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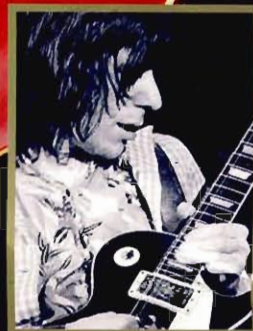
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One of the UK's most respected music educators, Shaun has taught many who are now top tutors. His album Jazz Metal was hailed as a milestone.



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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.



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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.



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The Guitar Institute's Dario is a true multi-stylist. As Steve Trovato says: "I have rarely known a guitarist that can play so authentically in every style."



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.



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.



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.

Welcome

ROUND ABOUT SIXTEEN years ago, having spent six and a half years in the Guitarist editor's chair and another two publishing books for our then overlords, Music Maker Publications, I had a chat with one of the directors and we decided the world needed a dedicated tuition magazine. Guitarist had its own techniques section, of course, edited by Phil Hilborne, but we reckoned there were enough players out there to make a wholly 'guitar technique' mag viable. We gave it a go, I commandeered Phil as music editor and GT was born. I say 'round about sixteen years', but it was in fact sixteen years this very month that the first Guitar Techniques hit the streets.

Back then it was primarily a transcription magazine, as quality song tabs were rare, other than in books, and many were of dubious accuracy. Also, the internet was in its infancy and 'tab sites' didn't exist at all.

Over the ensuing years GT has changed in many respects - we've become more of a proper tuition partner in your quest to play better, rather than simply ladling out tab after tab (which are readily available everywhere it seems). We also have great ties with the country's major music institutes and academies, who provide us with fantastic lessons each month. Of course we still carefully select tracks, from classic icons such as this month's Smoke On The Water (although we added three extra solos from some pretty impressive players), to some of the finest and sometimes slightly more obscure tunes from the greatest ever guitarists in all styles.

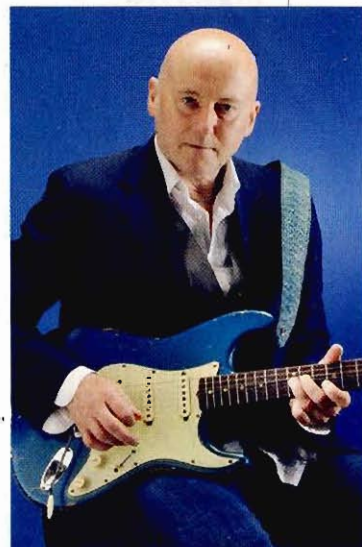
Without a doubt Guitar Techniques has the finest roster of tutors of any guitar magazine in the world. They have provided superb content for over a decade and a half, and I trust that will continue for many years to come.

In the end, of course, it's all down to you. Without you we wouldn't be here and that fact is certainly not lost on me. I know we have readers who've been with us since Issue 1 and some of them now work on the mag. But equally there are many young players from all over the world that rely on GT for their monthly fix of great guitar tuition. Happy 'Sweet Sixteenth' GT and long may you continue! See you next month...

Mark



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The GT Promise...

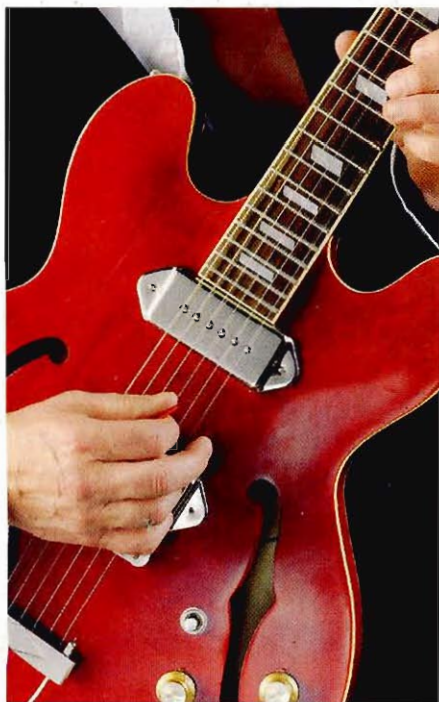
WE WILL: Bring you the world's finest guitar tuition every month, from the most inspirational of tutors. Our transcriptions will be as accurate as humanly possible, our lessons will improve your skills and our cover CD will provide you with hours of playing fun. We will make you a better player!



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Guitar Techniques

• CONTENTS • MARCH 2010 •



COVER TECHNIQUE FEATURE

PLAY 101 GREAT LICKS

Impress them all! **14**

This month we've got more licks than you can shake a wang bar at. Learn them all and be the star at the next jam!

ON THE CD: TRACKS 4-28

CLASSIC TRANSCRIPTION

DEEP PURPLE

Smoke On The Water **38**

How well do you *really* know Deep Purple's best ever song? Find out with Steve Allsworth's fantastic transcription...

ON THE CD: TRACKS 29-30



ROBERT ELLIS / REPROTO



REGULAR FEATURES

WELCOME.....3

Nev says "Happy Sweet Sixteenth GT..."

TALKBACK.....6

Including Star Letter, My Favourite Things and lots of comments from you...

INTRO.....8

Latest news, the final Danger Douse and more!

SUBSCRIPTIONS.....63

Great offers and GT delivered to your door!

BACK ISSUES.....95

Missed an issue of GT? Order a back copy!

ALBUM REVIEWS.....88

This month's CD and DVD reviews, including Classic Album and Album Of The Month

THEORY GODMOTHER.....90

Confused or flummoxed? Consult GT's TG!

BACK ISSUE.....93

Missed an issue? You you gonna call? Back Issues!

TEACHER DIRECTORY.....94

Find a local teacher with genuine credentials

NEXT MONTH.....97

Find out what's coming in the next issue of GT. But make sure you get through this one first!

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101

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Give your playing the perfect boost!



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LEARN
AND PLAY!**
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tracks can be heard
on the CD!

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great licks and
be a better
player!

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GT LEARNING ZONE

LESSONS INTRODUCTION 49
Jason 'Knuckle Duster' Sidwell punches you through this month's lessons section

30-MINUTE LICKBAG 50
Six more beauties from BIMM's Scott McGill..

BLUES 52
John Wheatcroft on the mighty Jeff Beck...

ROCK 56
Martin Cooper goes funk-rock with The Chili Peppers' John Frusciante...

WORLD GUITAR 60
Jon Bishop knows when he's been tangoed. And so will you too after this lesson...

METAL BOOTCAMP 64
Sergeant Martin Goulding will have you sweeping in no time. Or you'll be sweeping the yard!

CREATIVE ROCK 68
Shaun concludes his look at the surprisingly versatile whole-tone scale with a solo cadenza...

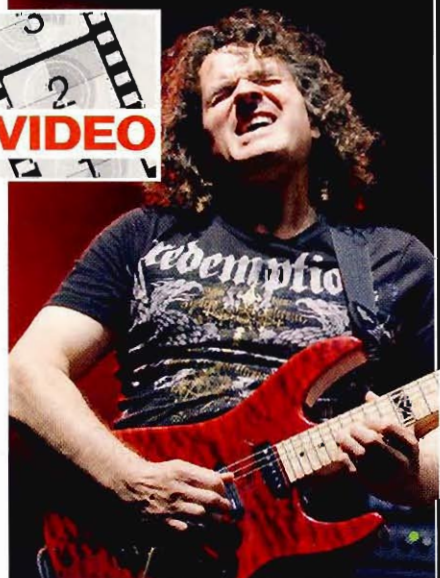
JAZZ 78
Pete Callard examines more ways to solo over those 'rhythm changes'...

FINGERPICKING BASICS 82
This month Jay Stapley looks at fingerpicking using your fourth finger...

ACOUSTIC 84
Seuart Ryan continues his exploration of the unique flavour of Celtic music...

GT VIDEO MASTERCLASS

VINNIE MOORE Pt3 74
This amazing rock guitarist concludes his hot masterclass, hosted by Cheryl Coetzee...



STEVE THORPE / REDUX IMAGES

TalkBack

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

WHICH LES PAUL?

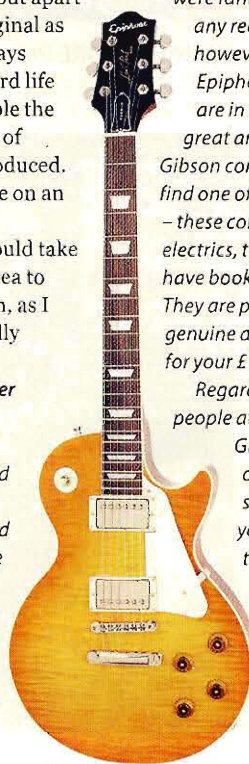
After many years I have finally picked up the guitar again and thus am a new reader to Guitar Techniques. I must congratulate you all on an excellent and informative publication. I am currently in the middle of my mid-life crisis and enjoying it enormously. It is now time to buy the Gibson Les Paul I always promised myself but know that it will never be played in public, and therefore a lot of money to have sitting around the house for the kids to knock over. As an alternative I was considering buying a copy, possibly either Epiphone or Tokai and am willing to spend up to £1000 but have very little knowledge on the guitar buying front (the last guitar I bought was 25 years ago). Please could you advise on the pros and cons of Epiphone and Tokai Les Pauls or recommend an alternative? Or should I spend the extra and stick with a Gibson? But then new or second hand?

Secondly, as mentioned above, the guitar I bought 25 years ago was a 1973 Fender Stratocaster (sunburst, maple neck, white scratchplate, three-bolt neck). I still have it and recently dusted it off as mentioned above. It does not have the original case but apart from that is totally original as far as I am aware. It plays lovely but has had a hard life and does eerily resemble the new Road Worn series of Fenders now being produced. Please could you advise on an approximate value or recommend where I could take it in the Manchester area to get an honest valuation, as I seem to be getting wildly varying opinions.

Alan Webster, Manchester

Looking around at second-hand prices you'd be lucky to get a decent Gibson Les Paul Standard for your grand, Alan. The older Japanese Tokais

Epiphone Les Paul Elitist: nearest thing to a genuine Gibson?



STAR LETTER WRITE ONE AND WIN A PRIZE!

WILL GUITAR HERO BREED GUITAR HEROES?

I've recently come back to guitar playing after a hiatus of several years. Just got myself the latest Feb 2010 edition of the mag today - great content as ever. I've also recently gone and got myself a new games console. I must be looking to relive my teenage years or something.

Few people can have missed the explosion of 'instrument' playing on games consoles. I'd be interested in knowing whether you guys think that the likes of Guitar Hero and Rockband will prove to be a positive or a negative for the future of guitar playing and music in general? Games like these are fun, but I know someone who plays the guitar at a modest level who is now spending far more time upping his score on Guitar Hero than getting better on the real instrument, which to me is daft. It can be a frustrating journey to get to a decent ability with any instrument, so I wonder if the instant thrills supplied by plastic 'guitars' with coloured buttons may prove a distraction or even a road-block to beginners and so prevent the next generation coming through. Perhaps it could go the other way, and act as an entry into music by sparking an interest, but something tells me this will be less likely. Are there any early signs on which way this issue might go?

Kieron Younis, Northampton

I'm not sure it will have much effect either way, Kieron. But what it may well be doing is introducing young

were fantastic but I haven't played any recent ones I'm afraid. I do however think that the current Epiphones are excellent. They are in the sonic ballpark, look great and of course have the Gibson connection. Why not try to find one of the Elitist series of Epi LPs - these come with US-made pickups, electrics, tuners and hardware and have book-matched maple tops. They are probably the nearest to the genuine article, and you'd get one for your £1000 too.

Regarding the Strat, I know the people at Sounds Great in Heald Green, Cheadle Hulme - one of the finest guitar shops in the country. Take your Strat in there and say that I recommended them to you. Value depends hugely on condition, so I can't give you an estimate here. But good luck with both

HOW TO WORK OUT SONGS?

After reading your excellent magazine for the last few years, I am particularly impressed with the diversity and clarity of the articles. So I wondered if it would be possible to have a dedicated, practical article on how to approach song analysis with the guitar, with a focus on chord and harmony identification? It's a very subjective topic I know - a multitude of possible approaches and techniques, each individual having their personal favourites.

An article covering a variety of approaches, techniques, hints and tips would make very interesting reading, the valuable insights enabling myself and fellow readers gain a richer understanding of the music we hear.

As a fairly inexperienced guitar player my basic approach is to use partial triad chord shapes, usually

on the higher E B G or B G A strings. By sliding these triads up and down the fretboard - with subtle finger adjustments for the major, minor, diminished and augmented chords - I can try to match the song's chords and harmonies.

While practising this approach I also noticed how much difference humming the melody, or the bass part, makes to chord recognition and subsequent fingering. This combined activity has certainly helped improve both my listening skills and identification of the more subtle chords and harmonic sequences. But of course there will be so much more to learn from your contributors.

David Briddock, Wilmslow, Cheshire

Wow, that's a huge subject and I have no idea how you would teach it. We may well ask our tutors for their tips and tricks on learning songs in a



Will games like Guitar Hero inspire new guitarists?

people to bands and music to which they otherwise would never have been exposed. And in my experience it's the love of a band or of particular tracks that inspires people to take up the instrument. The fact that they are already involved in holding a 'toy' guitar may well then tempt them into trying the real thing. Of course, whether or not they persevere - given your accurate statement about the 'frustrating journey' of learning an instrument - is another matter. Still it would be ironic if the next Beatles or Metallica came this way.

STAR LETTER PRIZE

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



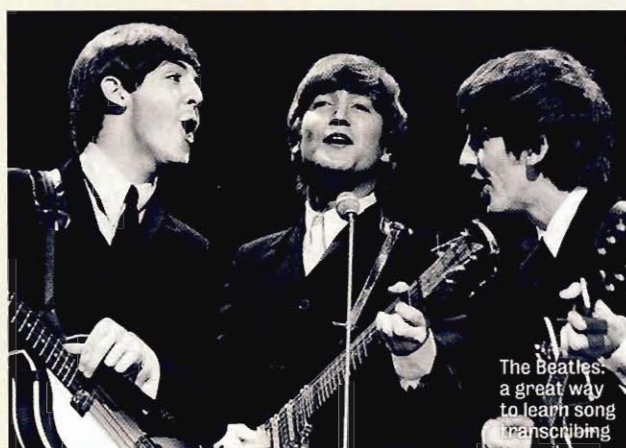
READER'S LETTERS

future issue, but there are some obvious aural aids. For instance, the bassline can give a clue as to the chords underneath, as it often consists of the root and fifth and if you follow it as each chord changes, the bass can lead you to the answer (don't try it with a track like God Only Knows though, because the bass hardly ever plays the root note!).

Try to learn how to recognise the main types of chord: could you tell the difference between a major, a minor 7 and a dominant 7 in a blindfold test? You'll never be able to work out songs if not. So train your ears at this.

Also, certain well-known chord sequences keep cropping up in popular music: the rock and roll 'three-chord trick' (most Chuck Berry songs); the four-chord 'doo-wop trick' (Teenager In Love, Stand By Me, Every Breath You Take etc); the 'cycle of 4ths' (Parishienne Walkways, Hello, I Will Survive etc). If you get stuck, try working backwards - suss out the last chord of the verse (commonly D if it's in G, C if it's in F, B if it's in E and so on) and see if you canathom the preceding chord - and so on. Also, learn to recognise chord voicings - open D is an obvious one that you should spot wherever you hear it. Then learn to spot diminished and augmented chords, 9ths, sus2s and sus4s.

You can do worse than studying The Beatles' catalogue, as they used so many standard and not-so-standard progressions in their writing. It's a huge topic, but one where you have to start with a few simple pieces of the puzzle, and slowly put the others into place as your ear improves.



LEARN ON ACOUSTIC

Many who take up guitar are initially influenced by people who play electric; that includes myself and most GT readers. However, I would suggest that an acoustic is preferable for the first few months. With a suitable acoustic - one with a fairly low action - the issues of pickups, knobs, switches and amps don't come into play. These have nothing to do with music theory or playing.

Having bought one electric the temptation is to buy another, and then pedals and other paraphernalia. All this distracts and won't necessarily improve your playing. I would also advise against buying a guitar identical to that of your favourite player in an attempt to copy their sound and style. Many have bought in to this but I think that, in the most part, the sounds you hear on the records are hard to emulate, as the guitar is only a part of that sound.

Victor Ludovico

I see where you're coming from Victor, and that's a commonly heard suggestion. In the past it was the natural way - start on a cheapo 'egg-slicer action' acoustic to get the fingers strengthened, and then gravitate to electric. But I reckon that if you want to play the electric guitar it's best to learn on one - even given your comment about all the distractions, knobs and switches etc. Sussing out how to get a good tone and how the guitar physically interacts with your amp and effects is all part of it, I think. If you learn on acoustic and then go electric, you've got all that to master later on. I agree that the guitar is only part of the sound you hear on record, but I also do think it's good to try to emulate great players, as here's where you get all the lovely nuances like bending and vibrato style, type of attack and so on. It also helps cement the kind of 'grown-up' gear you're likely to want later on - Gibson, Fender, Ibanez etc. In the end we learn in our own way, and rules are there to be broken as well as followed.

FOCUS ON YOU ALASTAIR'S "MY FAVOURITE THINGS..."

Alastair Smith from Nottingham thinks these are the greatest guitar things going - why not email us yours?

GUITARIST: Nile Rodgers - his tone, timing and creativity shows him as a 'big picture' musician

ALBUM: Chic, C'est Chic - packed with great songs and playing

TRACK: Savoir Faire - a great moody instrumental with Nile on top form

SOLO: Joe Walsh on Don Henley's Dirty Laundry - what was he thinking with that ascending intro lick?

LICK: Nile on Chic Cheer - simple but sooooo sassy

GUITAR: Stratocaster - the best sounding guitar ever. Needs a tone control for the bridge pickup though!

AMP: Laney VC15 - a big sounding amp for so little money

Effect: Ernie Ball volume pedal - can't do without volume swells

GIG: ZZ Top in Wolverhampton this year. What a huge sounding trio!

ROCK MOMENT: Billy Gibbons doing pinch harmonics live - the essence of exciting electric guitar playing!

ROAD TESTED

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ROCK N ROLL SINCE 1958



guthrie govan
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into the music
www.rotosound.com



A scene from the Lennon biopic *Nowhere Boy*

ICMP student in John Lennon biopic

THE INSTITUTE OF Contemporary Music Performance (ICMP) Higher Diploma guitar alumni Matt Law recently played the close-up guitar work for the Paul McCartney character, portrayed by Thomas Sangster, in the upcoming John Lennon biopic *Nowhere Boy*. Though beginning his career in the Quarrymen as a guitarist, when the group transformed into The Beatles, McCartney switched his instrument to the bass guitar. The ICMP was excited to have eight

students specially invited to preview the new biopic about John Lennon's teenage years in December at the Soho Screening Rooms. *Nowhere Boy* is the directorial debut of Sam Taylor-Wood, with screenplay by Matt Greenhalgh (who wrote the script for the 2007 Joy Division film *Control*), and recently closed the prestigious London Film Festival to rave reviews. Visit www.icmp.co.uk for further details and general information about ICMP courses.

Institute unveils 2010 scholarships

THE GUITAR INSTITUTE, part of London's ICMP, in partnership with Yamaha and Total Guitar Magazine, has launched its 2010 guitar scholarships programme. These awards are for study on the Institute's renowned one-year Higher Diploma guitar course, commencing October 2010, with one fully-funded place to be awarded to the winner (worth £5,250) plus a partially funded place for the runner-up (worth £2,625). The Higher Diploma is a specialist one-year full-time course, developed by the Institute to train and develop students of guitar, bass, drums and vocals for a career in the music industry. It was the first full-time course of its kind ever

developed in the UK and achieving a place on the course continues to be an aspirational goal for young musicians. This faculty includes such names as Hugh Burns, Martin Goulding and Dario Cortese. ICMP alumni can be found throughout today's music industry, working with high profile artists such as; The Noisettes, Kylie Minogue, Paolo Nutini, Will Young and KT Tunstall. Closing date for entries is 5th March 2010. Visit www.icmp.co.uk for further details and a downloadable application form.



The final cut?

Ordinary diagonal cutters, intended for copper wire, have difficulty cutting guitar strings made of hardened stainless steel or nickel. The likely result is extra effort and dented blade edges. After a short time, these cutters are of limited use. With this in mind, CruzTOOLS developed their new GrooveTech String Cutters to avoid such problems. By using a special induction heat treatment process, blades will slice through guitar and even 'B' bass strings without damaging cutting edges. A high-leverage handle design allows cutting with minimal effort, and vinyl grips provide a comfortable feel. Finally, at less than six inches long, GrooveTech String Cutters are compact enough to fit into storage compartments of cases and gig bags, and the same cutters are now standard in CruzTOOLS Guitar and Bass Player Tech Kits. The cutters are available for £9.99. Visit www.cruztools.com for further details and information on other products.

Lead guitarists should forget about licks and just concentrate on widdle. Forget about hammer-ons and pull-offs - they're for wusses. Dispense with note bends and slides - they're inconvenient distractions. Do away with double-stops and palm mutes. Don't even think about harmonics, hybrid picking or grace notes. Just widdle like there's no tomorrow and you'll thank me for it. All of the best music is non-stop scales and arpeggios anyway, so why bother with ornamental nonsense? Well, that's it - I've had enough. I've helped you all I can over the past two years and if you're not gonna listen I have nothing further to say. Goodbye forever. So there!





WHO? Elvis Presley

WHEN? December 3rd 1968

WHAT? Playing his celebrated '68 Comeback Special, TV spectacular

WHERE? NBC Studios, Burbank, California

GUITARS: For the informal sit-down part of the show Elvis and his original guitarist Scotty Moore shared two guitars, both Gibsons: a blonde J-200 and a sunburst Florentine cutaway Super 400. For the 'black leather' section he played a Swedish made, cherry red Hagstrom Viking II.

DID YOU KNOW? Director Steve Binder saw the

show as a great vehicle for Elvis to resurrect a career that had been sidelined by the so-called British invasion, and by years of making ill-advised Hollywood films throughout the '60s at the behest of manager 'Colonel' Tom Parker. The Comeback Special was only so named after the event, as it did indeed spark a spectacular resurgence for the King of Rock & Roll: the Singer sewing machine company were sponsors of the show. Parker wanted the event to be little more than a Christmas pageant, with Presley singing festive tunes and Yuletide rockers, but Binder had greater

vision. As well as lavish sets, an orchestra and gospel backing singers, Binder witnessed the joy of Elvis and his musicians jamming old numbers in the dressing room and persuaded him to add such a sequence to the show. This informality not only gave the audience unprecedented insight into the artist's natural wit, vocal ability and obvious love of his art, but it's said that it was the inspiration for MTV's 'Unplugged' sessions two decades later. Sadly the show's success resulted in Presley's seven-year stint in Las Vegas, which led to a life of excess and the star's ultimate demise in 1977.

PHIL HILBORNE'S ONE-MINUTE LICK FINGER TWISTING INTERVALLIC LICK



The idea for this angular lick came from a phrase that I heard fusion guitarist Al Di Meola play. I have simply expanded it so it now descends from the 17th fret to the 2nd. It is something of a finger twister - so I would recommend you follow the fingering carefully and

aim for accuracy rather than just speed. It also makes a great fretting hand warm-up exercise too - particularly if you repeat beat two of the second bar, which uses all four fretting fingers. Next month we will look at a hybrid-picked variation of this. Enjoy!

