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Just some of your regular GT technique experts...



RICHARD BARRETT

One of the best players around, Richard is adept at most styles but truly excels in the bluesier side of rock. He currently plays with Spandau's Tony Hadley.



SHAUN BAXTER

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



JON BISHOP

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



LES DAVIDSON

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



CHARLIE GRIFFITHS

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



PHIL HILBORNE

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



PAT HEATH

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



AYNSLEY LISTER

Aynsley is one of the UK's finest blues-rock guitarists, recording artists and performers. His new album Eyes Wide Open is a killer; we welcome him to GT!



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

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



JUSTIN SANDERCOE

One of the most successful guitar teachers ever, justinguitar.com is a mine of information, and his YouTube channel boasts almost 500,000 subscribers!



IAIN SCOTT

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



JOHN WHEATCROFT

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

WELCOME

MANY YEARS AGO I was humiliated by a guitarist friend - with no malice at all, I hasten to add. He and his brother were in a well-known prog band and had moved to the town where I lived. We'd got to know each other and one day he suggested the two of us have a jam. While his brother was the lead guitarist, this chap was 'strictly rhythm' - although he did occasionally like to 'make it cry or sing' (groan!).

Given that we didn't know what the other really did, we inevitably ended up playing blues and rock stuff. He let me solo first and I wailed away on my red 335, giving it everything I'd got. He, on the other hand was all over his blonde Tele's neck, playing partial chords, half-chord-half-riff ideas, link lines, bass runs - the lot.

When it came time to swap roles my basic barre chords were, by contrast, leaden and unmusical. Where he had made my licks come to life, my dreadful rhythm was killing his tasteful, funky chops. What a lesson I learned!

That historic preamble was (you've guessed it) to set up this issue's main story, which is all about playing complementary, interesting, musically relevant, exciting and rewarding blues rhythm guitar.

Jon Bishop has again come up with the goods and, whether you're into blues or not, his feature is an indispensable source of ideas that will benefit any guitarist. Checking through Jon's examples - he leaves no stone unturned - will set you up as a fine blues rhythm player and ensure you never find yourself with the same red face that I was left with all those years ago.

In tandem with Jon's feature you should also visit Iain Scott's Chord Camp. It's about CAGED system chords - exactly what my friend was using that day and about which I had absolutely no idea (wince!). Do enjoy the issue, and I'll see you again next month.

Neville Marten, Editor
neville.marten@futurenet.com



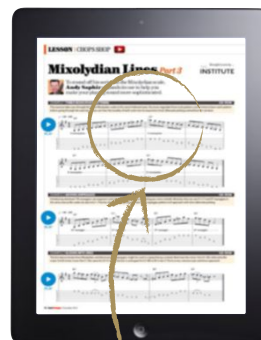
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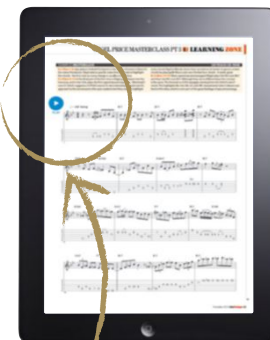
Tap the links

Finding your way around the magazine is easy. Tapping the feature titles on the cover or the contents page, takes you straight to the relevant articles. Any web and email links in the text are tappable too!



Animated tab & audio

Songs and lessons have the audio built in with a moving cursor showing you exactly where you are in the music. Simply tap the 'play' button then you can fast-forward or scroll back at will.

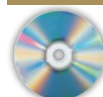


Play the videos

Certain articles have accompanying videos full of useful insight and additional information. Once again, tap the play buttons to enjoy video masterclasses on your iPad or smartphone.

PLUS! Get a FREE iPad/iPhone sample of GT. For full details and how to receive our digital edition regularly, go to www.myfavouritemagazines.co.uk/GTQsubs

* PLEASE NOTE: Only the Apple version contains interactive tab and audio. Zinio and others do not.



DISC AUDIO Sometimes the GT CD features some articles' backing tracks as mp3 files due to space. These will be found in a folder on the CD-ROM section of the disc, accessible only via a computer and not a conventional CD player.

A man with dark hair is shown from the chest up, wearing large black headphones and playing a light-colored nylon string guitar. He is looking down at the instrument. The background is dark and out of focus.

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A bluesy E13 chord
played on a Gibson
ES-335 '63 Reissue

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**ALL THE BLUES CHORDS...
...you'll ever need!** 14
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Aynsley Lister:
Part 3 of his
blues-rock
soloing series

TalkBack

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

'MIXED' MESSAGES?

In your February 2017 issue Matt Chambers asks, apropos the Mixolydian mode in A, which has F# and C# but G natural (7th), "Wouldn't it make more sense to have the key signature of D Major, as A Mixolydian is the fifth scale degree of D Major?" Jason Sidwell replies, "...Guitar Techniques... decided to universally conform to traditional music conventions (founded in classical music) in that all key signatures would be Major or (Natural) Minor keys."

Whereas that decision adopted by Guitar Techniques is a perfectly reasonable strategy and entirely defensible, it is by no means universal in classical music. At least two pieces in my current repertoire use key signatures that reflect the modal nature of the music.

A 'classical' (Spanish Nationalist School) piece in my repertoire is Madroños by Frederico Moreno Torroba. This has a tonal centre that is clearly E. The key signature having no sharps or flats is of C Major. This indicates to me that I should expect Phrygian (flamenco like) sounds. Of course, things are rarely quite that simple. Madroños can be thought of as in the Phrygian Dominant mode (fifth mode of, in this case, A Harmonic Minor, and even more flamenco) given that it opens and closes with an E Major chord. This might suggest a key signature of G#, but that would be too easily confused with F# and is best avoided, as with tunes using the Harmonic Minor. Madroños, in fact, shifts through a variety of keys and modes, thus making lots of accidentals necessary. Flamenco often does likewise.

I have also learned an arrangement of The Blarney Pilgrim by Clive Carroll. Its tonal centre is D (transposed by capo) but although it uses F#, all the Cs are natural. Clive uses the G Major key signature of a single sharp, F#. This indicates that we can expect to hear Mixolydian sounds. Duck Baker in his



arrangement does the same.

Two caveats: Blues is often a delicious mix of Major, Mixolydian, Minor and Pentatonic sounds. It is arguably best to use the magazine's convention with Blues, accidentals indicating 'blue notes' to the ear. Secondly, it is best to stick to the regular 15 key signatures, one natural and seven each of sharp and flat, building forwards or backwards around the cycle of 5ths. As previously mentioned, a key signature of a random sharp (eg G#) or flat could be confusing.

To conclude, although there is nothing wrong with GT's policy on this issue, it is not a universally adopted convention in music. So, if Mr Chambers prefers to use key signatures that reflect the modality of a piece, he is in good company.

Brian Arthur, Northumberland

Good point, Brian. Music, while being a very precise art on the one hand, can be multiplicitous and confusing on the other. After years of refining how GT does things, we have arrived at a set of standards that seem to work well across all the various styles we cover – as you

point out, from blues to classical.

One size won't always fit perfectly 100% of the time, but in a single publication it's necessary (and probably

Jason Sidwell: GT's music editor and a fine guitarist in a host of styles

best) to come up with a stance on all these potentially conflicting issues and stick to it. We realise that certain scenarios might be well served by other approaches, but overall (and notwithstanding the vagaries of music), we are happy with things the way they are. We would, of course, never dictate how others do things, and understand that we are likely to encounter different approaches here and there.

GUITARISTS' AILMENTS

I have subscribed to GT for four about years and every issue has sparkling gems to improve my skills, thinking and approach, even after 30 years of plunking the confounded plank.

Unfortunately in the same period, several medical issues have confronted both my hands: eg 'trigger finger', carpal tunnel syndrome, Dupuytren's contracture, and mild arthritis. I'm also aware that a lot of older players are partially deaf, have a hunched posture and back problems related to the way they've played for 40 odd years.

So I wondered if a series of articles on guitar related bio-mechanics - how to avoid, or recognise early symptoms and manage common medical problems that dedicated twangers might encounter - would help younger players to consider methods to minimise risks of typical long-term guitarists' impending medical

complications? There have been odd references to fingers, tendons, arms and brains (memorisation techniques) so the truth is out there and within GT's grasp!

Russ Grant

You may well be right that the moment is ripe for such an article or series in GT, Russ. As you say, we've tinkered around the edges a few times but never got to the nitty-gritty. Actually, I have had Dupuytren's contracture for several years, but as yet my hand (the fretting one!) has not turned into the closed claw that typifies the advanced stages of this nasty ailment. Luckily, I'm told the hand can stay normal for years or even never contract, so fingers crossed (if that's not a horribly mixed figure of speech). Having discussed the idea with Jason we feel that a genuine doctor would need to contribute, and possibly oversee the whole thing. We also feel that, since our writers are all busy players, teachers, recording artists in their own right or out on the road backing others, it would be great to get their practical insight too. We're on the case, so watch this space!

NOT ALL ABOUT SOLOING!

I buy GT when there's something on the cover that floats my boat. I chuck it into my shopping basket in

the supermarket and my wife doesn't notice till it's too late. But I have noticed how much you concentrate on lead playing, as opposed to chords and rhythm. I'd buy it more often if there were more great chord

features – I remember 50 Gorgeous Chords, from some years back, but not much recently. The mag is great, but perhaps a bit lop-sided?

Mark Behay

Well, Mark, I must disagree. Apart from the mammoth cover feature in this very issue, Chord Camp is a brilliant resource for rhythm; the Rock column always has a rhythm part; and Acoustic usually focuses on chords, be they strummed or picked. Plus we regularly offer huge rhythm guitar features in every kind of style. Perhaps you should visit the supermarket more often. Enjoy the issue!



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FOOD FOR *thought*

Every month, **Justin Sandercoe** of justinguitar.com lends GT his insight as one of the world's most successful guitar teachers. This month: Play piano in 15 minutes!

Play piano in 15 minutes! I love those misleading ads one sees all over the internet. But for strummers out there with even a rudimentary music theory knowledge, it is a very easy step to transfer basic concepts to the piano - and with many benefits. If you can get yourself in front of a piano or keyboard this micro course will get you up and running, and playing a load of songs in just a few minutes.

The white notes on the piano are C-D-E-F-G-A-B-C and the black notes are the sharps and flats. Remember that E-F and B-C are just a semitone apart so they are the ones that are without a sharp between them. You'll notice that the sharps are grouped in twos and threes – well, B and C are located to the left of the groups of two. If we only use the white notes we are playing in the key of C Major, which is all we'll be working in today.

One of the cool things about theory applied to piano is that it's a lot more obvious than on guitar. Basic triad chords for example are R, 3rd and 5th, and this on piano is simply, play a note (Root), miss a note (2), play a note (3rd), miss a note (4), play a note (5th) - it's right there in front of you! There are many fingering options but to start use your right hand, thumb on the root, middle finger on the 3rd and pinky on the 5th. This will help you to 'miss' the notes that would have been under your index and ring fingers (note that I'm avoiding finger numbers here because they're different from guitar!).

So start that triad shape with your thumb on the note C, do the ‘play a note, miss a note, play a note

Here's a piano-style keyboard with all the keys notated with their specific notes. So much simpler than guitar!



miss a note' thing and you have a C Major chord (C-E-G). Keep the same shape but move it all up one note so thumb is on the D and you have a D Minor chord (D-F-A). This follows the diatonic chord sequence for the key of C which is: C Major, D Minor, E Minor, F Major, G Major, A minor, B Diminished and then back to C.

the bass on beats 1 and 3 and the chord on 2 and 4. How much quicker was that to learn than the same thing on guitar?

A chord pattern that works for gazillions of songs is the good ol' I-V-VI-IV (1-5-6-4) so doing each of those for a bar and you got yourself the ability to play hundreds of

bit more old-school, try using the I-VI-II-V (1-6-2-5) chord sequence which is the foundation of many more songs like: I Got Rhythm (George Gershwin) or The Rainbow Connection (Muppets).

The so-called '50s progression - I-VI-IV-V (1-6-4-5) - is used in Stand By Me (Ben E King), All I Have To Do Is Dream (Everly Brothers) and tons of others. These are simplified somewhat and I had to leave bits out, but the idea is to get you started and give you some food for thought. Next month we'll see how you can use these ideas to help your guitar playing, and get a little more creative. For now, tinkle those ivories and have some fun!

Get more info and links to related lessons on all Justin's GT articles at www.justinquitar.com/qtmag

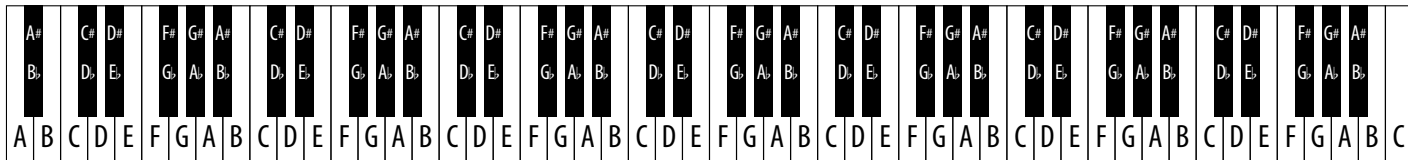
“NEXT MONTH WE’LL USE THESE IDEAS TO HELP YOUR GUITAR PLAYING, AND GET A LITTLE MORE CREATIVE”

We number these chords using Roman numerals for convenience.

The rhythm I recommend you start with is playing a root note of the chord (just the one note) in the left hand somewhere to the left of where you plan to play the chord, and then the triad with the right hand, do that all twice and you have

songs at parties and show off your new awesome piano skills. Some (simplified) songs you might like to sing over this would be: I'm Yours (Jason Mraz), Let It Be (The Beatles), When I Come Around (Green Day), Wherever You Will Go (The Calling).

If you fancy trying something a



SESSION *shenanigans*

The studio guitarist's guide to happiness and personal fulfilment, as related to us by **Mitch Dalton**

This month: Z is for Zen and the Art of ZT Electronics

Well do I remember my first professional engagement, a seminal moment in my Showbiz history. For those of you under the misapprehension that I might be referencing my very first studio date (Cheltenham & Gloucester Building Society commercial, Advision Studios, to be obsessively and compulsively accurate), you would be in regrettable error. Nor am I remembering my Free Jazz (in both senses) debut, The White Hart Public House, Holborn (or Covent Garden Borders, for any of you estate agents in tonight). Or even my grand entrance into the movie industry, a charmingly inexpensive celluloid caper, light of plot, lighter of dialogue and lightest of costume for the two and occasionally three nubile protagonists involved.

No. The focus of this rose-tinted reminiscence is The Thatched Barn, Boreham Wood, Hertfordshire. It's a Holiday Inn now, and not in a good way. The corporate event in question was the Alfa Romeo UK Annual Dinner And Dance. And specifically, the three flights of stairs up which an unsuspecting electric guitarist was forced to schlep a Fender Pro Reverb complete with vibrato, valves and two 12-inch speakers. Elevators are for wimps, apparently. However, never let it be said that I am not a quick learner. By 2am and gig end, midway through a delightful reverse staircase manoeuvre, I had already mentally prepared the 'Equipment For Sale' small ad for insertion in the following week's Melody Maker. The successor to Fullerton's finest turned out to be a Peavey Pacer, 40 watts of tough transistorised tone, two thirds of the size, 50 per cent of the speaker count and half the weight. This had to be the way forward, as I reflected on the plight of those less blessed with options. Keyboard players lugging Hammond organs or Fender Rhodes Suitcase pianos plus wheeled Twin Reverbs containing their own body weight of JBLs. Absurdly over equipped drummers with double bass rigs and ambitions

to be the next Carl Palmer. And as for those six-foot 'column' speakers - little wonder that the term 'Sound Reinforcement' had come into common usage. The entire US Cavalry First Division would have been welcomed at set-up time.

My rapidly absorbed lesson that 'less is less' engaged me in a bi-polar struggle between Top Tone or Torn Triceps. For years I trod a crazy path of financial self destruction, zig zagging between Peterson P100s (tiny but tasty) and flight cased Mesa Boogie Nomads (The Truss Busters), Roland Cubes and Dennis Cornell custom jobs, Fender Deluxes and Champs. At one point I bought a red Toyota MR2, one of its main attractions being the cubby-hole sized boot that could accommodate my teeny Paul Rivera designed Super Champ and little else.

And thus it came to pass that one fine day, the warring factions of unsatisfied ears and broken body finally declared an uneasy ceasefire after a visit to Bill Puplett, guitar technician to the gentry. On this occasion, he invited me to confirm that his latest guitar set-up was to

my satisfaction by inserting a jack plug into well... nothing. With the aid of recently corrected spectacles and an electron microscope I could just discern the outline of something similar in appearance to a transistor radio sitting innocuously on his work bench. And a wee one at that.

"What the Fender is that?" I exclaimed euphemistically, as mellifluous tone filled Bill's workshop. "Ah. Well. I take it you are unfamiliar with The Lunchbox by ZT

wonder at every opportunity since the nice people at DHL popped along with my very own example. Frankly, I wouldn't be too fussed if it sounded merely adequate. But it doesn't. It has played the The Royal Albert Hall, courtesy of a line out through the headphone jack socket. Ditto the O2 Arena and The Royal Festival Hall. Words and phrases like "Epic" and "Make sure you bring that thing next time" have been bandied about by sound engineers.

“AND THUS THE WARRING FACTIONS OF UNSATISFIED EARS AND BROKEN BODY DECLARED A CEASEFIRE”

Electronics? 130 Watts. 4.5-inch speaker. Weighs the about same as your wallet after you've paid me. And, as you can see, not much bigger. Although I own no shares in said company, I do suggest that you acquire one. In the unlikely event that you consider it a tad bulky, they also do The Lunchbox Junior. Just 30 Watts and so small it requires electronic tagging to locate."

It remains only for me to tell you that I have been using said techno

It nestles in its cute bag and sits on my shoulder. I even bought the extension cab. Same size, same bag. Fun to employ as a monitor and to amaze stage crew. You could do worse things in 2017 than to check one out. It was about 375 quid last time I looked. Just sayin'.

And a happy down-sized new year to you all.

For more on Mitch and his music go to: www.mitchdalton.co.uk



Mitch's Lunchbox amp has played the O2 Arena and Royal Albert Hall

INSTRUMENTAL *inquisition!*

Instrumentals have supplied some of music's most evocative and exciting moments.

We asked some top guitarists for their take on this iconic movement. This month:

Madonna's long-term guitarist, **Monte Pittman**

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

MP: Steve Vai and Joe Satriani were blowing up when I first started. So I think as a guitar player it was something that came naturally. As a teenager, I would make instrumental tapes for my friends.

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

MP: Well, lyrics can give a song a definite meaning, but an instrumental can carry the song with just the melody.

GT: Are there any musical factors or styles you aim to embrace or avoid with instrumentals?

MP: I'm up for whatever. I don't think like that. I will hopefully touch on just about every type of music at some point in my career.

GT: Is a typical song structure - verse, chorus, middle 8, verse, chorus etc, always relevant for an instrumental?

MP: Usually that's what works best. You can substitute one part for another and still consider it the pre-chorus. Maybe you have pre-chorus 'a' and pre-chorus 'b'. I kind of look at every song like that. I have to learn a lot of songs for Ultimate Jam Night at The Whisky A Go Go and I also play in the LA KISS House Band. Looking at where the structures lie helps me remember them quickly.



Monte Pittman: aims to touch on every style of music

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

MP: It's good to try different things. Sometimes you just play and something comes to you. Sometimes you play the rhythm and a melody pops up in your head.

GT: How do you start writing one; is there a typical approach?

MP: Just from playing my guitar. I always record myself so if I come up with something I'll know what I did. There are several times I've played

something and come up with a riff, then I didn't remember what I did and the song was lost.

GT: What do you aim for when your performance is centre stage for the duration of the instrumental?

MP: Just putting on the best performance I can.

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

MP: I don't know.

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

MP: Whatever sounds good.

GT: Do you have favourite keys or tempos?

MP: No

GT: Do you find Minor or Major keys easier to write in?

MP: Manor and Minor are both the same. A Minor and C Major are the same keys. I don't look at them as being different.

GT: Do you have favourite modes?

MP: I like manipulating one for another.

GT: What about modulations into new keys?

MP: Sometimes

GT: Do you view the backing band differently than on a vocal song?

GT: No

GT: What are your views on harmonising melodies?

MP: Whatever sounds good.

GT: What three guitar instrumentals would you consider iconic, or have inspired you?

MP: They would be: For The Love Of God (Steve Vai), Europa (Carlos Santana), and Far Beyond The Sun (Yngwie Malmsteen).

Monte's new album, *Inverted Grasp of Balance* is out now on Metal Blade Records. For more on Monte, go to montepittman.com

PHIL HILBORNE'S ONE-MINUTE LICK

FAKE SLIDE GUITAR VIBRATO ARM LICK

THE GUITAR'S VIBRATO arm is one of the most expressive devices we have. Used with skill and taste it can add a lot to your playing. This lick illustrates a 'fake slide' phrase where the intent is to fool the listener in to believing you are using a real slide, but it involves a great deal of control. It begins with a 'Dust My Broom' style phrase, depressing and releasing the bar to 'swoop' into the B notes from the .5 (B), a semitone below. For

the quarter-tone swoop down to the G note, pre-bend upwards with the arm before picking, then release it back to the G note - it's easy to pull the bar up too far, so take care. For the second phrase we 'swoop' into the notes and add vibrato as indicated. How much you manipulate the bar for the same amount of 'swoop' or vibrato, varies - the higher strings require more movement than the lower ones. Good control is the key to success here.



SIXTY SECONDS *with...*

A minute's all it takes to find out what makes a great guitarist tick. Before he jumped in his limo for the airport, we grabbed a quick chat with lap side guitarist extraordinaire: **Wille Edwards** of Wille And The Bandits.

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

WE: Pink Floyd and those amazing David Gilmour solos. I remember being transported to another place and having goose bumps all over. It wasn't till I got older that I realised that he used many lap steels for the solos and this may have been why I was drawn to the electric lap steel and Weissenborn guitars.

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

WE: A white Fender Strat that Hendrix used to play, but my parents couldn't afford it so I had to make do with an old acoustic that I used to try and play like an electric, hence my style still to this day is to overdrive my acoustic and get it to sound like an electric, creating a bigger sound with open tunings etc.

GT: The best gig you ever did?

Opening for Deep Purple in Paris. We got a standing ovation and an encore which has never happened to a support act at one of their shows before, apparently. And also, from that opportunity, Don Airey offered to play on our new album which we are all super stoked about.

GT: Worst playing nightmare?

WE: I was sitting down playing lap steel, the stool got stuck in the gap in the staging and I fell off the back of it. From that day on I always inspect where I place my stool.

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

WE: That the song is always the most important thing and guitar solos have to have a melody that harks back to the song or is an extension of it; it has to compliment the melodic arrangement.

GT: Do you still practise?

WE: Always. You can never stand still. I'm always looking for new inspirations, be it different tunings, different slide guitars, different techniques; or just jamming with different musicians can bring out a different side to your playing.

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

WE: Mainly it's just to relax, do some vocals warm-ups and a few noodles on the guitar.



Matthew Brooks,
Wille Edwards and
Andrew Naumann
of The Bandits

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

WE: Drums, Michael Barker; bass, Danny Thompson; guitar, Jeff Beck; keys, Don Airey; vocals, Chris Cornell; guitar and vocals, me.

GT: Greatest guitarist ever?

WE: Derek Trucks

GT: A solo you wish you'd played?

WE: High Hopes by Pink Floyd

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

WE: A 14-minute instrumental called Angel. I wrote it for my mum when she passed away. I say 'wrote' it, but it just happened; it was just letting out all the emotions in the most difficult period of my life.

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

WE: I only use my fingers to play as I prefer the slower attack.

GT: If you were allowed only three pedals, what would they be?

WE: Stereo Pan Pedal - it means I can blend my acoustic signal and overdriven amp signal together. Roland RE20 Tape Echo, I just love the sound of tape saturation and it has that almost timeless tone which I adore. Ibanez Tube Screamer - gets that beautiful valve overdrive which is a cornerstone of my sound.

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

WE: I can play a bit of piano and trumpet but would never want to be caught on stage doing either.

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

WE: I must have learnt to read when I played the trumpet age 12, but I learnt guitar using tabs and by ear, just listening to players' sound and feel and trying to replicate it.

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

WE: Mr Derek Trucks - that guy can make the slide guitar weep and his touch is the envy of many players.

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

WE: My Anderwood Electric Weissenborn that I helped build with Anderwood guitars. It has a mahogany body, koa top and, like a Weissenborn, is hollow through the neck. It stays hollow throughout the body and under the pickups. This gives infinite sustain and with Duncan classic '59s it produces those never-ending notes which you want from an electric lap slide.

GT: Favourite amp and settings?

WE: A Wearing amp made by a builder in Devon called Richard Wearing. These amps are 10w and full valve warmth. There is no EQ, just roll it up to 5 and you're away as the sound breaks up on 2. I don't always have the opportunity to play through it live, but Richard and I are tweaking a few things and it should be ready for retail soon.

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

WE: It's a high action on my Guild acoustic as I play bottleneck and don't want to clip the fretboard. On my lap slides there is no action, just a big big gap and no frets.

GT: What strings do you use?

WE: D'Addario phosphor bronze light gauge (12-53). Even through the amp it gives a thick warm tone. However, I always replace the high E gauge 12 with a 16 on my lap slide guitars, which does mean it's wound tight, but it gives more sustain and a smoother attack.

GT: What are you currently up to?

WE: We are two weeks into our two-month European tour promoting the forthcoming release of our new album, Steal. We are planning more tours in UK and most of Europe, Australia and India next year with also talk of a debut USA tour. I have just purchased a Stymon Timeline which is fun, so look out for some big atmospheric slide solos!

“ I CAN PLAY A BIT OF PIANO AND TRUMPET BUT WOULD NEVER WANT TO BE CAUGHT ON STAGE DOING EITHER ”

That Was The Year... 1940

*Alnico, Celluloid And
Plated Bronze*

MARTIN FINALLY INTRODUCES

the 0-15 acoustic, five years after the original prototypes were made. It's an affordable, less glossy guitar selling for just \$25. It's a nicely proportioned 14-fret instrument with simpler ivoroid dots on the fingerboard plus white plastic tuner buttons and anchor pins. The mahogany body and neck are unbound and the fretboard and bridge are rosewood. Both the scratchplate and the unusual headstock overlay are made of tortoiseshell celluloid.

WARTIME BABY BOOM SEES THE ARRIVAL OF Ricky Nelson, Cliff Richard, Tom Jones, David Gates, John Lennon, Johnny Nash, Billy Fury, Tony Sheridan, Jonathan Cook, Ringo Starr, Roberta Flack, Smokey Robinson, Adam Faith, Al Jarreau, Gene Pitney, Dionne Warwick, Freddie Garrity, Frank Zappa, Nancy Sinatra, Tim Hardin, Bruce Channel, Dr John, Percy Sledge, Herbie Hancock, Joe South, Joey Dee, and Bobby Hatfield and Bill Medley of The Righteous Brothers.

BIG YEAR FOR WALT DISNEY STUDIOS

with the release of their second full-length animated film, Pinocchio as well as Fantasia which features visualisations of popular classical pieces conducted by Leopold Stokowski. Billboard magazine publishes its first Music Popularity Chart; Doris Day joins Les Brown's band at just 16 years of age; and the first Captain America comic book is published in the US.



HARMONY RELEASES THE SILVERTONE

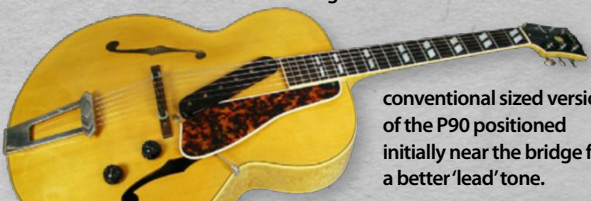
Patrician, an acoustic archtop guitar with a deep, rich tone and a great playing action. The top features mahogany or natural spruce with a broad central panel of contrasting wood with a polished natural finish, bound edges and block design marquetry. All metalwork is plated bronze and there is a floating tortoiseshell scratchplate. The hand-shaped mahogany neck is steel reinforced and fitted with individual TuneRite keys. However the models with a maple stripe in the centre of the rosewood fingerboard make the rectangular inlays rather hard to distinguish.

BLITZKRIEG AS SEVERAL CITIES ARE

bombarded in the UK. As well as 57 consecutive nights on London, other targets include Cardiff, Birmingham, Coventry, Southampton, Bristol, Sheffield, Liverpool and Manchester. Britain retaliates, hitting Berlin for the first time. Three ocean liners are put into service as troop carriers: The Mauritania, The Queen Mary and The Queen Elizabeth.

WALTER FULLER OF GIBSON INTRODUCES

a new pickup using Alnico magnets. It's a 6 3/4 inch long P90 with adjustable pole pieces and is set at an acute angle stretching between the neck and bridge. Fitted into a Gibson ES300 guitar it's designed to offer a full tonal range that's as close as possible to an acoustic guitar. However their new ES100 and ES150 guitars are fitted with more



conventional sized version of the P90 positioned initially near the bridge for a better 'lead' tone.



JAM TRACKS tips

Use these tips to navigate our bonus backing tracks

1 Smooth Minor Blues (Cm)

Here we have a blues progression in C Minor, with a smooth groove and nice jazzy feel to it. C Minor scale (Aeolian mode) works throughout. The notes are C-D-E_b-F-G-A_b-B_b. Of course C Minor Pentatonic and the Blues scale will work great too. You could also try outlining the arpeggios for the three chords - Cm7 (C-E_b-G-B_b), Fm7 (F-A_b-C-E_b) and Gm7 (G-B_b-D-F).

2 A Mixolydian Groove

This track is based on a two-chord vamp; A and G/A, which creates a specifically Mixolydian context. A Mixolydian mode is the 5th mode of the D Major scale and contains the notes A-B-C#-D-E-F#-G. I recommend playing around with the Pentatonic scales inherent in this harmonic context, namely: Em Pentatonic (E-G-A-B-D), F#m Pentatonic (F#-A-B-C#-E), and Bm Pentatonic (B-D-E-F#-A).

