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

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

**SHAUN BAXTER**

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

**JON BISHOP**

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

**PETE CALLARD**

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

**MARTIN COOPER**

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

**GIANLUCA CORONA**

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

**PHIL HILBORNE**

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

**JAMIE HUMPHRIES**

Another GT stalwart, Jamie is a busy player, a teacher at ACM in Guildford, plays with Phil Hilborne in We Will Rock You and demos for Blackstar amps.

**SCOTT MCGILL**

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

**DAVID MEAD**

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

**BRIDGET MERMIKIDES**

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

**STUART RYAN**

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

**JOHN WHEATCROFT**

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

## Welcome

WHETHER YOU'RE AN out-and-out fan of rock music or not - and in all honesty some of it does leave me cold - just hearing a few bars of AC/DC is enough to warm the cockles of the heart and make everything alright with the world. There's something about the band's down-to-earth approach that hasn't changed from their first album to their last. Plus you can instantly recognise them from an opening drum fill, a guitar riff or a screaming vocal line.

I love the fact that rhythm man Malcolm Young uses open chord shapes and not barre chords further up the neck; again it's more real and natural, and means that virtually any AC/DC song could be whacked out on an acoustic (providing you have a vocalist that can scale the ridiculous heights of a Bon Scott or a Brian Johnson).

Brother Angus is also a consummate lead guitarist: his solos are full of fire and brimstone; his vibrato is vicious and his tone such that you can hear the mahogany of his Gibson SG resonating through the EL34s and Celestions in his Marshall rig. He modestly pretends to be little more than a Chuck Berry clone, but check out his solos and here's someone that's a master of on-the-spot composition, dynamics and control. There's never a note out of place with Angus and I challenge any top guitarist to better anything he's ever done. It's just so 'right'.

So I was really pleased when Jamie Humphries agreed to tackle the styles of the brothers Young for this month's cover feature. Jamie has gone narrow and deep into the techniques and compositional approach of this deadly duo, bringing us real insight into what makes them so brilliant a team.

When you go through Jamie's examples, don't just sit there taking the notes off the page onto your guitar neck. Think about the attitude that Malcolm and Angus bring to everything. Try to get yourself into their mindsets - think about really locking in with the drums and bass when playing the riffs and rhythms; and imagine how 'in the moment' Angus feels when he lays down a solo. You need to push yourself into a new dimension of soul, attitude and timing if you're really going to get it. For those about to rock, etc.

See you next month...

*Neville*



## The GT Promise...

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





# Guitar Techniques

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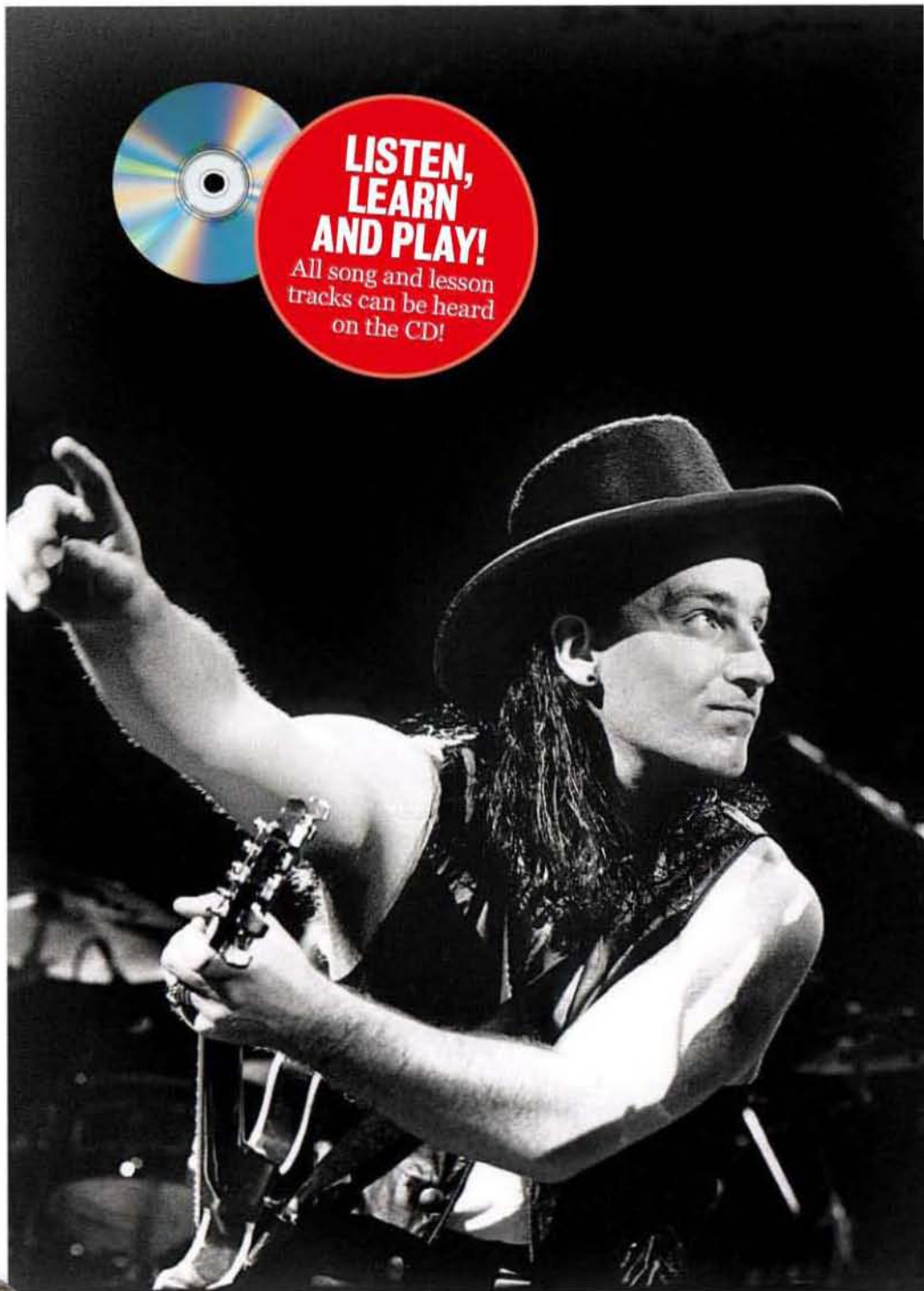
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**LISTEN,  
LEARN  
AND PLAY!**  
All song and lesson  
tracks can be heard  
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Many thanks to Vintage & Rare Guitars in Bath for our cover shoot 1975 Gibson SG, and to Rob Antonello for modelling guitar, blazer and tie!

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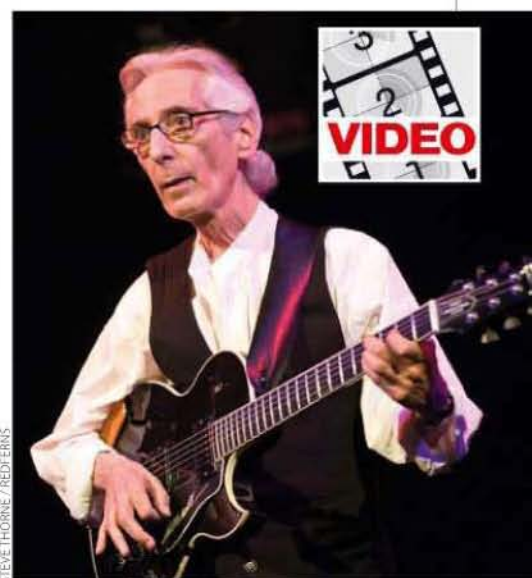
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We are honoured to have an exclusive three-part masterclass from this genuine jazz giant!



Blues and rock giants unite in this great song

ROB VERNHORN / RED FERNS



STEVE THORNE / RED FERNS

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# TalkBack

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

## MORE FUSION

Thanks for the great article by John Wheatcroft on jazz-fusion. I've been playing guitar on and off for 30 years and recently have found myself in the esteemed company of some serious fusioners. Now, being fairly new to this genre, this is one scary gig to say the least, but this article has shed light on some of the harder-to-grasp concepts. I know its purpose was only to introduce subjects rather than give an in-depth analysis but could we please have more jazz-fusion - maybe a series based on the subjects touched upon in the article would be really appreciated by fusion newbies as well as seasoned hands. Thanks for the great mag.  
**Nadir Khan, Colchester**

*Well Nadir, I hope you've noticed Gianluca Corona's excellent new series on fusion. In it he'll be covering the styles of some of the genre's top players - last month (if you missed it go to [www.myfavouritemagazines.co.uk](http://www.myfavouritemagazines.co.uk) and order in now!) he began with the unmatched Allan Holdsworth and this month he continues with the simply amazing Al Di Meola. There are months and months of study coming your way so get those fusion chops honed!*

## DON'T HAVE THE BLUES

Just a quick note to say how impressed I was with Richard Barrett's, Still Got The Blues lesson. So many lessons show how a tune is played but don't actually put across the tone, soul, and complete body of a solo. This one is not only note perfect but just brilliantly put across. Please let Richard know of my comments. His exercise is one of my favourite three lessons in all of the dozens of mags, as well as lots of videos I own and have seen on the net.

Number two is Adrian Clark's Hotel California from 2002 in Guitarist mag; this is not bettered anywhere; YouTube or anywhere (Adrian's lesson was around the time the US Standard Strat was reviewed, it made me go out and buy one based on your glowing review compared with similar guitars at that time). Those reviews were the best, having similar guitars reviewed at the same time.

And number three was your good self, playing the Fender Roadhouse Strat - that was superb.

## STAR LETTER WRITE ONE AND WIN A PRIZE!

### TO READ OR NOT TO READ?

Having played in several bands for many years and read Guitar Techniques for around five years, I've started to wonder what constitutes a great guitarist. There are many famous players that say they don't know names of scales or can't read music but are lauded as great. Likewise, there are studio sessioners or show players that can read anything as well as decipher a busy chord chart, and yet many claim that type of guitarist lacks feel and soul. So what's the answer? It strikes me that the ultimate way forward is to combine the disciplines and not be divisive - just like all the GT tutors! So my aim this year is to grab 'feel' licks from players like BB King, Eric Clapton, Larry Carlton and George Benson from my CDs while taking lessons in reading and theory (and continue getting GT, of course!). I must say, I have enjoyed the onslaught of technique in Metal

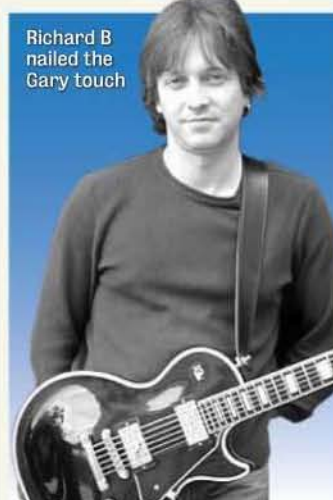
Bootcamp though - so harsh, yet so rewarding once I'd knuckled down!  
**Phil, Exeter**

**Wheatie plays with great feel and reads too!**



I spoke to you once to ask what you thought of the Yamaha Pacifica and you were so kind as to give me the benefit of your knowledge.  
**Philip Doyle, Ballycullen, Dublin**

*Well thanks for including three different articles from magazines I was editing on each occasion, Philip. Adrian's Hotel California was indeed great and he seemed to catch the mood exceptionally well. In fact that has always been one of his greatest strengths - making things sound 'right'. That's also why we chose Richard for Still Got The Blues. He just gets what it's about; knows the tone and the feel and hears what the player - in this case Gary Moore -*



**Richard B nailed the Gary touch**

*Jason Sidwell replies: Glad you liked Metal Bootcamp - pop over to Martin Goulding's new website at [www.martingoulding.com](http://www.martingoulding.com) for more finger-mangling technique building. Your considerations are typical of many that have been playing a while, striking a balance between instinctive 'feel' playing and the disciplines of music common to all instruments. What makes contemporary guitar so different from, say, playing the oboe is that improvising is a big component and interpreting notation much less so.*

*Ultimately, progress is dependant on the individual; if you spend more time duplicating what's on a CD for a covers band or improvising in a blues band, reading can seem pointless. That said, knowing theory would allow you to file your learning more concisely ("that's a minor 7th chord he's playing") and catalogue/peruse your soloing options when playing over, say, a dominant 7th chord (ie minor pentatonic, blues scale, major pentatonic, Mixolydian, Lydian Dominant, Superlocrian).*

*I, and all of GT's music contributors, know our theory, can read/write music and have enough range and technique to play in pretty much any situation. And yes, we'd much prefer others to call us good musicians rather than lacking soul, just because we know a b5 from a perfect 5th or what F# looks like on paper.*

*Here's a closing thought: developing the skills to read may seem an uphill struggle but it can prove a real asset. From a financial perspective, several GT tutors earned nearly 50% of their overall gigging income last year thanks to reading - work secured because other, otherwise able guitarists weren't readers. So, if ever there was a reason to learn...*

## STAR LETTER PRIZE

*Our friends at Sound Technology plc are donating a DigiTech HardWire HT-2 floor tuner pedal to the writer of our Star Letter.*



*was thinking and feeling 'in the moment'. As for my Roadhouse Strat demo, I remember it well. I did it at Jan Cyrka's studio and Jan had already come up with a backing track - I simply cobbled together a tune to go over it and we made the track. I seem to recall we got a few criticisms that, while it was indeed a great tone, the sound was too produced and didn't reflect the guitar per se. Personally I disagree as I think it shows what can be done with an otherwise pretty 'ordinary' Strat. I've put it up on GT's Facebook page (<http://www.facebook.com/group.php?gid=325148159010>) if anyone fancies joining and having a listen.*



## READER'S LETTERS

### NO DANGER

I just got the latest issue of GT in the post and after starting to pour through it felt compelled to finally email you after reading the Talkback pages. I'll put this in perspective: when my copy of the mag comes in I open it and flick straight to the Danger Douse snippet just so I can start the read with a good laugh. So as a regular reader I know that no matter what you're writing about you'll always have some stupid remark about it, from shred to jazz. And after reading last month I meant to get round to emailing you and beg you not to stop the feature. After all it seems silly that the thing that kills off the guy who tries to make us all giggle a bit is the guy who takes the blues way too seriously. If you really are gone for good I'll have to record a song where the drummer opens the songs by burping!

All the best Danger Douse and keep up the fantastic work!  
**Levi Clay**

*Danger Douse's demise has met with understandably polarised reactions. Some, like you Levi, thought his humorous rantings were the highlight of each issue while others felt his 200 words of bile were... well, exactly*



that. Douse lovers need fear not, however, because GT is soon to be getting a brand new blog page ([www.guitar-techniques.co.uk](http://www.guitar-techniques.co.uk)) with loads of interesting stuff going up there all the time. I'll be running the old Danger Douses right from the start and of course I hope I can coax old grumpy-guts out for a few further caustic commentaries as we go on. I shudder to think what he would have had to say about a school-uniform-wearing 55-year-old Glaswegian/Aussie toting a Gibson SG...

### RICK AND BACKER

Following your recent reply to the guy that moaned about too many Gibson and Fender references in the letters page, I thought I'd tell you about my guitars. Since I first

Rickenbacker 360/12:  
surely a pop-rock icon

saw Paul Weller playing a Fire-glo Rickenbacker 330, the model and indeed the brand in all its guises has fascinated me. Obviously Weller was hugely influenced by the likes of The Who and The Beatles and so I looked back at their use of Rickies and indeed other famous Rick faces such as Tom Petty and John Fogerty. My current collection comprises a couple of Fire-glo 330s, a lovely little Maple-glo John Lennon 325, a gorgeous 360-12 like George Harrison's second one, also Fire-glo, a Tom Petty style Jet-glo 625/12 (possibly my favourite) and a fabulous 4000/1 bass – the image of McCartney's before he psychedelic'd it up.