Am Am7 D/A Em Am

♩ = 84

E B G D A E

That Was The Year...

1969

Rooftops, underground
and the court

APOLLO 11 LANDS on the moon and the world is amazed as we watch the first moon walk live on TV. Maiden voyage of the Queen Elizabeth 2 ocean liner; both the Boeing 747 and Concorde perform their maiden flights; the Harrier Jump Jet enters service with the RAF; the new Victoria Line of the London Underground is opened by the Queen; the halfpenny ceases to be legal tender; and Swansea is granted city status.

THE BEATLES get legal as George, John and Ringo start proceedings against Paul. John Lennon marries Yoko Ono eight days after McCartney marries Linda Eastman. Noel Redding quits the Jimi Hendrix Experience, Mick Taylor joins the Rolling Stones and almost a month later Brian Jones is found dead in his swimming pool. Jimi Hendrix headlines the Woodstock Festival, Chuck Berry plays at the Toronto Peace Festival and Lennon decides to quit The Beatles after his performance there.

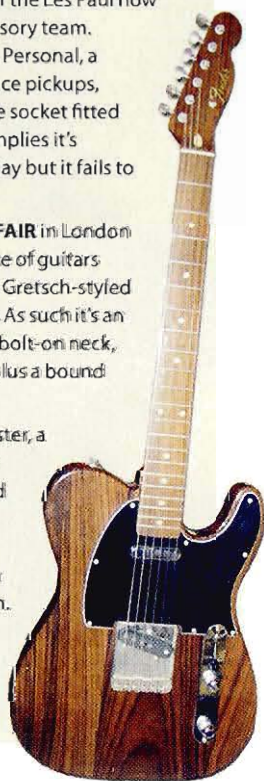


EPONYMOUS ALBUMS are all the rage and include Led Zeppelin's debut, Free, Santana, Mott The Hoople, Crosby, Stills & Nash, Blind Faith, The Band, Neil Young, Chicago Transit Authority, The Doobie Brothers, The Velvet Underground and Yes. Outstanding British albums include The Who's Tommy, Family Entertainment by Family, King Crimson's In The Court Of The Crimson King, Goodbye by Cream, The Beatles' Abbey Road, A Salty Dog by Procol Harum, Spooky Tooth's Spooky Two, Stand Up by Jethro Tull, Fleetwood Mac's Then Play On and From Genesis to Revelation by Genesis.

GIBSON reintroduces the '50s designs of the Les Paul now that the man himself is part of their advisory team. However they also produce the Les Paul Personal, a mighty strange beast with low impedance pickups, expanded electronics and a microphone socket fitted on the upper body edge. As the name implies it's based on Paul's own instrument of the day but it fails to rank highly on the popularity charts.

THE BRITISH MUSICAL INSTRUMENT FAIR in London sees the launch of the Vox Giants, a range of guitars and a bass, spearheaded by the VG 12, a Gretsch-styled 12-string guitar manufactured in Japan. As such it's an entirely new look for Vox and features a bolt-on neck, gold-plated hardware, painted f-holes plus a bound neck and body.

FENDER unveils their Rosewood Telecaster, a weighty beast that is essentially a basic Tele but with a solid rosewood body and neck. It is strangely charismatic and popularised by George Harrison using one during The Beatles' performance on the roof of the Apple building in London. To ease the player's burden later models would feature hollowed chambers within the body but these early ones are a real man's guitar.



New guitar social network

A NEW ONLINE social network for guitar lovers and collectors has just gone live. dbTwang (www.dbtwang.com) aims to become the world's largest online guitar database where collectors and guitar lovers all over the world can not only interact, but also protect their guitars and share their history. Features of the dbTwang experience include individual profiles of guitars with details of their history and an online guitar photo gallery

where you can show off your prized possessions and check out what other collectors have. Users also have the ability to 'follow a guitar' and converse with its owner. According to the dbTwang team the web site "opens the door to over 1,000 like minded guitar enthusiasts". The majority of registered users are so far based in the USA (42%) and the UK (40%) with the remaining 18% made up of users from Ireland, the rest of Europe and Asia.

Give your Strat a lift!



EAST UK has developed Tone Lifter (£169.95), for the Fender Strat. Tone Lifter features a Stack Knob that replaces the middle pickup tone control (lower control) offering substantial mid or combined bass

and treble boost, with continuously variable frequency adjustment. A switch on the upper knob activates a high quality relay to bypass the electronics, reinstating the original pure, passive sound. The relay will bypass the electronics automatically in the event of low battery. Tone Lifter is supplied with clear, concise installation instructions and is easy to fit with no soldering required. The self-contained design means an instrument can be returned to stock condition at any time. Visit www.east-uk.com for further details

The ultimate guitar case?

REUNION BLUES has unveiled a rugged, refined RB Continental guitar case, designed to outperform common wood and plastic cases. The RB Continental is made with a water-resistant ballistic exterior that surrounds a new, lightweight flexoskeleton protection system of high-density foam and EVA impact panels that, according to the manufacturers, "offer enough protection to survive a 40-foot drop without so much as a nick or scratch". Inside the case, a velvet tuck interior

lining, solid-cell neck brace suspension system and softmesh-lined side panels cradle the instrument. Its roomy exterior pockets, Zero G palm contoured handle and hideaway backpack straps are designed for getting around in the gigging world. The RB Continental is available for electric and acoustic guitars. Visit www.sf-music.com for further details.



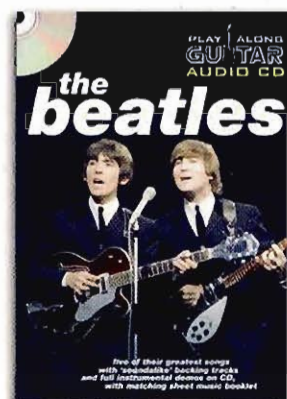
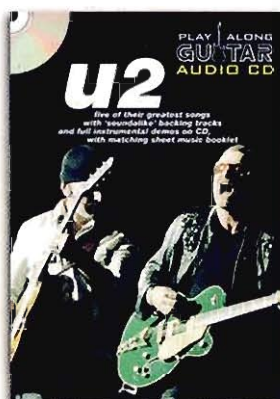
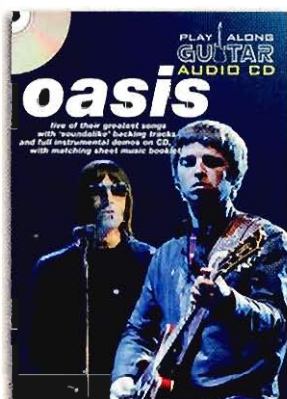
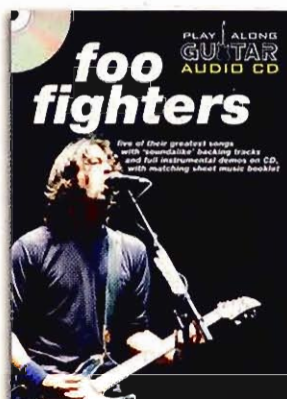
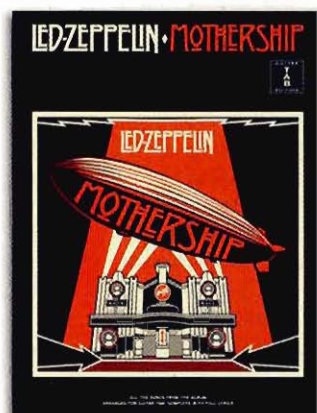
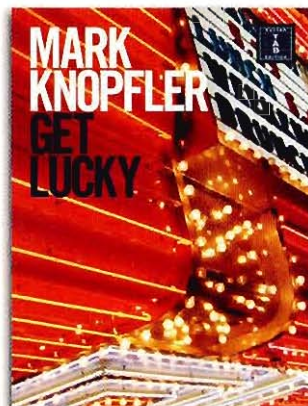
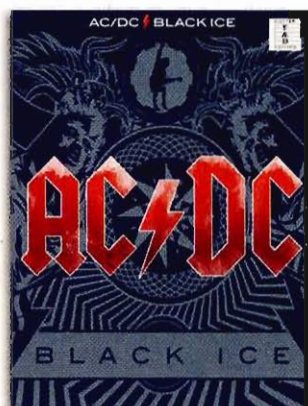
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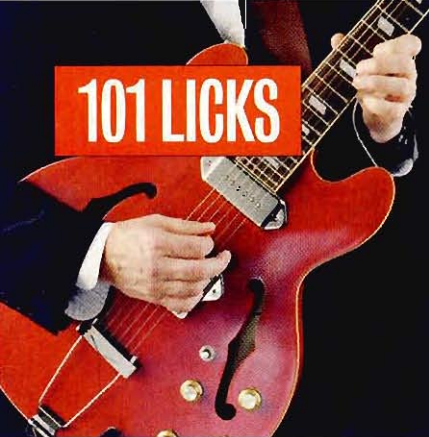
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101 Licks



Dario Cortese, Charl Coetzee, Richard Barrett, Neville Marten and Gianluca Corona have teamed up to produce our best ever licks feature. So what are you waiting for? Let's go!

ABILITY RATING

● ● ● ● ● Easy to advanced

INFO	WILL IMPROVE YOUR
KEY: Various	<input checked="" type="checkbox"/> Soloing
TEMPO: Various	<input checked="" type="checkbox"/> Lick vocabulary
CD: TRACKS 4-28	<input checked="" type="checkbox"/> Stylistic awareness

ARE YOU LOOKING for some new phrases to spice up your soloing? Would you like to broaden your vocabulary of rock, metal, blues, country and jazz licks? Well, you've come to the right place for we have no less than 101 of them for you to get your fingers around!

Learning licks is a great way to inject new ideas into your playing, and to uncover techniques and fingerings that hadn't occurred to you. You might also gain something from another style that you can incorporate into your own everyday playing. It's not cheating: it's a wholly valid approach and one that is guaranteed to move you forward as a player. You even learn theory while you're doing it, as each lick is explained in a simple to understand way.

What we've done is to select a useful

array of musical phrases that can all add a bit extra to your solos. It's a pretty broad selection covering what we know to be GT readers' favourite styles.

Dario Cortese has supplied 20 great rock licks ranging from Led Zeppelin to Slash in style, with quite a lot in between. Richard Barrett and Neville Marten uncovered just about every blues approach you can imagine from 'old blues' to modern day greats such as Joe Bonamassa and Gary Moore.

Charl Coetzee offers some superb metal in the styles of bands as diverse as '70s stalwarts Black Sabbath right up to Meshuggah from the noughties. Gianluca Corona has assembled a comprehensive

“Aim to use them all in a musical way and be able to incorporate them effortlessly in your solos”


jazz licks selection that spans from early innovator Charlie Christian right up to today's modern fusion maestros.

And last but not least, Dario Cortese returns with a choice set of country licks inspired by artists ranging from rockabilly Carl Perkins to the awesome Brad Paisley.

The licks are each starred with difficulty ratings: 1 star being easy, 2 stars are easy to moderate, 3 stars are moderate, 4 stars are moderate to difficult and 5 stars are, well, shall we say somewhat demanding.

The different music tab sections are all colour coded: rock licks are in red, metal in orange, blues in blue, country in green and jazz in purple.

Take your time with these licks. Aim to use them all in a musical way so you can incorporate them in your solos. Slow them down, speed them up, change their rhythms; try jazz licks dirty and rock licks clean. We're not laying down the law here; we're offering a musical palette from which you can draw in order to paint fabulous new musical pictures.

Please check out the licks in the styles you wouldn't normally play - you'll be surprised at how many great new ideas you'll get from them! Have fun! 

TRACK RECORD Check out recordings by all of the artists stylised in this section. You can learn from all of them!



Kerry King:
Find him in the
metal section



Slash: Musical
classic rock
licks abound!



Stevie Ray
Vaughan:
Top Texan
Blues man



Albert Lee:
The UK's
hot country
superstar!

CD TRACK 4

Angus Young to Paul Gilbert have all played this line in their own ways. Use all downstrokes and lots of energy!

CD TRACK 4

solo. You can decide whether you want all the notes ringing out (using a 'mini barre') or not (rolling the first finger from the first to the second strings).

CD TRACK 4

It has been played countless times and very often in association with a wah pedal (eg - Kirk Hammett).

[illegible]**CD TRACK 4**

play a pull-off on the second string (between the 11th and the 8th frets). That should make it easier.

CD TRACK 5

alternate picking but some players prefer to play the first three notes using all downstrokes. Try both and see which one feels more natural.

CD TRACK 5

in *Get The Funk Out*. To do as Nuno, use the blues scale instead of the minor pentatonic and play the 11th fret on the third string instead of the 10th fret.

CD TRACK 5

second finger (giving a pre bend at the 10th fret) and let it down. This should sound like a bend that goes up followed by another that goes down (release).

CD TRACK 5

technique. Make sure the motion for any bend comes from the wrist without any movement coming from the fingers.

CD TRACK 6

with a Dorian/pentatonic ending. Add a Marshall JCM800 a Les Paul and lots of attitude and you're all but there!

CD TRACK 6

When you play at the 11th fret make sure you also put down the 10th fret on the third string ready to play the pre-bend for the next note.

CD TRACK 6

Clapton and Hendrix. This is a very typical Blackmore style lick. Note the grace note on beat 3 of the third bar.

CD TRACK 6

records. The lick is actually a by-product of Mark's picking style, as it puts the strings nicely under the picking fingers. An awesome lick!

Musical score for two parts: **C5** (top staff) and **BU** (bottom staff). The tempo is marked $\text{♩} = 140$. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The **C5** part is written in treble clef and features a melodic line with slurs and ties. The **BU** part is written in bass clef and consists of a sequence of numbers (10, 12, 8, 11, 8, 10, 8, 10, 8, 10, 8, 10) with slurs, likely representing fret positions for a stringed instrument.

CD TRACK 7

exhibits a more modern edge. This is recorded over a C power chord but it also sounds fantastic over a Cm or Cm9.

♩ = 140 C5

BU 8 8 13(15) 13(15) 13 12 11 13(15) 14(16) 13(15) 13 11 13(15) 13

PB14

BU BU BU

CD TRACK 7

fusiony - Luke is a huge Larry Carlton fan. Make sure you follow the picking directions and legato marks accurately.

♩ = 120 8^{va} C5

E
B
G
D
A
E

CD TRACK 7

often uses irregular groups such as three, five or seven) at the speed of light. Approach this one slowly and build the speed over a period of time.



LICK 16: ANDY TIMMONS STYLE ****

CD TRACK 7

Here's another line inspired by Andy Timmons. We've already mentioned his classic/modern playing approach and here's a more modern sounding

Timmons style lick. Note the heavy use of legato techniques such as slide, hammer-on and pull-off, often combined with bending.

♩ = 120 C5

LICK 17: DAN HUFF STYLE ****

CD TRACK 8

This line seems to be very common amongst session players. Dan Huff, Mike Landau, Carl Verheyen and many others have used it extensively. It features

lots of bending, legato and slides and will always sound great over a power chord or a Cm/Cm9 chord.

♩ = 90 C5

LICK 18: JIMMY PAGE STYLE RIFF **

CD TRACK 8

Jimmy Page also had a variety of playing approaches during his time with Led Zeppelin. As well as blues and rock he loved acoustic folk and 'world' styles.

This is a typical Page-type riff. Jimmy would often play riffs based around the blues or pentatonic scales on Led Zep's earlier albums.

♩ = 105 N.C. A5

LICK 19: RITCHIE BLACKMORE STYLE RIFF ***

CD TRACK 8

Here's another from Deep Purple and Rainbow's legendary axeman. Ritchie would have probably played something like this during the 1980s. Note that

every power chord (double-stop) is played with an upstroke to get a more aggressive tone.

♩ = 120 A5 C5 B5 1, 3 D5 3 C5 2, 4 N.C. A5

LICK 20: SLASH STYLE RIFF ***

CD TRACK 8

There's no doubt that Slash rekindled classic rock style guitar when Guns N' Roses burst onto the scene in the '80s. This one is based around the A blues

scale and it uses a similar picking style as the previous example. Once again, give yourself a little time to get familiar with the picking directions.

♩ = 160 A5 G5 A5 Adim D5 N.C. G5 A5 Adim D5 N.C. Play 3 times

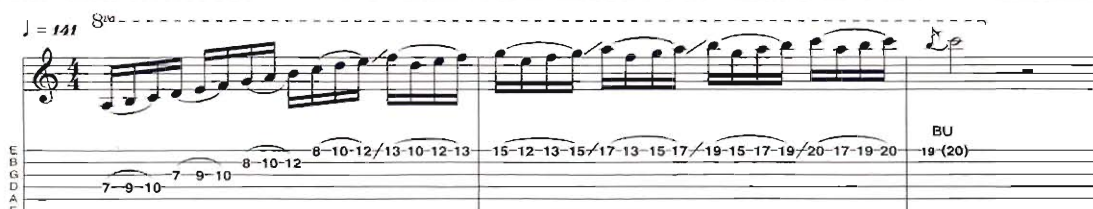
LICK 21: ASCENDING LEGATO RUN ****

CD TRACK 9

This lick starts off with sixteenth note phrasing on a three-notes-per-string A Aeolian scale before switching over to a sequence as you ascend the first

string. Play this example using the neck pickup and switch over to the bridge pickup on the final note for maximum impact.

$\text{♩} = 141$ 8^{va}



LICK 22: B MINOR TRIAD LICK **

CD TRACK 9

This is similar to Randy Rhoads' neo-classical style. It's basically just a B minor triad, where you play the chord tone and then pull-off a semitone below and

hammer-on back up to the chord tone. Do this with each chord tone and end it with a bend using rock vibrato. You can play this lick with major triads as well.

$\text{♩} = 141$



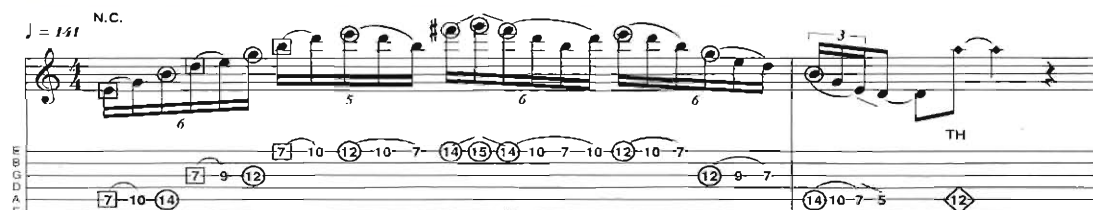
LICK 23: MODERN ROCK STRING SKIPPED TAPPING LICK *****

CD TRACK 9

This lick uses an E minor arpeggio and involves string skipping and sliding a tapped note. Use the neck pickup and switch back to the bridge pickup just

before you execute the tapped harmonic so that it rings out clearer. Don't forget to keep the D note fretted at the 5th fret when you tap!

$\text{♩} = 141$ N.C.




LICK 24: SEPTUPLETS *****

CD TRACK 9

Here we're using the A Dorian scale and is great to get your head around the 'seven notes per beat' sound. Use legato phrasing and you can lighten up on

the picked notes a bit to get a more consistent and fluent sound. To achieve the tapped harmonics tap 12, 7 and 5 frets above the sustained 7th fret note.

$\text{♩} = 110$ N.C.

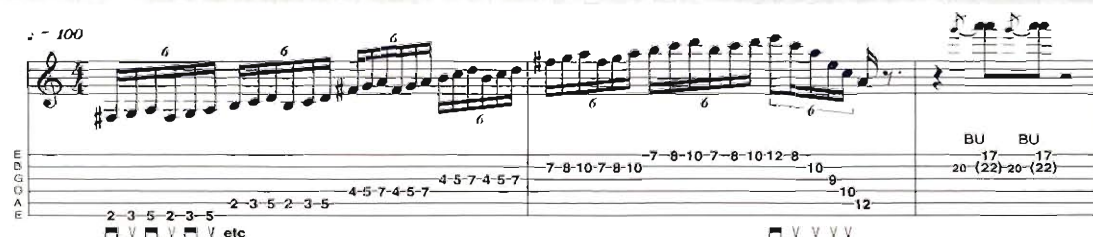


LICK 25: ALTERNATE PICKED SEXTUPLETS ****

CD TRACK 10

Still in A Dorian but using sextuplets and alternate picking. The pattern repeats on three string sets and ends of with a sweep picked arpeggio and a unison bend.

$\text{♩} = 100$



LICK 26: NEO-CLASSICAL SWEEP PICKED ARPEGGIOS ***

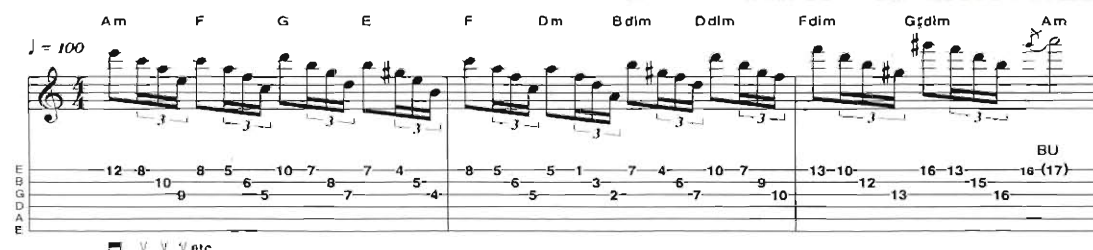
CD TRACK 10

If you're new to sweep picking this lick is great to help you get used to the motion as it focuses on the first four strings so the arpeggio fragments are

easier to play than the full six-string arpeggios. Aim to see the descending arpeggios as one big up stroke as opposed to three consecutive up strokes.

$\text{♩} = 100$

Am F G E F Dm Bdim Ddim Fdim G#dim Am



CD TRACK 10

extend their sweep picked arpeggios with a higher tapped note. Note the blend between the Phrygian dominant and Natural minor/Aeolian mode.

The Rose Tree

Guitar

♩ = 150

1 4 1 0 4 5 4 0 5 7 5 0 7 8 7 0 8 10 8 0 10 12 10 0 12 13 16 17 16 13 12

13 14 14 15 14 12 11 12 11 12 15 17 12 14 17 12 15 17

CD TRACK 10

This is a basic sextuplet idea that is varied slightly to give you an 'over the bar line' feel. Try this lick with strict alternate picking too.

$J = 100$
 E
B
G
D
A
E
 6 6 6 6
 8 9 7 8 7 9 8 9 7 8 7 9 8 9 7 8 9
 7 9 8 9 7 8 7 8 7 9 8 9 7 8 7 9 8 9 7 8 10 10 8 7 9 7 10 8 7 9

CD TRACK 11

his solos, but Tony will often revisit the motifs he sets up at the beginning throughout his solo. This is a great point to remember for your own solos.

$J = 100$ N.C.

12 11 12 11 14 12 11 12 11 14 11 12 12 14 14 16 16 19 19 21 21

CD TRACK 11

The key is in the delivery and vibrato. If you're new to metal soloing start off by playing blues licks using a more aggressive approach, like Iommi.