3 Bossa I-II-V (Am)

This bossa style track features a continuous loop of two bars on the Im chord (Am), followed by one bar on the IIm7,5 (Bm7,5) and one bar on the V7,9 chord (E7,9). I suggest using A Minor scale (A-B-C-D-E-F-G) for the first two chords and then A Harmonic Minor (A-B-C-D-E-F-G#) for the final V chord. Notice that only one note changes: the G becomes a



G#, which effectively 'pulls towards' and resolves on the following Am chord.

4 Funky Blues (E)

Here we have a standard 12-bar blues progression in E with a lovely funky feel and groove. To make it sound great try mixing E Major Pentatonic (E-F#-G#-B-C#) with E Minor Pentatonic (E-G-A-B-D) for some nice bluesy colours in your soloing. Major Pentatonic works best on the I chord (E9) and V chord (B7), whereas the Minor Pentatonic works best on the IV chord (A7). Add the 15 (B_b) for extra flavour.

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

HOT FOR TEACHER

YOUR RGT TUTOR

WHO?: Scott Abercrombie **TOWN:** Motherwell

STYLES TAUGHT: Rock, pop, classical, fingerstyle, heavy rock/metal and blues.

SPECIALITY: Electric guitar lead improvisation and rhythm guitar.

QUALIFICATION/EXPERIENCE: Diploma in music plus 16 years teaching experience (12 years with RGT).

LEVELS: Formal or leisure based tuition ranging from beginner through to diploma level. All RGT grade exams available.

SIGHT READING: Intermediate

CHARGES: 30 mins £12, 45 mins £16, £20 ph.

SPECIAL: I teach in a number of locations, across Lanarkshire which are fully equipped.

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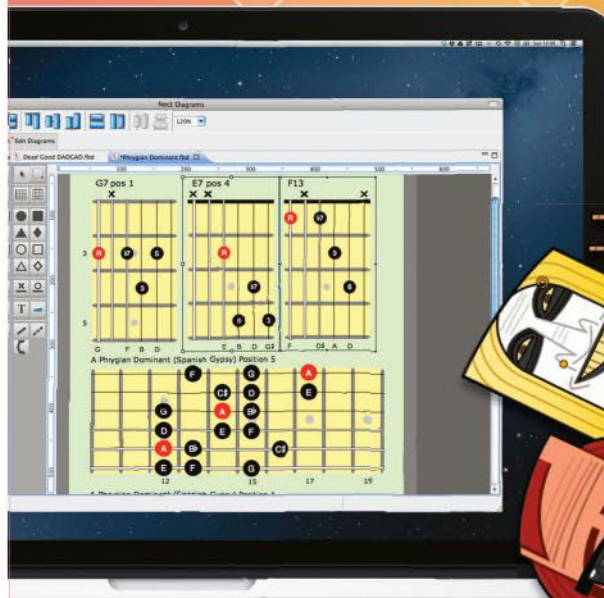
Mon-Fri 8am-8pm, Sat 9am-5.30pm, Sun 10am-5.30pm

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All the Blues chords you'll ever need!



The world of blues rhythm is the focus of **Jon Bishop** for this lesson. It covers key chord shapes - some you'll know but many you won't - then places them in context. In a rhythm rut? Then read on!



Robben Ford knows what to play when not soloing

“THE DOMINANT 7 CHORD HAS A MAJOR TYPE SOUND, BUT WITH A DIRTY EDGE”

ABILITY RATING

Info

Key Various **Tempo** Various **CD** TRACKS 3-16

Will improve your... ✓ Fret board knowledge

✓ Harmony and theory knowledge ✓ Blues rhythm guitar

Easy to Moderate



Welcome to this month's big cover feature. The aim of this lesson is to take tried and tested fingerings for the various chord types you will need for blues accompaniment, then provide you with chord workouts and some actual blues progressions in which to employ them.

I say “tried and tested” but my guess is that quite a few of these shapes will be new to you, so there's a reasonable learning curve here too - plus it's not just an impassive list of chord boxes with no context in which to sit them.

Many players have all the soloing moves, but when it's time to take a back seat they seem lost as to what to do. Often you see them bashing out full barre chords and bringing no great harmonic or rhythmic interest to the table. If that's you, then this is the perfect feature to help you out of that rut.

To get you started, we have provided chord fingerings in all positions on the neck. These are in the guitar-friendly key of A, but are of course moveable to any key you like. And remember, you don't always have to play the whole chord - two or three notes are often very effective. You also don't always need to have the root note in the bass, and you will notice some of our chords start with something other than the root as the first note. This can sound sophisticated but does take a little practice to get used to. We didn't have the space in a single feature to list all the two- or three-note versions of these chords as the options are endless, so you can experiment and find permutations that suit each situation.

Our first six pages of music list the chord fingerings, and of course there's an audio demonstration so you can hear what they sound like too. There's then a rhythm guitar piece that follows a 12-bar blues progression and places the various chords from that section into a functioning rhythm part.

The final four pages concentrate on various types of blues progression, with a bass and drums backing. Here all of the chord types are mixed up and used in a musical setting. The chord families we are covering are 7ths, 9ths, 11ths, 13ths, Altered Dominant and Diminished. They really are all the blues chords you'll ever need, so let's get going! **1**

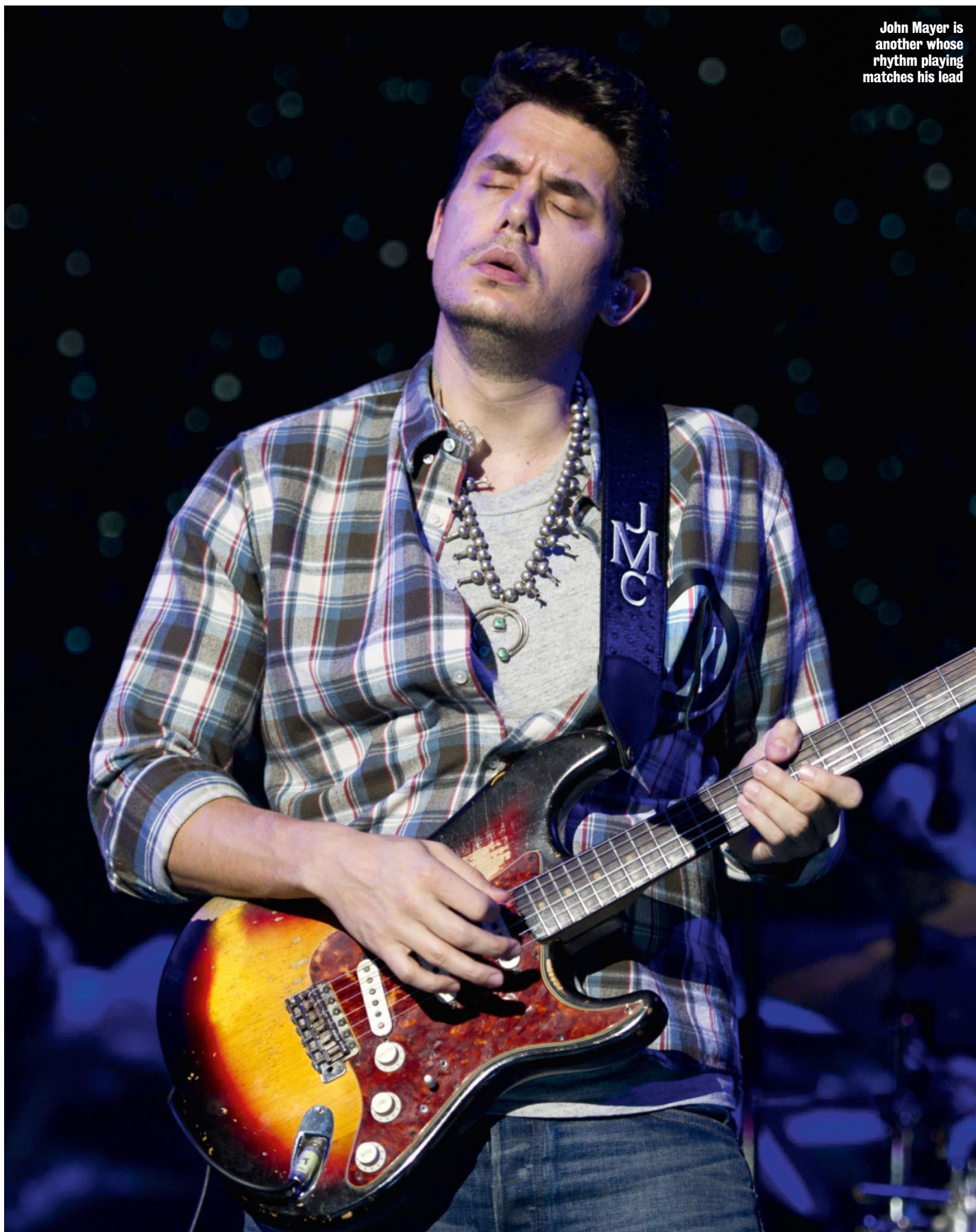
Many thanks to Universal Audio for the loan of the Apollo interface for the recording.



Get the Tone

For this month's recording I used a James Tyler Studio Elite guitar. It was recorded with the Universal Audio Apollo audio interface, and the internal Universal Audio guitar amp models were used. All of the pickup and effects selections are notated at the start of each piece for reference. When playing in any style it's important to have a suitable tone for the genre, so study the notation and remember your ears are your best friend!

John Mayer is another whose rhythm playing matches his lead



TRACK RECORD There are many great recordings that feature blues rhythm guitar. It's well worth checking out players like Jimi Hendrix, John Mayer, Stevie Ray Vaughan and Robben Ford. The 2008 album *Where The Light Is: John Mayer Live In Los Angeles* showcases some cracking blues orientated rhythm playing. But also look out for Michael Landau, Larry Carlton, Matt Schofield and Eric Gales.

EXAMPLE 1 7TH CHORDS

CD TRACK 3

If you harmonise the A Major scale in 3rds you end up with these 7th chords: AMaj7 - Bm7 - C#m7 - DMaj7 - E7 - F#m7 - G#m7b5.

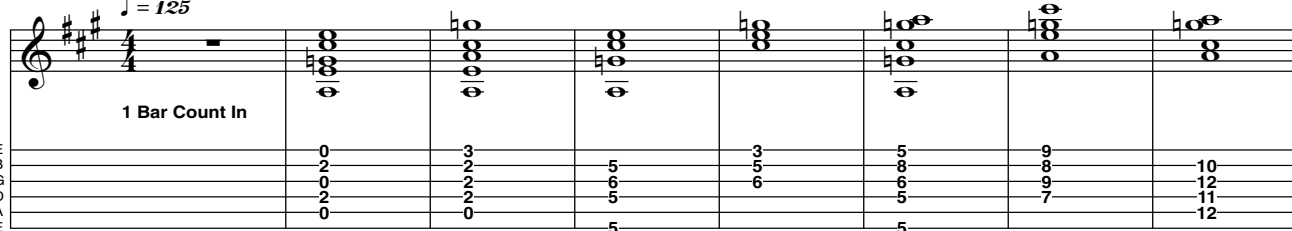
Here we have fingerings for A7, Am7 and AMaj7 all over the neck, followed by a classic 7th chord exercise.

DOMINANT 7TH

A7

$\text{♩} = 125$

1 Bar Count In

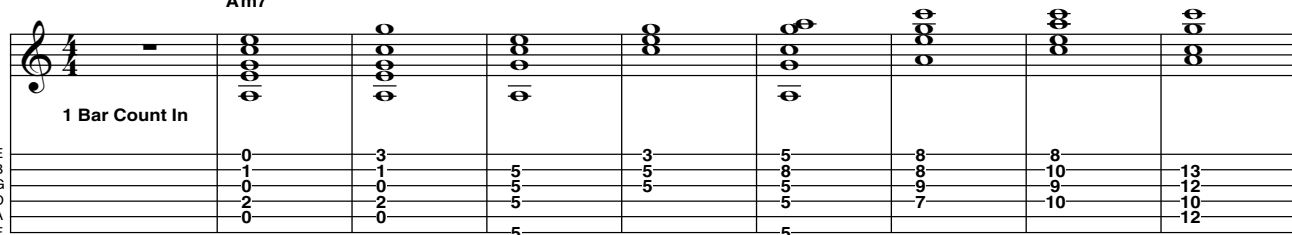


String	1	2	3	4	5	6	7	8
E		0	3	5	3	5	9	10
B		2	2	5	5	8	8	12
G		2	2	6	6	5	9	11
D		0	0	5		5	7	12
A								
E								

MINOR 7TH

Am7

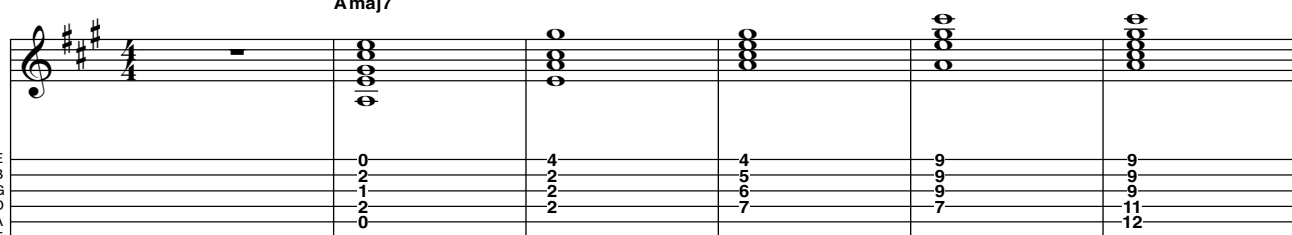
1 Bar Count In



String	1	2	3	4	5	6	7	8
E		0	3	5	3	5	8	10
B		1	1	5	5	8	8	12
G		2	2	5	5	7	9	10
D		0	0	5		5	10	12
A								
E								

MAJOR 7TH

Amaj7



String	1	2	3	4	5	6	7	8
E		0	4	4	9	9	9	11
B		2	2	5	9	9	9	12
G		1	2	6	7	7	11	
D		2	2	7				
A		0						
E								

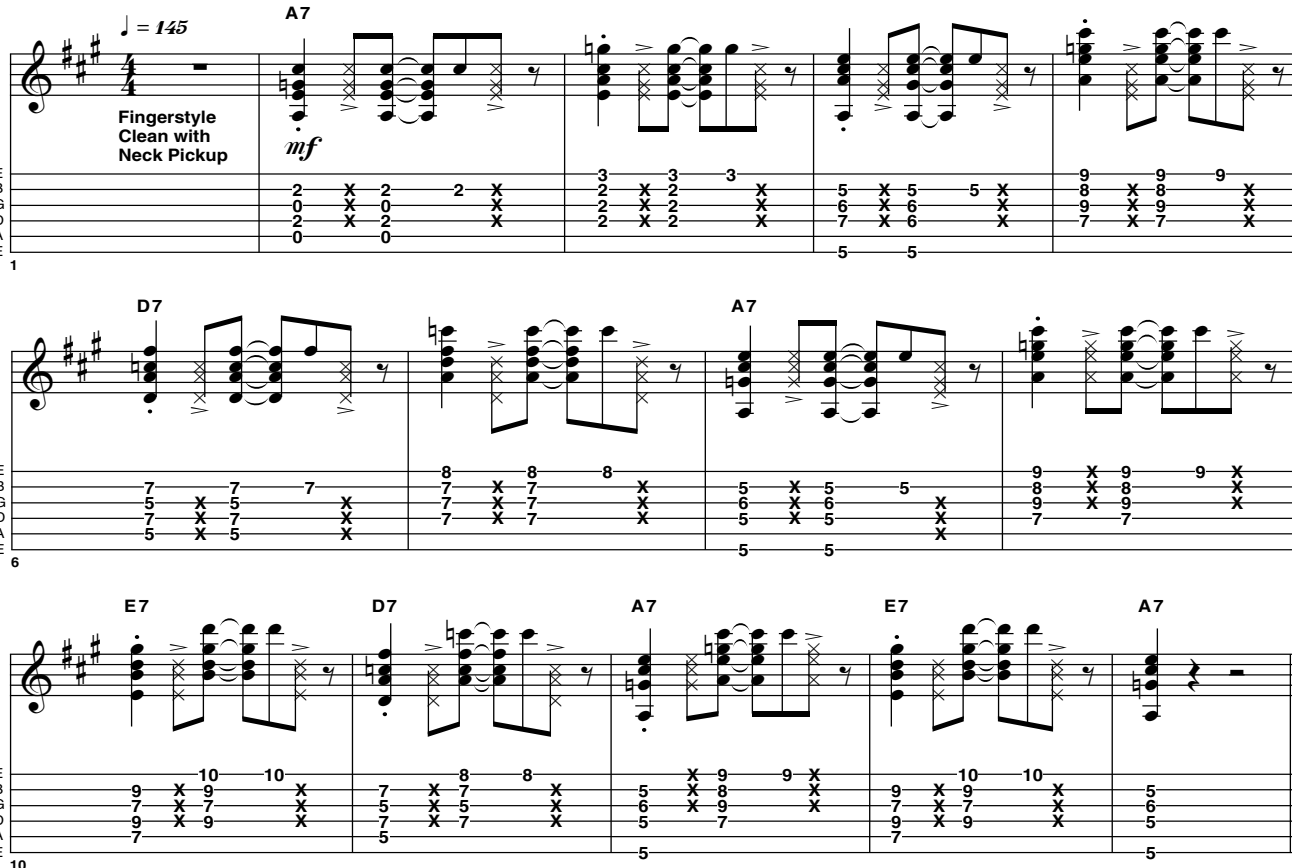
7TH CHORD EXERCISE

$\text{♩} = 145$

Fingerstyle
Clean with
Neck Pickup

A7

mf



String	1	2	3	4	5	6	7	8
E		2	X	2	3	X	5	9
B		0	X	0	2	X	5	8
G		2	X	2	2	X	6	8
D		0	0	X	2	X	7	9
A								
E								

String	6	7	8	9	10	11	12
E		7	X	7	8	X	9
B		5	X	5	7	X	8
G		7	X	7	7	X	8
D		5	X	5	7	X	7
A							
E							

String	5	6	7	8	9	10
E		5	X	5	9	X
B		6	X	6	8	X
G		5	X	5	7	X
D						
A						
E						

String	10	11	12
E		9	X
B		7	X
G		9	X
D		7	X
A			
E			

EXAMPLE 2 9TH CHORDS

CD TRACK 4

If you add another 3rd the following 9th chords are produced:
AMaj9 - Bm9 - C#m9 - DMaj9 - E9 - F#m9 - G#m7b9.

We have fingerings for Dom 9th, Minor 9th and Major 9ths all over the neck.
Our funky workout uses a fingerstyle groove and a slap on beats two and four.

DOMINANT 9TH

A9

♩ = 125

1 Bar Count In

E B G D A E

5 5 7 12
4 5 5 12
5 6 5 12
4 5 11
5 12

MINOR 9TH

A m9

1 Bar Count In

E B G D A E

3 7 7 12
1 5 8 12
4 5 9 10
2 6 10 12
0 6 10 12

MAJOR 9TH

A maj9

1 Bar Count In

E B G D A E

0 4 7 12
0 5 5 13
1 4 6 11
2 7 6 12
0 5 5 12

9TH CHORD EXERCISE

♩ = 145

A9

Clean with Neck Pickup
Fingerstyle

f

E B G D A E

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

D9 **A9**

E B G D A E

5 5 5 10 7 9 10 5 12 11 12 12
5 X 5 X 5 X 5 X 5 X 5 X
4 X 4 X 4 X 4 X 4 X 4 X
10 X 10 X 10 X 10 X 10 X 10 X
5 X 5 X 5 X 5 X 5 X 5 X

E9 **E13** **D9** **D13** **A9** **E9** **A9**

E B G D A E

7 7 9 9 5 7 7 12 12 12 11
7 X 7 X 7 X 7 X 7 X 7 X
6 X 6 X 6 X 6 X 6 X 6 X
5 X 5 X 5 X 5 X 5 X 5 X
4 X 4 X 4 X 4 X 4 X 4 X

EXAMPLE 3 11TH CHORDS

CD TRACK 5

If you add another 3rd the following 11th chords are produced:
 AMaj11 – Bm11 – C#m11 – DMaj7#11 – E11 – F#m11 – G#m11,5
 The Major 11 chord is rarely used in any style due to the clash between the

3rd and the 4th. The Major 7#11 however has a great sound. The Dominant 11 sound is often effectively outlined with slash chords such as D/A and G/A. This can be heard to great effect in our 11th chord workout piece.

DOMINANT 11TH

A11 **D/A** **G/A** **A9sus4**

♩ = 125

1 Bar Count In

Clean with Neck Pickup

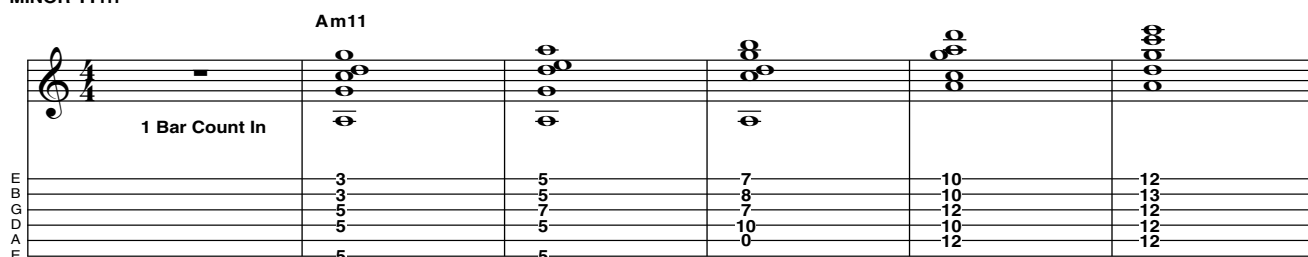


E B G D A E

MINOR 11TH

Am11

1 Bar Count In

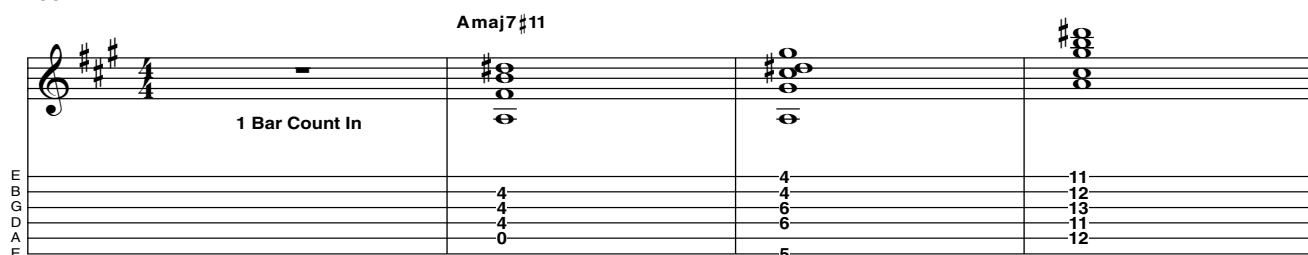


E B G D A E

MAJOR 7TH #11

Amaj7#11

1 Bar Count In



E B G D A E

11TH CHORD WORKOUT

♩ = 145

1 Bar Count In

A7 **G/A** **D/A** **A7** **A7** **G/A**

D/A **A7** **D7** **C/D** **G/D** **D7** **A7** **G/A**

D/A **A7** **E11** **E7#9** **A7**



E B G D A E

CD TRACK 6

of Robben Ford, Matt Schofield etc - and is a key sound in both the Dorian and Mixolydian modes. Our 13th chord workout follows a similar rhythmic template, so you can concentrate on perfecting the chord fingerings.

EXAMPLE 5 ALTERED CHORDS

CD TRACK 7

To add more tension to a resolving Dominant 7 chord we can alter the extensions. The most common Altered chord in the blues is the 7#9, which is often referred to as the 'Hendrix chord' as this is the chord Jimi used for Purple Haze and in various other situations. The foundation of the chord is the root,

Major 3rd and Minor 7 intervals. Feel free to add the ♭9, #9, ♭5 or #5 in any order or combination that you wish. Have a play through the examples and find your own favourites. There follows a great Altered chord workout to place these in context - make sure you listen to the audio to get these sounds in your head.

EXAMPLE 5 ALTERED CHORDS

♩ = 125

Clean with Neck Pickup

1 Bar Count In

Chords: A7♭5, A7#5, A7♭9, A7#9, A7♭9

Tablature (Fret numbers):

Chord	E	B	G	D	A	E
A7♭5	4	6	5	5	5	5
A7#5	6	6	5	5	5	5
A7♭9	6	8	6	5	5	5
A7#9	8	8	6	5	5	5
A7♭9	11	12	11	11	12	12

7

ALTERED DOMINANT WORKOUT

ALTERED DOMINANT WORKOUT

♩ = 155

With fingers

mf

Chords: A7, A7#5, A13, A7#9, D9, D7#11, A7, A7#9, E7#9, E7♭9, A7, E7#9, A7#9

Tablature (Fret numbers):

Chord	E	B	G	D	A	E
A7	5	6	5	5	5	5
A7#5	6	6	5	5	5	5
A13	7	6	5	5	5	5
A7#9	8	8	6	5	5	5
D9	5	5	4	5	5	5
D7#11	4	5	5	5	5	5
A7	5	6	5	5	5	5
A7#9	8	8	6	5	5	5
E7#9	8	7	6	7	7	7
E7♭9	6	7	6	7	7	7
A7	5	6	5	5	5	5
E7#9	8	7	6	7	7	7
A7#9	8	8	6	5	5	5

10

Stevie Ray Vaughan was not averse to adding jazzy chords to his Texas blues



DOUG PHOTOSHOT

EXAMPLE 6 DIMINISHED CHORDS

CD TRACK 8

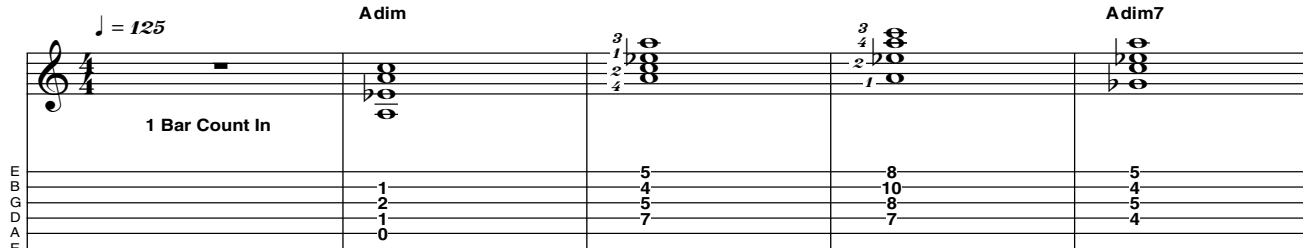
Diminished chords do come up now and then in the blues, but they are less common and are often used as a passing chord. Popular places for Diminished

chords are in the turnaround or in jazz-tinged blues progressions. The chord structure is root, Minor 3rd, diminished 5th and a double flat 7..

Adim

♩ = 125

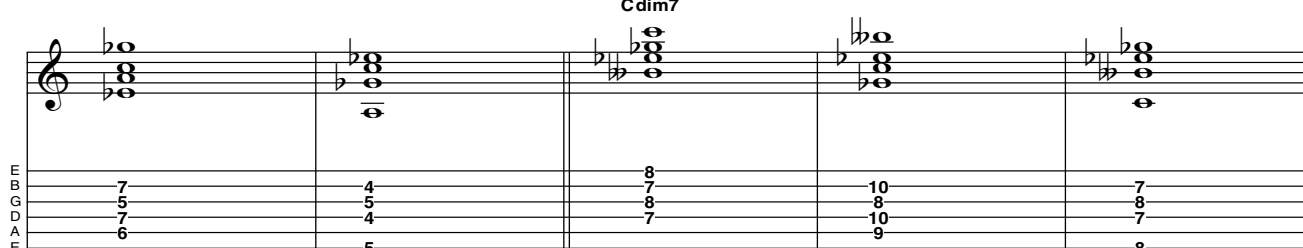
1 Bar Count In



E B G D A E

1 2 1 0

Cdim7

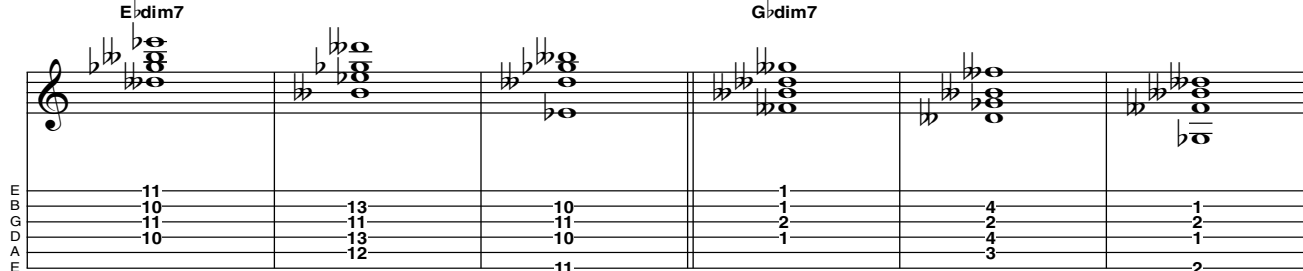


E B G D A E

7 5 7 6

E♭dim7

G♭dim7



E B G D A E

11 10 11 10

1 2 4 3

DIMNISHED CHORD WORKOUT

♩ = 155

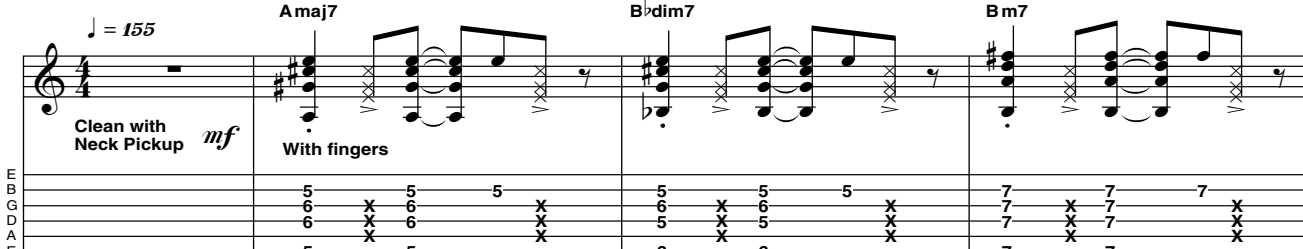
Clean with Neck Pickup *mf*

Amaj7

B♭dim7

Bm7

With fingers



E B G D A E

5 6 6 5

5 6 6 5

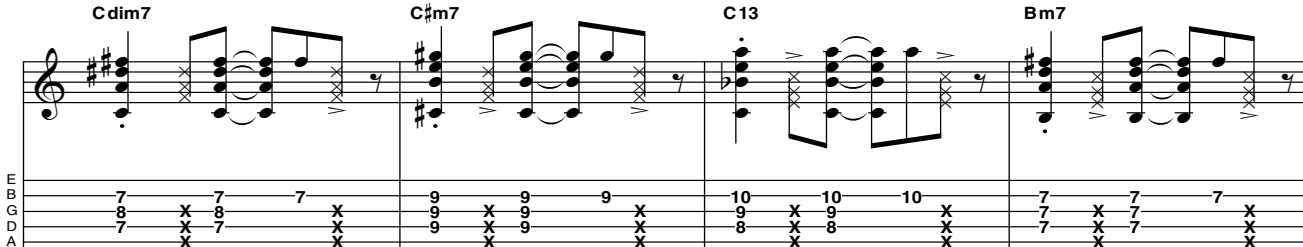
7 7 7 7

Cdim7

C♯m7

C13

Bm7



E B G D A E

7 8 7 8

9 9 9 9

10 10 10 10

7 7 7 7

D/E

A7

D7

E♭dim7

A7



E B G D A E

7 7 7 7

5 5 5 5

7 5 7 5

5 6 5 5

5 5 5 5

CD TRACK 9

many different fingerings for A6 and A9, which really help to nail the Mixolydian flavour. The D/F# in the turnaround is a classic trick.