I do have other guitars – mainly Telecasters – but these are what I'd call my 'heart and soul' collection. I wouldn't say I was obsessed with the brand but my two cats are called Rick and Backer!

**Colin Major**

*What I have always loved about Rickenbacker is the company's refusal to compromise on either quality or style. Their guitars are instantly recognisable with their sleek outlines, 'toaster top' pickups, lacquered fretboards and cool design touches like shark fin inlays and chequered bindings. They also convey an immediate vibe that harks back to all the great music that's been played on them. In fact there's a new book out by Tony Bacon called Rickenbacker Electric 12-String – the story of the guitars, the music, and the great players – which I'm sure you'll enjoy. It's on Backbeat Books, ISBN: 987-0-87930-988-6.*

### THE FEEL DEAL

Replying to a letter in last month's Talkback (How Do I Play With Feel?) your

answer seemed to imply that feel came from listening to great players and learning what they're doing. As you learn their solos and licks so their feel – or at least some feel – will rub off. Did the fact that there was no mention of music readers in your reply, imply that 'reading guitarists' don't play with feel?

I know this is a well worn and probably scratched old record, but surely, as learning to read books makes one a more eloquent person, does it not naturally follow that similar levels of eloquence will accrue to the guitarist who bothers to learn this often neglected art?

**Peter Firth**

*I didn't mention reading in my reply because it wasn't part of the question. As Jason alludes in a previous answer, every non-reader doesn't necessarily play with feel, while many readers have feel brimming out of every orifice (Steve Lukather anyone?). All of GT's transcribers read and you couldn't lay the 'non feel' argument at any of their doors. The writer of last week's letter was obviously not a reader so I replied to him on that basis. As Jason said, reading can only better you as a musician, so on that basis I can only recommend it too.*



Toto's Luke has  
feel, chops and  
music theory!

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

### Good guitar or good amp?

**Bluesboy82** What do you think is more important, a high-quality guitar and an adequate amp or an adequate guitar with a high-quality amp? We all strive to have the best quality gear we can afford, but would we be better served in spending more money on the guitar or the amp/pedal equipment?

**AlexHunter** Fantastic guitar through a rubbish amp will always sound rubbish. Mediocre guitar through a decent amp can sound great. Simplest!

**Rockdudemitch** I am probably guilty of thinking that buying a high-end guitar will give me a better sound. I feel that as long as the guitar is comfortable and plays well then does the price tag matter. So maybe the amp is more important?

**Bertie** Less than about £1k the ratio should sway toward the amp, then it pretty much evens itself out and then probably flips back the other way. It's based on an old and ancient law that you needed to spend £500 for a decent gigable amp, so if you have £1k to spend, spend more on the amp. If you have £2k to spend its about equal, and if you have more... lend us a tenner!

**Stickyfiddle** A crap guitar and crap amp can still sound good if the dude playing it knows his chops.

**BlueBudda** Buy the stuff you actually like; tone doesn't come from your wallet. It's hard to say "always spend 70% of budget on amp and 30% on guitar" because what you get for your money varies so much depending on what you're looking for. But don't let price dictate what you buy; don't think that because it's expensive it's better.

**Digitalscream** I'd actually say that you should limit your guitar budget less than you'd limit your amp budget. The guitar is the direct interface with you, and as such you really need to find one that fits your hands. Generally you'll change your guitar less often than your amp, so it's worth putting a lot of time and effort into getting one that works for you. After that, there are a plethora of amps and effects that fit just about any budget for almost any sound (given volume constraints).

**HerbieTheRadDorklift** Malmsteen could make a Squier and Marshall MG15 sound awesome. I couldn't. It's all in the fingers. But... I've always been in the camp of getting a killer amp first.



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## IK launches AmpliTube 3

IK MULTIMEDIA HAS just launched AmpliTube 3, the latest and biggest ever version of the company's flagship virtual guitar studio. It's a monster package boasting over 160 models of vintage and modern gear including 31 amps, 46 cabinets, 15 studio mics, 51 stompbox effects and 17 rack effects.

So what does AmpliTube 3 offer that its predecessor didn't? Well, there are 30 new vintage gear models and creative effects, a new cabinet/room module with freely movable mics, a new rotary speaker simulation, new stomp and rack effects 'drag & drop' configurations, both mono and full stereo signal paths, a new advanced preset organisation and management system, a 'MIDI learn' feature for compatibility with any controller, a new collection of bass gear models making it a comprehensive package for bass recordings

or performances, a 4-track audio recorder/player, plus new 'Eco', 'Mid' and 'Hi' quality modes for optimisation to the user's system. In addition there's an improved overall performance over AmpliTube 2 and a new built-in expandability.

AmpliTube 3 is a serious piece of kit. The software version costs €349 (around £316), while the complete package with USB interface and pedal hardware retails at €399 (around £362). We've checked it out and it's a fabulous virtual guitar studio, offering quick and tweakable access to a wide range of great sounds suitable for all styles of music. But don't take our word for it - download the demo yourself from [www.ikmultimedia.com/amplitube/download](http://www.ikmultimedia.com/amplitube/download) and check it out for yourself. We're confident you won't be disappointed!

## Fender's new American Series

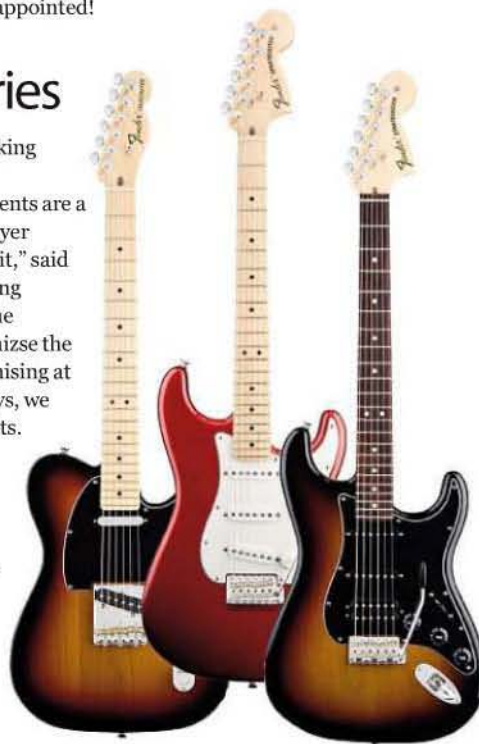
The latest incarnations of Fender's famous Telecaster and Stratocaster models comprise the new American Special series, designed specifically to "bring the full Fender experience of a terrific sounding, smooth playing, rock solidly-built US-made Fender guitar to players everywhere".

The three instruments in the new series are the American Special Telecaster, American Special Stratocaster and American Special Stratocaster HSS guitars.

All three American Special guitars feature alder bodies with gloss urethane finishes, 9.5" radius maple necks with jumbo frets, and Fender's best-selling Texas Special pickups (the Stratocaster HSS also

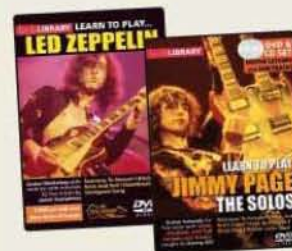
has an Atomic humbucking bridge pickup).

"These new instruments are a result of listening to player feedback and acting on it," said Justin Norvell, marketing director for Fender. "The challenge was to maximize the value without compromising at all - in fact, in many ways, we upgraded the feature sets. Fender has long been considered the 'workingman's guitar' by the player community - and these guitars have been brought to life in that spirit." Visit [www.fender.com](http://www.fender.com) for details.



## Beatles iPhone songbook

Music Sales Ltd have released their long awaited, exciting new iPhone application: The Beatles Little Black Songbook (£3.99). This legendary app represents the first licensed Beatles material ever to appear on iTunes. The Beatles Little Black Songbook includes: complete lyrics and guitar chords to over 160 Beatles classics; each song has its own chord library where enhanced details and play audio samples of chords used can be viewed; and the app contains 30 professionally recorded backing tracks to play along to, plus a few instructional video lessons to help you learn the songs. The app is available to download from the iTunes App Store (excl. US & Canada).



## Learn Zeppelin and Page!

Lick Library to grow their considerable array of guitar tuition DVDs with the release of Learn To Play Led Zeppelin Volumes 1 & 2 (£24.99 each), Learn To Play Jimmy Page - The Solos (£23.99), and other Zep related tutorials. Acclaimed author and GT contributor Jamie Humphries presents the Led Zep DVD's and former Satriani pupil Danny Gill presents the Jimmy Page ones. Led Zeppelin are unquestionably one of the most enduring bands in rock history, and Jimmy Page is continues to be one of the all-time most influential, important and versatile guitarists. He is the man whose riffs and bluesy soloing served as blueprint for the foundations of heavy rock. Visit [www.licklibrary.com](http://www.licklibrary.com) for further details.





DAVID REDFERN / REDFERN

**WHO?** Roy Orbison

**WHEN?** February 1st 1965

**WHAT?** Playing one of his brilliant hit songs

**WHERE?** Thank Your Lucky Stars TV show, London

**GUITARS:** Although Orbison was pictured early on with acoustics, Gibson and Gretsch hollowbodies – even Fender Strats – he was most associated with Gibson ES-335s. Towards the end of his life when capitalising on the ‘man in black’ image, he would often be seen playing one in ebony, so Gibson made a ‘Roy Orbison’ model based on two of his own 335s.

**DID YOU KNOW?** Raised in the oil fields of West Texas, Orbison received a guitar for his sixth birthday and

never looked back. Initially signed by Sam Phillips’s Sun Records it wasn’t until he moved to the Monument label that he tasted real success. His first big hit, composed with Joe Melson, was the monster ballad with climactic vocal note, Only The Lonely. Orbison had offered the song to Elvis Presley and The Everly Brothers who both declined it (although Don and Phil did sing the ‘dum dum dum dummy do wahs’ on Roy’s own version).

Losing his wife in a motorcycle accident and his two eldest children in a house fire, Orbison’s life seemed tragic, lending fuel to the (unwarranted) ‘sad and lonesome’ image. Roy’s career stalled from the late

‘60s on but resurged in the ‘80s when he joined the Traveling Wilburys supergroup with George Harrison, Bob Dylan, Tom Petty and Jeff Lynne. He also had a hit album with Mystery Girl and the single, You Got It. Over the years many great artists have said how they revered Roy’s extraordinary voice; these include Elvis Presley, Bono, Bruce Springsteen and The Beatles. In fact the Fab Four had to restrain him from taking a 15th encore when he supported them on a UK tour. Orbison’s ‘dark glasses’ image came about when he left his regular specs on an aeroplane and had to resort to wearing his prescription Rayban Wayfarers – the look became his hallmark.

## PHIL HILBORNE’S ONE-MINUTE LICK CHROMATIC CONNECTIONS



The use of chromatic passing notes can add interesting colour to your lines and can enable you to whizz around the neck very fluidly too. In this month’s lick I have essentially ‘fleshed out’ an A minor blues scale lick with an added major 6th (A C D E<sup>b</sup> E F<sup>#</sup> G A) by simply adding the chromatic passing note (F<sup>#</sup>) that appears between the E-G minor 3rd

interval. Notice how the lick easily covers a lot of fretboard area and how I have made it a little unpredictable by not always moving each set of six notes by the same intervals. As shown, the lick uses a mixture of picking and legato – obviously it can also be played using all picking or all legato, as you prefer. So, as always, remember to experiment.

♩ = 96.5 fast ♩ = 50 slow

A7





*That Was The Year...*  
**1996**  
*Rectifiers, Eurotunnel  
& Copernicium*

**FENDER CELEBRATES 50 YEARS** in existence by producing a limited edition Anniversary Series of American Standard guitars and basses. The range consists of Stratocaster, Stratocaster left handed, Telecaster, Precision Bass and both 4 and 5-String Jazz Basses. Each model sports a specially engraved neck mounting plate with Anniversary logo, an Antique Sunburst finish over highly figured maple veneer, gold plated hardware, vintage pickups and electronics. Complete with a black Tolex vintage case they are a collectors dream.

**SNOW AND ICE** leads to electronic failures in the Channel Tunnel causing two Eurostar trains to break down, trapping 1000 passengers under the sea. Months later a lorry catches fire on a transporter wagon and the Eurotunnel emergency response system for fire alert is declared deficient.

**THE GLOBE THEATRE** opens in London; the Stone of Scone returns to Scotland 700 years after it was removed by King Edward I; the element Copernicium is discovered at the GSI heavy ion research centre in Germany; world chess champion Garry Kasparov is beaten by Chess computer Deep Blue for the first time; and Newcastle United pay £15 million for Alan Shearer making him the world's most expensive footballer to date.



**TIPTOE-ING THROUGH** the celestial tulips are Tiny Tim, Eva Cassidy, Bernard Edwards, Brownie McGhee, Ella Fitzgerald, Gene Kelly, Faron Young, Bill Monroe (father of bluegrass), composer Les Baxter, astronomer Carl Sagan, inventor Sir Frank Whittle, and actors Jon Pertwee, Beryl Reid, Willie Rushton and Michael Bentine.



**HUGE ALBUM SALES** for Simply Red – Greatest Hits; Oasis – What's The Story Morning Glory; George Michael – Older, Ocean Colour Scene – Moseley Shoals, Take That – Greatest Hits and Alanis Morissette – Jagged Little Pill.

**GIBSON UNLEASHES** The Paul II, the latest incarnation of their most popular guitar. Available in Wine Red or Ebony finishes over a solid mahogany body with single cutaway, exposed coil humbuckers, rosewood fingerboard with dot inlays, blackface peghead and The Paul II engraved into the truss rod cover. It's a no nonsense six-string but looks great.

**OASIS PLAY** the biggest free-standing concert at Knebworth and smash the record for most weeks in the singles chart; the Spice Girls release their debut Wannabe; The Prodigy explode with Firestarter; George Michael produces two chart-toppers, Jesus To A Child and Fastlove; and Baby Bird think 'You're Gorgeous'. After five successful years Take That declare that they are splitting up, but leader Gary Barlow soon has a solo number one with Forever Love.

**MESA BOOGIE** presents their Dual and Triple Rectifier Solo amp heads. Each has the same control functions, eight modes and 20 control knobs. However the Dual is rated at 100 watts with two channels, four 6L6 valves and two 5U4 rectifiers while the Triple has three channels, six 6L6 valves, three 5U4 rectifiers and delivers 150 watts. Both are truly awesome!



## New album features Charlie Griffiths

Haken are a new prog-metal band featuring Charlie Griffiths, one of GT's contributors. As you might expect, their music is packed with masses of awesome guitar work from Charlie and fellow axe wielder Richard Henshall. From what we've heard, they have created some of the most original and creative music to emerge from the post Dream Theater progressive

movement. Haken's debut album is entitled Aquarius and adheres to the prog tradition of following a narrative concept format.

"Aquarius, being a larger than life concept piece, has lots of uplifting but also very dark moments", Charlie reveals. "It tells a tragic story that I like to describe as The Little Mermaid meets The Elephant Man". Haken

are already highly respected within the British metal community, and their unique and imaginative genre-bending approach to music is beginning to garner praise from all corners of the globe. Aquarius is now available from all good record shops.



Charlie Griffiths:  
Haken's  
axeman



## New PRS SE Signature models

Two new PRS SE Signature models are now available in the UK. The SE Mike Akerfeldt (Opeth) and SE Nick Catanese (Black Label Society, Speed X) are two very different guitars created for two of the most exciting players of the current generation.

Nick's model features a thick single-cutaway mahogany body fitted with an EMG81 and EMG85 in bridge and neck positions respectively, harnessed to a simple three-way toggle selector and volume and tone controls. Mike's

stunning signature guitar is built around a mahogany body with flame maple finish, set off with elegant Opeth 'O' logo. Hardware includes a PRS tremolo and SE HFS treble and Vintage Bass humbuckers - the 24-fret ebony-topped fingerboard and wide-fat profile neck are the perfect choice for the progressive metal for which Mike is known. Both PRS SE Mike Akerfeldt and SE Nick Catanese guitars have a recommended retail price of £699. Visit [www.headline-music.co.uk](http://www.headline-music.co.uk) for further information.