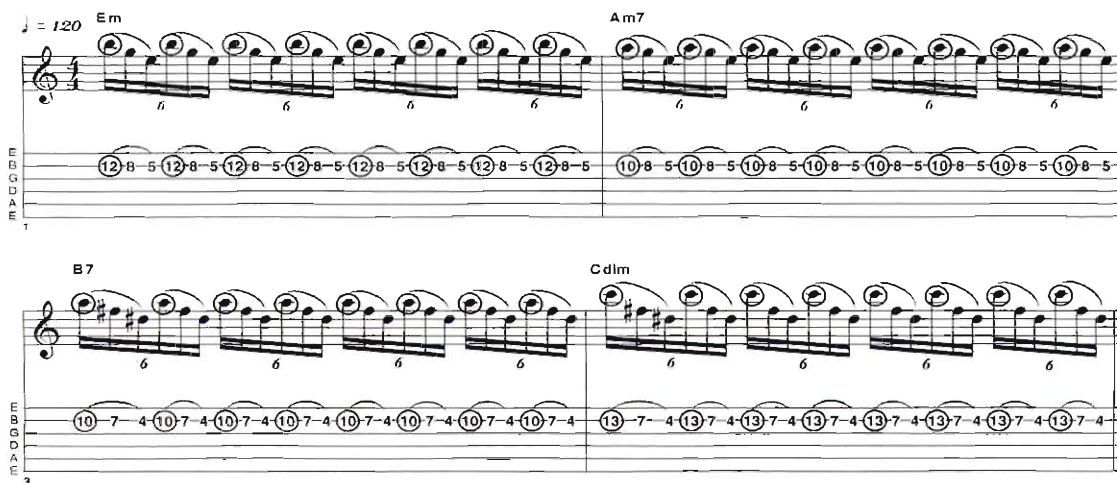
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LICK 31: VAN HALEN STYLE TAPPING ***

CD TRACK 11

This example uses Van Halen style tapping and it outlines the following progression - Em, Am7, B7, C diminished. There are a number of ways in which

you can group the notes so experiment and see how many variations you can come up with.

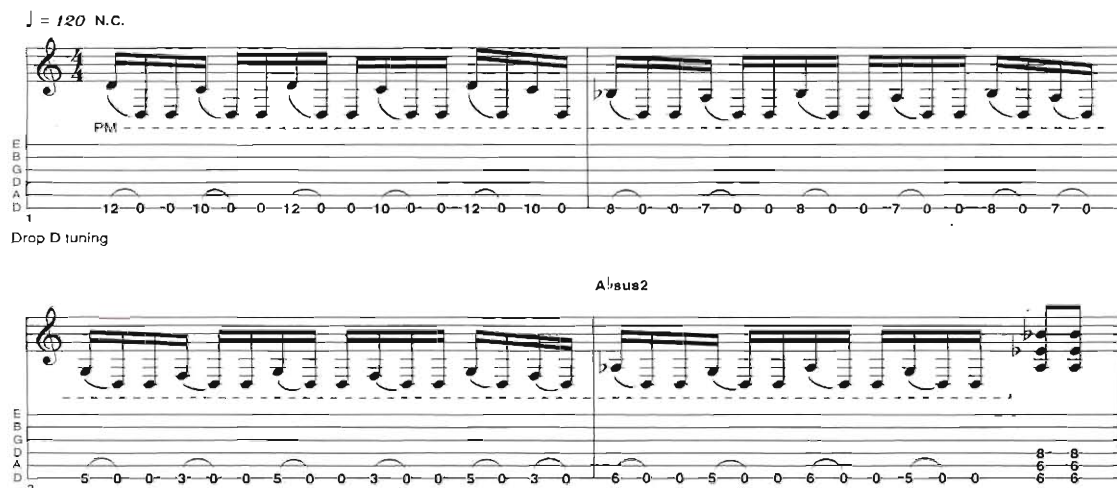


LICK 32: DROP D PEDAL TONE RIFF **

CD TRACK 11

This example is based on Mark Tremonti's riff style playing in Alter Bridge. It uses the D Aeolian scale with a descending rhythmic pattern that's played against an open D pedal tone. Note the addition of the flat 5 for that infamous

metal sound. You could also substitute the single note playing with power chords that are easily played with one finger due to the drop D tuning.

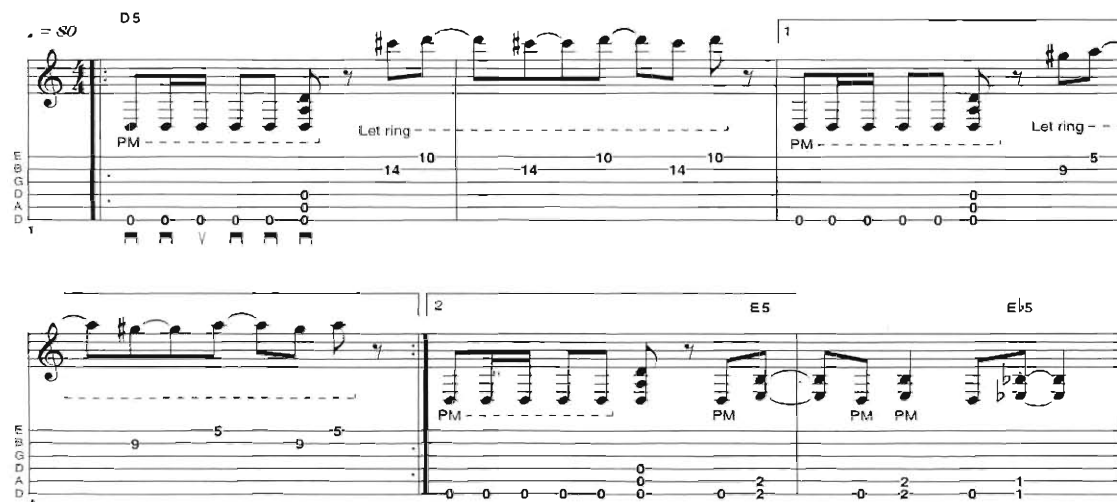


LICK 33: MESHUGGAH STYLE **

CD TRACK 12

Metal bands like Meshuggah use dissonant clusters along with their punchy riffs to provide loads of tension. In this example we opted for a minor 2nd

interval played on the fifth string and the root against the chord stabs. Don't forget to detune the sixth string from E down to D.





LICK 34: TWO TIME SIGNATURES **

CD TRACK 12

Loads of metal bands use open and clean intros like this one before unleashing the fury of their almighty riffs. This 'quiet to loud' approach filtered into the

style of grunge - albeit far more accentuated. This example uses a mixture of 6/4 & 4/4 time signatures and drop D tuning.

Chord progressions: Dsus2, E^bma7add6, F^bma7add6, G7sus2add6

Let ring

BU BD

LICK 35: REVERSE GALLOP ***

CD TRACK 12

Slayer are well known for their use of the 'reversed gallop' - a mirror image of the normal gallop rhythm that bands like Iron Maiden popularised. Aim for a

tight and focused sound by using palm muting for the gallops and releasing the muting when playing the chord stabs so they ring out more.

Tempo: J = 160

Chord progressions: D5, F5 D5 F5, D5 F5 G5, E^b5 D5 E^b5, D5 E^b5, D5

PM (Palm Muting)

LICK 36: BREAKING BENJAMIN STYLE ***

CD TRACK 12

Nu metal bands used natural harmonics a lot to create interesting melodic phrases along with their riffy playing. The harmonics played in this context is

the 9th, b3rd and b7th which strangely enough is a very common occurrence on loads of pop records. Just shows you what a bit of attitude can do!

Tempo: J = 190

Chord progressions: D5, E5, D5, E5, F5, E5, D5, E5

LICK 37: MODERN STYLE GALLOP ***

CD TRACK 13

Here we have the normal style gallop rhythmic pattern that became a staple of Iron Maiden tracks. Here we find it played with a more modern approach using

drop D tuning and pull-offs from the one-finger power chords to the open D pedal tone.

Tempo: J = 190

Chord progressions: F5 D5 E5 D5 F5 D5 E5 D5, E5 D5, G^b5 F5, E^b5 D5 E^b5 F5 E^b5 D5

PM (Palm Muting)

LICK 38: KILLSWITCH ENGAGE STYLE ****

CD TRACK 13

Here's some heavy syncopation in the style of Killswitch Engage. The odd groupings of the hammer-on/pull-offs phrase create an almost frantic sound.

Riffs like these work really well in the breakdown sections of the song and this particular one ends with a confident pinch harmonic. Instant gratification!

Tempo: J = 190 N.C.

Chord progressions: F5 G5 F5, A^b5

PM (Palm Muting)

PH (Pinch Harmonic)

BU BD

CD TRACK 13

When playing at high gain like this, where you need definite silences in between the riff based playing, a noise gate effect will come in very handy.

♩ = 130

D5 b:5 D5 Bb5 G5 D5 G5 Eb5 D5 Eb5 D5 Eb5 F5 Eb5 D5

PM Let ring PM Let ring PM Let ring

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

CD TRACK 13

rhythmic pattern for both bars is the same, as you only have to alter the notes you are playing.

$\text{♩} = 180 \text{ N.C.}$

PM - - - -

PM - - - -

0 0 0 0 13 16 13 0 12 13 (2 0 10 12 10 0 8 8 0 0 0 0 7 8 7 0 5 7 5 0 4 5 4 0 1 1

CD TRACK 14

bar 1. Watch for the sneaky chromatic bend on the first string (10th to 11th fret) in bar 2!

♩ = 126
Swung

ROBBE

CD TRACK 14

More stinging vibrato from the outset too.

CD TRACK 14

self-contained 'rhythm and lead' style effect. Use a heavy picking attack and emphasise the low notes.

No. 116

Swung

E7#9 A13 E7#9 B7#9

F B G D A E

8 -7 8 7 7- 6 7- 6 8 7 8 7 8 7 7 7 6 7



LICK 44: CHROMATIC LEAD LICK ****

CD TRACK 14

Heading more into 'lead' territory, this idea uses a little more drive and some tricky chromatic play around the blues scale in the first position. Really dig

into those low notes in bar 3 for both clarity and expression. A lot of these licks originated with acoustic bluesmen, to add colour to their open chords.

LICK 45: ROBBEN FORD STYLE 1 ****

CD TRACK 15

These chords sound like a real handful, but are not so hugely frightening once you check them out! This Robben Ford style progression is basically

a turnaround using extended jazz type chords. Take time to memorise the fingerings then try on your next blues jam and watch jaws drop!

LICK 46: ROBBEN FORD STYLE 2 ***

CD TRACK 15

Robben often manages to play over strange, dissonant chords like these using pentatonic type shapes, as featured here. At other times he'll stick in the b5 for

added blues effect. This keeps us in blues territory, with a couple of nods to the jazz side, particularly the final G#.

LICK 47: BOOGIE WOOGIE LICK **

CD TRACK 15

This boogie-woogie style accompaniment is reminiscent of some of Gary Moore's blues material. Use light palm-muting throughout to stop excess

ringing and add a little chunkiness and clarity. This is where some of Gary's great rock sensibility sneaks through into his blues work.

LICK 48: QUARTER TONE BEND LICK ****

CD TRACK 15

Blues is all about degrees of subtlety, and no more so than with string bends. This idea is arguably more about the delivery than the technical content, but

be sure to pitch accurately on those bends and don't miss the quarter-tone bend in bar 2. Good luck with bar 3's bends on the first string!

CD TRACK 15**CD TRACK 16**

style chord vamp. Check the tab and take your time, using a light palm mute on the low notes.

CD TRACK 16

might even be the effect you want! Sounds like this matured into the more sophisticated Texas shuffle so beloved of SRV.

CD TRACK 16

details like the staccato notes and quarter-tone bends helps a great deal. Again, don't just follow the notes - concentrate on your touch here.

CD TRACK 16

bridge pickup. Keep the timing and delivery nice and neat, so don't rush and remember to leave the spaces - don't be tempted to fill them!



LICK 53: BONAMASSA STYLE ***

CD TRACK 17

Joe Bonamassa is one of the best new players to emerge in recent years. Taking a leaf out of Bonamassa's book, this riff is played in strict unison with the bass.

Apart from the slide in at the beginning, this needs to stay that way, especially during the accents in bar 4.

Gm7 C5 Bb5

LICK 54: G BLUES FLURRY *****

CD TRACK 17

This flurry through the G blues scale features wide and quarter-tone bends, with a legato feel. Bar 4 may feel a little out of the 'comfort zone' at first, as it

stretches a little out of the usual blues 'boxes'. Persevere though and this will become second nature.

Gm7 C5 Bb5

LICK 55: ERIC JOHNSON STYLE *****

CD TRACK 17

Some challenging chords, but this Eric Johnson style jazz-blues progression is worth the trouble. Once the chord shapes are stored in your 'muscle-memory'

it's a lot easier! Use pick and fingers or pure fingerstyle to allow for the piano-like simultaneous notes.

J = 80

Gm11 C13b5 D7b9 Fmaj9 D(b9)

LICK 56: USING ARPEGGIOS ****

CD TRACK 17

People sometimes don't think of arpeggio playing as particularly 'blues'. This lick may entail learning a couple of new scale/arpeggio-style shapes, but

flows logically under the hands once learned. A thick fuzz-face type distortion (without too much gain) will get you in the tonal ballpark.

Gm11 C13b5 D7b9 Fmaj9 D(b9)

LICK 57: FREDDIE KING STYLE ***

CD TRACK 18

This Freddie King style phrase is quite simple, but the wide bends and occasionally staccato delivery require a great deal of commitment in their

delivery. It's slightly dissonant over the G major chord in the background, but that's deliberate!

♩ = 101

LICK 58: FREDDIE KING STYLE 2 ****

CD TRACK 18

A slightly busier alternate take on the previous lick with a more legato feel, this example changes position for the second two bars. Again, be sure to pitch the

wide bends correctly and remember, as so often is the case with blues, it's all in the delivery!

♩ = 101

LICK 59: ROBERT JOHNSON STYLE *****

CD TRACK 18

And back to where it all began! This Robert Johnson style idea is played fingerstyle, palm muting the bass notes for a more percussive effect. The bass

steps into a different groove for a moment in bar 4, so beware! Otherwise, it's a case of taking your time until it falls into place.

♩ = 105

Swung

LICK 60: DEMANDING 'FLICK' LICK *****

CD TRACK 18

Using the picking hand thumb for the bass notes and the first finger to 'flick' the chords with up and downstrokes, we see the unusual harmony produced

when combining a chromatic descending run with a major chord. It's tricky at first, but the old adage of 'practice makes perfect' definitely applies.

♩ = 93

LICK 61: SIXTHS STYLE LICK ***

CD TRACK 18

And finally, sixths sound great going down as well as up. Notice how we joined up the two minor sixths chromatically, so we get the same shape played on

three consecutive frets? Sliding the sixths rather than picking each note every time makes it seem much slicker too.

♩ = 110



LICK 62: JAZZ BLUES LICK ***

CD TRACK 19

This starts bluesily with the sweet major 6th and the deep sound of the thumb instead of the pick. In bar 4 the #5 interval in Bb (F#) adds tension, resolved on

the following Eb7 chord. Mind also the three repeats of the opening statement at the beginning, making the forthcoming alteration (#5) sound unexpected.

♩ = 110

Bb7 Eb7 Bb7 Bb7#5 Eb7

LICK 63: PAT MARTINO STYLE ****

CD TRACK 19

Pat Martino is an unusual but eminently musical jazz guitarist. The Dorian mode plus some chromatic notes are the key ingredients in this F minor vamp.

Make sure it swings properly. Don't rush things - stay laid back and tap the foot on the second and fourth beats.

♩ = 220

Fm7

LICK 64: JAZZ TURNAROUND ****

CD TRACK 19

Improvising over turnarounds can be a challenge. The solution often is to get rid of the first and third chords (Bb and Cm7), and extend the two remaining

ones (G7 and F7). Here it's G Superlocrian on the first bar and F Superlocrian on the second for maximum tension - the effect is quite 'outside/inside'.

♩ = 220

Bb G7 Cm7 F7 Bb

G superlocrian - F superlocrian -

LICK 65: 'IN' AND 'OUT' LICK ****

CD TRACK 19

Here's a common trick to use over a II V I progression. Whatever sounds 'in' over the subdominant will sound beautifully 'out' when thrown up a minor third

over the dominant. In this case the Am9 arpeggio (bar 1) is followed by the Cm9 arpeggio (bar 2) against the D7 chord.

♩ = 220

Am7 D7 alt Gmaj7

Am9 arpeggio - Cm9 arpeggio - Gmaj7 arpeggio -

LICK 66: ROBBEN FORD STYLE ****

CD TRACK 20

Here we use the 'Robben Ford minor pentatonic' (R b3 4 5 6) in F (F Ab Bb C D) and mix it up with the bluesy b5 (B in F). The result is sweet and sour; edgy and

dissonant but rooted in the jazz-funk field. Again, mind the legato techniques to give it swing, and feel free to play as many 'micro-bends' as you like.

♩ = 100

8vo F7

CD TRACK 20

CD TRACK 20

J = 124 Gm7 C7 Fma|7

8 7 6 5 8 7 6 5 8 4 7 6 5 8 6 7 4 3 2 5 3

CD TRACK 20

[illegible]

CD TRACK 21

CD TRACK 21

The musical notation for 'The Sound of Silence' is presented in two systems. The first system shows the guitar and bass lines for the first 16 measures. The guitar part is in E minor (Em9) and the bass part is in A7 alt. The second system shows the guitar and bass lines for the next 16 measures, with the guitar part in D major (Dmaj7♯11). The notation includes pentatonic scales and fret numbers for both instruments.

System 1 (Measures 1-16):

- Guitar:** E minor pentatonic scale (B minor pentatonic) over Em9. Fret numbers: 7, 7, 10, 7, 9, 9, 12, 9, 12, 9, 12, 9, 11, 11, 10, 12.
- Bass:** B♭ Jazz minor pentatonic scale over A7 alt. Fret numbers: 11, 11, 10, 12, 9, 12, 9, 12, 9, 11, 11, 10, 12, 9, 12, 9.

System 2 (Measures 17-32):

- Guitar:** C♯ minor pentatonic scale over Dmaj7♯11. Fret numbers: 9, 14, 9, 9, 12, 9, 11, 11, 11, 11, 9, 11, 9, 12, 9, 12.
- Bass:** C♯ minor pentatonic scale over Dmaj7♯11. Fret numbers: 11, 11, 11, 11, 9, 11, 9, 12, 9, 12, 9, 11, 11, 10, 12, 9.



LICK 72: F BLUES LICK ****

CD TRACK 21

This is based on the first four bars of an F blues. It's chord melody time and chromatics are involved. In bars 1, 2 and 3 every dominant chord is first moved chromatically using a non altered version, then is followed by an altered one

on the last beat (F7-F7alt-Bb7, and Bb7-C7alt-F7), so that we can have a circular and resolving cycle for the harmony. Furthermore, in bar 4 we play Cm and F7alt to create a 2-5-1 going to the next Bb7.

♩ = 112

F7 Bb7 F7 C#m6/9 Cm6/9 B7 Bb7

LICK 73: CHROMATIC MADNESS ****

CD TRACK 21

When improvising a chromatic kind of phrase like this one, make sure that every first sixteenth note in a group will play 'in'. Again, the idea is to play

chromatically leaving the 'out' chromatic sounds on the off beats. Guys like Pat Metheny can make this type of lick sound so cool!

♩ = 150

Dm7b5 G7 alt Cmaj7

LICK 74: JAZZ ROCK VIBE ****

CD TRACK 22

This is an example based on a progression often used in jazz, fusion and jazzy pop styles. It has a rocky vibe that makes it catchy and not too dissonant (only

Db and Eb sound slightly 'out'). Ideas like this are common in all jazz areas so they're well worth getting to know.

♩ = 124

Am7 Gm7 C7 alt Fmaj7

LICK 75: DIMINISHED STYLE LICK ****

CD TRACK 22

It is a peculiarity of the diminished scale, upon which this example is based, to have an architecture moveable up and down every minor third (three frets).

This repetitive lick is based on the diminished semitone/tone scale in D, and is going up four times before resolving to G minor.

♩ = 128

D713#9 Gm

LICK 76: MAJOR 7 DOUBLE-STOPS ****

CD TRACK 22

Double-stops are great for improvisations and this example is based on jazzy major seventh intervals.

♩ = 90

D13#9 Gmaj7

LICK 77: II V I PLUS TURNAROUND ****

CD TRACK 22

Chord melody is often used as a form of soloing in jazz. Here's a II V I followed by a turnaround, all in chord melody. Notice the use of all the alterations/

extensions and the E7 chord acting in the turnaround as a secondary dominant. D# diminished in the last bar is a substitution for D7.

J = 90

A m9 D9 A m11 D7b9 D7#9#5 G6/9 E7#5#9 E7b9 A m9 D9 D#dim Gadd9

LICK 78: MELODIC MINOR LICK ****

CD TRACK 23

This is a good example of how to create a melodic minor lick (in F, also against minor seventh chords). The idea is to play the scale by using the triads it

generates. It sounds less obvious than just running the scale up and down the neck, and it can lead to some interesting polyrhythmic ideas.

J = 100

F m6

LICK 79: LATIN JAZZ STYLE ****

CD TRACK 23

Here's another II V I, now in a contemporary Latin jazz style: an Ebmaj7 arpeggio over Cm7 ('in'), F Superlocrian over F7alt ('out'), landing on F in Bbmaj7 ('in').

J = 150

Cm9 F7alt Bbmaj7

LICK 80: LARRY CARLTON STYLE ****

CD TRACK 23

Larry Carlton is one of those players that comfortably straddles the borders between jazz, fusion and blues. In this Carlton inspired lick, note the use of the

bending and vibrato and the note choices. Alterations are there but they are made to sound sweet and bluesy; see the b9 (Gb/F#) at the very end.

J = 110

F13 Eb9 F13 Bb9

LICK 81: COUNTRY JAZZ LICK ****

CD TRACK 23

This could be Bill Frisell improvising over a country number in a pub in Nashville! Here's how you do it: on a turnaround (I VI II V), throw a dominant chord on the I, and play it a minor third up (or down, that's the second half

of the example) on the VI, then down a semitone on the II, and again down a semitone over the V. Use hybrid picking, pick on the fourth string (which also hits a bit of the third string) and fingers for the second and first strings.

J = 180

Bb13 D#13 C13 B13 Bb13 G13 Gb13 F7#5 Bb9



LICK 82: BASIC CHICKEN PICKING **

CD TRACK 24

This example is played fingerstyle to highlight the classic 'chicken picking' country sound. You can also try to do it using hybrid picking but we think there

is nothing better than fingerstyle for this kind of lick. Make sure you really dig in and snap those strings!

$\text{♩} = 140$ A

LICK 83: PEDAL STEEL ****

CD TRACK 24

Hybrid picking is used for this pedal steel inspired lick. Make sure you release the bends properly and aim to keep every note clearly separated.