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EXAMPLE 8 MINOR BLUES

CD TRACK 11

The Minor blues has a well-used chord progression and was made famous by guitarists like BB King, Freddie King and Peter Green. Here we can utilise the

Minor 9, FMaj7 and E7 Altered chord. To make the movement a bit smoother the F 6/9 can be used and this moves nicely to the E7#9.

1 Bar Count In
Neck Pickup
with warm crunch

Chord Progression: Am9 E7#9 | Am | Am9 Am7 | Am9 Am7 Dm7 | C#m9 Dm9 Dm11 | Am | Am9 Am7 F6/9 | E7#9 | Am7 | Am9 E7#9 | Am

Tempo: ♩ = 125

Staff 1 (Measures 1-6):

- Measure 1: Am9 (E7#9) - Neck Pickup with warm crunch
- Measure 2: Am9 (E7#9)
- Measure 3: Am
- Measure 4: Am9
- Measure 5: Am7
- Measure 6: Am9

Staff 2 (Measures 7-12):

- Measure 7: Am9
- Measure 8: Am7
- Measure 9: Dm7
- Measure 10: C#m9
- Measure 11: Dm9
- Measure 12: Dm11
- Measure 13: Am
- Measure 14: Am9
- Measure 15: Am7
- Measure 16: F6/9

Staff 3 (Measures 17-20):

- Measure 17: E7#9
- Measure 18: Am7
- Measure 19: Am9 E7#9
- Measure 20: Am

Staff 4 (Measures 21-24):

- Measure 21: E7#9
- Measure 22: Am7
- Measure 23: Am9 E7#9
- Measure 24: Am

Mike Landau can play straight down the line blues or go as jazzy as you like



EXAMPLE 9 MAJOR 7 BLUES

CD TRACK 13

The Major 7 chord is not used that often in the blues as it sounds a bit too, well, nice! It's also not as flexible to improvise over. Old-school blues and jazz musicians did use it, however, and our chord progression is based on a set

of changes used by bebop musicians like Charlie Parker. This progression provides a good opportunity to try out various Major 7, Minor 7 and Altered chord fingerings with a classic Latin feel.

$\text{♩} = 120$

1 Bar Count In
Clean with Neck Pickup

Chord Progression:

- Fmaj7
- Em7 $\flat$ 5
- A7 $\flat$ 9
- Dm7
- G7
- Cm7
- F7
- B $\flat$ maj7
- B $\flat$ m7
- E $\flat$ 9
- Am7
- D9
- A $\flat$ m7
- D $\flat$ 9
- Gm7
- C13
- C7 $\sharp$ 5
- F $\flat$ /9
- Dm7
- Gm7
- C13
- C7 $\sharp$ 5
- F $\flat$ /9
- C7 $\sharp$ 5
- Fmaj7

Fingerings (Left Hand):

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



BB King could solo effortlessly over all types of blues chord progression

EXAMPLE 10 DORIAN BLUES

CD TRACK 15

The Dorian mode (mode 2 of the Major scale) has a cool, jazz-blues flavour and works a treat for fusion and jazz-blues styles. A key ingredient in this sound is the Major 6th interval, which brightens the sound when compared to the

Natural Minor scale, which contains a ♭6. Our rhythm part uses various chord fragments that exploit the Dorian sound and the backing track has a jazzy flavour. The feel here is swung eighth notes.

♩ = 185

Am7 D/A Em/A D/A Am7 D/A Em/A D/A Dm11 Em11

1 Bar Count In
Clean with Neck Pickup

f

E B G D A E

1

Dm11 Am7 D/A Em/A D/A E7#9 E7#9 Am7 D/A

E B G D A E

7

Em/A D/A Am11 Am9 Am7 Am13 Am11 Am11 Am11

E B G D A E

13

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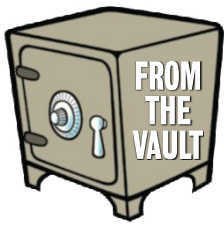
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Jazz-rock & fusion

Cracking the code



Join **John Wheatcroft** as he enters a world where jazz harmony and rock attitude collide. Wheaty explains 10 core concepts that aim to unlock fusion's secrets...

ABILITY RATING

Moderate/Advanced 

Info

Key Various **Tempo** Various **CD** TRACKS 17-37

Will improve your...

✓ Soloing vocabulary
✓ Use of extended harmony ✓ Specific melodic devices

There's a lot of technical and conceptual information to get through here so I'm going to dive straight into the music. I've presented 10 musical phrases that typify approaches commonly used within the jazz-rock or fusion genre, a style that combines the harmonic and melodic sophistication of jazz with the dynamic potential of rock and blues guitar.

In fusion, players often weigh more on one side than the other, so you get jazz guitarists with a rock edge (Larry Coryell springs to mind), or rock guys and gals with a touch of jazz (Greg Howe, Jennifer Batten, Richie Kotzen etc). Some players are much more down the middle. Consider the classic rock, blues and bebop combination that makes up Mike Stern's distinctive sound, or the gospel-inspired, New Orleans blues-sleaze, combined with straight-ahead mastery that makes up John Scofield's unique playing style. The nature of 'fusion' is literally that, to fuse elements from different styles to create a uniquely personal blend of all your musical (and otherwise) influences.

Much as we all love licks, and like to stockpile them as high as is humanly possible, this puts a lot of strain and pressure on you to memorise them all and be able to regurgitate at will. Far better to take away the pressure to memorise each specific line, treat the examples presented as just one possible musical outcome and play with purely the concepts. If I'm being totally honest, a couple of months down the line from now I will have forgotten all of these lines, and I wrote them! What I won't have

forgotten is how I derived the ideas, so I should be able to reconstruct something similar in an instant. Therefore there's nothing really for me to remember other than the concept itself, and even this becomes subconscious with regular practice and maintenance.

There are numerous parallels between music and language, so just consider when

“THE BEAUTY OF HAVING A NUMBER OF STRATEGIC PATHWAYS WHEN DEALING WITH ANY PLAYING SITUATION IS THAT YOU’LL HOPEFULLY NEVER RUN OUT OF IDEAS”

was the last time you thought about the function of an adjective within a sentence. If you were learning to speak Italian, say, you'd need to think about this a lot more frequently than for your native tongue. Likewise with music: each style has its own grammatical make-up that becomes second nature with regular use. The beauty of identifying specific concepts within a genre is that once you know what's going on you should be able to identify an idea when somebody else is using it.

At this point I'd urge you to really look into the regular articles written in this very magazine by Shaun Baxter and indeed my regular Jazz column, where many conceptual

ideas come to light. You may wish to make a brief synopsis of each of the concepts that all of these articles present and begin to develop your own vocabulary that fits within each topic. The beauty of having a number of strategic pathways when dealing with any playing situation is that you'll hopefully never run out of ideas. Pete Callard (whose wonderful Jazz column I inherited) told me a great story about a clinic he hosted with John Scofield, where some member of the audience asked John the question, 'So, what do you play over Minor chords?', no doubt expecting some exotic 'John Scofield magic scale' as the answer. In fact, Sco's answer was plain and simple, 'I use Minor stuff!' He just knows all of the options inside and out and therefore has an infinite amount of Minor ideas (or any other tonality that he likes to imagine) at his disposal at any time and completely under his control. I hope you enjoy this feature. Once again, these lines presented are the tip of the iceberg, so get stuck into trying this out with some ideas of your own. As always, enjoy! 



Get the Tone

Fusion guitarists use both single-coil and humbucking pickups with a variety of guitars, amps and effects. I recorded the lead parts on a Gibson Les Paul with Seymour Duncan PAFs, and all rhythm parts on a Fender Strat. These went into a Macbook running Line 6 Pod Farm on a Marshall Bluesbreaker setting. Just choose the kind of tone you feel works for you, adding distortion, reverb and/or delay to taste.

John Scofield:
his unique style
blends blues,
jazz and rock



TRACK RECORD Coinciding with our 10 licks theme, here's 10 of the best jazz-rock releases to get your teeth stuck into: The New Tony Williams Lifetime, featuring Allan Holdsworth – Believe It; Mahavishnu Orchestra – Birds Of Fire; Spectrum – Billy Cobham; Jeff Beck – Blow By Blow; John Scofield – Loud Jazz; Mike Stern – Play; Richie Kotzen/Greg Howe – Tilt; Wayne Krantz – 2 Drink Minimum; Mike Walker – Madhouse & The Whole Thing There; and last but not least, our very own Shaun Baxter - Jazz Metal...

EXAMPLE 1 BEBOP TO ROCK (5 LICKS)

CD TRACK 18

Perhaps our first example illustrates the 'jazz-rock' combination best, as this concept is to essentially shift, midway through a specific musical phrase, from something resembling a typical bebop line to a lick that would make Jimi Hendrix proud. The trick to making jazz concepts and vocabulary work in a rock context is often down to how you enter and end a phrase. We're used to hearing all manner of bends, slides and numerous other expressive devices

tagged onto the end of phrases, and you can also extend this principle to the beginning of a line. Mike Stern is a chief exponent of this kind of approach, but you can also hear it clearly by session ace Steve Lukather and Michael Landau. I've presented five musical phrases all based around A Dorian (A-B-C-D-E-F-G), with miscellaneous decorative chromatic embellishments and situated around each of the five CAGED shapes for this tonality.

Ex 1a

$\text{♩} = 108$ Am7

BU

Ex 1b

Am7

Ex 1c

Am7

BU

Ex 1d

Am7

BU BU BU

Ex 1e

Am7

BU

EXAMPLE 2 INTERVALS

CD TRACK 20

When processing scales, it's a good idea to work on running through the scale using select intervallic leaps. This gives your lines a sense of melodic shape and also allows you to control a degree of dissonance, warmth and colour, depending upon the interval you select. So, for example the interval of a 3rd or a 6th sounds warm and consonant to the ear, as both of these intervals are easily found within the basic construction of chords. The 4th and 5th degrees are neutral and therefore hollow sounding, although they lend a certain hip-ness to your lines. Sevenths and 9ths can be angular and dissonant, but in the right place can be extremely musically effective, just ask John Scofield!

Here we see a typical I-IV-V progression in the key of C (C-F-G), utilising the appropriate Mixolydian mode (R-2-3-4-5-6-7) for each chord (so that's C Mixolydian for C7, F Mixolydian for F7, etc). For our C7 we're exploiting 3rds exclusively, switching the order about and stacking them one on top of the other whenever we wish, switching to 4ths for F7. Next up it's 6ths against G7, ending on 7ths against our C7 in the last two bars. If this idea tickles your fancy then you may wish to check out both our aforementioned intervallic maestro John Scofield, or the equally intervallically inclined Carl Verheyen. After trying this, exploit the idea by amending some of your own licks.

Mixolydian in 3rds

♩. = 116 C7

Fretboard diagram for C7 Mixolydian in 3rds:

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

Mixolydian in 4ths

F7

Fretboard diagram for F7 Mixolydian in 4ths:

- E: 13-13-11-11-10-10-8-8-11-10-10
- B: 10-8-8-7-7-10-10-8
- G: 10-8-8-7-7-10-10-8
- D: 10-8-8-7-7-10-10-8
- A: 10-8-8-7-7-10-10-8
- E: 10-8-8-7-7-10-10-8

Mixolydian in 6ths

G7

Fretboard diagram for G7 Mixolydian in 6ths:

- E: 7-9-10-8-10-12
- B: 10-12-13-13-15
- G: 10-12-13-13-15
- D: 10-12-13-13-15
- A: 10-12-13-13-15
- E: 10-12-13-13-15

Mixolydian in 7ths

C7

Fretboard diagram for C7 Mixolydian in 7ths:

- E: 18-17-15-13
- B: 17-15-14-12
- G: 17-15-14-12
- D: 17-15-14-12
- A: 17-15-14-12
- E: 17-15-14-12

EXAMPLE 3 TRIADS (PARTS A, B AND C NOT ON AUDIO)

CD TRACK 22 (3D ONLY)

[Part 3a] Here we're going to look at some ways to utilise the Major triad (R-3-5). Our first example's origins can be traced all the way back to Bach and his contemporaries, and can be heard today expertly handled by the likes of Mike Stern, Frank Gambale and Eric Johnson. The principle at work is octave displacement, taking any note from within a familiar construction and placing this either up or down by an octave while leaving everything

else in the same place. When octave displacing single notes we can either choose to leave the order unchanged, producing huge and often unexpected intervallic leaps, or reshuffle to suit our new order of intervals. More of this in b). For now we're dealing with chords, in this case the basic triad of C (C-E-G), repositioned using an octave displacement that takes the middle note an octave higher and shifts through all the possible inversions.

$\text{♩} = 112$ C/G C C/E C/G C C/E C/G

E 5 2 3
B 5 5 3
G 8 8
D 12 15
A 20 17
E 10 12 17 14 17

[Part 3b] Anything we can do with chords we can echo with single-note lines, so here is the associated single-note equivalent. In this case we've reordered

the notes by pitch to create an ascending sequence of three, but this could obviously be shifted about to any order you like the sound of.

E 2 5 5 8 9 12 15 20
B 10 12 14 17 17 20
G 3 5 7 10 10
D 3 5 7 10 10
A 3 5 7 10 10
E 3 5 7 10 10

[Part 3c] It's possible to go some way to defining a specific mode by utilising the two Major triads that are found usually within the Major scale on degrees IV and V against a static root note. The reason why we can only imply, and why some ambiguity remains, is that two triads equal just six notes, so in some cases there could be a different result (usually one of the modes of Melodic Minor) but for now we'll go by the principle that six out of seven is good enough odds to make a judgment. Our first triad pairing against a static

C root are C and D, and by a process of deduction we can calculate that these must be the IV and V of G, and therefore C is acting as the Lydian IV chord. The next bar the pair shifts to C and B $\flat$, itself a IV and V of F, although now C is no longer the IV but the Mixolydian V chord. Next up it's E, and F, the IV and V of B $\flat$, when placed against C implying a C Dorian tonality. Our final example uses the triad G, and A $\flat$, or their enharmonic equivalents of F# and G#, the IV and V of B, implying that our C is functioning as a Locrian VII chord.

C D/C C B $\flat$ /C E $\flat$ /C F/C G $\flat$ /C A $\flat$ /C

E 5 5 3
B 7 7 3
G 5 3
D 8 10
A 11 13
E 8 8 8 8

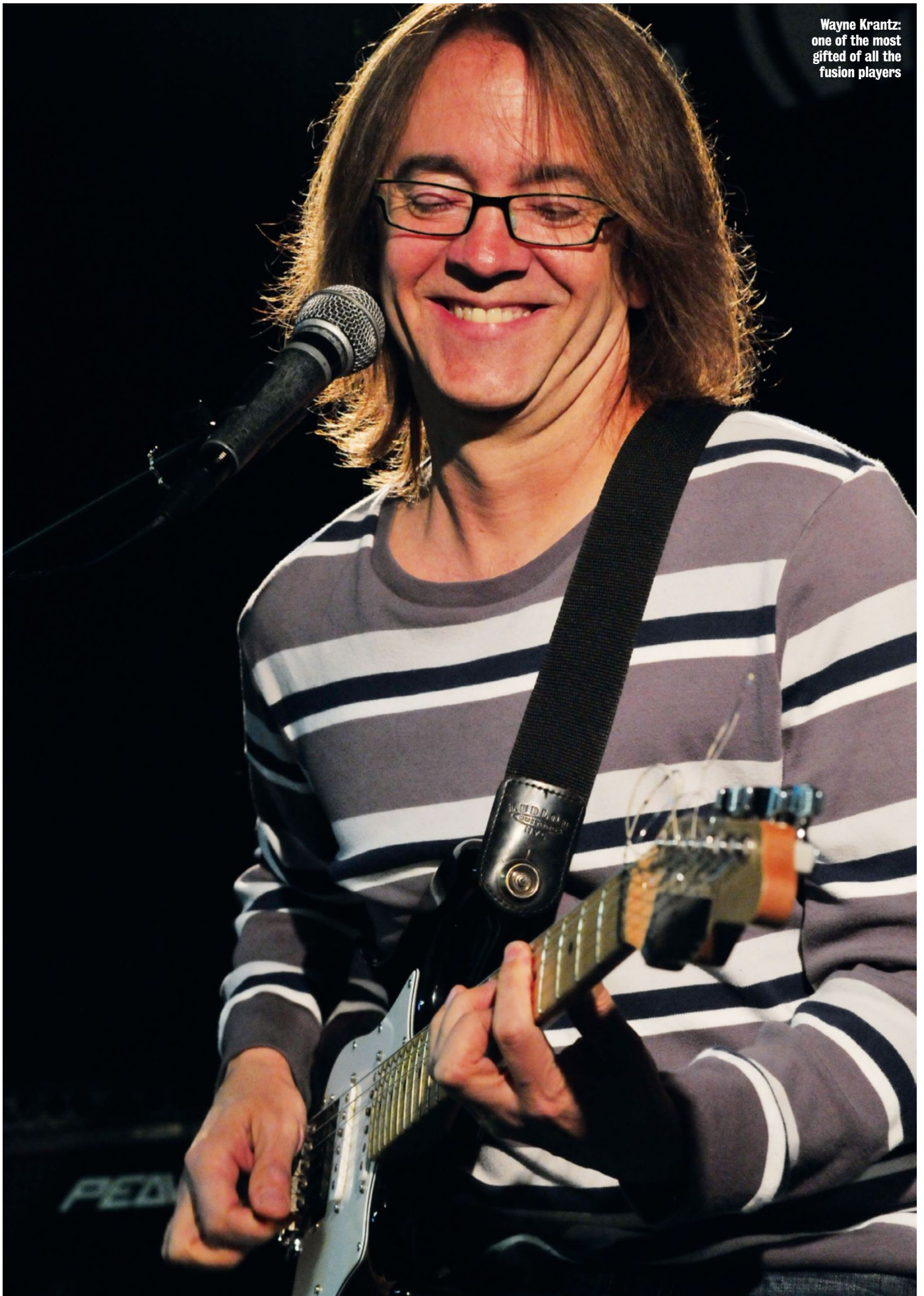
[Part 3d] Our final section takes this concept one stage further, using the 'tone-apart' Major triad principle to define a IIm-Valt-IImj-Valt sequence, a typical chord move in jazz and fusion music. For our Dm Dorian chord the two triads relate to the IV and V of the parent tonality of C Major, so therefore we see F and G. For both G7alt and A7alt we're exploiting the seventh mode of the Melodic Minor scale. If you know your chord scales you'd be aware

that once again there are two possible Major triads within this scale, again based on the 4th and 5th degrees, so we can use the same principle here also. For G7alt we're superimposing a D, and E, triad, and for A7alt the solution unravels as E, and F. The only chord unsolved now is our C Major. In this instance I decided to treat this as C Lydian, meaning that C must define the IV chord, so my missing 'tone-apart' Major triad must now be D.

Dm7 G7 (alt)

E 8 7 5 7 9 10 7 5 6 8 7 9 10
B 6 6 6 8 6 6 9 6 11 8 8
G 8 7 5 7 9 10 7 5 6 8 7 9 10
D 6 6 6 8 6 6 9 6 11 8 8
A 6 6 6 8 6 6 9 6 11 8 8
E 8 7 5 7 9 10 7 5 6 8 7 9 10

Wayne Krantz:
one of the most
gifted of all the
fusion players



EXAMPLE 3 TRIADS (PARTS A, B AND C NOT ON AUDIO) ...CONTINUED

CD TRACK 22

Chord progressions for Example 3:

- Cmaj7**: (C triad) (D triad) (C triad) (D triad)
- A7 (alt)**: (E $\flat$ triad) (F triad) (E $\flat$ triad) (F triad)
- Dm7**

Tablature for the first system (fret 3):

E: 7-7-10-8-8-10-7-10-10-8-8-12-11-11-8-8-10-11-8-10-10-10-7-8-9

B: 7-7-10-8-8-10-7-10-10-8-8-12-11-11-8-8-10-11-8-10-10-10-7-8-9

G: 7-7-10-8-8-10-7-10-10-8-8-12-11-11-8-8-10-11-8-10-10-10-7-8-9

D: 7-7-10-8-8-10-7-10-10-8-8-12-11-11-8-8-10-11-8-10-10-10-7-8-9

A: 7-7-10-8-8-10-7-10-10-8-8-12-11-11-8-8-10-11-8-10-10-10-7-8-9

E: 7-7-10-8-8-10-7-10-10-8-8-12-11-11-8-8-10-11-8-10-10-10-7-8-9

EXAMPLE 4 PENTATONICS

CD TRACK 24

[Part 4a] Once again here we're exploiting the power of superimposition. This topic could easily form an entire article, or in fact series of articles, so all I can do is allude to the scope should you choose to do some further research. Check out the chords in bars 1 and 2. Spot anything going on hidden in the

upper voices? Yes, that's right, we're achieving our II-V-I-VI by simply moving three notes up a semitone and changing the bass note. So I'm effectively implying Dm11 with C/D, G7alt with D $\flat$ /G, Cmaj13(#11) with D/C and A7alt with E $\flat$ /A.

Chord progressions for Example 4 (Part 4a):

- Dm11**, **G7 $\flat$ 9 $\flat$ 5**, **Cmaj13 $\sharp$ 11**, **A7 $\flat$ 9 $\flat$ 5**, **Dm11**, **G7 $\flat$ 9 $\flat$ 5**

Tablature for the first system (fret 1):

E: 5-5-5-5-6-6-7-7-8-8-8-8-5-5-7-7-8-8-8-8-6-6

B: 5-5-5-5-6-6-7-7-8-8-8-8-5-5-7-7-8-8-8-8-6-6

G: 5-5-5-5-6-6-7-7-8-8-8-8-5-5-7-7-8-8-8-8-6-6

D: 5-5-5-5-6-6-7-7-8-8-8-8-5-5-7-7-8-8-8-8-6-6

A: 5-5-5-5-6-6-7-7-8-8-8-8-5-5-7-7-8-8-8-8-6-6

E: 5-5-5-5-6-6-7-7-8-8-8-8-5-5-7-7-8-8-8-8-6-6

Chord progressions for Example 4 (Part 4a):

- Cmaj13 $\sharp$ 11**, **A7 $\flat$ 9 $\flat$ 5**, **Dm11**, **G7 $\flat$ 9 $\flat$ 5**

Tablature for the second system (fret 4):

E: 9-9-10-7-7-9-9-10-10-10-10-8-8-9-10-12-9-12-12-9-12-13-10-13-11-13-11

B: 9-9-10-7-7-9-9-10-10-10-10-8-8-9-10-12-9-12-12-9-12-13-10-13-11-13-11

G: 9-9-10-7-7-9-9-10-10-10-10-8-8-9-10-12-9-12-12-9-12-13-10-13-11-13-11

D: 9-9-10-7-7-9-9-10-10-10-10-8-8-9-10-12-9-12-12-9-12-13-10-13-11-13-11

A: 9-9-10-7-7-9-9-10-10-10-10-8-8-9-10-12-9-12-12-9-12-13-10-13-11-13-11

E: 9-9-10-7-7-9-9-10-10-10-10-8-8-9-10-12-9-12-12-9-12-13-10-13-11-13-11

Chord progressions for Example 4 (Part 4a):

- Cmaj13 $\sharp$ 11**, **A7 $\flat$ 9 $\flat$ 5**, **Dm11**

Tablature for the third system (fret 6):

E: 12-12-14-14-11-14-14-15-12-15-13-12-15-15-13-12

B: 12-12-14-14-11-14-14-15-12-15-13-12-15-15-13-12

G: 12-12-14-14-11-14-14-15-12-15-13-12-15-15-13-12

D: 12-12-14-14-11-14-14-15-12-15-13-12-15-15-13-12

A: 12-12-14-14-11-14-14-15-12-15-13-12-15-15-13-12

E: 12-12-14-14-11-14-14-15-12-15-13-12-15-15-13-12

EXAMPLE 4 PENTATONICS ...CONTINUED

CD TRACK 24

[Part 4b] Another thing you can do with the Minor Pentatonic is to keep the same formula (R-b3-4-5-7), but change the intervals to suit a new harmonic purpose. For Lydian we'd keep the 1-3-4-5-7 pattern but now the intervals are 1-C, 3-E, #4-F#, 5-G, and 7-B. We can repeat this procedure for Mixolydian

(1-3-4-5-7), producing the Hindu Pentatonic, Locrian (1-b3-4-b5-7), or any other scale or mode that takes our fancy. Alternatively, you can view this form not as a Pentatonic, but as a Minor 7th arpeggio with an additional 4th degree, and therefore do all the adjustments from this perspective.

Chords and scales shown:

- Cmaj7add6
- C13
- Cm7
- Cm7 $\flat$ 5
- (Lydian pentatonic)
- (Hindu pentatonic)
- Cm7
- Cm7 $\flat$ 5
- Cmaj7add $\sharp$ 11
- (Minor pentatonic)
- (Locrian pentatonic)

EXAMPLE 5 SUPERIMPOSITION

CD TRACK 26

[Part 5a] Again, I could talk about superimposition all day and only skim the surface, so this is merely a taster of what this concept has to offer. Something that makes playing through changes a lot less intimidating is to find a convenient point of similarity from one event to the next using common tones. Our chords for this example are Fm7 (F-Ab-C-E $\flat$), followed by D $\flat$ 7 (D $\flat$ -F-A $\flat$ -C), and finally Dm7 (D-F-A-C). If we look closely at these notes and look for any common tones, one solution would be to take the A $\flat$ -A $\flat$ -A route. This is just one

of the many (how about F-F-F, for example). Our task now is to decide which kind of A $\flat$ thing would sound best against Fm; which kind of A $\flat$ against D $\flat$ 7; and which kind of A against Dm. The trick is to look at the parent scale and take the result for what you'd find within this scale. My scale choices were F Dorian for Fm7, giving me an A $\flat$ maj7th, D $\flat$ Lydian $\flat$ 7 for D $\flat$ 7, giving me an A $\flat$ m/maj7, and D Dorian for Dm7, giving me the option of superimposing A Minor, and in this case A Minor Pentatonic.

Tempo: $\text{♩} = 104$

Chords and superimpositions shown:

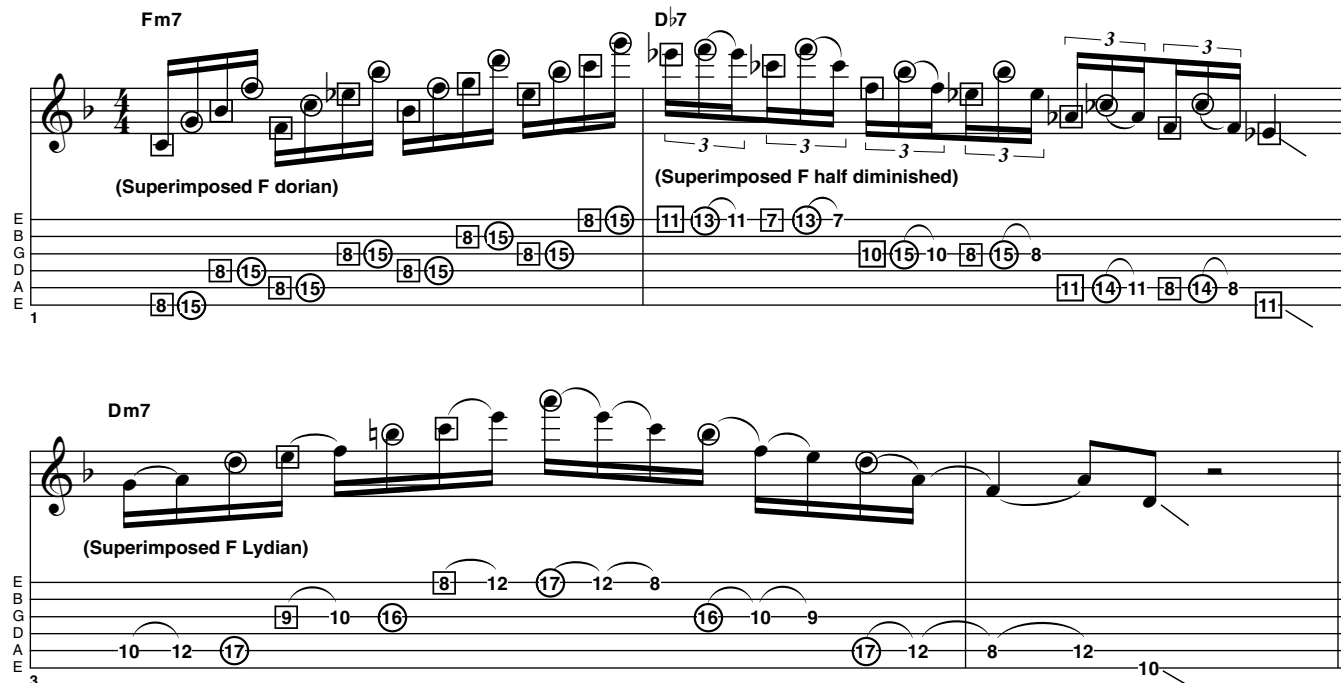
- Fm7 (Superimposed A $\flat$ maj7)
- D $\flat$ 7 (Superimposed A $\flat$ m (maj7))
- Dm7 (Superimposed A m7)

EXAMPLE 5 SUPERIMPOSITION ...CONTINUED

CD TRACK 26

[Part 5b] For our second variation we're taking the F route. Selecting the same scales this gives us the solution of Fm against Fm7th, F half-diminished against Db7, and F major 7th against Dm7. As we can see things from a parallel perspective root-wise, this makes the utilisation of various technical aspects

such as tapping that much easier, as I can see a pattern shift from one type of F thing, to a different type of F thing - and so on. (Remember Sco's "I play minor stuff" quote?) For more of this kind of stuff you may wish to check out the rock fusion tapping master Greg Howe.