## Jam with your iPod!

Paul Reed Smith Guitars has released Guitarbud, a unique cable system that allows budding axe heroes to plug their guitar directly into their iPhone or second generation iPod Touch. Guitarbud opens up creative possibilities as wide as the range of suitable apps currently available for the iPhone and iPod. These include the simple Voice Memos that comes with the iPhone, now useful for recording quick riff ideas or song sketches;

more advanced functions can be enjoyed with PRS's own JamAmp app: a guitar amp simulator, tuner and training tool all in one. Just some of the other apps ideally suited to use with the Guitarbud include StompVox, Riff Raters, GigDaddy, iStrobosoft, Rectools Pro and Guitar FX Deluxe. The PRS Guitarbud retails at £29.95 and is available from [www.headlinemusic.co.uk](http://www.headlinemusic.co.uk) and PRS dealers nationwide.

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## Private Ryan blues course!

Fresh from the success of his Guitar Techniques Play Guitar Now blues DVD and magazine, GT columnist Stuart Ryan has announced that he will be holding a residential Electric Blues Guitar course at the beautiful French town of La Moreau, near Cognac. Stuart will be joined for the week by IGF tutor Richard Perkins and they will be looking at

all styles of electric blues from the traditional sounds of BB King through to modern players like Robben Ford. The event takes place from 12-18 September but hurry as places are booking up fast! For more information visit [www.creativevacances.com](http://www.creativevacances.com) or drop Stuart a line at [stuartryanmusic@hotmail.co.uk](mailto:stuartryanmusic@hotmail.co.uk).



## WHAT STRINGS DO YOU USE? DANNY BRYANT

We ask a famous guitarist all those little questions you really do want the answers to... This month: blues wave-maker Danny Bryant

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

I have always used extra heavy celluloid picks, because they give a good strong attack and seem to help produce a clearer tone than picks made out of materials like nylon etc. I have them made and have my name put on them – in case I forget who I am!

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

That's quite an easy one for me as I only ever use four pedals in my set-up, whether live or in the studio. They are a Boss tuner, which to me would be the most important, a Cry Baby wah-wah, a custom-made Univibe and a Boss digital delay... I guess I could live without the delay.

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

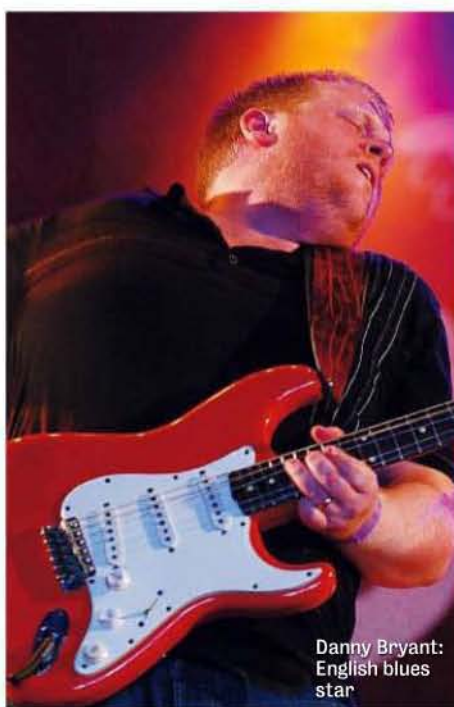
No! Every six months or so I tell myself I'm going to learn to play harmonica but I only ever manage to make it sound like a cat being strangled. Also, every time I sit down to practise, I put music on to play along with and end up picking up my guitar instead.

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

No, I can honestly say I wouldn't have a clue; my music and playing is really based totally on emotion and feel.

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

I didn't used to think that they did make much of a



Danny Bryant:  
English blues  
star

difference but recently I started using some cables that Elixir sent to me and they seem to produce a little more high end and clarity in the tone.

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

Buddy Guy! I have played before him on festivals in Europe a couple of times. Each time I have thought I played really great, then he comes out and makes

me feel three years old again. It's not jealousy though it's admiration – I love him!

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

I would have to cheat and pick two. They would be the first Fret-King that Trev Wilkinson gave to me which is my number one live guitar and very special to me. And the second would be a Custom Shop Masterbuilt '58 Strat that I just love.

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

Live I always use a Marshall TSL 100 and I only use the super lead channel. I set the amp with a lot of gain and the volume fairly high depending on the size of the room. Then, if I want to clean the tone up, I use the guitar's volume control to manipulate the amount of gain. In the studio I also use a blackface Fender Super Reverb that I've had for about ten years.

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

I like a fairly high action on all my guitars, with heavy strings. I find this gives a bigger, rounder sound and sometimes forces me to slow down a little with the way I phrase things.

**What strings do you use?**

I endorse Elixir strings and I have to say in all honesty they are the best strings I have ever used. I was on tour in Switzerland the first time I tried them and I will never forget how much better they felt and sounded to me than anything else I had tried before.

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

I have a new album out on Continental Records called Just As I Am and we are following that up with pretty much a whole year of constant touring all across Europe.





## Fret-King goes country retro!

JHS announces the new Country Squire BT Evocation to the Fret-King range. Inspired by Merle Travis' famous instrument, the Country Squire BT Evocation is sure to appeal to country guitarists in search of a special instrument.

"Quite what influence the original Paul Bigsby guitar built for Merle Travis had on Leo Fender is anyone's guess, but my feelings are it was quite profound. They were certainly aware of each other's efforts in the fledgling industry we find ourselves in today," says Fret-King design maestro Trev Wilkinson. "Les Paul, Leo Fender and Paul Bigsby would hang out together. They were actually drinking buddies and would just

hang out at Les Paul's house. One day, Travis asked Bigsby to make a special guitar that was solid, but could sustain like a steel guitar and could be easily tuned. Travis sketched out a design. Before you know it we have an instrument with six-on-a-side tuning heads and a solid body, and that was probably the first production solidbody electric guitar. Whatever happened, I think the Merle Travis guitar was more a piece of art than just a guitar, with embellishments and design ideas from another time. All in all a very cool guitar.

"How I wish I'd have been a drinking buddy of theirs too!"

For more info on the Fret-King range go to [www.fret-king.com...](http://www.fret-king.com...)

## Gordon Giltrap on tour!

Gordon Giltrap, one of the UK's most celebrated acoustic guitarists, has announced his Shining Morn 2010 Tour to promote his latest album. For more than forty years,



Gordon has graced the music world with his dedication to his craft and his affection for his audience. Gordon will be offering an evening of music that combines rock, blues, folk and classical, played on several special guitars with some technology that will really impress those in the know! Here are the dates:

29 April - Theatre Royal, Wakefield  
30 April - Lighthouse, Poole  
1 May - Trinity Theatre, Tunbridge Wells  
4 May - Pavilion, Worthing  
5 May - Camberley Theatre, Camberley  
6 May - Prince of Wales, Cannock  
9 May - The Capitol, Horsham  
12 May - Civic Theatre, Doncaster  
13 May - The Castle, Wellingborough  
26 May - St David's Hall, Cardiff  
27 May - Theatre Brycheiniog, Brecon  
4 June - Malvern Theatres, Malvern  
13 June - City Hall, Salisbury  
24 June - Alban Arena, St Albans

## Rock and metal guitarist!

A more-than-life-sized guitarist made from steel and limestone is the latest attraction in the window of Guitar Junction, a vintage, used and new guitar specialist in Worthing, West Sussex. The sculpture is the work of local artist Alan Tobias-Williams and was specially commissioned for the shop and its new High Street location. The eye-catching figure is a new permanent feature at the shop. Having moved into much larger and more high-profile premises, it is the latest attraction in the shop's windows. Previously, a six-necked electric guitar and a jewell-encrusted 12-string have been among the displays.

Guitar Junction's founder, David Crozier, said: "This dramatic sculpture fits the Guitar Junction image perfectly. We were looking for a centrepiece for our window display which summed up who we are. This guitarist does just that."

The artist, Alan Tobias-Williams, has exhibited his works

extensively in the UK and internationally, and has an exhibition running currently at Worthing Town Hall's Dome Gallery. Visit [www.guitarjunction.com](http://www.guitarjunction.com) for further information.



Alan Tobias-Williams with his creation at Guitar Junction

## Jazz legend Ellis dies at 88

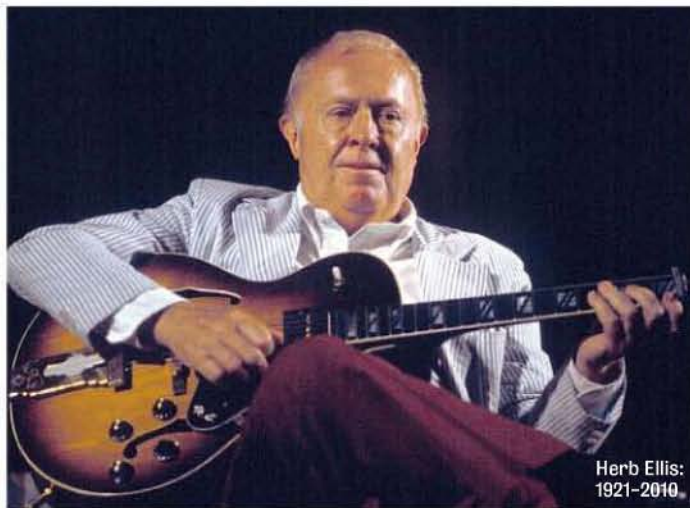
We are sad to report that jazz guitar legend Herb Ellis died at his Los Angeles home on March 28. He was 88 and had Alzheimer's disease.

Born in Farmersville, Texas in 1921, Herb took up guitar after hearing the six-string swinger George Barnes. He began studying music at North Texas State University but dropped out of college to become a professional musician in 1941.

Herb became well known for his excellent fretwork with Jimmy Dorsey, Oscar Peterson, Ella

Fitzgerald, Billie Holiday and Julie London. But he is perhaps best remembered for his Great Guitars venture with fellow legends Barney Kessel and Charlie Byrd, a trio that set the scene for McLaughlin, Coryell and De Lucia years later.

Proud of his achievements in jazz but always modest, Herb told *Guitarist* in 1989: "I've had chances over the years to put my name to music that I don't like - and for good money too. But I've never done that because I don't believe in it, and I'm kinda proud of that."



Herb Ellis:  
1921-2010





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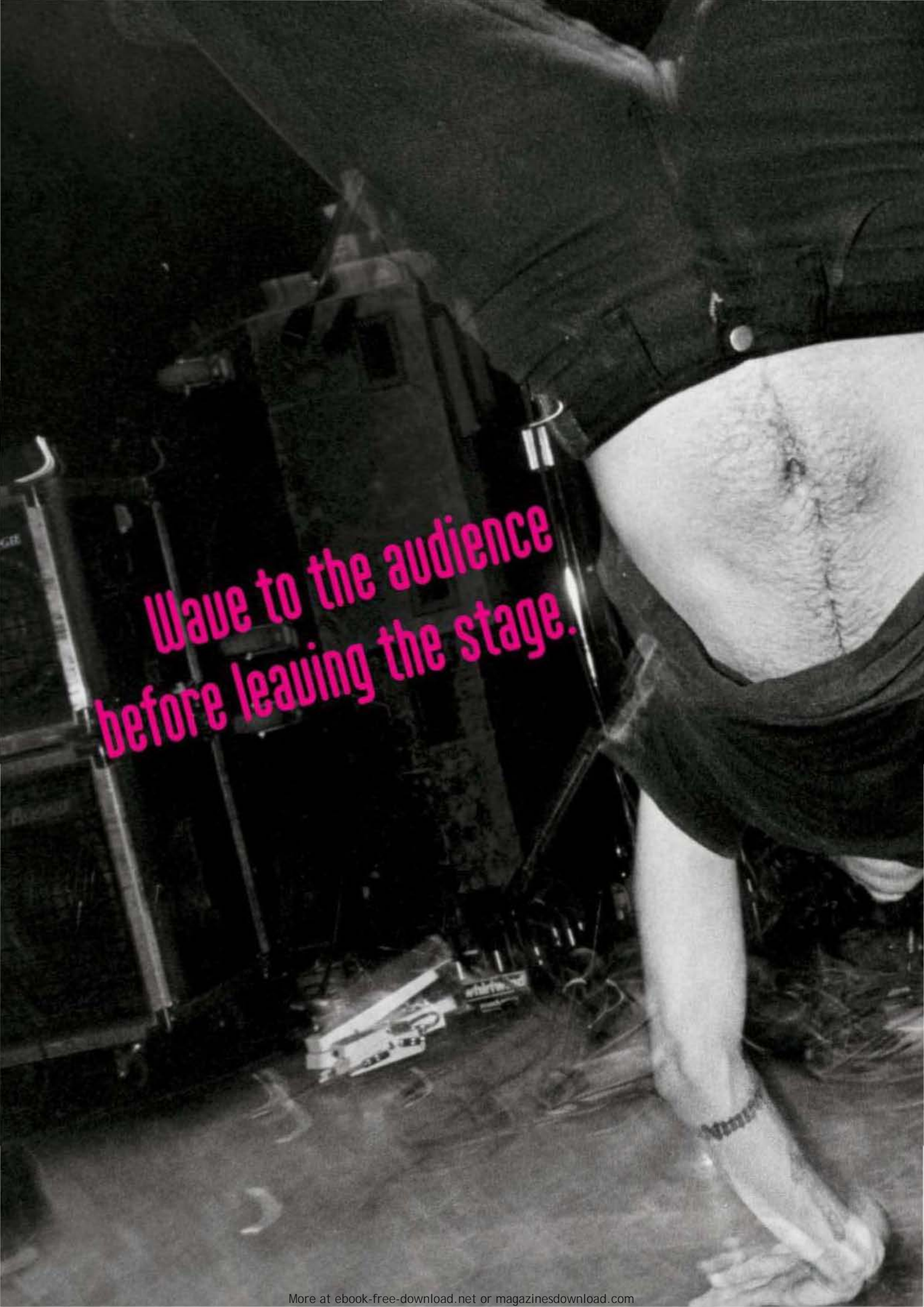


Martin Taylor's Spirit of Django  
'Last Train to Hauteville' album  
which will be released on The  
Guitar Label in May 2010.

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# Wizards Of Oz

## Angus & Malcolm Young



In this in-depth feature **Jamie Humphries** lays bare the devastating rhythm, riff and lead styles of the hottest sibling act in rock history. Move over Ray and Dave, Noel and Liam, Justin and Dan... here come The Brothers Young!

### ABILITY RATING



Moderate/Advanced

INFO	WILL IMPROVE YOUR
<b>KEY:</b> Various	<input checked="" type="checkbox"/> Open chord voicings
<b>TEMPO:</b> Various	<input checked="" type="checkbox"/> Understanding of slash chords
<b>CD:</b> TRACK 4-20	<input checked="" type="checkbox"/> Vibrato and string bending

HOWEVER GOOD YOU seem to recall that infamous group of Aussie/Glaswegian ex-pat miscreants AC/DC as being, whack on Back In Black and stand back in amazement at how brilliant they really are. It's astonishing the level of power, tightness, excitement and sheer musicality this bunch of guys, now in their fifties and even sixties, manage to convey.

They're one of the most important bands in the history of rock, but while the lineage of AC/DC's sound is clearly rock and roll and blues, they are also credited with pioneering heavy metal. However you define them, they sit alongside the very best guitar acts in history, the

melding of Malcolm's rhythm and riffing with Angus's fiery leads providing a musical platform from which song after hit song has sprung.

