed; by now you want the picking hand to be on autopilot so you can place the focus on the fretting hand.

[Bars 31-32] Another of those 'wider' picking patterns - make sure all notes are precisely and evenly picked.

[Bar 36] And finally another crosspicking sequence with some movement in the chord to try, again familiarise the fretting hand with this pattern and watch out for the G/A chord which requires a picking pattern from the fifth string all the way to the first string and back up.

25

N.C. D Dsus4 D5 Dsus2

28

N.C. D5add6 D9

31

G6 Gm6 Dsus2

34

Dsus2#11 Dsus2sus4 G/A Dadd11/A

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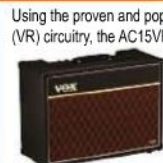
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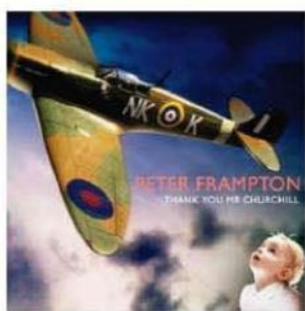
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New Albums

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

ALBUM OF THE MONTH



PETER FRAMPTON THANK YOU MR CHURCHILL

Eagle Records ★★★★★

Wow, this is a very pleasant surprise - Frampton is back and with a vengeance! This is a really great album and a huge leap forward from Fingerprints, his previous

effort. This is mainstream hard rock with Peter's usual outstanding vocal delivery but it's the guitar playing that really steals the show with its variety of sounds, effects, occasional harmony and sheer strength of attack. There are lots of highlights here including the instrumental Suite Liberte and the songs Road To The Sun (which features son Julian on vocals), Asleep At The Wheel, I Want It Back and I Understand, which boasts luscious acoustic strains and a truly magical electric solo. The liner notes helpfully list which of Peter's guitars is used on each track - a nice touch!



FM METROPOLIS

Riff City Records ★★★★★

Do you ever hanker for those heady hard rock days of the 1980s but prefer a more modern twist? If you do - and there are many of us who fall into that category - then check out this album from FM. The band was indeed born in that decade so it's full of hard anthemic rock, solid vocals and rousing guitar solos but with a more aggressive

stance and a contemporary mix. Although they certainly have their own sound, you'll feel very much at home if your taste encompasses the likes of Whitesnake, Extreme, Europe, John Parr or Richard Marx. This is also a beautifully presented album and features Steve Overland on vocals and Jim Kirkpatrick on guitar. There are great songs, meaningful lyrics and varied arrangements with plenty of light and shade - we really can't praise Metropolis and FM highly enough, so ignore it at your peril.

BLACK SOUL STRANGERS ANIMATE

Squeek ★★★★★

Following a move from Ireland to London in 2009 and the addition of Philip Justin Wyer to provide extra guitar, keyboards and vocals, this band has really put its show on the



road. Singer-guitarist Barry Gorey admits they've been influenced by Queens Of The Stone Age, The Clash and Joy Division but there's little here that makes that overly obvious as Black Soul Strangers are a pleasingly individual band. Their music is fresh and clean, and predominantly indie-pop-rock in nature, but there is a heavier undercurrent that suggests these guys like a bit of aggression in the mix too. Like many up-and-coming bands they need to make their presence felt - and that's not easy given the enormous swathe of groups out there desperate to break through - but touring the UK should help to spread the word and introduce this quality act to a much wider audience.

JOHN NORUM PLAY YARD BLUES

Mascot Records ★★★★★

Although Norum is perhaps best known for his impressive lead guitar work with chart busters Europe, he has also firmly



established a solo career and this album shows just how far he has come. This is a really solid performance all round, with most of the material being original, although John also makes his mark on three lesser known tracks from the likes of Mountain, Thin Lizzy and Mahogany Rush. Norum is a great singer and a superb guitarist, with an enviable ability to capture the heart and feeling of another band or artist, bend it to his own needs then use it successfully in a track. Just check out the Whitesnake feel and Coverdale

style vocals on Over And Done and the classic Leslie West string bends and vibrato on Travelin' In The Dark. This is a great album all round and undoubtedly the best offering from Norum to date.