Fm7
(Superimposed F dorian)

Db7
(Superimposed F half diminished)

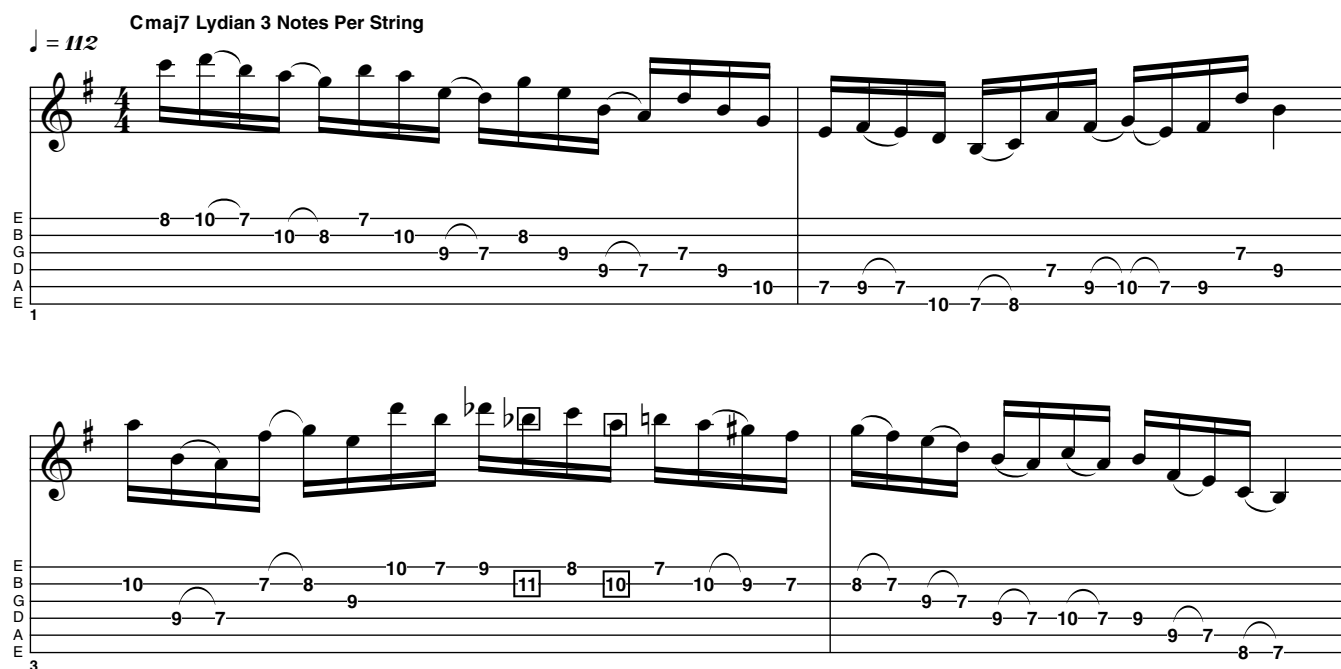
Dm7
(Superimposed F Lydian)

EXAMPLE 6 THREE- AND FOUR-NOTES-PER-STRING SCALES

CD TRACK 28

[Part 6a] Let's dismiss a couple of misconceptions right away. The first is that you must start on either the higher or lower of the root notes; you can begin anywhere you like! The second is that you must play each and every note in the order you find them and in the same direction; this is a complete non-starter, with some players such as Allan Holdsworth and John Scofield attempting to avoid any more than four consecutive notes going in the same direction before

switching to something else. I'd much prefer to see a scale fingering as a 'note pool', meaning that I can dip in anywhere I like, in any intervallic permutation, and even bring in some of the notes from outside the scale at any point while always staying in control. When dealing with a melodic concept such as this you may wish to eliminate any rhythmic variables by playing an unbroken series of 8th or 16th notes, as you see here.



Cmaj7 Lydian 3 Notes Per String

Dm7

Mike Stern playing
his Yamaha MS
signature model



REUTERS/ALAMY

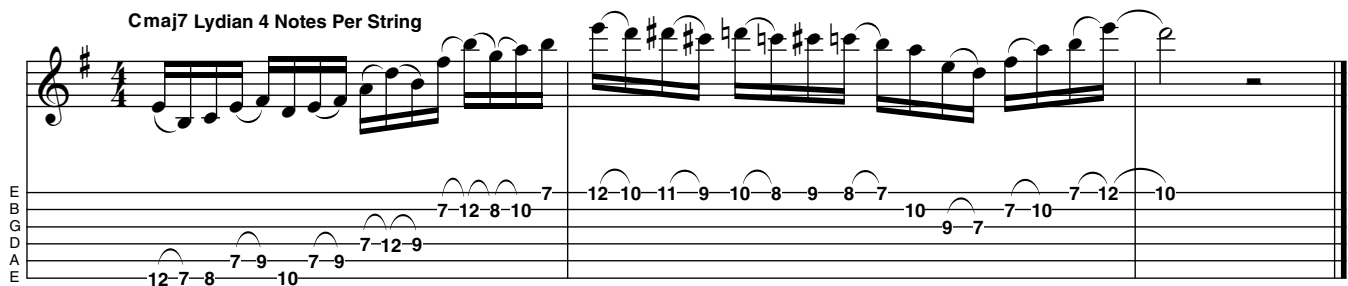
EXAMPLE 6 THREE- AND FOUR-NOTES-PER-STRING SCALES ...CONTINUED

CD TRACK 28

[Part 6b] The same as 6a), although this time drawing from a range of notes covering four scale tones on every string, although at no point do I use all four

of them; they're just available if I choose to use them. You'll hear such ideas executed flawlessly by the mighty Allan Holdsworth all the time.

Cmaj7 Lydian 4 Notes Per String



EXAMPLE 7 CHORD-TONE SOLOING

CD TRACK 30

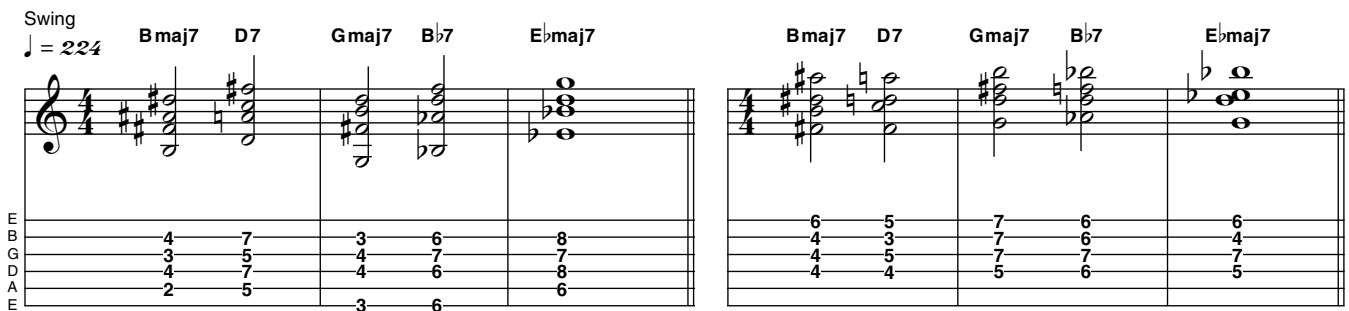
[Part 7a] For changes based playing, scales are often not the best device, especially when moving at speed. Sometimes it's much more effective to predominantly draw from the chord tones. In this example I've mapped out the basic changes to the opening bars of a Coltrane-style chord sequence that

usually scares the living daylights out of any improviser.

[Part 7b] Next up I've arranged these chords using voice leading, which essentially means employing minimal movement to connect the common tones within each harmonic event but creating an inner (or outer) 'tune'.

Swing
♩ = 224

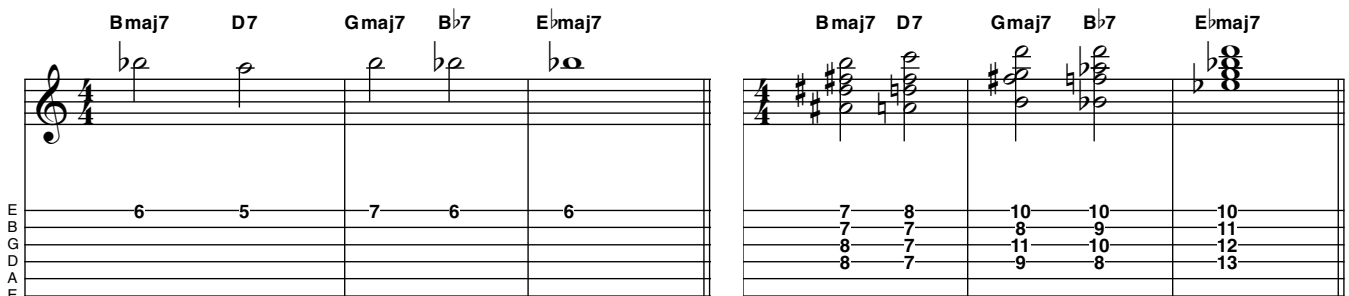
Bmaj7 D7 Gmaj7 B♭7 E♭maj7



[Part 7c] Our next stage is to isolate a single string, in this case the first. Our resultant single line 'guide-tone' melody flows through the changes easily.

[Part 7d] Now we're moving to a new set of voicings.

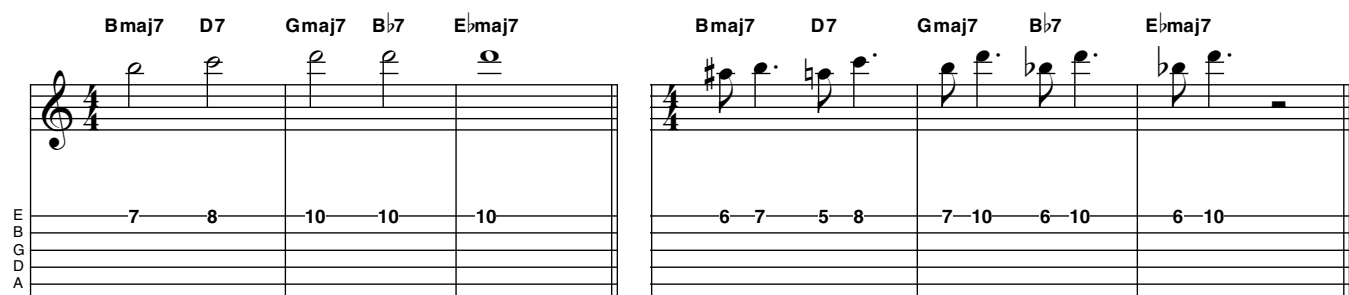
Bmaj7 D7 Gmaj7 B♭7 E♭maj7



[Part 7e] Again here is the common-tone guide melody that weaves through the chords.

[Part 7f] This line combines both melody notes from parts 7c) and 7e).

Bmaj7 D7 Gmaj7 B♭7 E♭maj7



EXAMPLE 7 CHORD-TONE SOLOING ...CONTINUED

CD TRACK 30

[Part 7g] Here's one of Coltrane's solutions to this chord conundrum. Notice how closely it follows the fundamental structure of the underlying harmony.

EXAMPLE 8 THE 'TOP-DOWN' HARMONISATION APPROACH

CD TRACK 32

[Part 8a] This exercise comes from a challenge issued by the fusion-blues master Scott Henderson. Can you take a solitary note, say the note of A on the first string, and build a chord with every single chromatic root note but with A as the highest voice? Fusion harmonisation is often 'top-down', meaning that it

is the melody note that acts as the 'glue' between two or more harmonic events, rather than in straight-ahead jazz, where melody is viewed as decoration or extension to the underlying fixed harmony, give or take the odd chord substitution. Here's my solution, what's yours?

[Part 8b] No look at jazz-rock would be complete without showing you the 'Scofield chord', a first inversion add9, otherwise known as a m7#5 that crops

up in so many of his compositions from the Loud Jazz era. Once again, it's the common high tone that acts as the connecting device between the changes.

[Part 8c] And here's how Holdsworth gets in on the act. A device he employs often is to create an intervallic form chord shape and move the lower voicings about chromatically to shift in and out of parallel tonalities while leaving the

highest voice in exactly the same place. This is simple and highly effective and you should try it with any chord shape you know, since it's a great way to create catchy elements to your compositions.

EXAMPLE 9 ODD-TIME UNISON RIFFS

CD TRACK 34

This example is based on the creation of unison riffs, often between electric guitar and Moog synthesiser that you might hear on '70s albums by the likes of Jeff Beck, Jan Hammer, Billy Cobham and The Mahavishnu Orchestra. There's nothing too complex from a notes perspective, as we're basically shifting from E7, with the associated E Mixolydian (E-F#-G#-A-B-C#-D) and the occasional minor 3rd guest (G), to A7 and a couple of notes drawn from A Mixolydian (A-B-C#-D-E-F#-G). The tricky thing here is to maintain a sense of where the

'one' is at all times. First off, I wouldn't go near the guitar, but just make sure you can identify the one either by clapping or saying 'one' out loud. When you do eventually get the notes under your fingers, it's imperative that you attempt to maintain a foot tap while you play the phrase. By externalising the beat you'll create a much tighter connection to the underlying rhythmic pulse. Once you've got the riff down, your next stage is to try to improvise against the shifting time signature - not easy but lots of fun.

$\text{♩} = 208$ E7 Mixolydian



E7 Mixolydian

A7

E7 Mixolydian

EXAMPLE 10 SIDESTEPPING

CD TRACK 36

[Parts 10a & 10b] It's a good idea to view your practice as 'activation sessions', meaning that you're looking to find the various sounds that you are already familiar with from listening to music when you pick up your instrument. This way at least half of the work, internalising the sound, has already been done. With this in mind, go and listen to the pianist Herbie Hancock play for at least an hour. What you will have heard him do at some point in the last hour is play a phrase that goes from within the tonality and general harmony of the piece, moves 'outside' for a short period of time, and then resolves neatly by weaving back into the harmonic fabric of the music by returning to our original 'inside' notes. There are various ways of achieving this consonance

and dissonance balancing act, but one of the most immediate is known in the trade as sidestepping, literally shifting a phrase up (or down) by a semitone. Now there are crude ways and subtle ways, and I'm going to show you the subtle way (for the crude way, literally just play the same exact thing three times, once in key, then a semitone higher and finally back down again). The best way to do this, and the way you'll have heard Herbie do it, is to keep the line flowing through the transition, as if you've modulated mid-phrase to a new key and then resolved back again. This is infinitely more 'believable' than the crude version and alludes to a much higher level of harmonic and melodic sophistication.

Ex 10a Original Idea

♩ = 112 Am7

Ex 10a Sidestep

Am7

Ex 10b Original Idea

Ex 10b Sidestep

Aynsley Lister masterclass *pt3*



In the final instalment of our three-part video feature, blues ace Aynsley Lister demonstrates his lead style by playing a fantastic solo over a 12/8 slow blues backing track in the style of BB King. **Jon Bishop** is your guide.

ABILITY RATING

★★★★★ Moderate

Info

Key: C

Tempo: 52 bpm

CD: CD-ROM

Will improve your

- ✓ String bending technique
- ✓ Blues-rock solo structure
- ✓ Use of space and phrasing

This month Aynsley's live band has laid down a slow 12/8 feel track with an easy tempo of 52 bpm. It's an eight-bar form with an interesting F# Diminished chord. As usual we have written out the chord chart for you to work from. This form is fairly straightforward to solo over and has been used to great effect by bluesman such as BB King, Peter Green and Freddie King.

As Aynsley explains in the video, it works well to stick to your guns and solo straight

through the Diminished chord using straight C Minor Pentatonic vocabulary. You can of course play Diminished scale ideas to fit the chord, but this may end up sounding less authentic. The three-octave Blues scale-fingering pattern that we have notated, is similar to the one we used last time, but here it's in the key of C. This fingering has proved very effective throughout this series and is pretty much a one-stop-shop for blues-rock soloing in any key - if, of course, you shift it to the corresponding position on the neck.

To spice up this position and add some extra sophistication, we have added the 6th and the 9th, which are used in the solo as flavour tones and string bending points. As the key signature is 12/8 and the tempo is a super slow blues, ironically you have space to play faster lines and more notes.

The combination of the time signature and tempo makes the notation look pretty intimidating, but the phrases are not overly tricky to play, so the key here is to have a good listen to Aynsley's original performance and use the notated rhythms as a guide. In the lesson section Aynsley shares the idea that it is nice to give a 'tip of the hat' to the players

“TO SPICE THINGS UP AYNSELY USES THE 6TH AND 9TH AS FLAVOUR TONES AND AS STRING BENDING POINTS”

who would have used this type of chord backing. The three main bluesmen to reference are BB King, Freddie King and Peter Green, and two great tracks to check out are Need Your Love So Bad by Fleetwood Mac, and Someday After A While by Freddie King - there's no better way to sound informed than to be able to quote the blues greats.

As ever, the notation contains all of the fingerings, articulations and phrasing from the video performance. It will be well worth taking a close look at the way Aynsley fingers and picks the phrases. The ideas here are all relatively easy to play, especially at a slower tempo and taking this slowly at first is definitely the way forward. **1**

NEXT MONTH We have a one-off masterclass with solo fingerstyle guitarist **Will McNicol**



Aynsley Lister with part 3 of his blues video series


GAIN


BASS


MIDDLE


TREBLE


REVERB

Get the Tone

For the lesson Aynsley used his Damian Probett singlecut, Rift amp and a Klon pedal. The sound should have plenty of bite, but retain its clarity. To get the tone yourself any electric guitar will work well for this month's performance. Just dial up a creamy, light overdrive and select the bridge pickup with tone and volume controls full up. A bit of reverb or delay can be added for that professional touch.



TRACK RECORD Aynsley has released many studio albums since his debut in 1996, as well as a Live DVD. But his latest release, Eyes Wide Open is crammed with great songs and fantastic guitar playing and tones - we reckon it's his best by far. He's a busy live performer too, so catch Aynsley and his band in live shows across the UK and Europe. Also check out www.aynsleylister.co.uk for more details.

CHORUS 1, 2, 3, 4

CHORUS 1 *ff*
CHORUS 2 *mp*
CHORUS 3 *mf*
CHORUS 4 *ff*

(8)

CD TRACK CD-ROM

cool. For the fast phrases in bar 5 and 8 take it slowly and make a note of how the 'blue' note (G_♭) is used as this is a key component of these types of runs.

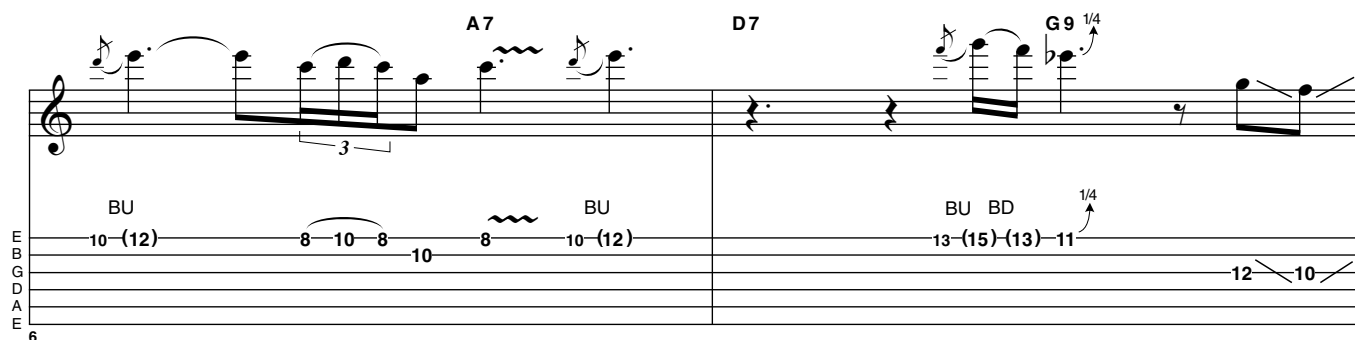
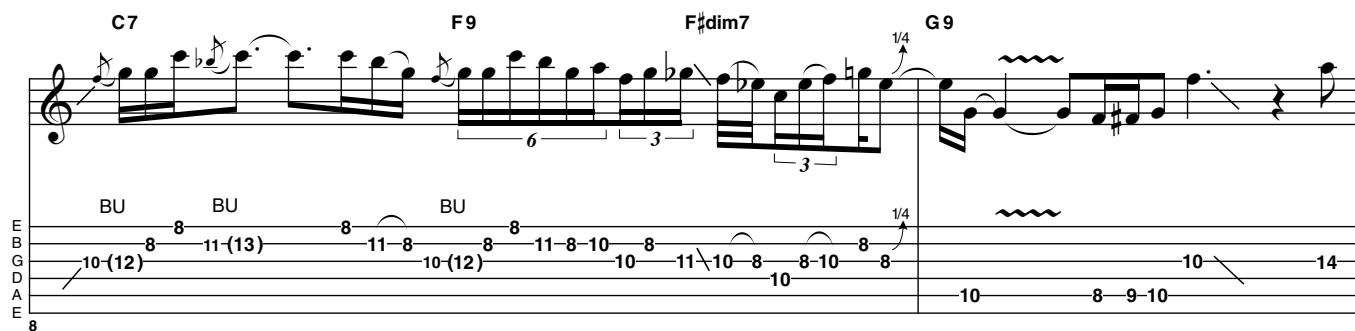
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EXAMPLE 2 CHORUS 2

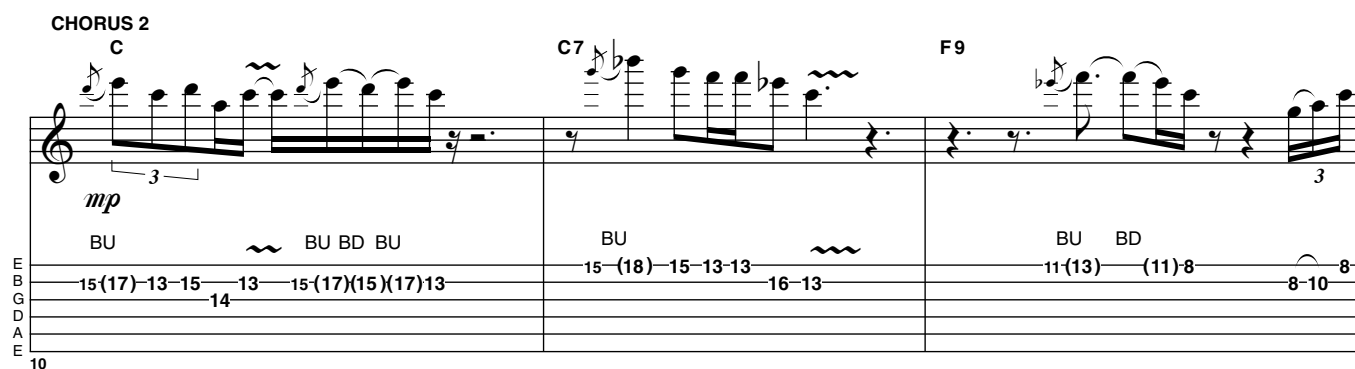
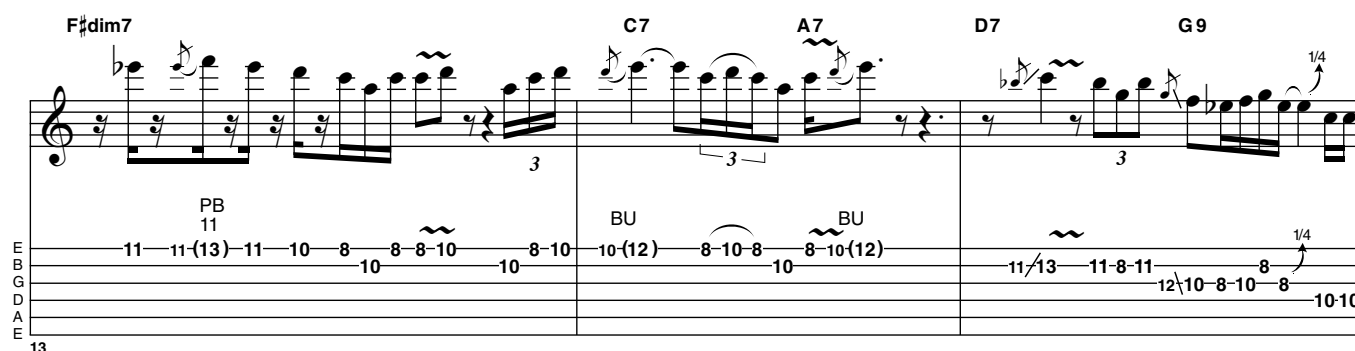
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[Bars 11-17] For the second chorus the band dynamic comes down drastically. This is a top trick and very effective in the slow blues, helping to build tension and add variety. In this chorus Peter Green style phrasing is at the fore. Check

out the pre-bent note in bar 13. Simply bend the note to pitch before picking it. There is another fast and complex phrase to get under the fingers in bar 16. See how certain bits of vocabulary are re-used and re-ordered - very effective.

CHORUS 2

EXAMPLE 3 CHORUS 3

CD TRACK CD-ROM

[Bars 18-25] The contour of the solo shifts into the higher positions on the neck. The phrase that starts at the end of bar 21 is recycled in bar 29. It's also

worth noting that the minor 3rd notes (E natural) are bent slightly sharp to help them to fit the chord and blur the distinction between Major and Minor.

Chorus 3, Bars 16-20. Chords: C7, F9, F#dim7, G9.

16

Chorus 3, Bars 18-20. Chords: C, C7, F9.

18

Chorus 3, Bars 21-22. Chords: F#dim7, C7, A7.

21

Chorus 3, Bars 23-25. Chords: D7, G9, C7, F9, F#dim7.

23

EXAMPLE 4 CHORUS 4

CD TRACK CD-ROM

[Bars 26 - end] In the final chorus the dynamic comes back up, which creates a great sense of excitement. The opening idea in bar 26 is pure Clapton and

it's all about the attack and aggression. The track ends with C6 and C9 chords, which are used very much like a punctuation point.

25

G9

1/4

C7

ff

Continue trem picking - - - - -

27

F9

F#dim7

3

Contin trem picking - - - -

BU BD

BU BU BU

30

C7

A7

D7

G9

3

BU BD

BU

BU

32

C7

F9

F#dim7

G9

C6

C9

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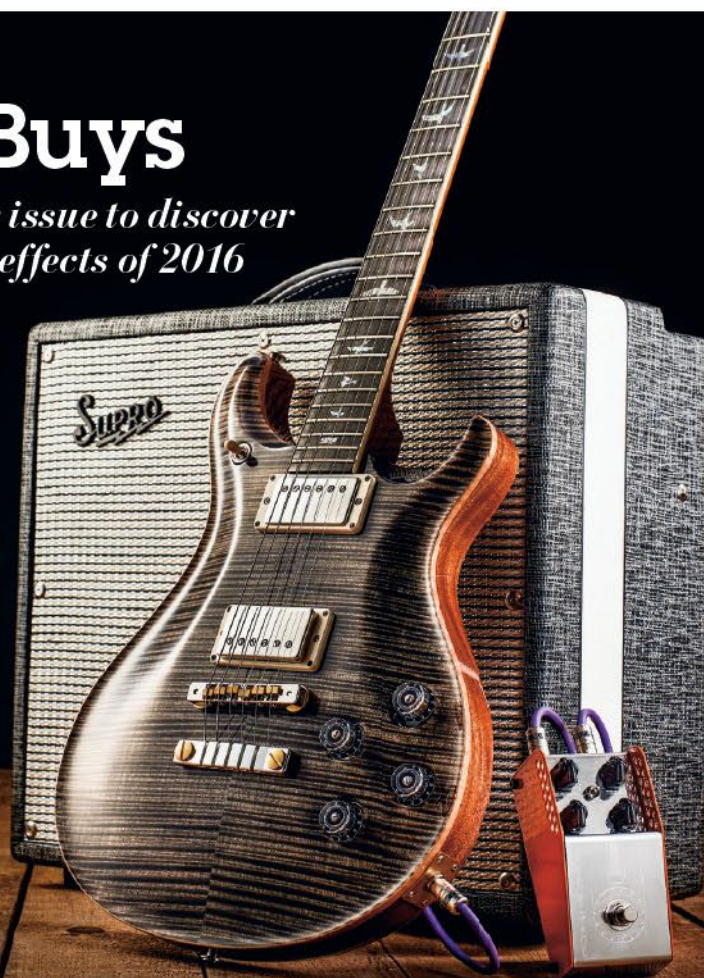
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Edward Elgar

Land Of Hope And Glory



Ready for a spot of rousing patriotism? Then hold onto your top hats as **Bridget Mermikides** brings you her guitar arrangement of this ultimate Proms closer.

ABILITY RATING

Moderate ★★☆☆☆

Info

Key C Tempo 76 bpm CD TRACKS 38-39

Will improve your... ✓ Chord fluency

✓ Balancing melody and accompaniment ✓ Melodic phrasing

In this issue we are tackling a work by one of England's greatest composers, Edward Elgar (1857-1934). Elgar's music is now an intrinsic part of British culture but he was, in fact, rather an eclectic composer drawing influence from a range of European composers such as Brahms, Schumann and Wagner. And although his music is associated with lauded events, he came from humble working class origins, and was further

marginalised by being a Catholic in a largely Protestant society. His reported humility and sensitivity might seem at odds with some of his more bombastic works but there is a wonderful elegance and bittersweet lyricism throughout his work, including his *Salut D'Amour* (arranged in GT260) and *Enigma Variations* (GT225).