$\text{♩} = 100$ A 8va

LICK 84: SCOTTY MOORE IDEA ***

CD TRACK 24

This is a 'mystery lick' in the style of Elvis's first great guitarist Scotty Moore. It can be used in many different situations and it's great for jam sessions. Use

the pick (or thumb-pick, as Scotty does) on the bottom three strings and the fingers on the top three.

$\text{♩} = 250$ G7 C/G N.C. C7 F/C

LICK 85: CARL PERKINS STYLE **

CD TRACK 24

A 'must know' for every rockabilly guitarist. This is often played in unison with the bass). At the end there is an interesting E9 chord, upping the tricky factor!

$\text{♩} = 200$ E7

LICK 86: MAYBELLE CARTER STYLE **

CD TRACK 25

This example is built around a 'walk-up' idea that goes from the I chord (G in this example) to the IV chord (C). Strum the chords using the Maybelle Carter

technique style, which is just a down-up with the first finger. What a fantastic guitarist she was!

$\text{♩} = 100$ G Am7 Gdim G/B C

LICK 87: ALBERT LEE TRIPLET RUN ****

CD TRACK 25

Albert Lee is a truly wonderful guitarist who helped define the way modern country guitar is played. Almost every modern Nashville picker owes him a

debt of gratitude. Albert plays this type of triplet run in many of his solos. We played it using hybrid picking but Albert often uses just the pick.

♩ = 200 A

LICK 88: BRENT MASON STYLE TRIPLET RUN ****

CD TRACK 25

This is Brent Mason's version of Albert Lee's idea. Brent would play it with alternating fingers and thumb-pick but we used alternate picking.

♩ = 130 G

LICK 89: JERRY REED STYLE ****

CD TRACK 25

Jerry Reed was a supremely gifted guitarist. He wrote Elvis's Guitar Man and US Male among many other great tracks. This is country, funky, traditional and

modern, all at the same time - just incredible! All of the 'ghost' notes are played by hitting the strings with the picking hand with a percussive motion.

♩ = 130

LICK 90: DOC WATSON STYLE BLUEGRASS FLATPICKING *****

CD TRACK 26

This example is inspired by the bluegrass flatpicker Doc Watson. Hit the strings hard and close to the bridge for as much 'twang' as you can muster. The

motion should come from the wrist (almost a rotary motion) but don't let your picking hand touch the body of the guitar!

♩ = 160 C

LICK 91: WESTERN SWING *****

CD TRACK 26

Here we return to Nashville session monster Brent Mason's technique (thumb-pick + second finger + thumb-pick + third finger, see bar 1, beats 3 & 4). Use the

neck pickup. It can all be played using a pick, although we'd suggest it's quite tricky to get the same articulation on the notes.

♩ = 250 C6

CD TRACK 26

sound - nearer the bridge is always more trebly; close to the neck is warmer. The last chord requires the use of the fretting hand's thumb.

[illegible]

CD TRACK 26

and the pentatonic line with a open third string used as a pedal tone. What an incredible guitarist Danny was.

CD TRACK 27

wise, you need to get used to playing two consecutive double-stops with the same fingers. There is no secret, just practice!

CD TRACK 27

speed over time. Note the 6/9 chord at the end is this not the best rockabilly chord ever?

[illegible]

CD TRACK 27

comes from the use of triads (Em and Dm in this case).

Musical score for "The Rose Tree" in G major, 4/4 time. The tempo is marked as $J = 140$. The score consists of a treble clef staff and a guitar staff. The treble staff contains the melody, and the guitar staff contains the accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three measures. The first measure has a whole rest in the treble and a bass line starting on G. The second measure has a G chord and a bass line starting on G. The third measure has a G chord and a bass line starting on G. The guitar staff includes fret numbers (7, 8, 9, 5, 6, 7, 5, 3, 5, 3, 4, 5, 3, 5, 4, 3, 5, 7, 5, 5) and a sequence of notes (a, m, V, a, m, V, a, m, a, m, a, m, a, m, a, m, a, m, a, m) corresponding to the fret numbers.

LICK 97: ALBERT LEE STYLE ****

CD TRACK 27

Mr 'Country Boy' plays this line very often over a G chord. It's such a great line that we would suggest to practise it in all of the common country keys - as well

as G, try C, D and A (Albert's A lickbag is almost unsurpassed!). It's also a good workout for your hybrid picking technique.

♩ = 140 **G**

LICK 98: FAST CHICKEN PICKING TRIPLETS ****

CD TRACK 28

Play the first two triplets using a mini-sweep, but make sure you hit the last note with your second finger. The third triplet is played with just alternate

picking. Try not to play the mini-sweep too fast otherwise it's going to be very hard to match that speed with alternate picking!

♩ = 140 **B♭** **C** **F**

LICK 99: BRAD PAISLEY STYLE ****

CD TRACK 28

Brad Paisley is a truly awesome player. This crazy Paisley style line starts with natural notes, moves to natural harmonics (which are pretty tricky at this

speed) and ends with natural notes - it's a journey! Luckily he didn't use the G-Bender on this one!

♩ = 140 **C** **8va**

LICK 100: BRENT MASON ADVANCED DOUBLE-STOP *****

CD TRACK 28

You don't get to be Nashville's number one call session guitarist without a huge bagfull of chops. Here's a little idea based on Brent's use of double-

stops. He's so used to playing these types of lines that the speed isn't an issue anymore - for him, anyway!

♩ = 170 **A7**

LICK 101: BRENT MASON ADVANCED DOUBLE-STOP 2 *****

CD TRACK 28

This is a slightly longer line using double-stops. It features a different movement for the picking hand: the pattern is odd (three notes) so the picking

directions are fingers (for the double-stop), up, down. Practising this cell in isolation will make the lick easier to execute.

♩ = 150 **E7**

Deep Purple

Smoke On The Water



Steve Allsworth straps on a Strat, cranks up his 200-watt Marshall Major and shows us how to play one of the greatest rock riffs of all time...

ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: G minor	<input checked="" type="checkbox"/> Fingerstyle double-stops
TEMPO: 112 bpm	<input checked="" type="checkbox"/> Fluid bends
CD: TRACKS 29-30	<input checked="" type="checkbox"/> Blues scale usage

THE OPENING PHRASE to Smoke On The Water, taken from Deep Purple's album Machine Head (1972), is one of the most iconic and memorable guitar riffs in modern rock history. Although it's become a staple 'guitar shop' riff the world over, it's often mistakenly played as a three string power chord. Ritchie Blackmore's original was played as a two string inverted power chord with thumb and first finger, giving the riff a

TECHNIQUE FOCUS

INVERTED POWER CHORDS

Any chord can start on a note other than the root, and this is usually referred to as a chord inversion. Since power chords are based on only two notes - the root and fifth - there can only be one inversion. This means the root or primary tone is played above the fifth. When the fifth is played at the bottom of the chord, the resultant chord can often sound a lot heavier than the traditional power chord. Ritchie's iconic riff is a great example of this. Often, the technique can give the perception that you're using drop tuning, mainly due to the overtones present in the lower 5th. Before the advent of drop tuning and seven-string guitars, this was a great way to produce a heavy sound and was arguably the precursor to many of the heavy metal riffs we hear today.

certain amount of power and fatness which would otherwise be missing with a pick.


The simplicity of the riff was profoundly inspired by Pete Townshend who had said to the young Ritchie "You've got to keep things simple and take the audience with you". Ritchie often found himself defending the merits of the deliberately unfussy four note riff by comparing it to the famous motif from Beethoven's 5th symphony; instantly recognisable yet extremely simple. The notes in the riff are drawn from the G blues scale (G Bb C Db D), which are doubled up eight bars later by Jon Lord with

“I really wanted to be a cellist but you have to give your whole life to it. When I realised that, I went back to the guitar and turned the volume up”

a distorted keyboard sound that's actually slightly heavier than Ritchie's guitar (courtesy of a Hammond C3 organ through a Marshall).

Ian Gillan's lyrics actually document the band's time in Montreux, Switzerland during 1971, when they rented a mobile recording studio from The Rolling Stones. It was on a site that was part of the Montreux Casino referred to as 'the gambling house' in the song. On the eve of the recording session, Frank Zappa was playing a gig in the casino's theatre, during which an audience member's stray flare caused a fire to break out (as mentioned in the "some stupid with a flare

gun" lyric). The resulting fire destroyed the entire casino complex, along with all of Zappa's equipment. The "smoke on the water" that became the title of the song referred to the smoke from the fire spreading over Lake Geneva from the burning casino.

Smoke On The Water has undoubtedly been a huge inspiration to countless generations of rock guitarists, so it's unsurprising to see the large number of covers that pay homage to the original. Deep Purple's incumbent guitarist Steve Morse doesn't generally reference Ritchie Blackmore's original solo, but his interpretation is an interesting twist. (Then to close, I've transcribed one of Steve's best live solos from the Paris Olympia concert in 2007.) I've also taken two memorable solos from David Gilmour and Brian May, who played on the Rock Aid Armenia album back in 1989. This version was a bit faster than the original, but nevertheless try out aspects from it over the backing track. 

GET THE TONE

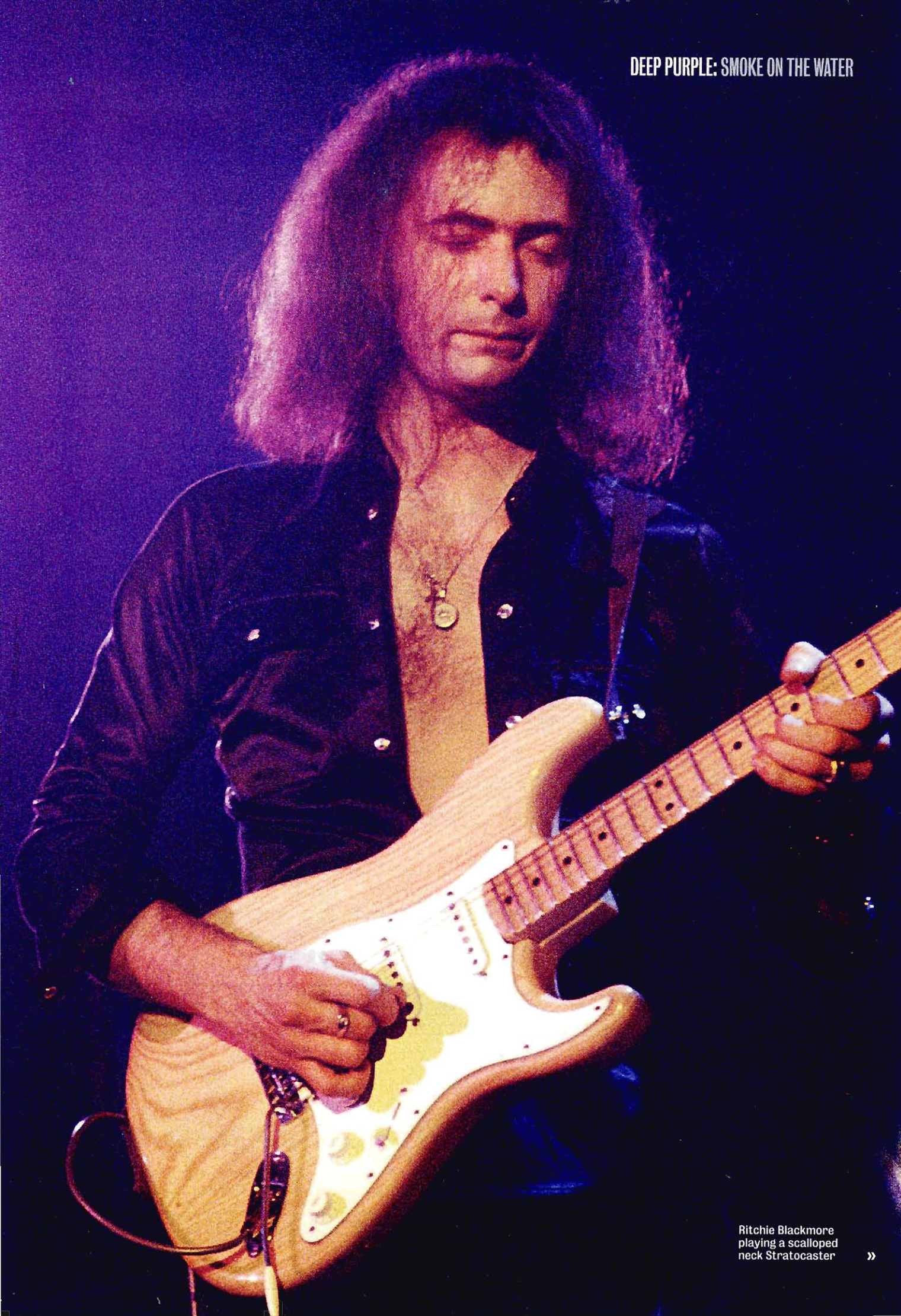


Ritchie's tone is surprisingly not as distorted as you might think (Jon Lord's Hammond sound actually provides a lot of the weight in beefing up the overall sound). A long time Strat user, Ritchie often selected the bridge pickup. Couple this with a Marshall-type mid rich overdrive sound with a slight treble cut and you'll get close.



TRACK RECORD If you want to get the true vibe of this band at their very peak, Deepest Purple: The Very Best Of Deep Purple (1990) is probably the best compilation album from the Blackmore/Gillan era. Deep Purple In Rock and Machinehead are seminal Purple albums, while Made In Japan (1998) is a fantastic remaster of the band's Japanese tour classic from 1972.

DEEP PURPLE: SMOKE ON THE WATER



Ritchie Blackmore
playing a scalloped
neck Stratocaster

CD TRACK 29

[Bars 22-33] Aim for minimal palm-muting here to avoid an overly modern rock sound. Also, try to avoid fret squeaking as you travel between the two positions, by lifting the fingers away from each chord as soon as it's played.

1. 5. 9. 13. 17

21

26, 52, 106

30, 56, 110

34, 60, 114

CD TRACK 29

[Bars 34-39] These arpeggios should be very straightforward. Let each note ring into the next, but avoid using any vibrato; just let the amp's natural overdrive and the guitar's sustain speak for themselves.

[Bars 74-79] The beginning of the solo sees Ritchie use some tasteful

blues phrasing, with plenty of rests to let the melody speak. A big feature throughout the solo is the liberal sprinkling of staccato, which will come mainly from the picking hand. Note the slightly unusual use of the b6 (Eb) in bar 77, which adds a darker sound to the G minor pentatonic.

1

G5 Bb5 C5 G5 Bb5 Db5 C5 G5 Bb5 C5 Bb5 G5 G5 Bb5 C5 G5 Bb5 Db5 C5

E B G D A E

40

G5 Bb5 C5 Bb5 G5

2

G5 Bb5 C5 G5 Bb5 Db5 C5 G5 Bb5 C5 Bb5 G5

E B G D A E

46

66

G5 Bb5 C5 G5 Bb5 Db5 C5 G5 Bb5 C5 Bb5 G5

SOLO

2:58

E B G D A E

70

PB13
BD
(15)-(13)

C5

G5

1/4

1/4

BU

BU

PB10 - - - - -

E B G D A E

75

C5

G5

PB11 PB11 PB11

BU

E B G D A E

79

CD TRACK 29

[Bars 94-95] There's no scientific method to this section, so just be careful to gradually release the bend throughout the two bars, using the pick to mute the string in between each note. This is the only part of the solo that Steve Morse references when playing with the band now.

[illegible]

CD TRACK 29

[Bars 120-124] Be aware of the altered rhythm in the fourth bar. The C5 and Bb5 should be tied into the next beat, unlike the intro, which uses rests.

[Bars 136-147] During Jon Lord's solo, Ritchie improvises around third and fifth position power chords. Don't feel you have to stick rigidly to the same rhythms and chords, as anything based around Gm pentatonic in the same position will work well.

G5 Bb5 C5 G5 Bb5 Db5 C5 G5 Bb5 C5 Bb5 G5 D.S. al CODA

98

CODA 4:42 G5 Bb5 C5 G5 Bb5 Db5 C5 G5 Bb5 C5 Bb5 G5 X4

120, 124, 128, 132

OUTRO 5:15 F5 G5 Bb5 F5 G5 F5 G5 Bb5 F5 G5 Bb5 G5 F5 G5 F5 Bb5 G5 F5 G5 F5 G5

136

Bb5 G5 F5 G5 F5 G5 Bb5 C5 F5 G5 F5 Bb5 G5 F5 G5 F5 F#5

140

G5 Bb5 G5 F5 G5 Fade out...

144

PLAYING TIPS

CD TRACK 29

GILMOUR SOLO [Bars 1-8] David's excellent command of melody is in evidence here, with two distinct, singable call and answer phrases. Use the neck pickup and plenty of delay to get that Comfortably Numb feeling of depth.

MAY SOLO [Bars 9-12] Brian's characteristic 'guitar orchestra' approach sees up to four guitars harmonising this main part in 3rds, 5ths and octaves.

[Bars 5-6] Elements of his solos from Queen's later songs I Want It All (opening trill) and The Invisible Man (descending chromatic idea) can be heard here. This section is loosely based around Gm pentatonic and although the chromatic run is not a full chromatic scale, you should be able to see how it weaves nicely through the G blues scale.

DAVE GILMOUR

J = 125 G5

♩ = 125 G5 F5 G5 8va

BU BU BU

12 10 12 10 12 0 15 12 14 (15) 14 (15) 12 7 6 5 13 13 (15)

BRIAN MAY

G5

G5

BRIAN MAY

G5

RP

BU

13 (15) (15) (15) (15)

G5

RP

BU

13 (15) (15) (15) (15)

G5

PB13

BU BD

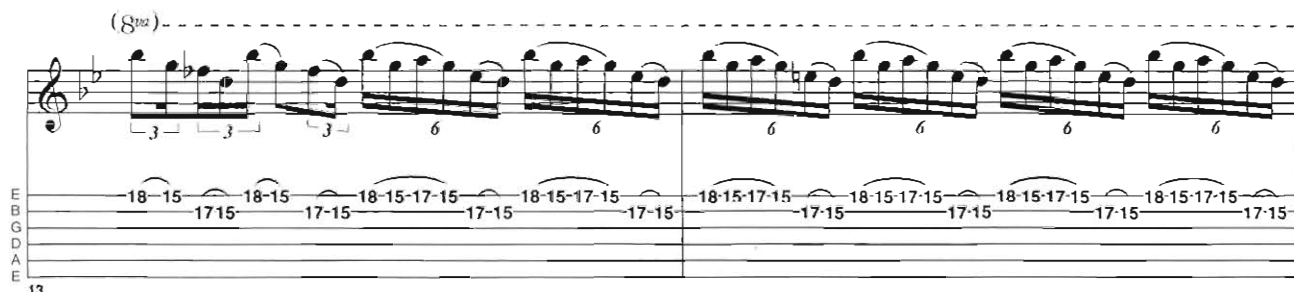
13 (15) (15) (13) 11 13 13

PLAYING TIPS

CD TRACK 29

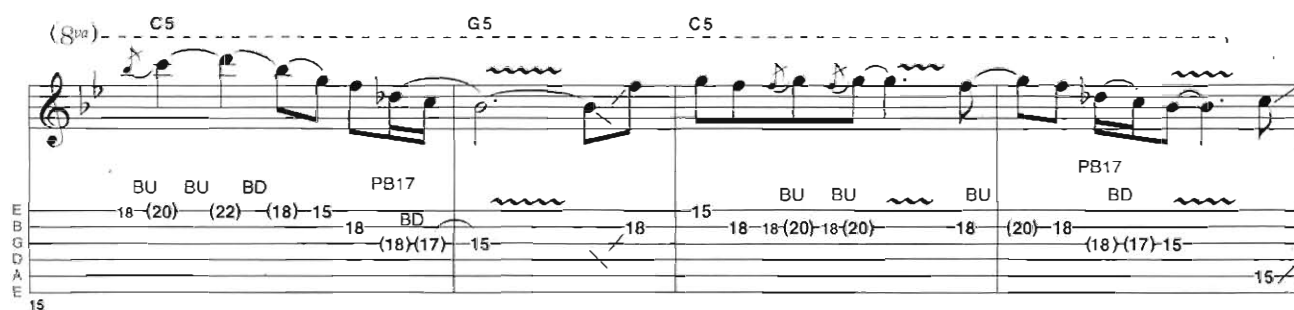
[Bars 20-27] Steve usually rounds off his solo with these same double-stop ideas, trading off the main guitar riff rhythm. He most likely uses hybrid picking (pick and second finger) to help get a good staccato sound that tips its hat to the original.

(8va) -



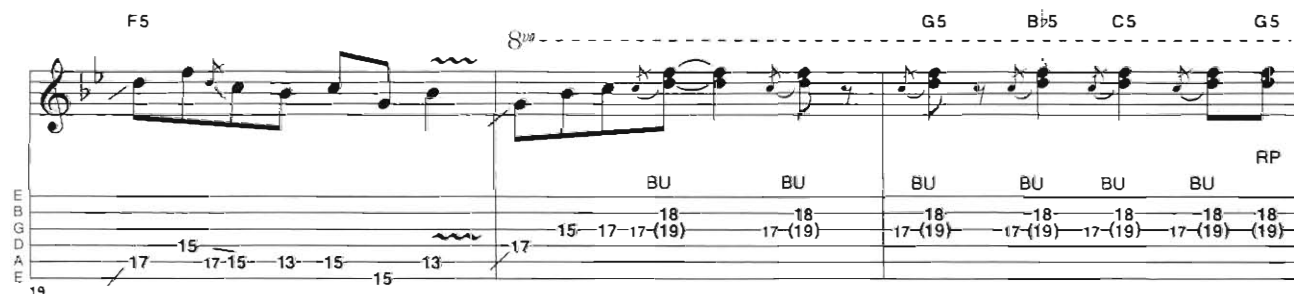
13

(8va) - C5 G5 C5



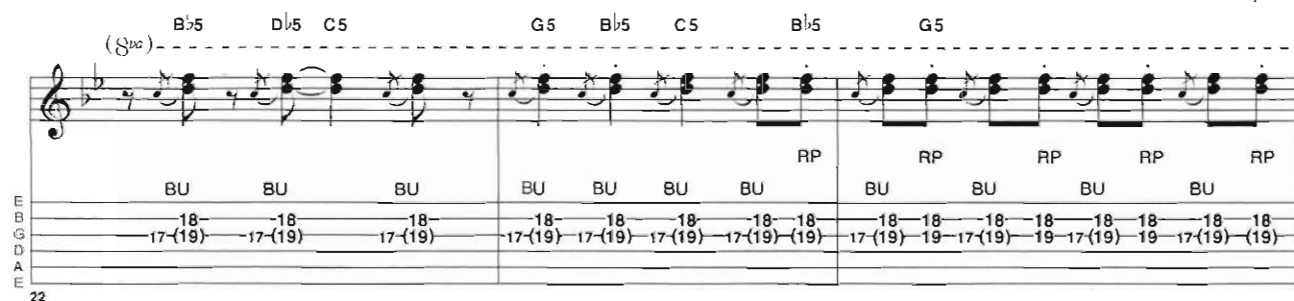
15

F5 (8va) - G5 Bb5 C5 G5



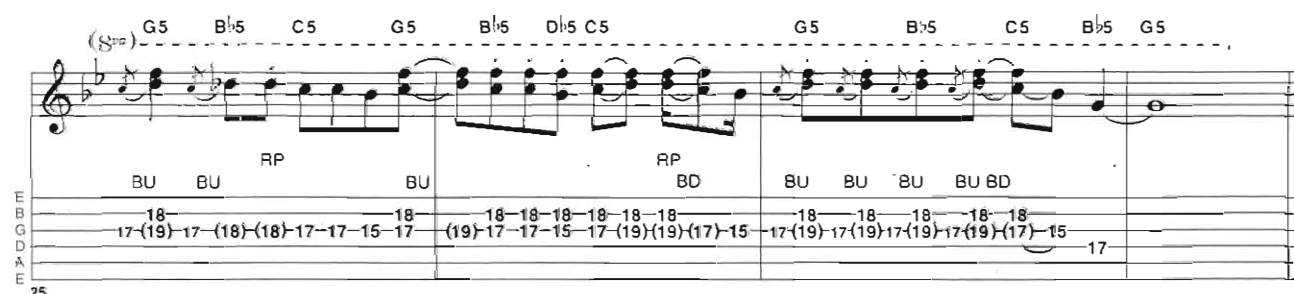
19

(8va) - Bb5 Db5 C5 G5 Bb5 C5 Bb5 G5



22

(8va) - G5 Bb5 C5 G5 Bb5 Db5 C5 G5 Bb5 C5 Bb5 G5



25



**LISTEN,
LEARN
AND PLAY!**

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

WE'RE FRESH INTO a new year and it's common to take stock of our musical development. Are chords getting more colourful? Is the fretting hand's fourth finger any stronger? Rock vibrato any wider? Picking speed reached six notes at 120bpm? The list goes on but you get the picture.

