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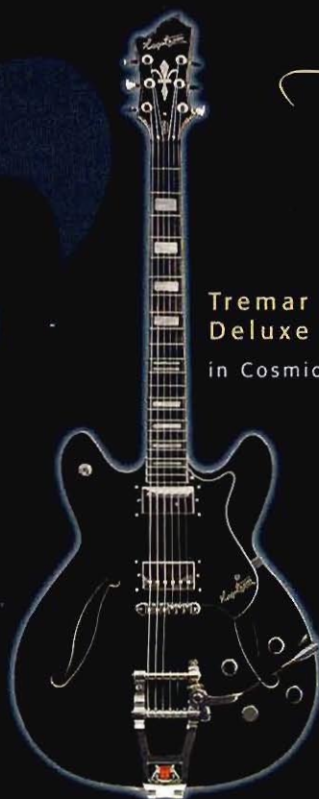




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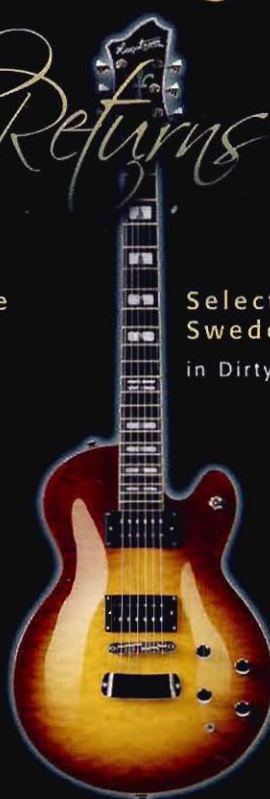
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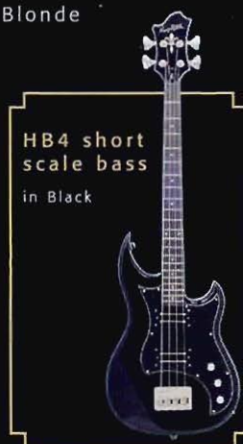
**Tremar Viking  
Deluxe**  
in Cosmic Black Burst



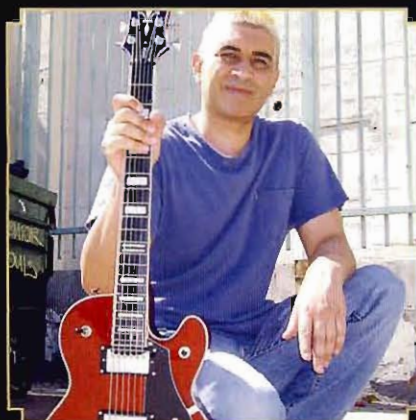
**Viking Deluxe**  
in Natural



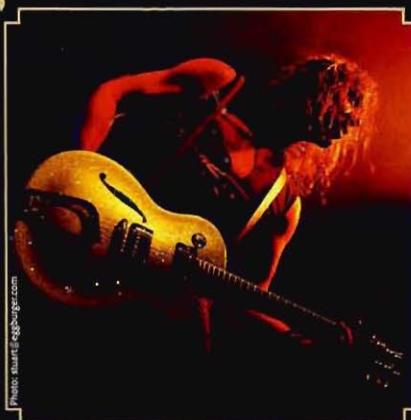
**Select Super  
Swede**  
in Dirty Blonde



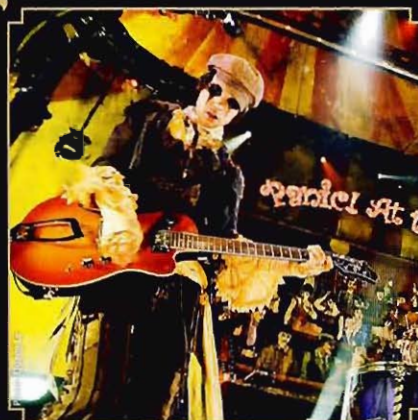
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Some of your regular  
GT technique experts...**STEVE ALLSWORTH**

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

**RICHARD BARRETT**

Currently touring with Tony Hadley of Spandau fame, and having worked with Faces/Who drummer Kenney Jones, Richie is a fabulous guitarist.

**SHAUN BAXTER**

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

**JON BISHOP**

ACM's Jon has made a big impression with his skills in a variety of playing styles. His recent album Acoustic Sketches boasts nine delightful tunes.

**PETE CALLARD**

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

**CHARL COETZEE**

Guitar Institute 'student turned tutor', Charl worked with several top South African artists before relocating to London. He's a phenomenal player!

**MARTIN COOPER**

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

**MARTIN GOULDING**

One of the UK's foremost modern rock specialists, Martin also teaches at ICMP and plays guitar with top British progressive band Linear Sphere.

**PHIL HILBORNE**

Phil has been the UK's 'Mr Techniques' for 25 years, having been there at Guitarist magazine's birth and also on GT's own debut issue. He's The Boss!

**SCOTT MCGILL**

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

**STUART RYAN**

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

**JAY STAPLEY**

A busy player and tutor, ICMP's Jay has worked with Roger Waters, Mike Oldfield, Suede, Scott Walker, Michael Ball, Roger Chapman and many more.

**JOHN WHEATCROFT**

Head Of Guitar at Guitar-X in London, John is an outstanding player in all modern styles. He is also a top gypsy jazz man, playing with John Jorgenson.



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## Welcome

ONE OF THE very best things about GT is that we can focus on tracks that no other mag would touch. Take our recent tab of Jason Becker's Altitudes - many metal fans have shown their appreciation on our forum at musicradar.com and through letters to me. We've also tabbed Holdsworth tunes, Yours Is No Disgrace by Yes, Jerry's Breakdown by Chet, Dream Theater's Pull Me Under, Get You Back by Shawn Lane, Guthrie's Wonderful Slippery Thing and other such gems.

So for fans of great guitar playing in general, and of rock in particular, we offer a real treat this month with Uli Jon Roth's incredible Sails Of Charon. So influential was this track for a certain YJ Malmsteen that he covered it on his Inspirations album in deference to the man. I hope fans of blistering fretwork will enjoy having a go.

Now we haven't led with a blues feature for a while - in fact since Stormy Monday back in GT168. I know blues fans will love Richard Barrett's 40 Great Blues Intros and Outros and I hope those few vocal detractors (Danger Douse!) will cut us some slack this time. Blues is still one of the most popular electric guitar styles - witness Joe Bonamassa's rise to fame and that of Britain's own new ace in the hole, Eddy Knowles. And delivering a great intro to a song is vital to making the right statement. As they say, you never get a second chance to make a first impression. But think about outros too - that last lick may be the thing they remember you for, so better to go out in a blaze of glory than with a whimper!

Our recent focus on acoustic styles has gone down a storm. So this month Richard Barrett is doing a special extra feature for us, looking at the acoustic styles of two venerable British guitarists: Messrs E Clapton and J Page. From Jimmy's altered tunings to Eric's moody fingerstyle there's tons to be had from the feature. So I hope you enjoy yet another action packed issue.

Finally, I'd like to salute a very popular contributor to all the guitar forums. Jason Morris died of complications due to swine flu and, as you can see from his fellow forumites' comments on page 7, his caustic wit and selfless sharing of knowledge with friends and strangers alike, will be sorely missed. Our condolences go out to Jason's family and friends. See you next month...

*Murphy*



## The GT Promise...

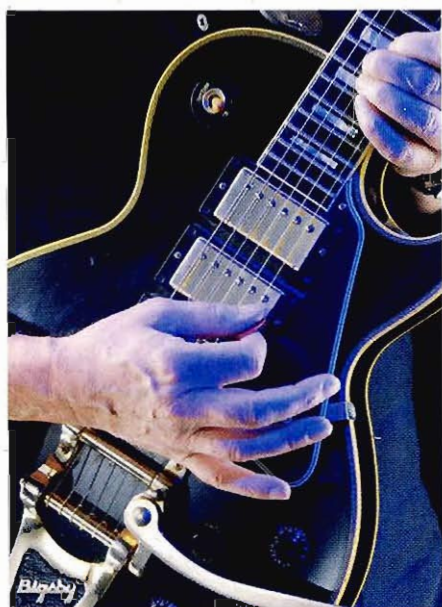
**WE WILL:** Bring you the world's finest guitar tuition every month, from the most inspirational of tutors. Our transcriptions will be as accurate as humanly possible, our lessons will improve your skills and our cover CD will provide you with hours of playing fun. We will make you a better player!





# Guitar Techniques

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## COVER TECHNIQUE FEATURE

### 40 ESSENTIAL BLUES INTROS & OUTROS

Put you in the driver's seat! **16**

When you nail a blues intro it shows you're in command. When you leave 'em with something equally fab then you're King!

**ON THE CD:** TRACKS 4-23



Many thanks to Vintage & Rare Guitars, Bath for the loan of our cover guitar, a three-pickup Gibson Les Paul Custom with Bigsby. Absolutely gorgeous!

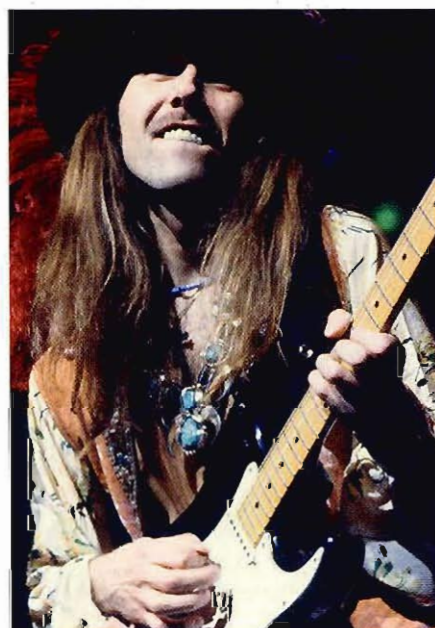
## TECHNIQUE SPECIAL #2

### ACOUSTIC GIANTS!

Clapton and Page **28**

These electric heroes also have cool acoustic approaches. Richard Barrett analyses what makes Eric and Jimmy so great...

**ON THE CD:** TRACKS 24-33



ROBERT ELLIS / REPRO

## CLASSIC TRANSCRIPTION

### ULI JON ROTH

Sails Of Charon **36**

This fabulous Scorpions track influenced the whole of neo-classical rock. But it also offers so much more in feel and taste. Check it out!

**ON THE CD:** TRACKS 34-35

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# CLAPTON & PAGE UNPLUGGED

Learn the acoustic styles of two true Brit guitar giants!

“Eric has always been a blues purist. Jimmy was drawn to the styles of John Renbourn and Bert Jansch”



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LEARN  
AND PLAY!**

All song and lesson tracks can be heard on the CD!





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## GT LEARNING ZONE

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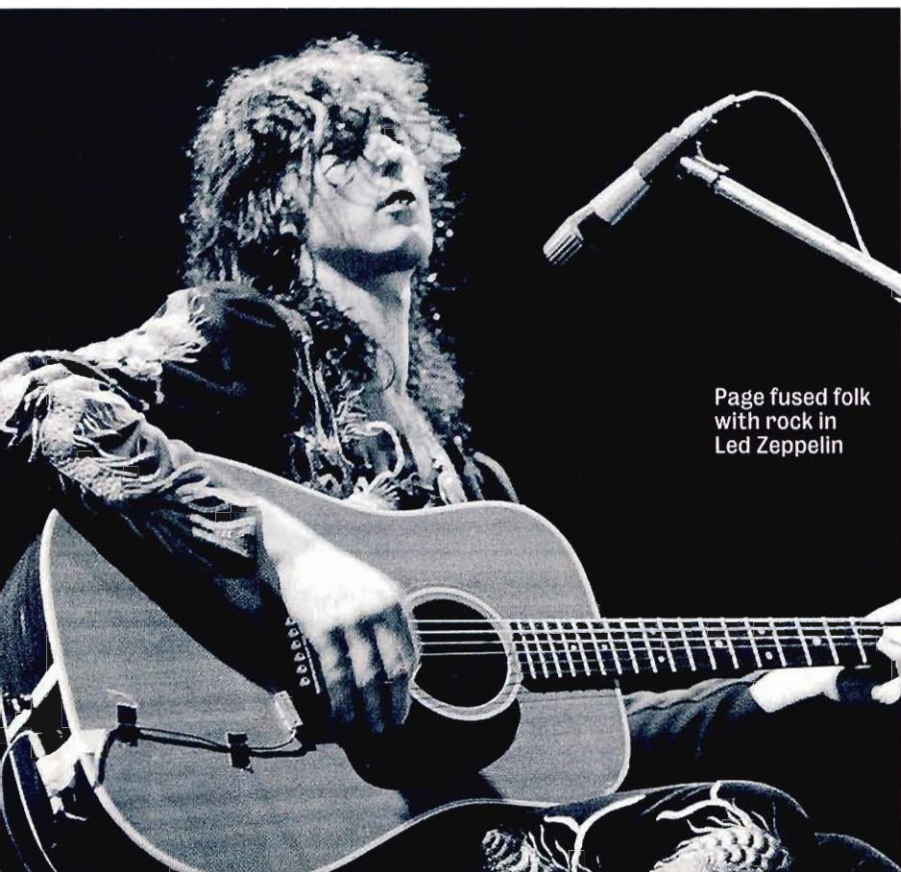
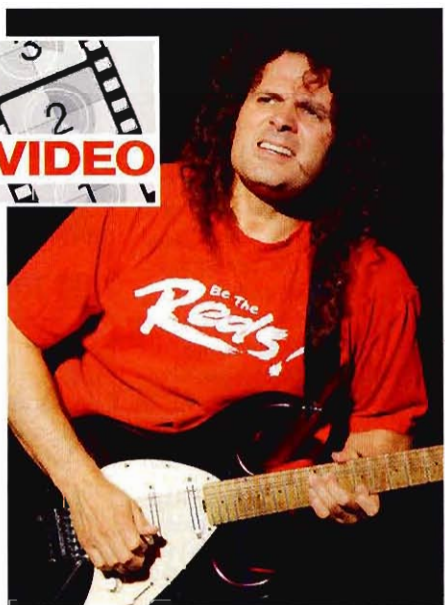
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Page fused folk with rock in Led Zeppelin

IAN DICKSON / REDFERNS



Clapton's CD Unplugged was a giant seller!

LARRY WILST / MICHAEL OCHS ARCHIVE / GETTY IMAGES

HEE CHIL KIM / WIREIMAGE



# TalkBack

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

## STRAT-TITUDE

For years I've watched player after player use Fender Stratocasters, in every conceivable form of music. From Knopfler to Clapton, Buddy Holly to Hank Marvin, Hendrix to Jeff Beck, Yngwie Malmsteen to Richie Sambora, Stevie Ray Vaughan to Buddy Guy, Eric Johnson, John Frusciante and loads of others.

I like all of these guys in some way, but for some reason I've never got on with Strats. It's so frustrating! The trouble is, when I get a good neck pickup tone the bridge pickup seems shrill and harsh; and if I turn the bass up or the treble down on the amp or my pedals, the neck pickup gets too flabby. I just don't know how to get round it, as I'm sure the Strat should be the guitar that works for me, just as it does for so many others. Any ideas?

Alan Jarrett

*I think a lot of players will identify with that problem Alan. One of the most popular Strat modifications – and one that Fender does on many of its Strats these days – is to fit a tone control on the bridge pickup. The commonest option is to have the middle pickup wired wide open all the time, so in positions 2 and 4 the jangle is always there; or you could wire the neck and middle pickups to the centre pot (which is usually neck pickup only).*

*Eric Johnson has his bridge pickup wired to a tone pot so his sparkly, chorused chords ring out with the control wide open but, with it backed off, those fat, Gibson-like tones sing when he plays lead. My main Strat is wired that way too and I often don't even bother switching instruments for 'Gibson' songs.*

*I just knock the tone back to about 5 and it's there, while the neck pickup still has all the sparkle that I require.*

*You'll find loads of wiring diagrams*

**VG Strat had humbucker tones but is discontinued**

## STAR LETTER WRITE ONE AND WIN A PRIZE!

### EVERYONE'S ON THE TELE!

I'm sure this subject has been brought up before in your letters page but if you don't mind I'm going to raise it again. In fact it was prompted by your own recent cover shot of someone sticking a sunburst Fender Telecaster in our faces. There's even pictures of jazzman Bill Frisell, fusion guitarist Mike Stern and metal player Ritchie Kotzen in the same issue playing one and then I read somewhere about Gary Moore using a Tele on recent albums.

What is it about the Telecaster that attracts players of so many different styles – and it seems guys who are at the top of their game too? I always thought a Telecaster was a rhythm guitar or a country guitar, but by the looks of it I'm greatly mistaken.

I don't own a Telecaster but I'm seriously thinking about seeing what the fuss is all about. I play a variety of styles but largely based on blues and pop with a bit of rock thrown in. Would I be wrong in going for a Tele? Is it versatile enough for my needs? From what I see it must be – I just need reassurance.

Davey Anderson

*The Telecaster question has indeed been raised before but it's always worth a revisit. It's funny you talk about versatility, Davey. I use a Tele exclusively in one of the bands I play with – not the sunburst one on the cover, that's a '66 original; I play a Relic reissue. And the commonest comment I get is, "How do you get so many sounds out of a Telecaster?" Like you, I think people expect just the bridge pickup twang that of course is*

*on the net so either do that, take your Strat (should you buy one) to your local guitar expert, or try one of the Fenders that already have this wiring. Check out [www.fender.com](http://www.fender.com) to see their options.*

### GET THE TOUCH

In last month's 'welcome to the mag' article you spoke about not moving away from the minor pentatonic to other scales straight away, once you've learnt it. Doesn't this go against the tenor of the cover feature and indeed of the whole magazine itself? I thought the idea was to learn as much as possible about music, therefore



Last month's 'cover shot' Fender Tele

*associated with Nashville. However, if you use the guitar's tone control it thickens up to almost Les Paul proportions, but with just that bit more articulation. And the neck pickup – so under-rated in my view – offers some lovely Hendrix type tones, but even sweeter than Little Wing. And when you combine the two it's a tone that can handle so many situations – Stairway To Heaven anyone?*

*It's a case of using the guitar to the best of its abilities, but sadly most people don't look beyond Brad Paisley and Brent Mason – brilliant as they are – to see just what the guitar can do. And when you think it was virtually the first attempt at the solidbody electric, Leo Fender seems even more of a genius than we give him credit for.*

### STAR LETTER PRIZE

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



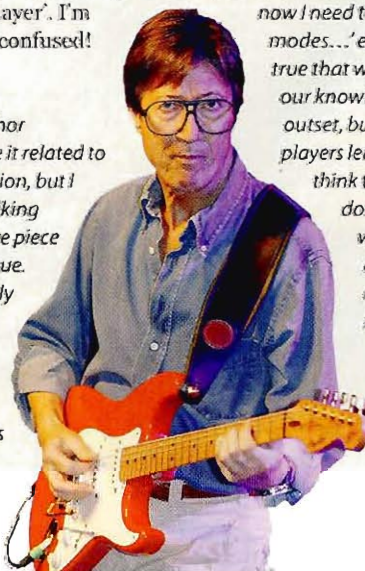
*widening one's horizons and becoming, as your magazine again puts it, 'a better player'. I'm more than a little confused!*

Peter Martin

*I mentioned the minor pentatonic because it related to the feature in question, but I could have been talking about any formative piece of learning/technique. I didn't mean literally never move away from it. I was referring to something I see regularly, and that's*

*players saying, 'I know the minor and major pentatonic and the blues scale, now I need to learn the modes...' etc. Of course it's true that we should extend our knowledge from the outset, but too often players learn a scale and think that's it – job done. Knowing where the notes are on the neck is one thing, but making them*

**Hank Marvin: Can you match his touch?**



JO HALE / GETTY IMAGES



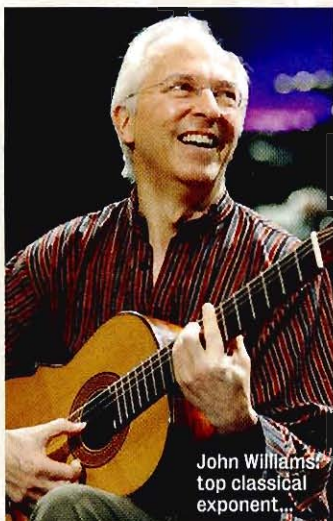
## READER'S LETTERS

sound good is something else entirely. Without spending time developing a good touch, a decent vibrato, nice accurate bends, the damping of unwanted string noise and so on, you're not going to sound convincing - however 'clever' the notes are that you play. Trotting out the modes of the melodic minor, without having a convincing touch on the instrument first - and indeed knowing where to place those notes - isn't really getting you anywhere.

Ideally we should aim to progress our playing and theory at an equal rate, but a lot of guitarists think that running ahead with modes etc, is the key to musical nirvana. And it's not. Let me ask you something: can you play Apache as perfectly as Hank Marvin does, or deliver Need Your Love So Bad with Peter Green's perfection? Go on - test yourself. Any great player will tell you that simple notes played beautifully, beat sophisticated ones played without touch and tone, every time. So, my point: spend time making yourself sound fantastic playing the simpler things, and the trickier stuff will fall into place - and sound as fantastic as you'd hoped - so much better.

### SUPERCHARGED?

Am I missing something? I refer to the November issue - Supercharge Your Playing. Much respect to Guthrie and his top playing and knowledge of the fretboard, but do we really need an article nine pages long that's basically saying, "Think about hitting a note close to your usual, and if it sounds shit don't dally on it but hit the right one sharpish"? This to me seemed pretty much obvious. Surely the way forward in trying to find our individuality and voice on the



John Williams  
top classical  
exponent...

guitar is all about diving in and feeling what sounds good. Obviously some pointers are welcome, but let's allow players not to be too regimented in their playing and they might go on to be unique at what they do - even supercharged.

Chris Stone, Derbyshire

I think you did miss something, Chris. Many players know their 'box' shapes pretty well but feel hemmed in by them. They see other people fretting around the same areas but sounding way more cool or sophisticated; yet they can't tell what notes these are and why they work so well. The point of the article was to use our all-too-familiar box positions but gradually add more interesting sounding notes to them. But there was nothing haphazard about it. Guthrie went from simple stuff like gluing the flat 5 onto the minor pentatonic to create the blues scale, right up to converting your tried and trusted shapes - again by adding, replacing or removing notes - into sophisticated modal ideas that could literally transform the way you sound. I'm extremely surprised that you didn't find anything of use. I suspect a lot of other GT readers did though.

### CLASSICAL'S A GAS!

I've been collecting Guitar Techniques for six years now and I am still blown away by the sheer amount of info you guys produce every month. I have always been into rock and blues, but since the classical pieces have been cropping up of late I decided to have a pop at playing them, bought myself an okay classical guitar six months ago and haven't put it down since.

I would like to suggest you have a word with Bridget and maybe get her to do a mini series based on classical techniques and practice drills, ranging from beginner through intermediate to advanced in a stepping-stone kind of way. The advanced pieces so far have been brilliant and I have picked up loads of info from them as it is, but some techniques are eluding me because I feel I'm trying to run before I can walk with this nylon stuff.

Playing classical guitar is most definitely a different discipline to playing acoustic or electric guitar and is one I really want to take further. I have been playing electric for 20 years and I am still learning loads from the guys in the mag - ie, jazz, fusion, solo acoustic and good old-fashioned theory. I hope you give this idea some thought, as I think it will make for some great lessons and maybe give other guitar players a fresh challenge.

Joe J

We are in discussions with Bridget at the moment regarding a series on classical guitar techniques. Her classical lessons always get great response, so watch this space.

Quotes from  
the GT forum at  
[www.musicradar.com](http://www.musicradar.com)

**In memory of popular guitar forumite Jason Morris, who recently passed away due to swine flu complications, here are just a few messages from his many online friends...**

**Sforata** Terrible news. Jason was one of the first people I remember when I first came to this forum, over seven years ago. Amazing guitarist and one of the most wonderfully cynical people I've ever known. RIP Jase.

**Imported flip** I had the pleasure of meeting Jase twice. The first time I gave him a lift to and from GasFest (05). The second time he was kind enough to give me a free guitar lesson. A great bloke and a good teacher. I'll miss him.

**Open-Gee** The sarcastic bugger would have probably had some witty, yet sharp, self-deprecating comment to make. But alongside that I remember the two GasFest performances I saw him give - highlights of both evenings, with a combination of technique and feel that one doesn't see very often.

**Fretwired** This is so sad. I met Jase at the first GasFest - he was a really nice guy and a great guitar player. He was always supportive of other players on this forum. He will be missed. Rest in peace Jason.

**Suityou316** I've been on here for a while and have enjoyed Jase's posts and music. We swapped new bands we'd got into and he helped me out with some theory and technique questions. We talked about crap too and they were good chats. I shall miss them. Rest in Peace dude - you rocked!

**Danny1969** It's terrible and shocking news. He was a fantastic guitarist. I didn't know him but always looked forward to his contributions on forum jams - a really good player who also helped others with advice on technique and theory. RIP.

**Imported timmya** Someone I admired for always being unashamedly himself, both on here and in person. Thoughts are with you J-Ma, wherever you are. And with you Bezzer and those who were closest to him.

**Lixarto** I met Jason on a few occasions, and he was kind enough to let me stay at his place for one of the GasFests. We stayed up late into the night drinking malt whisky and talking bollocks about 2000AD and sci-fi books. A lovely, lovely man, very talented and extremely pleasant - and sarcastic!

## FOCUS ON YOU ANDY GRINDLE'S "MY FAVOURITE THINGS..."

Andy thinks these are the coolest guitar things ever. Email [guitartech@futurenet.com](mailto:guitartech@futurenet.com)

**GUITARIST:** Keith Richards - no one plays with as much conviction

**ALBUM:** The Stones' Let It Bleed. Richards and Taylor - perfect!

**TRACK:** Gimme Shelter - unsurpassed feel and vibe

**SOLO:** Sympathy For The Devil - angular, anarchic, anti guitar hero!

**LICK:** Open D and G strings in Honky Tonk Women's intro

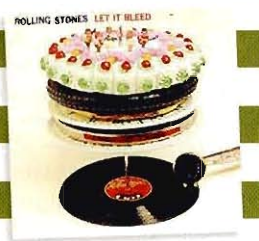
**Guitar:** Tele Custom - Gibson and Fender in one guitar!