This month I'm arranging one of his most famous pieces, taken from the *Pomp & Circumstance Marches* Op

39, a set of marches composed for orchestra, which was collated over a number of years (1901-1930). The sixth and final one was only left in sketch form and completed in 2006 by composer Anthony Payne. What has endured from this set of marches is the trio section from March No 1 – composed in 1901 and dedicated to his friend Alfred Rodewald. It was first performed in London in the same year to an overwhelmingly positive response and this short segment of music rapidly gained a life of its own – a piece in its own right. In America, this section is known simply as *Pomp & Circumstance*, or *The Graduation March* (due to its ubiquitous use at college and school progressions). In

England in 1902 the same section was adapted by Elgar in his *Coronation Ode* written for Edward VII – the eldest son and successor of Queen Victoria. The melody was provided with words by the English poet A C Benson, celebrating the coronation of the new King and calling for British patriotism, and so *Land Of Hope And Glory* as we know it today, was born. It has since been performed at

“ELGAR WAS A RATHER AN ECLECTIC COMPOSER DRAWING INFLUENCE FROM A RANGE OF EUROPEAN COMPOSERS”

countless sporting events, royal occasions as well as a staple of the annual Last Night Of The Proms.

I've transposed the version from the *Coronation Ode* to C Major, which allows an optimal balance of melodic range and supporting bassline and it fits quite satisfyingly. In order to give this the desired rousing quality, it requires a sensitive use of dynamics as well as the use of spread chords in order to emulate the orchestral flourishes of the original. 

NEXT MONTH Bridget arranges and transcribes Mozart's stunning *Ave Verum Corpus*

TECHNIQUE FOCUS

Look after your picking hand fingernails

It's super important for tone production and control of technique to have your picking hand fingernails filed to a suitable length and shape. For most people the length is about 1 to 2 mm beyond the end of the fingertip and the nail smooth and rounded at the edges. The contact on the string should be both flesh of the fingertip and nail simultaneously and the nail should act as a smooth 'ramp' when the string is plucked.



Edward Elgar: in 1904 received a knighthood from King Edward VII



TRACK RECORD It's worth listening both to the original march and the more famous vocal version. Great recordings abound but I recommend Elgar: *Symphony 1 & 2*, *Pomp & Circumstance Marches*, Royal Philharmonic Orchestra with Yehudi Menuhin as conductor (Virgin 1998) and (alongside other patriotic classics) *Land Of Hope And Glory* (2009 Decca).

LAND OF HOPE AND GLORY { EDWARD ELGAR

PLAYING TIPS

CD TRACK 39

[Bars 1-24] The main aim is to play resonant sounding, sustained chords with a clearly audible melody line at the top. I use 'spread' chords quite a lot, especially on the first beat of the bar to create a fuller sound. The fretting

hand needs to work quite hard to keep pressure on each chord for as long as possible until the chord changes, and the picking hand must try not to damp the strings in between chords.

♩ = 76

1 8 a m i p 8 a m i p 7 8 10 a m i p 5 C 6/E 8 C/E 6 F/A 6

6 0 1 3 C/G 1 1 3 D/F# 3 2 2 0 G 0 0 0 C 0 0 0 D/C 2 3 3 5

11 10 8 7 G/B 8 8 9 Em 8 9 9 Am 8 5 5 D7 8 7 7 5 G 3 0 0 G7 0 3 0

17 8 8 7 C 7 8 10 G7/D 5 C 6/E 8 C/E 6 F/A 0 1 3 C/G 0 0 0

23 3 2 0 D/F# 0 0 0 G 0 0 0 C 0 0 0 D/C 2 3 3 5 G/B 10 8 7 Em 8 9 9

PLAYING TIPS

CD TRACK 39

[Bars 25-54] After the first rendition of the main theme we have a repeat of it starting at bar 41. This time the accompaniment is played with broken chords for

a subtle change of mood. Again, aim to keep the melody projecting above the accompaniment; keep it lyrical and follow the suggested fretting hand fingering.

Sheet music for guitar, showing measures 29 to 50. The music is in treble clef and includes a bass line with fretting hand fingering.

Measures 29-33: Chords: D m7, G7, C, Cmaj7, C7, F. Bass line: 1 1, 1 1, 0 0, 3 3, 0 1.

Measures 34-38: Chords: G/F, C/E, A m, D m7, G7. Bass line: 0 1 3, 0 0, 1 2 0, 1 1, 1 0 0 3.

Measures 39-43: Chords: C, G7/D, C 6/E, C/E. Bass line: 1 0 2 3, 0 0 2 2, 8 8 9 10, 7 8 10, 5 5 5 5, 8 5 5.

Measures 44-48: Chords: F/A, C/G, D/F#, G, C. Bass line: 6 5 7 0, 0 1 3, 3 2 0 0, 0 2 0 3, 0 0 1 0 2.

Measures 49-50: Chords: D/C, G/B, E m, A m, D7. Bass line: 2 3 3 5, 10 8 7, 8 9 9, 8 5 5 7, 8 7 5 0.

Dynamic markings: *p* (piano), *a* (accents), *m* (marcato), *p* (piano), *i* (accents), *p* (piano), *p* (piano), *i* (accents), *p* (piano).

LAND OF HOPE AND GLORY { EDWARD ELGAR

PLAYING TIPS

CD TRACK 39

[Bars 55-79] At bar 57 the tune comes back for the last time so try to make it triumphant - remember that in England this melody closes the infamous Last

Night Of The Proms, while in the USA it's chosen as the graduation march for students gaining their honours! I hope you have fun learning it. Good luck!

Sheet music for guitar, showing measures 55 to 75. The music is in G major and 4/4 time. The guitar part is written in standard notation with a treble clef and a key signature of one sharp (F#).

Measures 55-59:

- Measure 55: G (3), G7 (0, 0, 0, 0), C (8, 8), G7/D (7, 8, 10), C 6/E (5).
- Measure 56: G (3), G7 (0, 0, 0, 0), C (8, 8), G7/D (7, 8, 10), C 6/E (5).
- Measure 57: G (3), G7 (0, 0, 0, 0), C (8, 8), G7/D (7, 8, 10), C 6/E (5).
- Measure 58: G (3), G7 (0, 0, 0, 0), C (8, 8), G7/D (7, 8, 10), C 6/E (5).
- Measure 59: G (3), G7 (0, 0, 0, 0), C (8, 8), G7/D (7, 8, 10), C 6/E (5).

Measures 60-64:

- Measure 60: C/E (8, 5, 5, 7), F/A (6, 5, 7, 0), C/G (0, 1, 0, 3), D/F# (3, 2, 0, 2), G (0, 0, 0, 3).
- Measure 61: C/E (8, 5, 5, 7), F/A (6, 5, 7, 0), C/G (0, 1, 0, 3), D/F# (3, 2, 0, 2), G (0, 0, 0, 3).
- Measure 62: C/E (8, 5, 5, 7), F/A (6, 5, 7, 0), C/G (0, 1, 0, 3), D/F# (3, 2, 0, 2), G (0, 0, 0, 3).
- Measure 63: C/E (8, 5, 5, 7), F/A (6, 5, 7, 0), C/G (0, 1, 0, 3), D/F# (3, 2, 0, 2), G (0, 0, 0, 3).
- Measure 64: C/E (8, 5, 5, 7), F/A (6, 5, 7, 0), C/G (0, 1, 0, 3), D/F# (3, 2, 0, 2), G (0, 0, 0, 3).

Measures 65-69:

- Measure 65: C (0, 1, 0, 3), D/C (2, 3, 3, 5), G/B (10, 8, 7, 7), Em (8, 9, 9, 7), D m7 (13, 10, 10, 0).
- Measure 66: C (0, 1, 0, 3), D/C (2, 3, 3, 5), G/B (10, 8, 7, 7), Em (8, 9, 9, 7), D m7 (13, 10, 10, 0).
- Measure 67: C (0, 1, 0, 3), D/C (2, 3, 3, 5), G/B (10, 8, 7, 7), Em (8, 9, 9, 7), D m7 (13, 10, 10, 0).
- Measure 68: C (0, 1, 0, 3), D/C (2, 3, 3, 5), G/B (10, 8, 7, 7), Em (8, 9, 9, 7), D m7 (13, 10, 10, 0).
- Measure 69: C (0, 1, 0, 3), D/C (2, 3, 3, 5), G/B (10, 8, 7, 7), Em (8, 9, 9, 7), D m7 (13, 10, 10, 0).

Measures 70-74:

- Measure 70: G7 (13, 12, 0, 10), C (12, 12, 10, 10), C7 (0, 0, 3, 3), F (2, 3, 1, 1), G/F (0, 1, 0, 3).
- Measure 71: G7 (13, 12, 0, 10), C (12, 12, 10, 10), C7 (0, 0, 3, 3), F (2, 3, 1, 1), G/F (0, 1, 0, 3).
- Measure 72: G7 (13, 12, 0, 10), C (12, 12, 10, 10), C7 (0, 0, 3, 3), F (2, 3, 1, 1), G/F (0, 1, 0, 3).
- Measure 73: G7 (13, 12, 0, 10), C (12, 12, 10, 10), C7 (0, 0, 3, 3), F (2, 3, 1, 1), G/F (0, 1, 0, 3).
- Measure 74: G7 (13, 12, 0, 10), C (12, 12, 10, 10), C7 (0, 0, 3, 3), F (2, 3, 1, 1), G/F (0, 1, 0, 3).

Measures 75-79:

- Measure 75: C/E (0, 3, 0, 3), Am (8, 5, 5, 5), D m7 (8, 10, 10, 0), G7 (1, 0, 0, 3), C (1, 0, 2, 3).
- Measure 76: C/E (0, 3, 0, 3), Am (8, 5, 5, 5), D m7 (8, 10, 10, 0), G7 (1, 0, 0, 3), C (1, 0, 2, 3).
- Measure 77: C/E (0, 3, 0, 3), Am (8, 5, 5, 5), D m7 (8, 10, 10, 0), G7 (1, 0, 0, 3), C (1, 0, 2, 3).
- Measure 78: C/E (0, 3, 0, 3), Am (8, 5, 5, 5), D m7 (8, 10, 10, 0), G7 (1, 0, 0, 3), C (1, 0, 2, 3).
- Measure 79: C/E (0, 3, 0, 3), Am (8, 5, 5, 5), D m7 (8, 10, 10, 0), G7 (1, 0, 0, 3), C (1, 0, 2, 3).

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THE SHADOWS

Go instru-mental with our look at Hank and Bruce's styles. It's a Bonamassa bonanza with two full solos in the style of the blues-rock titan. Plus, style masterclasses on Jeff Lynne, Winger, Steve Khan, and that fine US folk guitar picker, Joan Baez.

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LEARNING ZONE

Lessons from the world's greatest teachers and schools...

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WE'RE OFTEN ASKED about 'outside' playing or using exotic modes derived from Harmonic or Melodic Minor scales. It's the harmonic equivalent of eight-finger tapping or whammy bar aided slap harmonics; topics that are at the upper end of a guitarist's musical world. Or, put another way, material found right at the back of huge tutorial books promising 'complete guitar mastery'.

This is all well and good, but for most developing or time-poor guitarists there's much more sense in studying the topics that regularly crop up in areas of most interest, or in which you gig. In short, it's best to keep to a logical 'main path' without getting too side-tracked by (for want of a better term) niche temptations.

You will have seen a brilliant 'meat and potatoes' theory article already (p14): All The Blues Chords You'll Ever Need. This is loaded with 'real world' chords that will not only fuel your blues playing but also rock, country and top 40 styles that are just an articulation or effects pedal stomp away. But there's tons more useful



and versatile information throughout this issue. Try the Mixolydian 7th arpeggios in Creative Rock (p82); Mixolydian (along with Dorian) are our recommended first choice modes once you've got a handle on straight Major and Natural Minor scales, due to their ubiquitous usage. Shaun's playing is pretty fast for sure, but the fretboard shapes and the colourful phrases in the tab and notation will prove very beneficial to your fundamental soloing 'tool-box'.

And check out Chord Camp (p88), where CAGED shapes are moved around the fretboard; new sounds from old knowledge. To close, switch from theory to technique,

where Woodshed (p92) looks at hybrid picking. Pick and fingers is a hugely versatile approach (get to include your fourth finger too) and not just for country, where it made its mark.

Enjoy the issue and keep woodshedding in areas that will move you forward the quickest, and with the best returns!

IN LESSONS GT#267



ROCK 62
From the school playground to the stratosphere, Martin Cooper checks out the unmistakable sound of U2 and how they conquered the rock world.



CREATIVE ROCK 82
In this month's lesson, Shaun Baxter moves on from using three stacked 3rds to four, to create some very fusion-flavoured rock lines.

30-Minute Lickbag



Pat Heath of BIMM Brighton brings you yet another varied selection of licks to learn, at a variety of levels. Can you crack them all?

Brought to you by...



EASY LICKS EXAMPLE 1 REM

CD TRACK 40

Pick around this chord progression slowly and carefully, letting all the notes ring out. One of the coolest notes in the sequence is the G# in the E chord. Notice how tasty this note sounds - this is because G# is also found in the A Harmonic Minor scale (A-B-C-D-E-F-G#).

$\text{♩} = 140$ Am C F E

mf Let ring Let ring Let ring

EASY LICKS EXAMPLE 2 JUDAS PRIEST

CD TRACK 40

This is a nod to old-school Judas Priest and the riff is derived from playing simple E, D and C power chords syncopated off an open sixth string. Use classic distortion and a methodical steady riffing hand, typical of KK Downing and Glen Tipton.

$\text{♩} = 135$ E5 C5 D5 B5 B

mf PM - 1 PM - 2 PM - 1 PM - 1 PM - 1

INTERMEDIATE LICKS EXAMPLE 3 THE BEATLES

CD TRACK 40

Emulating Paul McCartney's classic Blackbird approach but this is more Minor in essence. It's played in ascending and descending 3rds (or 10ths, which are octave plus 3rd) with a droning open fifth string as a common tone. Pick with the fingers and thumb.

$\text{♩} = 130$ Em B/F# Em B7/F#

mf Let ring

CD TRACK 40E
B
G
D
A
E**CD TRACK 40**

Here's a smooth jazz lick for you. Play up the Dm7 arpeggio, doubling back off the upper octave and using alternate picking throughout – apart from the descending triad at the end. Lightly strum the chords with a slight staccato groove and slide out.

EBGDAE

CD TRACK 40

Stern is a master of establishing a diatonic blues line and then taking the listener out of the key and back in again. Follow the picking directions (Stern is an outstanding alternate picker) and play confidently with a lightly distorted tone with chorus.

E
B
G
D
A
E**CD TRACK 40**

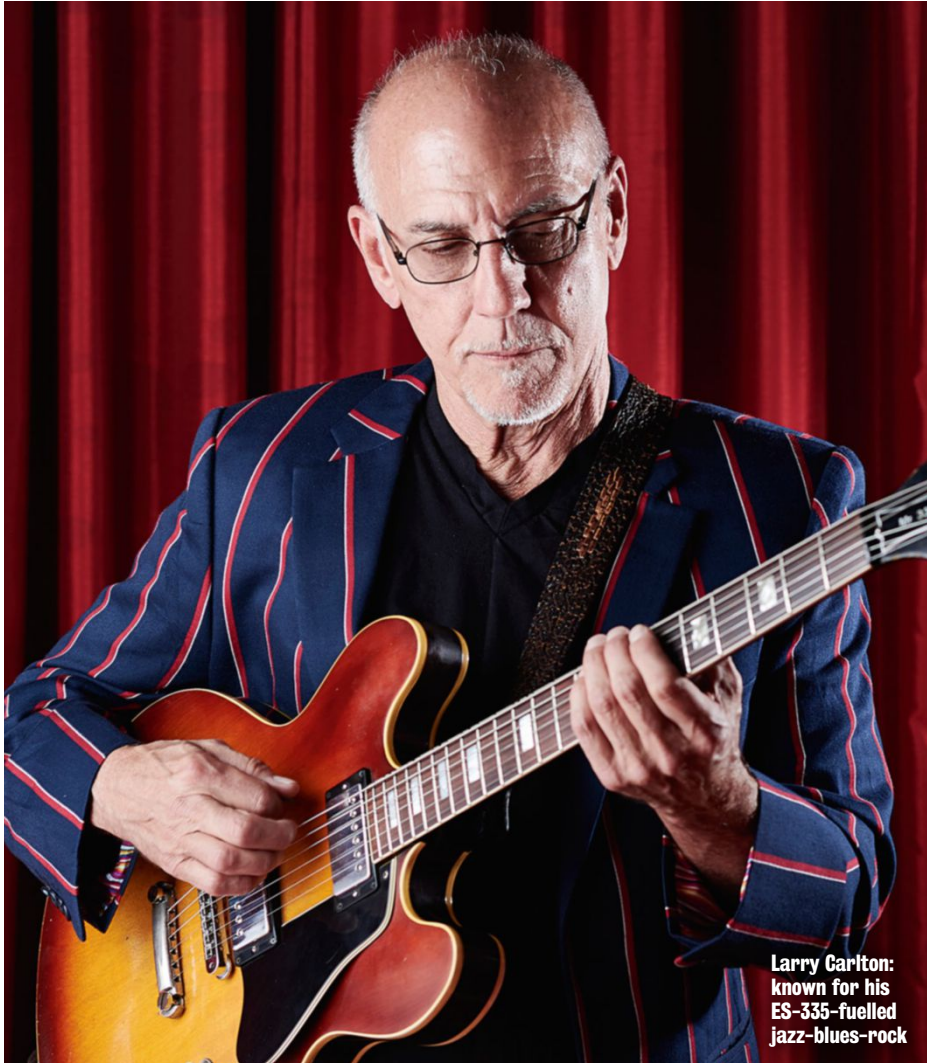
Here's a fantastic Major Pentatonic lick to end a G-C-D type chord progression. Play this idea with a solid 16th-note pattern using hybrid picking (pick and fingers) and a nice staccato ending for that chicken pickin' or banjo type effect.

EBGDAE

Larry Carlton



This month, **Les Davidson** looks at the work of one of America's top session and solo artists, the musicians' musician: Larry Carlton.



Larry Carlton: known for his ES-335-fuelled jazz-blues-rock

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: Various

Tempo: Various

CD: TRACKS 41-44

Will improve your

- ✓ Jazz-blues feel
- ✓ Soloing creativity
- ✓ Overall musicality

Born in 1948 in California, Larry Eugene Carlton has – in his four-decade long career – carved a reputation for himself as one of the finest sessions musicians in America. Anyone new to Larry Carlton need only take a quick peek at this

eye-popping list of big-name acts to get an idea of the impact he's had on music across the genres since the late '60s. His discography is vast but here's a sample: Joni Mitchell, Steely Dan, Christopher Cross, Quincy Jones, Sammy Davis Jr, Michael Jackson, Andy Williams, Barbra Streisand and Dolly Parton. He's also had a healthy solo career having released his first album, *With A Little Help From My Friends*, in 1968.

Larry got his first guitar when he was six years old. Part of the deal with his parents was to have lessons with a teacher who started to teach Larry how to read music, which was to

become a big advantage for him in the years to come. Larry practised hard and attended the Long Beach State College. He says that in these formative years, both Joe Pass and BB King were a major influence.

Larry started playing clubs in and around LA and started to get jingle session work before moving up to be one of the first-call guitarists on the studio session scene. His career was put on hold temporarily in 1988 when he was shot in the throat near his home in Hollywood Hills. He suffered nerve damage, which meant he could barely play a note for six months. Nevertheless, his

“PEOPLE ASK ME TO DESCRIBE HOW I PLAY AND THE MOST OBVIOUS ANSWER IS, I'M A JAZZ INFLUENCED GUITAR PLAYER BUT NOT A JAZZ GUITAR PLAYER”

Larry Carlton

recovery since has been astounding and he has continued to garner accolades, multiple Grammy awards and build his reputation as a fine session and solo artist. You can still catch Larry on tour, sometimes alongside guitarists Robben Ford or Steve Lukather and to record both live and studio albums.

When playing these examples, note that Larry tends to use a mixture of chord tones, arpeggios and blues scales in his lines. All of these approaches are used here. Enjoy! 

NEXT MONTH Les puts down his 335 and picks up a Strat to emulate **Stevie Ray Vaughan**


GAIN


BASS


MIDDLE


TREBLE


REVERB

Get the Tone

Larry has been associated with Gibson guitars throughout his career, apart from a stint where he defected to Valley Arts. He has used a variety of amps, from Fender '60s Tweed, Mesa Boogie, Dumble and Bludotone. Go for a rich, sustaining tone but avoiding front-end fizz. Add a tasteful dash of reverb or delay to taste. I'm using a Gibson ES-335 on both examples.



TRACK RECORD We can't list all the albums that Carlton has contributed to, so here's an edited version to get you started: The Crusaders, *Chain Reaction* (1975); Joni Mitchell, *Court And Spark* (1974); Steely Dan, *The Royal Scam* (1976). Or try his fabulous solo albums: Larry Carlton (1978), *Strikes Twice* (1980), *Last Nite* (1987), *Sapphire Blue* (2003), *No Substitutions* - with Steve Lukather - (2001).

EXAMPLE 1 LARRY CARLTON STYLE

CD TRACK 41

Example 1 is based around an A Minor progression vamp but with some tension notes added. For example on the D/A chord we also have an 11th on top. I'm using A Minor Pentatonic (A-C-D-E-G) with a few notes thrown in to sew the lines together, plus a touch of the A Minor Blues scale (A-C-D-D#-E-G).

♩ = 95 Am D/A Am9 D/A

E
B
G
D
A
E

1

Am D/A Am9 D/A

E
B
G
D
A
E

5

Am D/A Am9 D/A

E
B
G
D
A
E

9

Am D/A Am9 D/A

E
B
G
D
A
E

13

EXAMPLE 2 LARRY CARLTON STYLE

CD TRACK 43

On this example the chord sequence is a vamp between C7 and F7 chord. I'm using a mixture of Larry's favoured Blues scales, strong chord tones and arpeggios. Scales are: C Mixolydian: (C-D-E-F-G-A-B $\flat$) and C Major Pentatonic: (C-D-E-G-A-C).

$\text{♩} = 100$ C7 F7 C7 F7



1

5

8

11

14

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U2: The Edge

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From the school playground to the stratosphere, **Martin Cooper** checks out the unmistakable sound of U2 and how they conquered the world.



Bono and The Edge, sporting a blonde Telecaster

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: D

Tempo: 123 bpm

CD: TRACKS 45-46

Will improve your...

- ✓ Slide playing
- ✓ Rhythm work
- ✓ Creating of parts

U2 is a classic story of four friends who met at school, started a band and went on to change the musical landscape over what is now more than four decades. Vocalist Bono, guitarist The Edge, bassist Adam Clayton and drummer Larry Mullen Jr met at Mount Temple school in Dublin and formed the band in 1976. They have gone on to sell over 170 million albums,

win 22 Grammy awards, be inducted into the Rock and Roll Hall of Fame, and with the 360 World Tour of 2009-2011, can boast the highest grossing outing in history.

Additionally, the band has been instrumental in helping causes such as Amnesty International and Greenpeace, and played one of the classic sets of Live Aid in 1985. One of the most endearing aspects about U2 is that they have always worn their hearts on their sleeves. For all their successes they have also misfired at times, including the largely unpopular (and very rushed sounding) Pop album in 1997 and to a certain extent Rattle & Hum from 1988.

Some of their earliest influences were the likes of The Jam, The Clash and Sex Pistols

and they have carried this punk attitude through some of their recorded works, including most recent album *Songs Of Innocence*. They are, of course, also known for The Edge's instantly recognisable guitar sound. He may not have the virtuoso chops of the likes of Eddie Van Halen or Joe Satriani, but a listen to just a couple of bars of his delayed tone will tell listeners who the guitarist is. He has also experimented with a plethora of tones including heavy fuzz, tremolo and filters. Although these effects are used by guitarists the world over, The Edge tends to use them as part of the actual song composition and arrangement. He has been known to say that, sometimes, entire U2 songs get written around a guitar sound, and built from there. He now has a signature Stratocaster and Deluxe amp with Fender, and still uses a huge rack of effects and amps

“A LISTEN TO JUST A COUPLE OF BARS OF THE EDGE'S DELAYED TONE WILL TELL LISTENERS WHO THE GUITARIST IS”

to get his signature sound.

The track this month is in the key of D Major (D-E-F#-G-A-B-C#) with one exception of a C chord, and uses delay throughout. The guitar part is easy to play, so set the delay to be a dotted eighth note to get the timing right. Just use your ear or tap tempo if your delay pedal has that function.

There is a slide solo, which uses notes of the D Major scale and targets chord tones for the most part. This, again, is easy to play and will help novice slide players start to get to grips with the technique. **E**

NEXT MONTH Martin pays tribute to the late, great Status Quo guitarist **Rick Parfitt**



TRACK RECORD The band's debut *Boy* (1980) features *I Will Follow* and *A Day Without Me*. *War* (1983) includes classics *Sunday Bloody Sunday* and *New Year's Day*, while era-defining *The Joshua Tree* (1987) has *Where The Streets Have No Name*, *I Still Haven't Found What I'm Looking For* and *With Or Without You*. *Achtung Baby* (1991) includes *One*, and there are various 'hits' albums including *U218 Singles* (2006).

EXAMPLE RHYTHM PART

CD TRACK 45

Use light muting on the single-note lines, which tightens up the sound and lets the delay ring through; then open things up for the other rhythm parts. On the faster strummed rhythm, get your hand moving up and down in 16th

notes - (1 e and a, 2 e and a etc) and then pick out the actual notes on the chart and track. There's a great blend of chords and percussive notes here, which is typical of The Edge's style.

$\text{♩} = 123$

D **Gsus2**

1, 5 etc

D **Gsus2**

9, 17

Bm7 **Gsus2**

13, 21

D **A**

25, 33

Bm **Gmaj7**

29, 37

EXAMPLE SLIDE SOLO

CD TRACK 45

The slide part is relatively easy to play, so the most important things to watch out for are that the notes are in tune and that you keep fretting noise to a minimum.

♩ = 123

45

46

E
B
G
D
A
E

50

E
B
G
D
A
E

56

E
B
G
D
A
E

61

E
B
G
D
A
E

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Judas Priest's
KK Downing (left)
and Glen Tipton

Judas Priest



Hard rock apostle **Charlie Griffiths** Breaks the Law, Screams for Vengeance and has a dose of Painkiller to look at the legendary Judas Priest.

ABILITY RATING

☆☆☆☆☆ Moderate/Advance

Info

Key: Various
Tempo: Various
CD: TRACKS 47-58

Will improve your...

- ✓ Downstroke based riffing
- ✓ Pinched harmonics
- ✓ Minor scales and modes

Judas Priest has boasted one of the most successful dual guitar partnerships in the world of rock and metal. Glen Tipton and KK Downing released 16 Judas Priest albums, starting with the 1974 debut *Rocka Rolla* and culminating with *Nostradamus* in 2008. KK retired from the band in 2010 and was soon replaced by Richie Faulkner, who so far has one Priest studio under his belt: *Redeemer Of Souls*.

KK and Glen's early influences were classic

rock bands such as Cream, Hendrix, Deep Purple and Led Zeppelin and the early Priest reflects this. Fast forward through the years and the evolution of the band and particularly the guitar playing is quite striking. While the '70s albums such as *Sad Wings Of Destiny* and *Stained Class* have a heavy classic rock flavour, by the time we get to *Turbo, Ram It Down* and *Painkiller* in the late '80s and early '90s we see more technical approaches, such as two-handed tapping and sweep picking as well as metal guitar tones.

We have five riffs in this lesson, which will give you a flavour of the various approaches used by Glen and KK. We start with a single-note riff in early '80s Priest style. This riff is based in B natural minor (B-C#-D-E-F#-G-A), a staple tonality for rock and metal. The scale has all of the minor Pentatonic intervals

(1-3-4-5-7) that act as the basis of countless riffs, but also a 2nd and a 6 that fill in the minor 3rd 'gaps' and automatically introduces more note choices and possibilities.

Our second riff has a more Minor Pentatonic classic sound, and also hints at a heavy metal-inspired classical element with some ascending triad-based arpeggios.

Our third riff example is the heavier '90s side of Priest. This time a darker tonality is revealed with the introduction of the ♭2 interval from the Phrygian mode (1-♭2-3-4-5-♭6-7). Notice that the ♭2 is the only difference between Phrygian and natural minor, so small adjustments can actually have a huge impact on the emotion you are creating. Riff number 4 is another earlier style offering, and uses double-stops in G Minor Pentatonic.

The fifth and final riff has much more 'British Steel' feel about it, featuring some

“BY TURBO, RAM IT DOWN AND PAINKILLER WE ARE SEEING A MORE TECHNICAL APPROACH WITH TAPPING, SWEEP PICKING, ETC”

double-stops in the key of A Minor played on the middle two strings. The bass note pedals on A for four bars, then switches to G. When the bass note changes, our perception of the double-stops changes from Minor to Major.

As always we finish our study with a full solo, and here we are using various KK Downing and Glen Tipton techniques, from classic bluesy licks, to pinched harmonics, fast repeating licks and even some sweep picking.

There's some quite tricky stuff here, so practise each lick slowly, to ensure accuracy when finally playing it up to speed. 

NEXT MONTH Charlie examines the incredible soloing style of Toto's **Steve Lukather**



Get the Tone

A humbucking guitar through any high-gain amp will give you a suitably Priest-like tone. KK, Glen and Richie have favoured Hamer and Gibson guitars, cranked Marshall heads, and more recently ENGL Powerball 2s. Throughout the years the amount of gain available to guitarists has increased, so if you're looking for a more vintage or modern Priest tone, adjust your gain accordingly.



TRACK RECORD For an overall view of Judas Priest's 40-plus year career, we recommend you try one album from the three most distinct periods. First we have the classic '70s era, which hit its stride with the 1976 album *Sad Wings Of Destiny*. For the '80s period listen to *Screaming For Vengeance*, and for the latter, more metal era you won't find a more typical album than 1990's *Painkiller*.

EXAMPLE 1 RIFF 1

CD TRACK 47

Play this riff in a one-finger-per-fret fashion with your first finger at the 2nd fret. Keep your picking hand moving in constant eighth notes making sure you play the quarter-note downbeats with downstrokes and the eight-note upbeats with upstrokes.