The Young family moved from Glasgow to Sydney in 1963. But Angus and Malcolm were not the only musicians: older brother Alex played in The Easybeats (Friday On My Mind), and later launched the production company Vanda and Young with ex-beats guitarist Harry Vanda.


The brothers formed AC/DC in 1973, and after several line-up changes settled with singer Bon Scott, Phil Rudd on drums and bassist Mark Evans. In 1975 they released High Voltage, following up with Dirty Deeds Done Dirt Cheap and Hell Ain't A Bad Place To Be (containing the first of many classics, Whole Lotta Rosie). Bassist Cliff Williams replaced Mark Evans and in 1978 the band released Powerage.

AC/DC's breakthrough came in 1979 when the five-piece was put together with legendary rock producer Mutt Lange for their best release so far, the landmark Highway To Hell. The results of this Gibson and Gretsch-fuelled onslaught shot the band into rock's top ranks, but just a year later tragedy struck when singer Scott died after a heavy drinking bout. They considered calling it a day, but instead re-emerged with ex-Geordie singer Brian Johnson at the mic, releasing the finest album of their career thus far, the awesome Back In Black. This seminal rock record reached #1 in the UK and went on to sell more than 22 million copies in the USA alone. For Those About To Rock We Salute You proved almost as successful, but during the '80s AC/DC's popularity diminished. Drummer Phil Rudd was replaced by Chris Slade (but Rudd re-joined some years later).

With the '90s came a rock resurgence, and with it AC/DC's reinstatement at the top of the pile. The band has continued to release hugely successful albums and have now outsold The Beatles in the US, making them one of the biggest acts in music history. Such albums as The Razor's Edge, Fly On The Wall, Who Made Who

and 2008's amazing return to form Black Ice, prove what an unstoppable force this band is. This year we are set to see a new album from Angus, Malcolm and the boys: the soundtrack to the movie Iron Man 2.

Much of AC/DC's sound comes from the perfect pairing of Angus on lead guitar and Malcolm on rhythm. Malcolm makes use of open position voicings and slash chords, displaying a phenomenal sense of timing and groove – he knows instinctively what, and what not to play. Angus punishes his Gibson SG with quick-fire Chuck Berry-inspired licks, rapid vibrato and perfectly executed single-string lines – all delivered in trademark school uniform.

This month's feature includes ideas from both Angus and Malcolm, giving you an insight into their very individual approaches. To round things off I have written an AC/DC-inspired piece that makes use of the techniques covered in this lesson. I hope you enjoy our journey down under, up over... and beyond! 

### GET THE TONE



The Young brothers are known for their straight-ahead approach to tone. Angus uses a Gibson signature SG based on his own 1968 model, into a Marshall 100-watt head and 4x12 cabs with Celestion 'greenback' speakers. Malcolm prefers a signature Gretsch based on his 1963 Jet Firebird, also into a 100-watt Marshall. I used my Brian May signature Burns for Malcolm, with the volume backed off to around 6. For Angus I played an Ernie Ball Music Man Axis Supersport with DiMarzio 36th Anniversary PAF pickups. Both went into a Blackstar HT Studio 20-watt head and Celestion Vintage 30 speaker 'coffin'. The tones are quite different; Malcolm's having a little more top end, while Angus's is thicker, with more gain. Finally, watch your distortion levels – this is rock, not metal!

### TECHNIQUE FOCUS

#### SLASH CHORDS

A slash chord has its usual root replaced with another note. The most common slash chord is called an inversion, where the new root comes from within the chord itself. Take C major (C, E, G: 1, 3, 5). We 'invert' the chord by changing the order of the notes. Re-ordering as E, G, C (3, 5, 1) we get C first inversion (or C/E). G, C, E (3, 1, 5) is C second inversion (or C/G). The first letter is the chord; the second tells us the bass note. Often they are used for a smooth transition between chords. Take a C5 power chord with the root on the 3rd fret, fifth string, and the 5th on the 5th fret, fourth string: to change to G, simply drop the C bass note a semitone to B. B and G played together make a G/B chord – or G first inversion, as moving C's root down a semitone it becomes the 3rd of G (B). We don't have to use notes from within the chord to create slash chords, and the Young brothers use this approach too. In For Those About To Rock, we find B5/A – a B5 chord with A (the b7) in the bass – also referred to as a third inversion. Try experimenting and see if you can perform smoother changes with the use of slash chords.

**TRACK RECORD** There are loads of albums to choose from if you are new to AC/DC. Choice material from the Bon Scott era includes High Voltage, Let There Be Rock, Dirty Deeds Done Dirt Cheap, Hell Ain't A Bad Place and Highway To Hell. Great albums with Brian Johnson at the helm include Back In Black, For Those About To Rock We Salute You, Flick Of The Switch, Fly On The Wall and Razors Edge. Top pick: Back In Black.





“When I went on stage in those bush pubs I realised I’d have to move around, because I knew that with that school suit and cap on I’d be a pretty good target.”

Angus Young

Angus and Malcolm Young, doing what they do best!



## MALCOLM-STYLE RHYTHM AND RIFF IDEAS...

CD TRACKS 4-8

**EXAMPLE 1** We begin with a short rhythm idea that demonstrates how Malcolm makes use of space. Pay close attention to the rests between the chords to keep them sounding punchy and tight. I have also included

an example of how Malcolm uses slash chords for smooth changes at the end of bar 2, using a C5 to G/B move. This example concludes with a short lick based around E minor pentatonic.

*♩ = 95*

A5 G5 D C5 G/B A5 E5 G5

**EXAMPLE 2** This figure illustrates how Malcolm likes to change chords on the off-beat and across the bar. Once again we see slash chords - D/F#

to G. When changing between these chords, be sure to leave your third finger on the second string, as the D note is used in both chords.

*♩ = 120*

G D/F# G D/F# A5

**EXAMPLE 3** Here we see how Malcolm uses tight down-stroke rhythms, palm muting and accents. Make sure you keep the eighth-note rhythm

solid, constant and even, and pay attention to the accents as they really bring the riff to life.

*♩ = 110*

E5 G C5 D5 A5

**EXAMPLE 4** This typical Malcolm idea makes use of E minor and A minor pentatonic scales. The riff also includes a 6th - C# against the E riff - and F# against the A riff, implying E Dorian and A Dorian respectively. The riff

also uses a syncopated 16th note rhythm and transposes easily, by simply dropping down to the next group of strings. Practise slowly to begin with, making sure the note lengths are even.

*♩ = 90*

N.C.



**CD TRACKS 9-11**

by one of Angus's favourite guitarists, Chuck Berry. Pay attention to the vibrato on the final note, as Angus has a very fast and distinctive style.

**EXAMPLE 6** This rock and roll style lick is also in A minor, but the C# (major 3rd) is added for a more bluesy sound. This lick is pretty fast, so be careful not to accidentally hit the surrounding strings - especially if you happen to be running around the stage at the time!

8<sup>ma</sup>

17 17 20 17 19 17 17 20 17 19 17 17 20 17 19

BU 20 (22)

If this proves too difficult, opt instead for alternate down-up strokes but watch your timing doesn't drag!

[illegible]









## EXAMPLE 11 AC/DC STYLE PIECE - MALCOLM, RHYTHM PART ...CONTINUED

CD TRACK 15

**[Bars 5-8]** The main riff features a melodic figure performed on the fourth string against the open fifth string. Although this has been written as 'A riff', the descending notes on the fourth string outline the chords of A7, A6 and A5. Make sure you mute the recurring open fifth string and remove the mute when you play the notes on the fourth string. This figure concludes with the chords of D/F# to G, and once again care should be taken with the rhythm.

**[Bars 9-12]** The second half of the verse riff is similar to the first section,

although the melody changes slightly with the addition of the B note on the fourth string, plus a short lick that concludes the section.

**[Bars 21-28]** In the chorus, see how Malcolm would employ space, with open-voiced chords performed with pushes.

**[Bars 29-32]** Again we see those slash chords – check out this B5 to B5/A movement. This section also uses a familiar rhythm, with the chords changing on the off-beat – a favourite AC/DC ploy.

**[Bars 33-37]** Our rhythm part concludes with a repeat of the intro riff.

**A Riff**  
(see text)

5, 13 etc

**A Riff**

9, 17

**E A5 G D5 A5**

21, 25

**B5 B5/A B5 B5/A B5 B5/A D/F# G**

29

**A5 G5/D D G5/D A5**

33



### EXAMPLE 12 AC/DC STYLE PIECE - ANGUS, LEAD

**CD TRACK 19**

**[Bars 1-4]** Our Angus-style intro demonstrates how he would use his picking hand fingers ('i' 'm' usually) to perform diads (double-stops). This example follows the intro chords.

**[Bars 5-8]** Here we have some more Chuck Berry-inspired double-stops and bends. Aim to emulate Angus's fast and aggressive vibrato style.

**[Bars 9-12]** Bluesy sounding A minor pentatonic licks use double-stops and the open fourth string for the 16th-note triplet hammer-on figure.

**[Bars 13-16]** More bluesy licks - this time including the F# note and therefore implying A Dorian. This section concludes with a figure based around A major pentatonic.

**Example 6**

Figure 6 shows the guitar score for the first system of the song "Smells Like Teen Spirit". The score is written for a standard tuning guitar (E-B-G-D-A-E) and includes a key signature of one sharp (F#). The tempo is marked as J = 120. The score is divided into four measures, each with a specific chord or riff indicated above it: A5, Asus4, G5/D, D, G5/D, A5. The notation includes various fret numbers (e.g., 5, 7, 8, 9, 10), accidentals (sharps, naturals), and dynamic markings (e.g., *fz*, *mf*). The bass line is also shown, featuring a prominent eighth-note pattern.





## EXAMPLE 12 AC/DC STYLE PIECE - ANGUS, LEAD ...CONTINUED

CD TRACK 19

**[Bars 17-20]** Look out for bars 17-18, where we bend up a tone and a half (three frets) and then a tone (two frets) for great bluesy effect. This section ends with some high register, A minor pentatonic bluesy bends.

**[Bars 21-24]** The chorus kicks off with one of Angus's favourite speedy pentatonic ideas. It's pretty tricky at this pace, so take care with the pull-

offs and bends - and remember, Angus would be playing stuff like this while cavorting all over the stage. And when you think about that there's an awful lot of skill and stamina involved!

**[Bars 25-28]** Angus loves using fast, single-string picking lines to add excitement. Use alternate picking, starting on a down-stroke.

**A Riff**

17

21

23

etc

26

29

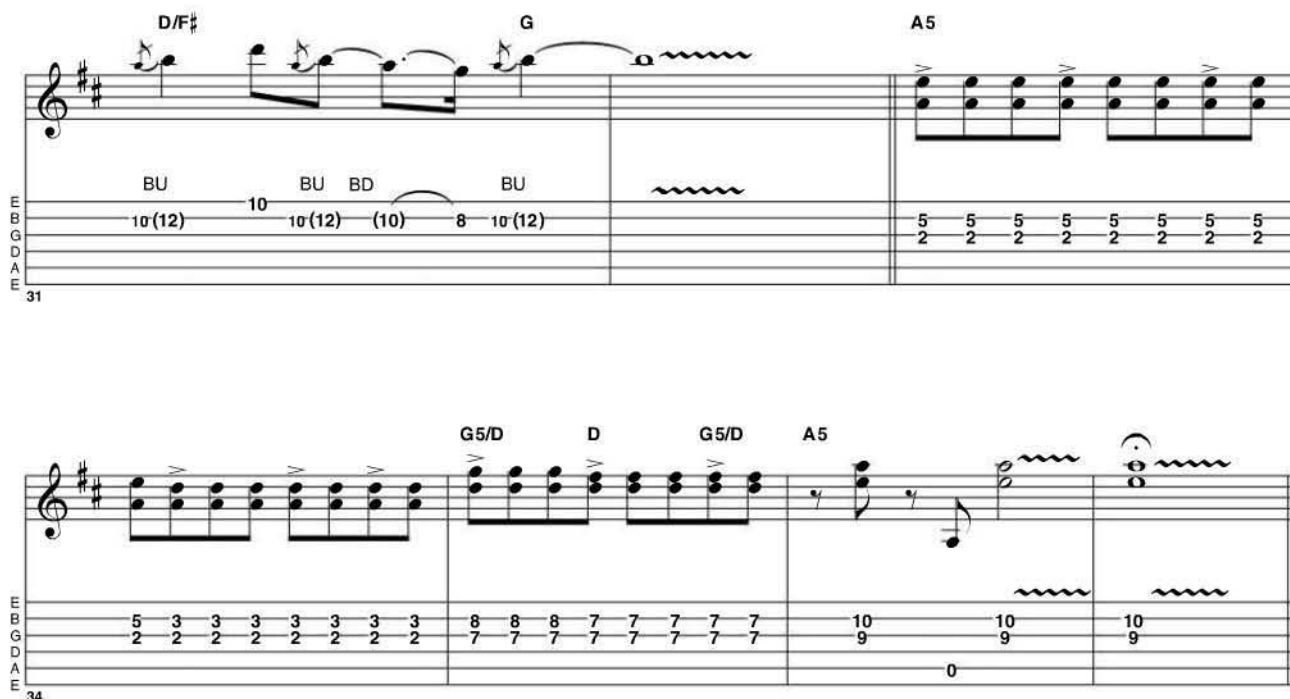


## EXAMPLE 12 ANGUS-STYLE LEAD PART ...CONTINUED

CD TRACK 19

[Bars 29-32] The solo climaxes with a typical open-string figure that pedals off the second string with a descending B Mixolydian line, and concludes with a B major arpeggio. We finish off with some string bends that outline the chords, before book-ending with the piece's intro.

Angus and Malcolm display great balance of physical abandon, technical accuracy and musical integrity. If you study all these rhythm and lead parts it will help you to work out AC/DC songs and solos much more easily, as you'll be acquainted with the thought processes involved.



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# U2 & BB King

## When Love Comes To Town



Tackle two guitar heroes for the price of one in this testament to understated guitar. **Steve Allsworth** goes where the Liffey and Mississippi rivers meet...

### ABILITY RATING



Easy

INFO	WILL IMPROVE YOUR
<b>KEY:</b> E	<input checked="" type="checkbox"/> First finger bends
<b>TEMPO:</b> 116 bpm	<input checked="" type="checkbox"/> Mixing major and minor
<b>CD:</b> TRACK 21-22	<input checked="" type="checkbox"/> BB box soloing

AMERICAN BLUES MUSICIANS such as BB and Albert King became a big influence on U2's sound during the 1980s. BB played a show in U2's native town, Dublin, in 1987 and was told that the Irish megastars were in the audience. After the show King met the band and asked Bono to think of him sometime when he was writing a song, and *When Love Comes To Town* was the result.

The track was first performed as a duet

### TECHNIQUE FOCUS

#### DELAY TIMES


Setting your delay times can be a bit hit and miss, but with a simple equation you can work out exactly where you want your repeats to fall, as long as you have a millisecond readout on your delay:  $NF \times 240,000 \div bpm = ms$ . This equation determines the millisecond time delay setting of your pedal. NF is note fraction and is where you want your repeats to fall. For example, if you want 1/4 note repeats, then  $1 \div 4$  is 0.25. If the track had a bpm of 150, it would look like this,  $0.25 \times 240,000 \div 150 = 400ms$ . If you want triplet 1/4 note repeats the note fraction would be 1/6, or 0.166 recurring. For this track we could do the following sum;  $0.166 \times 240,000 \div 116 = 345ms$ . Who'd have thought algebra could be so rock and roll!

during U2's Joshua Tree tour at a concert in Texas in November 1987. Parts of the show and the soundcheck were included in the U2 concert documentary *Rattle And Hum*, which contains a scene where Bono is rehearsing the song with BB. Amusingly, King is heard saying "I'm horrible with chords" and Bono laughs "Edge'll do that, there's not much chords, I think there's only two!" The version I've transcribed is the studio version from *Rattle And Hum* (1989), which was recorded

**“I suppose ultimately I'm interested in music. I'm a musician. I'm not a gunslinger. That's the difference between what I do and what a lot of guitar heroes do”** BB King

with BB at the legendary Sun Studios in Memphis. Surprisingly, the track was a huge career break for BB, for although he was revered in the blues and blues-rock community, he wasn't widely recognised outside it. His association with U2 brought a huge number of new fans, and changed the dynamic of his audience, which became a mixture of blues purists and rock fans.