**AMP:** Fender tweed Twin - the essence...

**EFFECT:** Open G tuning with no sixth string!

**GIG:** Saw them at Hyde Park for Mick Taylor's debut - awesome!

**ROCK MOMENT:** Jagger and Richards meeting on the Dartford-Sidcup train!



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# Intro

• GUITAR TECHNIQUES • FEBRUARY 2010 •



Lollo Meier:  
Dutch guitar  
master



David Reinhardt:  
Django's  
grandson!



## New valve combo

There's no doubt that the small valve guitar combo trend is here to stay. It's a must-have for any guitarist. Light, portable and ideal in the studio or at home, confidence brims when you know you are going to hit that sweet spot, time and time again at an environmentally friendly level. Carvin's new all-valve Vintage 16 combo (£364.99) is suitable for those situations, with the added bonus of two switchable output levels. For the player who wants a pushed-amp sound without excessive volume, Triode Mode produces 5W RMS of sweet overdrive, rich in harmonics. In Pentode Mode the Vintage 16 retains that classic sound, whilst delivering 16W RMS, to hold its head up at rehearsals or small gigs. Visit [www.carvin.com](http://www.carvin.com) or [www.guitarsampsdrums.com](http://www.guitarsampsdrums.com) for further details.

## Gypsy jazz extravaganza!

**L**E QUECUMBAR International will be hosting a special Gypsy Swing Guitar Festival from Saturday 17 to Monday 25 January 2010, to celebrate the 100th birthday of Django Reinhardt. The festival will feature nine consecutive nights of swinging music from some of the world's greatest gypsy players.

Le QuecumBar is London's only authentic cafe-jazz venue. With seating for 65 people, its 1930s pre-war Parisian atmosphere offers a truly unique, intimate live experience that lets audiences get up close and personal with the musicians - as such it is the perfect place to witness the passion and energy that goes into performing this brilliantly dynamic music.

The Festival will open with David Reinhardt, Django's grandson and a well-known jazz solo guitarist in his own right, alongside Adrien Moignard and Sebastian Giniaux, highly talented musicians on the contemporary Parisien jazz scene. The festival's full line-up will include appearances from the UK's Fleur

De Paris, Les Doigts de l'Homme from France, Belgium's Tcha Limberger Trio, patron Biel Ballester Trio from Spain. German gypsy group The Kussi Weiss Quintet, the Dutch guitar masters Lollo Meier and Stochelo Rosenberg and the young patron Ritary Gaguenetti from France (the latter being Sinti Gypsies, the same tribe as Django himself). Gypsy jazz workshops will be run daily throughout the festival from 10.30am till 3.30pm. Here are details of the guitar workshops: Sunday 17 Jan - **Sebastien Giniaux**; Monday 18 Jan - **Oliver Kikteff**; Wednesday 20 Jan - **Paulus Schafer**; Thursday 21 Jan - **Ritary Gaguenetti**; Thursday 21 Jan - **Biel Ballester**; Friday 22 Jan - **Ritary Gaguenetti**; Saturday 23 Jan - **Lollo Meier**; Saturday 23 Jan - **Kussi Weiss**; and Sunday 24 Jan - **Lollo Meier**.

For info, location details and tickets, please visit the club's website at [www.quecumbar.co.uk](http://www.quecumbar.co.uk) or click over to [www.wegottickets.com](http://www.wegottickets.com) for advance ticket bookings.



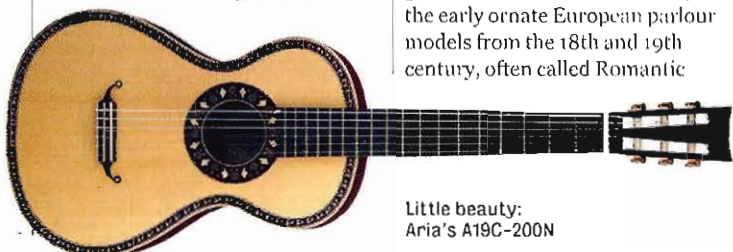
**I** do hate blues intros and outros. They're so predictable. I've lost count of the times friends have put CDs on and the first thing I hear is: 'Duh, de, duh, de, duh, de, duh, duh... de duh.' Yeah, yeah, yeah... we've all heard it a million times before and we don't want to hear it again, thank you very much. Why not start a blues song with something original like a burp or the sound of the drummer throwing up into a paper bag after an ill-advised lunchtime binge? It'll get your band noticed, that's for sure, and it might even start up a new genre if you're lucky. At worst, it's better than going 'Duh, de, duh, de, duh, de, duh, duh... de duh', so stop that nonsense right now!

## Aria's 19th century style guitar!

**THERE HAS BEEN** a resurgence of interest in small bodied acoustic guitars recently, with fingerpickers and strummers being spoilt for

choice. Aria's new nylon-strung A19C-200N (£799) is not just for the latter; this beautiful period guitar emulates the authenticity of the early ornate European parlour models from the 18th and 19th century, often called Romantic

guitars. The A19C-200N's attention to detail within the ornate appointments, is quite stunning for the price of this elegant model. With a 'V' headstock design akin to England's renowned luthier from the 19th century, Louis Panormo, this sweet little guitar has a beautiful mahogany neck and ebony fingerboard, which in keeping with tradition, joins the body at the 12th of its 18 frets. Visit [www.ariauk.com](http://www.ariauk.com) for further information.



Little beauty:  
Aria's A19C-200N





**WHO?** Paolo Nutini

**WHEN?** June 23rd 2007

**WHAT?** Playing one of his rave review concerts

**WHERE?** Glastonbury Festival, Somerset, UK

**GUITARS:** In this 2007 photo Paolo is playing a Gibson Hummingbird. But he has recently teamed up with Yamaha and has been playing the new NTX1200 electro-acoustic. "For Yamaha to come forward and give me a guitar like that is amazing, cos I'm sure there are plenty of people who can play it better than me," Paolo quips.

**DID YOU KNOW?** According to Paolo's website, [www.paolonutini.com](http://www.paolonutini.com), he recalls hearing The Drifters' "When My Little Girl Is Smiling," aged five: "I was just looking at the CD player, and I'm so happy. Nobody's tickling me, nobody's making me laugh, I'm just happy," he recalls. "I latched onto singing as the one thing I could do." Paolo dropped out of school at 16, doing roadie jobs and working as a studio technician. He moved to London and signed to Atlantic Records in 2005, shortly after his 18th birthday. "On the first album,

Coming Up Easy, there was a lot of angst," he remembers, having written songs about splitting up with his teenage sweetheart. But in the middle of recording he ran into her in a bar. "It was two years on and we've been together ever since. I had to go and record these songs when she was back in the frame. It was bizarre. I had that relief, while singing about wanting relief. The new album, Sunny Side Up, is a more positive record - any of the conflict is now me, looking at myself, deciding who I really am."

## PHIL HILBORNE'S ONE-MINUTE LICK INDIAN PENTATONIC LICK



*This month's lick features one of my favourite scales - the Indian pentatonic. This scale is simply a minor pentatonic scale that has had the minor third replaced with a major third. In the key of A this would result in the notes: A C# D E G. This scale is primarily used over dominant 7th chords and can be heard in the music of many players*

such as Jeff Beck, John McLaughlin and John Petrucci. The lick as shown here is played mainly legato, but would also sound good if picked too - so experiment with both methods. Also, the fingering is not completely logical, but it is how I would play it - see if you agree with me; if you don't, simply alter it to suit your style.

[illegible]

Chromatic descent in 3rd of Chord



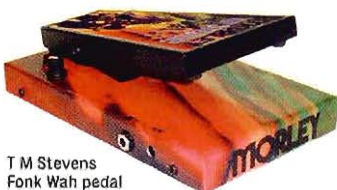
## Four new Morley pedals

Morley has just unveiled two new signature model pedals as well as a new volume pedal plus an update to their popular Power Wah pedal. All four models feature the bulletproof, road-worthy cold-rolled steel housing construction you expect from Morley and are hand assembled in the USA.

The George Lynch Dragon Wah 2 (£174.99) is a switchless, optical wah with three modes; Traditional, Wow Mode and Wah Lock. The Wow mode is extra gnarly for heavily distorted guitar tones. Lock mode electronically locks the pedal in Wah Mode and Notch knob allows you to choose the wah frequency of either wah or wow sweeps.

The TM Stevens Fonk Wah (£174.99) is a switchless, optical wah with two modes; Traditional and Fonk - a percussive and vocal wah great for slapping and popping. A level knob controls wah output in either mode. An input trim knob (with Clip LED) allows user to adjust between passive or active pickups types.

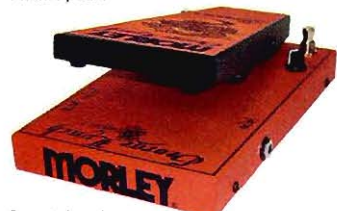
The new EVO volume pedal (£74.99) features electro-optical volume circuitry: no pots to get



TM Stevens  
Fonk Wah pedal



EVO  
Volume pedal



George Lynch  
Dragon Wah pedal

scratchy, wear out or need replacing! And the PWO- GLO (£109.99) is a special 'glow-in-the-dark' edition of the popular Power Wah pedal - very easy to see on a dark stage!

Visit [www.morleypedals.com](http://www.morleypedals.com) for further info on all Morley products.

## HOT FOR TEACHER YOUR RGT TUTOR

RGT  
Registry of Guitar Teachers

**WHO?** Terry Lees

**TOWN:** Eastbourne

**STYLES TAUGHT:** Ragtime, blues, Celtic, bluegrass, classical, pop, classic rock

**SPECIALITY:** Percussive Celtic acoustic (Carthy, Simpson, Jones)

**LEVELS:** Beginner, intermediate and advanced - RGT grades if desired

**READING:** Beginner, intermediate and advanced

**CHARGES:** £25 per 1hr lesson

**SPECIAL:** Fully-equipped music room/studio

**CONTACT NO:** 01323 520431

**EMAIL:** [info@terrylees.com](mailto:info@terrylees.com)



## £10,000 PRS give away!

One of the UK's finest guitar stores, World Guitars, has announced plans to celebrate its first anniversary in style - by giving away a Paul Reed Smith Private Stock guitar worth a staggering £10,000. Based in Stonehouse, Gloucestershire, World Guitars is the largest PRS dealer in the UK and carries more Private Stock models than any other in Europe.

To enter the competition, visit World Guitars at The Old Magistrates Court, High Street, Stonehouse,

Gloucestershire and fill in an entry form. The form contains a PRS Private Stock spec sheet, from which entrants must guess the options

included on the unique competition prize. The £10,000 prize will be awarded to the entry that gets closest to guessing the spec of the guitar itself. The competition will be open to entries until 31 January 2010.

Visit [www.worldguitars.co.uk](http://www.worldguitars.co.uk) or contact World Guitars on 01453 824306 for further information.



## WHAT STRINGS DO YOU USE? WARREN HAYNES

We ask a famous guitarist all those little questions you really do want the answers to... This month: Warren Haynes of Gov't Mule

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

I use D'Andrea .88mm abalone 347 shape picks. It's the shape I've played for my entire career.

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

I'd pick the Hughes & Kettner Rotosphere for Leslie effects, the Diaz Texas Ranger treble boost and the Dunlop Crybaby wah. All three are expressive and touch sensitive to my style...

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

I love drums and all percussion instruments...

**If a music chart was put in front of you, could you read it?**

Yes.

**Do guitar cables really make a difference? What make are yours?**

I think everything in the signal path makes a difference to your tone, so definitely yes. I use Planet Waves cables.

**Is there anyone's playing (past or present) that you're slightly jealous of? (And why?)**

No comment!



Warren Haynes  
and his trusty  
Les Paul

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

My 1961 ES-335 - because it's my favourite of all my instruments.

**What's your favourite amp and how do you set it up?**

I've always been a Soldano/Diaz amp guy, but lately I'm starting to play PRS Dallas amps. Input gain at 11 o'clock, master at 4 o'clock, tone controls vary from guitar to guitar.

**What kind of action do you have on your guitars?**

Medium action - too low to be set for slide, and too high to be set for fast picking.

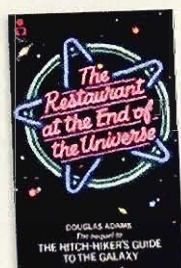
**What strings do you use?**

GHS - Burnished Nickel Rockers, 10-46 gauge for Les Pauls, 11-50 gauge for Firebirds (Eb for Firebird). GHS Nickel Rockers, 10-46 with bottom string replaced with .54 (low D) for Les Pauls in drop D. For acoustic, GHS Vintage Bronze 12-54 gauge - good for all acoustics. I've been using these strings for the last 11 years because I like the consistency of the tone.

**What are you up to at the moment?**

The new Gov't Mule album, By A Thread, just came out so I'm really excited about getting behind it. As for shows, up next is the annual Christmas Jam concert that we have every year in Asheville, North Carolina. After that we have two nights at the Beacon Theatre in New York City to celebrate New Year's Eve.



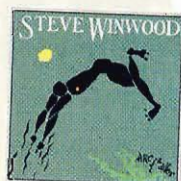


That Was The Year...  
**1980**  
*Sinking, sliding and seeing double*

**DOUBLE-NECK GUITARS** return to the Carvin catalogue with two models now in production. The DN612 couples six- and 12-string hardtail guitars with twin pickups, ebony fingerboards, pearl dot inlays, chrome hardware and individual inputs. The DN640 features standard guitar and four-string bass with the same features as the DN612. Both are available in natural or black finish.

**NATIONAL ECONOMIC GLOOM** as the UK slides into recession, the sixpenny piece is withdrawn from circulation and the Marlborough diamond is stolen in London. Although the thieves are arrested in Chicago the diamond is not found. The Queen becomes the first British monarch to make a state visit to the Vatican. James Callaghan resigns as leader of the Labour Party and Michael Foot takes over.

**ALBUMS OF MERIT:** Iron Maiden's debut album, Head Games by Foreigner, Back in Black by AC/DC, Ozzy's Blizzard of Ozz, Never For Ever by Kate Bush, Journey's Departure, Yesshows and Drama by Yes, Motörhead's Ace Of Spades, Boy by U2, Rush's Permanent Waves, British Steel by Judas Priest, XTC's Black Sea, Arc Of A Diver by Steve Winwood, and one of the many Peter Gabriels.



**RADIO CAROLINE** ceases transmission due to the sinking of the ship on which it is based. The Restaurant At The End Of The Universe is the new Douglas Adams novel.

Everyone wants to see Star Wars Episode V: The Empire Strikes Back and play the Pac-Man arcade game. British Aerospace is privatised and Hercules the bear is recaptured after going missing during the filming of a TV advert on a Scottish island.

**AS PART** of their gradual comeback Burns reintroduce the Marvin guitar. Although not a faithful reproduction of the original it's still a great instrument. For the budget side they also produce the Maggie. Available with one or two pickups it's a bargain at about half the price of the rest of their ranges.

**FINAL CURTAIN** for John Bonham, Bon Scott, John Lennon, Tim Hardin, Steve Peregrin Took (T. Rex), Ian Curtis (Joy Division), Bert Kaempfert, Keith Godchaux (Grateful Dead). Entry from the wings for Nick Carter, (Backstreet Boys), Christina Aguilera, Jessica Simpson, Mike Kennerty (All-American Rejects), Ashanti, Vanessa Carlton plus Brian McFadden, Mark Feehily and Kian Egan all from Westlife and the current F1 World champion, Jenson Button.

**VIGIER MAKE** the very first production line fretless guitar as part of their Arpege series featuring a Delta Metal fingerboard. Others manufacturers have experimented but never produced anything commercially. Andy Summers of The Police champions the fretless but he would choose a Hamer custom model. Much later Adrian Belew uses fretless guitar on the King Crimson track, Sleepless from the band's Three Of A Perfect Pair album.



## Danelectro upgrades Cool Cat pedals

Danelectro's Cool Cat range of effects pedals is now augmented by the addition of three V2 upgrades, the CO-2 Cool Cat Overdrive, the CTO-2 Transparent Overdrive and the CF-2 Fuzz. The new models have many added features. The V2 CO-2 Overdrive (£44.99) has an 'Input Sensitivity' trimpot which allows the user to customise the drive to suit the output of their guitar. It also has a 'Lo Fi' DIP switch that allows the user to choose a second frequency range for a more raw and unrefined drive tone. The V2 CTO-2 Transparent Overdrive (£49.99) has no less than

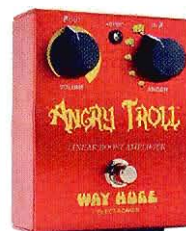
four DIP switches situated in the base of the battery compartment, three of which allow the user to choose soft, medium, or hard clipping distortion types (red LED, blue LED or FET clipping). The fourth DIP switch provides a +6 dB gain boost; over the standard +6dB clean boost the pedal offers, that's +12dB of total gain on tap! The V2 Cool Cat Fuzz (£54.99) utilises the same characteristics of the original CC Fuzz unit, with not so much a bright or fizzy fuzz but more of an articulate, liquid sound via the Input Sensitivity Control. Visit [www.jhs.co.uk](http://www.jhs.co.uk) for further details.



## Angry Troll joins Way Huge range

Launched in 1992 by electronics engineer George Tripps, Way Huge pedals were designed to allow him to perform with reliable, rugged, pedalboard-friendly effects that had the magic of his coveted vintage pedals.

George's first Way Huge pedal, simply labelled Fuzz Box, was quickly followed by the quirkily-monikered Red Llama Overdrive and other pedals. These quickly found their way onto the pedalboards of the world's guitar elite.



Ensuing years would see the introduction the Swollen Pickle Jumbo Fuzz and Saffron Squeeze.

Now teamed with Dunlop Manufacturing, Way Huge's new Angry Troll Linear Boost serves up huge portions of volume and gain to pummel the input of your amp with up to +50dB of gain. It adds bite and punch while transforming your mild mannered tone into a beastly sonic onslaught! The Way Huge Angry Troll retails at £169.00. Visit [www.jhs.co.uk](http://www.jhs.co.uk) for further details.

## New programmable guitar head

Hughes & Kettner has unveiled the Coreblade, a programmable 100w valve guitar head. Created to deliver massive flexibility and orientated towards players needing world-class high gain sounds, the Coreblade (£1,999) offers huge controllability and a comprehensive features list while remaining easy to use.

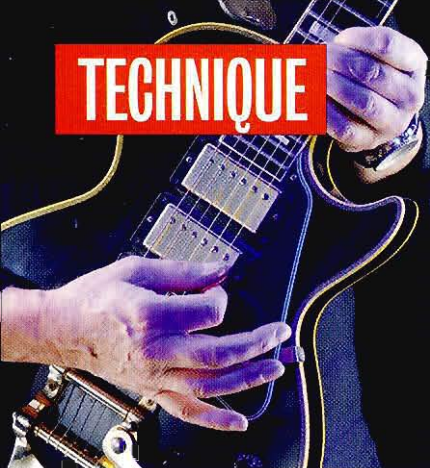
At the heart of the Coreblade is a four-channel preamp design; two of these are voiced for completely different high gain tones and are partnered by a wide-ranging drive channel and high headroom clean channel. Three parallel effects modules allow access to reverb, delay, chorus, flanger, phaser and tremolo, each of which can be

mixed with the dry guitar signal. There's also a feedback circuit. The architecture of the amplifier is such that the guitar signal remains in the analogue domain from input to output, preserving tone all the way.

Having created their perfect sounds, users can store up to 128 tones onboard for recall at the press of a switch; built-in MIDI capability further extends the Coreblade's versatility and ease of use on stage in particular. Visit [www.headlinemusic.co.uk](http://www.headlinemusic.co.uk) for info.







# 40 Blues Intros & Outros



Never be short of ideas again with this essential guide to opening and closing a blues song with both panache and authority. **Richard Barrett** is your guide...

## ABILITY RATING



Easy/Advanced

INFO	WILL IMPROVE YOUR
<b>KEY:</b> Various	<input checked="" type="checkbox"/> Authority as a soloist
<b>TEMPO:</b> Various	<input checked="" type="checkbox"/> Range of approaches
<b>CD:</b> TRACKS 4-23	<input checked="" type="checkbox"/> Stylistic awareness

WHAT DO CHUCK Berry, Jimmy Page, Eric Clapton, Gary Moore, Albert King, Jimi Hendrix and countless others have in common? No, there isn't a punchline: the answer is a knowledge of the basic blues format and the ability to blend it into their own contemporary styles.

The first thing you often hear on any blues record is a 'taster' of what is to come, courtesy of some fancy or soulful licks. Sometimes this is called a 'turnaround' – the bit at the end of a 12-bar progression when everything is gearing up to go round again. You could say it's like starting with an ending!

Check out some of our intros and compare them with their outro counterparts. Often the only major difference is that the outro finishes with a very final I ('home') chord, as opposed to

the intro, which usually features the V chord (for example, B major in the key of E), setting our ears up to believe – correctly – that there is more to come. There's something compositionally elegant, too, about 'book-ending' a song in this way. It sounds more deliberate, rather than just bluffing through and coming up with whatever you fancy (that has its place too, but you know what I mean).

Of course, there are exceptions to every rule and some of these are featured in our extensive catalogue of examples. John Lee Hooker and Elmore James often 'vamped' on one chord or riff, beginning and ending a song in much the same way. Robert Johnson's fingerstyle acoustic blues employed unusual diminished voicings and chromatic movements to lead from one place to another. And modern electric players like Eric Johnson and Scott Henderson substitute unusual chords throughout the 12-bar progression, giving a jazzy feel to proceedings.

Whatever the territory, if you're looking to improve your library of 'stock' licks and fills, there is something here for you. Starting with intros (of course!), there are both easy and more advanced ideas in a

variety of keys and styles, from acoustic to full-on distortion. The outros follow a similar template – first a simple idea, and then something a little more advanced over the same backing tracks, which are included for you to experiment over.

Some of these licks will be useful for general soloing vocabulary as well as intros or outros. So, whatever happened when you Woke Up This Morning, you will now be able to express it far better in song. Good luck... one, two, three... **BT**

## GET THE TONE



Naturally, with so many styles on offer, it's impossible to describe one sound that will suit all these examples. That said, a good generic blues sound is one without too much gain – the notes perhaps just starting to break up naturally – a bit of a boost in the bass and treble, and maybe a nice splash of reverb or delay to spice things up.

“Robert Johnson's fingerstyle acoustic blues employed unusual diminished voicings and chromatic movements to lead from one place to another”





Gary Moore: Many of his numbers feature powerful intro statements...



Robben Ford: Sophisticated outros abound in his playing



### INTRO 1: EASY ACOUSTIC IN E

CD TRACK 4

This should sound familiar to anyone who's ever listened to the blues. Using the open-string friendly key of E, this descending figure creeps

back up to the V chord (B) ready for the first verse.

♩ = 100 E

Swung

### INTRO 2: ADVANCED ACOUSTIC IN E

CD TRACK 4

A fancier spin in the previous idea, the chord voicings here are expanded for a jazzier feel. Play with confidence for the best effect!

♩ = 100 E5 3 E7 Gdim7 F#m7b5 E B7#9

Swung

### INTRO 3: EASY ACOUSTIC IN G

CD TRACK 5

This ascending turnaround leads to the V chord again (D in this case). Keep the feel swinging and bouncy and dig in confidently with thumb

and fingers. A pick will give a more modern sound if desired.

♩ = 75 G G/B C C#dim G/D D7

Swung

### INTRO 4: ADVANCED ACOUSTIC IN G

CD TRACK 5

Using the same basic idea but adding a few embellishments gives an interesting and harmonically 'complete' sounding intro. Note that the

ascending bassline is still very apparent, until we break away for the licks in bar 2.

♩ = 75 G G/B C C#dim7 G/D D7

Swung

### INTRO 5: EASY ACOUSTIC IN A

CD TRACK 6

Starting on the V chord (E) means we've jumped in towards the end of the progression, just in time for the turnaround. The partial 7th chords lead to

an ascending chromatic line, implying both 7th and diminished chords. The sudden stop for the vocals is also an essential in blues vocabulary!

♩ = 90 E7 D7 A E A

Swung



INTRO 6: **ADVANCED IN A**

CD TRACK 6

Letting a little rock 'n' roll filter in here, these pentatonic based licks lead to another useful chromatic idea, loved by Robben Ford among others.

Really dig in to the raked chords at the beginning and keep the attitude going from there.

♩ = 90

**E9** **D9**

Swung

rake

3

BU BD

Let ring

1/4

3

A

E

A

E B G D A E

INTRO 7: **EASY IN E**

CD TRACK 7

This classic pattern is one of those that doesn't need turnarounds or V chord tomfoolery – it is what it is! Though easy to play, it's challenging to

sound like you really mean it – so keep a close eye on timing and don't lose the intensity.

♩ = 70

**A5** **E5** **A5** **E5** **A5**

Swung

3

3

3

3

3

E5

A5

E5

A5

E5

E B G D A E

INTRO 8: **ADVANCED III E**

CD TRACK 7

Turning up the gain and indulging in a few double-stop bends brings the idea forward a few years. Having established the riff, who could be

blamed for allowing their fingers to slip up the neck for some pentatonic indulgence? Dig in to those low notes to make people pay attention.