$\text{♩} = 160$ N.C.

mf

E
B
G
D
A
E

1

E
B
G
D
A
E

5

EXAMPLE 2 RIFF 2

CD TRACK 49

Use the first and third fingers to play the Minor Pentatonic notes at the 5th and 7th frets and curl the third string towards the floor for the bluesy quarter-tone bend. For the ascending arpeggios, play the fourth string with your second finger and add the third string notes with whichever fingers are most comfortable.

$\text{♩} = 180$ Am Bdim C Dm

E
B
G
D
A
E

1

Am Bdim C Dm

E
B
G
D
A
E

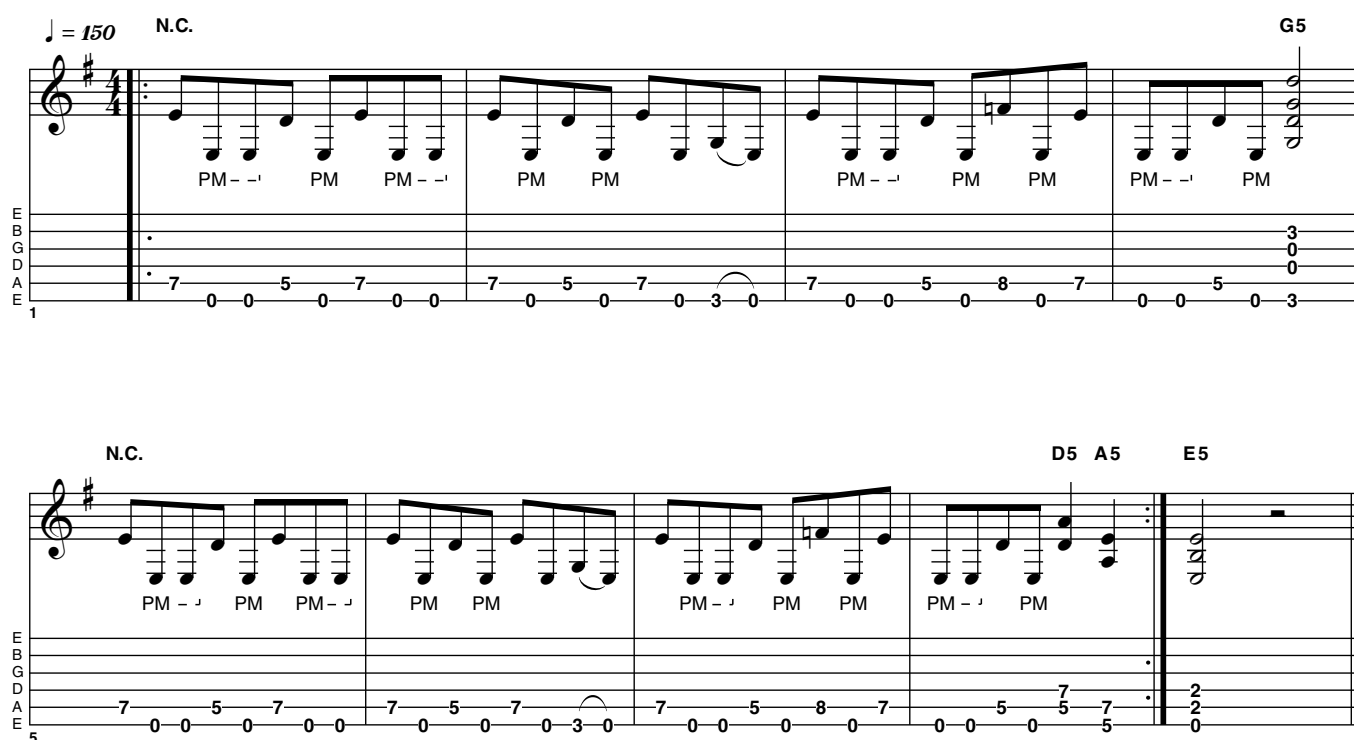
5

EXAMPLE 3 RIFF 3

CD TRACK 51

Pick this riff using downstrokes throughout and switch between a palm-mute position on the sixth string and an open position for the notes on the fifth string. You can further bring the fifth string notes out by brushing the side of your thumb against the string for a semi-harmonic effect.

$\text{♩} = 150$ N.C.



E B G D A E

PM - - PM PM - - PM PM PM - - PM PM PM - - PM

7 0 0 5 0 0 7 0 0 7 0 0 5 0 8 0 7 0 0 5 0 3

3 0 0 3

N.C. D5 A5 E5

PM - - PM PM - - PM PM PM - - PM PM PM - - PM

7 0 0 5 0 0 7 0 0 7 0 0 5 0 8 0 7 0 0 5 0 5 2 0

EXAMPLE 4 RIFF 4

CD TRACK 53

Play the double-stops at the 3rd and 5th frets with first and third finger barres across the two strings. For the G root note on the sixth string curl your thumb over the top of the neck Hendrix-style and fret the note to keep your fingers free.

$\text{♩} = 140$ Gm7 G5 B $\flat$ 5 G5 C5 Gm7 G5 F5 G5



E B G D A E

PM PM - - PM PM - - PM PM PM - - PM

3 3 3 3 0 3 0 3/5 3 3 3 3 3 3 3 3 5 3 5

3 3 3 3 0 3 0 3/5 3 3 3 3 3 3 3 3 5 3 5

Gm7 G5 B $\flat$ 5 G5 C5 Gm7 G5 F5 G5

PM PM - - PM PM - - PM PM PM - - PM

3 3 3 3 0 3 0 3/5 3 3 3 3 3 3 3 3 5 3 5

EXAMPLE 5 RIFF 5

CD TRACK 55

Play the double-stops on the middle two strings with strong, powerful downstrokes and contrast these with palm-muted root-notes. Fret these double-stops with first, third and fourth fingers leaving your second finger free to hold down the 3rd fret throughout the second half of the riff.

♩ = 130

A5 C5 G C5 A5 C5 G C5

PM - - PM - - - - PM - - PM PM - - PM - - - - PM - - PM

E B G D A E

1

2 2 5 5 4 4 5 2 2 5 5 4 4 5 2 2 5 5 4 4 5

0 0 2 0 0 0 0 0 5 0 0 5 0 5 5 5 0 0 2 0 0 0 5 0 0 5 0 5 5 5

5

C5 G C5 A5 N.C.

PM - - PM - - - - PM - - PM PM - -

E B G D A E

5

3 3 3 3 3 3 3 3 5 4 4 4 5 2 2 3 3 3 0 0 3 0 1 3 0 2 3 0

EXAMPLE 6 SOLO

CD TRACK 57

Start with some third finger bends at the 7th fret, then descend through the Blues scale (1-3-4-5-7) In bars 5 and 6, use the first and third fingers for the repeating lick, then move up the fretboard to an A Minor triad arpeggio, then a G Major triad arpeggio. Sweep down the strings with a swift upward motion across the strings. For the final two bars use alternate picking to articulate the triplet scale sequence.

♩ = 170

Am G E5 G5

BU BU BD PH - - - - BU 5 8 5 8 7 5 7

E B G D A E

1

7 (9) 7 (9) (7) 5 7 (9) 8 5 8 7 5 7

Am

E B G D A E

5

10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8

EXAMPLE 6 SOLO ...CONTINUED

CD TRACK 57

7

Am

Sva

F#D

G5

G#E

A5

9

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Oscar Moore



With his expressive soloing voice and sensitive accompanying style the Nat King Cole Trio's guitarist leaves **John Wheatcroft** in awe.



Nat King Cole with Johnny Miller on bass and Oscar Moore on guitar

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: Various

Tempo: Various

CD: TRACKS 59-76

Will improve your...

- ✓ Playing through changes
- ✓ Swing time-feel
- ✓ Jazz vocabulary and authenticity

Oscar Moore was a superb guitarist with a melodic and expressive soloing voice and a sensitive and supportive accompanying style to boot. While his resume includes jazz legends such as Lionel Hampton, Art Tatum and Lester Young was impressive enough, he was best known as a core member of Nat King Cole's trio between 1937 and 1947 and his playing was, and continues to be, held in extremely high regard

from players such as Barney Kessel, Kenny Burrell, Joe Pass and John Pizzarelli.

Moore was raised in Austin, Texas, but was drawn to California in the early '30s by its growing session scene. His contribution to the success of Nat's trio can't be overstated, with each tune enhanced by one of Oscar's perfectly-crafted virtuoso jazz guitar solos. Cole was no slouch on the piano himself, and coupled with his velvet voice, it's no surprise that he and the trio would become one of the most popular jazz combos in country.

In 1947, Nat and the trio were at the peak of their success. They had a Number One record and Oscar had also picked up the Down Beat Guitarist of the Year Award for three years straight. However, disagreements over the direction of the group, both financially

and musically, led to Moore's decision to quit and pursue other musical options. Unfortunately for Oscar, none of these projects ever really came to fruition and he retired from music in the early 1950s.

It's amazing that Moore's playing is not so well known. He really is fantastic. While you can hear the influence of both Charlie Christian and Django Reinhardt in his style, which could never be considered a bad thing, he has a clear musical personality with an uncanny knack of creating the perfect part to elevate an arrangement with intelligence, clarity and musical ingenuity. You can learn a great deal from studying his recordings and

“OSCAR MOORE WAS COMPLETELY DIFFERENT THAN ANYTHING I HAD EVER HEARD BEFORE. I SAID, ‘I’M GONNA STEAL ALL THAT’” John Pizzarelli

while he does have his moments of flash, most of his lines are accessible for the aspiring transcriber helped by his clear articulation and super accurate time-feel. Moore's rock solid rhythm was such an asset to the group, especially considering the line-up featured just bass, piano, guitar and no drummer.

What follows are nine of the best Moore music moments, typical of the kind of things he might play with the trio. His rhythm playing was the envy of his peers, so perhaps this is an area we could revisit at some point in the future. In the meantime, revel in the glory of his masterful playing and add a touch of finesse, authenticity and class to your own work by getting these ideas under your fingers and into your imagination. **■**

NEXT MONTH John introduces the 'wide interval' jazz soloing style of the great **Joe Diorio**


GAIN


BASS


MIDDLE


TREBLE


REVERB

Get the Tone

Oscar used various Gibson archtop jazzers for most of his career. We're after a bright but warm tone, so use the neck pickup but leave the tone on full. Set the amp for a bright but full-bodied tone and for extra weight you should consider switching to a wound third string. It's quite likely that Moore favoured roundwound strings, although these would likely be a touch on the heavy side - possibly 13-gauge.



TRACK RECORD The Nat King Cole Trio – Complete Capitol Transcription Sessions (Blue Note 2005) is over three hours of amazing songs, beautiful singing and piano playing along with swinging, world-class guitar playing courtesy Oscar Moore. To hear him with his own band, why not try the reissued Oscar Moore Quartet With Carl Perkins (VSOP 1995) or Presenting Oscar Moore With Leroy Vinegar (VSOP 2011).

EXAMPLE 1 SWING QUAVERS THROUGH THE CHANGES

CD TRACK 59

While there is nothing too tricky here, the secret to matching Oscar's improvisational prowess is in conveying intent. Each phrase shares a similar melodic contour, and rhythmic repetition is a big part of his soloing style.

The notes follow the underlying sequence in the key of G, so make sure you analyse the note choices and compare these with the harmony. Ensuring that you're familiar with basic chord construction is a massive help here.

$\text{♩} = 164$

Chords: G6, F13, E7, E7 $\flat$ 9, Am7, E $\flat$ dim, D7, G, G7/B, C6, Cm6, G6, A $\flat$ 7, G6

1

5

EXAMPLE 2 THEMATICALLY CONNECTED ARPEGGIOS

CD TRACK 61

The explicit connection between note selection and underlying harmony is evident in the first four bars of this example. You should be able to clearly see a Gmaj9 (G-B-D-F#-A) arpeggio against G6 (G-B-D-E) resolving to G#, the

major 3rd of E7 in bars 1 and 2. The rhythmic and melodic theme is continued in bars 3 and 4, with an Am7 arpeggio against the associated chord, again resolving to the major 3rd of F#, against our underlying D7 harmony.

$\text{♩} = 164$

Chords: G6, F13, E7, Am7, D7, G6, G7/B, C6, Cm6, G6, D6, G6

1

6

EXAMPLE 3 SWINGING THE BLUES

CD TRACK 63

The rhythmic phrasing should be becoming familiar by this point, but there are a number of intriguing harmonic concepts at work here. The first is found in the opening two bars of this 12-bar chorus, where Oscar reinforces the resolution between B $\flat$ 7 and E $\flat$ 7 by adding a dissonant $\flat$ 9 (C $\flat$; enharmonic

equivalent of B natural). The second point of interest is the chromatically descending octaves in bar 9, where Moore almost certainly deliberately plays a B (maj7) against our underlying Cm7, before resolving to the more harmonically appropriate B $\flat$ (7) to create a sense of tension and release.

$\text{♩} = 180$ Swing

B $\flat$ 7 E $\flat$ 9 B $\flat$ 7

E $\flat$ 9 B $\flat$ 7 Dm7 G7

Cm7 F7 B $\flat$ 6 F7 B $\flat$ 6

EXAMPLE 4 SWEEP AND HAMMER-ON EMBELLISHMENTS

CD TRACK 65

Example 3 features a definite tip of the hat towards Charlie Christian, but this idea has more of a Parisian Django Reinhardt flavour. We begin with a three-string Fmaj9 sweep (F-A-C-E-G) and a colourful B $\flat$ 6 idea resplendent with hammer-on trills and ornaments before moving onto more of a

chromatic-based theme against a II-V-I progression in our home key of F, via Gm7 (IIm7) and C7 $\flat$ 9 (V7 $\flat$ 9). Again, understanding the relationship between the strong melody notes and the underlying harmony of the chords is crucial here.

$\text{♩} = 100$ Swing

Fmaj7 B9 $\sharp$ 11 B $\flat$ 6

EXAMPLE 4 SWEEP AND HAMMER-ON EMBELLISHMENTS ...CONTINUED

CD TRACK 65

Am7 A $\flat$ m7 Gm7 C7 $\flat$ 9 F6 B $\flat$ 6 F6

8va

EXAMPLE 5 'RHYTHM-CHANGES' BRIDGE LINES

CD TRACK 67

Here we see how Oscar might negotiate the four cyclic dominant 7th chords that form the basis of the numerous jazz standards based on the progression taken from the bridge of the tune I Got Rhythm. Moore clearly knows how to manage tension and release as he skilfully adds both $\flat$ 9 and $\sharp$ 5 to his note

selection, and there's a really purposeful sense of intent and logic to these lines. Over the D7, he chooses D Mixolydian (R-2-3-4-5-6- $\flat$ 7), although over G7 he switches between the more colourful Phrygian Dominant (R- $\flat$ 2-3-4-5- $\flat$ 6- $\flat$ 7) and bluesy minor Pentatonic (R- $\flat$ 3-4-5- $\flat$ 7).

$\text{♩} = 210$ Swing

D7 G7

EXAMPLE 6 EXPRESSIVE I-IV-II-V IDEAS

CD TRACK 69

If you like this you'll also like the playing of Charlie Christian and T-Bone Walker. Note selection is predominantly B $\flat$ Major Pentatonic (B $\flat$ -C-D-F-G), although Moore adds chromatic interest by adding both $\flat$ 3 (D $\flat$) and $\flat$ 6 (G $\flat$).

He also chooses this G $\flat$ appropriately to coincide with the harmonic shift from E $\flat$ 6 (E $\flat$ -G-B $\flat$ -C) to E $\flat$ m6 (E $\flat$ -G $\flat$ -B $\flat$ -C) and all this with superb sense of time-feel and a joyful rhythmic bounce and swing to his phrasing.

$\text{♩} = 210$ Swing

B $\flat$ 6 G7 Cm7 F7 B $\flat$ 6 G7 Cm7 F7

8va

EXAMPLE 6 EXPRESSIVE I-IV-II-V IDEAS ...CONTINUED

CD TRACK 69

Chord progression: B $\flat$ 6 B $\flat$ 7 *Sua* E $\flat$ 6 E $\flat$ m6 B $\flat$ 6 F7 B $\flat$ 6

EXAMPLE 7 INTRICATE BLUES CHORUS

CD TRACK 71

Here's a second complete chorus over a B $\flat$ blues and we've turned up the heat a little in terms of note density and also in the amount of expression and embellishment added. There's nothing too unusual here from a note perspective with much of the material drawn from a combination of Major and Minor Pentatonic along with the appropriate arpeggios. Moore occasionally

displays a preference for the $\flat$ 6 (G $\flat$) against both Major and Minor tonalities and you can see this here in bars 2 and 6. There's a touch of Django about the tone of this example, so feel free to pick a little closer to the bridge than usual to bring out those treble frequencies and make sure you observe all the syncopations in the part.

$\text{♩} = 180$ Swing

Chord progression: B $\flat$ 6 E $\flat$ 9 B $\flat$ 6 B $\flat$ 7 E $\flat$ 7 E $\flat$ m B $\flat$ 6 C $\flat$ m6 F9 B6

EXAMPLE 8 COLOURFUL DOMINANT 7THS

CD TRACK 73

This example showcases Moore's command of functioning Dominants, which is when they unfold naturally by ascending a perfect 4th interval to create a V7-I cadence. Straight out of the gate he adds colour to F7 (F-A-C-E_b) with the

raised 4th interval (B). There's a really cool ascending chromatic figure to add to your lick bag in bar 2 and we continue to add interest to our C7 in bar 8 by raising the 5th (G#).

♩ = 168 Swing

F7 **B^b6**

G7 **C7** **C7^b5**

EXAMPLE 9 HARMONIC MINOR TO DOMINANT LINES

CD TRACK 75

In this example we see how Oscar might approach a Im V7 in A minor with the Harmonic minor scale (R 2,3 4 5,6 7). In turn this Am becomes A7 and functions

as a II7 before resolving to the V7 (D7) in the home key of G major. Again, we see colourful additions to the D7th sound in the form of the #5 (A#) and 9 (E_b).

♩ = 166 Swing

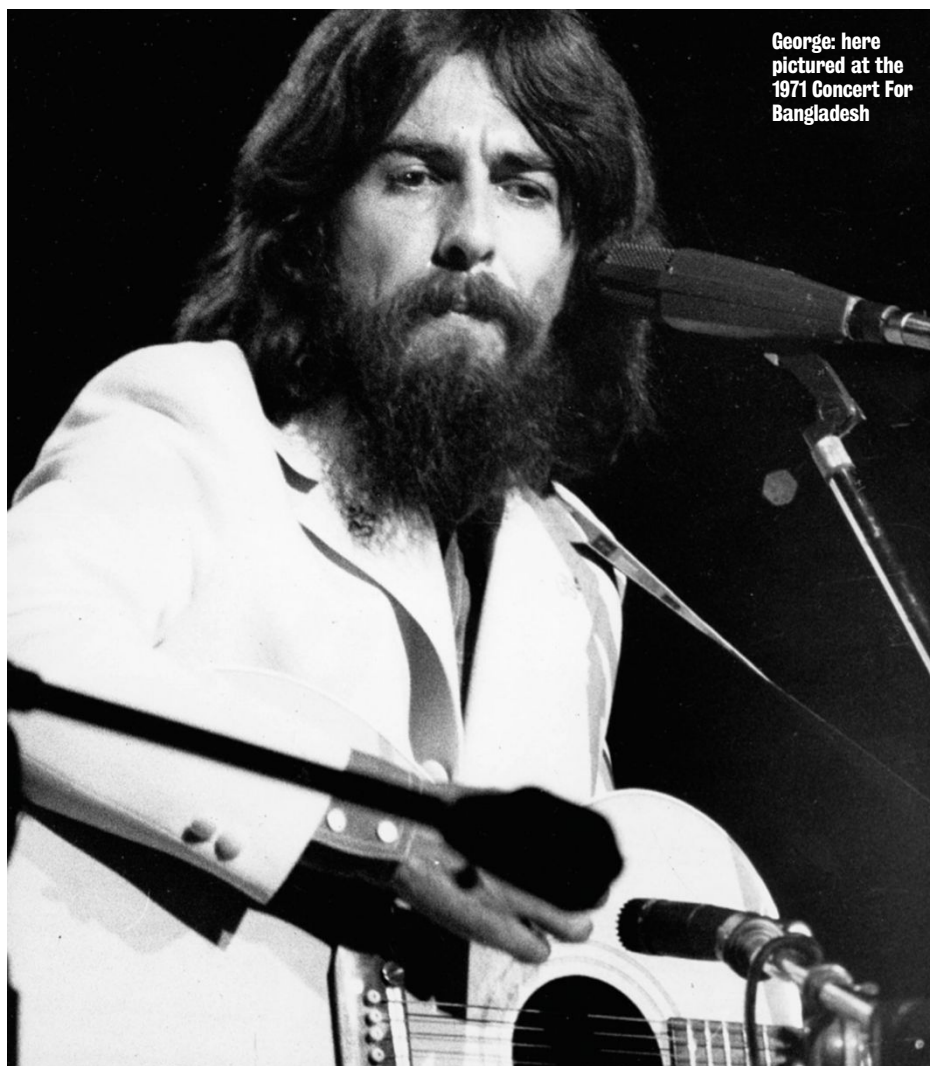
8va **Am** **E7^b9** **Am** **E7^b9** **Am** **E7^b9** **Am** **E7^b9**

A7 **D7** **D7[#]5^b9**

George Harrison



Something in the way he grooves (here comes the pun)! **Stuart Ryan** checks out the distinctive chord work of Beatle George - The Quiet One.



George: here pictured at the 1971 Concert For Bangladesh

What's more, he wrote some of their most distinctive songs – it's impossible to imagine their back catalogue without George-penned classics like *Here Comes The Sun*, *While My Guitar Gently Weeps* and *Something*.

George Harrison was born in Liverpool on February 25 1943. His formative influences were the rock and roll legends of his time – principally Buddy Holly and Little Richard. However, like most guitarists he was also drawn to the more 'technical' players of the era and so developed an interest in rockabilly legend Carl Perkins, gypsy jazz genius Django Reinhardt and bluesman Big Bill Broonzy. With such a diverse palette of influences it's no surprise that he became the band's 'lead' guitarist. However, even through his solo career you can hear elements of all these players, not least in his unexpected chord

“GEORGE'S ALL THINGS MUST PASS WAS A TRIPLE ALBUM OF SONGS THAT HE COULDN'T GET ONTO BEATLES RECORDS”

progressions where jazzy diminished 7ths could appear when least expected.

I've covered George's 'Beatles' style so for this study we'll focus on his *All Things Must Pass* phase. This solo album was released in 1970 and was a triple affair containing songs that George had not managed to get onto the band's records. It featured a plethora of music legends from Eric Clapton to fellow Beatle Ringo Starr. In this study you'll encounter some unusual chord moves that will serve as a great exercise for the fretting hand. The picking hand will focus on tight, rhythmic strumming and clean arpeggiated chords. **1**

NEXT MONTH Stuart looks at the style singer-songwriter-guitarist **Tracy Chapman**

ABILITY RATING

☆☆☆☆☆ Easy/Moderate

Info

Key: G

Tempo: 76 bpm

CD: TRACKS 77-78

Will improve your...

- ✓ Fretting hand chord placement
- ✓ Rhythmic strumming/timekeeping
- ✓ Thumb-over-the-top F Major7

Learn anything by any of The Beatles and it's virtually a music lesson in itself – three distinct guitarists all with their own styles and quirks. What's more, the lesson doesn't stop after The Beatles disband: the various solo albums by John, Paul, George and Ringo contain guitar playing gems and

unusual chord progressions that can take your playing in different directions from just one lesson. And so it is that this month we will focus on the guitar style of 'the quiet Beatle', George Harrison. Arguably the most 'guitar focused' musician of the band, George's acoustic playing is full of character and in this study we'll see how unexpected chords can really bring a piece to life.

John Lennon and Paul McCartney are, of course, known for writing the majority of the band's hits but The Beatles were a classic example of the sum being more than its parts – take George's classic guitar ideas away from the tracks and you'd certainly miss them.

5

6

6

6

3

GAIN
BASS
MIDDLE
TREBLE
REVERB

Get the Tone

Footage of George usually sees him playing a Gibson J-160E or SJ-200, both during his time with The Beatles and the subsequent solo years. But he also liked the Martin D-28 (as pictured) and Washburn's EA Festival series guitars. Any larger bodied acoustic will be suitable for this strumming style. I used a Gibson J-35 Collector's Edition for the recording.



TRACK RECORD George's post-Beatles magnum opus was *All Things Must Pass*. Hear his interesting chord work at play on *Isn't It A Pity*, *I'd Have You Anytime*, and *The Ballad Of Sir Frankie Crisp*. Its follow-up, *Living In The Material World* takes this a step further with songs such as *Give Me Love (Give Me Peace On Earth)*, *That Is All*, *Be Here Now*, *Who Can See It*, and *The Light That Has Lighted The World*.

EXAMPLE GEORGE HARRISON STYLE

CD TRACK 77

[Bar 1] Although not exclusive to George this bass and strumming is a great thing to have in your arsenal, as it mimics a pianist's left and right hand.

[Bar 3] Our first 'unexpected' chord is this C# Diminished 7th that really adds some colour to the sound and gets you out of the standard, predictable chord progressions so common to pop music of this era.

[Bar 7] Another Diminished 7th to catch the ear. Note that this shape moves up in minor 3ds but always contains the same notes, so an E Diminished 7th chord is also a C# Diminished 7th, G Diminished 7th and B, Diminished 7th. You can see the effect of moving this chord up in bar 12.

[Bar 16] A very Beatles-esque pause on this Am10 chord!

Example George Harrison Style

Tempo: $\text{♩} = 76$

Chords: G, Em, C#dim7, G, A7sus4, Edim7, G, G5/F#, Em, A7sus4, A7, C#dim7, Edim7, G, Gmaj7, D7, Am/D

Staff 1 (Measures 1-4):

- Measure 1: G
- Measure 2: Em
- Measure 3: C#dim7
- Measure 4: G

Staff 2 (Measures 5-8):

- Measure 5: A7sus4
- Measure 6: Edim7
- Measure 7: G

Staff 3 (Measures 9-12):

- Measure 9: G5/F#
- Measure 10: Em
- Measure 11: A7sus4
- Measure 12: A7

Staff 4 (Measures 13-16):

- Measure 13: C#dim7
- Measure 14: Edim7
- Measure 15: G
- Measure 16: Gmaj7

Staff 5 (Measures 17-20):

- Measure 17: D7
- Measure 18: Am/D

Staff 6 (Measures 21-24):

- Measure 21: G
- Measure 22: Gmaj7
- Measure 23: D7
- Measure 24: Am/D

Staff 7 (Measures 25-28):

- Measure 25: G
- Measure 26: Gmaj7
- Measure 27: D7
- Measure 28: Am/D

Staff 8 (Measures 29-32):

- Measure 29: G
- Measure 30: Gmaj7
- Measure 31: D7
- Measure 32: Am/D

Staff 9 (Measures 33-36):

- Measure 33: G
- Measure 34: Gmaj7
- Measure 35: D7
- Measure 36: Am/D

Staff 10 (Measures 37-40):

- Measure 37: G
- Measure 38: Gmaj7
- Measure 39: D7
- Measure 40: Am/D

Staff 11 (Measures 41-44):

- Measure 41: G
- Measure 42: Gmaj7
- Measure 43: D7
- Measure 44: Am/D

Staff 12 (Measures 45-48):

- Measure 45: G
- Measure 46: Gmaj7
- Measure 47: D7
- Measure 48: Am/D

Staff 13 (Measures 49-52):

- Measure 49: G
- Measure 50: Gmaj7
- Measure 51: D7
- Measure 52: Am/D

Staff 14 (Measures 53-56):

- Measure 53: G
- Measure 54: Gmaj7
- Measure 55: D7
- Measure 56: Am/D

Staff 15 (Measures 57-60):

- Measure 57: G
- Measure 58: Gmaj7
- Measure 59: D7
- Measure 60: Am/D

Staff 16 (Measures 61-64):

- Measure 61: G
- Measure 62: Gmaj7
- Measure 63: D7
- Measure 64: Am/D

Staff 17 (Measures 65-68):

- Measure 65: G
- Measure 66: Gmaj7
- Measure 67: D7
- Measure 68: Am/D

Staff 18 (Measures 69-72):

- Measure 69: G
- Measure 70: Gmaj7
- Measure 71: D7
- Measure 72: Am/D

Staff 19 (Measures 73-76):

- Measure 73: G
- Measure 74: Gmaj7
- Measure 75: D7
- Measure 76: Am/D

Staff 20 (Measures 77-80):

- Measure 77: G
- Measure 78: Gmaj7
- Measure 79: D7
- Measure 80: Am/D

Staff 21 (Measures 81-84):

- Measure 81: G
- Measure 82: Gmaj7
- Measure 83: D7
- Measure 84: Am/D

Staff 22 (Measures 85-88):

- Measure 85: G
- Measure 86: Gmaj7
- Measure 87: D7
- Measure 88: Am/D

Staff 23 (Measures 89-92):

- Measure 89: G
- Measure 90: Gmaj7
- Measure 91: D7
- Measure 92: Am/D

Staff 24 (Measures 93-96):

- Measure 93: G
- Measure 94: Gmaj7
- Measure 95: D7
- Measure 96: Am/D

Staff 25 (Measures 97-100):

- Measure 97: G
- Measure 98: Gmaj7
- Measure 99: D7
- Measure 100: Am/D

EXAMPLE GEORGE HARRISON STYLE

CD TRACK 77

[Bar 18] Guitarists from the '50s and '60s would play this FMaj7 voicing by hooking the fretting hand thumb over the top of the neck to fret the 1st fret of the sixth string. It's a great way of keeping the open first string clear so you get that lovely FMaj7 sound. Indeed, you'll hear it in players from other genres too.

Chet Atkins used this shape a lot, as did David Bowie.

[Bar 23] Another songwriting trick used by George but certainly not exclusive to him – the IV Major chord (C) briefly changing to a dominant (C7) before reverting to the I chord (G).