As a GT reader you no doubt appreciate the breadth of tutorial columns and the insightfulness offered. From blues and classic rock to acoustic and world music styles, no other magazine offers what we do. So that said, you're on your way to becoming adept in all styles, to high levels of ability, right? Of course not and, truth be told, few players ever are. This is not a get-out clause if your development seems sporadic or minimal, mind. As we always say, regular sessions with the guitar with a focused agenda is the fastest way to getting better – there are no shortcuts. Rather, I say this to provide a perspective on what you should realistically expect from your development.

Recently I was in conversation with a famous rock guitarist, and also one of our GT tutors. This guitarist has a technique second to none and

yet was revelling in a new (to him) technique he had seen BB King use – whole tone string bending with his first finger. Said guitarist is now busy woodshedding, keen to have the technique fit into his already jaw dropping style. The GT tutor and I later concluded that many guitar heroes are a product of intense study within a narrow area rather than the frequent assumption that all heroes are by default stylistically broad.

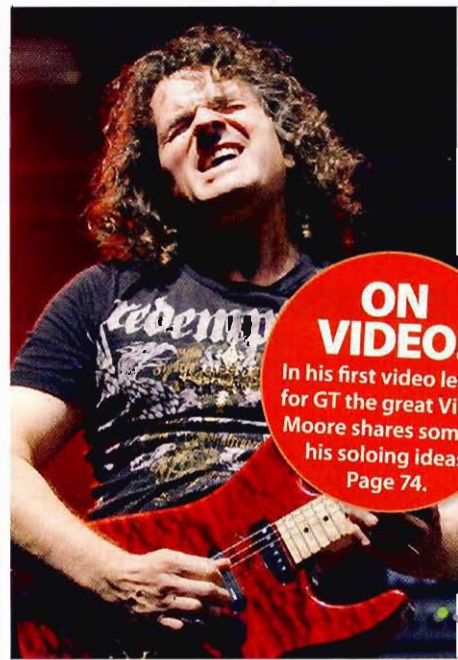
So, should we aim to be narrow but deep or rather generally competent across many areas? It's a tough call and one best left to the individual. If you want to be a fusion dude with a limitless supply of altered shred lines, go ahead. Or maybe you want to be an outstanding cover band player skilled at dealing with Abba and Guns N' Roses – same again. What I will say though, regardless of your level or style, don't neglect checking out the gov'nor, BB King. Like the famous rock guitarist, BB may just give you that missing bolt of inspiration to get (even) better!

Jason



LESSONS GT175

- ON THE CD: TRACKS 19-24**
30-MINUTE LICKBAG 50
 Scott McGill with six more cool licks...
- ON THE CD: TRACKS 25-27**
BLUES 52
 John Wheatcroft shows us how to play like the legendary Jeff Beck...
- ON THE CD: TRACKS 28-30**
ROCK 56
 Martin Cooper delivers some red-hot funk-rock in this Chili Pepper style lesson...
- ON THE CD: TRACKS 31-32**
WORLD GUITAR 60
 Jon Bishop visits Argentina and learns how to tango on the guitar...
- ON THE CD: TRACKS 33-44**
METAL BOOTCAMP 64
 Martin Goulding unveils the masterful sweep-tap style of players like Tony MacAlpine...
- ON THE CD: TRACKS 45-49**
CREATIVE ROCK 68
 Shaun Baxter concludes his look at the whole-tone scale...
- ON THE CD: TRACK 50-53**
JAZZ 78
 Pete Callard with more rhythm changes...
- ON THE CD: TRACKS 54-56**
FINGERSTYLE BASICS 82
 Jay Stapley does 'thumb & strum'...
- ON THE CD: TRACK 57**
ACOUSTIC 84
 Stuart Ryan concludes his Celtic series...



**ON
VIDEO!**

In his first video lesson for GT the great Vinnie Moore shares some of his soloing ideas. Page 74.

30-Minute Lickbag



Just in case our 101 great licks feature isn't enough, fusion maestro **Scott McGill** has six more beauties for you to play...



EASY EXAMPLE 1: BB KING STYLE

CD TRACK 33

These are some classic BB moves that will help you develop a strong foundation in blues lead guitar. Make sure your bent notes are in tune and use

a wide vocal vibrato to really make this one sing.

♩ = 60

C9 F#9 F9 F#dim7 C9

BU BU BU

15-(17)-13-15 15-(17)-13 13-13-15(17)

8-11-8 10(12)-10-8 10 7-5 5

— C minor Pentatonic Scale —

BU

8-11-8 10(12)-10-8 10 7-5 5

EASY EXAMPLE 2: ANDY SUMMERS STYLE

CD TRACK 34

This is a good introduction to Summers' Police-era chord style. Some of the chords require a bit of a stretch so ease into them slowly before playing this at

132 bpm. Use palm muting throughout and try some chorus and a little delay to make it sound authentic.

♩ = 132

Dsus2 Aadd9 Gadd9 Eadd9

PM PM PM PM

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

V V V V V V V V V V V V V V V

INTERMEDIATE EXAMPLE 3: JEFF BECK JAM

CD TRACK 35

This line features such Beck stylistic traits as playing along the strings rather than across them and 'pitch wheel' keyboard style bends in the second bar.

Dial in some vintage valve grind and use a single-coil pickup sound to help channel the voice of the master himself!

♩ = 112

BU BU BU

12-12-10-8-10-10-8-5-8-5-3-5-5-3 7 6 (7)-7 6 (7)-7 6 (7) 7 5 7 4 (5)-5-4 (5)-5-4 (5) 5-3-0

0 (2 0)

INTERMEDIATE EXAMPLE 4: HENDRIX CHORD WORKOUT

CD TRACK 36

Jimi Hendrix's poetic chord work was the inspiration for this example. Watch the stretching in the third bar and make sure you keep the notes in each chord

ringing into each other. A clean valve amp, a little phaser or uni-vibe, and a neck pickup setting will get you into Electric Ladyland.

♩ = 60

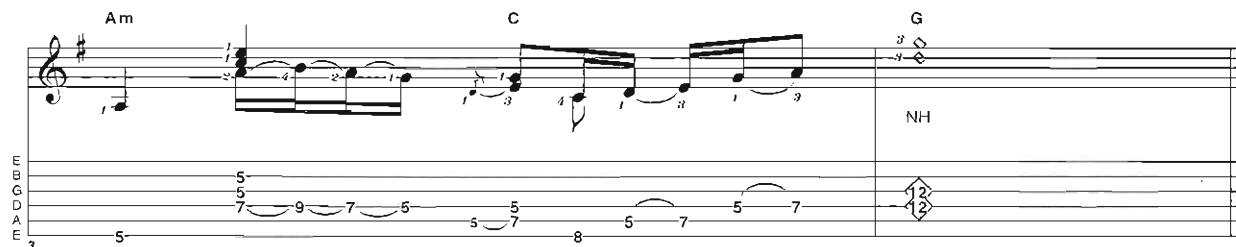
Em Bm Bm

15-16-15 10-12-10 12-14-12 7-9-7 (7) 9 7 9 7 7 9 7 9 11 9 8 6

0 7 7 7 6

INTERMEDIATE EXAMPLE 4: HENDRIX CHORD WORKOUT ...CONT

CD TRACK 36



ADVANCED EXAMPLE 5: MIKE STERN FUSION LEAD LINES

CD TRACK 37

Here's a harmonically intricate line reminiscent of fusion master Mike Stern, using arpeggios and the dominant diminished scale over the dominant 7

chords. Follow the picking indications in the tab and do your best to make it groove at 120 bpm.




ADVANCED EXAMPLE 6: PAT METHENY CHORDS

CD TRACK 38

Although a nylon-string acoustic is used here, this etude will sound great on any electric or acoustic guitar. Use either fingerstyle or hybrid picking to

make the voicings pop out all at once and pay special attention to smoothly connecting the top melody notes.



Jeff Beck Group



John Wheatcroft transports us back to a time when Jeff Beck, along with Rod Stewart, was busy developing his own unique take on the blues...



Beck with his iconic '60s Les Paul Standard

what-for with his oxblood refinished Les Paul. We're also aware of his unbelievable manipulation of the Strat's vibrato system, allowing him to mimic not only an expert slide guitarist (of which Jeff is one also), but also harmonica and the human voice (if you don't believe me than check out his version of Nadia). Of course we won't mention Hi Ho Silver Lining - oops, just slipped out!

One era of Beck's output that is often overlooked is the work that he produced in 1968-69, specifically the two albums he recorded with the first incarnation of the Jeff Beck Group after being kicked out of The Yardbirds. In retrospect the line-up could be considered one of the first 'supergroups' in rock, featuring Rod Stewart on vocals and Ron Wood on bass. However, in the late '60s both had yet to make their name, with Rod releasing a couple of singles with Long John Baldry and Woody sitting in with various groups on the scene.


After some initial commercial success with The Yardbirds, Beck hooked up with the legendary producer Mickie Most: an unfortunate pairing as Most was solely concerned with

producing shiny happy pop singles, whilst Beck had heard the call of the blues. Initially the group were relegated to backing-band duties with Jeff on lead vocals, producing a reasonable hit with Hi Ho Silver Lining, but Jeff was far from happy. Thankfully for Beck, intervention came in the form of Peter Grant, the man who would go on to manage Led Zeppelin. Grant convinced the record company to allow Beck to follow his artistic calling and take the group out on the road in its intended form, as a hard rocking blues

band with Jeff doing what he did best, playing great guitar and leaving the vocals in the capable hands of Stewart.

The net result of this gamble produced two of the finest blues/rock albums of all time, Truth and Beck-Ola. Much has been written about Jeff's discontent when he heard the first Led Zeppelin album, noting a certain 'similarity' shall we say. And in retrospect it's obvious to all that Jeff couldn't keep Stewart and Wood in his band for very long, before they felt the need to do their own thing - The Faces and Stones beckoned. So let us be grateful for the few short years they were together and the amazing work this produced.

I love Jeff's playing from this period, so it's been a joy this month going back to these recordings and listening to them in detail once again. He's got everything on the go; intensity, chops, feel, timing, wonderful tone, great songs and inventive arrangements.

Many critics state that these releases paved the way for the heavy rock guitar boom of the early '70s, along with undeniably directly influencing the music and playing of both Page and Hendrix. From this guitarist's perspective, once I'd discovered these albums I can see why! As always, I hope you enjoy the complete solo that follows. I'd urge you to check out the originals though, as this lesson is merely an appetiser for what's in store for when you go to the source directly! 

“I simply wanted disgusting heavy, heavy, heavy stuff” Jeff Beck

GET THE TONE



At this time Jeff was switching between a Fender Tele with a Danelectro neck, a Strat and a Les Paul, although not the legendary oxblood finish one that would later grace *Blow By Blow* and *Wired*. The biggest difference from then to now would be that at this time Beck was still very much a plectrum player. His main studio amp for these sessions was a Vox AC30, reputedly ran at full tilt and stuffed into a cupboard to keep from bleeding into all the other microphones, although for live dates he ran into a pair of Marshall heads, each running a pair of 4x12s, with the obligatory wah and fuzz between guitar and amp. I used my '50 reissue Tele with Duncan Antiquities into a '67 AC30 via an Analogman Sun Face fuzz pedal. The amp was turned up loud although, unlike Jeff, not tucked into a wardrobe!

ABILITY RATING



Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: G Blues	<input checked="" type="checkbox"/> Lick vocabulary
TEMPO: 108 bpm	<input checked="" type="checkbox"/> Use of expressive techniques
CD: TRACKS 39-41	<input checked="" type="checkbox"/> Intelligent note selection

PRACTICALLY EVERY GUITARIST loves Jeff Beck! We all know about his groundbreaking fusion albums from the '70s, *Blow By Blow*, *Wired* and so on, giving it

TRACK RECORD The Jeff Beck Group's debut, *Truth* (1968) and follow up *Beck-Ola* (1969) are sounding better than ever due to re-mastering, with excellent liner notes and bonus tracks for those of us who want everything. You can also buy the originals on a single CD or download from iTunes, minus the bonus tracks but still featuring more than enough terrifying guitar to keep you occupied over the winter months.

EXAMPLE COMPLETE SOLO

CD TRACK 40

[Bars 0-4] Our opening phrase neatly illustrates several of Jeff's early influences in just a few bars. Speedy pull-offs were a big feature in the styles of jazz pioneer Les Paul and rock'n'roll legend Cliff Gallup, the lead guitarist in Gene Vincent's band The Blue Caps. To balance out all this speedy and nimble stuff we've got a couple of lazily drawn-out bends in bars 1 and 2. The trick to making the vibrato sound effective here is to not jump straight in. Allow each note to ring a little before diving in for the kill - think of Gary Moore's long bent note in *Parisienne Walkways*; Gary is a huge Beck fan.

[Bars 5-8] All of the notes contained within these bars come from the humble G 'blues' scale (G Bb C Db D F), although as you can see clearly,

Jeff brings the notes to life by mixing up the expressive techniques within each individual phrase. So, we get repetitious bends, pull-offs and vibrato, followed by a perpetual descending phrase that mixes both 16th note and 16th note triplets. The rhythm of any lick is just as important as the note selection, in fact sometimes even more so.

[Bars 9-12] Whilst we're on the subject of note selection coupled with rhythm, you should definitely check out these gems. In bar 9 we're headed toward the root of our underlying D chord (need I say, the note D), whereas in the following three bars we're making a big feature of the 6th interval, both against C7 (A) and our destination tonic chord, G7 (E).

CHORUS 1
G7

♩ = 108

E B G D A E

0 6 3 0 6 3 0

BU

BU

BU

3 3 6 3 6 5 4 3

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

C7

3:2

6 5 3 6 5 3 6 5 3 6 5 3

BU

PB6 PB6 PB6 PB6 PB6 BU

5 (7) 6 (8) 6 (8) 6 (8) 6 (8) 6 (8) 6 8 8 (11)

G7

3

BU

3 3 6 3 6 3 6 5 3 5 3 3

5 (7) 4 3 1 3 1 3 1 3 1 3

D7

BU

10 (12) 10 8 6 8 6 7

C7

G7

D7

BU BD BU BU BD BU BU

15 (17) (15) 13 (15) 15 (17) (15) 12 12 12 12 15 (17) 12 12 12 12 15 (17) (15) (18) 17 (19) 15 18 15 15 18 15

10

LESSON: BLUES

EXAMPLE COMPLETE SOLO ...CONTINUED

CD TRACK 40

[Bars 13-16] At first glance, this four-bar salvo that opens our second chorus looks very much like conventional pentatonic blues/rock vocabulary. Jeff however doesn't 'do' conventional for very long. The repetitious pull-off idea in bar 14 uses octave displacement (isolated notes transposed up or down by an octave) by exploiting convenient open strings embedded in the middle of a pattern. Beck's greasy bending idea in bar 16 reminds me of the kind of thing Brian May might have come up with a little while later on. Unsurprisingly, May was, and still is, a huge fan.

[Bars 17-20] Who says that arpeggios need to be sterile and exercise-like? In bar 17 we see how Jeff serves up C7 (C E G Bb), before moving onto a pair of syncopated phrases bridging the gap between the root of a dominant chord chromatically towards the b7 and back again, with the open string situated in-between to give the line some bounce. Bar 20 is derived from

the harmonically appropriate G Mixolydian mode (G A B C D E F), and once again centres around those all-important chord tones (G B D F).

[Bars 21-24] We end with some typically Beckish dirty and low-down pentatonic blues action, with chromatic decoration I must add, restating the open string pull-off idea we first met at the start. Really dig in here, as Jeff was really rocking out during this era and whilst always under control Beck was playing with a raw primal aggression in keeping with the feel of the music overall. It's more about being positive and bold than just sheer brute force however. You should keep the pick slightly more rigid and perhaps show a touch more pick to the string that you would normally. Jeff had recently been turned on to heavier strings by Jimi Hendrix, so bear that in mind too. As always experimentation is the key so try out all extremes so you can make a decision to change dynamic level at any point.

CHORUS 2

G7

BU BU

17(19)-15 18(20) 0 15-0 15-0 15-0 15-0 15-0 17-15 0

13

BU 15 18-15-18-15 15 15 17-15 17-15 17-15 17-15 0-17 0-16 0-15 0-16 0-17

16

G7 D7

0-12 0-11 0-10 0-11 0-12 12-10 0-7 5-0-5 4 5-3 5-0 1-2-3 1-2-3 1-2-3 1-2-3 4-3 1-3

19

C7 G7 A9 G9

BU BD BU 0-6-3-0 6-3-0 5-3-0 3-5-3 4-3-1 3 1 4-3 2 4-3 2

22

John Frusciante



This month **Martin Cooper** uncovers the spicy guitar style of the former Red Hot Chili Peppers' guitarist, John Frusciante...



JF playing his wonderfully beaten-up Fender Strat

FORMED IN LOS Angeles in 1983, Red Hot Chili Peppers have been at the forefront of the US alternative rock scene for the past 20 years. The band members for most of their career have been guitarist John Frusciante, singer Anthony Keidis, bassist Flea and drummer Chad Smith. Frusciante left the band during the tour supporting their fifth album, *Blood Sugar Sex Magik*, which went on to sell over 13 million copies.

The following release, *One Hot Minute* saw Jane's Addiction guitarist Dave Navarro step into Frusciante's shoes, while he overcame an addiction to heroin. But the album didn't get close to matching the success of *Blood Sugar Sex Magik*. A sober Frusciante left rehab and returned to the Chilis in 1999, and the following album *Californication* went on to beat the success of *Blood Sugar Sex Magik*, selling over 15 million units.

The band have won seven Grammy awards, and also been one of the few artists chosen to appear in an episode of *The Simpsons*. With drummer Chad Smith back in his day job, after

some extra curricular success alongside Joe Satriani in Chickenfoot, the Chilis are writing and recording a new album for release in 2010, although we hear without Frusciante, who has left to pursue solo interests.

Frusciante's playing has always leaned heavily on sparse, syncopated funk lines, but he also has an impressive sense of melody and

has performed many memorable guitar parts on Chili Peppers' albums. He is also an accomplished improviser, with many of the band's gigs featuring extended sections of improvisation. Frusciante is far more at home with the Hendrix style of vintage rock playing than the technical prowess of players like Steve Vai, although he has said he is a fan of listening to highly technical guitar players. As well as a successful career with RHCP, Frusciante has also recorded several solo albums.

While this month's track is not hard to play, it's difficult to get to a good standard. There are a lot of repeated lines in both the rhythm part and the lead section, which serve to allow the phrases to become familiar to the listener. The chart is written in E minor (E F# G A B C D), but there is a B chord (B D# F#) and an A chord (A C# E) in the track as well. The solo is entirely based around the E minor pentatonic scale (E G A B D), and there is a deliberate clash at times against the D# and C# in the rhythm part. Not just part of the US alternative scene, the Chilis' sense of melody and harmony owes a lot to the likes of The Beach Boys and The Eagles, and this is shown in the descending harmony of the chords in the second section of the track.

Notice that the drum part is slightly swung, whereas the rhythm guitar is played straight. There are however a few triplet figures in the lead part that add to the swung feel. Finally, thanks very much to Mark 'Flea' Prentice for playing bass this month! 

“Not just part of the US alternative scene, The Chilis' sense of melody and harmony owes a lot to the likes of The Beach Boys and The Eagles”

GET THE TONE



The rhythm part has a slightly crunchy tone so don't add too much gain. The lead has more grit added to it, and Frusciante is a keen user of different types of overdrives for his lead playing. He plays many different vintage guitars, but is often seen using a sunburst Fender Strat and a Gretsch White Falcon. I used a Valley Arts Custom Pro, with a BB preamp for extra gain on the solo, a Vox wah-wah pedal and Digidesign's Eleven plugin set to a 'Marshall Plexi' sound.

ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: Em	<input checked="" type="checkbox"/> Timing
TEMPO: 96 bpm	<input checked="" type="checkbox"/> Pentatonic lead phrasing
CD: TRACKS 42-44	<input checked="" type="checkbox"/> Theory knowledge



TRACK RECORD The Red Hot Chili Peppers' album *Blood Sugar Sex Magik* (1991) features the fantastic *Give It Away* and the band's enormous hit *Under The Bridge*, while *Stadium Arcadium* (2002) has *Dani California*. Also check out are the group's *Greatest Hits* (2003) compilation and of course Frusciante's solo album *Shadows Collide With People* (2002). We look forward to seeing what he comes out with next.

EXAMPLE JOHN FRUSCIANTE STYLE RHYTHM PART**CD TRACK 43**

Timing is of the essence in whatever style you play, but with any music that's even vaguely funky it's vital. So make sure you play cleanly,

accurately and in time. From bar 9 onwards the low note of each triad moves down in semitones: E D# D C#.

RHYTHM GUITAR

$\text{♩} = 96$ **Em7** Play 4 times

1. 3. 5. 7

Em **B**

9. 13. 17. 21

G **A** Play 4 times **Em**

11. 15. 19. 23 25

EXAMPLE 2 JOHN FRUSCIANTE STYLE LEAD PART**CD TRACK 43**

It's pretty obvious from both his tone and the choice of notes he plays, that Frusciante is a fond devotee of Hendrix. So there are some classic

blues rock bends and pentatonic licks in bars 17 and 18 - make sure that you add an aggressive vibrato to the notes in bars 19 and 20.

LEAD GUITAR

$\text{♩} = 96$ **Em**

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

LESSON: ROCK

EXAMPLE 2 JOHN FRUSCIANTE STYLE LEAD PART ...CONTINUED

CD TRACK 43[illegible]

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Tango guitar



Jon Bishop takes a look at the fiery Argentinian Tango with a solo study piece that is great fun to play and a nice addition to any solo guitar repertoire...