The track has a great mix of gospel and blues, together with the rockier leanings of Bono's vocals and Edge's guitar work. True to Bono's statement that there are only two chords, the song only cycles around E and A major, using open strings to pivot between the

two. These include an open third string (G), which provides that classic blues ambiguity between major and minor (the G# is of course the major 3rd of the open E chord and also the minor 7th of the A). To that end, King, like so many great blues guitarists, prefers to weave in and out of major and minor pentatonic scales. His notes are centred around a variation of his infamous blues box or 'BB box' approach which in ascending order is (C# E G A B D) and a standard E major pentatonic starting on C# (E F# G# B C#). You should be able to see that the first scale is really just an E minor pentatonic with a C# tacked on the end (which is borrowed from the major pentatonic). This position lends itself to lots of subtle bends, particularly on the third string, where from the 11th fret (F#) you can target the minor 3rd (G) and major 3rd (G#). 

### GET THE TONE



BB King probably played his Gibson 'Lucille' guitar through a Lab Series amp. There's quite a bit of compression on the sound, but this was probably added at the mixing stage. A decent neck humbucker with a smooth valve-driven, barely overdriven sound will get you close. The Edge has used a variety of guitars over the years, including Gibsons and Fenders, while his amp mainstay is a Vox AC30. He likely used a Fender Tele in the neck pickup position for that characteristic chiming sound and the amp's natural valve overdrive.



**TRACK RECORD** With so many albums between them, a good compilation always hits the spot. U2's Best Of series, 1980-1990 and 1990-2000 (2007) have a great cross-section of material. There are a huge number of BB King compilations, so take your pick. Also check out his most famous collaboration with Eric Clapton on *Riding With The King* (2000).



## U2 & BB KING WHEN LOVE COMES TO TOWN

U2's Edge, clearly  
delighted to have  
BB with the band





## PLAYING TIPS

## CD TRACK 21

**[Bars 1-12]** The Edge is in classic blues territory as he pivots between E and A chords, using open strings to connect them. A blues curl on the

low G adds a degree of rocky blues. Make sure the sustaining E chord is fretted well and not hit too hard (it can go out of tune)

### INTRO / VERSE

♩ = 116

INTRO / VERSE

Chords: E, A, E

Tab: 0 0 1 2 2 0 | 2 2 0 0 0 0 | 0 0 1 2 2 0 | 3 0 0 0

Chords: A, E

Tab: 2 2 0 0 0 0 | 2 2 0 0 0 0 | 2 2 0 0 0 0 | 3 0 3 0

Chords: E

Tab: 0 0 1 2 2 0 | 0 0 1 2 2 0 | 0 0 1 2 2 0 | 0 0 1 2 2 0

### CHORUS

0:25

CHORUS

Chords: A, Asus4, A, E

Tab: 2 2 0 0 0 0 | 3 2 2 2 0 0 | 0 0 1 2 2 0 | 0 0 1 2 2 0

Annotations: delay on, PM

Chords: E

Tab: 1 2 2 0 | 12 0 0 1 2 2 0 | 0 0 1 2 2 0 | 0 0 1 2 2 0

Annotations: delay off





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## U2 & BB KING WHEN LOVE COMES TO TOWN

### CD TRACK 21

**[Bars 13-20]** Most of the chorus sections feature a similar move to the IV chord (A), although the bass continues with a line based on the I chord

(E). The bass line keeps an insistent pulse driving the song along, and the audience knowing the song is very much in E!

**INTERLUDE**  
0:42

BU BU 11(13) 11(13) 9 9 11 11(13) 11(13) 9 9 11

21

**VERSE**  
0:50

PM fret hand slide

25

29

33

37



## PLAYING TIPS

## CD TRACK 21

**[Bars 49-64]** This entire solo uses the Edge's simple yet effective playing ethos, and you have to admit that in this context it works to great effect. In order to create the required feel and make the repeats work, you need

to maintain a 'let ring' approach throughout. It's harder than you think so watch that clumsily placed fingers don't accidentally mute any of the required open strings.

**CHORUS**

1:23

**A** **Asus4** **A** **E**

41

**E** **N.C.**

45

**EDGE SOLO**

1:40

**E7sus4** **Em7**

49

**E7sus4** **Em7**

53

**CHORUS**

**Asus4** **Em7**

57



CD TRACK 21

**[Bars 65-74]** King weaves in between E major and E minor pentatonics using 'blues box' shapes. It has a lot of ambiguity with the G adding a bluesy 'minor' sound and the G# a sweet 'major' touch.

**[Bars 66-67]** First finger bends are a BB staple. They can be tricky but are really evocative when you nail the technique. As it's a push up with no finger support, control comes mostly from the hand.

**E7sus4** **N.C.**

61

**B B KING SOLO** **2:14** **E** **A** **E**

65

68

**E** **A** **E** **A**

71

**VERSE** **2:34** **E** **N.C.**

75



## PLAYING TIPS

## CD TRACK 21

**[Bar 91 and general]** The sweet BB King vibrato is always at its most expressive when hitting the first finger root note on the third string. It's

more of a sideways wrist waggle, where the wrist rotates rather than in an up and down motion (as with the third finger).

79

E N.C.

with overdrive

BU BD

14 (15) (14) 12

14 (16) (14) 12

0 0 1 2 2 0

83

CHORUS

2:51

A

Asus4

A

E

delay on

0 3 2 2

2 2 2 2

0 0 1 2 2 0

12

87

E

delay off

BU

11 (13)

0 0 1 2 2 0

91

B B KING OUTRO SOLO

3:08

E

A

E

A

BU BD

PB 11

BU BU

9 9 9 11 11 (13) (11) (13) 9 11 11 9 11 (13) 10 12 11 (13)

95

E

A

E

A

BU BU RP

RP --

BU BU

9 9 9 11 9 11 (13) 10 (12) (12)

9 9 9 11 9 11 (13) 10 (12) (12) (12)

99

E

E7sus4

RP --

BU

BU

BU

BU

9 11 11 (13) 10 (12) (12) (12) 9 11 11 (13) 11 9 11 12 9 10 (12)



CD TRACK 21

[Bars 104-105] King marks the change to the IV chord with a hefty one and a half tone bend (B to D). You'll need to dig the fretting hand fingers

into this one, making sure you fully support the third finger string bend with the first and second fingers.

103

E Asus4

BU

12 11 (13) 11 11 9 11 12 (15) 12 10 12 9 11 10 (12) 10

107

E Asus4

BU

12 (13) 9 11 7 7 5 [5] 10 (12) 9 9 9 11 12 (15)

111

E Asus4

BU

10 12 10 12 9 11 (13) 9 11 9 11 (13) 10 (12) 12 10 10 12 11 9 9 9 11 (13) 10 10

115

E Asus4

BU

(12) 12 11 (13) 11 9 9 9 11 12 (15) 10 12 10 12 9 11 11 (12) 11 11

119

E Asus4

BU

11 (13) 11 9 9 11 9 11 (13) 10 (12) 12 17

122

E

BU

11 (13) 11 9 11 11 (13) 10 (12) 12 11 (13) 11 9 11

Original fades out (GT ending) with delay

0 0 1 2 0



# Miles Davis

## So What



What can you play over just two chords? Sounds easy? You might even be thinking, 'So What?' Well, since you asked nicely **John Wheatcroft** presents Miles's modal masterpiece and proves that it's quality over quantity every time!

### ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
<b>KEY:</b> D/Eb minor	<input checked="" type="checkbox"/> Static minor vocabulary
<b>TEMPO:</b> 200 bpm	<input checked="" type="checkbox"/> Motif development
<b>CD:</b> TRACK 23-25	<input checked="" type="checkbox"/> Arpeggios & chromaticism

AS LANDMARK ALBUMS go, you'd need to think long and hard to find one that's more significant than the Miles Davis release *Kind Of Blue*. Recorded in 1959, at a time when the band included such jazz heavyweights as John Coltrane on tenor sax, Cannonball Adderley on alto and Bill Evans making a return visit on piano for several cuts, what went down to tape was both timeless and groundbreaking. It still sounds breathtaking today and, in terms of sales, at last count it had gone quadruple platinum. Not bad for a record with no vocals and where most of the tracks come in at nine minutes plus!

Legend has it that Miles had been doing a fair bit of study around this time. Amongst other things he'd been working on some ideas presented by George Russell, and in particular those found within his 1953 publication entitled *The Lydian Chromatic Concept of Tonal Organization*. Whilst it's impossible to summarise this entire system into a single sentence, the main thrust is to move away from the conventional harmony/chord sequence based compositional model, and towards a system of scale or mode to chord relationships based around a progressive and quantifiable grading of consonance to dissonance. Yikes!

The study of modes is now commonplace, and we guitar players on the whole tend to be very good at using them. What's interesting to consider is that before Miles and his contemporaries started to explore just what could be achieved over a single chord, most jazz musicians didn't bother to learn modes at

all; a huge percentage of their vocabulary was still derived from exploiting the chord tones themselves, along with all the associated extensions and any chromatic connections you can make along the way. Take away the changes and we have an altogether different challenge. And here's where we encounter in this month's tune, *So What*.

So what, exactly, do we have to contend with? Well, simply put it's just two chords; 16 bars of Dm7, a further eight up a semitone to Ebm7, and finally back down again. Couldn't be easier, right? Not so fast! When dealing with an essentially static harmonic backdrop, all the pressure is placed on the soloist to keep things interesting, harmonically, rhythmically

**“Kind Of Blue came out of the modal thing. I wanted a lot of spontaneity. Everything was a first take”** *Miles Davis*

and dynamically and all in an aesthetically pleasing way. This is not as easy as you think, especially when performing a long solo stretching over several choruses. When the chords are moving around thick and fast this can often help to provide interest, and you can essentially play very simple things and allow the sophistication of the sequence to pull you through. The upside is that with more time on each chord you really get to explore the territory, and find all the interesting colours that you might otherwise miss if you're there for just an instant.

What I've presented here is a kind of fantasy all-star jam, with several solos (five to be precise) against one long cohesive backing track. I've transcribed entire choruses from Miles (of course), Grant Green, Ronny Jordan, Larry Carlton and George Benson. The tempo varies widely, ranging from Miles at 140bpm to George's fast and furious 260!

For the purposes of unity, and also to give you a realistic idea of how this tune may be tackled in a jam session situation I've split the difference right in the centre at 200bpm, but you can always play the solos as slow or as quickly as you like. As it's the note selection and balance of harmonic colour, tension and resolution we're primarily concerned with here, as opposed to just pure technique, arguably the speed is all but irrelevant.

Much as we all like the precision and ease of MIDI backing tracks on occasion, they don't help one little bit when it comes to inspiring improvisation resplendent with the full range of dynamic, harmonic and tonal colours, so I'd like to give a massive thank you to Kevin Webster and Simon Horn for their stellar contributions to the audio on the GT CD, providing piano and upright bass respectively. Cheers guys. As always, enjoy and try to be as creative as possible - I'm certain Miles would approve... 

### GET THE TONE



The standard-issue jazz guitar rig usually consists of a hollow-body archtop guitar resplendent with f-holes, medium to heavy gauge flatwound strings with a wound third and a magnetic pickup in the neck position into a clean amp. Mine's an absolutely stunning Benedetto, usually paired with a Polytone MiniBrute for this style. All this taken into consideration, it's fairly likely that Larry Carlton used his Valley Arts Strat with regular rock and roll strings for his take on this tune and he sounds great with it, so it's the note selection, the rhythms you employ and your expressive use of dynamics that are really going to make the biggest difference. I've recorded a whole bunch of GT old-school jazz transcriptions with a Fender Tele, so literally any good quality guitar should do the trick.



**TRACK RECORD** The original version is found on Miles's *Kind Of Blue* (Columbia 1959). Grant Green was hot on his heels with *Sunday Mornin'* (Blue Note 1961). For a more modern take try Ronny Jordan from his acid-jazz release *The Antidote* (Fourth & Away 1992), whilst Larry Carlton's version is from his live release *Last Nite* (IMS 1986). George Benson's take comes from *Beyond The Blue Horizon* (Epic 1973).





## TECHNIQUE FOCUS

### THE DORIAN MODE

If we were to extend the humble minor triad (R b3 5) to its logical harmonic extreme by adding to our basic triadic structure, stacking the most consonant intervals in turn, in thirds, and carefully negotiating around all the potential dissonances, we'd end up with firstly a minor 7th (R b3 5 b7). Next in line would be a minor 9th chord (R b3 5 b7 9), closely followed by a minor 11th chord (R b3 5 b7 9 11). This leaves just the question of the 13th to complete the set, and the least dissonant option here is to add the major 13th, not the minor version as found in the regular minor scale (giving us the grand total of R b3 5 b7 9 11 13 = a m13 chord). Observant readers will have noticed this gives us seven notes in total, precisely the same notes that are found within the Dorian mode, albeit spread over two octaves. The net result of this brief discourse is that any of the notes in the Dorian mode are available as either fundamental chord tones or as extensions to the basic minor harmony, and this means you can play any of them, in any order you like, in any combination, and start and stop wherever you please. This, ladies and gentlemen, is very good news for the improvising musician. Take my advice and learn this scale, and learn it well!



## PLAYING TIPS

## CD TRACK 24

**[Bars 1-17]** Let's kick things off with the main theme, known in jazz circles as the 'head'. This is an arrangement based on the original bass melody and the responding piano and horns chord figure built around the notes contained in the D Dorian mode (D E F G A B C D).

**[Bars 17-21]** For the B section we just shift everything up a semitone to Eb Dorian (Eb F Gb Ab Bb C Db). This is remarkably easy to do on guitar; you just move everything up a fret. On the trumpet however, this presents

a whole different set of challenges, where shapes are less important and considering the actual pitch values are of primary concern. As the trumpet is a Bb instrument, Miles would be thinking up a tone, so for him this section is actually based around the tonality of Fm7/Dorian.

**[Bars 25-32]** What goes up... must ultimately come down, so what we see here is a return to our main A section theme, back home safe and sound in the bosom of D Dorian.

**Head A1-2** **Dm7**  $\text{♩} = 200$



**B** **Ebm7**

**A3** **Dm7**

6, 14 17 18 23 28





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## MILES DAVIS: SO WHAT

### CD TRACK 24

**[Bars 33-40]** I remember reading somewhere that the minor pentatonic scale wasn't much use in jazz improvisation. Well, someone should have told Miles, as it's all over his solo on this tune. With just the D minor pentatonic (D F G A C), along with a solitary decorative 6th (B), Davis creates a masterpiece with his unique sense of timing, melody and his creative use of space.

**[Bars 41-49]** We keep the pentatonic theme going for the second A section. Miles feels no compulsion to fill every available space and stays clear headed,

concise and totally to the point, all the more impressive when you consider at this point he had both Coltrane and Adderley waiting for their turn to solo straight after him. This is a man not to be swayed from his objective, certainly not be peer pressure.

**[Bars 50-57]** We begin to fill in the pentatonic gaps during the B section, exploiting the Dorian mode in its entirety here. Check out how Miles anticipates the change back to D minor during the end of bar 50.