17

G Fmaj7 C G

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

E 0 0 0 0 0 0 0 0
B 1 1 1 1 1 1 1 1
G 2 2 2 2 2 2 2 2
D 3 3 3 3 3 3 3 3
A 3 3 3 3 3 3 3 3
E 1 1 1 1 1 1 1 1

E 0 0 0 0 0 0 0 0
B 1 1 1 1 1 1 1 1
G 0 0 0 0 0 0 0 0
D 2 2 2 2 2 2 2 2
A 3 3 3 3 3 3 3 3
E 3 3 3 3 3 3 3 3

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

21

Fmaj7 C C7 G

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

E 0 0 0 0 0 0 0 0
B 1 1 1 1 1 1 1 1
G 2 2 2 2 2 2 2 2
D 3 3 3 3 3 3 3 3
A 3 3 3 3 3 3 3 3
E 1 1 1 1 1 1 1 1

E 0 0 0 0 0 0 0 0
B 1 1 1 1 1 1 1 1
G 0 0 0 0 0 0 0 0
D 2 2 2 2 2 2 2 2
A 3 3 3 3 3 3 3 3
E 3 3 3 3 3 3 3 3

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

25

Em A7 C7 G

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

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

E 0 0 0 0 0 0 0 0
B 0 0 0 0 0 0 0 0
G 1 1 1 1 1 1 1 1
D 0 0 0 0 0 0 0 0
A 2 2 2 2 2 2 2 2
E 3 2 0 0 2 0 2 0

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

29

A C#dim G

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

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

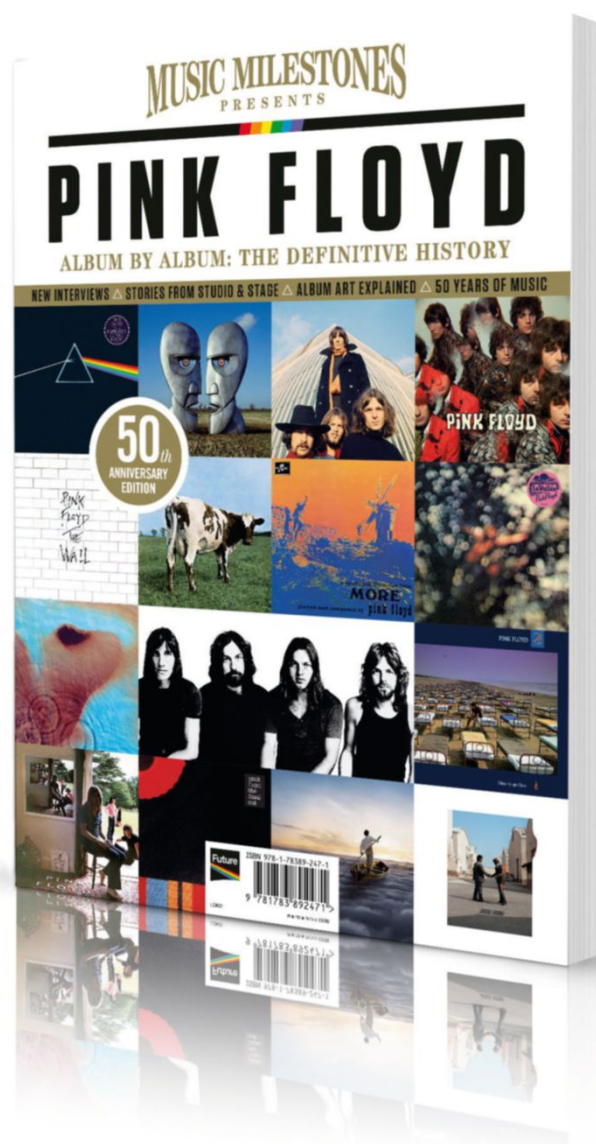
E 0 0 0 0 0 0 0 0
B 0 0 0 0 0 0 0 0
G 0 0 0 0 0 0 0 0
D 0 0 0 0 0 0 0 0
A 5 5 5 5 5 5 5 5
E 4 4 4 4 4 4 4 4

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



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Mixolydian 7th arpeggios *pt 1*

Vertical motion



In this lesson, **Shaun Baxter** moves on from using three stacked 3rds to four, to create some delicious fusion-flavoured rock guitar lines.

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: A (A7)

Tempo: 120 bpm

CD: TRACKS 79-81

Will improve your...

- ✓ Recognition of 7th arpeggios
- ✓ Execution of 7th arpeggios
- ✓ 7th arpeggio-based lines

In the previous series, we looked at ways of constructing lines by arpeggiating triads from within the Mixolydian mode. We discovered that being selective with your note choice, rather than always playing every

note in the scale, leads to more variety.

Whereas triads have three notes, now it's time to turn our attention to the most common four-note entities: 7th chords.

Each 7th chord is composed of a root, 3rd, 5th and 7th and there are four different types to be found within Mixolydian (and any other mode of the Major scale):

Maj7: 1 3 5 7

Dom 7: 1 3 5 $\flat$ 7

m7: 1 $\flat$ 3 5 $\flat$ 7

m7 $\flat$ 5: 1 $\flat$ 3 $\flat$ 5 $\flat$ 7

Within A Mixolydian, we have the following series of 7th chords (all created by combining various notes of the Mixolydian scale):

A7: A C# E G $\flat$ 7

Bm7: B D F# A $\flat$ 7

C#m7 $\flat$ 5: C# E G $\flat$ 5 $\flat$ 7

DMaj7: D F# A C# 7

Em7: E G B D $\flat$ 7

F#m7: F# A C# E $\flat$ 7

GMaj7: G B D F 7

Of all the above 7th chords/arpeggios, it is the parental A7 that is the most important and you should make a habit of trying to understand most Mixolydian lines in relation to it; however, although it is possible to arpeggiate any of these chords within the scale, it's the ones on the same arpeggio ladder (stacked 3rds), that are the most useful, as they sound more settled than the others (because they relate to the home A7 chord). From the following scheme, you should be able to see that C#m7 $\flat$ 5, Em7 and GMaj7 represent more extended

versions of the original A7 chord (A9, A11 and A13 respectively).

C#m7 $\flat$ 5
A C# E G B

A9: 1 3 5 $\flat$ 7 9

Em7
A C# E G B D

A11: 1 3 5 $\flat$ 7 9 11

GMaj7
A C# E G B D F#

A13: 1 3 5 $\flat$ 7 9 11 13

Learning the arpeggio shapes: If you were to establish the notes of each of the 7th chords shown above, within the strict confines of each CAGED shape for A Mixolydian you would arrive at all the 'classic' arpeggio shapes on guitar (see *Diagrams 1 and 2*). I could provide these for you within this lesson; however, you will learn far more by working them out for yourself.

Apart from the classic CAGED-based shapes, there are many other ways of arranging the notes of any arpeggio on the guitar, and you should experiment with all types of digital permutations to yield new technical and musical possibilities.

For example:

2-2-2-2-2-2 (two notes on each string)

2-1-2-1-2-1 (two notes on the sixth string, one note on the fifth etc)

1-2-1-2-1-2 (one note on the sixth string, two notes on the fifth etc)

»



5
GAIN



5
BASS



5
MIDDLE



5
TREBLE



5
REVERB

Get the Tone

Seventh arpeggios sound good either clean or distorted; however, as this is Creative Rock, all the examples were recorded using a blues-rock sound: a Fender Strat through a distortion pedal (Zendrive) into a (Cornford) valve head. From that starting point, for any given line, one just needs to consider which pickup to use (I used the bridge pickup throughout) and where to apply a slight amount of palm muting.



TRACK RECORD American rock guitarist Joey Tafolla is a good player to listen to if you want hear the parental Dominant 7th arpeggio used in a rock context. On his 1991 release, *Infra-Blue*, Joey demonstrates various ways of ripping up and down the arpeggio in creative ways; including the insertion of ear-catching chromatic notes (which you should also consider trying once these examples are learnt).

0-3-0-3-0-3 (no notes on the sixth string, three notes on the fifth etc) ...and so forth. For the purposes of this lesson, we are going to confine our approach to working mainly up and down each CAGED shape (vertical motion), rather than along the length of the guitar neck (lateral motion: something that we'll look at in future lessons).

Finally, when constructing melodies from

“THERE ARE MANY WAYS OF ARRANGING THE NOTES OF ANY ARPEGGIO ON THE GUITAR AND YOU SHOULD EXPERIMENT WITH ALL TYPES OF DIGITAL PERMUTATIONS”

arpeggio notes there are various ways of creating interest, such as sequencing and adding various forms of articulation (eg bends, slides, vibrato etc).

The examples from this lesson show illustrations of this within A Mixolydian as well as showing how an arpeggio shape can be incorporated in a more blues-rock based vocabulary. Enjoy. **61**

DIAGRAM 1 CAGED SHAPES FOR A MIXOLYDIAN

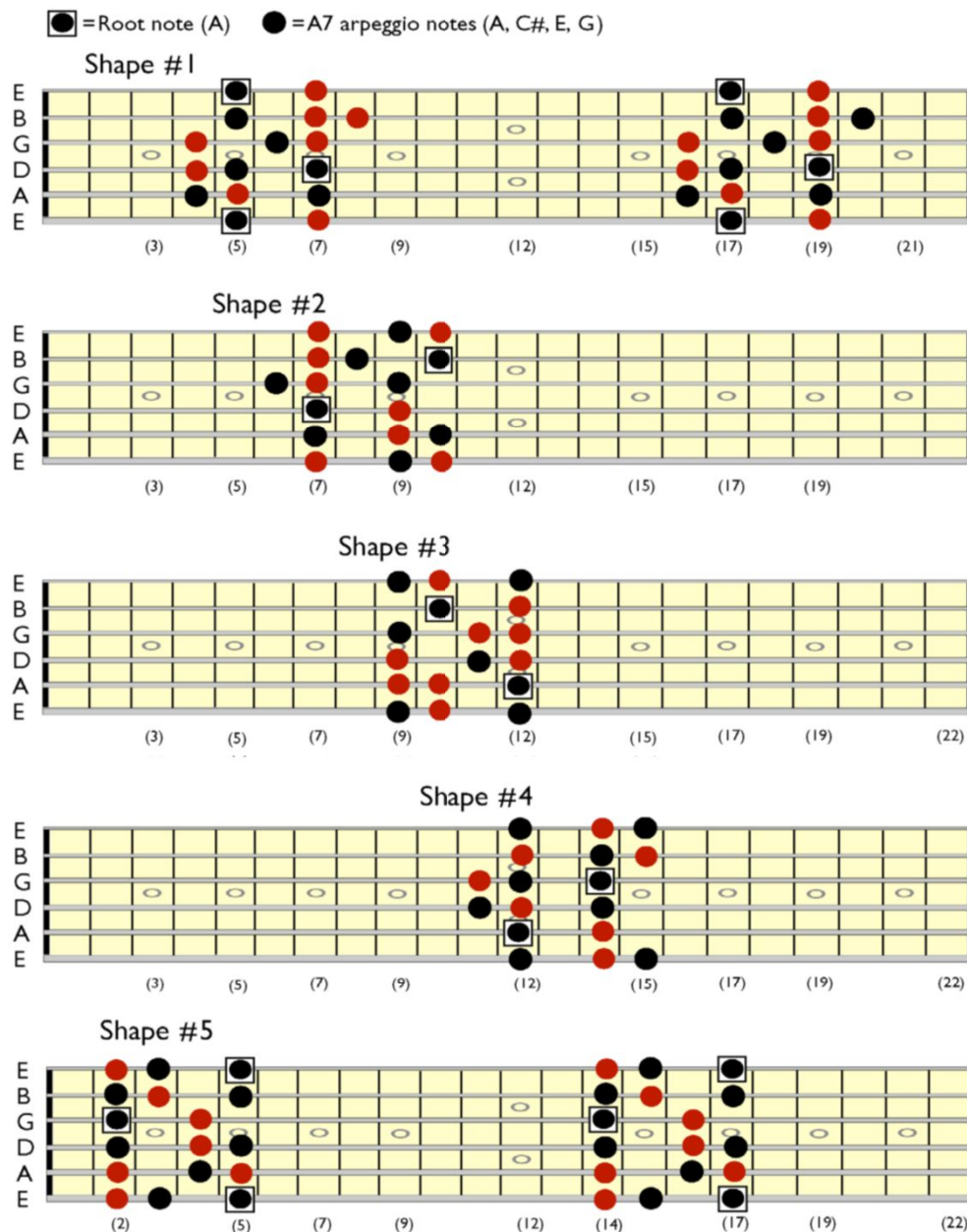
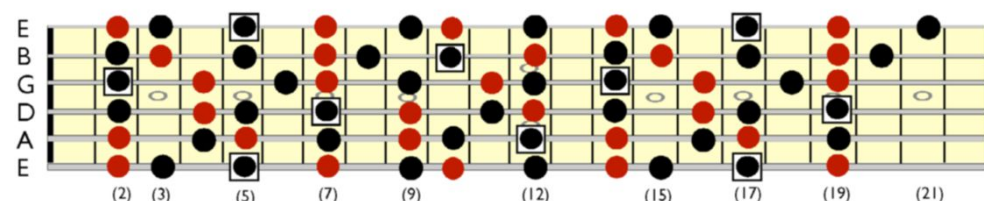


DIAGRAM 2 HOW ALL THE CAGED SHAPES LINK, FOR A MIXOLYDIAN



EXAMPLES MIXOLYDIAN 7TH ARPEGGIOS

CD TRACK 80

EXAMPLE 1 This is the first of six examples that are based around arpeggiating the parental A7 chord. Here, we kick things off by using the classic root position form that exists with CAGED shape 1. This line starts with a descending four-note sequence from the top of the shape right down to the bottom, before returning with a straight ascent of the same arpeggio shape. Generally, throughout this and many of the following examples, a basic legato approach is used whereby only the first note is picked on each string.

EXAMPLE 2 As another example of how to achieve some variety, here we're ascending an A7 arpeggio using a two-note sequence. As usual, it's important to put everything that you play in some form of visual context. Geographically,

this line starts off in CAGED shape 5 and finishes in shape 1. Everything in this line is related to the A7 arpeggio: including each note of the repeated double-stop bend, which approach the target notes from a semitone below. Even the C note is bent up slightly towards C# in a traditional bluesy manner.

EXAMPLE 3 Here, we see a return of the descending four-note arpeggio sequence, only this time it has been rhythmically displaced so that the lowest pitch in each group of four pitches lands on the down-beat (rather than the highest pitch in each group, as in the start of Example 1). This A7 arpeggio form is taken from CAGED shape 3 and, again, most of the time, we're only picking each string once.

Ex 1

♩ = 120

A7

Ex 2

BU

Ex 3

A7

Ex 3

A7

EXAMPLES MIXOLYDIAN 7TH ARPEGGIOS

CD TRACK 80

EXAMPLE 4 Next, we modify the A7 arpeggio from Mixolydian CAGED shape 3 so we can play it faster. The $\flat 7$ has been omitted from the 12th fret, fourth string so we can sweep straight through (dipping into shape 4). The line concludes with a Minor Pentatonic idea in shape 1 for some bluesy tension.

EXAMPLE 5 In bar 17 we repeat the same approach for the A7 arpeggio from CAGED shape 4. Again, to facilitate easy sweep picking, a note has been omitted from the fourth string (the root at the 14th fret). Although the upper reach of this arpeggio is extended to an A note at the 17th fret and a right-hand tap at the 21st, the bulk of the shape should be viewed as being drawn from shape 4. In bar 18 we see an ascending two-note sequence reminiscent of Ex 2, but in CAGED shape 3. Note the bluesy effect of inching towards the C#

note at the end of the bar via the quarter-tone bend on the C note (blues 'curl'). The line finishes in bar 19 with a Minor Pentatonic idea in CAGED shape 2.

EXAMPLE 6 This example features our two-string A7 shape taken on various string pairs over three octaves. By compressing the information of A7 on the lower string pair (G and A on the sixth string, C# and E on the fifth), we can use the same fingering up an octave on the middle strings and up yet another octave on the top string pair. It's a technique that can be applied to any triad, arpeggio or scale. The line shifts up through shapes 5, 1 and 2 before shifting down and up the same modified shape 3 A7 arpeggio from the start of Ex 4, whereby the $\flat 7$ (G) is omitted from the 12th fret of the third string to facilitate sweep picking. The line concludes with a typical A Mixolydian line in shape 4.

Ex 4

Ex 5

Ex 6

Ex 7

EXAMPLES MIXOLYDIAN 7TH ARPEGGIOS

CD TRACK 80

EXAMPLE 7 So far, we have focused on the parental A7 arpeggio; so, for the next four examples, we're going to take a similar approach with one of the others, C#m7,5. This line starts with a three-note pick-up at the end of bar 24 that contains a C note bridging device between the previous B and the C# at the start of the following bar. Bars 25 and 26 are devoted to the classic C#m7,5 arpeggio from within CAGED shape 4 of A Mixolydian. Rhythmic interest has been created by using accents at the end of bar 25. With this, and any other example, feel free to insert hammer-ons or pull-offs wherever you see fit.

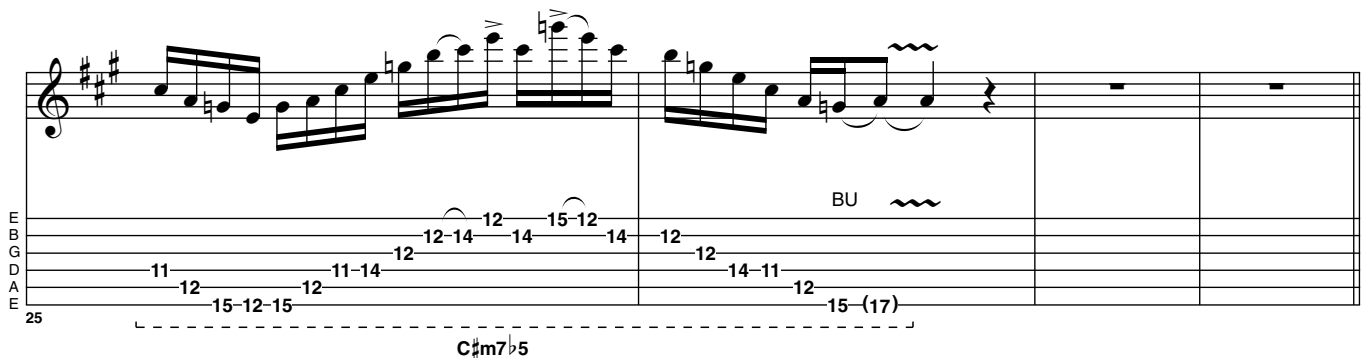
EXAMPLE 8 This line uses the classic C#m7b5 arpeggio from CAGED shape 4 of Mixolydian. Various devices are used here in order to inject a bit of interest into the proceedings. We start with an ascending four-note sequence, before incorporating some accents at the end of bar 29 that have the same emphasis

as the ones in Example 7. There are then some more twists and turns in bar 30, including a bluesy tweak to the final G note, before finishing on a bend from G to A in bar 31 (in other words, we're back to the A7).

EXAMPLE 9 Next, we look at how the notes of C#m7,5 can be arranged in such a way that they allow a combination of left- and right-hand tapping and legato to facilitate speed: note that any inversion of any four-note arpeggio can be arranged three-notes per string using string-skips in this manner. Geographically, this arpeggio shape straddles CAGED shapes 3 and 4 (and even a bit of shape 2).

EXAMPLE 10 Our C#m7,5 arpeggio example uses an extended version of the form from CAGED shape 2 of A Mixolydian. Again, like Ex 8, note the resolution to A7 at the end (via the root, A). Try the same approach with Em7 and GMaj7.

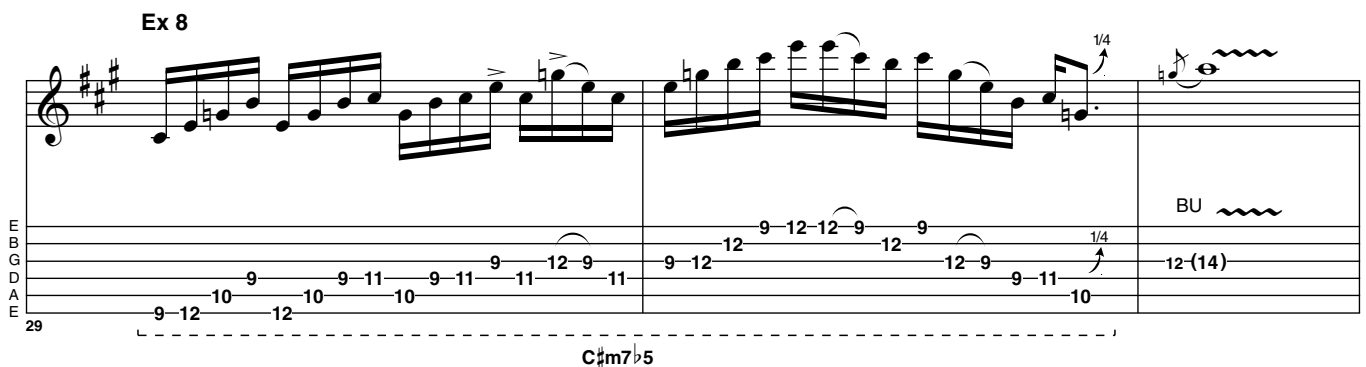
Ex 7



25

C#m7^b5

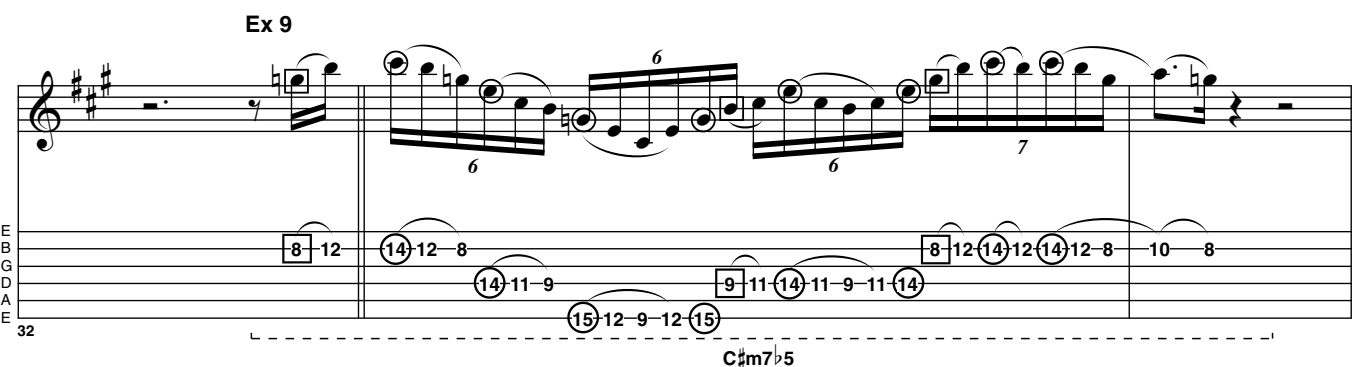
Ex 8



29

C#m7^b5

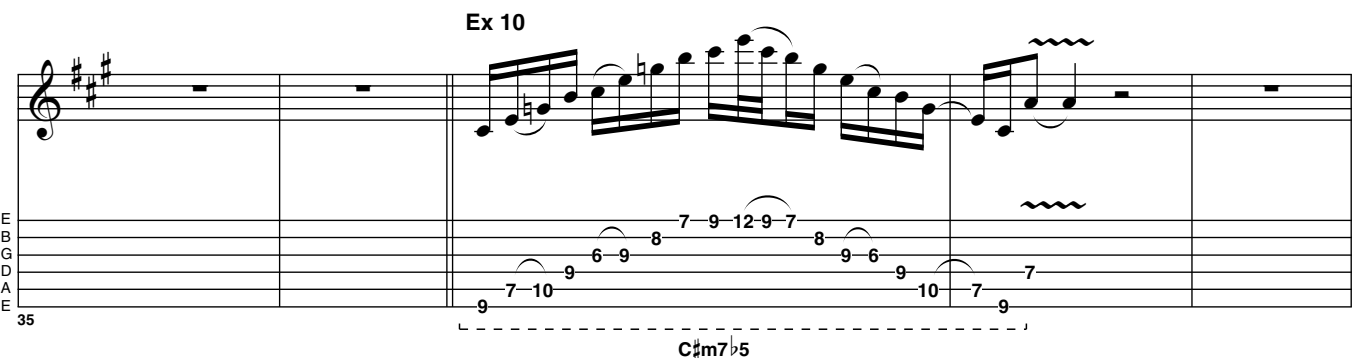
Ex 9



32

C#m7^b5

Ex 10



35

C#m7^b5

EXAMPLES MIXOLYDIAN 7TH ARPEGGIOS

CD TRACK 80

EXAMPLES 11-13 The final three examples demonstrate ways of combining our four main arpeggios. This first example contains Gmaj7, Em7 and A7, but

no C#m7b5. As usual, make sure that you are aware of what CAGED shapes of A Mixolydian are being occupied throughout the length of these examples.

Ex 11

Ex 12

Ex 13

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Chord Camp

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Sergeant Major Iain Scott kicks off a new series on the CAGED system. This issue he looks at moving Major chord shapes around the neck.

Reasonably seasoned guitarists will no doubt have heard about the CAGED system. The standard tuning on the guitar (E-A-D-G-B-E low to high) provides five different fingering shapes for a Major chord at the nut: C-A-G-E and D. These are very important harmonic shapes on the guitar that contain scales, arpeggios, etc, and have been developed by teachers into a logical system of shapes called CAGED.

In this lesson we will be looking at these CAGED chords when they are used as 'floating shapes' up the neck. The open strings at the nut will be left to 'ring open'. So in each example we will use the useful positions where the open strings support the chord. Ready to give it a go? Let's investigate further. Experiment with all of the CAGED shapes for yourselves this month as next issue we will be looking at minor CAGED shapes. Have fun! 



EXAMPLE 1 THE CAGED CHORDS: MAJOR SHAPES

TRACK 82

Ex 1a shows the five common CAGED chord shapes found down at the first few frets. CAGED is a word created by linking together the names of the five major chords; C Major, A Major, G Major, E Major and D Major. While this word is a quick route into referencing these five shapes, you could appreciate the shapes by seeing two with the root bass note on the sixth string (E and G), two with the root on the fifth string (A and C) and one with the root bass note on the fourth string (D). You will notice these shapes

feature both fretted notes and open strings; part of the reason why they are important parent chords that numerous additions and variations can then be made from.

Ex 1b shows the power of these five shapes to play five C Major chords in different places on the fretboard. The first C uses the C shape (S3), the second C uses the A shape (S4), the third C uses the G shape (S5), the fourth C uses the E shape (S1) and the final C uses the D shape (S2).

1a. The CAGED Chords at The Nut.

♩ = 40

	C (S3)	A (S4)	G (S5)	E (S1)	D (S2)
E	0	0	3	0	2
B	1	2	0	0	3
G	0	2	0	1	2
D	2	2	0	2	0
A	3	0	2	2	
E			3	0	

1b. The CAGED Chords Up The Neck.

	C (S3)	C (S4)	C (S5)	C (S1)	C (S2)
E	0	3	8	8	12
B	1	5	8	8	13
G	0	5	5	9	12
D	2	5	5	10	10
A	3	3	7	10	
E			8	8	

EXAMPLE 2 CAGED: C SHAPE - UP THE NECK

TRACK 83

This example features the C Major chord shape in a funky-country style. While we're only using this one shape, the music will not sound inhibited as the shape will be played in various parts of the fretboard with arpeggio picking in syncopated rhythms. Bar 1 features the C shape up two frets to

create a D Major type sound; due to the open G and E strings we've a D11 (or Dadd9add11; D11 is simpler to read though!) chord featuring the notes D-F#-G-E. Nice sound eh? Bar 2 takes the shape down two frets to create the standard C Major chord.

♩ = 84

EXAMPLE 2 CAGED: C SHAPE - UP THE NECK ...CONTINUED

TRACK 83

In bar 5 we start to strum using the C shape up at the 10th and 12th frets to create the chords of G6 and A7. These are tight and chimiey sounding, almost

like a 12 string or Nashville tuned guitar (which uses the high six strings of a 12-string guitar and so is also known as 'high stringing').

5

EXAMPLE 3 CAGED: A SHAPE - UP THE NECK

TRACK 84

For this Indie-rock example the A Major shape is featured exclusively. The benefit of moving this shape around the fretboard is it allows for the low fifth string and high first string to remain open. Bar 1 starts with A Major (all standard sounding) then we fly up to the 9th fret to play the E/A chord (E Major chord with A in the bass). Notice how there are two E notes (one open, one at the 9th fret, G string) and the fretted G# (9th fret, second string) is higher pitched than the open first string. Bars 3 and 4 move us

into a parallel Minor setting as the Am7 and D/A chords are results of moving the A Major shape up to the 5th and 7th frets respectively. For the second time ending, we're at the 7th and 9th frets to create D/E and E; notice we've opted to not play the open fifth string and instead use the open sixth string. Consider it as planned or just a happy accident, discovering what we have at our disposal while in that position. After the key change in I Can See For Miles, The Who's Pete Townshend uses this idea.

1

2

7

EXAMPLE 4 CAGED: INCORPORATING C AND G SHAPES UP THE NECK

TRACK 85

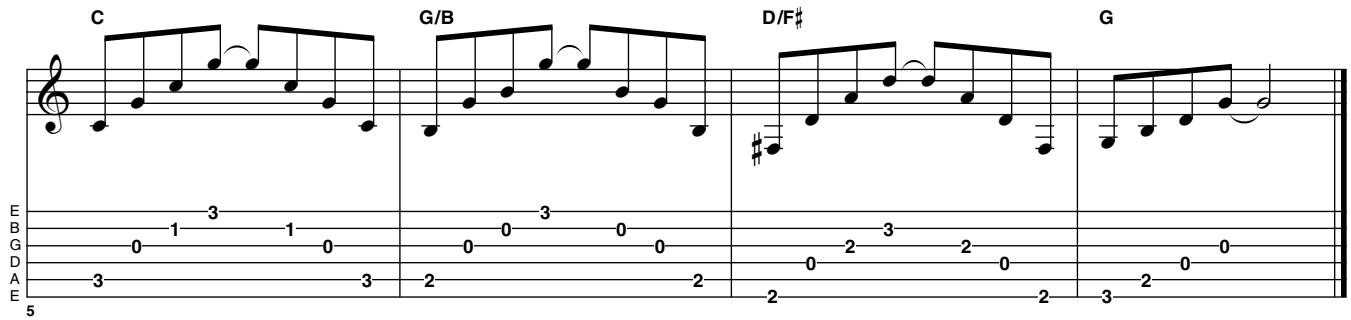
This is a steady 8th-note arpeggio performance that is played on electric but would sound equally good on nylon or steel string guitars. This features C Major and G Major shapes with a few other shapes like G and D/F# to create a nice rolling performance. Bar 1 features the C Major shape up at the 10th fret; notice the first string is fretted, just as if you were playing the C Major chord

at the 3rd fret with the fourth finger fretting the high G on the first string. Bar 2's exotically named Dadd11/F# is a partial use of the G Major shape. Bar 3's C/E is like bar 2 but down two frets. Bar 4's G/D is a little unusual and not really linked to an obvious CAGED shape. There remaining C, G/B, D/F# and G are all easy to spot.