MARILLION LESS IS MORE

earMUSIC ★★★★★

Marillion continue to come up with new music and surprises, and this back catalogue influenced project falls into the latter category. For the album (and subsequent tour)



they have remodelled the structure of several tracks into an 'unplugged' format, and as they have sensibly avoided the more popular and 'hit' songs, it is a very successful transposition. As such it at first seems more downbeat than you would normally expect from the band, but things pick up as the album progresses. Guitarist Steve Rothery uses great restraint on Quartz and the upbeat Latin version of If My Heart Were A Ball (both originally from Anoraknophobia), and this helps both tracks to stand out from the crowd. Although the project is seemingly of interest only to the diehard Marillion fans, the band has a habit of reaching the masses when you least expect it, so let's just see what happens with this unexpected release.

RON THAL THE ADVENTURES OF BUMBLEFOOT (2010 REISSUE)

Shrapnel ★★★★★

Ron Thal - alias Bumblefoot - is probably best known these days



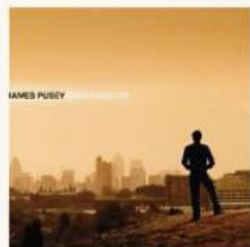
for being one of the six-string incumbents in the ever changing Guns N' Roses line-up; but to fans of slightly off-the-edge-of-the-bat guitar playing, he's been a legend for a lot longer. Indeed, *The Adventures Of Bumblefoot* was Thal's first album, originally released back in 1995 and now re-issued with an extra seven tracks. So it's likely that this particular release will need very little introduction to the readers of GT. However it's still as refreshingly loony as ever with its distinct Vai-era Zappa influences very much intact. Tracks range from the bump'n'grind of the title track to the redneck hoe-down of *Limberneck*. But what of those seven bonus tracks? Well, we're pleased to report that everything here is delightfully surreal - actually there's an air of Guthrie about it - and if you found yourself thinking that the original album was way too short, then this reissue will rock your world!

JAMES PUSEY FIRST CHAPTER

JP ★★

James Pusey is a relatively new name on the UK jazz guitar scene and *First Chapter* is his debut album as leader. A graduate of

Leeds College of Music and Guildhall, James has already clocked up some considerable experience on the freelance scene, having played at Ronnie Scott's, the Albert Hall and the O2. He has also studied Indian classical music and the sitar for many years, which all adds up to an interesting range of influences. From the album's opening track it's evident that we're not in for just another tired re-reading of modern jazz guitar antics. There's an immediate depth to *Kemp's Corner*, with sparse chordal guitar and Wayne Shorter style soprano sax over brooding bass and drums. When it's time to solo, James proves himself to be melodic and thoughtful with a guitar tone on the verge of overdrive. Overall the album is varied and extremely adept - this guy is definitely a name to watch out for. More details and gig info at www.jamespusey.com.



CLASSIC ALBUM



BON JOVI SLIPPERY WHEN WET

Mercury ★★★★★

Once upon a time, record companies used to give bands a chance to reach success and it was a policy that paid off time and time again, even though many of the world's best didn't find instant mass

appeal. For Bon Jovi it was the third album that made them a household name. *Slippery When Wet* was released in 1986, hot on the tail of the singles *Living on a Prayer* and *You Give Love a Bad Name*. It revealed a confident lead singer in Jon Bon Jovi and a stunning guitarist, Richie Sambora, who also boasted a not-half-bad set of tonsils. The band was tight and heavy but their songs also had instant appeal and were great to sing along to. Success was all but inevitable. *Wanted Dead Or Alive* and *Never Say Goodbye* were also given single release status. *Slippery When Wet* has sold well over 28 million worldwide, which speaks for itself. If you have to have only one Bon Jovi album in your CD/MP3 collection it's got to be this one!



PORCUPINE TREE ANESTHETIZE

Kscope ★★★★★

An ominous low chord sounds, three stage screens fire up and the audience stirs. Suddenly the band is there, Stephen Wilson's guitar rings out and we're into *Fear Of A Blank Planet*. This could be nothing else than a gig from contemporary British prog

rockers Porcupine Tree. Sure, the music is intense and a little gloomy at times (a hangover effect from keys player Richard Barbieri's time in Japan perhaps?) but it is definitely fully engaging and the excellent video production here undoubtedly helps to keep you alert. John Wesley on guitar and vocals is one of those 'additional' musicians that prove their weight in gold in a live situation - we simply must applaud this fraternity that can augment its long-serving line-up and help make up for the studio overdubs. His solo work here is particularly well executed - just check out the title track *Anesthetize* for confirmation. If you like your music moody and absorbing then watching this is a must.