♩ = 70

**A5**

Swung

3

3

3

3

3

BU BD

BU BD

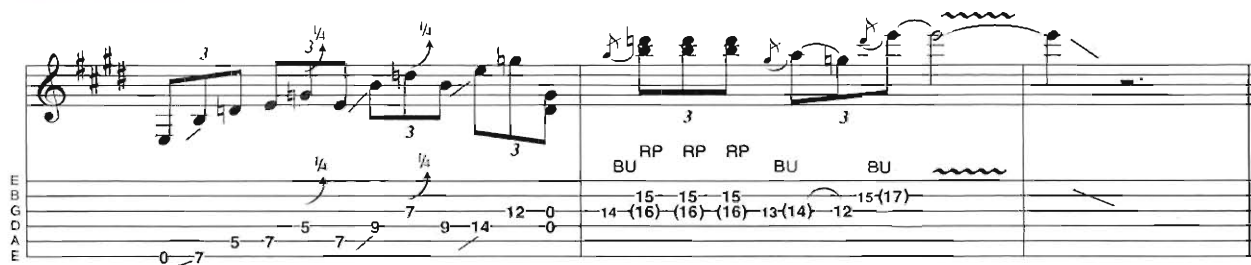
BU BD

E B G D A E



### INTRO 8: ADVANCED IN E...CONTINUED

CD TRACK 7

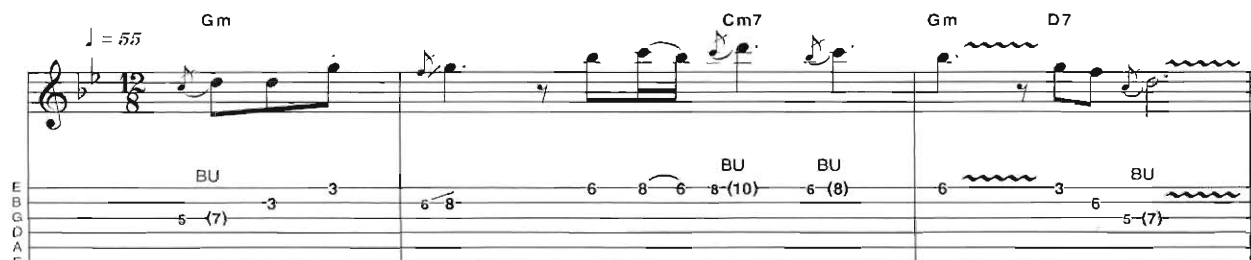


### INTRO 9: EASY IN Gm

CD TRACK 8

Without the minor blues, many classic records would never have been heard. This idea focuses on wringing as much emotion out of as few notes

as possible, making the most of bends and vibrato. These details are crucial if you are to really get the point across.

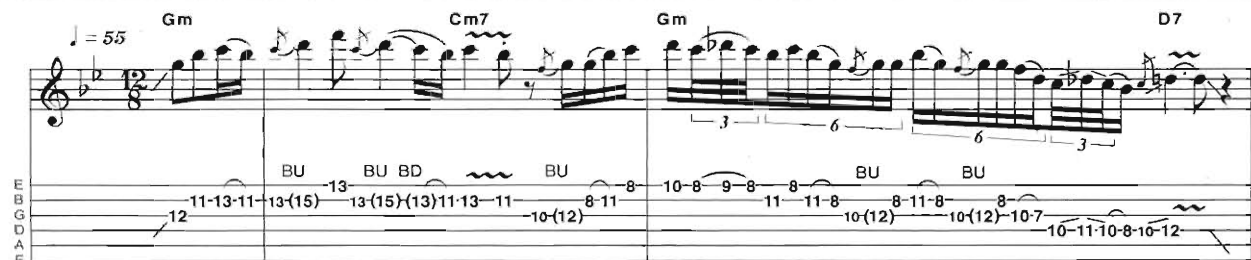


### INTRO 10: ADVANCED IN Gm

CD TRACK 8

Much more fiddly but no less intense, this idea is quite logical to play once you've teased your fingers through it once. From then on, it's simply

a matter of running through it to develop your 'muscle memory'.

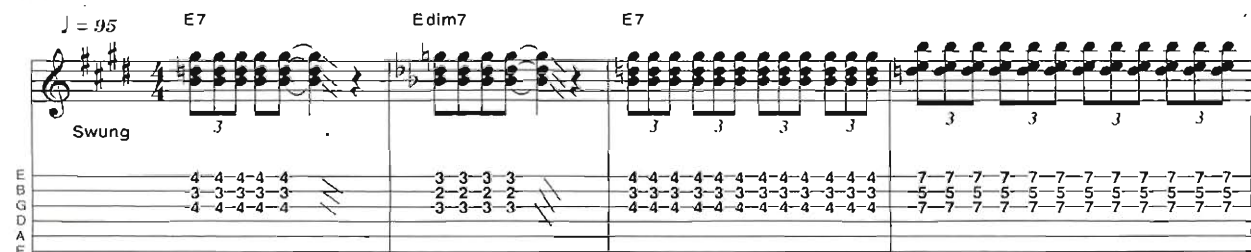


### INTRO 11: EASY IN E (VERSION 2)

CD TRACK 9

Using 7th and diminished chords (you get the diminished by simply dropping down a fret in this case) this intro is played with quite a heavy

picking hand, to maximise its impact. Remember, this would be your first and last chance to grab an audience's attention!



### INTRO 12: ADVANCED IN E (VERSION 2)

CD TRACK 9

Calling to mind a higher class of Beano reader, the gain is turned up here, though not quite to 'rock' levels. Details like timing and quarter-tone

bends are all important to give the right bluesy effect. Take your time developing these skills and you can't lose!






**INTRO 12: EASY IN E (VERSION 2) ...CONTINUED**
**CD TRACK 9****INTRO 13: EASY IN Bb**
**CD TRACK 10**

Using the tried and tested descending line approach that we can see in 100 blues intros, this should example be played delicately but upfront in

the mix. Add a little delay to create the right atmosphere.

**INTRO 14: ADVANCED IN Bb**
**CD TRACK 10**

Taking a more solo-based approach, this intro employs fragments of the original descending line, building into some Hendrix style double-stops.

A little wobble with the vibrato bar (if you have one) can add some nice extra expressiveness.

**INTRO 15: EASY IN Cm**
**CD TRACK 11**

A straight four to the bar instead of a swung or 12/8 feel will give a more 'in your face' result - especially if you play it aggressively with lots of gain!

This Jimmy Page style intro doubles the bass and is a good example of the symmetry often present in intros and outros.

**INTRO 16: ADVANCED IN Cm**
**CD TRACK 11**

This wailing solo-fest is a great way of letting the audience know you mean business before toning it down for the verse. Bends and vibrato

are again the key of producing this feel. Take your time to work on both. Touch is all-important in blues.



INTRO 16: **ADVANCED** IN Cm ...CONTINUED

**CD TRACK 11**

The first system of musical notation for 'The Sound of Silence' features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff. Above the staff, the chord 'Cm' is indicated. The melody consists of a series of eighth and quarter notes, with some notes beamed together. Below the staff, the guitar fingering is indicated by numbers 13-15, 13-15, (13), 11, 13, 13, 11, 13, 11, 13, 11, 12, 12. The notation includes various musical symbols such as beams, slurs, and accidentals.

## INTRO 17: EASY IN A (VERSION 2)

**CD TRACK 12**

Another intro identical to how you might play the body of the song, with no turnarounds or diminished chords. It's deceptively tricky, so be patient.

with yourself. A little bit of gain is nice, but too much crosses over into rock territory and is harder to control.

♩ = 165 Am

Swung

PB7

BU

8D

7 (9) (9) (7) - 5 7 5 - 7 0 3 5 3 - 0 7 5 7 5 7 5 - 7 0 3 5 3 0

## INTRO 18: **ADVANCED** IN A (VERSION 2)

**CD TRACK 12**

Slightly more gain for some edge and some bent double-stop licks give this intro a little more attitude. Bars 2 and 4 also double up on the fourth

and fifth strings. Not too much harder than the easy version, but to make it sound 'right' takes a little work.

♩ = 165 Am

Swung

BUBD

BU BD

E  
B  
C  
D  
A

## INTRO 19: EASY INC

**CD TRACK 13**

Rake through those 9th chords and wobble a little with the bar if you have one. Combined with a little reverb it gives a nice shimmer. A

combination of descending line and spelling out the chords a little like Eric Johnson and we're ready for vocals...

♩ = 65

G9 F9 C C7 F Fm C/G G

Let ring

10 8 8 8 5 5 6 6 5 8  
10 8 8 8 3 5 8 7 6 5  
10 8 8 8 3 5 8 7 6 5  
10 8 8 8 3 5 8 7 6 5

INTRO 20: **ADVANCED** IN C

**CD TRACK 13**

Starting with a raked G9 chord, this intro quickly moves into Hendrix/SRV territory with a series of double-stops. Take your time to find the most

comfortable fingerings and don't neglect the all-important quarter-tone 'blues curl'...



INTRO 20: **ADVANCED** IN C...CONTINUED

CD TRACK 13

OUTRO 1: **EASY** ACOUSTIC IN E

CD TRACK 14

This ascending line leads to the common and effective device of moving up a semitone (F7) to 'resolve' into the home key (E7). Not too technically

challenging, but you can never play something too beautifully, can you? So make that the object of this particular exercise...

OUTRO 2: **ADVANCED** ACOUSTIC IN E

CD TRACK 14

Using a similar template to the easy version, we've opted for a descending figure this time, with a little double-stop trickery and some fancier 13th

chords bringing things to a close. These are best played with thumb and fingers to sound all the notes simultaneously and avoid unwanted strings.

OUTRO 3: **EASY** ACOUSTIC IN G

CD TRACK 15

The concept of an ascending figure followed by the semitone chord movement is put to good use again here, this time in the key of G, a

favourite of Robert Johnson. Let all the open strings ring together for some interesting implied chords...

OUTRO 4: **ADVANCED** ACOUSTIC IN G

CD TRACK 15

Taking a more chordal approach, the ascending bass line is preserved, even when we reach the 'surprise' D11 chord. This is a great example of

spicing up a classic progression. Use thumb and fingers for simultaneous notes and to avoid the unused strings on those 7#9 chords at the finish.



### OUTRO 5: EASY IN A

CD TRACK 16

Jumping in at the E – or V chord – this example leads us back home with a descending line to the not entirely unexpected semitone chord

movement. Tip: try moving down a semitone then up again too. In fact, you can amend any or all of these examples to suit your own style.

### OUTRO 6: ADVANCED IN A

CD TRACK 16

These rock 'n' roll double-stops lead to a harmonised descending line on the second and third strings. Remember, a lot of classic blues was made

in that same era. The semitone movement is back again like an old friend, but we're sure you won't mind when you hear those lovely 13b5 chords.

### OUTRO 7: EASY IN E

CD TRACK 17

This could be an early Van Halen ending, but has its roots in the classic descending line. Note, the bass features an ascending line underneath,

implying some interesting harmony. Take this as a starting point for more rock excess!

### OUTRO 8: ADVANCED IN E

CD TRACK 17

A more Clapton-esque affair, this outro is peppered with vibrato, whole- and quarter-tone bends, all of which require your strictest attention to

detail. How many times have you heard the old adage "it's not what you play but the way you play it"? Well that's true here.

### OUTRO 9: EASY IN Gm

CD TRACK 18

Using the V chord (D) to set up for the last Gm chord is an alternative to the semitone movement featured here. Watch out for the usual

bend/vibrato issues. This is a simple pentatonic phrase that can sound magnificent. Jumping into the chords at the very end gives a nice finish.



**OUTRO 10: ADVANCED IN Gm****CD TRACK 18**

Busier and with a fair amount more gain, here is an alternative/advanced take on the same backing. After the pickup bar, really dig in to that first G

for some stinging vibrato. We've opted again to follow the final chords, this time with two double-stops, like Peter Green.

$\text{♩} = 55$

Gm D Gm

BU PB5 BD

5-(7) 3 3 6 3 6 3 5-(6)(5)-3 5 3 5 2 3

5 4 5

**OUTRO 11: EASY IN E (VERSION 2)****CD TRACK 19**

Using a clean-ish tone, this example follows the V chord through the descending run and semitone movement to the home chord template.

This will obviously be a familiar idea by now but ideas like this never stop being useful, as blues is often based on tried and trusted ideas.

$\text{♩} = 95$

B7 A7 E A Am F9 E9

Swung

7 8 7 5 5 0 3 5 3 2 0 1 0 0 8 7 8 7 7 6 8 7

7 7 5 5 0 3 5 3 2 0 1 0 0 8 7 8 7 7 6 8 7

**OUTRO 12: ADVANCED IN E (VERSION 2)****CD TRACK 19**

Flicking to the bridge pickup, with a little more gain, this outro gives a few useful soloing ideas too, using the E major pentatonic - which works

especially well over the A chord. It's another way of playing the classic descending pattern leads to the final chords...

$\text{♩} = 95$

B A

Swung

BU BU BU BD BU BD

9(11) 7 9(11) 7 9 10 11 9 10-12(14)-(12)-10 12 10 11(12)-(11) 9 11

E E7 A Am E F7#9 E7#9

9 9 12 9 11 9 10 9 9 8 7 6 7 8 7 6 7

**OUTRO 13: EASY IN Bb****CD TRACK 20**

Similar to the earlier intro, this simple phrase takes in a couple of double-stops, to reflect its 'finishing-the-song' status. As a set-up for the final

chord, we've opted for the V (Eb) but as a minor chord, adding a little drama and demonstrating another sonic possibility.

$\text{♩} = 85$

Bb Bb7 Eb Ebm Bb/F Ebm Bb

6 6 9 6 9 6 8 6 8 6 7 6 8 5 7 8 7

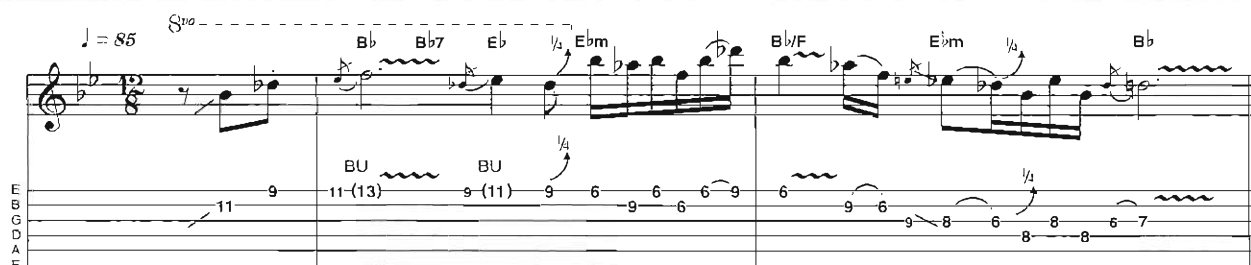


### OUTRO 14: ADVANCED IN Bb

CD TRACK 20

Taking a more SRV or BB King approach, this pentatonic phrasing is another example of the importance of string bending in the blues. Even if

the phrase is easy for you technically, there are always improvements you can make on these little details...

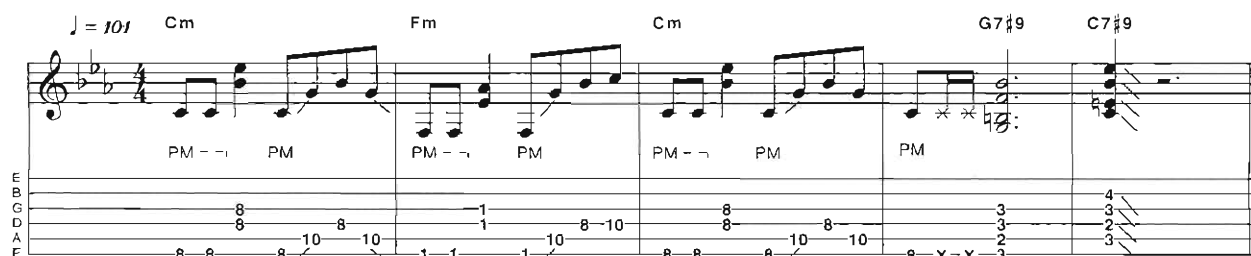


### OUTRO 15: EASY IN Cm

CD TRACK 21

Now we're adding a bit of rock to the blues. This outro plays a slightly more fleshed out version of the bass part, pausing on the V (G7#9, but it

could be a regular G chord if you prefer) before a big C finish.

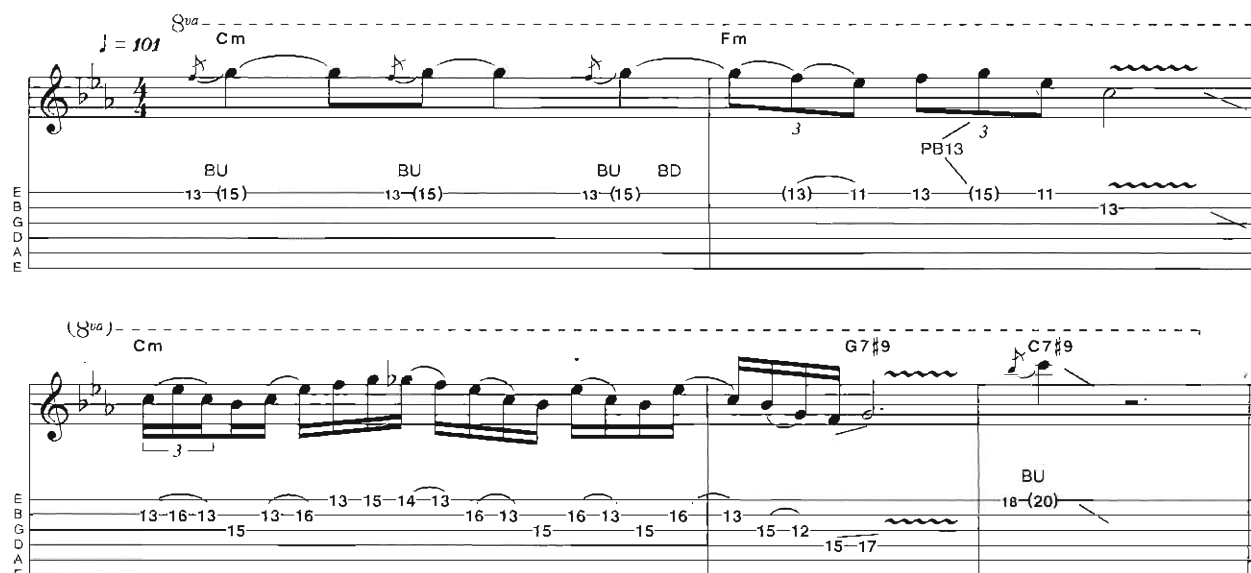


### OUTRO 16: ADVANCED IN Cm

CD TRACK 21

Staying firmly in lead guitar territory, this Gary Moore style finish really milks those string bends. Although it launches into something of a

pentatonic flurry, it stops a little way short of 'widdle' territory and should fall under the fingers if you run through it a few times.



### OUTRO 17: EASY IN A (VERSION 2)

CD TRACK 22

These double-stops are saved from simply doubling the bass by the quarter-tone bend in bar 1. Sometimes, that's all it takes. But in cases like

this, make sure you have your timing razor-sharp too. Playing ahead of or slightly behind the beat makes a huge amount of difference.





OUTRO 18: **ADVANCED IN A (VERSION 2)**

CD TRACK 22

Another spin on a previously used idea using rapid-fire double-stops. As always, watch for the quarter-tone bends that are a classic blues

fingerprint – and how about that delightful Am/maj7 chord that creates a very sophisticated finish.

♩ = 165 Am

Swung

Am/maj7

OUTRO 19: **EASY IN C**

CD TRACK 23

It's nice to give these chords a little tremolo shimmer, but spelling them out in bar 3 gives an even nicer spin on the classic descending sequence.

The 13th chords add a cool jazzy finishing touch.

♩ = 65

G9 F9 C C7 F Fm C Db13 C13

OUTRO 20: **ADVANCED IN C**

CD TRACK 23

Mixing double-stop and pentatonic ideas, this outro is quite complex, so it deserves a bit of extra time. Work through slowly and absorb the

vib/bend details, as well as the best fingerings for those double-stops. It should be fairly self-explanatory with a guitar in your hands.

♩ = 65

G9 F9 C C7 F Fm C Db13 C13

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# Acoustic Giants



There's more to these guys than their crunching riffs and soaring solos. A lot more! Check out **Richard Barrett's** detailed examples to get an insight into the acoustic styles of Eric Clapton and Jimmy Page...

## ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
<b>KEY:</b> Various	<input checked="" type="checkbox"/> Fingerpicking
<b>TEMPO:</b> Various	<input checked="" type="checkbox"/> Knowledge of open tunings
<b>CD:</b> TRACKS 24-33	<input checked="" type="checkbox"/> Timing and chord changes

ALTHOUGH BOTH PRIMARILY known for their electric work – Clapton in the Blues Breakers, Cream, Derek And The Dominos and as a solo artist, and Page primarily in Led Zeppelin and various collaborative forays – these two British icons have also done much for the furtherance of the acoustic guitar as a serious instrument of rock and blues.

While their styles are very different, with Page more influenced by the folk scene and world music, and Clapton maintaining his blues roots, both guitarists display great touch on the instrument. I've taken some of their best-known approaches and laid them bare in the following seven pages, so you can pick apart the acoustic styles of these two legendary players. There's tons here to get your teeth into, so grab that flat-top, find your best pick and emery those nails to perfection. Get plucking and enjoy the ride!

## Eric Clapton

Heavily inspired by the likes of Robert Johnson and Muddy Waters, Eric has always been a blues purist. So much so that he left The Yardbirds when they were on the brink of commercial success, objecting to the pop direction of For Your Love. Though a pioneer of loud overdriven electric guitar, Eric's passion for the acoustic has been clearly demonstrated over the years. He is a master of many traditional techniques, such as

bottleneck, clawhammer and using the picking hand first finger to 'flick' chords with an upstroke motion, while playing bass notes with the thumb. Our examples aim to give you a good overview of these techniques and others, without the need for years of dedicated study (you can always do that too, of course!).

More good news is, you don't need racks of expensive gear to get close to the required tones. Admittedly Eric's vintage Martins and his own signature EC model's price tag puts such instruments firmly out of the reach of many players, but in truth any reasonable acoustic will suffice.

**“Eric has always been a blues purist. Jimmy was drawn to the styles of John Renbourn and Bert Jansch”**

Eric favours smaller bodied guitars for the more focused midrange and clarity that they deliver. For bottleneck, he often employs a resonator guitar for the distinctive 'boxy' sound that's ideal for this technique.

The examples on the CD were recorded with a Yamaha CPX 900, which was mic'd in front of the soundhole. A little reverb was added for ambience afterwards. If you have an acoustic with a built-in pickup (like Eric's) then you may want to do the same with a medium 'room' setting subtly blended in.


## Jimmy Page

Initially inspired by skiffle and rock and roll but eventually becoming famous as the ultimate Gibson Les Paul-toting riff-machine,

Jimmy Page was also drawn to the experimental acoustic styles of John Renbourn and Bert Jansch (among others) from a very early stage, and his distinctive acoustic playing features heavily on nearly all of Led Zeppelin's albums. He jokingly refers to his eclectic mix of acoustic styles as his CIA (Celtic, Indian, Arabic) connection and it is as significant a part of his style as the electric playing that frequently causes Zeppelin to be mis-labelled as 'heavy metal'. Page's frequent use of both altered and open tunings enhances his vocabulary of exotic scales and chords learned from the likes of Davy Graham, and from his own extended travels in North Africa. Jimmy fluctuates between this dissonant approach and a contrasting, more melodic folk sensibility.

The examples on the CD reflect this, using a mixture of clawhammer style fingerpicking and more conventional 'flat picking' technique. Though Page was notable for adding ambient reverbs and even flanging effects to recorded acoustics on occasion, the basic tone was never completely obscured. The CD examples steer clear of the more outlandish effects, making it easier and more satisfying to sit and play them un-amplified.

Page has used a wide variety of guitars, including a Harmony, Gibson J-200, Martin D-45 and, more recently, a custom double-neck Ovation for live work. So it's fairly safe to say the sound is in the fingers rather than coming from any particular instrument.

The recordings on the CD were made with a Yamaha CPX 900, mic'd at the sound hole. A few different reverbs were used to give a little extra authenticity, but these are by no means necessary to make these examples sound correct. Jimmy himself would have come up with the ideas and tunings long before studio effects came into the picture! 



**CLAPTON TRACK RECORD** *Unplugged* – The 'unplugged' session that started a craze, with everyone ditching their electrics to demonstrate their songs in a new stripped-down arrangement. A great opportunity to glean a few technique secrets by watching up close! *Me And Mr Johnson* – Eric gets back to his roots performing songs by his hero Robert Johnson. This album is full of his acoustic playing, so gets almost as many votes as *Unplugged*.



**PAGE TRACK RECORD** *Led Zeppelin III* – the most acoustic-based of all their albums, this demonstrates almost every aspect of Page's acoustic style featuring altered tunings, bottleneck and lush strummy 12-strings. *Unleaded* – this 1994 duet with Zeppelin vocalist Robert Plant shows Jimmy continuing to pioneer new tunings and an ever-increasing Moroccan influence. Also available on DVD, to help you steal those fingerings!



**“I change tunings around. I’m searching for new chords and shapes. I don’t just sit down and play scales”**

*Jimmy Page*

Page playing a Martin D-28 with taped-on pickup

**“When you add a singer, that’s when the music becomes serious; it goes from being a jam to a genuine mission”**

*Eric Clapton*

Clapton with his priceless prewar Martin 000-45



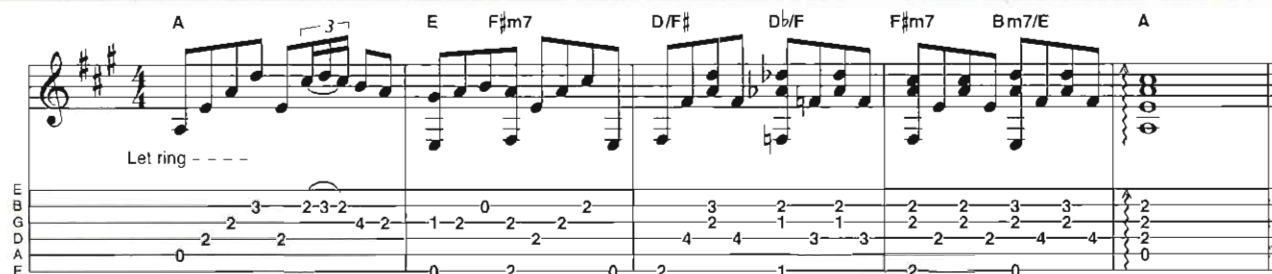
## ERIC CLAPTON ACOUSTIC STYLE

### CLAPTON EXAMPLE 1: ARPEGGIATED CHORDS

CD TRACK 24

These melodic chords will have a familiar ring to most Clapton fans. Mixing chord shapes with melodic details and linking lines gives a very

self-contained part; further enhanced by the piano style chording in bars 3 and 4.