Buenos Aires
cafe scene: bet
they're doing
the tango!

picking hand nails. This helps with developing a precise picking technique as well as producing a clear tone that provides good articulation.

Tango music originated in Argentina and has had a large influence on the Western music scene. The tango style is heavily associated with dance, and is a popular discipline within the ballroom dancing community - witness the recent rise in TV shows like the UK's *Strictly Come dancing* and the US version of the programme, *Dancing With The Stars*, which feature Latin styles extensively. Tango music is often in a 4/4 time signature and it is played with a fiery delivery and a positive, driving feel.

This month's piece is a solo study in the tango style. I have used a fairly standard set of changes taken from the key of E minor. The main movement to really cash in on in the tango style is the V-I cadence (B7 to E minor). To acknowledge the major third in the B7, a D# can be added into our E minor scale in place of the D natural giving us E harmonic minor scale (E F# G A B C D#).

The main melody fits the chords and is made up predominantly of chord tones that are linked by both scale tones and chromatic notes. The bass line and chordal accompaniment fit the rhythmic template of the tango style and this should be performed with the aforementioned driving feel.

You will need to play the piece fingerstyle. It's a little bit tricky if that's not your preferred approach to acoustic playing, so start slowly, build the tempo gradually and you'll soon be tangoing with the best! 

“Tango music originated in Argentina and it has had a large influence on the Western music scene”

ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: E minor	<input checked="" type="checkbox"/> Fingerstyle technique
TEMPO: 115 bpm	<input checked="" type="checkbox"/> Arpeggio fingerings
CD: TRACK 45	<input checked="" type="checkbox"/> Playing melody/chords/bass

THIS MONTH WE'RE looking at the tango, one of the incredibly sexy and evocative styles to have emerged from South America. Traditionally - since many of this fiery continent's people are of Spanish descent - a nylon string guitar would be the ideal instrument to use for playing the tango (and other Latin music styles such as bossa nova). To get a good tone many players grow their

GET THE TONE



For this month's recording I used a Raimundo nylon-string classical guitar. To create a natural, organic sound a condenser microphone was placed at the 12th fret and another on the body. To get the sound with your own setup, any nylon string guitar will do. You can of course try these ideas with any type of guitar, and if you're using an acoustic amp, try the settings above.

Francisco
Pancho Navarro:
Argentinian
guitar virtuoso



TRACK RECORD For a great overview of solo and duo tango guitar pieces, check out the album *Sweet Guitar* by Francisco Pancho Navarro. This is a great listen and showcases many Latin American styles, including the tango.

EXAMPLE TANGO GUITAR STYLE

CD TRACK 45

[Chorus 1: Bars 1-8] The first chorus has a simplified melody to help both the performer and the listener engage. Take your time learning the parts and also take a look at the suggested fingerings.

[Chorus 2: Bars 9-16] The second chorus is essentially a repeat of the first, only this time the melody has been embellished. Check out the fast trills and make sure the legato notes are loud and clear.

CHORUS 1

$\text{♩} = 115$

Nylon Guitar *mf*

Chorus 1 consists of 8 bars. The first four bars are marked with a tempo of 115 bpm. The guitar part is written for nylon guitar. The first four bars are marked with a tempo of 115 bpm. The guitar part is written for nylon guitar. The first four bars are marked with a tempo of 115 bpm. The guitar part is written for nylon guitar.

CHORUS 2

Chorus 2 consists of 8 bars. The first four bars are marked with a tempo of 115 bpm. The guitar part is written for nylon guitar. The first four bars are marked with a tempo of 115 bpm. The guitar part is written for nylon guitar. The first four bars are marked with a tempo of 115 bpm. The guitar part is written for nylon guitar.

LESSON: WORLD RHYTHM

EXAMPLE TANGO GUITAR STYLE ...CONTINUED

[Bridge: Bars 17-20] The melody moves into a higher register with barre chords for accompaniment. The top note of each chord can be played by the fretting hand's fourth finger to help you play them with the minimum of fuss.

[End: Bars 21 to end] The final section is simply the turnaround section repeated three times. There is a spritely strummed E minor chord in a classic tango rhythm to finish.

BRIDGE

E7 **Am** **D7** **G**

Em **Am** **Em** **B7** **Em**

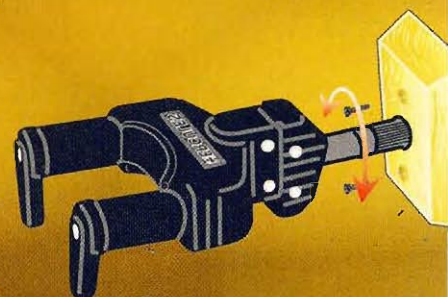
B7 **Em** **Em** **B7** **Em**

17 21 25

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Sweep picking PART 3



Atten-shun! Six string bayonets and ten deadly digits at the ready as RSM **Martin Goulding** continues his sweep picking inspection...



Tony MacAlpine: top sweep picker and fret tapper


with the same picking hand sweeping motion that we've looked at over the last two columns, while all descending elements are hammered-on using the fretting hand tapping technique. Many of the forms are also extended in range with the addition of picking hand taps that are executed with the second finger, the pick held as usual. This combination will allow for a more legato based sound than the more 'conventional' technique we studied last month, and will give an almost synthesiser-like effect to your arpeggio lines. The advantage is that the picking hand can extend the arpeggios without the restriction of needing to get back to pick the next note on the descent. This means that we can sweep and tap over the full range of the instrument with the picking hand executing the sweep over the actual fretboard, which in turn gives a very warm and smooth tone.

Sweeping and two-handed tapping evolved around the mid '80s with rock/metal virtuoso Tony MacAlpine, well known for his use of this particular combination for creating very fast melodic

arpeggio lines.

This approach to playing arpeggio lines works on any one-note-per-string form that doesn't use a barre-roll, and so is mainly orientated around position 3, C shape forms, and position 4, A shape forms. This month's column is a step by step progressive routine that develops the concepts from the basic components and expands both technically and also harmonically as we progress past triads, into four-note arpeggios (Major 7 = R

3 5 7, minor 7 = R b3 5 b7 and Dominant 7 = R 3 5 b7). Some of these arpeggios will be superimposed over an A root as we assemble our techniques in our home learning key of G, which as usual is referenced to the tonal centre of A Dorian (A B C D E F# G).

The most tricky aspect to this technique overall will be the clean and successful execution of the fretting hand taps, which will need to be hammered down from quite a height at first, the first finger as usual arriving on the note with the fleshy tip muting the string above the one being played - as well as arriving fairly flat, so as to mute all strings underneath the one being played. When picking hand taps are used, you will need to get used to sweeping over the actual fretboard, keeping the sweep stroke and the tap in the same area. As usual, look at this column as a practice routine. All examples should be memorised and practiced very slowly and with good timing and tone. Once the foundations are set and you have had at least a week's experience repeating the fragments continuously for 3-5 minutes daily, apply speed, staying on the new speed for a week or two before increasing the tempo by 10 or 20 bpm. Make sure you are fully warmed up before you start your routine and remember to shake out any tension or tightness that may accumulate while repeating the fragments continuously. Next month: economy picking! 

“This combination will allow for a more legato based sound than the more 'conventional' technique we studied last month”

GET THE TONE



A good rock sound with the gain almost full on and the bass set fairly flat with a slight boost on the midrange and treble should give you an appropriate tone for the sweeping and tapping technique. On the examples I also applied a dash of chorus for the Tony MacAlpine sound. 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 Amplitude v2.

ABILITY RATING



Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: Various	✓ Tapping skills
TEMPO: Various	✓ Arpeggio awareness
CD: TRACKS 46-56	✓ Speed and fluency

THIS MONTH WE will look at a routine that combines sweeping with tapping. All ascending triads and arpeggios are executed



TRACK RECORD There's no doubt that Tony MacAlpine's playing is something special. These days not only does he still demonstrate his amazing neo-classical rock techniques, he's also become something of a fusion monster. For the style described here, 1987's Maximum Security is highly recommended, as is the Incredible playing on his instrumentals Premonition (1994) and Evolution (1995).

EXAMPLE 1A & 1B

CD TRACK 46

Our first repetition fragment is an A minor triad and the second is G major, both in position 3 (C shape, CAGED) with an ascending sweep stroke and fretting hand tap on the second string when descending. Ensure that the sweep stroke is played in

one single motion with no notes that ring into each other. For good note separation practise slowly until the exercise is memorised. On the CD, these exercises are demonstrated with triplets at 60bpm, then sextuplets at 60bpm and 120bpm.

Am
♩ = 60/120

G

LESSON: METAL BOOTCAMP

EXAMPLE 6A & 6B

CD TRACK 51

These full C shaped CAGED arpeggios are voiced with the root note on the fifth string and along with the picking hand tap are three octaves in range. After the initial sweeping stroke, fretting handed tapping is utilised for the descent. Hammer down

on the fretting hand notes hard and from a height at first; all notes should be even in velocity. Use the picking hand's second finger to tap, holding the pick as usual so as to combine fluidly the sweeping stroke which takes place over the fretboard.

EXAMPLE 7A, 7B, 7C & 7D

CD TRACK 52

In Ex 7a, we have turned our regular Am triad into an Am7 (R 3 5 b7) arpeggio by tapping the b7. In 7b, we have a Cmaj7 (R 3 5 7) arpeggio; 7c is an Em7 arpeggio and 7d is Gmaj7. This method of executing four-note arpeggios is a favourite of rock virtuoso Tony MacAlpine and will provide a fast and smooth, almost keyboard-like tone. All these arpeggios are in our home learning key of G major. Practise slowly until memorised with good timing and tone. After a week or so at learning speeds

(triplets at 60bpm) apply speed on a weekly or fortnightly basis. Long periods on a single speed will give rise to a bigger increase and will help you master the key notches on the click in greater detail. Increasing speed on a daily basis is not recommended as it doesn't allow the mind to fully get used to the co-ordination and will rush the progress of the mind's ability to scan ahead when engaged in continuous repetition.

EXAMPLE 8

CD TRACK 53

In this example, G major arpeggios are being superimposed over a static Am7 chord. Each subsequent arpeggio extends the superimposition theme and shows how superimposing different arpeggios over the same chord can create different sounding ideas. The lick exits with a bend using the fretting hand third finger and applies tone-wide, push upwards rock vibrato. Using these shapes to create harmonically extended arpeggios is a great way to add a modern and colourful sound to your

improvisation and is common in rock and fusion styles. I would recommend you spend time with each individual shape at first, building the profile of the whole lick gradually and in stages. Be careful with the linking together of the shapes to form one overall cascade, there is a fretting hand tap which is hammered with the fourth finger, and then played again with the first finger as you manoeuvre into the next position.

EXAMPLE 9

CD TRACK 54

This time we utilise an additional picking hand tap and play in strict sixteenth notes. These are all colourful sounding arpeggios that work particularly well when superimposed over the static Am7 (ii) chord. As you learn the line, you will see a pattern that goes from the maj7 to the m7, maj7, min 7. This simple repeated pattern

will help with quick memorisation and fast speed potential. Remember that in essence, we are simply playing arpeggios from all of the consecutive intervals of the static Am7 chord, so it goes as follows: maj7 from the b3, m7 from the 5th, major 7 from the b7 and m7 from the 9th.

EXAMPLE 10

CD TRACK 55

Rather than simply ascending and descending, this lick develops and unfolds with the addition of picking hand taps that extend the arpeggio in terms of range and harmonic sophistication. The highest tapped note is the 9th degree, implying a Gmaj9 extended tonality and is a colourful sound which also works very well when

superimposed over a static Am7 vamp which would yield an Am13 sound as the notes of Gmaj7 are G B D F# which when referenced to the root note A are G=b7, B=9th, D=11th, F#=13th. Again as a formula, we can remember we can play maj7 from the b7 (or maj7 down a tone from root).

EXAMPLE 11

CD TRACK 56

We ascend one arpeggio and descend the next via a position shift on the first string. Starting with position 4, Cmaj7 arpeggio, the line ascends with a sweep stroke before a legato and tap full roll takes us to the second picking hand tap in beat 4 which must be executed with the fretting hand fourth finger. Now the hand moves back into a

descending D7 arpeggio. From here the same kind of move applies to an ascending Am7 arpeggio moving into a descending Gmaj7 arpeggio. To finish we move from an ascending Am7 arpeggio in position 3 (C shape) to a descending Em7 arpeggio before exiting on the 5th relative to our tonal centre of Am7/Dorian.

Whole-tone cadenza PART 5



Shaun Baxter wraps up his whole-tone scale series by discussing how to maintain your various patterns and licks via an unaccompanied solo...



ABILITY RATING



Advanced

INFO	WILL IMPROVE YOUR
KEY: E	<input checked="" type="checkbox"/> Learn the whole tone scale
TEMPO: 126 bpm	<input checked="" type="checkbox"/> Expand your tonality
CD: TRACKS 57-58	<input checked="" type="checkbox"/> Provide interest when soloing

MANY GUITARISTS FEEL disappointed with themselves when playing unaccompanied rock guitar in front of people (such as in a guitar shop, or at sound-check before a gig). Usually things often get reduced to generic widdling in A minor: using only a small part of a player's knowledge and vocabulary.

There are a couple of ways to avoid this.

First, you could imagine some chord changes that will force you into playing something with some harmonic structure and strength. Secondly, you could force yourself to explore a different tonality, like diminished or whole-tone. Not only will this freshen your approach (for both you and the listener), but will also help to maintain your working knowledge of various scales, as well as your technique in general.

The musical term for an unaccompanied solo is a cadenza. It can be either improvised or composed, and is usually played in a 'free' rhythmic style, often allowing displays of virtuosity. In rock guitar, the piece that springs to mind is Eruption by Van Halen (although some of that piece was accompanied by drums).

So I wanted to record something that sounded spontaneous, and was determined not to learn a pre-written piece but to demonstrate the merits of starting the composition process by improvising something. Consequently, the resulting performance (which I've entitled Hex Bomb, because whole-tone is a six-note scale) is a bit rough around the edges in places as I attempt to piece various elements together on the spot; however, it has got the spontaneous vibe that I wanted and I now have the first draft of something that can be refined both as a composition and as a polished performance.

Prior to the session I made a list of general approaches, which I mapped out into a basic structure only seconds before recording: not in musical notation, just words like 'chords', 'tremolo picking', 'descending run', 'whammy bar dive bomb', 'chords', 'picking-hand tapping' etc. In fact, the main chord motif was improvised during the performance: all I knew was that I had to play some chords at particular points (luckily I was able to remember that same improvised riff each time). The only pre-written section was the final one (the concluding chords

which I knew would round off a composition quite nicely, because they sound surprising melodic considering every note is taken from the whole-tone scale).

There are several themes reminiscent of Eruption at the start of this month's study piece, such as chords, tremolo picking, sixth string with whammy bar dive bomb, and a Van Halen-style picking hand tapping pattern from bar 10; however, the piece starts developing a life of its own after that.

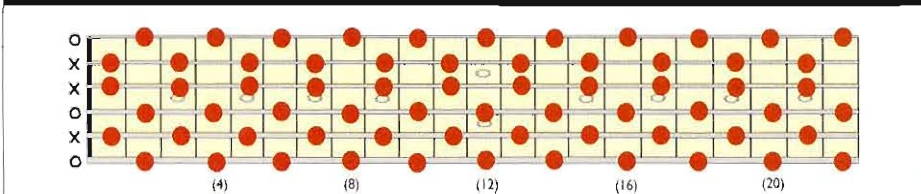
Whole-tone has an unsettling tonality. Personally, I think that it sounds good played in a robotic fashion using fast mechanical patterns that are reminiscent of random computer noises. Also, I like to exploit the symmetrical properties of the scale by exploring and developing various themes; consequently, Hex Bomb focuses more on patterns than rock-style bends, but you may want to do the opposite when creating your own pieces.

In the future, we will also be looking at similar cadenzas using scales like diminished.

Hex Bomb uses the E whole-tone scale throughout. If you need to revise this scale, see diagram 1. Because the performance was improvised, I had to take the recording home to transcribe it, and it was quite difficult to establish the most effective way of notating it. Anything too detailed would be over-pedantic and not in keeping with the spirit of the piece (or indeed the advantage of not having to play to a strict tempo, time signature or bar lengths).

Also, I was aware that the transcription would be of more educational use if it captured the concepts, rather than a minutely detailed performance. Consequently, all the notes played are contained within the tune; however, I haven't gone nuts by rhythmically notating any handling noise or stray open strings and, when notating the rhythms, I've gone for a working compromise between what was played and what was intended. So you'll notice that, from bar 23, some passages are sectioned off via diagonal lines to make it easier for you to see each distinct idea. Good luck, and have fun with Hex Bomb!

DIAGRAM 1 E WHOLE TONE SCALE FRETBOARD DIAGRAM



GET THE TONE



I thought it best to use a stock rock sound for the GT demo. Because I use a Fender Strat, I also employed a distortion pedal because the pickups are much weaker than humbuckers. The performance would have probably sounded more exciting if, like Eruption, it was drenched in a bright plate reverb; however, as a study, it would be much more difficult for you to decipher, so a conservative amount of reverb and delay were used.



TRACK RECORD Edward Van Halen's *Eruption* appeared on the band's eponymously-titled debut album. However, it would also be a good idea to listen to various classical cadenzas to get a feel and idea of the range of expression and themes during an unaccompanied cadenza (there'll be loads on Youtube). Finally, for more examples of fast computer-like patterns on the electric guitar, try listening to Bucket Head.

CD TRACK 58

next destination point (namely, the descending tapping figure that starts in bar 14).

[Bar 16] The second half of bar 16 is pretty fractured, and may be quite difficult to get exactly right, so you may prefer to simply play an ascending version of the descending tapping pattern used in the first half of the bar.

March 2010 GuitarTechniques 69

LESSON: CREATIVE ROCK

EXAMPLE HEX BOMB ...CONTINUED

CD TRACK 58

[Bar 22] Well, I did tell you that it was a bit rough around the edges in places. Here, I stray into a bit of (ahem) jazz, by playing a D# note before sliding up to the 20th fret of the first string at the start of the following bar.

[Bar 23] There's a hint of stray open string in bar 23, and the slide to the first note in bar 25 sounds a bit hesitant. Obviously, you can clean all this up when playing the same section, as I would if I was to learn the piece and play it again. Remember this is a warts-and-all improvised performance.

(8va) -

E B G D A E

14

(8va) -

E B G D A E

15

E B G D A E

16

Eaug Daug Eaig. F#aug Eaig

PM slightly -

E B G D A E

17

Daug Eaig rall N.C. a tempo

E B G D A E

19

8va

E B G D A E

21

EXAMPLE HEX BOMB ...CONTINUED

CD TRACK 58

[Bars 29-32] Throughout this passage, just focus on targeting and emphasising the notes that are on the fifth string and first strings.

[Bars 33-34] This passage could be difficult to count, because it involves playing nine-note motifs against a six-note count; but if you focus on the melody line traced

out by the notes on the first string it will be a lot easier to play and understand.

[Bars 35-38] This is another passage that could be difficult to count, so focus on targeting the notes at the start of each bar, and aim to play the notes in between as smoothly and evenly as possible: everything should take care of itself.

(8^{va})

PM slightly

Rit

a tempo

PM slightly

(Switch to neck pick-up)

8^{va}

(8^{va})

LESSON: CREATIVE ROCK

EXAMPLE HEX BOMB ...CONTINUED

CD TRACK 58

[Bars 39-42] It's best here to focus targeting the 19th-fret picking hand tap that occurs on the first and third beat of each bar in this section.

[Bars 48-50] The *mp* (moderately quiet) dynamic sign underneath the staff suggests that you turn your volume control down during the last note of bar 46.

presto (faster)

a tempo

mf *rall* **mp** **BU** **divebomb**

PM slightly **Hybrid picking or thumb and fingers**

Eaug Daug Eaug F#aug Eaug Daug Eaug Cadd9 (no 5th) Dadd9 (no 5th) E (no 5th)

8 **4** **6** **2** **5** **3** **5** **7** **9** **11** **13** **15** **17** **19** **21** **23** **25** **27** **29** **31** **33** **35** **37** **39** **41** **43** **45** **47** **49** **51** **53** **55** **57** **59** **61** **63** **65** **67** **69** **71** **73** **75** **77** **79** **81** **83** **85** **87** **89** **91** **93** **95** **97** **99** **101** **103** **105** **107** **109** **111** **113** **115** **117** **119** **121** **123** **125** **127** **129** **131** **133** **135** **137** **139** **141** **143** **145** **147** **149** **151** **153** **155** **157** **159** **161** **163** **165** **167** **169** **171** **173** **175** **177** **179** **181** **183** **185** **187** **189** **191** **193** **195** **197** **199** **201** **203** **205** **207** **209** **211** **213** **215** **217** **219** **221** **223** **225** **227** **229** **231** **233** **235** **237** **239** **241** **243** **245** **247** **249** **251** **253** **255** **257** 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Vinnie Moore

PART 3



Vinnie Moore shows **Charl Coetzee** the concepts and techniques we looked at in the previous two articles and presents them all together in a jam...



Vinnie Moore:
legend of high
octane guitar

IT IS CRITICALLY important to be able to take the techniques and concepts you study in isolation and be able to incorporate them into your playing, whether it's improvising over backing tracks at home or playing with a band on stage.

When you can do that comfortably, the assimilation process is complete, since you don't have to think about what you do but simply focus on your playing. Your mind can get in the way of your guitar work when you 'over-think' things, so a useful tip is to try and work on whatever area you're focusing on so that it can easily be integrated into your playing in a way that sounds natural, not laboured or too obviously thought out.


In the last two articles we looked at mixing major and minor tonalities, tackled hybrid picking and even a bit of chromaticism. Once he'd shown us the concepts from his unique perspective, Vinnie used all of these techniques seamlessly in the improvised jam that you'll find tabbed beginning over the page.

Vinnie is one of the few players who has had a successful solo career alongside being a high profile band member and he shared a bit about his approach to soloing: "If I play a solo it doesn't matter if it's with the band or my solo projects - I just listen to the song and the chord changes and try to be inspired by it to play what's right for the song. Often you'll hear guys playing over some chord changes

and you can tell they're just trying to get their licks in there and to show their stuff. Often that's inappropriate and I guess I've also been guilty of that sometimes, but these days I prefer to do what's right for the song that I'm playing over. Whether it's a solo project or a UFO album I just listen to the music, the rhythm and the chords, just go for it and try to play something tasty that fits."

Vinnie also gave us some insights into his practicing habits: "At home I play for hours every day but on the road I don't practise as much. I find that if I just warm up before the show it maintains my chops enough. If I have a day off I try and take the guitar into the hotel room and practise for about 30 minutes just to keep the hands in shape. I play a lot more at home but on the road I tend to save it up for the show."

Vinnie is a big advocate of playing with a band, as opposed to only playing to backing tracks that don't respond to you: "You get guys who have worked out their little licks in their workshop, their laboratory and then they get out and try to impose those licks over a situation with a band and it just doesn't work. That's why playing live and playing with other people in a band is definitely a good thing; it helps you grow as a musician and an artist."