#### Solo 1: Miles (originally 140bpm)

Dm7

33

E B B G D A E

Solo pick-up

10 13

12

10 12 10

12 12

12 10 12 10

38

E B B G D A E

12 10 10 12 10

12 13 12 13 12 10

10 10 12 10

12 12

Dm7

43

E B B G D A E

10 13 10

10 12 10 10

9 10 12 10

9 10 12 15 12 10

48

E B B G D A E

13 10 12

12 12

11 13 11

10 13

11 11 13 14 11 13 11

11 13

Ebm7

53

E B B G D A E

11 11 13 10 11

13 13

11 13

10 11 13

11 14 10 16 10 14

13 11 13 12 10

9 10



## PLAYING TIPS

## CD TRACK 24

**[Bars 58-64]** We're back to sparseness, in terms of rhythmic density, the use of wide intervals and total combined note count. Once again, we're looking at minor pentatonic (R b3 4 5 b7), this time with an additional 9th (E).

**[Bars 65-72]** At this point Grant Green picks up the baton, and what we'll find here are a selection of extremely clear rhythmically defined bebop inspired Dorian phrases. These are great to learn to expand your soloing

vocabulary, and it's likely that Grant will have learnt a whole bunch of similar ideas in advance, drawing from them in a purely subconscious way when he's improvising. But it's a great idea to stockpile ideas of this nature for when you need to pull something out of the bag. Notice the frequent occurrence of the note C#, placing us firmly into melodic minor against a minor 7th territory (R 2 b3 4 5 6 7), a common device in jazz improvisation.

**Dm7**

58

**Solo 2: Grant Green (originally 180bpm)**

**Dm7**

63

68

73

78



## CD TRACK 24

**[Bars 73-80]** Notice how Green takes a short rhythmic phrase and moves it about to different points within the mode. Thematic development of this kind gives your solo a sense of logical cohesion, and is an extremely effective device to draw the audience into your thought process. You should aim to develop this facet of your soloing style.

**[Bars 81-89]** Yet more thematic development at work during the B section naturally transposed to fit against Ebm7.

**[Bars 90-96]** Arpeggios are extremely useful to create a sense of harmonic sophistication and increased colour. In bar 90 Grant superimposes the arpeggio of Fmaj7 (F A C E) against Dm, creating a chord of Dm9 (D F A D E).

**Ebm7**

82

86

**Dm7**

90

94

## Solo 3: Ronny Jordan (originally 220bpm)

**Dm7**

98

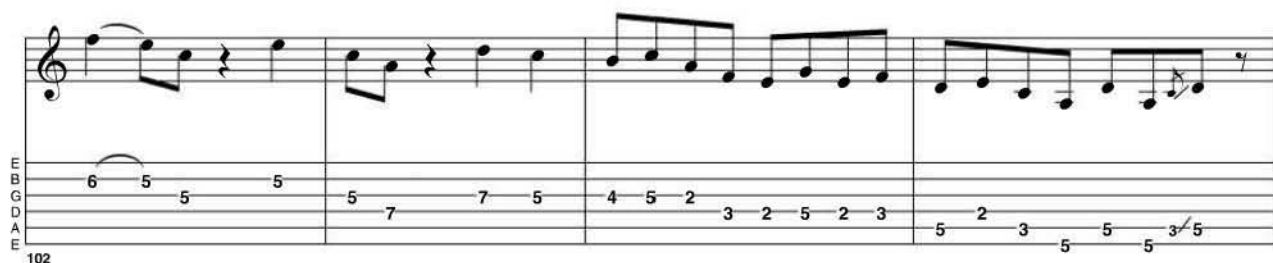


## PLAYING TIPS

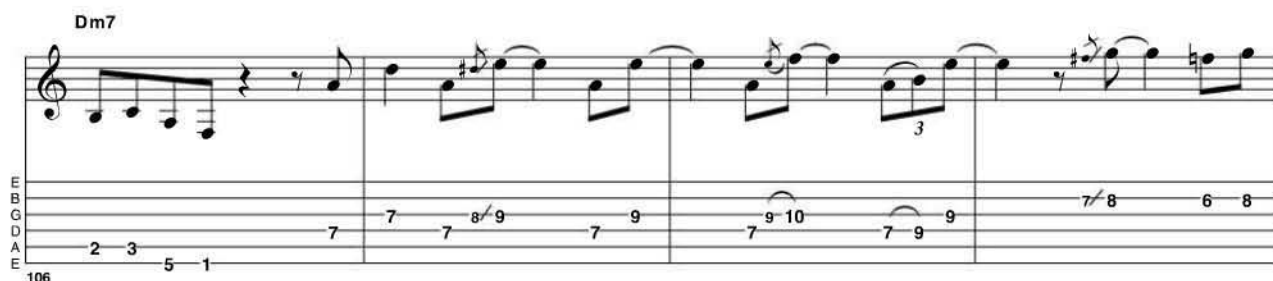
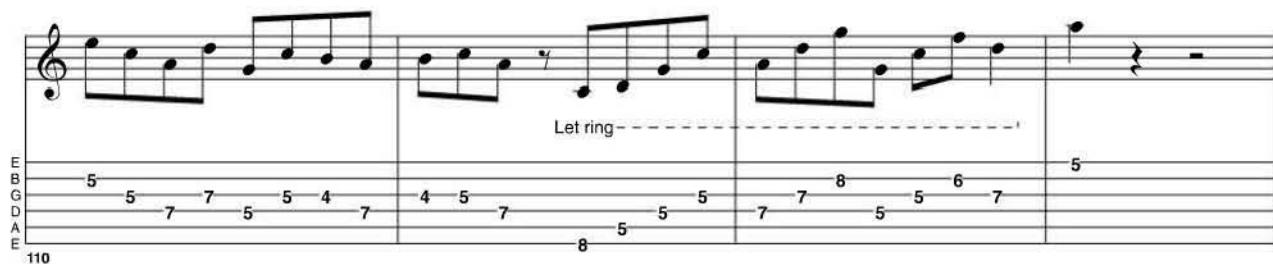
## CD TRACK 24

**[Bars 97-105]** Ronny Jordan's funky acid-jazz solo once again deploys the Dorian mode, but never in just pure stepwise scale form. It's a good idea to find all of the available triads, not just the triad that comes from the root. To see this in action take a peek at bar 98, where Ronny is implying A minor (A C E) against D, creating by implication the extensions that create Dm9.

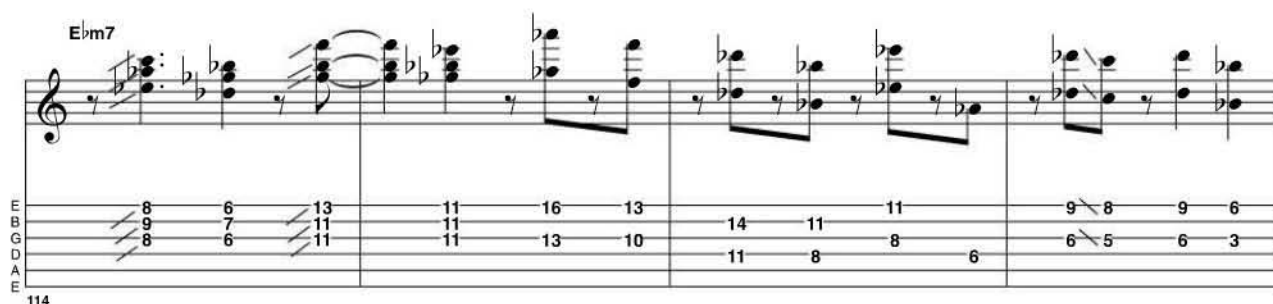
**[Bars 106-113]** In bar 107 we see the use of a pedal-point pivot tone, in this case we bouncing around an A note, the fifth of D minor. In bars 109-110 we see a reintroduction of the theme stated at the very beginning of Ronny's solo in bar 98, although pulled forward rhythmically by a quarter note. A lovely pentatonic idea (here it is again) in fourths crops up in bar 112.



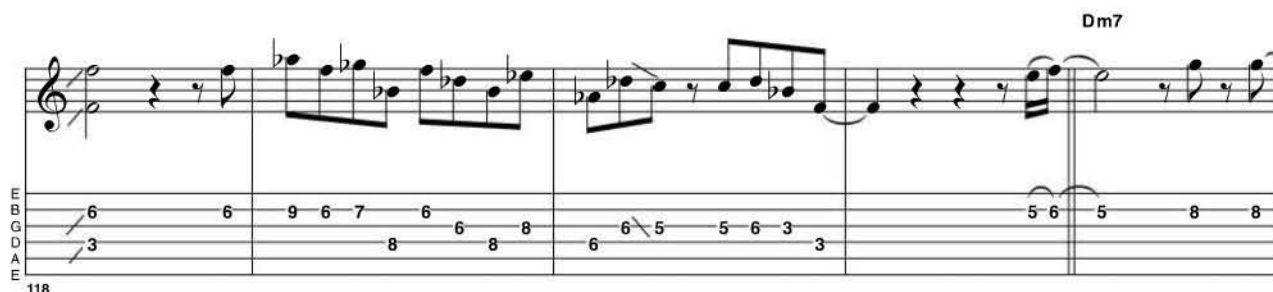
**Dm7**

**Ebm7**



**Dm7**





## CD TRACK 24

**[Bars 114-121]** Jordan wears his Wes influences on his sleeve here, with some well-placed chord soloing, followed by some nifty octaves. Make sure you keep extraneous noise to a minimum by fretting with the fingerprint part of your fingers, using essentially everything else to mute all the open strings.

**[Bars 121-129]** We're back to D minor with yet more Dorian action once again. Embedded in these measures you'll find an A minor and an F major

triad against our D minor tonality - see if you can find 'em!

**[Bars 129-145]** Larry Carlton kicks things off with a liberal portion of melodic minor (R 2 b3 4 5 6 7), followed almost immediately by A minor, drawn directly from D Dorian. This to-ing and fro-ing between melodic minor and Dorian is an extremely common device for modal jazz soloing. Watch out for the position shifts in bar 141.

## Solo 4: Carlton (originally 236bpm)

## PLAYING TIPS

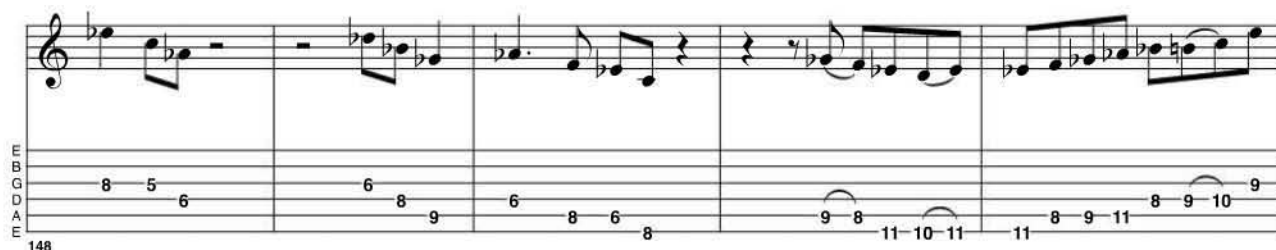
## CD TRACK 24

**[Bars 145-153]** Notice how slickly Larry negotiates the key change from Eb minor to D minor. By maintaining the rhythmic thrust to a specific melodic line you can create a sense of really playing through the chord changes, with the soloist wholly connected to the rhythm section. If you've not already spotted it, the line in question is once again derived from the appropriate minor pentatonic scale.

**[Bars 146-153]** Yet more superimposition, specifically in bars 147-148. In this case we see Gbmaj7 (Gb Bb Db F) against Eb, giving us Ebm9 (R b3 5 b7 9).

**[Bars 154-161]** Notice the similarity between bars 157-158 and Larry's opening phrase in 129-130? Melodic minor makes another appearance in bar 160, along with a selection of choice chromatic tones to bring this solo to a logical conclusion.

148

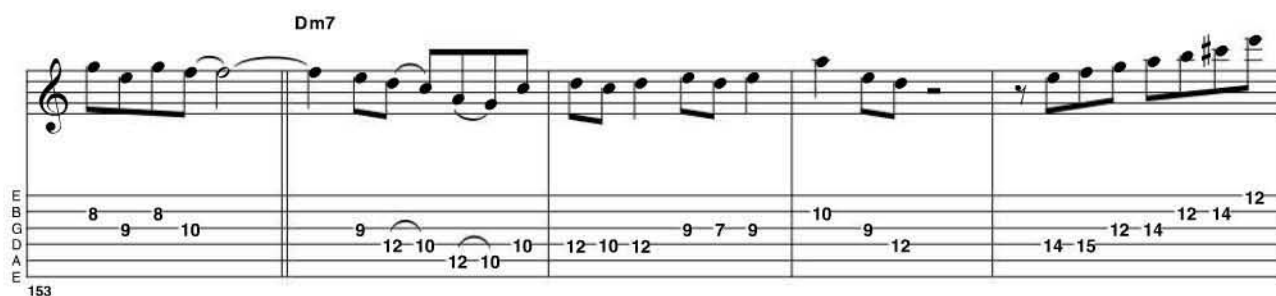


E B G D A E

8 5 6 6 8 9 6 8 6 8 9 8 11 10 11 11 8 9 11 8 9 10 9

153

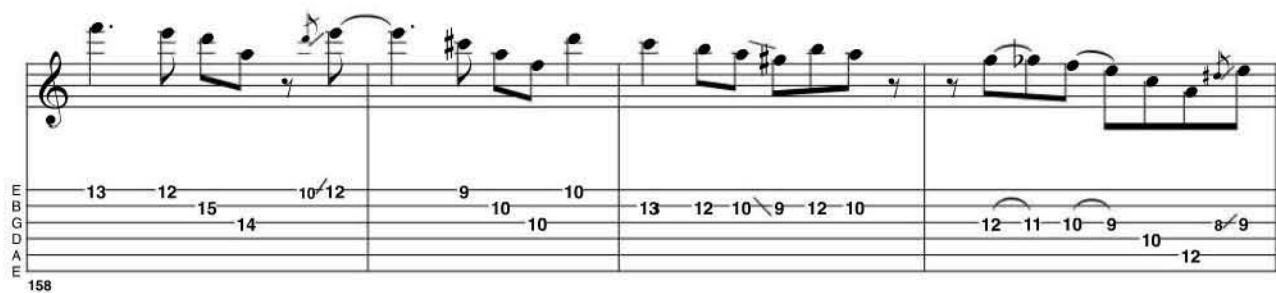
Dm7



E B G D A E

8 9 8 10 9 12 10 12 10 12 10 12 9 7 9 10 9 12 14 15 12 14 12 14 12

158



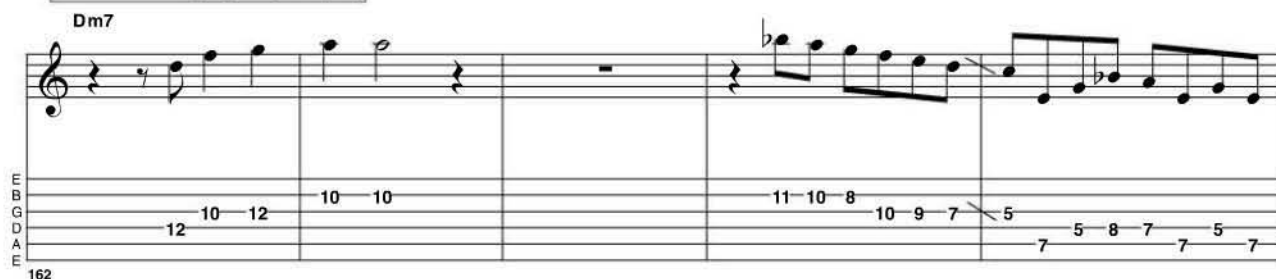
E B G D A E

13 12 15 10 12 9 10 10 13 12 10 9 12 10 12 11 10 9 10 8 9 12

### Solo 5: Benson (originally 260bpm)

162

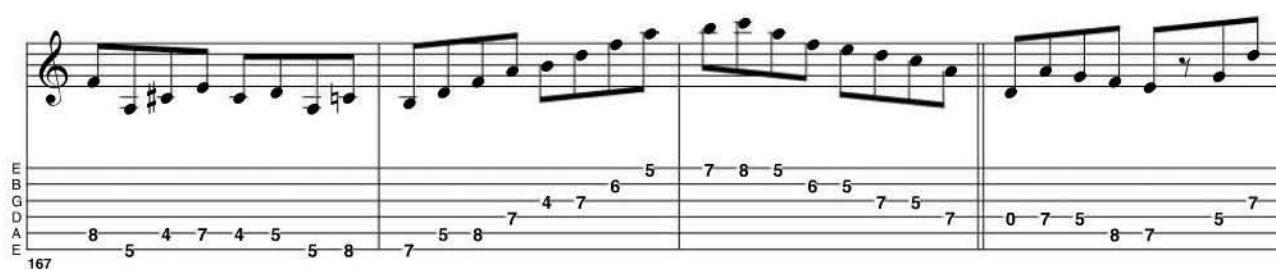
Dm7



E B G D A E

12 10 12 10 10 11 10 8 10 9 7 5 7 5 8 7 7 5 7

167



E B G D A E

8 5 4 7 4 5 5 8 7 5 8 7 4 7 6 5 7 8 5 6 5 7 5 7 0 7 5 8 7 5 7



## CD TRACK 24

**[Bars 162-169]** George Benson's fiery solo distinguishes itself from the pack in his choice of natural minor against the changes (R 2 b3 4 5 b6 b7), although he flips back into Dorian-world in bars 168-169 with a clear-cut Dm6 arpeggio line (R b3 5 6).