U2 360° TOUR

Mercury ★★★★★

The 360° part refers to the unique staging arrangement of the band's recent tour. Simply called 'the claw', it sets a new concert stage size record and features an all-round screen above the stage plus bridges to an outer ring that gives better access to the audience. This

DVD performance is from the Rose Bowl in Pasadena. The set draws on material from throughout the band's career but what's surprising is that in spite of the huge scale of all this, there is still real intimacy and the audience obviously loves it. Bono is on top form (and he must be fit in order to run round that outer circle while he's singing), Larry Mullen and Adam Clayton make a really solid rhythm section, and of course The Edge works his way through a host of classic guitar models and sounds as the set progresses. There are lots of extras on the second disc but this is a simply fantastic visual and sound experience. As this is only the 'regular' DVD version, we can't wait to see the Blu-ray one when it comes out!



RUSH BEYOND THE LIGHTED STAGE

Banger Films/Universal ★★★★★

At last we have a comprehensive look at the career of Rush, three prog rockers from Canada who started together at school. Geddy Lee, Alex Lifeson and John Rutsey were a curious combination of players who stayed away from the mainstream, never

played dance music and wrote their own material from the outset. Gradually they became known and were offered a tour in America but drummer Rutsey bailed out. Enter the moustachioed Neil Peart, who came to audition and pounded his double-bass-drum kit so awesomely that Geddy and Alex knew he was the man for the job. Rush opened for Manfred Man's Earthband and Uriah Heep and this was their perfect audience. The story is less complicated than that of most bands since mutual respect has kept this line-up together ever since. There's more band input than on the majority of these 'history' DVDs and there is a better insight because of it. Plus lots of extras too that will keep the fans happy!

Theory Godmother



STAR LETTER PRIZE

Blackstar are giving each month's top TG letter one of their brilliant pedals. Visit www.blackstaramps.co.uk and tell us which one you'd like, should your letter be the lucky one...



Post your playing posers and technical teasers to: Theory Godmother, Guitar Techniques, 30 Monmouth Street, Bath, BA1 2BW; or email me at guitartechniques@futurenet.com - your wish is my command!

Caught Speeding

Dear Theory Godmother

Please can you help? There are two things I need a little advice on. Firstly, I have been playing for some time and can sound quite musical when I play at a slow or moderate pace. However, as soon as I try and generate a bit of speed into my playing it all goes horribly wrong, I hit the strings too hard with the pick and any sense of fluency goes out of the window. Are there some definitive exercises I can do to improve this? (I play mainly blues with a bit of jazz and country thrown in.)

Secondly, I've never been able to come up with an ideal practice routine which will lead to steady progress. I tend to dip in and out of things, avoid doing the basics and seem to go through periods where I see no improvement in my playing at all. If I have an hour a day to practise, what should I be doing?

Andy

I think it's likely that the second paragraph of your letter tells us the cause of the problems in the first, Andy! If you want to increase your picking accuracy at speed then you need a structured course of exercises

built in to a regular daily practice routine. So, as I'm able to answer both questions at once, let's check the basics: you need to do to work on your speed.

To begin with, let's check the basics: take a good look at your picking and fretting hand positions. Unfortunately I'm not there to check for you and so the best thing I can suggest here is that you view some videos on YouTube and make sure that your hand positions don't differ radically from the consensus. Pay particular attention to the picking hand as I've found from experience that most speed-related problems tend to be seated hereabouts. Are you clenching your hand rather than letting your 'spare' fingers fan out when you pick? The tension that clenching produces can decrease your picking efficiency and so the idea here is to relax the hand as much as possible. Are both wrists as straight as possible? If either hand is at right angles to your arm, it's not doing you any good and will act as an open invitation to conditions like tendonitis and so on.

Now look at the way you're holding your pick - between thumb and forefinger with only the top 2mm coming into contact with the string on single note playing? Any more means that you have to lift the pick across the

strings when playing scale passages and this will slow you down, too.

Once you've checked these points and are sure that you're a lean, mean picking machine, we can begin some exercises to increase your speed.