1

EXAMPLE 4 CAGED; INCORPORATING C AND G SHAPES UP THE NECK ...CONTINUED

TRACK 85

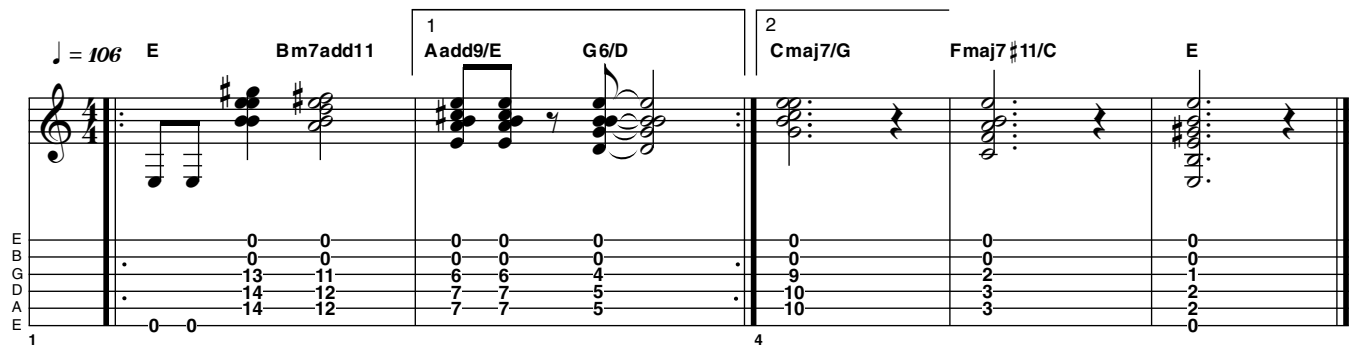


EXAMPLE 5 CAGED: E SHAPE - UP THE NECK

TRACK 86

Using the E shape higher up the fretboard with the open strings ringing out is a big and fun sound to explore. This is a slight nod to Rush, Focus or Eric Clapton but you may spot other bands/guitarists that use this approach (Stereophonics spring to mind). This was doubled-tracked on the recording using phaser and compression with the open strings played hard! In bar 1, the E Major shape is shot up the fretboard by an octave to

create an E chord but doesn't it sound more chimey and rich? Afterwards the shape is dropped two frets to create Bm7add11 (for blues jams, try these two chords instead of just E7!). For bar two we're at the 7th and 5th frets for Aadd9 and G6/D; great sounding chords! For the second time ending we temporarily shift key centre to incorporate CMaj7/G (10th fret) and Fmaj7add#11/C before resolving to E.

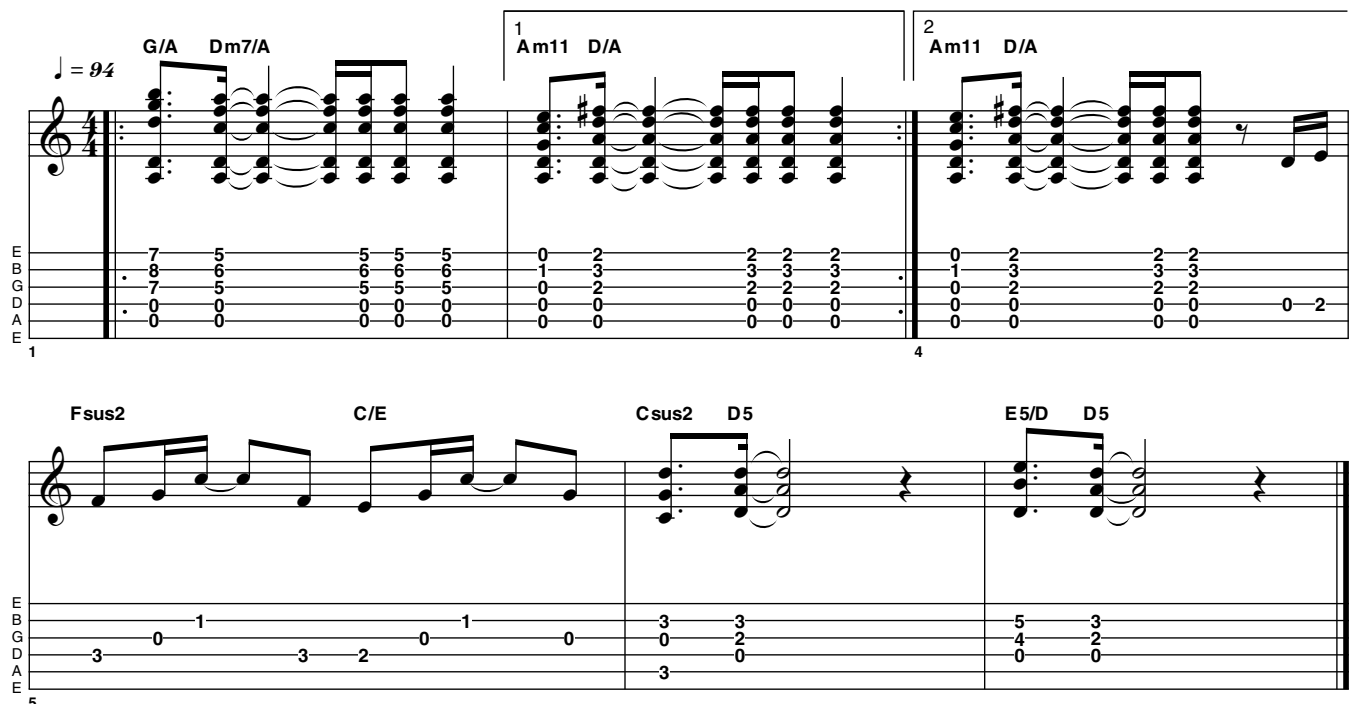


EXAMPLE 6 CAGED: D SHAPE - UP THE NECK

TRACK 87

This will involve numerous links to folk, prog and classic rock usage; from The Beatles to Wishbone Ash and various stop-offs inbetween (The Who again!). In bar 1 we're using the D Major shape at the 7th and 5th frets to create G/A and Dm7/A; notice the open fifth string is used too to fatten up the chords. In bar 2, there is the underused chord shape of Am11 (only one fretted string!)

and the enhanced parent chord of D/A. At bar 5, we dip into moderately conventional chords (Fsus2 and C/E; spot the shapes). Bars 6 and 7 are pleasantly ambiguous; Csus2, D5, E5/D and D5 are all devoid of 3rds so could be either Major or Minor. Try ending with Dm and then with D, and see which seems best to your ears.



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In The Woodshed



This month **Charlie Griffiths** shows how, by using a pick and three fingers you can create a four-headed beast known as hybrid picking!



Hybrid picking can use all three fingers and pick for rhythm and lead playing

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: Various
Tempo: Various
CD: TRACKS 88-97

Will improve your...

- ✓ Playing versatility
- ✓ String crossing ability
- ✓ Picking non-adjacent strings

Hybrid picking is a technique that involves a mixture of plectrum 'flat picking' and finger-style technique. The style is most synonymous with players such as Chet Atkins, James Burton or Tommy Emmanuel, who were in turn inspired by bluegrass banjo masters like Earl Scruggs.

The traditional method is to hold down chord shapes with your fretting hand and use your pick and fingers to arpeggiate repeating patterns. But hybrid picking is not limited to

one particular genre. For example, modern fusion players such as Brett Garsed and Tom Quayle use the technique to play melodic arpeggios and to enable smooth legato lines without the need for moving the pick from string to string; instead, using the pick and fingers as four independent 'plectrums'. This is much more economical than moving a single pick from string to string.

In this trip to the woodshed we will be utilising all of our available digits including the oft forgotten fourth finger. The fourth finger is the smallest and weakest of our fingers, but it packs enough punch for the purposes of string plucking, so with a bit of practice it will become a very useful addition to our arsenal.

We can describe finger-style patterns as forward or backward 'rolls'. This essentially

means using our pick and fingers to arpeggiate chords from low to high, or high to low. To familiarise yourself with this concept, try playing Example 1 to get to grips with these two rudimentary elements. The first four notes move from the lower strings to the higher strings and are therefore referred to as a 'forward roll'. If we focus on the picking hand, the pattern starts on the fifth string with a downstroke, then use your second finger to pluck the fourth string; this is labelled as 'm' in the notation. Next pluck the third and second strings with your third and fourth fingers, labelled 'a' and 'c'.

For the backward roll play the last three notes of Example 1. Start by plucking the C note on the second string with your fourth finger, followed by your third finger and then your second finger on the fourth string. You can go back to the beginning of the bar to complete the pattern with a final downstroke with the pick. Repeat this bar over and over again until you are comfortable with both the forward and backward rolls.

We have five examples using different chords in various areas of the neck. In each case the fretting hand is straightforward, and either involves holding a chord shape or moving a finger to create a bassline. As you go through the examples you will develop greater independence between your pick and fingers (think in terms of a pianist's left and right hand). Your pick is the 'left' hand, so is responsible for the bass parts, and the fingers are the 'right', which plays the melody. The melodies in each example follow the same pattern; start with your second finger, then move up to the next string and pluck with your third, then move to the next string and pluck with your fourth. The tricky part is combining the melody with the bassline, so work through each example slowly and carefully before speeding things up. 

NEXT MONTH Charlie comes up with some great ideas for picking out **Minor Blues** chord tones

EXAMPLE 1

CD TRACK 88

Hold an open C chord and pick the fifth string with a downstroke. Your second, third and fourth fingers then play a forward roll. Reverse the pattern starting with your fourth finger and descending the strings. Note: picked notes are notated with the stems down and the finger-style notes are written with the stems up.

$\text{♩} = 90$ C

E B G D A E

m a c m c a m

NEW ALBUMS

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

Album of the Month

ERJA IYYTINEN STOLEN HEARTS

Tuohi Records ★★★★★

For her 10th studio album the Finnish blues guitarist wanted to “break out of Helsinki and work with an established British producer.” Enter Chris Kimsey of Stones, Frampton and Bad Company fame. Together they’ve created what Erja calls “the best album of my career.” We agree! Packed with guitar from the off, her no-nonsense style is immediately to the fore on the title track opener with its descending neck pickup figure, bridge-driven chords and riff. Great Hendrixy feel here. The Hendrix vibe continues on Rocking Chair with its unusual 7/8 verse, ballsy vocals and distorted slide harmonies. Excellent slide solo too. Space doesn’t allow for full track descriptions but Love Laboratory is crammed with gorgeous, often surprising chords, funky strumming and fantastic vocals. She’s a great player and the collaboration with Kimsey has really paid off; production is huge and musical, tones are fabulous, and almost every track is a stand-out. Fantastic from start to finish.



QUINN SULLIVAN MIDNIGHT HIGHWAY

Provogue ★★★★★

This prodigiously talented blues guitarist recently featured in Guitarist magazine’s Start Me Up feature. Guitarist was amazed at the maturity, in both playing and attitude, from a young man who hasn’t yet reached his 18th birthday. Having played on stage with Buddy Guy, Derek Trucks and even opened for BB King, Quinn has clearly drawn from his influences and honed his playing to the extent that this, his third album, may just break him as an international blues star. The material varies from down-home blues to a more pop-oriented John Mayer style, but it’s all held together by Quinn’s formidable



chops. Check out Midnight Highway, and his outstanding note-for-note tribute to George Harrison (and Eric Clapton) on While My Guitar Gently Weeps; a testament to his dedication and precocious attention to detail. Listen and be amazed! If you’re into Mayer and Bonamassa, you’ll love this!

LITE CUBIC

Top Shelf Records ★★★★★

Lite is a (largely) instrumental four piece that features Nobuyuki Takeda on guitar and Kozo Kusumoto on guitar/synthesiser. This is no rock quartet with never-ending shred solos though; it’s an interlocking band that leans heavily on melodic and rhythmic patterns. Lite will as readily reference minimalist composers like Steve Reich and Phillip Glass, as modern ‘textural’ bands like Animals As Leaders. At times there’s an intriguing mix of

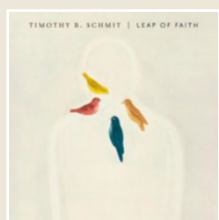


naivety (simple phrases, punky strumming, square syncopations, nods toward ‘80s pop) and real mastery (the pristine clean guitars are reminiscent of MIDI sequencers or sample and hold synths). The guitar parts are often clever, both in isolation and knitted together with the drums and bass. The most intriguing tracks are the Else with its juddering rhythms; Angled (brings to mind the band Television); the funky D (tight bass and guitar), and Zero with its new-wave groove and unique vocal performance.

MINUS THE BEAR VOIDS

Suicide Squeeze ★★★★★

Despite a 15-year, six album career, Minus The Bear may be a new band in the eyes of some. They’re certainly interesting with influences ranging from NY punk, hip-hop, IDM (Intelligent Dance Music; early ‘90s blend of electronic and breakbeat) and prog. Guitarist Dave Knudson is a considered player, as able with syncopated riffs as two-hand tapping. Opener, Last Kiss features backward delay, chiming chords and stacked overdriven tones. Give & Take has a half-time beat with guitar stabs reminiscent of modern prog pop and an octave effected solo that could have come from Yes’s Trevor Rabin. Invisible is stacked with hold delay guitar strums, driven chord stabs and panned tapped phrases. Silver features syncopated reverb drenched interval riffs and perhaps the album’s most conventional rock solo with unison bends and ‘slid into’ notes. Voids might just be the album that nods to both Animals As Leaders’ effected guitars and the electronic infused pop arrangements of Everything Everything.



TIMOTHY B SCHMIT LEAP OF FAITH

Man In The Moon ★★★★★

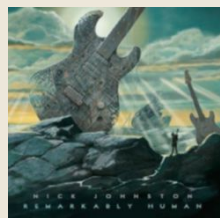
With the sad demise of his band, the title of ex-Eagles’ bassist Timothy B Schmit’s new album is wryly appropriate (check the lyrics of last track, This Waltz). Recorded with co-producer Hank Linderman it’s a heartfelt collection of songs from Schmit, whose high tenor voice powered, among others, Love Will Keep Us Alive and (the track he inherited from Randy Meisner), Take It To The Limit. From opener My Hat, a laconic number whose tight harmonies are more CS&Y than Eagles, it’s clear that a lot has gone into this collection. All songs are by Schmit, but given his Eagles and Poco background the laid-back country-esque vibe is no surprise. With impeccable vocal harmonies (The Island is Beatles meets Beach Boys), guest spots from pedal steel legend Paul Franklin (Goodbye My Love), and vibraphone master Gary

Burton (Slow Down), plus Schmit’s own acoustic sounding very sweet (It’s Alright is just voice and guitar), this is a very pleasing listen indeed.

NICK JOHNSTON REMARKABLY HUMAN

Nick Johnston ★★★★★

Instrumental albums can fall into the ‘meh’ camp, where the guitar is so distorted and speedy that the quality of the compositions, band interplay and general variety become pedestrian. Not the case with 29-year-old Canadian guitarist Nick Johnston who, while having impressively slippery legato and string skipping chops, has created an epic sounding album. Not only are the compositions melodic and crisply produced (prog, Americana, blues, alt rock, film and fusion influences) but he knows how to get a rich single-coil overdrive tone that exposes every nuance of his articulate musicality. Involving prog rock masters Gavin Harrison



A red handwritten letter 'k' on a white background. The letter is formed with a single stroke, starting from the top left, curving down and to the right, then looping back up and to the left to complete the letter.

	I	Z	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
E	— F	F#/G _b	G	G#/A _b	A	A#/B _b	B	C	C#/D _b	D	D#/E _b	E	F	F#/G _b	G	G#/A _b	A	A#/B _b	B	C	C#/D _b	D
B	— C	C#/D _b	D	D#/E _b	E	F	F#/G _b	G	G#/A _b	A	A#/B _b	B	C	C#/D _b	D	D#/E _b	E	F	F#/G _b	G	G#/A _b	A
G	— G#/A _b	A	A#/B _b	B	C	C#/D _b	D	D#/E _b	E	F	F#/G _b	G	G#/A _b	A	A#/B _b	B	C	C#/D _b	D	D#/E _b	E	F
D	— D#/E _b	E	F	F#/G _b	G	G#/A _b	A	A#/B _b	B	C	C#/D _b	D	D#/E _b	E	F	F#/G _b	G	G#/A _b	A	A#/B _b	B	C
A	— A#/B _b	B	C	C#/D _b	D	D#/E _b	E	F	F#/G _b	G	G#/A _b	A	A#/B _b	B	C	C#/D _b	D	D#/E _b	E	F	F#/G _b	G
E	— F	F#/G _b	G	G#/A _b	A	A#/B _b	B	C	C#/D _b	D	D#/E _b	E	F	F#/G _b	G	G#/A _b	A	A#/B _b	B	C	C#/D _b	D

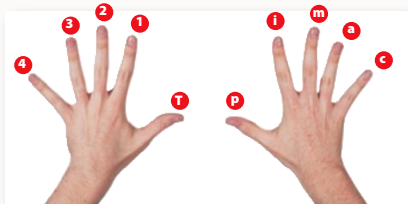
The image displays a musical score for guitar, organized into six staves labeled E (1), B (2), G (3), D (4), A (5), and E (6). The score is divided into two main sections: 'Open Strings' and '8va'. The 'Open Strings' section is marked with a red bar at the top. The '8va' section is marked with a dashed line and the text '8va'. The notation includes various musical symbols such as notes, rests, and accidentals, with a red bar at the top indicating a specific section.

GT User Guide

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

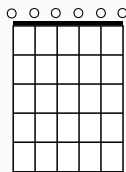


RELATING TAB TO YOUR FRETBOARD



HAND LABELLING

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



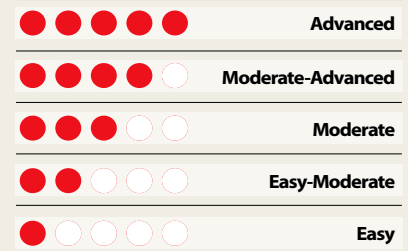
NUT & FRETBOARD

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



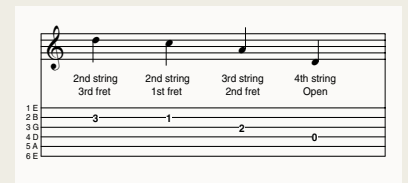
OUR RATING SYSTEM

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.

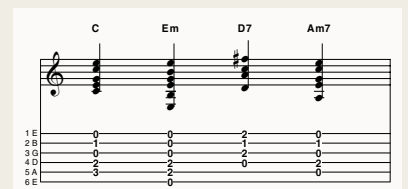


READ MUSIC

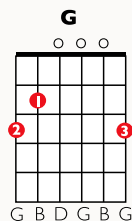
Each transcription is broken down into two parts...



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

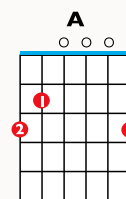


TABBING Under the musical staff, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are fret numbers. The two staff and tab examples show 4 notes and 4 chords; C (C major), Em (E minor), D7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



CHORD EXAMPLE

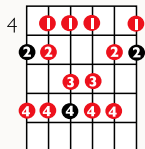
The diagram represents the G chord in the photo. The 'O' symbol is an open string, and a circled number is a fretting finger. Intervals are shown below.



CHORD EXAMPLE (WITH CAPO)

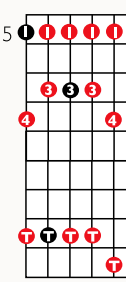
The blue line represents a capo – for this A chord, place it at fret 2. Capos change the fret number ordering – here, the original fret 5 now becomes fret 3, fret 7 now fret 5, etc.

A major scale

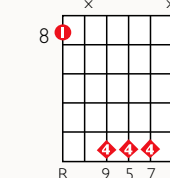


SCALE EXAMPLE

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 fourth string with first, third and fourth fingers.



③ = scale root/tonic



TAPPING & HARMONICS

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

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

PICKING VARIATIONS AND ALTERNATIVES

Up and down picking



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

Tremolo picking



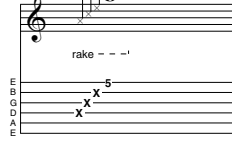
■ Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

Palm muting



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

Pick rake



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

Arpeggiate chord



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

FRETTING HAND

Hammer-on & Pull-off



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

Note Trills



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

Slides (Glissando)



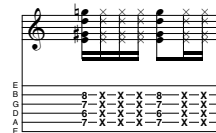
■ Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping



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

Fret-Hand Muting



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

BENDING AND VIBRATO

Bend up/down



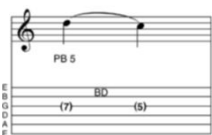
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

Re-pick bend



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

Pre bend



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

Quarter-tone bend



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

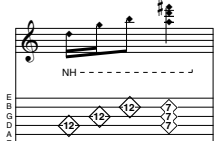
Vibrato



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

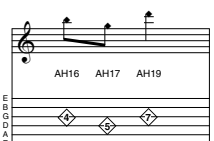
HARMONICS

Natural harmonics



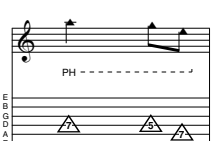
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



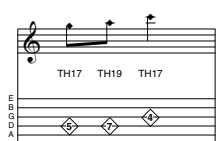
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



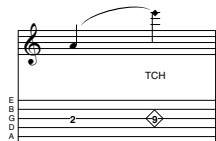
■ Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

Tapped harmonics



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

Touch harmonics



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

VIBRATO ARM (AKA WHAMMY BAR)

Vibrato arm bends



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

Scoop & doop



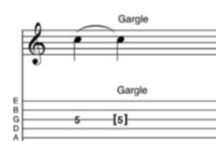
■ Scoop - depress the bar just before striking the note and release. Doop - lower the bar slightly after picking note.

Dive bomb



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

Gargle



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

CAPO

Capo Notation



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

OTHER TECHNIQUES

Pick scrape



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

Violining



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

Finger numbering



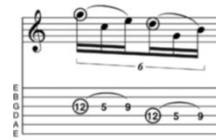
■ The numbers after the notes are the fingers required to play the fret numbers in the tab below.

Pima directions



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

Right-hand tapping



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

NEXT MONTH

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Ave Verum Corpus

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WILL MCNICOL

Fingerpicking masterclass

Will is a fantastic young acoustic player who shows you how he does it in this special one-off video lesson.

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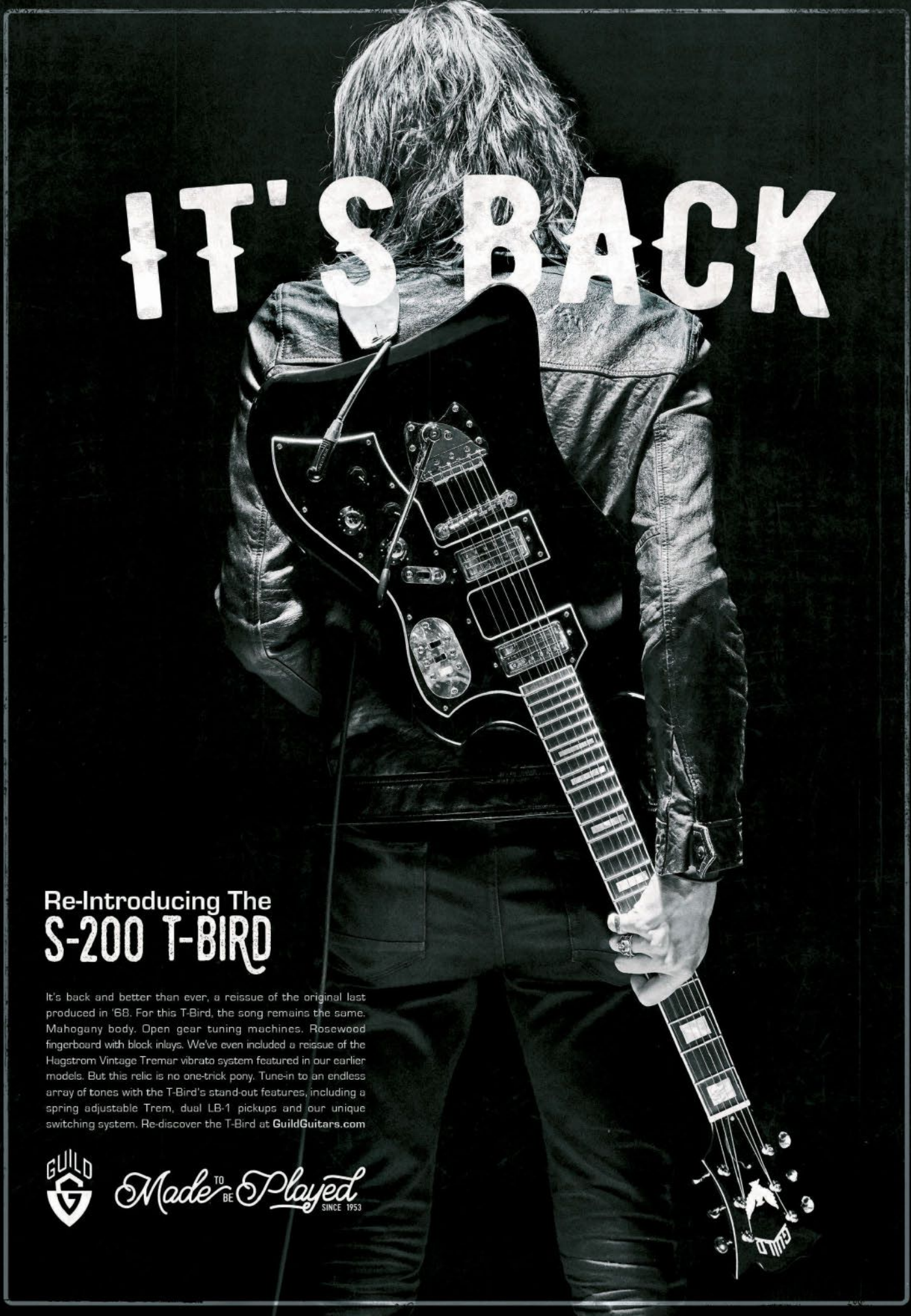
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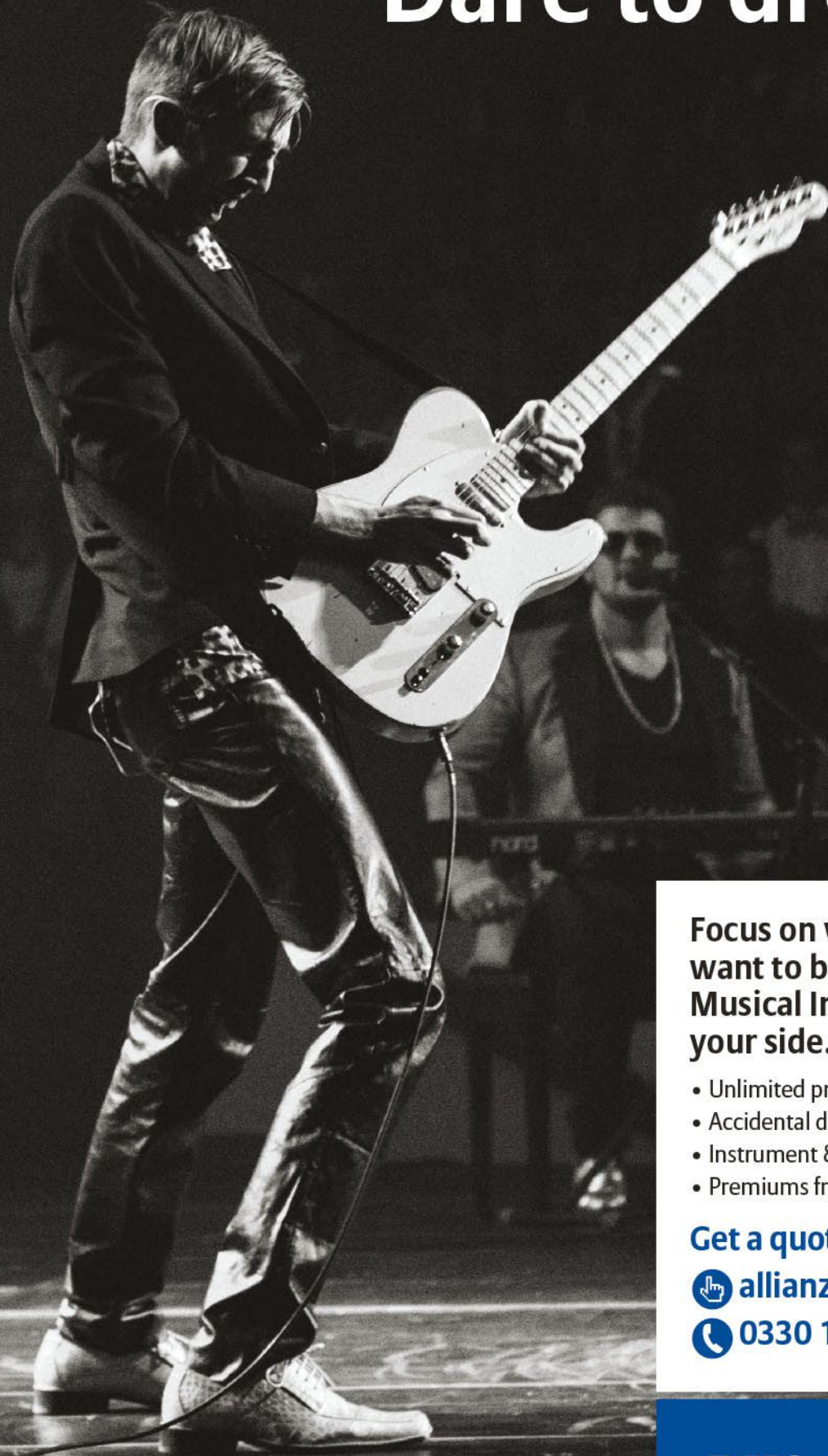
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