**[Bars 170-177]** Benson puts his Pat Martino hat on for these eight bars (check out Pat's exclusive video lesson on the CD Rom and on page 76), really firing

out some long and almost straight eighth-note lines to great effect. George employs the major 6th in bar 171, so we can safely assume he's thinking Dorian once again.

**[Bars 178-185]** Lots more action with yet more long eighth notes here over the B section, again implying natural minor/Aeolian mode against our Eb minor tonality (R 2 b3 4 5 b6 b7).

171

176

181

185

190





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## DECEMBER 2009 GT172 **SUPERCHARGE YOUR PLAYING**

Guthrie Govan's amazing tutorial shows how you can inject new life into those familiar pentatonic box shapes. Sunrise by The Who tabbed. Plus Jason Becker's instrumental rock masterpiece, Altitudes, transcribed and more!



## JANUARY 2010 GT173 **50 CHORDS**

Expand your rhythm arsenal with our fabulous selection of cool chords. Learn Led Zeppelin's I Can't Quit You Baby and Martin Taylor's great version of Robert Palmer's Johnny & Mary. Plus superb technique and theory lessons!



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40 fabulous blues intros and outros and a full transcription of Uli Jon Roth's Sails Of Charon! Plus a chance to learn the acoustic guitar styles of Eric Clapton and Jimmy Page, and the electric guitar styles of Brian May and Matt Murphy.



## MARCH 2010 GT175 **101 GREAT LICKS**

Our cover feature will tempt your fingers and tease your brain. Licks in blues, rock, metal, jazz and country styles. Amaze your friends with your new found skills. Plus: nail the classic Smoke On The Water, with extra Gilmour, May and Morse solos.



## APRIL 2010 GT176 **UK BLUES VS US ROCK**

Two cracking songs tabbed this month: Gary Moore's unbeatable Still Got The Blues with its fabulous one-take solo; and Van Halen's raucous rocker, the rather risqué Hot For Teacher. Check out all the other great features too!



## JUNE 2010 GT177 **STEVIE RAY VAUGHAN**

SRV's superb performance of Stevie Wonder's Superstition is transcribed in full, as is the gorgeous Genesis ballad, Ripples. Plus 20 killer tricks. And don't miss the start of two fabulous new columns: classical and fusion!

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IF YOU'VE ENJOYED working through our bespoke So What transcription and tutorial (from page 36), you'll be pleased to know that we've more jazz on offer in the Learning Zone. On a fusion tip, Gianluca continues his new series with a look at the acoustic side of Al Di Meola – prepare to roast your picking hand! Further in, Pete provides more considered tips and soloing approaches to the famous 'rhythm changes' so you can manoeuvre this popular chord progression with flair and confidence. Following this we're proud to offer you part one of a three-part video tutorial with the revered jazz legend, Pat Martino. Late last year Pat visited London's Guitar Institute so we scheduled some time so he could discuss and demonstrate aspects of his playing to camera. It was an education to say the least, so we're happy to now pass his wisdom over to you. Watch and learn!

Elsewhere, we've upped our fingerstyle content for those that favour nylon or steel string acoustic playing.

To this end, Bridget presents the second part of her classical column aimed at those that have been playing fingerstyle for two or more years. What makes the column so uniquely useful is the considered presentation – it's not just any early stage repertoire but rather a respected piece with a specific technical approach. Furthermore, it's preceded by several short exercises that will hone

the approach to perfection. Turn to page 80 to prepare and then master the rippling arpeggios in Giuliani's impressive Allegro.

To close the section, Stuart finishes his recent Celtic appraisal with an evocative standard entitled Si Beag Si

Mor. We often get reader correspondence regarding altered tunings so try out this DADGAD arrangement – the minute or so spent retuning will be worth it, I promise!

*Jason*



## LESSONS GT178

**ON THE CD: TRACKS 26-31**  
**30-MINUTE LICKBAG** 52  
 Scott McGill with six great new licks...

**ON THE CD: TRACKS 32-34**  
**BLUES** 56  
 John Wheatcroft on the bluesier side of the mighty Jimi Hendrix...

**ON THE CD: TRACKS 35-37**  
**ROCK** 60  
 Martin Cooper takes a walk on the Wylde side with bullseye hero Zakk...

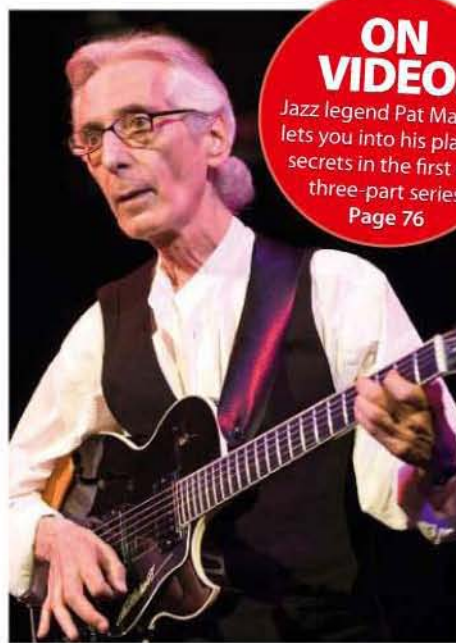
**ON THE CD: TRACKS 38-41**  
**FUSION** 64  
 Gianluca Corona analyses the amazing acoustic side of Al Di Meola...

**ON THE CD: TRACKS 42-48**  
**CREATIVE ROCK** 68  
 Shaun Baxter looks at more ways of using the diminished scale...

**ON THE CD: TRACKS 49-52**  
**JAZZ** 72  
 Pete Callard plays over the rhythm changes in the styles of several jazz greats!

**ON THE CD: TRACKS 53-61**  
**CLASSICAL** 80  
 Bridget Mermikides transcribes a great technique-honing piece by Mauro Guiliani...

**ON THE CD: TRACK 62**  
**ACOUSTIC** 84  
 Stuart Ryan performs and transcribes another beautiful Celtic song...





# 30-Minute Lickbag



BIMM Brighton's guitar maestro **Scott McGill** has six choice licks for you to play this month, in different styles and at three ability levels...



## EASY LICKS EXAMPLE 1: JOHN LEE HOOKER RIFF

**CD TRACK 26**

Some real boogie blues from the master! It's in E using the E blues scale (E G A B $\flat$  B D E) and has a tricky hammer-on/pull-off phrase in the third beat of

the first bar so pay special attention. Make it aggressive and confident for an authentic sound!

## EASY LICKS EXAMPLE 2: JACK JOHNSON ACOUSTIC

**CD TRACK 27**

Keep the strummin' comin' with this Jack Johnson style chord phrase using a pick or fingers. Observe the strumming pattern indicated, keeping your hands

loose and as relaxed as possible and watch the quick chord shifts as they are tricky at first. Have fun and work your way up slowly to the 76bpm indicated.



## INTERMEDIATE LICKS EXAMPLE 3: FUNKY JOHN FRUSCIANTE

CD TRACK 28

Funky, slinky stuff inspired by early '90s Chili Peppers. Make sure you palm mute the repeated D note and really spank the upper chord stabs hard and

strong. Try a single-coil neck pickup into a clean amp with lots of compression and, most of all, keep it funky!

♩ = 90

**Dm** **A7** **Dm** **C#dim7** **Ddim7** **Dm** **Asus4** **Dsus4**

## INTERMEDIATE LICKS EXAMPLE 4: VINTAGE PROG LEAD

CD TRACK 29

This is a Steve Hackett Genesis style lead line featuring his signature use of pedal point (a repeated note against other moving notes), in this case a high

F# in bar 3. To get this signature sound, use a neck position humbucker with the tone rolled off with singing amp sustain. Happy progging!

♩ = 72

**Em9** **Am9** **B7** **Em9**

## ADVANCED LICKS EXAMPLE 5: MICHAEL LANDAU CHORDS

CD TRACK 30

Here's a chord study based on the solo work of LA session ace Michael Landau. This study illustrates how you can change just the bass note of a chord and get

a completely different harmony. Use fingerstyle or hybrid picking and a clean tone with delay and chorus for best results.

♩ = 56

**Aadd9/E** **Bm9** **Am11** **Am7#5** **Am11** **Dm9** **Gadd9/D** **Dm11** **C6/9** **Bm11** **Bbmaj13**

# LESSON: 30-MINUTE LICKBAG

## ADVANCED LICKS EXAMPLE 6: DROP D JAZZ

CD TRACK 31

A tribute to influential jazz pioneer Johnny Smith who was fond of drop D tuning. The harmonies are very lush and impressionistic using some interesting devices such as fast triads over a bass tone, open string voicings,

and an interesting use of the D diminished scale (D E F G Ab Bb B C# D) in bar 3. Watch the indicated pick strokes, dial in a clean, warm, neck pickup tone and indulge in these beautiful sounds.

**System 1 (Measures 1-4):**

- Measure 1: D6/9 (Chord), 7 (Fingering), Rubato (Freely)
- Measure 2: Gm9 (Chord), 7 (Fingering)
- Measure 3: Fm6 (Chord), 3 (Fingering)
- Measure 4: Em9 (Chord), 7 (Fingering)

**System 2 (Measures 5-8):**

- Measure 5: Ebm9 (Chord), 1 (Fingering)
- Measure 6: G (Chord), 12 (Fingering)
- Measure 7: F (Chord), 10 (Fingering)
- Measure 8: E (Chord), 9 (Fingering)

**System 3 (Measures 9-17):**

- Measure 9: D6 (Chord), 5 (Fingering)
- Measure 10: Bm (Chord), 10 (Fingering)
- Measure 11: G#dim (Chord), 7 (Fingering)
- Measure 12: C#m7 (Chord), 12 (Fingering)
- Measure 13: B (Chord), 14 (Fingering)
- Measure 14: Fdim (Chord), 16 (Fingering)
- Measure 15: D6 (Chord), 17 (Fingering)

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Collings C10, Sunburst  
Fylde Eric Bibb Signature, Natural  
Fylde Ariel, Natural  
Dave King Louise, Natural  
Dave King Matilda, Sunburst  
Lowden F32 Spruce & Rosewood, Natural  
Lowden O32 Spruce & Rosewood, Natural  
Lowden F25 Cedar & Rosewood, Natural  
Lowden F35 Redwood & Walnut, Natural  
Lowden S35 Cedar & Walnut, Natural

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1958 Epiphone Triumph, Sunburst  
1963 Gretsch White Falcon  
1968 Martin D-21, Natural  
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1972 Fender Stratocaster, Natural  
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.....plus many, many more



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# Jimi Hendrix



**John Wheatcroft** heads towards a rouge-hued dwelling to witness the blues mastery of one of the electric guitar's true greats, Jimi Hendrix...



Jimi with Strat and of course '60s curly lead!

PERMIT ME TO assume you are aware of who Jimi Hendrix is, and of his significance to the development of the electric guitar, and to popular music in general. The role is all the more staggering when you consider he died before he reached the age of 28, and was only active as a solo artist for four short years.


Undoubtedly, Hendrix was a musical visionary, a virtuoso and incendiary live performer, accomplished songwriter and a skilled wordsmith. He was perceived as a social and cultural icon, lauded by both music fans and by his not insubstantial peers as one of the most significant artists of his generation. As if all this was not enough, he was also a superb blues guitarist with innate authenticity, sublime technical command and the boldest delivery and attack. To put it bluntly, he was amazing!

This month I've presented a solo study over a slow 12/8 blues in E major. Space necessitates that I squeeze a kitchen sink's worth of Jimi's blues wizardry into a single compact chorus. But I can't stress enough how important it is to go straight to the source and check out Jimi's playing. I've always maintained that the person who learns the most from these articles is me, as

I've usually done a week's listening/watching and a couple of evenings' transcribing to boil things down to the 12 bars you see before you.

So whilst this is undoubtedly just the tip of the iceberg - a mere suggestion of what Hendrix might play in a jam situation, in reality Jimi would milk each idea for all it's worth. He'd stretch a single theme across a

whole chorus, or return to something stated at the beginning of a solo. Thematic development, stamina, pacing and building your solos without running out of ideas are crucial skills to be developed in conjunction with all the other technical and theoretical stuff presented here, so make sure you supplement your practice with a dose of serious listening and analysis. The best improvisers don't necessarily have the biggest 'in-box' of pure musical ideas. Often, they're just better at exploiting what they already have and are good at developing a single idea in numerous ways to get a huge amount of mileage from each and every musical concept they might think of, irrespective of their chosen genre.

Hendrix would perhaps only play one solitary 'pure' blues tune in each set when performing live, but he'd get his money's worth out of it, with track length easily topping the ten-minute mark. And remember, this isn't like one of those jazz performances where everyone in the band has a turn at soloing, this is all just Jimi wailing away on his own, albeit with great contributing support from Mitch and Noel, or Buddy and Billy. So you've got plenty of research material available should you decide to go 'lick-hunting'. As always, enjoy! 

**“Blues is easy to play, but hard to feel. The reflection of the world is blues, that's all I'm singing about”** *Jimi Hendrix*

## GET THE TONE



We know how close an affinity Jimi felt for his flipped over Fender Strats through Roger Mayer modded fuzz, wah and Roto-vibe. For blues however, he would often switch teams, choosing Gibson SG and Flying Vs; purpose-built lefties and switched-over right-handed models both seeing active service over the years. Whilst literally anything could happen when performed live, the studio recordings are actually fairly conservative from a gain perspective, and that's what you'll hear on the GT CD. I plumped for a neck single-coil (Vintage Reissue '52 Tele with Seymour Antiquities), varying the dynamics with just the pick, and running into the Marshall Plexi emulation through a Line 6 Tone Port.

## ABILITY RATING



Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: E	<input checked="" type="checkbox"/> Stylistic authenticity
TEMPO: 56 bpm	<input checked="" type="checkbox"/> Bending accuracy and stamina
CD: TRACKS 32-34	<input checked="" type="checkbox"/> Pentatonic vocabulary



**TRACK RECORD** This article coincides with the release of *Valleys Of Neptune* (Sony 2010), the 40th anniversary of his untimely death and a re-launch of the entire back catalogue, with bonus documentaries for each. For Jimi in blues mode, look for *Red House*, *Hear My Train A Comin'*, and *Catfish Blues*. The album *Blues* (Universal 1999) is great, and you should check out some of the great live footage available on YouTube.