Let ring - - - -

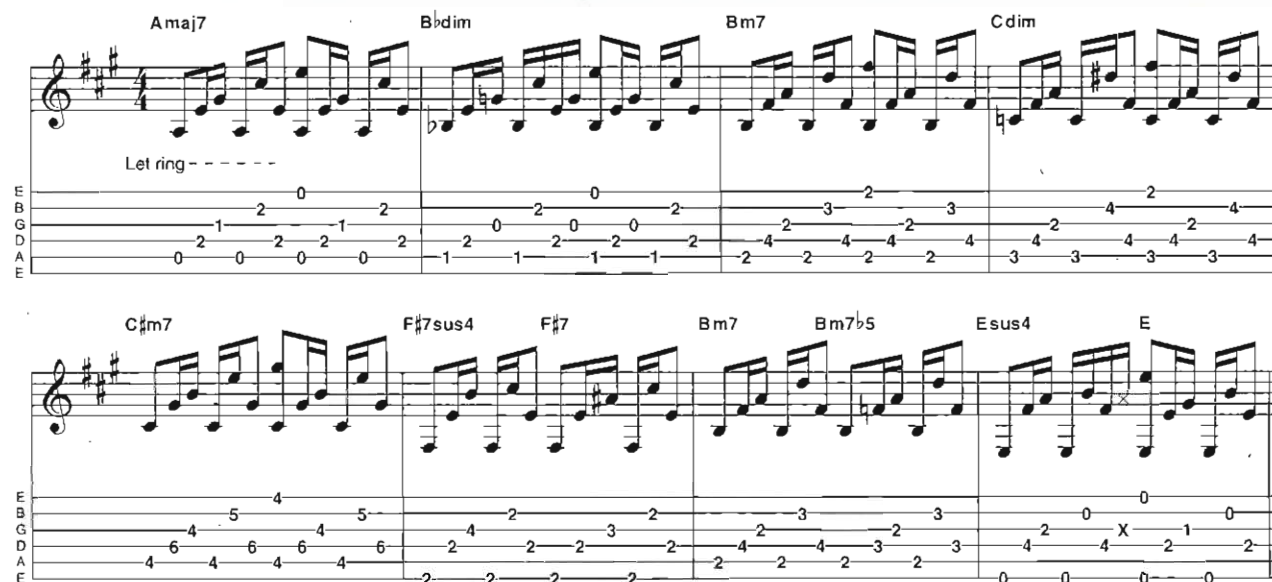
E B G D A E

### CLAPTON EXAMPLE 2: CLAWHAMMER PICKING

CD TRACK 25

This rhythmic clawhammer style is fairly simple to execute but gives an effective and complex sounding result. Basically, the thumb plays the root notes in a crotchet/quarter note 'pulse' with the fingers adding top notes

in a repetitive pattern that remains almost identical throughout. Start slowly and all will become clear quite quickly.



Let ring - - - -

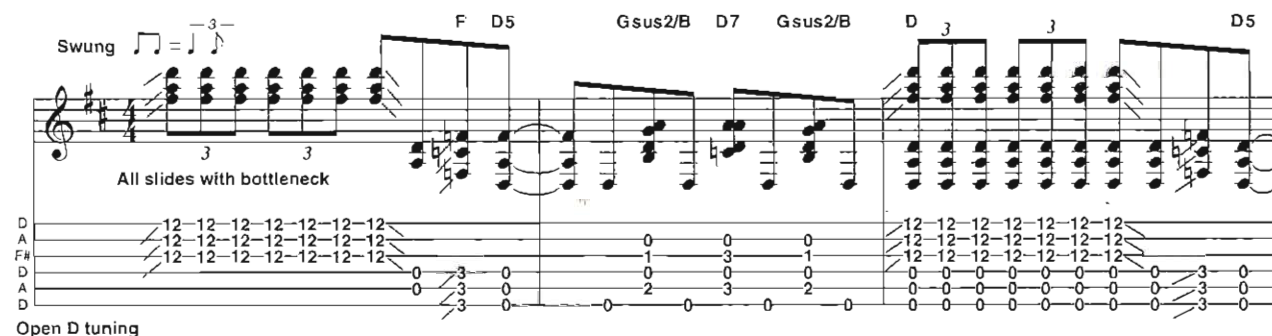
E B G D A E

### CLAPTON EXAMPLE 3: D TUNING SLIDE

CD TRACK 26

Using open D tuning (low to high; D, A, D, F#, A, D) this example mixes bottleneck with traditional chording. Again, it's a very self-contained sound. Though some handling noise from the slide is unavoidable -

even desirable - it's a good habit to mute the strings behind the slide (headstock side) to avoid unwanted notes.



Swung  $\text{♩} = \text{♩}$

All slides with bottleneck

D A B G D A E

Open D tuning





## CLAPTON EXAMPLE 3 ...CONTINUED: D TUNING SLIDE

**CD TRACK 26**[illegible]

### CLAPTON EXAMPLE 4: UPSTROKE 'FLICK' TECHNIQUE

**CD TRACK 27**

Playing palm muted bass notes with the picking hand thumb and using the first finger to 'flick' the high strings in an upstroke motion, this example breaks into a mini 'solo' in bars 3 and 4. As long as the riff

and rhythm are well established, it's possible to do this for surprisingly extended periods without losing the thread of the piece. Check out the tab, but use this idea as a springboard for further improvisation.

[illegible]

### CLAPTON EXAMPLE 5: BOOGIE WOOGIE STYLE

**CD TRACK 28**

Very reminiscent of a 'boogie-woogie' piano part, this idea uses offbeat bass notes in a shuffle style. Like many of these examples, it can take a while to make it sound 'right'. In this case, play the bass notes in a smooth

non-accented fashion, keeping the focus on the moving chord/riff. Also, note the rhythm/riff pattern is intentionally broken from time to time. Check bars 4, 6 and 7.



## CLAPTON EXAMPLE 5 ...CONTINUED: BOOGIE WOOGIE STYLE

**CD TRACK 28**

The musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melody with various chord markings above it: A7, E, and another A7. There are also triplet markings over some groups of notes. The bottom staff is in bass clef and shows the corresponding bass notes and chords. Chord labels E, B, G, D, and A are placed vertically along the left side of the staff. Fingering numbers (0-5) are written below the notes.

# JIMMY PAGE ACOUSTIC STYLE

### PAGE EXAMPLE 1: DADGAD TUNING

**CD TRACK 29**

Using one of Page's favourite tunings, DADGAD (low to high) this example mixes exotic scale patterns with occasionally dissonant chords.

The hammer-ons and pull-offs are a little fiddly at first, but a few plays through should make it more comfortable.





## PAGE EXAMPLE 1 ...CONTINUED: DADGAD TUNING

CD TRACK 29

Chords: Csus2, Bbmaj7/D, D5

Fretboard diagram showing fingerings for D, A, G, D, A, D strings across the measures.

## PAGE EXAMPLE 2: G TUNED CLAWHAMMER

CD TRACK 30

Played in open G tuning (low to high; D, G, D G, B, D) this example takes a more melodic, folkly approach with clawhammer fingerpicking. It also

demonstrates some interesting chord voicings that would not be possible in conventional tuning.

Chords: G, Gmaj7, G6, G

Open G tuning

Chords: Cadd9, Bm#5, Am7, Bb6, Am7, G

## PAGE EXAMPLE 3: STRUMMING WITH SUS CHORDS

CD TRACK 31

Using standard tuning, this example would also sound great on a 12-string. It demonstrates Jimmy's approach to strummed chords, adding

a couple of sus2/sus4 melodic details and a nice harmonics chord at the end!

Chords: D, D, Dsus2, Am, Asus4, Am, Asus2, C, G



## JIMMY PAGE ACOUSTIC STYLE

### PAGE EXAMPLE 4: VOICE LEADING

CD TRACK 32

Using altered chord shapes to facilitate the melody/top-line, this example keeps the finger picking nice and even as it descends through various

stages. Note the slight variation in picking for bar 6, allowing the melody to continue unbroken through the D7/A chord.

Am7 F/A Am G/A G7/A G6/A

D/A D7/A Fmaj7/A F/A

### PAGE EXAMPLE 5: STRUMMING PLUS BASS NOTES

CD TRACK 33

Using open G tuning (as described earlier) this example contains elements of jazz chord voicings and chromatic chord movement, made relatively

simple to play by this tuning. Using a pick, keep the strumming relaxed and watch out for the single bass notes, as these are an important detail.

G Gadd9 G7 G9 Em11/G Gaddb6 Gaddb6/9

Open G tuning

G D/G Gmaj7 (no 3rd) Am7/G Am7add11 Cmaj9



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# Scorpions

## Sails Of Charon



This '70s rock masterpiece not only inspired one Yngwie J Malmsteen, but also went on to influence a whole legion of guitarists. **Steve Allsworth** guides you through a neo-classical tour de force...

### ABILITY RATING



Moderate/Difficult

INFO	WILL IMPROVE YOUR
<b>KEY:</b> B minor	<input checked="" type="checkbox"/> Phrygian Dominant licks
<b>TEMPO:</b> 111 bpm	<input checked="" type="checkbox"/> String skipped arpeggios
<b>CD:</b> TRACKS 34-35	<input checked="" type="checkbox"/> Harmonic minor theory

**SAILS OF CHARON** appears on Scorpions' fourth album, *Taken By Force* (1977) and is based around the Greek mythological ferryman of Hades, who carried souls of the newly deceased across the River Styx. It was written by German guitarist Uli Jon Roth, who is widely regarded, alongside Ritchie Blackmore, as one of the protagonists in the fusion of heavy rock and classical music, and a true pioneer of what we now commonly

### TECHNIQUE FOCUS

#### PHRYGIAN DOMINANT

Along with the gothic subject material and typically Germanic musical style, much of *Sails Of Charon's* neoclassical flavour comes from Roth's extensive use of the B Phrygian mode (B C D E F# G A) and B Phrygian Dominant mode (B C D# F# G A). Both have the characteristic dark minor/b2nd, but the latter mode has a major 3rd instead. Put simply, this is the fifth mode of the harmonic minor scale, which is the same as the E harmonic minor scale starting on the fifth degree (B). Sometimes referred to as the Spanish gypsy scale, it has an unmistakable quality that sounds ancient and slightly folkloric, mainly due to the large augmented 2nd interval between the second and third degrees. If we build diatonic chords on each of the scale degrees, we end up with B, C, D#dim, Em, F#dim, G and Am. The unique presence of two major chords a semitone apart, as well as two diminished chords present, has a dark and complex harmonic sound that lends itself to archetypal neoclassical images of dragons, lightning, ancient gods and so forth. Try practising the scale over a static B major chord to get a feel for its essential neoclassical vibe!

refer to as neo-classical rock.

In the early '70s, Uli joined a band called Dawn Road, which also featured vocalist Klaus Meine. Meanwhile, guitarist Michael Schenker was leaving Scorpions to join UFO. It was then that the remaining members of the temporarily disbanded group became interested in Dawn Road's original material, which was largely composed by Roth. A new Scorpions line-up was formed in 1973 with Roth on lead guitar. After initial success, particularly with the albums *In Trance* (1975) and *Virgin Killer* (1976), Roth's epic musical ambitions began to clash with the hard rock sensibility of the rest of the band. After a

**“Scorpions were like an apprenticeship for me, where I was learning the ropes, to make albums, be on the road, you know, the music business and all that...”** *Uli Jon Roth*

turbulent final world tour, the guitarist left the group in 1978, following the release of the million-selling live album *Tokyo Tapes*. He then went on to form Electric Sun, whose first releases, *Earthquake* (1979) and *Fire Wind* (1981), could be described as 'Scorpions meets psychedelic Hendrix'. It wasn't until his next project that he really started to delve into symphonic neo-classical rock.

Roth also introduced his now legendary six-octave Sky Guitar, which featured an astonishing 36 frets (frets above the 24th position are in whole tones as it's otherwise too difficult to play). Due to the large number of frets, the neck pickup is actually mounted underneath the fretboard. If that's all sounding a bit Spinal Tap, the pickups themselves are high output four-coil!

Roth's next album, *Beyond The Astral Skies* (1984), was his last recording for nearly 12 years. He then switched to a more traditional classical style for a period, shunning rock guitar in favour of the piano and traditional orchestral instruments.

*Sky Of Avalon: Prologue To The Symphonic Legends* (1996) and *Transcendental Sky Guitar* (2000) saw him return to his roots in the studio with new masterpieces in the rock-meets-classical genre. Uli isn't given nearly enough credit for his groundbreaking approach, but he has influenced the likes of Malmsteen, EVH and Kirk Hammett, along with countless others who followed. Roth's playing owes an obvious debt to Jimi Hendrix, but his sophisticated lead lines, fluid phrasing and use of scales other than the minor pentatonic, all point towards a deep-rooted classical heritage. In particular, this track is famed for its use of the Phrygian Dominant scale (see Technique Focus) and string-skipped diminished arpeggios, both of which were way ahead of their time, but became staple tools during the '80s neoclassical movement. **BT**

### GET THE TONE



Before Uli embarked upon his scalloped multi-fretted sky guitars, he was playing a standard Fender Strat with a heavy duty vibrato bar, through a 1972 Marshall Superlead Tremolo (the same amp he uses to this day). The lead guitar has a typical bell-like single-coil sound, with overdrive rather than masses of distortion allowing for clarity. Use the neck pickup for a smoother lead sound.



**TRACK RECORD** Uli Jon Roth's playing falls into three distinct eras; *Scorpions* (1973-1978), *Electric Sun* (1979-1985) and *Sky Of Avalon*, which is Uli's ongoing symphonic dream. If you're new to Uli's music and need an introduction, the obvious place to start is *The Best Of Uli Jon Roth* (2006). This transposition is accurate to the version recorded on the classic album *Taken By Force* (1977).





Uli Jon Roth: In his  
Hendrix-influenced  
Strat-toting days

## PLAYING TIPS

**CD TRACK 34**

**[Bars 1-10]** There are several seamless octave slides during the intro, which are mostly fretted with the first finger. However, for the continuous phrases between bars 3-4, 8-9 and 9-10 Uli begins these slides with the first finger, then near the top of the slide he switches to the fourth finger for the 14th fret. This makes the next phrase far easier.

**[Bars 12-19]** Here Uli travels through three different inversions of the same C to B chord progression. A chorus-like effect is produced when combined with a second guitar part that's played using slightly different inversions. Notice the slightly swung feel to the funky 16th note rhythm at this stage of the song.

♩ = III N.C.

1

RP

RP

4

8

11

14





[Bars 22-24] Uli uses a lot of legato to negotiate this 'neo-classical' B Phrygian Dominant lick. The picking system is the same throughout, so practise the first sextuplet to get the hang of it. The end result should be fluid and fairly intuitive, mainly because the overall shape is reliant on the first, second and fourth fingers.

16

B C B C B C C D C

18

B C B C5 B5 C5

20

B5 C5 B5 C5 B5 C5 B5 C5

23

B5 C5 B5 C5

25

B5 C5

## PLAYING TIPS

## CD TRACK 34

**[Bars 26-27]** As with the previous example you might like to practise the initial sextuplet in isolation to hone your technique. As you're travelling over three strings, the picking becomes trickier (particularly between the second and third strings) at the start/end of each beat.

**[Bars 34-35]** Although Uli prefers to pick the diminished shapes in the second bar, you could carry on with the legato technique used in the first bar. Try using the first and third fingers on both strings.

27

29

33

35

37



**CD TRACK 34**

**[Bars 40-55]** The verse section continues the slightly funky theme from the intro with more fretting hand mutes interspersed with power chords. Keep the first finger fairly flat throughout to help mute the unwanted open strings.

**[Bars 56-59]** Uli maintains the Spanish feel here with the use of B Phrygian over C and B chords. The C natural plays upon the unusual b2 present in the scale, whilst the D# (used over the B chord only) nods towards B Phrygian Dominant.

VERSE

1:24 B5 A5 B5 C5 B5 A5 C5 B5 A5

The image shows a musical score for the 'VERSE' section of 'The Sound of Silence'. It includes a treble clef staff with a key signature of one sharp (F#) and a time signature of 4/4. The score is divided into measures with chord labels above: B5, A5, B5 C5, B5, A5, C5 B5 A5. The melody is written in the treble staff, and the bass line is written in the bass staff. The bass line includes fingerings (4, 4, 2, 2, 4, 5, 4, 4, 2, 5, 4, 2) and a sequence of notes (X, X, 2, 2, 4, 5, 4, 4, X, X, 2, 5, 4, 2). The score ends with a double bar line and a repeat sign.

46

49

[illegible]

INTERLUDE

1:59 C B C

B C

B C

B C

RP

56

E  
B  
G  
D  
A  
E

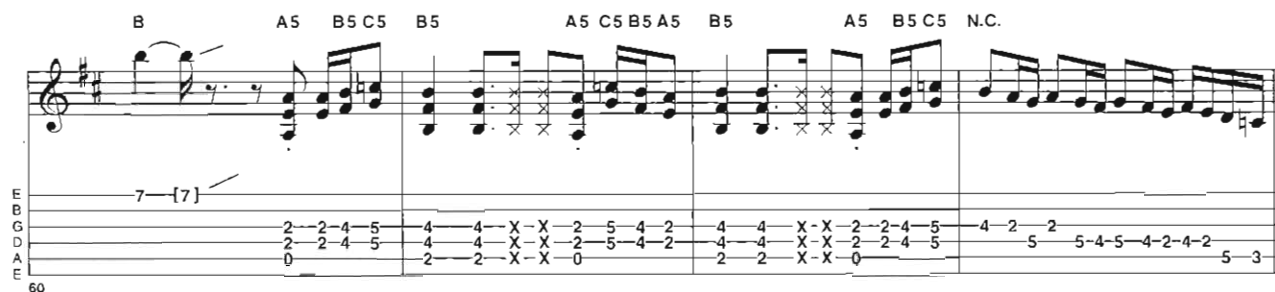
3 2 3 5 2-4-5-4-2 5 2 1 2 4-5 5-4 2-4-2 5-4 5-4-5 7 4 5-7-5-4 7 5 7-5-4 7-5 5-7-8 5-7-8-7-5-8

## PLAYING TIPS

CD TRACK 34

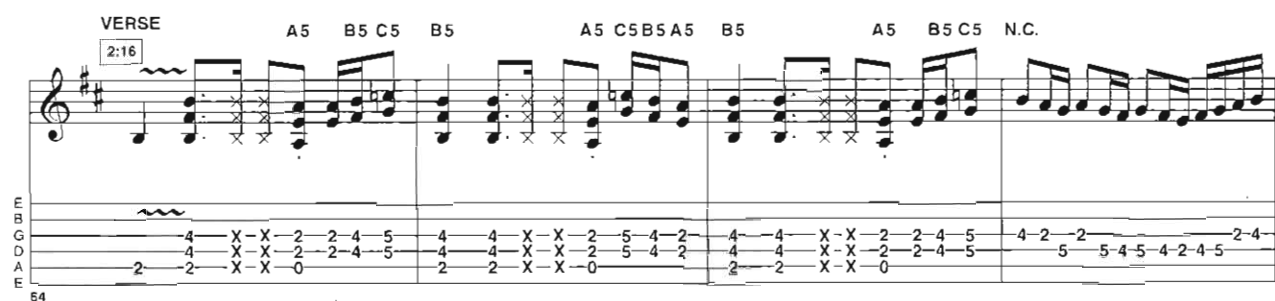
**[Bar 71]** This bar has occurred before but another tip is to use alternate picking starting with a downstroke at beat 1. Watch how you roll the first finger at the 5th fret for moving from the third string to the second string.

B A5 B5 C5 B5 A5 C5 B5 A5 B5 A5 B5 C5 N.C.



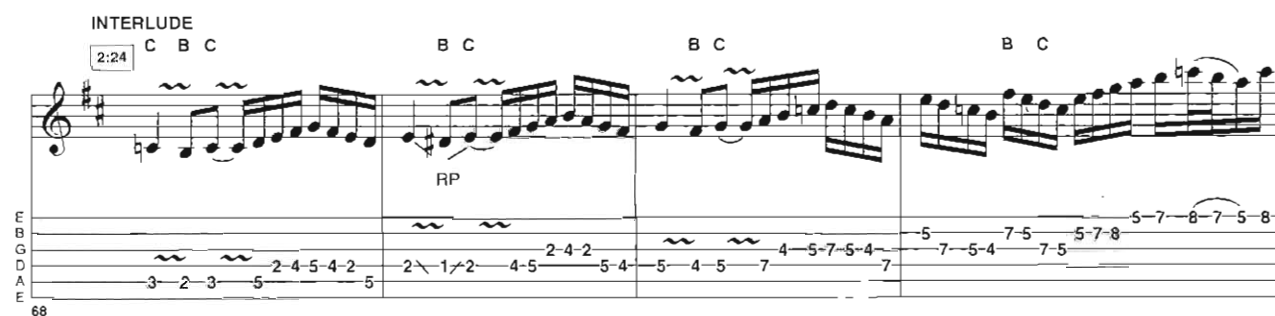
60

VERSE 2:16 A5 B5 C5 B5 A5 C5 B5 A5 B5 A5 B5 C5 N.C.



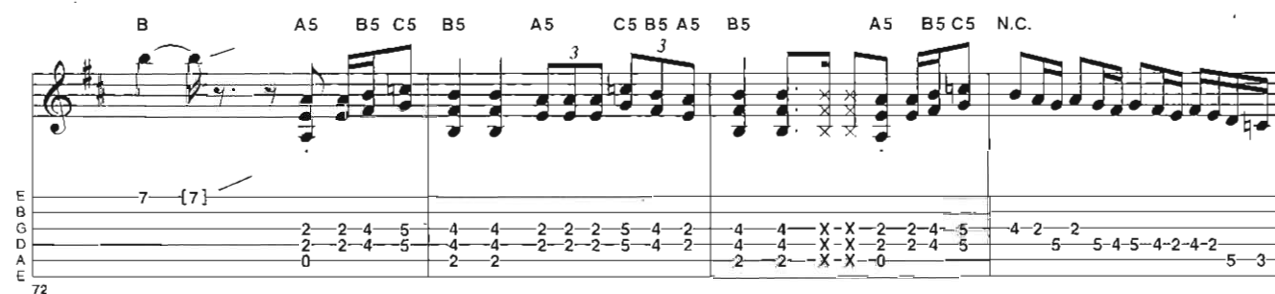
64

INTERLUDE 2:24 C B C B C B C B C



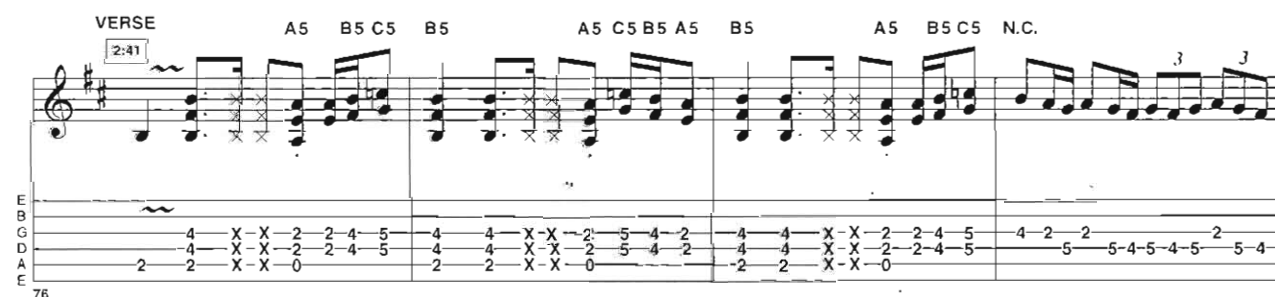
68

B A5 B5 C5 B5 A5 C5 B5 A5 B5 A5 B5 C5 N.C.



72

VERSE 2:41 A5 B5 C5 B5 A5 C5 B5 A5 B5 A5 B5 C5 N.C.



76



**[Bars 80-89]** This interlude is similar to the intro, with a small four-bar idea tacked onto the end using a rising B Phrygian Dominant scale. Notice how the chords are diatonic to this particular mode (the F#dim7 is used instead of F#m7b5 because it targets the D#).

## INTERLUDE

2:50 N.C.

80

84

84

85

86

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88

89

90

91

92

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110

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519

520

VERSE

**3:11**

3:11 B5 A5 B5 C5 B5 A5 C5 B5 A5 B5 A5 B5 C5 B5

E  
B  
G  
D  
A  
F

4 4 X X 2 2 4 5 4 4 X X 2 2 4 5 4 4 X X 2 2 4 5 4 4 X X 2 2 4 5

4 4 X X 2 2 4 5 4 4 X X 2 2 4 5 4 4 X X 2 2 4 5

2 2 X X 0 2 2 X X 0 2 2 X X 0 2 2 X X 0

90

B5 A5 B5 C5 B5 A5 C5 B5 A5 B5 A5 B5 C5 N.C.