In closing, Vinnie's general advice for players is to study with a teacher, listen to as many different styles of music and play with as many different musicians as possible. By the way, you need to tune down a half-step if you want to play along with him! 

“Playing with other people live or in a band is definitely a good thing; it helps you grow as a musician and an artist”

ABILITY RATING



Moderate/Advanced

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

GET THE TONE



For the Recording Vinnie used his Signature Dean guitar with Dean Vinnie Moore Signature humbucker and two DiMarzio single-coil spaced noise-cancelling 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. Thanks to Gavin Vaughan for the audio recording.



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 VINNIE JAMS OUT HIS IDEAS

[Bars 1-4] Vinnie kicks things off in E and then plays a couple of neat sounding ideas using the E blues scale.

[Bars 5-7] Here he switches to E major pentatonic to provide a nice contrast to the previous minor based ideas.

[Bars 8-9] Here we find Vinnie sliding up the neck using the E Mixolydian

scale (E F# G# A B C# D E). This is a great way to contrast the five-note major pentatonic scale (E F# G# B C#) ideas by introducing two extra notes (A and D) courtesy of the Mixolydian mode.

[Bar 10] Still in E Mixolydian territory we're based around an E major triad using the major 3rd as an exit note.

Bar 1: E5. Treble staff: E4, E4, E4, E4. Bass staff: E2, E2, E2, E2. Fretboard diagram: E string (1st) has frets 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30. B string (2nd) has frets 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30.

Bar 2: N.C. Treble staff: E4, E4, E4, E4. Bass staff: E2, E2, E2, E2. Fretboard diagram: E string (1st) has frets 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30. B string (2nd) has frets 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30.

Bar 3: BU BD. Treble staff: E4, E4, E4, E4. Bass staff: E2, E2, E2, E2. Fretboard diagram: E string (1st) has frets 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30. B string (2nd) has frets 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30.

Bar 4: BU BD. Treble staff: E4, E4, E4, E4. Bass staff: E2, E2, E2, E2. Fretboard diagram: E string (1st) has frets 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30. B string (2nd) has frets 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30.

Bar 5: BU BD. Treble staff: E4, E4, E4, E4. Bass staff: E2, E2, E2, E2. Fretboard diagram: E string (1st) has frets 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30. B string (2nd) has frets 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30.

Bar 6: BU BD. Treble staff: E4, E4, E4, E4. Bass staff: E2, E2, E2, E2. Fretboard diagram: E string (1st) has frets 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30. B string (2nd) has frets 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30.

Bar 7: BU BD. Treble staff: E4, E4, E4, E4. Bass staff: E2, E2, E2, E2. Fretboard diagram: E string (1st) has frets 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30. B string (2nd) has frets 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30.

Bar 8: BU BD. Treble staff: E4, E4, E4, E4. Bass staff: E2, E2, E2, E2. Fretboard diagram: E string (1st) has frets 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30. B string (2nd) has frets 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30.

Bar 9: BU BD. Treble staff: E4, E4, E4, E4. Bass staff: E2, E2, E2, E2. Fretboard diagram: E string (1st) has frets 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30. B string (2nd) has frets 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30.

Bar 10: BU BD. Treble staff: E4, E4, E4, E4. Bass staff: E2, E2, E2, E2. Fretboard diagram: E string (1st) has frets 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30. B string (2nd) has frets 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30.

EXAMPLE VINNIE JAMS OUT HIS IDEAS ...CONTINUED

[Bars 12-15] Here Vinnie played a mixture of E, Dmaj7 and Amaj7 arpeggio fragments and introduced some chromaticism as well.

[Bar 16-18] Changing the rhythm of your licks is always a great way to spice things up. Here Vinnie is using triplets to add some rhythmic interest with an extended arpeggio idea in A. He ends the phrase on the

b7 of E (D) before changing over to the E blues scale again.

[Bars 19-21] Vinnie used hybrid picking for these double-stop ideas and added G# and C# to the E blues scale (E G A Bb B D) before ending in E major pentatonic.



The tablature consists of six systems, each with a standard musical staff and a guitar fretboard diagram below it. The fretboard diagrams show fingerings, bends, and triplets. The systems are numbered 12, 14, 16, 18, 19, and 20 on the left margin.

System 12: Treble clef, key signature of one sharp (F#). Fretboard diagram shows a sequence of notes: 22-19-21, 19, 21, 19-18, 19, 16, 18, 19-16, 17, 16, 19, 18. A 'Gtr' marking is above the staff.

System 14: Treble clef. Fretboard diagram shows a sequence of notes: 17-14, 15-14, 14, 16, 15-14, 13, 14, 13, 11, 16, 16, 14, 12, 14, 13, 12, 11, 14-12-10, 9-10, 11, 12, 11-10, 9, 8, 7, 6, 5, 4. A '3' marking is above the staff.

System 16: Treble clef. Fretboard diagram shows a sequence of notes: 4, 5, 4, 7, 6, 5, 5-7/10, (10)-(9), 10, 12, 9, 10, 9, 11, 9, 11-(13), 9, 11, 11, 9. A 'PB9' marking is above the staff.

System 18: Treble clef. Fretboard diagram shows a sequence of notes: 9, 11-13, 12, 12, 15, 15, 12, 15, 12, 15, 14, 12, 14, 14, (16), (14), 12, 14. A 'BU' and 'BD' marking is above the staff.

System 19: Treble clef. Fretboard diagram shows a sequence of notes: 14, 14, 12, 14, 12, 13, 12, 12, 14, 12, 15, 12, 14, 14, 12, 13, 12, 13, 14, 12, 14. A '3' marking is above the staff.

System 20: Treble clef. Fretboard diagram shows a sequence of notes: 12, 14, 12, 15, 12, 12, 12, 13, 14, 12, 12, 13, 14, 12, 12, 13, 14, 12. A '3' marking is above the staff.

EXAMPLE VINNIE JAMS OUT HIS IDEAS ...CONTINUED

[Bars 22-23] Here Vinnie plays some descending open position E blues scale licks before ending on the V chord (B7#9).

[Bars 24-26] Back in E Mixolydian territory Vinnie ends the phrase by adding another chromatic note, A#, to lead up to the exit bend on the second string where he caught the third string as well. Hendrix style!

[Bars 27-30] Here we see a combination of E Mixolydian and E blues scale along with some chromaticism, making a smooth, sophisticated sound.

[Bars 31-32] To wind up, Vinnie used the B7#9 for a strong resolution back to E. Many thanks to Vinnie for giving of his time and knowledge.

The musical notation is presented in six systems, each corresponding to a specific bar range in the tutorial. Each system consists of a standard musical staff with a treble clef and a guitar staff below it. The guitar staff includes fret numbers and technique markings such as 'BU' (bend), 'BD' (bend down), 'N.C.' (natural), and 'B7#9'. The systems are numbered 21, 22, 24, 26, 28, and 30 on the left margin. The notation includes various scales, licks, and chord progressions, with some sections marked with '3' for triplets. The final system (31-32) shows a resolution back to E with a B7#9 chord.

Rhythm Changes PART 2



Soloing on those 'rhythm changes' can be a challenging proposition. Fear ye not, for **Pete Callard** will show you how it's done...



Charlie Parker: one of the all-time greats of bebop jazz...

LAST MONTH WE introduced the notorious jazz sequence known as rhythm changes, discussed its form and harmony, and suggested some common substitution ideas. To recap, rhythm changes started life as the chord progression from the Gershwin tune *I Got Rhythm*, and its recurring usage provides a great example of a practice popular in bebop called *contrafact* - creating a new tune by using the chord progression from an existing standard and writing a new melody for it. Rhythm changes has become, arguably, the archetypal progression of bebop - Charlie Parker alone wrote numerous tunes on the sequence (see *Track Record*) - and this month we're going to begin considering soloing approaches.


As mentioned last time, rhythm changes is a 32-bar, AABA form (ie you play the first 8 bars - called the A section - twice, followed by a different 8 bar section - the B section - then repeat the A section again to finish the sequence). Fortunately, much of the rhythm changes progression is built from elements that we've already examined in previous columns - the A section is

primarily based on turnarounds, which we discussed back in GT issues 119 and 120, while the B section is a bebop bridge, which we investigated recently in issues 170, 171 and 172.

One part of rhythm changes that is new to us is the chord sequence that occurs in bars 5 and 6 of the A section, and that's going to be

the focus of this column. These two bars can appear in different guises: in the original Gershwin song the sequence was, in the key of Bb, the chords Bb-Bb7-Eb-Ebm, whereas the beboppers often change the final Ebm chord to Edim, or even Ab7. Another common substitution is to change the initial Bb chord to Fm7, giving us a II-V-I in Eb (Fm7-Bb7-Eb). We'll explore soloing with all of these options, but let's kick off, in time-honoured fashion, by working on getting the sequence under our fingers through the awesome power and endless delights of systematic arpeggiation (Example 1).

For Examples 2 and 3 we're going to explore some of the easier ways to navigate through the sequence with the help of some of the great names in jazz, starting with incorporating it into the resolution of a turnaround line. Essentially here we're thinking of the sequence as a short interlude between turnarounds, so we're focusing on resolving the turnaround leading into it, then moving to the turnaround following it, and largely glossing over all that pesky harmony in between...

In Examples 4 and 5 we'll see some demonstrations of simply following the changes - not exactly an earth-shattering concept in jazz, but nonetheless an essential one that often gets overlooked in the thrust for complexity. We'll be continuing with rhythm changes next month. See you then! 

“Simply following the changes is not exactly an earth-shattering concept in jazz, but an essential one that often gets overlooked in the thrust for complexity...”

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 amplifier), and set up a warm clean tone on your amp. Thick strings work better, as does a hollowbody guitar, but neither is essential.

ABILITY RATING



Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: Bb	<input checked="" type="checkbox"/> Soloing vocabulary
TEMPO: Various	<input checked="" type="checkbox"/> Harmonic knowledge
CD: TRACKS 59-70	<input checked="" type="checkbox"/> Jazz repertoire

TRACK RECORD *Rhythm Changes* is the basis for numerous standards including *I Got Rhythm*, *Anthropology/Thriving From A Riff*, *Oleo*, *Cotton Tail*, *Celerity (Celebrity)*, *An Oscar For Treadwell*, *Moose The Mooch*, *Dexterity*, *Lester Leaps In*, *Straighten Up And Fly Right*, *Salt Peanuts*, *Suspense* and *Meet The Flintstones*. See where you can hear the changes in other well-known tunes.

EXAMPLE 1 ARPEGGIATING AROUND THE SEQUENCE

CD TRACK 60

We're arpeggiating systematically around the 2-bar sequence - firstly with Ebm7 as the last chord (Ex1a), then with Edim7 as the last chord (Ex1b), although you could also try it with Ab7, and starting on Fm7. Play through the sequence moving through the arpeggios without changing the note pattern. Start from the bottom note in the Bbmaj7 arpeggio and move up it in 8th notes; when the chord changes,

move to the nearest note in the next arpeggio keeping the line moving up. When you reach the top of the relevant arpeggio come back down again, changing to the nearest arpeggio note when the chord changes and keeping moving down. Continue round and round and once you're comfortable moving between the arpeggios in this position, move to the next until you've mastered the whole neck.

Ex1a

Ex1b

EXAMPLE 2 RHYTHM CHANGES FIRST 8 BARS - VARIATIONS

CD TRACK 62

The three lines in Example 2 demonstrate approaching the sequence as a short interlude between turnarounds, focusing on resolving the turnaround leading

into it, then moving to the turnaround following it, and largely glossing over the harmony in between...

Ex 2a: Grant Green resolves a II-V-I idea on the 5th (F) of the Bb chord then sits out on the sequence, finally playing a bluesy Bb idea to lead back into the next turnaround.

Ex 2b: John Coltrane resolves his line on the Bb (bar 3), then waits until the Ebm7 which he outlines, leading back to Bb for the Bb chord in bar 5.

Ex 2c: Charlie Parker keeps a motif going into bar 3 then sits out until beat 4 of the next bar where he anticipates the move back to Bb with a Bb major scale idea.

LESSON: JAZZ

EXAMPLE 2 RHYTHM CHANGES FIRST 8 BARS - VARIATIONS ...CONTINUED

CD TRACK 62

Ex 2d: Mike Stern basically ignores the whole sequence, resolving his line to Bb major in bar 2 then waiting until the next turnaround (bar 4) to continue.

EXAMPLE 3 FURTHER VARIATIONS FROM THE JAZZ GREATS

CD TRACK 64

Ex 3a: Charlie Parker ends his initial idea running into the sequence, then takes a Bbm pentatonic motif through the second half (bar 3) and into the next turnaround (bar 4).

Ex 3b: Grant Green suggests the changes - landing on the b7 for the Bb7 and Eb for the Eb chord - but essentially plays Bb major through the whole sequence.

Ex 3c: John Coltrane also hints at the changes while still staying in the Bb major scale throughout.

Ex 3d: Charlie Parker starts in Bb major, then changes to the Eb major scale through bar 2, ignoring the Ebm7.

EXAMPLE 4 OUTLINING THE CHANGES FINISHING ON EM

CD TRACK 66

Ex 4a: Joe Pass gives us a textbook example, with arpeggios outlining each chord, starting on Bb major pentatonic, then Bb7, Eb major and Eb minor, and finishing on Bb7.

Ex 4b: Charlie Parker is mostly following the changes in this great line, playing around Bb then Bb7 in bar 1, then outlining Ebmaj9 and Ebm in bar 2 and finishing back on Bb.

Ex 4c: Amid all the descending chromaticism, this typically inspired Bill Evans idea is strongly outlining the Bb-Bb7-Eb-Ebm sequence.

EXAMPLE 5 OUTLINING THE CHANGES AND FINISHING ON E DIMINISHED

CD TRACK 69

Ex 5a: Charlie Parker starts sparsely around Bb, then moves into Eb major and an E dim arpeggio in bar 2, ending in Bb in bar 3.

Ex 5b: Grant Green starts in Bb major, hitting the b7 (Ab) for the Bb7 on beat 3, then in bar 3 outlines Eb6 and a bit of E dim scale before enclosing the Bb chord

Ex 5c: Bill Evans starts sparsely, moving into an ascending passage through bar 3 (Eb Lydian and E diminished), then finishing with a rhythmic twist on his initial idea.

The fourth finger

PART 5



The penultimate article in **Jay Stapley's** series on acoustic fingerstyle focuses on using the fourth picking finger and a neat way to strum...



James Taylor using the 'thumb and strum' style

THIS MONTH WE'RE going to introduce the fourth finger (c) of the picking hand, using it to play notes either as part of a chord or part of an arpeggio. We'll also learn a strumming style using the thumb and fingers of the picking hand that can be developed into a versatile accompaniment technique that includes single notes, bass runs and chords. Players as diverse as Paul McCartney and James Taylor have adopted their own variations on this 'pick and strum' approach, with hugely successful results.

Exercise 1 is a relatively simple exercise to include the fourth finger of the picking hand into our basic fingerstyle technique. There are a couple of points to watch here. First, many guitarists use this finger of the picking hand as a kind of anchor, resting it on the soundboard or scratchplate just below the first string. If you are used to doing this, you'll have to concentrate hard to stop this finger from seeking out its 'home' when it's not in use. Secondly, you need to make sure the notes are of equal volume. As the fourth finger is rarely used, it's likely to be weaker and

therefore quieter than the others. Pay attention to this and aim to get the volume up to the same level.

Exercise 2 trains the fourth finger to join in when playing chords. I've chosen a complex chord sequence as I'm going to include it in our final piece in the next instalment, so take a moment to learn the

progression first. Try these chords in two ways: first with all the notes sounding simultaneously, and then with the notes spread a little.

I wouldn't normally have both a 5th and a root on the bottom two strings (as in the C/G and Bb/F chords), because it would sound too muddy, but as this is a solo piece I don't have to worry about what the bass player is doing, and I like the dark colour it gives the chords.

Exercise 3 is a strumming technique. This is an invaluable approach as it enables you to switch instantly from picking to strumming without needing to stop and find a pick. A little explanation is needed: the picking hand thumb is used to play bass notes, and then the picking hand fingers play the chords; they do this by starting off curled up until they are almost touching the palm, and then straightening out in an uncurling motion with the nails brushing across the strings; these fingers can also play the strings as they curl into the palm again, and pick the strings in a chord as in Exercise 2.

Exercise 4 combines the strum and chords with some bass runs, sometimes doubling the strum. Once you have this technique under control, you can switch easily and seamlessly between playing picked and strummed accompaniments, and even combine them. James Taylor's seminal track Sweet Baby James is the perfect example of this idea in action. And if it's good enough for JT... **BT**

“Players as diverse as Paul McCartney and James Taylor have adopted their own variations on this 'pick and strum' approach”

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.

ABILITY RATING

Easy

INFO	WILL IMPROVE YOUR
KEY: Various	<input checked="" type="checkbox"/> Basic fingerstyle technique
TEMPO: Various	<input checked="" type="checkbox"/> Sense of rhythm
CD: TRACKS 71-74	<input checked="" type="checkbox"/> 'Thumb and strum' technique



TRACK RECORD In popular acoustic playing one man stands out as writer of great songs and purveyor of a simple but beautiful fingerstyle-only approach (although he rarely if ever uses his fourth finger). As well as standard 'pima' fingerstyle, Taylor is a master of the languid 'thumb and strum' technique and any of his albums will feature it. But the title track of Sweet Baby James is archetypal thumb and strum.

EXERCISE 1 INTRODUCING THE FOURTH FINGER (C)

CD TRACK 71

To fret the F# on the sixth string in bars 5 and 6, I used my thumb, but you could use your second finger instead. When picking with 'c' finger, aim for even timing and volume.

Em Am

E B G D A E

1 2 0 0 0 0 2 0 2 0 0 2 0 2 1 1 2 2 0 2 2 1 1 2 2

plamam i etc

D9/F# G6

E B G D A E

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

EXERCISE 2 MORE FOURTH FINGER ACTION

CD TRACK 72

You may find this example easier than the previous as all picking hand fingers are required to sound the strings simultaneously.

[illegible]

EXERCISE 3 THE 'THUMB AND STRUM' TECHNIQUE

CD TRACK 73

Watch the B bass note in bar 3 and the F# in bar 4, and concentrate on getting the rhythm nice and smooth and the volume balance between the bass and chords even.

EXERCISE 4 MORE THUMB AND STRUM

CD TRACK 74

The last crotchet of bar 3 is played as semiquavers alternating between the thumb and fingers. The last two crotchets of bar 4 feature a simple bass run with no chords on top.

[illegible]

Celtic guitar

PART 2



Get your green cords on, comb your beard and join **Stuart Ryan** in the snug of his local as he looks at how to arrange a reel for solo acoustic guitar...

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John Renbourn: stalwart of the acoustic scene

musicians can tell what part of the country you are from by how you phrase your melodies - wow!

Common patterns for single-note melodies include a quaver followed by two semi-quavers (think 'daaa da da'), and two semi-quavers followed by a quaver (think 'da da daaa'). And although this is not too tricky to bow with a fiddle, it can be a real nightmare for a guitarist owing to the speed required for alternating picking with the i and in fingers or a combination of p and i.

I have used several examples of this phrasing in my arrangement and if you find them tricky to begin with, build them up slowly to get the strength, timing and precision required. This gets trickier when we add open string bass notes, so one way to practise is just to play through the melody on its own a few times first.

I hope you enjoy this arrangement of a great tune. I'll be back next month with more Celtic adventures! 

“You will find that players from different regions employ different phrasing, giving each region its own identity”

ABILITY RATING



Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: A minor	<input checked="" type="checkbox"/> Fiddle ornamentation
TEMPO: 150 bpm	<input checked="" type="checkbox"/> Fingerpicking coordination
CD: TRACK 75	<input checked="" type="checkbox"/> Adding bass notes to a melody

WELCOME TO THE second instalment of my Celtic guitar series. This month's piece is a traditional Scottish fiddle tune called The Bird's Nest. It's originally in the key of A minor, which is great for a guitarist as we can use all the open strings to create some harmony. Often reels are fast and complex so it's especially usefully to be able to use

open strings to fill out the sound - this leaves the fretting fingers free for the hard work! Also bear in mind that if you are trying to arrange a piece for solo guitar in an awkward key (A flat for example!), a simple transposition can make the process much easier.

Given the fact that a reel is typically a repetitive up-tempo melody with 'A' and 'B' sections, it's common for fiddle players to alter the melody in places or add ornamentation to create more interest and complexity. In true traditional music you will find that players from different regions employ different phrasing, a fascinating device which gives each region its own identity. It is even said that expert Irish

GET THE TONE



Any acoustic will be suitable for this style, though for a fast response on material like this a small to medium-bodied acoustic is best. I recorded this on a Nick Benjamin JOM (Jumbo Orchestra Model) guitar. Other makers associated with this style of playing are Fylde, Bown, Brook and Sobell.



TRACK RECORD If you're new to traditional guitar music, a perfect place to start is The Essential John Renbourn: His Greatest Hits. This album is packed with great playing from a stalwart of the acoustic scene. Martin Simpson's The Bramble Briar is another fantastic trad-style album from a brilliant player. Guitarists such as Tony McManus and Clive Carroll have added extra fire to this style.

EXAMPLE CELTIC GUITAR

CD TRACK 75

[Bar 1] The melody is stated without ornamentation, so get this under the fingers first. Players that use the CAGED system can think of this as based around the A minor shape. Melody playing is an important skill when arranging fiddle tunes for guitar, so spend time on your picking fingers here.

[Bar 5] A very common ornamentation on the melody on beat two – two semi-quavers and a quaver. The challenge here is the fast alternating pick strokes required, so work on this slowly until it feels natural.

[Bar 6] And here's the other one. This time it's on beat one and the rhythm is reversed – quaver followed by two semi-quavers. This is arguably trickier as the speed comes on the second half of the beat.

[Bar 9] It's amazing how the simple addition of one bass note creates the illusion of the sound really filling out. The open string should ring out to keep the sound full and the same applies to the G on the sixth string at the 3rd fret – keep this fretted down all the way through and play the melody around it.

[Bar 11] Okay, now there is a bass note and the ornamentation on the melody – this is where the headaches can begin! For the fast ornamentation on the melody you can either alternate p and i fingers or i and m.

[Bar 15] The rhythmic phrasing on the melody is a little different here; there is more space but you have to be careful with your timing so you come back in on the 'and' of beat two.

The score is written in 4/4 time and consists of 17 measures. It features a melody line in treble clef and a bass line in bass clef. The bass line includes various chords and fingerings. The melody line includes various ornaments and fingerings. The score is divided into four systems of four measures each, with the final system containing only three measures. The chords and ornaments are labeled above the melody line. The fingerings are indicated by numbers 1-5 on the strings.