Now, have you got a metronome? If not, go and borrow or buy one - or download a free one for your PC, iPhone or whatever. The exact type doesn't matter as long as it's something that will act as a pace-maker for you. Now check out Ex 1: here you'll find a couple of single-string exercises to test your picking technique. Start the metronome around 80 beats per minute (BPM) and make sure that you are metrically on the button with every note, then increase the BPM until things begin to fall apart. Make a note of the BPM at which this happens and write it down: this is where we will measure your progress. If you revisit these exercises on a regular basis, you'll be able to see at a glance if your picking speed has increased or not.

Next, move on to Ex 2: these exercises span two strings. Once again, set your metronome to between 80-100BPM and consciously aim to pick everything cleanly, increasing the speed only when you get a clear round every time.

It's important that you play these exercises for more than just a few repeats - you need to be able to play them all cleanly for around a minute at least. Anything less than that isn't enhancing your stamina and we want to work on this side of things too. So set yourself a one-minute minimum.

Now move on to Ex 3: these are three-string exercises which call on you to change strings more than before. Apply the same sort of rules here where metronome times are concerned and make '100% clean execution' your only goal.

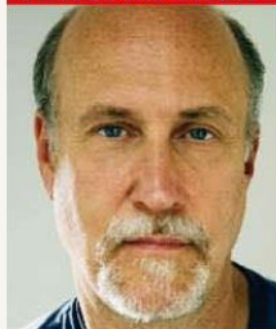
It might appear that we're progressing with baby steps, but this is necessary in order to make sure that everything develops correctly over time. If you rush these things, you might see some improvements in the short term, but you stand the risk of losing everything you've gained unless this practice routine is maintained over a period of time and built up slowly. Remember that muscle development, reflexes and so on don't happen overnight and so make sure you commit to this routine for a prolonged period of time.

Finally, we'll progress on to Ex 4: these are six-string exercises and you'll need to take the metronome speed back down again in order to play them cleanly while you familiarise yourself with them. Then increase the speed in small increments - don't give in to impatience and try any big leaps at this stage because you'll run into trouble that way.

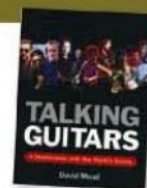
In all honesty there is enough here to keep you going for a good three to four months - and it will only have effect if you practise it every day. You only need to do these exercises for a few minutes each practice session for them to work. After that, you're free to move on and work on other areas of your technique, learn songs, look through transcriptions, etc. But I can guarantee that if you're strict with yourself and dedicate a little time to working 'against the clock' on a daily

STAR SOUND BITE...

JOHN SCOFIELD ON WRITING MUSIC...



“I write on guitar which is a help and a hindrance. It helps your guitar playing because when you sit around and just practise all your fast licks all the time you tend to miss things. But writing music and putting together songs on the guitar has led me to chord voicings and various kinds of music that I wouldn't maybe do otherwise. I get in situations where I wonder what this melody would sound like over this chord and you have to slow down a little bit.”



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

Finally, everyone has to endure those long periods where their playing doesn't seem to progress; in fact it's so common that teachers refer to them as 'plateau phases'. Just keep going with a structured daily practice routine and you'll win through.

Dear Theory Godmother

Claire

Having said that, you could explore custom sets like the ones provided at Newtowne www.newtonestrings.com and experiment a little, but I think you'll find that upping your string gauge will do the trick.

Dear Theory Godmother

Darren

Ex 1

Ex 1

$\text{♩} = 80$

Alternate picking throughout

E
B
G
D
A
E

3 2 2 5 5 3 3 3 2 2 5 5 3 3 3 2 5 5 3

[illegible]

Ex 3

Exercise 3

Key: F# (D major)

Time: 4/4

Staff 1 (Treble Clef):

Measure 1: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter).

Measure 2: D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

Staff 2 (Bass Clef):

Measure 1: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter).

Measure 2: D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter).

[illegible]

Ex 5

D G/D A/D G/D C/D D

E 2 3 5 7 8 10
B 3 4 5 8 8 10
G 0 0 0 8 0 10
D 0 0 0 0 0 11
A 0 0 0 0 0 0

Dear Theory Godmother

Martin

Next, you'll need to proceed with extreme care when removing the pickups. If this is the first time you've done something like this then I'd recommend you seek the help of a good guitar repairer. It's the easiest

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

GT USER GUIDE



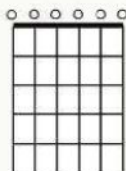
You can get more from GT by understanding our easy-to-follow musical terms and signs...