E  
B  
G  
D  
A  
E

94

## OUTRO

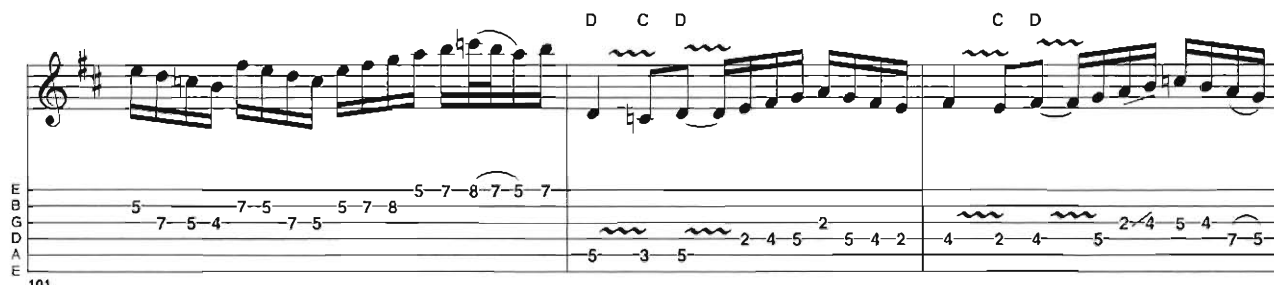
3:29

## PLAYING TIPS

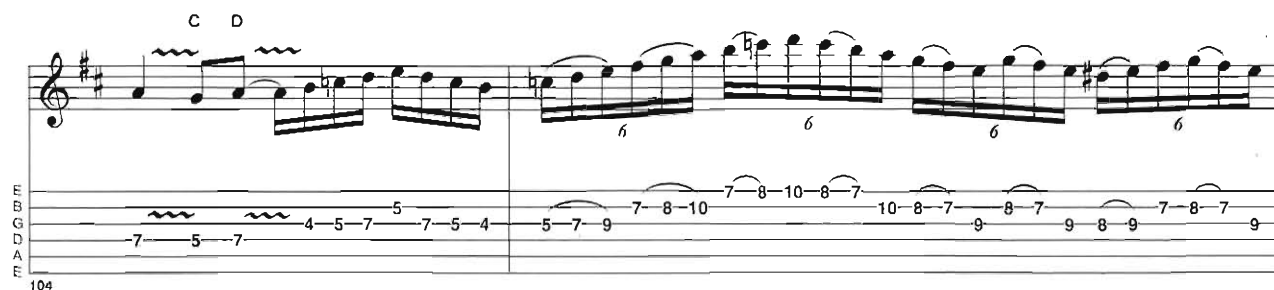
## CD TRACK 34

**[Bars 110-113]** The outro has an ambiguous E Phrygian Dominant/B Phrygian feel to it due to the swapping of D natural and D#. It's best to use fingerstyle picking here, as it calls for softer dynamics. The chords can be plucked easily with the thumb, first and second fingers, which

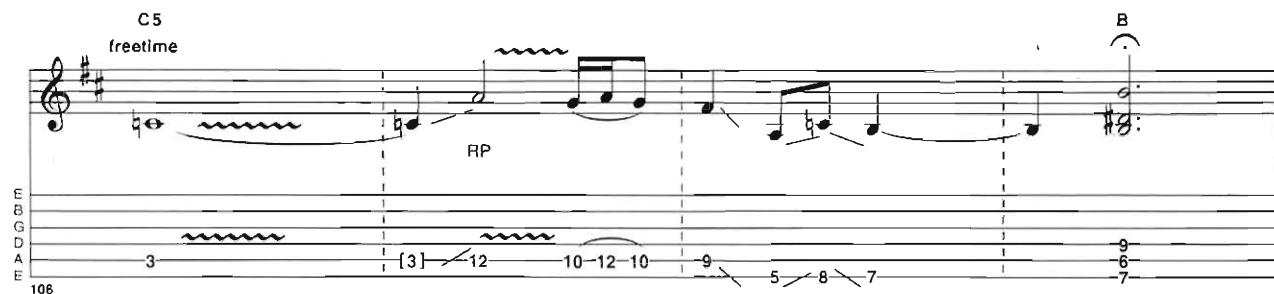
can also be used to mute the strings for the staccatos. If you find the stretches tough, try omitting the inner note on the fourth string to play just octaves.



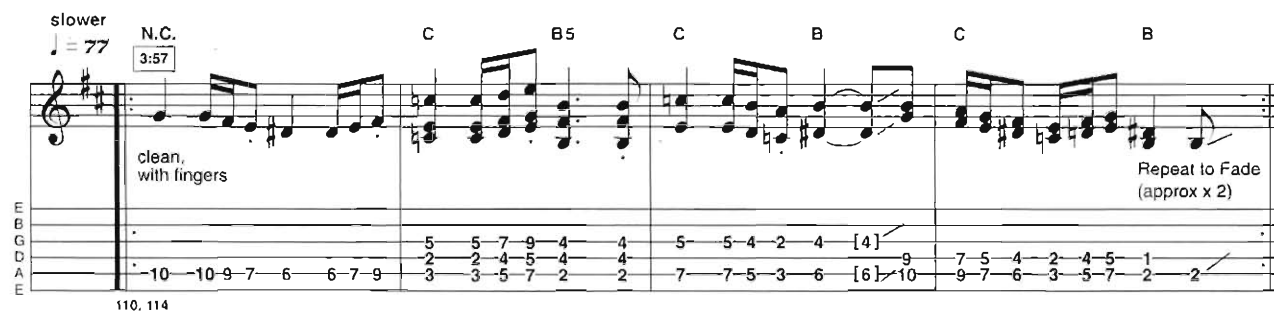
101



104



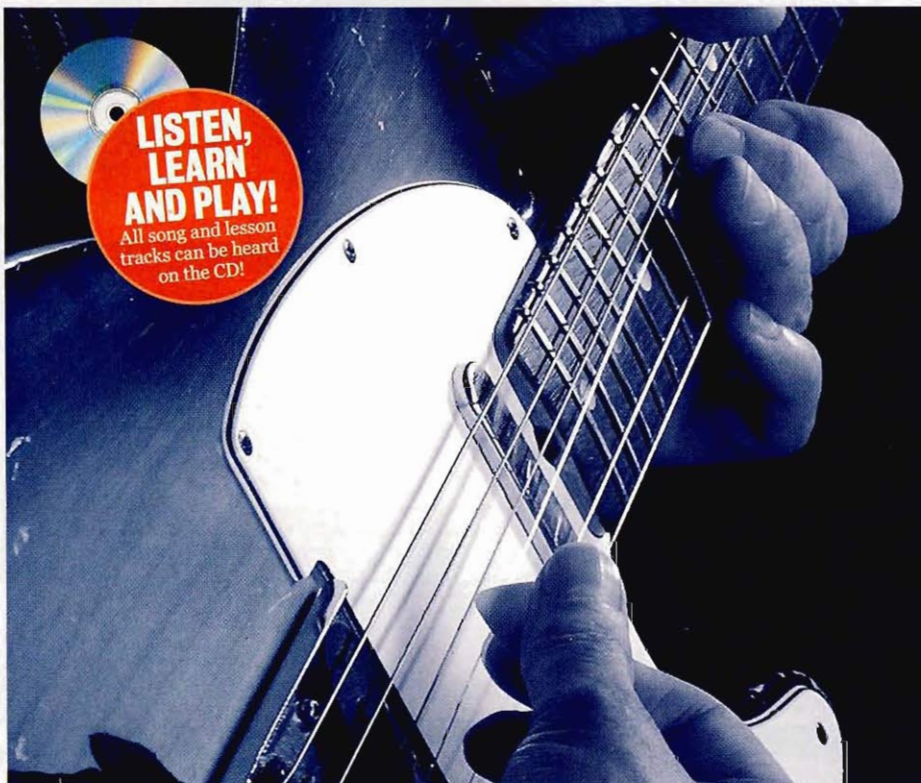
108



110, 114



# GT LEARNING ZONE



AS THE GUITAR is the most versatile instrument ever (avoid debating this with a diehard synth player though), it stands to reason that we all have different perspectives on its appeal. For some it's a means to write songs, others to create solo arrangements, some to hone their single-note speed soloing and others a reason to join a cover band (and the allure of the crowds). Do any or all of these resonate for you?

Thing is, with popular guitar styles much of the appreciation is via guitar icons such as Hank Marvin, Eric Clapton or James Hetfield. Because legends like these form the 'shop window' for the guitar's appeal, it makes sense that GT chronicles their approaches to help you 1) emulate them and 2) cultivate your own style along the way.

That said, there are many players that aren't mainstream guitar heroes but have as valid a vocabulary as the big guns. Chordal ideas, string bends, use of scales, altered tunings – areas like these in the hands of consummate niche players like Brent Mason, Tony MacAlpine or Andy McKee are as

infectious as with any other player you care to consider.

Take a look through this issue and you'll see a typically diverse spread of household names and specialist players spanning from Jimmy Page, Eric Clapton (p28) and Brian May (p54) to Uli Jon Roth (p36), Matt Murphy (p50), Vinnie Moore (p70) and Ledward Kaapana (p58).

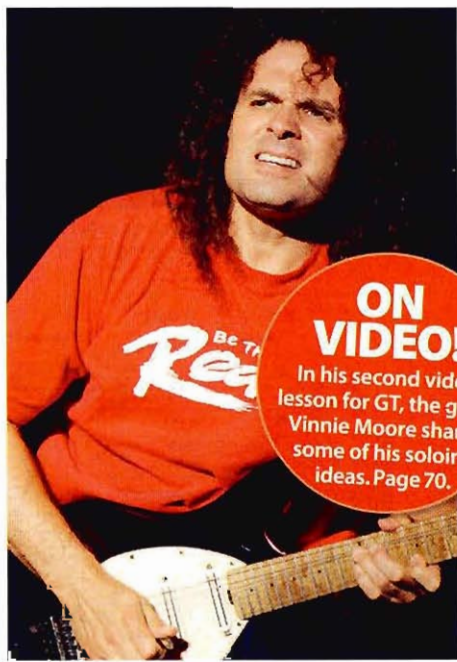
We hope you go through every tutorial this issue regardless of your player preferences, not least because every GT article is focused on making you a better player. Need convincing? Then try this – turn to John's Blues column (pg.50) to check out Matt Murphy. Despite being in the '80s Blues Brothers movie, he's a relatively obscure blues/R&B player but goodness knows why from a playing perspective. Certainly, after clocking John's presentation of him you'll be bowled over by what we all rate the most highly in a guitarist. Plainly and simply, he is jaw-droppingly good!

*Jason*



## LESSONS GT174

- ON THE CD: TRACKS 36-41**  
**30-MINUTE LICKBAG** 48  
 Scott McGill thrashes out six of the best...
- ON THE CD: TRACKS 42-44**  
**BLUES** 50  
 John Wheatercroft looks at the style of Blues Brother Matt Murphy...
- ON THE CD: TRACKS 45-47**  
**ROCK** 54  
 Martin Cooper on the Queen guitar style...
- ON THE CD: TRACK 48**  
**WORLD GUITAR** 58  
 Jon Bishop visits Hawaii and learns how to play guitar like Ledward Kaapana...
- ON THE CD: TRACKS 49-59**  
**METAL BOOTCAMP** 62  
 Martin Goulding sweeps us all aside with this fingerboard extravaganza
- ON THE CD: TRACKS 60-66**  
**CREATIVE ROCK** 66  
 Shaun Baxter continues with the whole-tone...
- ON THE CD: TRACK 67-79**  
**JAZZ** 76  
 Pete Callard looks at rhythm change soloing...
- ON THE CD: TRACKS 80-82**  
**FINGERSTYLE BASICS** 80  
 Jay Stapley on classical style tremolo picking...
- ON THE CD: TRACK 83**  
**ACOUSTIC** 84  
 Stuart Ryan starts a fabulous new series on Celtic acoustic guitar....



HEE CHUL KIM / WIREIMAGE





### EASY LICKS EXAMPLE 1: BLACK CROWES RIFFING

**GD TRACK 36**

hand's fourth finger with the 10th fret stretch. Some vintage crunch and a Les Paul bridge pickup is what's needed to get the point across.

[illegible]

**CD TRACK 37**

second strings ringing while the fingerpicking continues on the lower strings. Start slowly and build up until you reach the 126bpm tempo.

The musical score for 'The Wind' by The Beatles is presented in a standard musical notation format. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked as 126. The score includes a guitar part (Gtr) and a bass part (Bass). The guitar part features a series of chords: Am, G6, Cmaj7/G, D/F#, D7add6/F#, F, E, and Am. The bass part is written in a simplified notation, likely representing a fingerboard diagram or a simplified tablature, with numbers 1 through 5 indicating fret positions. The score is divided into measures, with the guitar part and bass part aligned vertically. The guitar part includes a series of notes and rests, while the bass part is represented by a series of numbers. The score is a black and white image, with the guitar part in the upper half and the bass part in the lower half. The guitar part includes a series of chords and notes, while the bass part is represented by a series of numbers. The score is a black and white image, with the guitar part in the upper half and the bass part in the lower half.

**CD TRACK 38**

manner that they have equal volume and importance. Follow the picking and fretting hand fingerings faithfully for the best result.

♩ = 92

Em Em/G A C#dim7 Dm Dm/F D7/F# G G/B C

E B B G D A A E

1 m p 3 m p i i p m i p a m p p m p i m p i m p i p p



## INTERMEDIATE LICKS EXAMPLE 4: TWO-HANDED TAPPING

CD TRACK 39

The tapping in this line is focused on a single string and the melodic content is reminiscent of JS Bach. All of the notes are on the fourth string except the first

note of the third bar. Tap smoothly but percussively so the open string sounds as evenly as the fretted notes and crank up the metronome to 208 bpm!

$\text{♩} = 208$

## ADVANCED LICKS EXAMPLE 5: BLUES ROCK LEAD

CD TRACK 40

Here's a ripping line in B minor reminiscent of blues rock guitar hero Frank Marino. Mainly use alternate picking and an aggressive pick attack to give this

predominately minor pentatonic run the right attitude. Turn up the amp gain and use the bridge pickup to cut through decisively.

$\text{♩} = 112$

## ADVANCED LICKS EXAMPLE 6: ERIC JOHNSON STYLE CHORDS

CD TRACK 41

These voicings recall the work of Eric Johnson. Around a B minor tonality, the chords are mostly open position triads, sevenths, fifths, and suspended sounds

that are melodic and colourful. Select a clean single-coil tone so that the chords ring out clearly. Hybrid or finger picking is best.

$\text{♩} = 92$



# Matt 'Guitar' Murphy



John Wheatcroft presents a veritable boogie wonderland as he takes a look at the legendary guitarist and Blues Brother, Matt 'Guitar' Murphy...



Matt Murphy with his own Cort model


Brothers. Whilst the plot was undoubtedly hilarious, the music was considered serious business indeed by the 'Brothers', Dan Ackroyd and John Belushi. So they enlisted an A-team of the very best musicians to assist them in bringing blues salvation to the masses. They also took the band on the road and into the studio to great success.

In real life Matt Murphy was no stranger to the road, starting out professionally in the late '40s and becoming a player to watch within the thriving Beale Street jazz and blues scene, alongside names such as BB King, Howlin' Wolf and Phineas Newborn Sr. In the early '50s Murphy accepted his own personal 'mission' and made the move to Chicago, where he made his name as one of the founders of the Chicago electric blues movement. He performed and recorded frequently with legends such as bassist and composer Willie Dixon, pianist Memphis Slim and made a significant contribution to the bands led by Muddy Waters, Bobby Bland and James Cotton. It took Matt until the early '80s before he released material under his own name, spending the next twenty-odd years touring and recording alternately as both sideman and bandleader relentlessly.

Unfortunately, Matt suffered a stroke in 2003 whilst he was actually performing onstage. Ever the professional, he amazingly even finished the set with one hand before he realised what had happened! The good news is that he's made a full recovery, moved to Miami, Florida, and can even be coaxed out to make the odd live appearance, the call of the road still too tempting to resist.

I've presented a slightly longer solo than usual this month - three choruses around a boogie blues riff in the key of E. Matt's phrasing is extremely considered and very horn-like at times, and his execution is clean and crisp. His style is frequently based around a careful balancing act between swinging jazzy lines that dance about the chord tones, shifting to long repetitious cyclic patterns that create a form of rhythmic tension that is resolved when the cycle moves on to the next musical idea.

You can spend hours practising this type of thing with your metronome, but be careful to not overdue things physically. The warm throb that indicates fatigue is a naturally healthy reaction, telling you rest at least temporarily; but the cold sharp pain that comes from damage means stop instantly and take professional advice as soon as you can!

You're well advised to take note of the rhythmic shape to specific lines and musical phrases that take your fancy, both within this solo and elsewhere. It's possible to be an effective improviser even with just the most basic melodic tools at your disposal (consider just how amazing Jimi sounded, or SRV, or any number of other incredible blues players) but most of us would agree that all the best soloist bar none possess a highly developed rhythmic sense, whether this is attained intuitively or by design. 

**“It's all about learning... you can't learn enough and that's so good about it”**

Matt Murphy

## GET THE TONE



The tracks that served as inspiration for the examples presented here today were performed on a Gibson ES-345 through a pristine clean valve amp on the neck pickup and with the tone controls set wide open. In recent years Matt has switched between a Telecaster and his signature double-humbucker guitar produced by Cort, so it's really a case of just use what you've got! A lot of Matt's tonal clarity comes from his clean picking technique so make sure to experiment with the angle of pick to string to see which you prefer to give you the desired balance of warmth to bite. A medium output valve combo with perhaps just a touch of reverb will do the business for this type of tone.

## ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: E Blues	<input checked="" type="checkbox"/> Triplet phrasing
TEMPO: 190 bpm	<input checked="" type="checkbox"/> Articulation of chord changes
CD: TRACKS 42-44	<input checked="" type="checkbox"/> Sense of swing and groove

Most blues enthusiasts' first exposure to the talents of Matt 'Guitar' Murphy would come from the 1980 blockbuster movie *The Blues*



**TRACK RECORD** Of Matt's more recent solo releases, try *Blues Don't Bother Me* (Roesch 1998), and *Lucky Charm* (Roesch 2000). No enthusiast should be without the compilation *American Folk Blues '63* (L&R 1990), featuring amongst other classic performances, the wonderful Matt's *Guitar Boogie*. Be sure to also check out YouTube to see our man in action performing this very tune with considerable aplomb.



EXAMPLE SOLO

CD TRACK 43

[Bars 1-4] Our opening triplet-based phrase clearly displays the influence of the legendary jazz pioneer Charlie Christian. The note selection could be viewed as a 'filled-in' version of minor pentatonic, with additional major third (G#), natural second (F#) and natural sixth (C#). It's a lick that no self-respecting guitarist should be without. We're paving the way in bar four by targeting the major third and fifth degree relating to...

[Bars 5-8] ...the destination chord of A7 that occurs in bar 5. These phrases are particularly horn-like, in that they utilise thematic development of a single phrase, shifted to follow the harmony. This is an extremely useful musical device and one that we guitarists should learn to use more often.

[Bars 9-12] These measures begin with a rather joyful funky muted chicken-

like bending idea - who said the blues was all about feeling sorry for yourself anyway? The E7 phrase in bar 11 comes from a scale we see quite often in this section of the magazine, the Mixolydian mode (R 2 3 4 5 6 b7) with an additional minor third (in this case G), used most often as a passing tone to get to the more harmonically stable major third (G#).

[Bars 13-20] Yet more thematically developed melodic fragments, although in this case they're double-stops. Rather than considering these from a scalar perspective, it's more efficient and accurate to look at them as small fragments from larger chords. With this in mind we see E6 with no 5th (E G# C#), cunningly shifting to A7 with no root (C# E G). Can you spot the chromatic voice leading connection between these two chords?

Swing ♩ = 190

E7

E7

A7

E7

B7

BU

BU

C9 B9

E7

E9

A7

# LESSON: BLUES

## EXAMPLE SOLO

## CD TRACK 43

[Bars 21-24] We end our second chorus with an open-string pull-off/bluesy turnaround combo that wouldn't sound out of place firing out of Gary Moore's rig. Once again our note selection is predominantly Mixolydian (R 2 3 4 5 6 b7) with passing tones connecting all the way from the minor 3rd (itself on a chromatic 'visitor's pass') up to the 5th degree inclusive.

[Bars 25-28] No, this isn't a mistake. I really did intend four bars of exactly the same note! We're creating interest and exploiting one of the greatest advantages the guitar has over some other instruments by shifting the timbre by repositioning from string to string. The accentuation is crucial to attaining the correct rhythm flow or 'bounce' to the line, either from

reading the notation or by listening to the accompanying audio on the CD.

[Bars 29-32] There's yet more repetition to be found here also. Matt is particularly fond of cyclic pentatonic-bluesy patterns and was doing this kind of thing when Eric Clapton was still in short trousers.

[Bars 33-36] We're neatly outlining the chord of B7 in bar 33-34 with a melodic framework based that could be viewed around a B7 arpeggio (B D# F# A) or possibly more accurately as being derived from a combination of B major pentatonic (R 2 3 5 6) and the dominant pentatonic variation (R 2 3 5 b7). We're doubling up the boogie riff to conclude and then we're home and dry. As always, enjoy!

19

E7 E9 B7

E B G D A E

23

E7 B9 E7

E B G D A E

26

E B G D A E

29

A7 E7

E B G D A E

33

B7 E7

E B G D A E



# Brian May



**Martin Cooper** is moving up in the world: he's paying a visit to the palace of rock to meet HRH Brian May. Join him for a fretboard knighthood!



Queen at Live Aid 1985, taking the world by storm

## ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
<b>KEY:</b> E minor	<input checked="" type="checkbox"/> Rhythm guitar timing
<b>TEMPO:</b> 137 bpm	<input checked="" type="checkbox"/> Lead guitar phrasing
<b>CD:</b> TRACKS 45-47	<input checked="" type="checkbox"/> Theory knowledge

IN 1952 THE young Princess Elizabeth was crowned Queen of England in an extremely regal ceremony. Fast forward 50 years and a guitar player with distinctive curly locks and a home made guitar was standing on top of Buckingham Palace at the Queen's Golden Jubilee celebrations, belting out the national anthem to an audience of hundreds of millions around the world.

The guitarist was, of course, Queen's Brian May, and the anthem had long since found a home on the band's 1975 classic album *A Night*

At The Opera, complete with orchestral sounding harmony guitar parts.

Due in part to the band's penchant for grandiose arrangements, alongside front man Freddie Mercury's flamboyant on-stage personality, Queen have always been the antithesis of most other rock bands. Plenty of other artists have taken influence from them, such as Extreme, and, more recently, The Darkness and even Mika, but Queen were always a most original sounding outfit.


Formed in 1970 by Mercury, May, John Deacon on bass and drummer Roger Taylor, the band released their eponymous debut album in 1973, and by the time their third record *Sheer Heart Attack* was released just two years later, featuring the classic tunes *Killer Queen* and *Now I'm Here*, Queen were well on the way to becoming the global superstars we know today. Their 1985 Live Aid

performance is still hailed as one of the greatest of all time by any rock act.

Unlike most other bands, all four Queen members were extremely accomplished songwriters – Mercury wrote *Bohemian Rhapsody*, May wrote *Hammer To Fall*, Deacon penned *Another One Bites The Dust* and Roger Taylor wrote *Radio Ga Ga*, amongst many other great songs between them!

This month's track features some Brian May traits, most notably space and note manipulation. He has always been a great fan of letting parts have space to breathe, and the rhythm part here has a lot of room given to it. You'll need to focus on good timing here. Nuno Bettencourt once said that listening to Queen's *Hot Space* album taught him a lot about rhythm guitar playing, particularly about leaving space in the guitar parts.

Another of Brian's traits is the way he bends notes. He often bends a note before picking it (ghost bending), which sounds very different to the typical blues idea of striking the note then bending the string. Check out the playing tips for more information on this.

This month's music is written in E minor, although there are some C# notes in the rhythm part, which actually lends the whole part an E Dorian sound (E F# G A B C# D), from the key of D major. I wrote the chart in E minor to keep it simple, and because the whole lead guitar part uses notes from the E minor pentatonic scale (E G A B D) plus an F# note in one of the bars. Many thanks to Mark Prentice for playing bass this month. 

**Queen's 1985 Live Aid performance is still hailed as one of the greatest of all time by any rock band**

## GET THE TONE



Brian uses Vox AC30 amps (who can forget his wall of AC30s from any of the live DVDs and videos?). These days he also has his own Vox AC30 signature amp. Brian almost exclusively uses his home made Red Special guitar and Burns guitars have made a replica of this guitar, as have Greg Fryer and Andrew Guyton. For effects, May uses a phaser and a delay. I used a Charvel San Dimas guitar with Bare Knuckle pickups, an Xotic BB preamp and Digdesign's Eleven plugin, set to a Vox type sound.



**TRACK RECORD** There are so many great albums to choose from but *A Night At The Opera* (1975) has the classic *Bohemian Rhapsody* and *Love Of My Life*. *Queen II* (1972) and *Sheer Heart Attack* (1973) are also exceptional albums, while *A Kind Of Magic* (1986) boasts *One Vision* alongside the Taylor-penned title track. A brand new best of has just been released too!

**EXAMPLE BRIAN MAY RHYTHM GUITAR**

**CD TRACK 46**

Play quite aggressively in the rhythm part and make sure the slides are nice and strong! Take extra care with your timing too - Brian is always spot on!

**RHYTHM GUITAR**

♩ = 137 E5 D/F# G5 D5 A/C# D5 A5 Play 4 times

E B G D A E

1, 5, 9, 13

G5 D/F# E5 D5 E5 D5 A/C# D5

E B G D A E

17

G5 D/F# E5 D5 E5 A5

E B G D A E

21

E5 D/F# G5 D5 A/C# D5 A5 E5 Play 4 times

E B G D A E

25, 29, 33, 37

41



## EXAMPLE 2 BRIAN MAY STYLE LEAD GUITAR

CD TRACK 46

There are a lot of syncopated phrases here, with notes not falling on the beat, as well as some triplets, so again watch your timing! Bars 26 & 36

feature some 'pre' or 'ghost' bends, so bend the note to pitch and then strike the string. Release it afterwards and let down to the next note.

### LEAD GUITAR

♩ = 137

24 25 26 27 28 29 30 31 32 33

# Hawaiian guitar



With its laid-back feel and good charm, Hawaiian music is a great style to listen to and play. **Jon Bishop** shows you how it's done on the guitar...



Ledward Kaapana: king of Hawaiian 'slack key' tuning. Inset: Jon Bishop meets Ledward in Hawaii

## ABILITY RATING



**Easy/Moderate**

INFO	WILL IMPROVE YOUR
<b>KEY:</b> G	<input checked="" type="checkbox"/> Fingerstyle technique
<b>TEMPO:</b> 180 bpm	<input checked="" type="checkbox"/> Playing in open G
<b>CD:</b> TRACK 48	<input checked="" type="checkbox"/> Integrating melody and bass

WHEN LEARNING A new language, it is always good practice to travel to the country you are studying and immerse yourself in its culture and customs. This gives insights into

vocabulary and the nuances of pronunciation and conversation. The same can be said of studying world music styles.

I was lucky enough to recently visit Hawaii. Being a musician I was interested in finding out about the local music scene and what kind of instrumentation and vocabulary one would need to sound authentically Hawaiian.

Hawaiian music has a very laid-back feel that fits in with the atmosphere of the islands perfectly, and popular Hawaiian instruments include the ukulele, lap steel guitar and


acoustic guitar (in the slack key tuning).

When checking out the local gig guide I was delighted to see that the slack key legend Ledward Kaapana was coming to Waikiki for a one-off concert. I signed up and made my way down to meet Ledward and ask him about the slack key style.

First let's take a look at the slack key tuning. There are many different tunings (around 25 in all!) that are used for various pieces. Ledward's favourite in an open G - low to high, DGDGBD.