Measures 1-4: Am11

Measures 5-8: Am, Gadd9, Am, Cadd9, Am, Gadd9, Am11

Measures 9-12: Am, Bm7, Cmaj7add6, D7sus2, Am, Gadd9, Am7, Em11

Measures 13-17: Am7, Fmaj13, C, Am7, Fmaj13, C6, G6

LESSON: ACOUSTIC

EXAMPLE CELTIC GUITAR ...CONTINUED

CD TRACK 75

[Bar 17] Here is the B section of the tune. Now we are moving around a little as we must jump to the 5th fret on the first string whilst also contending with the bass notes. Remember that harmony and bass notes don't only have to be added to the sixth and fifth strings, sometimes the fourth and third strings can serve the purpose of providing extra interest, and save on those epic stretches.

[Bar 21] An ascending bass line is very common in solo guitar arrangements of

traditional music and is great for adding a sense of tension.

[Bar 25] It's a tricky sequence here – the first finger must keep the F on the 1st fret, sixth string fretted whilst the fourth finger on the fretting hand takes care of the notes at the 3rd fret of strings one and two.

[Bar 31] And we throw in some more rhythmic variations to keep you on your toes until the end. I hope you enjoy this month's 'reeling and a-rocking'!

Am7 Bmadd11#5 C6 D7sus4 Emadd11 Fmajadd6 Dsus4add9 G6sus4

21

Am Fmaj13 C Am7 Fmaj7add6 C6 G6

25

Am7 Bmadd11#5 C6 D9sus4 Emadd11 Fmaj7add6 Dsus4add9 G6add11 Am

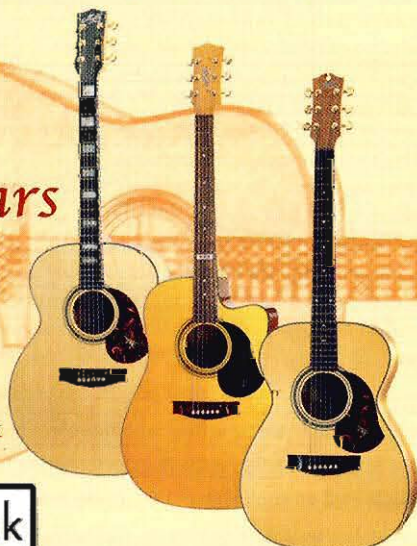
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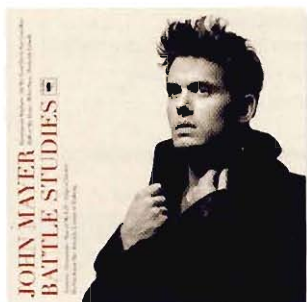
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New Albums

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

ALBUM OF THE MONTH



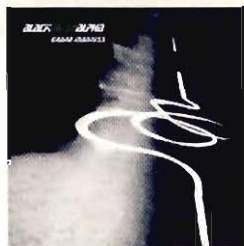
JOHN MAYER BATTLE STUDIES

Columbia ★★★★★

We're fully familiar with the blues excellence of John Mayer but this album offers a more popular element to his music. Yes, the guitar work is gutsy and heartfelt but this is more about quality songs and

great vocal performances. As such it may disappoint some of the pure guitar freaks but it will certainly bring Mayer to a wider audience and that's surely what this is all about. The lyrics seem to express some of his inner feelings so maybe it is also a way for him to deal with issues. According to Mayer, "It incorporates a lot of the lessons, a lot of the observations and a little bit of advice, like a heartbreak handbook", but whatever the inspiration this is a quality album that suggests longevity. We particularly like Half Of My Heart (featuring good friend Taylor Swift), the solo of Assassin, the guitar sound on Perfectly Lonely and the somewhat curious rendition of Crossroads. Battle Studies also features Pino Palladino on bass and Steve Jordan on drums, who produced the album as well.

original and compelling and makes for fascinating listening.



BLACK BIKINI ALPHA GRAND MADNESS

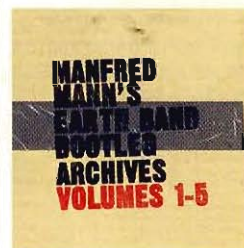
RWS Records ★★★★★

Energy packed and refreshingly different, the Bikini duo have burst onto the British music scene and are crying out to be heard. If you listen you discover an instant quality about their music and Sway makes an excellent opener with a big sound that's raucous, brash and punky. Two single pulls follow, London Town Is Falling Down and Kicking And Screaming, thus making a trump card opening. It's hard to imagine that a whole album can keep up this high standard, but this one does. Everything here has single potential with good vocals plus the guitar work is solid and convincing. If you're expecting some lighter relief in the shape of a ballad or an atmospheric interlude you'll be disappointed, but thanks to a constant changing of pace this collection is a delight from start to finish. We like this a lot!

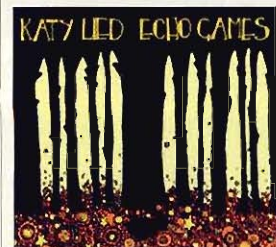
MANFRED MANN'S EARTHBAND BOOTLEG ARCHIVES VOLUMES 1-5

MMArchive1 ★★★★★

It looks as if Manfred has taken a leaf out of the King Crimson book and assembled this rather fine collection of bootleg recordings in order to make them readily available to all his fans. It was decided to collect together as much as possible that was available and present the best



quality (and sometimes the most rare) tracks on this collection. That way the musicians and songwriters get something back and although the recording quality varies, modern day technology makes it a great listening experience and the historical significance is undeniable. Relevant information on band members and recording is included where possible so fans will certainly love this. It's a great idea and we can think of many bands that could do the same - Yes, Genesis, Oasis, The Beatles and The Shadows for starters.



KATY LIED ECHO GAMES

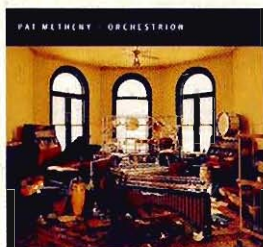
KLCD ★★★★★

Unashamedly commercial, this is a seriously good second album from the British band Katy Lied. The past 12 months have been busy for the group, with singer-guitarist Dan Britton leaving to pursue a solo career and the appropriately named Katie Harnett coming in on main vocals. Lead guitarist-songwriter Duncan Hamilton remains the dominant creative driving force and he plays some very moody guitar, but Katie is positively superb - her vocal delivery adds a Heart-like element that suits the band really well. On top of all this, the material has become stronger and seriously radio friendly. Right from the start of the opening track (also called Katy Lied), you are drawn into a huge sound that is maintained throughout the album. It's quality stuff and if there's any justice it will find a large and appreciative audience.

MARCUS BONFANTI WHAT GOOD AM I TO YOU

P3 Music ★★★★★

Bonfanti chooses a gentle verse as the opening gambit for his second album release, with just his Chris Rea-like voice accompanied by acoustic guitar, but things are soon

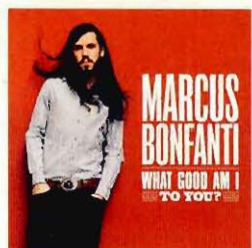


PAT METHENY ORCHESTRION

Nonsuch ★★★★★

Pat Metheny is famous for his forward-thinking experimentation with cutting edge technology, but for his latest CD he is calling on a Victorian invention to power his ideas. Let us explain; remember those player pianos of yesteryear that would play by themselves from a paper roll? Well, believe it or not, 100 years or so ago that ingenious engineering was taken

further to include many more acoustic instruments. When these different devices played together in ensembles, they were called Orchestrions - and that's the central nub of this album. Naturally, things have been updated somewhat, but we are assured that no MIDI implementation or standard programming was involved in the making of Orchestrion. What you hear is real acoustic instruments being played mechanically - although we're sure that the instrumentation on the CD has been augmented with bass and drums. From the very first note of the title track, Metheny's compositional style stamps its mark on the proceedings and if you hadn't been forewarned that Victorian age cunning had been called upon, you really wouldn't know. This is PM at his most



beefed up when the rest of the band joins in. Bonfanti has a very personal blues style that gains over the competition by the diversity of its delivery and contrasting light and shade. Everything here is definitely British blues but the album has a great overall feel with plenty of tempo changes. The music is heavy at times, but then you get a soulful downturn on things like *Don't Wanna Come Home*, *Get Behind Me* and the simple acoustic guitar plus vocals on *Sweet Louise*. And just as you think you've got the measure of this set you get thrown a spanner in the works like the musical time warp instrumental that is *Tweed Blazer*. This is definitely a grower so give it a chance.

LIVING COLOUR THE PARIS CONCERT

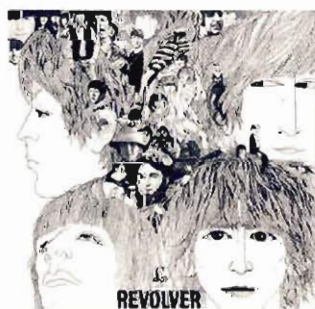
Inakustik ★★★★★

If any justification was ever required for Living Colour getting

back together in 2003 then this is surely it. This live double CD set was taken from their Paris appearance from last year and it shows the band at their outrageous best. Living Colour have always delivered their own brand of heavy rock and all four group members play a key part in the process. But it's the combination of the extraordinary Doug Wimbish on bass and Will Calhoun on drums that forces this band along. Wimbish has so many sounds, slaps, riffs and rhythms to throw into the pot that he is constantly entertaining. Check out the appropriately named *Funny Vibe* if you're in any doubt. Vernon Reid is no slouch on guitar either so the collective musical complexity from these guys is nothing short of stunning. Somehow Corey Glover manages to sing over these intricate arrangements. If you're in need of some serious inspiration, give this a listen.



CLASSIC ALBUM



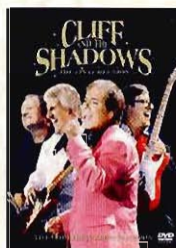
THE BEATLES REVOLVER

Parlophone ★★★★★

It's been 40 years since the Beatles made their last appearance together on the roof of the Apple building, so now seems like the perfect opportunity to feature a classic album from them. But

which one? Well, everyone has a different opinion on this so we'll go for the best for diversity in our opinion - it has to be *Revolver* (1966). From the brash opening of *Taxman*, the dreamy *I'm Only Sleeping*, the raunchy sound of *She Said She Said*, the twin guitars on *And Your Bird Can Sing* and the gut-wrenching *For No One*, this has got the lot. But wait, there's more. *Eleanor Rigby*, *I Want To Tell You*, *Good Day Sunshine* and the ethereal *Tomorrow Never Knows*. If you want some new ideas in your playing then bone up on some of this and who knows where it may lead? This is classic, timeless and fantastic music!

DVD REVIEWS



CLIFF RICHARD & THE SHADOWS THE FINAL REUNION

2Entertain ★★★★★

With this live DVD, Cliff and the Shads have proven that you're never too old to rock'n'roll, for this magical 50th Anniversary reunion concert is a pure delight from start to finish. If we found the studio album to be a bit lacking in raw excitement, this DVD presentation

more than makes up for it. Superbly filmed in the prestigious O2 Arena only a few months ago, this was a very special moment and it has been beautifully captured on video. Cliff is singing particularly well throughout the long show but The Shadows are quite spectacular. The set is faced with hits and favourites from all concerned and there are a very impressive number of them too. Hank is on top form and classics like *Sleepwalk* and *The Savage* sound as good live now as they did in those early days of the 1960s. Fans are going to love this but the look, sound and editing are so good that anyone who sees it is going to be impressed. An essential purchase!

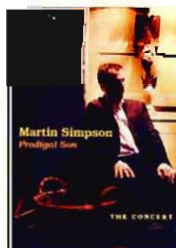


RUSH WORKING MEN

Eagle Vision ★★★★★

Rush have been amazingly consistent with their recent CD and DVD releases and this is something for which their fans are truly grateful. Predictably, this release is available in both formats but why settle for sound alone when you can see the boys perform as

well? This is an interesting compilation as it documents outstanding performances of some of their most popular songs in recent years. Hardened fans will no doubt have most of the footage already but it also includes the previously unreleased *One Little Victory* and offers a great opportunity to see some of the 'best bits' altogether. It swaps between Geddy's chicken roast back line and the washing machines so nothing is really ancient here, and whilst sound and visuals obviously vary this is overall good quality stuff. Sit back and enjoy great renditions of *Limelight*, *Subdivisions*, *2112*, *Tom Sawyer* and bounce along to *YYZ* - that's the spirit!



MARTIN SIMPSON PRODIGAL SON - THE CONCERT

Topic Records ★★★★★

When Martin Simpson's *Prodigal Son* CD was released in 2007 it became the biggest selling album of his 37-year career. Appearances on TV and at the Royal Albert Hall's Folk Proms followed, culminating in *Prodigal Son* winning Album of the Year at the BBC Folk

Awards. This DVD was filmed at London's Union Chapel during the promotional tour that followed the album's release - and what a gem it is. The concert is split into two halves: the first set sees Martin playing solo and includes a fine reading of the haunting *Love Never Dies*, whilst for the second set, he is accompanied by a band comprising accordion, double bass and backing vocals. Together they tackle tunes like the guitar tour de force *Duncan And Brady* and a wonderful rendition of the emotionally charged *Never Any Good*. The sound is mixed in crystal clear 5.1 surround and, at over two hours in length, this DVD is a must for Simpson fans and acoustic guitar enthusiasts alike.

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 - your wish is my command!

Figuring Things Out

Dear Theory Godmother

There seems to be a form of 'shorthand' for notating chords which is rife on the internet, although I've not seen it in GT. I think I've worked out what it means, but I'd like to check with you guys if that's okay. If someone describes a C9 chord like this: X32333, I'm thinking that this means that you play C on the fifth string, 3rd fret, E on the fourth string, 2nd fret, and so on. And that the 'X' means to mute the string.

Being relatively new to the instrument, I don't find this form of writing down chords particularly helpful because it doesn't say anything about which fingers to use, but I keep finding it so I thought I'd check.

Pete

You're absolutely right, Pete! I've seen this myself many times when trawling through forums and, whereas I agree with you that fingering information is non-existent, it's possibly the quickest way to transmit a chord shape on

a forum without having to resort to inserting a graphic of some kind, which can be fiddly and time-consuming.

Realistically speaking, it's a form of grid-less tab; if you take a look at Example 1 you can see that the numbers correspond exactly to the tab version, but even here the fingering would rely on the user's intuition unless some sort of indication was present in the music notation itself (see Example 2). Of course, if the same information was put into a chord box (Example 3) you'd have everything you need - especially in GT's chord boxes where we make sure the fingering is included.

Counting Time

Dear Theory Godmother

My problem is rhythm. I'm okay when I'm at home practising (or so I thought) but when I try to play along with someone else, I just can't keep in time and any attempt at playing something as a duo or trio just turns into an awful mess. Can you suggest something that will help me out here?

Jess

I can easily suggest something, Jess, but I'm afraid it will require even more time in the practice room, at least for a while. Basically, you need to start practising with a metronome or drum machine; begin by setting the beats per minute (BPM) to an easy 80 and play a chord in time with every click (see Example 4). Use downstrokes only here until you are comfortable and your timing is absolutely spot on. If you're not sure how you're doing because you're concentrating on hitting the click, record yourself and listen back. Only when everything is firmly on the beat at 80BPM should you increase the speed of the metronome to around 100BPM and repeat the exercise. Keep playing for around three minutes as it's often when the brain starts getting bored that timing begins to shift. Endurance is everything in the rhythm business!

When it's working nicely at 100BPM go back to 60BPM and try both up and downstrokes (see Example 5); you would count this '1 and 2 and 3 and 4 and' which translates into playing a downstroke on the first click and an upstroke

in between. If the maths here is a little befuddling, merely set the metronome to 120BPM and play ups and downs consecutively. Once everything seems to be working here, move on to playing some songs, keeping the metronome going as your guide. It might sound like something of a long slog, but this is a fail-safe way of progressing towards rhythmic accuracy.

Talking Dirty

Dear Theory Godmother

The selector switch on my Fender Strat has started crackling alarmingly when I change pickups. It's really loud through an amp and so I can't possibly use it to play until I get it sorted. Someone said that it's either dirty or defective and I might have to get it changed. If it's dirt, how can I clean it? It doesn't look like you can actually get to it without taking the guitar apart and I'm not too good at DIY at the best of times! Any suggestions?

Brian

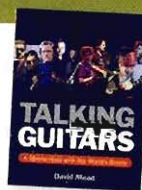
You could try spraying some switch cleaner (available at most DIY, electrical or hardware stores) through the slot of your Strat and then gently moving the switch from end to end a few times to let the cleaner work its way in. Sometimes this is enough to remove a little bit of grime that has managed to sneak its way into the works. If it doesn't have any effect, you'll need to remove the scratchplate entirely so that you can do a more thorough job with the switch cleaner from inside. If this still doesn't do the trick then it's my guess that the tracks inside the switch have become worn or damaged and you'll have to replace it. If you're at all squeamish about taking your guitar apart you could ask at your local music shop and see if there is a repairer in the

STAR SOUND BITE...

SONNY LANDRETH ON DISCOVERING HIS UNIQUE APPROACH TO PLAYING SLIDE...



"I guess it was a burst of inspiration. I don't know when exactly it was, but I guess it was around 1970 or '71, but I'd got a little frustrated just playing blues. If we went to a minor blues and I had the guitar tuned to an E chord, it could make things very difficult. So one night I was playing at the 12th fret, using all six strings, and I could see where my problem area was, which was the third string - the G#. I could see the G natural behind it and so I thought, well, what happens when I press this? So I pressed the G natural behind the slide and strummed a big E minor chord. That opened the window for me because once I had done that I realised that there were all these other notes back here too, and that's when the whole thing opened up."



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

area who could do the job for you. In the hands of a pro it's a relatively simple job. If you have a non-American Strat, now would be the time to upgrade the switch to US spec - ask for a Switchcraft switch as these are the classic Fender type.

Turning The Keys

Dear Theory Godmother

Here's a poser for you: if all you have to do is learn the scales on the fretboard once and then move them around to play in different keys, why is it that so many guitarists have key-related blind spots? For instance, if I'm playing at a jam session and somebody calls a blues in E, nobody has a problem with it; but if they call a blues in Eb there are mistakes all over the place.

I know from personal experience that making the mental switch from E to Eb or A to Ab is more than 'just moving next door' as many books on the subject say, but there must be a way to overcome the psychological barrier somehow and become free to play in every key with equal fluency?

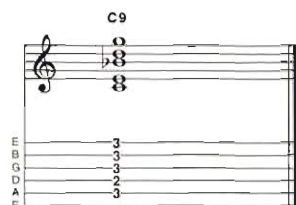
Barry

As you say, Barry, this is a common enough problem and it's one that a lot of players find difficult to overcome, for some reason. I think that a lot of the reason is our natural tendency to play in a very few keys from the beginning. In guitar music, keys like E or A, D and G are very common, but the flat and sharp keys tend to be a lot more rare (unless your band has a horn section - brass players love the flat keys!). This means that we don't have the incentive to follow the advice given in practically every tutor ever written, which is to transpose what you learn into every key - it really is the only way to achieve total fluency on the instrument.

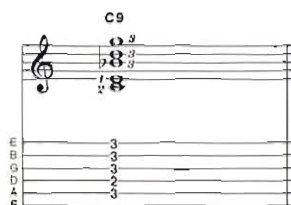
With my own students, I used to ask them to play some scales in a key I'd choose at random every lesson. A lot of them had difficulty at first, but before too long would be able to play the minor pentatonic scales all the way up the neck in, say, F# without even thinking about it. To my mind, this proves that one way to break that psychological barrier is good old fashioned practice. The guitar is an incredibly forgiving transposing

EXAMPLES 1-5

EXAMPLE 1



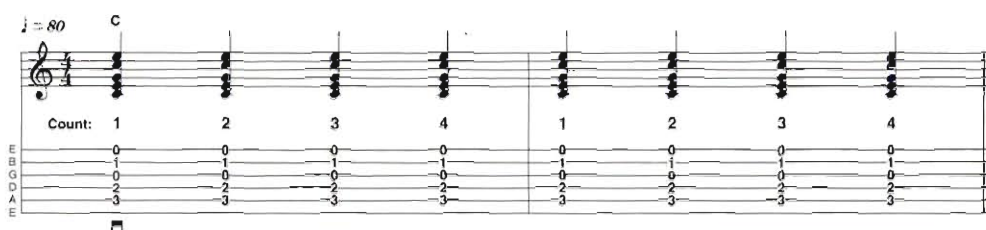
EXAMPLE 2



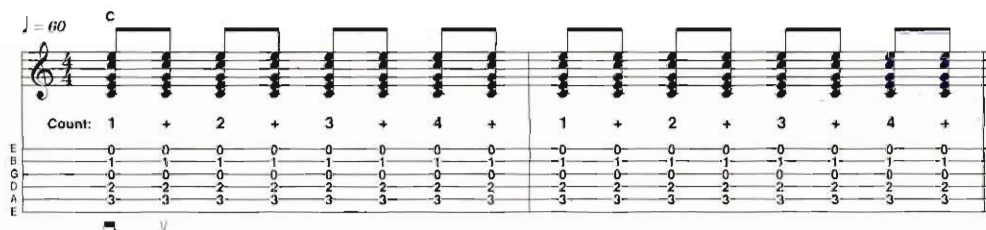
EXAMPLE 3



EXAMPLE 4



EXAMPLE 5



instrument and so the job is never as daunting as it sounds!

Nightmare Noise

Dear Theory Godmother

Is there any way to get rid of the dreaded string screech when playing acoustic? I recorded myself playing a piece recently and was shocked (and somewhat embarrassed) to find it riddled with string noise when changing chords/location on the fretboard. When I listen to the top players in the field, their recordings are virtually silent in this respect and so I'm thinking my technique must be at fault somehow.

Lou

The first suggestion I'd make would be that you switch to using a coated string like Elixir as these cut down finger screech quite considerably. The next thing to do is to take a serious look at your fretting hand technique; are you sliding along the strings more than necessary in between chords? Does it make a difference if you lift your fingers slightly or release the

pressure on the strings with your fingers during position changes?

Some players will recommend a string lubricant like Fast Fret, but I would advise you to take a good look at what's happening on the fretboard before trying anything else. Every acoustic player will make a certain amount of noise, but you can bet that all of them have worked hard to alleviate it as much as possible in the practice room at some point in the past.

Bad Tone

Dear Theory Godmother

After a few years of teaching myself I've decided that my tone sucks. My guitar is fine (a Jap Tele) and my amp is okay too (a Marshall Valvestate) but I just can't get a good sound. My clean tone isn't too bad, but I cringe every time I hit the overdrive channel. Do you think this is down to having a lot more to learn or should I just give it up and tell myself that I'll always be a spectator and not part of the action where music is concerned?

Tom

Don't despair, Tom; we've all been there at one time or another. The production of good tone on a guitar is down to a number of factors working together: vibrato, muting, picking, bending and many more. Each of these techniques takes time to master and the quickest and easiest way to get them up to speed is to practise all of them individually. Now, I admit this isn't an easy task when you're self-teaching, as it can be a real shot in the dark to find something to practise that will actually have any effect. But it is easy for a good teacher to give you some advice on how to get all of these techniques on line and so I'd recommend that you look for a tutor and book enough lessons to put you back on course. In addition, you could always go and explore the local music scene and ask the guitarists out there for a few tips. You'd be surprised how many will be happy to give you a few pointers in exchange for a pint!

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

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