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 (index), m (middle), a (annular), c (little finger)



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 quickly.



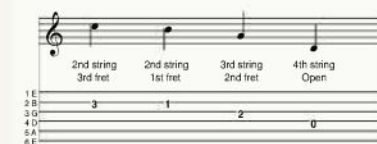
OUR RATING SYSTEM

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

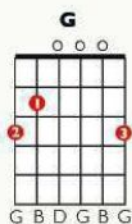
Each transcription is broken down into two parts...



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

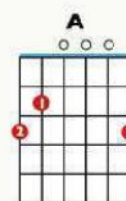


TABBING Under the musical staff, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are fret numbers. The two stave and tab examples show 4 notes and 4 chords; C (C major), Em (E minor), D7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

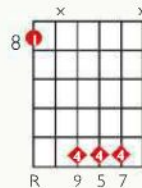
The blue line represents a capo – for this A chord, place it at fret 2. Capos change the fret number ordering – here, the original fret 5 now becomes fret 3, fret 7 now fret 5, etc.

A major scale



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 4th string with fingers 1, 3 and 4.



1 = 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.

Arpeggiated chord



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

FRETTING HAND

Hammer-on & Pull-off



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

Note Trills



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

Slides (Glissando)



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

Left Hand Tapping



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

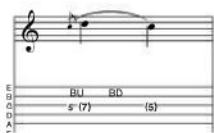
Fret-Hand Muting



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

BENDING AND VIBRATO

Bend up/down



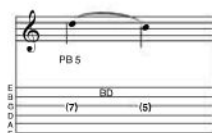
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

Re-pick bend



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

Pre bend



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

Quarter-tone bend



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

Vibrato



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

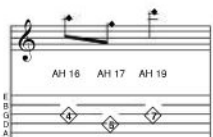
HARMONICS

Natural harmonics



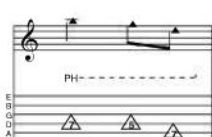
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

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



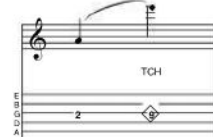
■ Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

Tapped harmonics



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

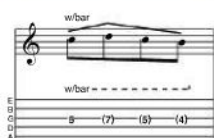
Touch harmonics



■ 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



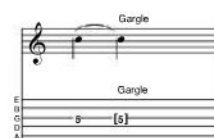
■ Scoop - depress the bar just before striking the note and release. Doop - lower the bar slightly after picking note.

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

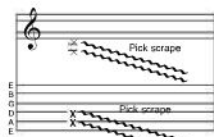
Capo Notation



■ 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



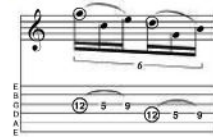
■ The numbers after the notes are the fingers required to play the fret numbers in the tab below.

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 't' or 'm'.

GT Teachers' Directory

Looking for a tutor? The Registry of Guitar Tutors (RGT) has some of the country's best teachers on its books. Check out the teachers below - if you can't find one near you, go to www.rgt.org

Guitar Techniques
If you would like to put your guitar teaching practice in front of the UK's most targeted audience, call Jade Hargreaves on 01225 788149; or email jade.hargreaves@futurenet.com

RGT
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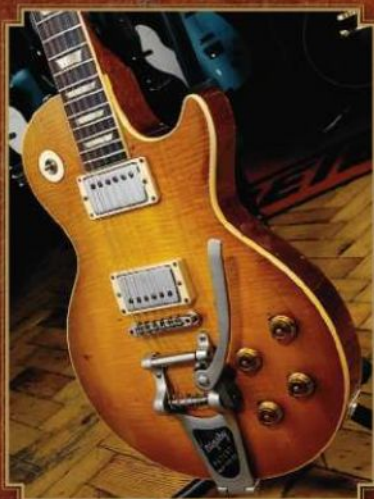
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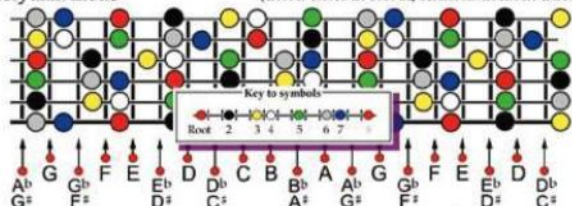
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