It is fairly straightforward to re-tune from standard tuning - simply drop the sixth and fifth strings down a tone to D and G respectively and then drop the first string down a tone to D. If you strum from the fifth string up, the chord of G major is produced. This means you can now add melody notes to this G major foundation with relative ease. The tuning also allows you to play root/octave and root/fifth basslines.

Many Hawaiian songs have chord progressions constructed from chords I and V of the harmonised major scale. The main vocabulary that slack key guitarists use is a melting pot of Hawaiian, American country, jazz and rockabilly. This selection of styles reflects the fact that Hawaii became one of the United States of America in 1959.

This month's piece is very much in the style of Ledward and his use of open G tuning. You will need to play the piece fingerstyle - as Ledward uses a thumb pick and finger picks to get a bright tone - and add some 'slapback' echo for extra colour. This piece is a little tricky if you are not used to fingerstyle guitar and open tunings, so take it slow and have fun! 

“Hawaiian music has a very laid-back feel that fits the atmosphere of the islands perfectly!”

## GET THE TONE



Ledward uses a 1992 Martin 000 guitar in the G tuning and to access other keys he uses the capo. A little slapback delay is added via a Boss DD3. For this month's recording I used a Stonebridge jumbo acoustic guitar. To create a natural, organic sound, a condenser microphone was placed at the 12th fret of the neck and another on the body of the guitar. To get the sound with your own set-up, any acoustic guitar with steel strings will do well. You can, of course, try these ideas with any type of guitar.



**TRACK RECORD** For a great overview of the slack key style that forms the basis of so much Hawaiian guitar based music, try the album entitled *Hawaiian Slack Key Guitar Masters Collection, Vol. 2*, on Dancing Cat records. The album is a compilation of many slack key artists including the main man Ledward Kaapana, whose style is recreated in this month's column.



**EXAMPLE HAWAIIAN GUITAR STYLE**
**CD TRACK 48**

**[Intro: Bars 1-4]** The intro part is simply the turnaround section repeated twice. The bass line is played on the first and third beats and is constructed from the root, 5th and octave intervals. Keep the bass line driving with the thumb and play all the quavers with a swing rhythm. Use the suggested fingerstyle pattern as notated below the tab.

**[Chorus 1: Bars 5-8]** The chorus uses a similar concept to the ideas in bar 1. Make sure your hammer-ons and pull-offs are clearly articulated. Again, make the driving root and 5th bass line a priority.

**[Bars 9-10]** The harmony moves to the V chord (D) and the triad arpeggio is embellished with a semitone interval under each chord tone. Embellishing arpeggios in this way is a popular technique in many musical styles and it is especially easy to do when using the open G tuning.

**[Bars 11-14]** This turnaround is the same as the one in the intro section.

**[Chorus 2: Bars 15-24]** Essentially the same as chorus 1, with the exception of some harmonics in bars 16 and 18. Keep the picking pattern the same but instead of playing open strings, play all six harmonics at the 12th fret.

**INTRO**

♩ = 160 Swing quavers

Steel string, W/slaptopback echo

**CHORUS 1**
**CHORUS 2**

# LESSON: WORLD RHYTHM

## EXAMPLE HAWAIIAN STYLE ...CONTINUED

CD TRACK 48

[Chorus 3: Bars 25-28] This third chorus introduces a new descending melody played against the root and 5th bass line.

[Bars 29-30] The 7th fret harmonic with the fifth string fretted too is fiddly so take your time.

[Bars 31-34] The turnaround riff is the same as the previous two, only this time it is played down the octave.

[Chorus 4: Bars 35-42] For this chorus, the melody is played on the fourth and fifth strings. Make sure the pull-offs are clear and clean.

[Bars 43-end] Here's a repeat of the turnaround riff. It is then repeated up at the higher octave. There are some harmonic chords to play, which in the open G tuning is easy to do. The final chord is a Ledward favourite. Simply finger the 17th fret on the first string and a really nice G voicing is created.

**CHORUS 3**

**CHORUS 4**

**CHORUS 4**

**CHORUS 4**

**CHORUS 4**

**CHORUS 4**

**CHORUS 4**

**CHORUS 4**

**CHORUS 4**

**CHORUS 4**

**CHORUS 4**

**CHORUS 4**

**CHORUS 4**

**CHORUS 4**

**CHORUS 4**

**CHORUS 4**

**CHORUS 4**

**CHORUS 4**

**CHORUS 4**

**CHORUS 4**

**CHORUS 4**

**CHORUS 4**

rall ...



# Sweep Picking PART 2



Perform these exercises with military precision for Sergeant **Martin Goulding** by 0500 hrs or you'll be scrubbing out the latrines with a toothbrush!



Jason Becker: sweep picker par excellence

Vinnie Moore, Paul Gilbert, Jason Becker and Marty Friedman, who dominated the scene from the mid-'80s onwards. Influenced originally by instruments like the violin and flute, arpeggio playing became a common trademark of this new and exciting guitar style, providing many technical challenges to rock guitar players.

We will set out a practice routine to enable the development of the sweeping arpeggio technique, expanding last month's three-string forms to include the full five- and six-string forms. There are three forms that you will see on the fretboard diagrams for major, minor and diminished, and each is a different inversion and position of the same basic triad. These forms should also be visualised around the CAGED system, relating each triad to its hosting chord.


Each hand will have its own challenges. My advice is that the examples are learnt, memorised and practised to perfection in terms of tone and timing before speed presents itself as the natural by-product. Most inexperienced players apply speed too early, but to fully master the intricacies of the technique it is better to stay at

the same speeds for weeks until the mind is able to cope with the speed of visualisation needed to execute it properly.

For the picking hand, hold the pick fairly parallel to the string, maybe at a slight 20 degree forward angle, and push through the strings in a single motion like dragging a stick through park railings. In between the notes, the pick will actually rest on the next string to be played, pushing through the string from the build up of pressure. The

whole motion across five or six strings will come from the arm, with the elbow supplying slight leverage. The wrist should be loose and relaxed, with no tension. Hold the pick lightly and you will notice it leans sympathetically towards the direction of the sweep. On the descending sweep stroke, try to feel the pick dragging through the strings.

With the fretting hand, rather than holding any of the triad forms down as a chord, this technique relies on clean note separation and so only one finger plays at a time; finger on, finger off. If you play two notes at a time, you will lose clarity so avoid this. There are some very challenging fretting hand finger rolls or barres that may need to be isolated, so patient practice over time will be needed in order to effectively execute these examples.

The examples in this column are all classically influenced, based on the style of the incredible late-'80s neo classical guitar virtuoso Jason Becker (see GT172 for Becker's *Altitudes*). They sound great at all speeds due to their harmonically rich and melodic sound. This routine will provide you with a fun and musical way to supercharge your technique and add to your existing vocabulary. After a full warm up, all examples should be repeated for five minutes once memorised, except for when there is a build-up of tension or fatigue, in which case stop briefly and shake out the hands. Most of all, have fun! 

**“Stay at the same speed for weeks until the mind is able to cope with the speed of visualisation needed to execute it properly”**

## GET THE TONE



A good rock sound with the gain full on and the bass set fairly flat with a slight boost on the mid-range and treble should give you an appropriate tone for the sweeping technique. For all examples the neck pickup should be used. The tone itself other than the basic generic set up, will come from clean execution through effective fretting and picking hand muting techniques. For the column I used an Ibanez Custom on neck pickup through a Marshall/Tubescreamer simulation on AmpliTube 2.

## ABILITY RATING



Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: Various	✓ Tapping skills
TEMPO: Various	✓ Arpeggio awareness
CD: TRACKS 49-59	✓ Speed and fluency

THE NEO-CLASSICAL style of sweep picking is often associated with the post-Malmsteen players such as Tony Macalpine,



**TRACK RECORD** The Daddy of neo-classical styles is of course Yngwie Malmsteen and his *Rising Force* album is the natural place to start. But for this column's exercises check out all of Jason's recordings from the *Cacophony* material - *Speed Metal Symphony* and *Go Off* - and of course his solo albums *Perpetual Burn*, *The Raspberry Jams*, *The Blackberry Jams*, *Perspectives* and *Collection*.



**EXAMPLE 1 THE THREE MAIN FORMS FOR THE A MINOR TRIAD (R, B3, 5)**

**CD TRACK 49**

The first form starts from the b3rd and is in position 1, relative to the CAGED system. All notes should ring out evenly and separately with no dissonant clashes; finger on, finger off. For the second and third notes in bar 1, use the fourth finger to roll over the adjacent notes. For the second form which starts from the 5th degree in bar 2, in order to play the first two notes without the hand jerking from side to side, position the thumb in the middle of the back of the neck in order to maximise the stretch. This form covers both position 2 and 3 of the CAGED system. After the initial 1 and 4 on the fifth string, use the second, first, second, first and fourth fingers respectively

for the remaining notes. On the third form, position 4 of the CAGED system, starting from the root in bar 3, you will need to utilise the fretting hand rolling technique on the third and fourth notes which are played with the third finger. Once you have rolled from the third to the fourth note, the fretting hand third finger will mute the previous note with its tip, so accurate positioning of the finger is vital. Likewise when descending to the roll, the third finger arrives on the third string muting the string above with its tip. Treat all bars as separate exercises; practise them for five minutes each, daily. After a week or so, join them up and practise them as a single exercise.

**Am**  
♩ = 60/120

**EXAMPLE 1 THE THREE FORMS FOR THE A MAJOR TRIAD**

**CD TRACK 50**

The first form starts on the major 3rd, the second on the 5th, and the third on the root. In the first bar, I would advise using the fretting hand first finger followed by the third finger for the first two notes and subsequent roll onto the fourth string. The second bar features an initial stretch between the first and the fourth finger, which is made easier when the thumb is positioned around the lower half of the back of the neck. The third bar will require the fretting hand second finger to roll over three

strings. On the first of these, which is the fourth string, position the fretting hand first finger on the very top part of its tip, gradually rolling down by pulling the wrist back slightly in order to flatten the finger and turning the finger very slightly anti-clockwise whilst rolling from the pre-knuckle. These three notes may need isolated attention and are not easy to get clean at first. In time it becomes possible to achieve note separation as the rolling technique becomes more familiar.

**A**  
♩ = 60/120

**EXAMPLE 3 THE THREE FORMS FOR THE A DIMINISHED ARPEGGIO**

**CD TRACK 51**

Here we have the three forms for the A diminished arpeggio. In the first form, we start from the b5, the second form starts from the bb7 (same as 6th, but correctly called a bb7 as we build chords in 3rds), and the third form starts from the root note. You will notice that the three different positions share the same shape as they ascend

the fretboard, due to the diminished arpeggio being strictly built from b3rd intervals which creates a symmetrical pattern, each arpeggio inversion identical with the same fingerings. These fingerings would be the same whether ascending or descending and in any position.

**Adim**  
♩ = 60/120

**EXAMPLE 4 JASON BECKER STYLE**

**CD TRACK 52**

This is in the style of Jason Becker and demonstrates how we can move through the different forms by ascending one shape, sliding very quickly on the fretting hand's fourth finger to descend the next position. Tap your foot hard on the beat, alternating from the downstroke and hammer-on, to the upstroke and pull-off. The

lick exits on the root note with tone-wide pull downwards rock vibrato. After you have memorised the lick you should practise along with the learn speed of 60bpm until the timing and tone are stable. After a week or so, start to apply more speed on a weekly basis.

**Am**  
♩ = 60/120



# LESSON: METAL BOOTCAMP

## EXAMPLE 5 JASON BECKER STYLE EXAMPLE 2

CD TRACK 53

Here we have another Jason Becker style example, this time with five-string triads in combination with the type of three-string triad sweeps that we looked at last month. Notice between the third and fourth notes of beat 2 in both bars 1 and 2, that there is a hooking round of the pick as the direction of the triad changes. Apply light palm muting to the three downstrokes on the three-string sweep triad. As the picking

hand moves slightly from the arm downwards across the strings, aim to mute off the notes that are left unplayed, using the side edge of the palm. Also bear in mind the usual advice of muting the string above the one being played with the tip of the fretting hand first finger as well as all strings underneath.

## EXAMPLE 6 USES POSITION 3 CAGED (C-SHAPE) TRIADS

CD TRACK 54

This next example uses position 3 CAGED (C-shape) triads, starting from the root note and plays through a progression of triads in the key of A minor. This example uses pure sweeping with no hammer-ons or pull-offs. Make sure, as with all exercises and examples, that you are tapping your foot strictly to the metronome as you play through. At first you may find it helps to sweep through the strings firmly, almost snapping through them. Once the technique settles in and when speed is starting to develop, try to aim for a lighter approach with the pick gliding seamlessly through

the strings. Remember on the fretting hand it's finger on, finger off, in order to ensure clean and clear note separation with no dissonance between the notes as you play through the example. The lick exits with a bend (not tabbed) from the b7 (G on the 15th fret) up to the root (A at the virtual 17th fret) on the first string and is followed by tone-wide push upwards rock vibrato. As you near the exit, rotate the hand slightly as you ascend by moving the thumb upwards towards the top of the back of the neck in preparation to hook over the neck for the final bend.

## EXAMPLE 7 5 STRING TRIAD ARPEGGIO PIECE IN THE KEY OF A MINOR

CD TRACK 55

Here we have a five-string triad arpeggio piece in the key of A minor which targets the downstroke/hammer and upstroke/pull-off on the beat. It would be advisable to treat each bar as a separate exercise at first, building gradually the whole piece over a full practice session. Once memorised in sections, line by line, and then two lines at a time and so on, assemble the lines together and play slowly - always going for good tone and timing. After a week or so, when the piece starts to settle in, apply speed

gradually and on a weekly basis. Always isolate any areas which present problems, such as the rolling technique needed, and make separate sub-exercises if necessary. Play through cleanly, ensuring good note separation with the fretting hand fingers playing one note at a time. The fretting hand first finger will also come into play resting fairly flat on the fretboard and muting the string above the one being played, as well as all strings underneath.

**EXAMPLE 8 1/16TH NOTE EXAMPLE**

**CD TRACK 56**

This next example expands our regular position 2/3 CAGED triad in A minor, by adding two extra notes on the sixth string. So alternatively, as we are starting on the root note at the fifth fret we could also categorise this shape as an Am position

1 extended three octave triad or an associated name for recognition. Practise at the learn speed continuously for periods of five minutes once memorised, only resting briefly to shake out any tension that may accumulate in the arms and hands.

*J = 60/140* **Am**

**EXAMPLE 9 VARIATION ON EXAMPLE 8**

**CD TRACK 57**

Here we have the same notes, but a different sounding technique as this time we ascend position one and utilise a slide on our fourth finger to shift into position 2/3 for the descent. The example starts on the root and is played with the fretting hand

second finger; the remaining fingerings are the same as per the five-string version with the fourth finger covering the roll on the fifth and fourth strings. Ensure that there is an even velocity throughout with clean and clear note separation.

*J = 60/140* **Am**

**EXAMPLE 10 SIX-STRING A MAJOR TRIAD VERSION**

**CD TRACK 58**

Here we have the six-string A major triad version, which starts and ends on the fretting hand second finger. Again, as in our earlier five-string example, I would advise that the notes on the fifth string are played with the first and third fingers,

with the third finger continuing the roll over onto the fourth string. If you are having difficulty executing the entire shape, devise smaller sub-exercises, maybe four strings at a time, always aiming to isolate and eradicate the exact problem.

*J = 60/140* **A**

**EXAMPLE 11 SIX-STRING TRIAD ARPEGGIO PIECE IN THE STYLE OF JASON BECKER.**

**CD TRACK 59**

This can be viewed as a series of one-bar exercises that will work on your execution of major and minor triads, forming an entire repetition piece. Study it bar by bar until the piece is memorised and you are able to play it accurately with a metronome.

After a couple of weeks the muscle memory gains stability and the mind becomes used to visualising the example. These ideas are a great way of developing your skills, and are excellent and highly efficient at maintaining technique and stamina.

*J = 60/140*

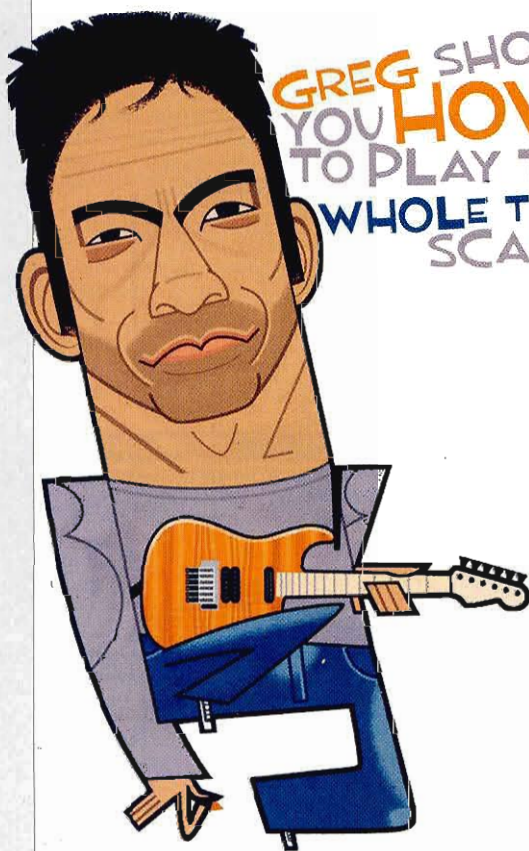


# Whole tone scale PART 2



You don't have to wait for an augmented chord to use the whole tone scale. **Shaun Baxter** shows you how to use it over a minor chord vamp...

**GREG SHOWS YOU HOW TO PLAY THE WHOLE TONE SCALE**



The purpose of this, and many of the other principles that we have studied in Creative Rock since it started, is to expand your options by giving you access to ear-catching tonalities that fall outside the tried and tested scales that are normally associated with rock. These of course include the minor pentatonic (1 b3 4 5 b7), minor blues scale (1 b3 4 b5 5 b7), Aeolian mode (1 2 b3 4 5 b6 b7) and Dorian (1 2 b3 4 5 6 b7).

Before we look at this month's solo study, let's recap on some of the theory. The whole tone scale is so named because it is composed of consecutive tone intervals. In this article we are going to look at using E whole tone when soloing in an A minor rock context. There are ways of justifying this:

To illustrate the first way, E whole tone implies E9#5(b5) chord, providing the opportunity to set up some musical tension and release in the form of a perfect cadence:

(V of Am) (I of Am) (I)  
E9#5(b5) / / / Am / / /  
In other words, it's possible to introduce E whole tone into your playing by imagining the

progression shown above, which produces a strong sense of 'tension and release'.

The second way of introducing the E whole tone over Am is to use A melodic minor as a potential 'doorway', allowing us to lead the listener towards the whole tone scale.

Over a typical Am chord vamp, most jazz players would use a combination of A minor pentatonic, A Dorian mode and A melodic minor scales.

A Minor	A	C	D	E	G		
Pentatonic scale:	1	b3	4	5	b7		
A	A	B	C	D	E	F#	G
Dorian:	1	2	b3	4	5	6	b7
A Melodic	A	B	C	D	E	F#	G#
Minor:	1	2	b3	4	5	6	7

A melodic minor scale has an unbroken whole tone sequence from C up to G#. This provides us with an opportunity to seduce the ear with a whole tone motif/fragment, which, once latched onto by the listener, can be shifted up and down in tones guiding us convincingly into the E whole tone scale:

E Whole tone	E	F#	G#	Bb	C	D
	1	2	3	5b	b6	b7

As you can see, this scale hasn't even got an A note in it, but, if set up properly, the relentless logic of the musical sequence will make the idea work (because it sounds convincing to the listener); however, it does help if any E whole tone idea (which, remember, represents tension in this context) is resolved in an appropriate way (in this case, back to notes that relate to Am).

Diagram 1 shows the notes of E whole tone as they appear on the guitar neck, whereas diagrams 2, 3 and 4 provide just a few of the self-contained fingerings of the whole tone scale that can be shifted (unchanged) laterally up and down the length of the guitar neck in intervals of a tone (two frets).

Diagram 2 stays over one area of the fretboard; Diagram 3 is a three-notes-per-string pattern that drifts diagonally up the neck, and Diagram 4 is a two-notes-per-string pattern that can be treated like some sort of mutant pentatonic shape.

Try experimenting with your own fingerings for this scale, and then practise shifting them up and down the guitar neck in various whole tone intervals. This idea should really spice up your general soloing.

**“This study will expand your options by giving you access to an ear-catching tonality that falls outside the tried and tested scales that are normally associated with rock”**

## ABILITY RATING



Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: Am	<input checked="" type="checkbox"/> Whole tone scale knowledge
TEMPO: 144 bpm	<input checked="" type="checkbox"/> Minor context whole-tone use
CD: TRACKS 60-66	<input checked="" type="checkbox"/> Overall musicality

LAST MONTH, WE looked at a 16-bar solo that demonstrated ways that you could use the whole tone scale when soloing over a minor chord vamp.

This month, we'll be looking at another 16-bar solo using the same principles, and this second solo can be attached seamlessly onto the end of the previous one to create one 32-bar long performance.

## GET THE TONE

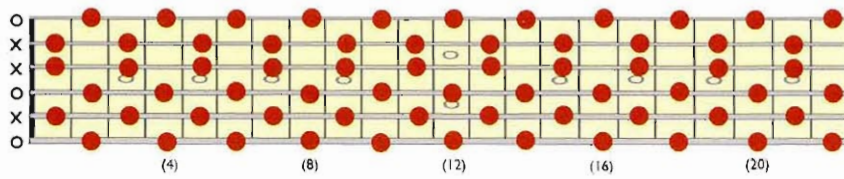


I used a stock rock sound for this month's demonstration, just to show this scale being used with a rock sound. I used a Fender Strat so I also used a distortion pedal to provide a bit more punch to the single-coil sound.

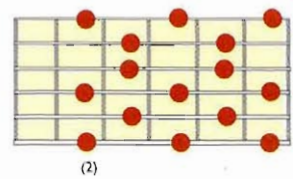


**TRACK RECORD** The sound of the whole tone scale is perhaps not as commonly associated with genres such as rock and blues as it is with jazz or fusion styles. However it is instantly recognisable in the melody to the tune No Place Like Home, from Greg Howe's album Introspection (Shrapnel Records). Howe is a rock/fusion guitarist who's crossed over into doing sessions for some of the biggest names in rock and pop.

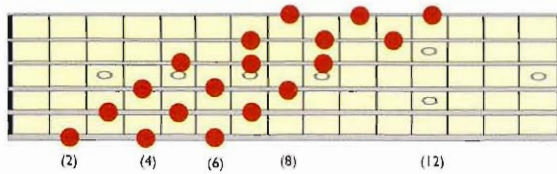
**DIAGRAM 1** E WHOLE TONE SCALE FRETBOARD DIAGRAM



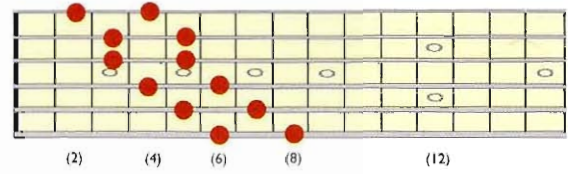
**DIAGRAM 2** E WHOLE TONE



**DIAGRAM 3** E WHOLE TONE - DIAGONALLY UP THE FRETS



**DIAGRAM 4** E WHOLE TONE - TWO NOTES PER STRING PATTERN



## EXAMPLE SOLO STUDY

CD TRACK 63

[Bars 2-3] Two-handed tapping doesn't have to be fast: it can just be used as a good way of playing wide intervals smoothly. Here, a three-note motif is cycled through the scale, creating a rhythmically interesting '3 against 4' feel (known as a hemiola).

**Example Solo Study**

Tempo:  $\text{♩} = 144$

Am  $8^{\text{va}}$  -----

A minor pentatonic ----- E whole tone

1 17 14 16 10 14 16 10 14 17 11 15 18 12 16 19

(8<sup>va</sup>) -----

A dorian BU 13 17 19 13 17 20 14 18 19 13 17 22 16 20 15 14 17 22 (24) 8 7 10 9

E whole tone

7 8 7 8 7 8 7 10 13 11 10 12 11 9 13 15 11 13 12 14 13 11 15 17 13 15

3 5



# LESSON: CREATIVE ROCK

## EXAMPLE SOLO STUDY ...CONT

CD TRACK 63

[Bars 6-12] This particular passage shows how, once you have seduced the listener into accepting the whole tone scale, you can linger on it as long as the musical logic of your lines is strong enough (the listener's ear will accept it as sounding 'correct'). This can be done by exploiting the symmetry of the scale to generate 'themes' which can be developed by shifting them up and/or down in various combinations of tone intervals, such as a major seconds (one tone), major thirds (two tones), diminished fifths (three tones), minor sixths (four tones) and minor sevenths (five tones) etc. This section is based mainly

on the use of 7b5 arpeggios (from bar 6 to bar 10). In bar 11, a six-note figure comprising thirds is cycled down through the scale. Each motif (indicated in the transcription) comprises a descending major third, followed by an ascending major third, followed by a descending major third (note that only the first four notes of the third motif are played). Finally, bar 12 is devoted to shifting an arbitrary six-note arpeggio shape in an ascending and descending manner up the neck. There is a long complicated name for each one of these arpeggios, but they were simply derived by experimenting »

7

9

11

13

**EXAMPLE SOLO STUDY ...CONTINUED****CD TRACK 63**

with various convenient fingerings, and you should try experimenting with some of your own shapes as well.

[Bar 13] As previously mentioned, it's important that we resolve each E whole tone idea with something that relates back to our 'home' chord of A minor. In this case, the previous seven-bar E whole tone section is resolved back to Am by playing this four-notes-per-string A minor pentatonic idea, which incorporates both picking and fretting hand tapping.

[Bars 14-16] You may have noticed that some of the ideas in this and last month's solo study have been lifted from the work we did recently on using the whole tone scale over an augmented chord. This is so you can see and hear how the same ideas work just as well in a different musical context. The solo finishes off with a simple yet effective Van Halen-style tapping pattern applied to the whole tone scale which is shifted in tones laterally down the neck, before finishing on an A root note, to correspond with the final Am chord.

15

16

A minor pentatonic - - -

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# Vinnie Moore tutorial

PART 2



Vinnie Moore continues his three-part video series with a look at his approach to hybrid picking and chromaticism. **Charl Coetzee** transcribes...



Vinnie Moore:  
legend of high  
octane guitar

FOR THIS MONTH'S video, Vinnie Moore demonstrates how he uses hybrid picking along with alternate picking in his rock playing. Vinnie explained; "My teacher always used hybrid picking so I learned it from an early age. I didn't use it quite as much on my first couple of records as I was picking a lot of the notes, but then at some point I realised that I can do some of the fast picking stuff in conjunction with other picking methods. It was a lot easier to do it that way and it's cool because you can get a different sound - a more snappy kind of sound." He demonstrated a couple of licks to illustrate this.

When you use hybrid picking like this you can really dig in to get a percussive sound that stands out from your alternate picked notes. You also have the option to ease up a bit and not pluck the strings quite as hard - then it becomes more difficult to tell which notes have been hybrid picked and which ones haven't. It's really useful to be able to adapt your technique like this because it allows you to change the sound of your licks and increase their versatility. One thing all great players have in common is the ability to change the way their instrument sounds by using a

variety of techniques, as opposed to relying on their gear to do that. Example 4 shows how Vinnie eases up on the hybrid picking so that it doesn't have such a pronounced type of tone.


Hybrid picking is also particularly helpful when playing double-stops, as shown in Example 6. You actually get to pluck both

notes simultaneously and it sounds completely different to using a pick where the notes don't quite ring out at exactly the same time.

In Example 7, Vinnie used hybrid picking to produce really pronounced accents and he also employed some legato phrasing, an upward sweep and some fast alternate picking. Aim to get comfortable with combining different techniques so that your strongest technique doesn't determine the shape of your lines. This should liberate you by allowing you to play the lines you're actually hearing.

Vinnie is fond of using chromaticism in his playing and in Example 8 he shows how he might use it when playing in the key of E minor. In Example 9 you can clearly see how he moves down chromatically from the 11th to the 9th. This can be applied to most arpeggio shapes where you add extra notes in between the chord tones to create some melodic interest. Just don't end your phrases on the 'outside' notes!

It's also possible to move a group of notes down chromatically in the middle of a lick, as shown in Example 11. Fusion players often favour this approach but, as you can see in Example 12, it's possible to sneak it into rock style phrasing without sounding too 'outside'.

The key is to experiment and see what works for you. Follow the basic rule of thumb: "If it sounds right then go for it!" Be sure to tune your guitar down a half step if you want to play along with Vinnie. Finally, a very special thanks to Gavin Vaughan for the audio recording! 

**“When you use hybrid picking you can dig in to get a percussive sound that stands out from alternate picked notes”**

## GET THE TONE



For the recording Vinnie used his Signature Dean Guitar with the USA Dean Vinnie Moore Signature Humbucker and two DiMarzio single-coil spaced noise-canceling humbuckers. This was plugged into a POD X3 with the 1993 Solo 100 Head Amp and 4x12 96 Brit Cab setting recorded into a Macbook Pro via an Edirol Fa-101 soundcard.

## ABILITY RATING



Moderate/Advanced

INFO	WILL IMPROVE YOUR
<b>KEY:</b> Various	<input checked="" type="checkbox"/> Note choice over a blues
<b>TEMPO:</b> Various	<input checked="" type="checkbox"/> Major and minor soloing
<b>CD:</b> CD-ROM File	<input checked="" type="checkbox"/> Targeting strong tones



**TRACK RECORD** During his long and distinguished career Vinnie has released nine solo albums to date and also recorded with UFO on their album *You Are Here* (2004), *The Monkey Puzzle* (2006), and their latest release *The Visitor* (2009). Stand-out solo albums include *Mind's Eye* (1986), *The Maze* (1999) and *To The Core* (2009) on which you can hear Vinnie's range of styles to the full.

**EXAMPLE 1 HYBRID PICKED ROCK LICK**

Here we have a typical rock lick in A played using hybrid picking.

**EXAMPLE 2 SNAPPY HYBRID SOUND**

Vinnie uses hybrid picking to get a snappy tone in this blues-rock style lick. This is similar to the 'popping' technique employed by many funk bass players.

**EXAMPLE 3 BLUESY SOUNDING LICK**

Here we have a descending lick using a combination of the A Mixolydian and A blues scales.

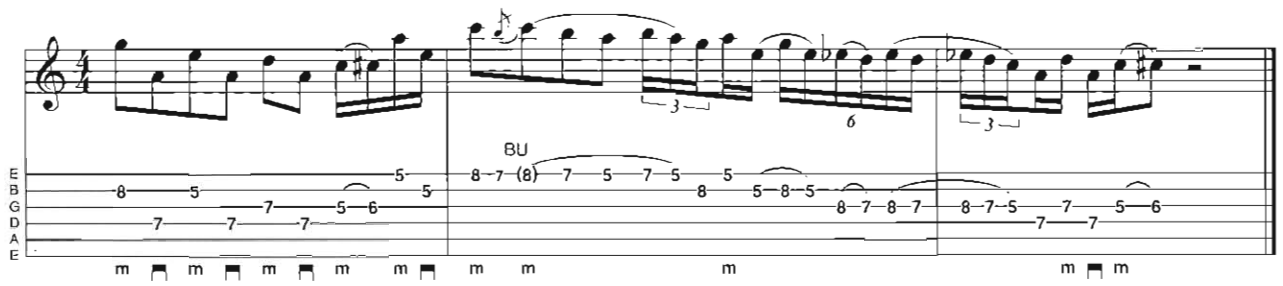
**EXAMPLE 4 GETTING AN EVEN TONE BETWEEN PICK AND FINGERS**

This example shows how Vinnie holds back a bit so that it sounds like every note is picked.



## EXAMPLE 5 PICKING WIDE INTERVALS

Note how much easier it is to play wide intervals like this using hybrid picking instead of the more conventional alternate picking approach.



## EXAMPLE 6 HYBRID PICKED DOUBLE-STOP

Here Vinnie demonstrates how you can use hybrid picking on double-stops. Playing double-stops like this results in a more percussive sounding phrase.

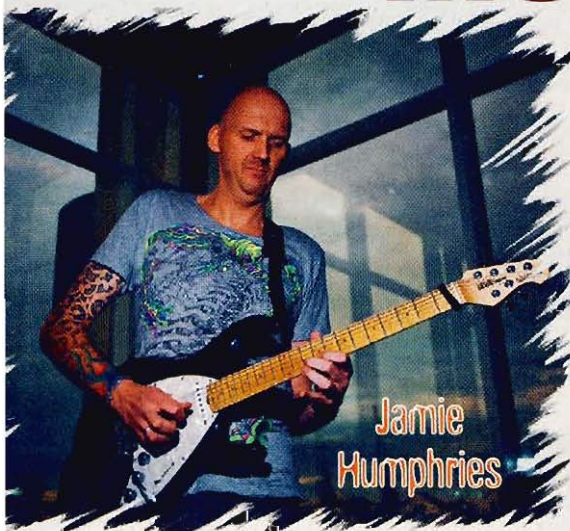


**EXAMPLE 7** COMBINING TECHNIQUES

This lick also shows snappy, percussive sounding notes, but Vinnie ends the lick with a mixture of legato, an upwards sweep and alternate picked notes.

Three systems of guitar notation for Example 7. Each system includes a standard staff and an EADGBE fretboard diagram. The first system (measures 1-3) shows a sequence of notes with a 1/4 note pickup, triplets, and 'BU' (bend up) markings. The second system (measures 4-6) continues the sequence with various fret numbers and a 5-fret bend. The third system (measures 7-9) features a triplet, a 12-fret bend, and a final sequence of notes ending with a 5-fret bend. The fretboard diagrams show fingerings (m, i, a, e) and specific fret numbers for each note.

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**Dario  
Cortese**



## EXAMPLE 8 PENTATONIC & DESCENDING ARPEGGIO

Adding chromatic notes to connect chord tones is a great way to create some melodic interest.

## EXAMPLE 9 & 10 COLOURING A D MAJOR ARPEGGIO

Here Vinnie superimposes a D major arpeggio over E minor and then descends chromatically from the 11th (A over Em) to the 9th (F# over Em).

## EXAMPLE 11 CHROMATIC DESCENT WITH D MAJOR TRIAD SHAPE

A D major triad can be moved down chromatically from the 14th position to the 13th position, and then the 12th position to end.

## EXAMPLE 12 MIXING IT ALL UP

Example 12 illustrates how Vinnie uses the concept in Example 11 in an E minor rock setting.

# Rhythm changes



In 1930, George Gershwin unwittingly created bebop's defining progression. Welcome to the wild and wily world of 'rhythm changes'...



1930s genius  
composer  
George Gershwin

chromatic approach notes and staggering back and forth over the bebop bridge, not to mention self-consciously splitting infinitives. This month, however, we're throwing all caution, trepidation and prudence to the winds, donning our speedos and diving swan-like into the bop wellspring as we tackle perhaps the archetypal progression of bebop - the sequence known as 'rhythm changes'.

The rhythm changes are basically the chord progression from the 1930 George and Ira Gershwin tune *I Got Rhythm* - the name literally referring to the chord changes of *I Got Rhythm* - but over time it's become removed from its Gershwin roots to be more recognised as a form in its own right, much like the 12-bar blues.

The use of the rhythm changes progression in jazz is a prime example of something known as contrafact - the process of taking an existing sequence, giving it a bit of a harmonic spit and polish, pasting a new melody line on

top and collecting all the royalties for yourself. Contrafact is particularly associated with bebop, and many famous bop tunes are based on the progressions of popular standards - eg Charlie Parker's *Ornithology* (based on *How High The Moon*), *Ko Ko* (Cherokee) and *Donna Lee* (Indiana).


I'd encourage you to experiment with contrafact - it's a great compositional exercise. Take, say, a Beatles tune and mess with the sequence a little - dominant 7ths resolving to every possible chord, II chords in front of dominant 7ths, turnarounds at the end of the progression, substitutions - you

know the kind of thing (you have been following these columns, haven't you?).

Maybe play it as uptempo swing or, if it's a fast tune, try it as a ballad. Write a new melody over the sequence - try coming up with (or adapting) a Charlie Parker style bebop head, or perhaps something slow and wistful. You may find at the end of it you're left with something largely unrecognisable from the original. In fact, that's probably advisable, as copyright lawyers aren't generally renowned for their forbearance...

Anyway, back to the matter in hand.

Rhythm changes have proved particularly fertile ground for bebop musicians, as Track Record suggests, and this month we're going to be examining the basic rhythm changes form in its most often used key, Bb, and discussing some common variations. The sequence is a 32 bar, AABA form divided into 8 bar sections - Example 1 demonstrates the basic Gershwin progression, while Example 6 features some of the common bebop changes.

The initial A section (Examples 2 to 5) is essentially a mini AABA form in itself, comprised of a couple of short I-VI-II-V progressions (in Bb, the chords |Bb G7 |Cm7 F7 |Bb G7 |Cm7 F7 | played twice) followed by a I-I7-IV-#IVdim (|Bb Bb7 |Eb Ebdim |) and another I-VI-II-V, although on the two subsequent A sections of the form the last two bars revert to variations of a I-V-I (|Bb F7 |Bb |). The B section revisits our old friend the bebop bridge (|D7 |D7 |G7 |G7 |C7 |C7 |F7 |F7 |); which we covered extensively back in GT170, 171 and 172, and ultimately leads us rather agreeably back to Bb for the final A section. 

**“ Take the chord progression of an existing standard, give it a harmonic polish, paste a new melody line on top and then collect all the royalties ”**

## ABILITY RATING



Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: Bb	<input checked="" type="checkbox"/> Soloing vocabulary
TEMPO: 200 bpm	<input checked="" type="checkbox"/> Harmonic knowledge
CD: TRACKS 67-79	<input checked="" type="checkbox"/> Jazz repertoire

OVER THE PAST few columns we've been dipping our metaphorical toes, somewhat gingerly, into bebop's seething waters - furtively surveilling the oeuvre of Charlie Parker, crudely shaping bop lines from elemental motifs, hazily tangling over

## GET THE TONE



You can use any sound you feel is appropriate for the ideas here. For a good classic jazz sound, use the guitar's neck pickup with the tone control rolled off to around 3 or 4 (or take the treble down on the amp), and set up a warm clean tone on your amp. Thick strings work better, as does a hollowbody guitar, but neither are essential.



**TRACK RECORD** The rhythm changes have become the basis for numerous jazz standards including *I Got Rhythm* itself (from which the term was derived), *Anthropology*/Thriving From A Riff, *Oleo*, *Cotton Tail*, *Celerity*, *An Oscar For Treadwell*, *Moose The Mooch*, *Dexterity*, *Lester Leaps In*, *Straighten Up And Fly Right*, *Salt Peanuts*, *Suspense* and, would you believe, *Meet The Flintstones*!



## EXAMPLE 1 BASIC I GOT RHYTHM CHORD SEQUENCE

CD TRACK 68

This demonstrates the I Got Rhythm chord sequence that provides the basic framework for rhythm changes.

In the original tune the ending is a little different, with two extra bars added, but I've left this off as per the bebop model.

## EXAMPLE 2 RHYTHM CHANGES FIRST 8 BARS - VARIATION 1

CD TRACK 70

Examples 2 to 5 demonstrates some common, interchangeable variations on the A section of rhythm changes. The first sequence is something of a bebop blueprint for this section on which the other variations are based - notice how the addition of the G7 in bar 1 turns the repeating two-bar sequence into a

I-VI-II-V (or turnaround); it's a good example of the standard jazz practice of putting a V chord in front of every chord possible (and often a II chord in front of that - see Ex3). The main change in bars 5 and 6 is to the final chord which, similarly to bar 6 of the jazz blues sequence, commonly becomes an Edim7.

## EXAMPLE 3 RHYTHM CHANGES FIRST 8 BARS - VARIATIONS 2

CD TRACK 72

For Example 3 we've substituted a III (Dm7) chord for the I (Bb), giving us a III-VI-II-V-I in bars 1 & 2 and 7 & 8, then the same thing but with b5 subs for the VI

and V chords in bars 3 and 4. Task - see how well your chord knowledge is by playing all of these chords within a 5/6 fretboard span.

# LESSON: JAZZ

## EXAMPLE 4 RHYTHM CHANGES FIRST 8 BARS - VARIATION 3

CD TRACK 74

The variation in Example 4 comes in bars 5 to 8, with an Fm7 introduced before the Bb7 to give us a II-V-I into Eb, and a b5 substitution for the II chord in bar 8.

## EXAMPLE 5 MORE SUBSTITUTIONS

CD TRACK 76

This example features a great chromatic ascending sequence, with the Bdim7 acting as a sub for G7b9 and the C#dim7 acting as a sub for A7b9, which resolves to the Dm7 chord in bar 3. The other big change is the last chord in

bar 6, with Ab7 substituting for the Ebm7 (you could also leave it in on beat 3 to give a very short II-V) and leaving us with a rather pleasing four-bar series of II-Vs leading back to Bb.

## EXAMPLE 6 SAMPLE RHYTHM CHANGES PROGRESSION

CD TRACK 78

This combines some of these ideas into a full rhythm changes sequence. Check out bars 15 and 16, where a II-V-I in Bb marks the end of the section, followed by an A7 setting up the move to D7 for the B section. For the bebop

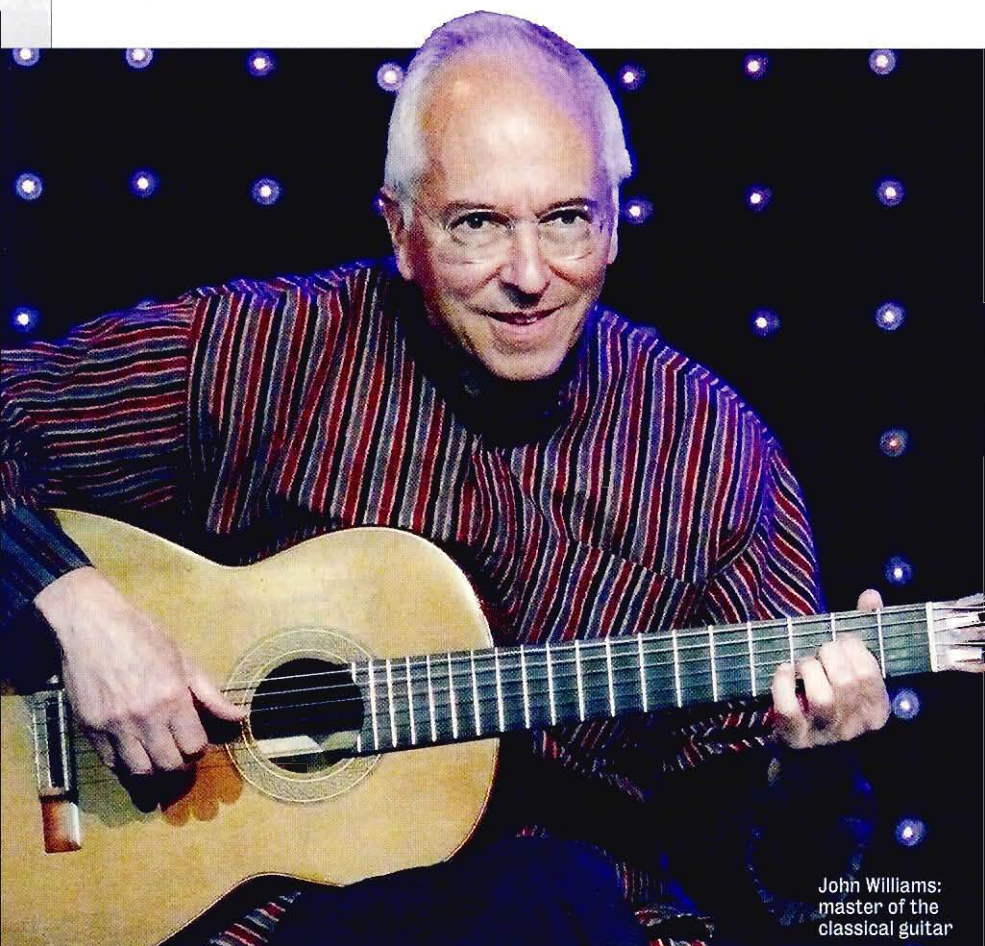
bridge B section I've used one of the most common substitution ideas that we discussed back in GT170, with short II-Vs setting up each chord change and leading back to the final A section.



# Part 4: Tremolo picking



This month **Jay Stapley** continues his series on fingerpicking with a look at how classical guitarists perform their intriguing tremolo style...



John Williams:  
master of the  
classical guitar

## ABILITY RATING

Moderate

INFO	WILL IMPROVE YOUR
<b>KEY:</b> Various	<input checked="" type="checkbox"/> Tremolo picking
<b>TEMPO:</b> Various	<input checked="" type="checkbox"/> Finger independence
<b>CD:</b> TRACKS 80-82	<input checked="" type="checkbox"/> Emulating bouzouki sounds

THIS MONTH WE'RE going to focus on triplet tremolo techniques, adapting the classical skills that enabled players like John Williams and Julian Bream to play pieces that feature a melody on the top strings while picking out bass lines with the thumb on the lower strings.

Good fingernails on the picking hand are important for classical technique: I keep mine


trimmed to a millimetre or so longer than the fingertip; this enables me to change from the bright hard sound of the fingernails to the mellower sound of the fleshy tip of the finger with very little adjustment of the picking hand.

Exercise 1 is a simple starter: use the picking hand thumb on the sixth string and the first and second fingers on the first string. The sequence is: thumb (p), middle finger (m), first finger (i). This gives a fast triplet feel. Start off slowly and speed up as the movement becomes more natural.

Exercise 2 uses more than one string for the bass line. The picking hand thumb moves across the strings while the first and second fingers play a single note on the first string.

Once you get the hang of this, try making up a melody for the first string.

Exercise 3 was developed out of necessity. I was doing a gig recently with a Greek singer who wanted the acoustic guitar to simulate a bouzouki part. I first tried it with a plectrum, but she wanted a softer sound so I had to come up with this. It takes a little explanation so here goes...

Lay the picking hand thumb along the top of the neck at about the 10th fret. The first and second fingers of the picking hand should now be almost parallel with the neck, pointing back towards the bridge. If you start to strum the strings quickly with the first and second fingers in succession, you can alter the volume and tone by straightening the fingers up and laying them flatter again. Have fun and catch you next issue! 

**“ Tremolo picking allows us to play a melody on the top strings while picking out a bass line with the thumb on the lower strings ”**

## GET THE TONE



When recording acoustic guitars, try using two mics: one in front of the soundhole and another pointing at the 12th fret. Careful balance and a slight stereo spread makes the guitar sound full and warm, but be careful to check the phase relationship between the two mics. Flipping the phase switch on one channel will quickly reveal whether the mics are in or out of phase: when they are in phase the sound will be fuller and more 'in your face'. Out-of-phase mics will reduce the bass frequencies and make the guitar sound further away from the listener.



**TRACK RECORD** For triplet tremolo picking check out *Asturias* by Albeniz, and for the more advanced three fingers and thumb tremolo try *Recuerdos De La Alhambra* by Tarrega. Segovia, John Williams and Julian Bream have recorded it, and Bridget Mermikides transcribed it in GT135 (Feb 2007). See her play it at <http://vids.myspace.com/index.cfm?fuseaction=vids.individual&videoid=17265220>

# EXERCISE 1 TRIPLET TREMOLO TECHNIQUE

CD TRACK 80

Adjust the angle of the picking hand fingers to change the sound by using either the fingernail or the fingertip. Here's a simple approach to triplet tremolo picking using thumb (p), second finger (m) and first finger (i).

Aim to have your fingers even - you can test this by playing only on the first string (p, m, i). How even is your tone and timing?

The first system of Exercise 1 consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains two measures of triplet eighth notes on the first string (F#4), each marked with a '3'. The bottom staff shows the fretting hand with open strings (0) for the first four measures and fretted notes (3, 3, 3, 3) for the last two measures. Fingering 'p m i p m i p m i p m i' is written below the first four measures, and 'sim' is written below the last two. The second system also has two staves. The top staff continues the triplet eighth notes on the first string. The bottom staff shows fretted notes (2, 2, 2, 2, 5, 5, 5, 5, 5, 5, 5, 5) and an open string (0) in the final measure. Fingering '2 2 2 2 5 5 5 5 5 5 5 5' is written below the first ten measures, and '3' is written below the final measure.

# EXERCISE 2 TRIPLET TREMOLO TECHNIQUE

CD TRACK 81

This works on your thumb's mobility, moving from the sixth string to the third string.

Afterwards, try out some of your favourite chords with this approach or try out Example 3 below.

Exercise 2 consists of two systems. The first system has two staves. The top staff shows triplet eighth notes alternating between the first string (F#4) and the third string (F#3). The bottom staff shows open strings (0) for the first four measures and fretted notes (0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0) for the last two measures. Fingering 'p m i p m i p m i p m i' is written below the first four measures, and 'sim' is written below the last two. The second system also has two staves. The top staff continues the alternating triplet eighth notes. The bottom staff shows fretted notes (0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0) and an open string (0) in the final measure. Fingering '0 0 0 0 0 0 0 0 0 0 0 0' is written below the first ten measures, and '0' is written below the final measure.

# EXERCISE 3 TRIPLET TREMOLO TECHNIQUE

CD TRACK 82

Make up your own chord sequences and experiment with dynamics on this technique. You can achieve some dramatic effects by moving the picking

hand towards the bridge and back again, making the tone change from mellow to bright and so forth.

Exercise 3 shows four measures of chords with triplet tremolo picking. The first measure is F#m11 (F#4, A4, C#5, E5, G5, B5, F#6), the second is Aadd9 (A4, C#5, E5, G5, B5, F#6, A6), the third is E (E4, G4, B4, C#5, E5, G5, B5), and the fourth is F#m11 (F#4, A4, C#5, E5, G5, B5, F#6). Each measure has a triplet tremolo picking pattern on the first string (F#4) and a dynamic marking 'tr' (tremolo) with a wedge indicating a crescendo. The bottom staff shows fretted notes (0, 2, 4, 7, 0, 2, 4, 7, 0, 2, 4, 7, 0, 2, 4, 7) for each measure.



# Celtic guitar

## PART 1



Apparently folk is the new punk, or so they say. Join **Stuart Ryan** as he explores the lyrical world of Celtic guitar music in this brand new acoustic series...




Tony McManus:  
one of the  
leading lights in  
Celtic guitar

WELCOME TO THE first of a six-part feature on Celtic acoustic guitar styles. Over the coming months we'll look at how to arrange traditional airs, reels and jigs for solo guitar and the techniques associated with them. We'll study the emulation of fiddle techniques - there are some great licks and fills - how to fill out a solo arrangement and how to play challenging up-tempo material. So next time you're on a stag night to Dublin you won't be the lemon in the corner who won't pick up a guitar and have a go!

To ease you into the ways of Celtic folk, this month I have written a traditional style reel and added some simple bass notes and harmony to illustrate how easy it can be to create a fuller sounding arrangement for solo guitar. Although players such as Tony McManus and Martin Simpson play ferociously fast reels and jigs all by themselves, they often employ a relatively simple addition of bass and harmony that can make the arrangement

and allows you to really fly all over the fretboard. I'll have you doing it in no time!

I have written this melody using 'cascading runs'; the open strings ring out against the fretted notes, which makes for a bigger sound and reduces the fretting work. With this technique you can quickly shift position by using an open string to give you time to move. This will become even more apparent when we look at using altered tunings, but for now I have remained in standard to get you started!

Although it's not too tricky to get under the fingers, the melody line (which is written as an up-tempo 'reel' in 4/4) needs to be played cleanly so the open strings can ring out and there are also a couple of tricky picking ornamentations to watch out for. Start off by playing the melody itself and then add in the bass notes, and when you feel more confident you can try moving the bass notes off the first and third beats in order to add some syncopation. Have fun and I'll see you next month! 

**“To ease you into Celtic folk music I have written a traditional style reel and added some simple bass notes and harmony”**

### ABILITY RATING



Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: E	<input checked="" type="checkbox"/> Fiddle-style ornamentation
TEMPO: 176 bpm	<input checked="" type="checkbox"/> Fingerpicking precision
CD: TRACK 83	<input checked="" type="checkbox"/> Basic arrangement skills

really stand out. The challenge here can be to pick a detailed melody line on the third, second and first strings whilst maintaining the independence on the thumb to pick out the bass notes - even simple ones.

Guitarists who play in this style often make great use of open strings - this removes the burden on the fretting hand

### GET THE TONE



Any acoustic will do the job here, though generally a small to medium body size will give you the dynamics, punch, response and playability for this kind of style. I recorded this on a Nick Benjamin JOM (Jumbo Orchestra Model) guitar.



**TRACK RECORD** Martin Simpson (check out his album *True Stories*), Tony McManus (his fabulous eponymous release) and Clive Carroll (the absolutely jaw-dropping CD *Sixth Sense*) are the undisputed kings of British Celtic Guitar. All play with the necessary speed and fluidity to arrange fiddle tunes onto solo guitar, so listening to them will inform your own studies into this fantastic genre.

## EXAMPLE TRADITIONAL REEL

CD TRACK 83

**[Bar 1]** This cascading melody line must be played smoothly and cleanly. Note how the open first string gives you a moment of breathing space to move quickly to the open position.

**[Bar 3]** The ornament on beat one (a quaver followed by two semi-quavers) is very common in fiddle tunes and although it is relatively easy with a bow it poses more of a challenge for a fingerstyle guitar player and requires a fast alternating pick between the 'pip' fingers or 'imi' fingers. This is tricky at first so start slowly and build up the speed.

**[Bar 7]** Celtic fingerstyle players will often add one or two notes to a melody to create some harmony and fill out the sound, as I've done here.

**[Bar 10]** The addition of a simple bass note certainly fleshes out the sound but places more demands on the picking hand. This is because you have to coordinate both the 'p' and 'ima' fingers. The bass line is not too much of a challenge but, as ever, start slowly and be careful not to strike the bass notes too hard as this could overshadow the melody.

**[Bar 14]** Another common technique when arranging simple melodies for solo guitar is to change the bass note from time to time. These melodies often repeat themselves, so a simple switch from one bass note to another can really alter the harmony and add interest or drama.

**Example Traditional Reel**

Tempo:  $\text{♩} = 176$

Chords: E6, A, Emaj7, E6, F#m, Emaj7, E6, F#m7/E, Emaj7, A#11, E, A, Emaj7, A#11, E, A, Emaj7, Aadd9, F#madd11, E/G, A#11, Aadd9, F#madd11

Notes: m i p i m l m i p i p i p i m i p

5

9

13



# LESSON: ACOUSTIC

## EXAMPLE TRADITIONAL REEL ...CONTINUED

CD TRACK 83

[Bar 17] Here's a quick key change to B major. The F#7 is the V chord in this key and so allows for a temporary modulation. Given that the melodies are often simple and repetitive, sometimes a key change is all that is required to sustain listener interest and add a sense of movement or drama.

[Bar 22] You can keep things simple in this style of playing and use a couple of bass note changes to make things more interesting. Typically fiddle melodies are quite fast and by the time you've added the ornamentation it can be tricky to include much else, so simple bass lines are the order of the day!

B7sus4 E F#7 B Bsus2 Badd11 B Badd11 B Bsus2 B

B Bsus2 Badd11 B Bsus2 B Bsus2 B Bsus2 B Emaj7add6

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We regret that we cannot photocopy transcriptions from back issues



**EXAMPLE TRADITIONAL REEL ...CONTINUED**

**CD TRACK 83**

[Bar 26] Here's the same fiddle lick as at the start of the piece, but here on the first string. Use an 'ami' picking pattern, and as there are no strings underneath the first string this a great place to practise your technique – you don't run the risk of catching another string with the rapid finger movement.

**Aadd9#11** **B11**

E B G D A E

23

**A maj7** **Dsus2#11** **A maj7/C#**

E B G D A E

26

**B7sus4** **B13sus4** **E** **E9sus4**

E B G D A E

29

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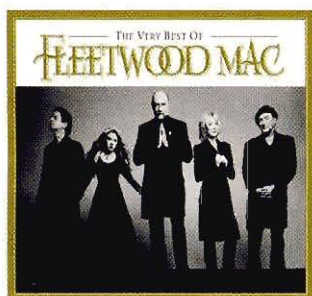
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# New Albums

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

## ALBUM OF THE MONTH

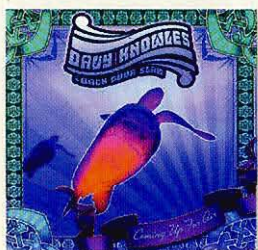


### FLEETWOOD MAC THE VERY BEST OF...

Rhino ★★★★★

You would have thought that everyone has already got a 'Best of' compilation by Fleetwood Mac by now, as there must be a dozen out there documenting the band's duplicitous career

since its days under the leadership of Peter Green. But should you be missing out then this double CD presentation will fill the bill extremely well. Three live tracks are included but the majority of material on offer here is a selection of greatest hits and most significant album tracks. In spite of the age of some of this stuff, it just doesn't seem to date. Many of the tracks are deceptively simple and it's only when you try to recreate the sounds and style that you really appreciate how well constructed they actually were. Whether you favour Stevie's growl or Christine's lilt, you can be sure of great Lindsey Buckingham guitar and production. A Fleetwood Mac CD - possibly this one - is essential to any collection.



### DAVY KNOWLES & BACK DOOR SLAM COMING UP FOR AIR

Blix Street Records ★★★★★

What an amazingly good record this is! Davy is a fine singer and guitarist, and he's particularly well connected. Peter Frampton shares production credits with Davy and a few special guests including Jonatha Brooke and Steve Gadd also make an appearance. Jonatha wrote and sang on the excellent Taste Of

Danger and Frampton shares lead guitar credits on Keep On Searching. But make no mistake, this is Davy's album through and through and he proves to be a mighty force and a fully paid up member of the new breed of blues players. We particularly liked the moody version of George Harrison's Hear Me Lord and the groovy Riverbed, but this is all great stuff and well worth checking. Make sure you see him perform live too!

### JOE CEFALU FEAR ITSELF

Ready Room Records ★★★

Here's a self-produced instrumental CD from guitar wiz Joe Cefalu. Joe has been teaching guitar since 1991 and is a regular studio worker, so it's no wonder that this album is of a high



standard and well put together. It's not all shred either (although he clearly doesn't hang about at just one end of the fretboard); there's a variety of genres here from blues to fusion and all stops in between. We particularly liked the forceful and dirty Blackie Redd with the bass and guitar locked in riffs, the Latin-flavoured Signor Max with its fearful finger work and harmony, and the atmospheric and melodious Grey Sea At Dawn. Like all of these instrumental albums, listening to it all at once distracts from the quality but dip in anywhere and you'll find a well-constructed and inspiring track.

### STEVE CONTE STEVE CONTE & THE CRAZY TRUTH

Varese Vintage ★★★★★

The Crazy Truth is the latest in a string of bands headed by New York Dolls' lead guitarist Conte. It's also arguably the best. There's a purity and simplicity here that gives it instant appeal and the



production is sympathetic too. This is rock and roll played with a modern edge but retaining the raw excitement essential to make it work. As Conte explains, "This album sounds like a band playing live because it's drums, bass and guitar together in one room. It was like doing a gig". Although it is definitely a contender within the punk/garage genre, Conte's guitar playing and song construction offers a breath of fresh air. He produces some fine solos indeed; check out Indie Girl and Texas T to see what we mean!

### GONG 2032

G-Wave ★★★★★

This is definitely one of the most accessible Gong albums ever and a great place to start if this legendary band has so far escaped your notice. Conceived in Australia from the joy and rediscovery found when the band re-united, 2032 represents the next instalment of the Radio Gnome trilogy that was created during the band's most successful period during the early '70s. But



strangely this doesn't sound like something emerging from a musical time warp, rather something refreshingly different and entertaining. It has its highs and lows, of course, but retains a quirkiness that succeeds on so many levels thanks to a stunning production. Try this one before you buy it, but give it a listen and your spirits will almost certainly be lifted. In fact we guarantee it!

### WILLIAM FITZSIMMONS THE SPARROW AND THE CROW

Naim ★★★

Earlier this year, we reviewed William Fitzsimmons' previous album, Good Night, which was written at the time of his parents' divorce and a time that he describes as being one of the darkest of his entire life. The story goes that the making of that particular album was so harrowing, it precipitated the break-up of William's own marriage. So, if the songs on the former CD were slightly on the gloomy side, it's obvious that we





haven't heard anything yet. The Sparrow And The Crow begins with the lyrics, "I still love you, I still want you..." and so you know from the outset that we're still buried deep in one man's misery. Apparently, Fitzwilliams' previous employment was as a psychotherapist and both of these releases must represent some sort of catharsis that he wants to undertake in public. But the ironic thing is that these are really good, polished songs and despite the ultimately gloomy subject matter there is still a lot here to enjoy.

## HOLDSWORTH PASQUA HASLIP WACKERMAN BLUES FOR TONY

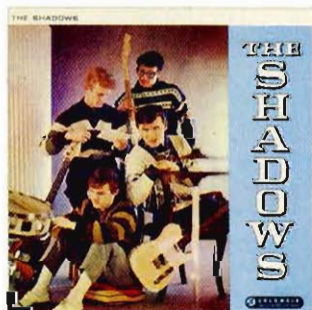
*Moonjune* ★★★★★

The Tony in question on this double live CD set is the late jazz drummer Tony Williams, whose band Lifetime was one of the guiding lights in fusion and a proving ground for many of the world's current greats - including Holdsworth. The Yorkshire guitar genius has put together a band that represents the crème de la crème of the jazz fusion world in order to pay tribute to his old bandmate. When you've got

players like Jimmy Haslip on bass, Alan Pasqua on keyboards and Chad Wackerman on drums - not forgetting the formidable AH himself on guitar - you just know the fireworks are going to fly. In fact it's the 4th of July from the minute Pasqua's keyboards signal the intro to the title track and the bands leaps in with an obviously well-rehearsed excursion into deep, spacey fusion. The CD's eleven tracks vary in intensity from tight and funky to wild and free, and Holdsworth's unique liquid fluency has never sounded better. It might not be music for every taste, but the fusioners will love it! And if you want to delve into why musicians like these guys are held in such high regard by their peers, it's an accessible enough album for any music fan to do just that.



## CLASSIC ALBUM



## THE SHADOWS THE SHADOWS

*Columbia* ★★★★★

With their sell-out 50th Reunion Tour with Cliff Richard only just at an end, now seems a fitting time to look back at The Shadows' eponymous debut album from 1961. It was the first British group album

and it set a high standard for those that followed. Along with the standard Shadows sound on tracks like Gonzales, Blue Star and the rousing Shadoogie, it also featured dual lead guitar work between Hank Marvin and Bruce Welch on Thorne From A Filled Place and Nirvana. The latter was a jazzy track that also featured a masterful bass solo from Jet Harris. With three vocal tracks included, a Tony Meehan drum solo on I'll See You In My Dreams and Marvin playing piano, this showed just how versatile the band could be. Add to that a beautiful version of Sleepwalk and you had a standout debut from guys still in their teens. To get a job in most bands in the early '60s you had to be able to play some of this material, and that proves just how influential The Shadows were on British popular music.



## GENESIS THE MOVIE BOX 1981-2007

*Virgin* ★★★★★

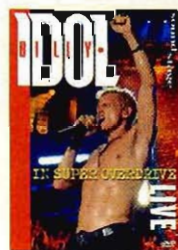
This fantastic box set documents a wealth of Genesis live material available from 1981-2007, including some footage that is on DVD for the very first time. The Mama Tour from 1984 and the earlier Three Sides Live have been noticeably absent until now, and as a bonus the Three Sides disc features 5.1 audio-only full-length versions and extra tracks. Live At Wembley Stadium and The Way We Walk have been on DVD before but are included, whilst the VH1 Behind The Music presentation that spans the band's whole career has been brought bang up to date. The Mama and Invisible Touch tours have also been given mini documentaries and there's even a space in the box to add the recent When In Rome live DVD. Genesis positively excels in a live environment, being supported by great sound systems and elaborate effects, so this is a visual and sonic delight and a fantastic addition to any collection.



## ZZ TOP DOUBLE DOWN LIVE 1980-2008

*Eagle Vision* ★★★★★

This isn't a collection of live performances spanning 1980-2008 but one performance from 1980 and another from last year. The two discs offer a fantastic opportunity to see how the band has transformed over the years, particularly with those songs that have remained in the set like La Grange and Jesus Just Left Chicago. It's good to see the old movements and early performances like Cheap Sunglasses and Lowdown In The Streets, with Billy on twin-neck guitar for that lower tuned solo. The newer show is far slicker, the movements are better co-ordinated and the amps are louder but the music is just as raw as ever, and that's exactly what we expect from the Top. There's great use of computer generated colour separation so much of what you see is in black and white. Extensive use of multi-screens makes it a bit visually confusing at times and it's interspersed with interviews and general footage made during the Double Down Live tour. None of the biggest hits are here but still it's a great set that includes a version of Hey Joe and some fabulous solos from a plethora of guitars.



## BILLY IDOL IN SUPER OVERDRIVE

*Eagle Vision* ★★★★★

On a hot summer's night, Billy Idol took to the stage at Chicago's Congress Theater and turned in a performance that was fortunately captured on video. Supported by a great band featuring guitarist Steve Stevens, who did all that fantastic work on Billy's early hits, it takes a song or two to really hot up but then it's full-on all the way. Billy is in excellent shape and singing well while Stevens struts the stage and turns in some great solos - his acoustic intro to Eyes Without A Face is a real show stopper and his electric solo in the same number is great too. He also excels on Cry and his extended solo in Blue Highway shows great control and showmanship. We're also very impressed with Brian Tichy on drums; nothing flashy, just good, solid - and very visual - beating. With the big hits like Rebel Yell plus earlier songs from Generation-X, it's a well-balanced show, sensitively shot and loaded with atmosphere. The songs, old and new, sound great, particularly in 5.1 surround sound. No extras are included but this is well worth the outlay as it's Idol at his best and an absolute delight from start to finish.



# Theory Godmother



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

## Nailing Capo Technique

**Dear Theory Godmother**

In a recent column, Bridget mentions about filing your nails; is there any way to do this properly for acoustic guitarists? The type of file to use and whether the nail should be filed in a certain direction?

Secondly, regarding using a capo as in Stuart's feature, should you place the capo close to the fret or slightly away? Is it better to place it at a slight angle across the fingerboard as I've seen some players do? When I use a capo I always find I need to tweak the tuning - is this normal?

**Michael**

Let's look at your questions one at a time: to begin with, I'll admit that whereas I'm certainly no expert on nail care, I do pay an obsessive amount of attention to my own fingernails, due to my other day job as an acoustic guitarist. One piece of valuable advice I was given regarding filing and shaping of fingernails is 'never bring anything metal anywhere near your picking hand nails'. So it's emery boards

all the way from now on; don't use the ones that look like small strips of sandpaper, either, as they are too rough. Go for the 'salon smooth' variety which offer two different grades of filing material, neither of which will cause any unnecessary rough ends if used correctly.

As regards shaping, one school of thought is that you should shape your nails in line with the contour of your fingertip. Actual length varies from player to player and will depend on a set of variables such as style, wrist position and nail strength. A few players, like the late Eric Roche, shape their nails asymmetrically to allow the use of either the full nail or varying degrees of flesh and nail. This is all to do with the production of tone and general finesse.

After shaping your nails you will then need to polish the undersides with the finest grade wet and dry paper you can find - P600 grade or finer. The actual playing surface of your nail needs to be glass smooth to prevent any nasty rasping sound as it comes into contact with the string.

My suggestion here is that you consult a nail bar (take your girlfriend/sister/mum along for camouflage if

you're a bit shy) as they will be able to tell you much more about general nail care and how to shape them correctly and will be able to advise about strengthening via acrylics if necessary, too.

As far as capo usage is concerned, I use either Shubb or G7th and I find that positioning them just behind the fret works best for me - straight across as opposed to diagonal. I generally have to tweak the tuning very slightly as virtually every capo I've ever used has had some sort of sharpening effect, however subtle.

## Gauging The Tension

**Dear Theory Godmother**

I've recently started playing nylon-string guitar after years of playing electric and steel-string acoustic. It's time to change the strings but I don't understand the 'tension' thing with classical strings. Do I need high, low or medium tension and what do these different classifications mean?

**Colin**

You're right in that it's confusing, Colin; it certainly floored me for a while when I began noodling

with nylons! In any case, 'tension' when applied to classical strings is approximately the same as 'gauge' in steel strings. Obviously the thicker the string the higher the tension - anyone who has upgraded from .010s to .011s will feel a change in string 'stiffness' - and this is pretty much the case with classical strings, too.

If you check the packets of a number of different classical strings, you will see that a set of 'normal tension' strings will have a top E measuring .028 or thereabouts, whereas a set of 'high tension' will have an E of .0285 and 'extra high tension' will be around .029. So it's really a question of gauge rather than anything more mysterious.

Naturally, different string manufacturers offer variations of their own and players find that they form a set of personal preferences with experience. Possibly one of the more complex set of string preferences I've heard comes from my friend and ace nylon string player Antonio Forcione who uses the top three strings from a set of Thomastik KR116 Rope Core strings with a fourth and fifth from a set of D'Addario Pro Arté normal tension and a D'Addario high tension sixth (to allow for drop tuning). Personally, I tend to use normal tension as I find that they suit my guitar (an Admira Elena E) perfectly.

## Following Leads

**Dear Theory Godmother**

I have a guitar lead that produces a sound a bit like radio static when I move around with my guitar. I haven't noticed it before, but I've recently started rehearsing with friends and playing at higher volumes. Is there anything I can do, apart from giving it a decent funeral?

**Dave**

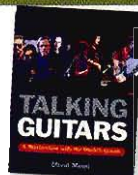
I'd get on the phone to the undertaker straight away, Dave! It

## STAR SOUND BITE...

**PETER GREEN ON HIS FLEETWOOD MAC LES PAUL HAVING THE NECK PICKUP ON BACKWARDS...**



**“**I didn't have it rewired, it's just backwards, that's all. I didn't use the neck pickup very much and so for some reason I took it off. I can't remember why. I played it for a while with only one pickup but when I put it back on, I just put it on backwards with the screws pointing towards the tailpiece instead of near the neck. People keep telling me about this out-of-phase thing but I don't know anything about it. It was just round the wrong way. If you take the cover off there are two pickups underneath which look like Strat pickups close together, but I didn't touch those.**”**



■ Example tract taken from *Talking Guitars* by David Mead, published by Sanctuary, ISBN: 1-85074-620-9. Price: £9.99 (UK), \$14.99 (USA).



sounds like you're using either a cheap lead which is not properly insulated or that there is something amiss with the soldering in one or other of the jack plugs. Either way, if you're rehearsing with a band, you'll want all of your gear in tip-top condition and so a trip to the music shop should be a priority as soon as possible. You'll find that you really do get what you pay for when it comes to leads and so resist the temptation to reach into the budget bin. Instead, look for something that boasts 'noiseless cable' and carries a price tag around the £20 + mark.

## Finger Fury

**Dear Theory Godmother**

I want to start playing more with my fingers on both acoustic and electric, but my problem is that the third finger on my picking hand is being very insubordinate! It won't do anything that's asked of it and I don't know how to train it.

Any ideas?

Carl

Yes, consult our current Fingerpicking Basics series. You're not alone as virtually everyone has trouble with the picking hand third finger to begin with, irrespective of instrument. I have heard piano students say the exact same thing and, like everything else, it can be cured with good old fashioned practice!

In Example 1, I have written out a set of simple daily exercises that should begin to bring your unwilling digit on line. Don't expect miracles; it will be tough to begin with, but if you follow the fingering suggestions to the letter you should find that doing this routine for around 10 minutes a day will make a real difference in just a few weeks.

## Digging Up Roots

**Dear Theory Godmother**

I'm in a band with a bass player who is always asking me what notes to play under chords. I've written out some of the songs for him but he always ends up playing the root of the chord which sounds a bit predictable and has the effect of making everything drag a bit. Is there any quick fix for his condition or is the only choice to replace him? (which I'm a bit unwilling to do, seeing as he's my brother-in-law!).

Mal

Well we wouldn't want to upset the family dynamic, now would we, Mal?

## EXAMPLES 1 - 5

**EXAMPLE 1:** Repeat each individual exercise at least five times



**EXAMPLE 2**



It sounds like your bass-player-in-law may need some lessons from a good teacher, but as a start I'll give you a few tips that you can (subtly) pass on.

As far as what note sounds good under any given chord is concerned, the root is the obvious choice, but as you say, it won't sound particularly interesting if that's all you play. Many bass players will alternate between the root and fifth of the prevailing chord (see Example 2) but even this will begin to sound tired after a while. The fact is that basslines need to sound musical and not static – and the bassist plays a very important harmonic role as the note he plays underneath the accompaniment can have a very dramatic effect on the music. As an example, if we take a chord like D major (Example 3) and put the root underneath it, the result is predictable and sounds like everything is musically 'at rest'. But listen to what happens if we play the chord with the 3rd underneath

(Example 4); that F# makes an enormous difference and, to my ears at least, softens the effect of the chord considerably and the 5th (Example 5) changes things once again. But it's not just a simple case of recommending different chord tones underneath the music as a good bass line with appear to flow and not just end up being a series of static notes.

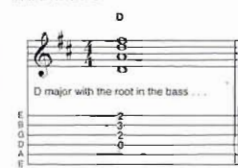
My suggestion is that you find your bass player some transcriptions of the music he likes and encourage him to work through them as walking in the footsteps of others is an incredibly good way to pick up fresh ideas.

## Singles Bar?

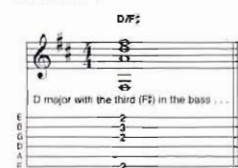
**Dear Theory Godmother**

In your opinion, is it possible to play heavier music using single-coil pickups? I have a Strat which I really enjoy playing, but friends tell me if I want to get into metal then I ought to start thinking about getting a guitar with humbuckers on. Is this

**EXAMPLE 3**



**EXAMPLE 4**



**EXAMPLE 5**



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true? I love my Strat and would much rather stick with it.

Greg

It is most definitely possible to play the heavy stuff on single-coils and would cite Messrs Blackmore, Malmsteen and Beck as prime examples. If you are comfortable with your Strat but feel that you might need to inject a little more 'bomph' into your sound, you could investigate different amplification set-ups, effects pedals or pickups before giving in to changing to something with humbuckers. The music world is bristling with very clever electronics these days so it's possible to achieve virtually any sound out of any guitar, given the right set of outboard or onboard gear. Immerse yourself in some research to find out what's right for you – but also check out Nev's reply to the letter 'Strat-itude' on page 7.

Visit [www.davidmead.net](http://www.davidmead.net) to check out David's books and solo CD...



# GT USER GUIDE

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

## 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.

**TAB** Under the musical stave, 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.

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

### PICKING

#### 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.

#### Applegate chord



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

### FRETTING HAND

#### Hammer-on & Pull-off



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

#### Note Trills



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

#### Slides (Glissando)



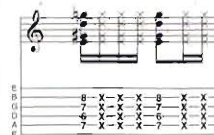
■ Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

#### Left Hand Tapping



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

#### Fret-Hand Muting



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

### BENDING AND VIBRATO

#### Bend up/down



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

#### Re-pick bend



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

#### Pre bend



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

#### Quarter-tone bend



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

### CAPO

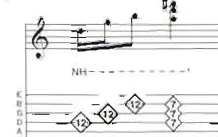
#### Capo Notation



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

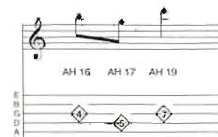
### HARMONICS

#### Natural harmonics



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

#### Artificial harmonics



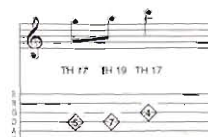
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

#### 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.

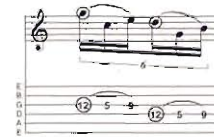
#### Tapped harmonics



■ Fret the note as shown, but sound it with a quick right-hand tap at the fret shown (TH 17) for a harmonic.

### R/H TAPPING

#### Right-hand tapping



■ Tap (hammer-on) with a finger of the picking hand onto the fret marked with a circle. Usually with 't' or 'm'.



# NEXT MONTH

## THE BEST IN TUITION EVERY MONTH...

FROM **ACM: WORLD GUITAR**, **JON BISHOP** FROM **BIMM: CLASSIC ROCK**, **MARTIN COOPER & 30-MINUTE LICKBAG**, **SCOTT MCGILL** FROM **GUITAR INSTITUTE: FINGERPICKING**, **JAY STAPLEY** FROM **GUITAR-X: BLUES**, **JOHN WHEATCROFT**. PLUS: CREATIVE ROCK, **SHAUN BAXTER** ACOUSTIC **STUART RYAN** JAZZ, **PETE CALLARD** METAL BOOTCAMP, **MARTIN GOULDING**

### COVER FEATURE

#### 101 LUSCIOUS LICKS...

...to revitalise your playing!  
Learning licks can open doors into new styles and techniques. In this fantastic article our top tutors show you their faves!

### TRANSCRIBED

#### DEEP PURPLE

##### Smoke On The Water

One of the top riffs and solos of all time!  
We tab Ritchie's originals but also give you Morse, Gilmour and May's versions!

### STAR VIDEO LESSON

#### VINNIE MOORE

##### Part 3

Vinnie concludes his exclusive trio of video masterclasses with more of his ideas on spicing up your blues...

### PLAY LIKE

#### JEFF BECK

Learn his modern blues style

#### JOHN FRUSCIANTE

The Chilis' musical riff writer

### AND MORE...

### TECH & THEORY

Brush up your sweep picking, learn the Argentinian tango, master banjo-style rolls, Celtic reels, bebop licks and much more!

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**MARCH ISSUE ON SALE 28TH JANUARY 2010**

Please note: content is subject to change...

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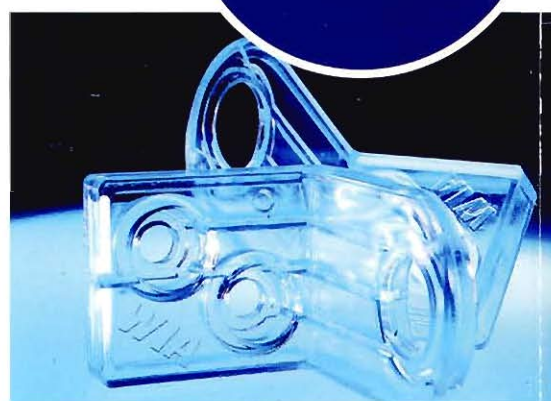
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