## CD TRACK 20      CD TRACK 33

**[Bars 3-4]** This phrase is based around intervallic 6ths and the note selection is derived from chromatically connecting appropriate chord tones, as is the pull-off phrase in bar 4, blending E6 (E G# B C#) to E9 (E G# G D F#).

**[Bars 5-6]** In these two bars we're shifting towards A7 (A C# E G), and signalling the change by selecting the harmonically appropriate A minor blues scale (A C D Eb E G). Once again, we have the option to decorate this skeletal framework with the same decorative accoutrements - the major 9th (B), and the major 6th (F#).

»

# LESSON: BLUES

## EXAMPLE BLUES SOLO IN E...CONT

## CD TRACK 33

**Bars 7-8** With pentatonic phrasing, it's often not about the pure notes themselves; the balance of note selection in conjunction with expressive techniques such as bends, slides and varying dynamics all contribute greatly to the overall effect. We see a huge Hendrix trademark in bar 7: the unison bend. For this technique we hold the E note stationary on the first string, bending from D to E on the second. As it's difficult to get the notes exactly in tune, it helps to add a good strong vibrato to the lower bent note, producing a beautiful thick phasing effect as the notes come in and out of tune.

**Bars 9-10** Yet more chord tones here, connected chromatically, although this time we're spelling out B6 (B D# F# G#) to B9 (B D# F# A C#). We have another up-down double-bend to tackle in bar 10, before a simple but highly effective pull-off idea in bar 10 that jumps the distance of an octave.

**Bars 11-12** We bring matters to a logical conclusion with the combination of rapid pentatonic pull-off ideas, in conjunction with blues chord-tone based vocabulary. Check out how the move toward the V chord (B7) coincides with melodic targeting of the B note, present within Em pentatonic all along but pulled out of the bag in just the right place.



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# Zakk Wylde



Rapid fire pentatonic licks and pinched harmonics are the order of the day as **Martin Cooper** checks out the style of the mighty Zakk Wylde...



(Zakk playing a Gibson ZV 'SG' meets Flying V')

THIS MONTH WE'RE taking a look at the larger than life character that is modern rock guitar legend Zakk Wylde. It's actually more than 20 years since a fresh faced (and beardless) 21-year-old Zakk first crashed onto the heavy metal scene playing guitar on Ozzy Osbourne's 1988 album *No Rest For The Wicked*. Having to fill the shoes of the late Randy Rhodes and Jake E Lee was no small task for anyone, let alone someone barely out of their teenage years. But Zakk pulled it off with aplomb, fusing Randy's speedy pentatonic riffs and licks with his own distinctive style.

Born Jeffrey Wielandt in New Jersey, it's said that he got the 'Zakk' part of his name from Dr Zachary Smith in the kids' TV show *Lost In Space*, and the 'Wylde' from singer Kim Wilde (whose real surname is, ironically, also Smith).

Not just a guitar playing sidekick, Zakk has become an accomplished songwriter and he is credited as co-writing most of the final Ozzy album he played on, *Black*.

Rain. Zakk also fronts his own successful rock outfit, Black Label Society, and in the mid-'90s launched the short-lived group *Pride & Glory*.

Wylde is also an avid fan of straight-ahead Southern US-style country rock and has played live with the legendary Allman Brothers band. Indeed many of his riffs and solos feature the hybrid picking style of playing (pick

and fingers) that many Southern guitarists also enjoy. Playing guitar to the standard that Zakk does takes years of hard work, and he has regularly stated that he practices scales diligently, going against the '90s' trend for less 'technical' guitar playing.

Although Zakk had struggled with drink related health problems for a while, he has kicked the booze in order to remain healthy. And what with building his own recording studio and splitting with Ozzy, it's been a busy time. With a new chapter beginning in his life, he remains upbeat about his career, and is a devoted family man.

The track this month is in B minor, and the main riff in the first eight bars is built around the B blues scale (B D E F# A), with the b5 interval being a regular addition to many metal riffs through the decades. The solo has a lot of typical Zakk Wylde ideas and although it's based largely around the B minor pentatonic scale, there are some speedy runs to get to grips with. I also double-tracked the entire thing, so be aware if you're recording these types of tunes you may well need to repeat your rhythm parts and solos note for note to beef them up, which takes a bit of work! There are also some pinched harmonics in the rhythm part and some country style hybrid picked phrases in the lead section, so take a look at the playing tips for help with these techniques. As well as this there are some typical pentatonic lines in the track, so it'll have a familiar feel to blues players too. Finally, thanks to Mark Prentice for playing bass on the track this month. 

**“Zakk Wylde practises scales diligently, going against the 1990's trend for 'less technical' guitar playing”**

## GET THE TONE



Zakk is a Gibson player through and through and did the bullseye finish on his Les Paul Custom to show he wasn't just a Randy clone and it has become a trademark. He also uses EMG pickups and Marshall amps. For the GT recording I used a Charvel San Dimas guitar, Digidesign's Eleven amp plugin and a Rockbox Boiling Point overdrive pedal for the distortion sounds.

## ABILITY RATING



**Moderate/Advanced**

### INFO

**KEY:** B minor

**TEMPO:** 112bpm

**CD:** TRACKS 35-37

### WILL IMPROVE YOUR

☒ Pentatonic phrasing

☒ Pinched harmonics

☒ Hybrid picking



**WHEN RHODES** died Zakk Wylde was his replacement, and the first Ozzy Osbourne album the guitarist played on, *No Rest For The Wicked*, features great tracks such as *Breakin' All The Rules*. Zakk's first Black Label Society album, *Sonic Brew* (1998) includes big hitters like *Bored To Tears*, while for a more 'Southern' influence, the self titled *Pride & Glory* album is also worth checking out.



## CD TRACK 36

string hard with your pick, dig in with the side of your thumb at the same time and then add a wide vibrato (at least a semitone wide).

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and piano. The tempo is marked as 112. The guitar part is in the key of B minor (Bm) and 4/4 time. The piano part is in the key of B minor (Bm) and 4/4 time. The score is divided into three systems. The first system shows the guitar playing a melodic line with a Bm chord and the piano playing a bass line with a Bm chord. The second system shows the guitar playing a melodic line with a Bm chord and the piano playing a bass line with a Bm chord. The third system shows the guitar playing a melodic line with a Bm chord and the piano playing a bass line with a Bm chord. The score includes various musical notations such as notes, rests, and chords.

## CD TRACK 36

22 play the first string in the first beat and then the second string in the second beat with your second finger.

Musical score for guitar, measures 16 and 17. Measure 16 has a whole rest for both staves. Measure 17 features a B5 barre with sixteenth-note patterns. The bass staff has a complex sequence of notes and rests: 7-10-7, 9-7-9, 7-10-7, 9-7-9, 7-10-7, 9-7-9, 7-10-7, 9-7-9.

## LESSON: ROCK

**EXAMPLE 2 ZAKK STYLE SOLO ...CONTINUED**

CD TRACK 36

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes guitar and vocal parts with tablature and fret numbers.

**Instrumentation:** The score is written for guitar and voice. The guitar part is in standard tuning (E, A, D, G, B, E) and the vocal part is in treble clef.

**Key Signature:** The key signature is one sharp (F#), indicating the key of D major or B minor.

**Time Signature:** The time signature is 4/4.

**Structure:** The score is divided into measures, with measure numbers 18, 21, and 23 indicated at the bottom. The guitar part includes fret numbers (e.g., 7, 9, 10, 11, 12) and tablature (e.g., 7-10-7, 9-7-9-7). The vocal part includes lyrics (e.g., "BU", "D5", "G5", "F#5") and melodic lines.

**Measure 18:** The guitar part features a sequence of notes (7-10-7, 9-7-9-7) and a tablature sequence (7-10-7, 9-7-9-7). The vocal part includes the lyrics "BU" and a melodic line.

**Measure 21:** The guitar part features a sequence of notes (7-10-7, 9-7-9-7) and a tablature sequence (7-10-7, 9-7-9-7). The vocal part includes the lyrics "BU", "D5", "G5", and "F#5".

**Measure 23:** The guitar part features a sequence of notes (7-10-7, 9-7-9-7) and a tablature sequence (7-10-7, 9-7-9-7). The vocal part includes the lyrics "BU" and a melodic line.

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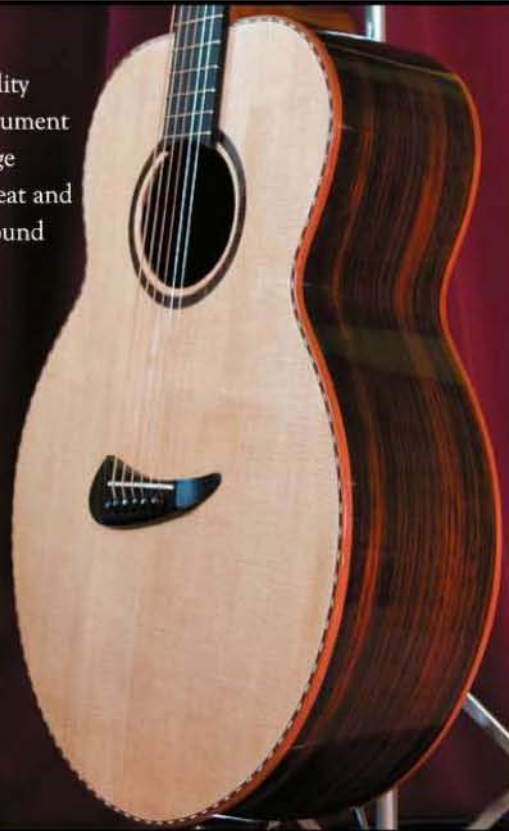
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# Al Di Meola



Al Di Meola's work with Return To Forever paved the way for one of the most successful careers in solo guitar. **Gianluca Corona** gets picking...



Al Di Meola:  
legendary force  
in fusion guitar

being lauded for his playing's grace and lyricism. He has been admired as a guitar innovator ever since.

Di Meola recorded three albums with Return To Forever. These made a huge impact on the burgeoning fusion movement, crossing over between jazz, rock and funk styles. Withstanding the might of Chick Corea's torrential piano work has never been an easy task for any of his side musicians, but mature for his age, Al's devastating and instinctive playing left a strong impression on the group and the memory of a new, fresh and distinctive personality.

His successful stint with RTF put everything in place for a vibrant solo career. Al has played the world's most prestigious venues along with some of the greatest musicians within the fusion genre and beyond. Di Meola's roster of A-list collaborators would be too long to detail here, but special mention must go to his work with Paco De Lucia and John McLaughlin; bringing together these guitar virtuosos and making otherwise quite challenging music popular with the general public.

Although Di Meola's playing brims with the knowledge gained in his college studies, his main influence and inspiration has always

been Latin music. Its influences were there back in the RTF days of course, but it was during his solo years that he developed his already unique touch, beautifully exploring the acoustic guitar and more recently the classical-style nylon-string.

A vital and fundamental aspect of Al's playing relates to his technique, which relies on an extraordinary alternate picking facility and a flighty and agile fretting hand, which leaves little room for any form of legato playing. Di Meola's characteristic picking style is equally evident on electric and

acoustic guitar; and when you add into the mix an aggressive string bending approach and well rounded vibrato techniques - always supported by a distorted yet clear and full, fat tone - one is left in no doubt as to his uniqueness as a player.

Whether with an acoustic or an electric instrument, leading a big combo or being accompanied by another six-string soloist, Di Meola's formidable timekeeping is always to the fore, solidly supporting his extraordinary offbeat phrasing. In fact these days Al's main mantra is all about rhythm and timing, since to play all those random and subtle off-beats is all but impossible if you don't have a regular sense of the pulse. He always suggests we learn to tap the foot steadily and independently, so that all the 'off' beats have a solid foundation from which to play off.

One of the best ways to appreciate Al's own ability at doing this is when he improvises with long-time collaborator, percussionist Gumbi Ortiz. Things really heat up when these two friends get together; and to witness the mastery of rhythm and technique that they share is simply astonishing.

To get the full picture of Al Di Meola's musicality we cannot forget his sweet and sometimes surprisingly romantic approach to melody, where his touch on a set of nylon strings reaches places where musical expression is at its very best. A big fan Of Astor Piazzolla, Al recorded an album dedicated to the great Argentinean maestro of tango, and this is one of the best records on which to enjoy the acoustic side of this incredible guitarist. 

**“Forget about any other lesson in the book, you have to be able to tap your foot”** Al Di Meola

## GET THE TONE



A solidbody electric with humbuckers plugged into a driving valve amp should get you close to Al's electric tone. Acoustic-wise he has been a long-time user of Ovation steel-strings and the Godin Multiac SA for live nylon work (as I used here). Recently Al has been playing a hand-made classical built for him by The Conde family of Madrid in Spain. His acoustic guitars often have the option to drive a synth or a Roland VG88 unit mixed together with the guitar sound.

## ABILITY RATING

● ● ● ● ● Advanced

INFO	WILL IMPROVE YOUR
<b>KEY:</b> Various	<input checked="" type="checkbox"/> Off beat playing
<b>TEMPO:</b> Various	<input checked="" type="checkbox"/> Timing at speed
<b>CD:</b> TRACKS 38-41	<input checked="" type="checkbox"/> Alternate picking

AL DI MEOLA was 20 years old in 1974 when he found himself leaving Boston's Berklee school of music to join Chick Corea's new project, Return To Forever. It proved a good reason to quit, as it wasn't long before he was

**TRACK RECORD** Di Meola has recorded too many great albums to list. But with RTF, *Where Have I Known You Before*, *No Mystery* and *Romantic Warrior* are musts. *Solo*, *Elegant Gypsy* is a classic, as is *Passion*, *Grace And Fire* and *World Sinfonia*. The *Guitar Trio* with McLaughlin and De Lucia, and *Di Meola Plays Piazzolla* are both fabulous albums, as is 2007's *Diabolic Inventions For Acoustic Guitar*.



**EXAMPLE 1 PHRYGIAN MODE AND MORE**
**CD TRACK 38**

This piece is based around the Phrygian mode (R b2 b3 4 5 b6 b7). However, you'll also find notes outside this mode, often forming intervals of a perfect fifth or following chromatic lines. The way these accents move against the groove, really needs you to be a good timekeeper. So start slowly and allow

yourself time to get the whole thing right. A few fast runs require light palm muting to bring out their percussiveness. Also, remember to keep a relaxed picking hand - don't stiffen up - and be sure you know the fretboard positions well for when it comes to speeding things up.

**EXAMPLE 2 ALTERNATE PICKING**
**CD TRACK 40**

Acknowledged one of the greatest masters of the pick, Al also uses it for intricate arpeggios, as shown in this example. Make sure you relax your

picking hand and use alternate picking, aiming to keep the pick parallel to the string for the strongest tone.



## LESSON: FUSION

### EXAMPLE 2 ALTERNATE PICKING... CONT

CD TRACK 40

18

A Phrygian

5 6 5 0 6 5 7 8 10 5 6 5 0 6 5 8 7 7 4 6 6 8 5 6 5 0 6 5 6 5 0

**EXAMPLE 2 ALTERNATE PICKING... CONT**
**CD TRACK 40**

**A7sus4**    **A7b9sus4**    **Gm7sus4**    **A Phrygian**

E 5 5 5 5 5 5 3  
 B 5 5 5 5 5 5 3  
 G 7 7 7 7 7 7 3  
 D 5 5 8 8 8 8 3  
 A 7 7 7 7 7 7 3  
 E 5 5 5 5 5 5 3

23    24, 26    5 6 5 0 6

25, 27    5 8 7    5 6 5 0 6    28    5 8 7 6 7 9 6 7 9 6 8 10 6 10 8 6 9

29    8 6 9 7 10 7 10 7 0 7 5 7 3 7    3 1 0 1 2 2 2 2 1    0 0 2 4 2

**Bbmaj7#11/E**    **E11 (no 3rd)**

PM    Let ring

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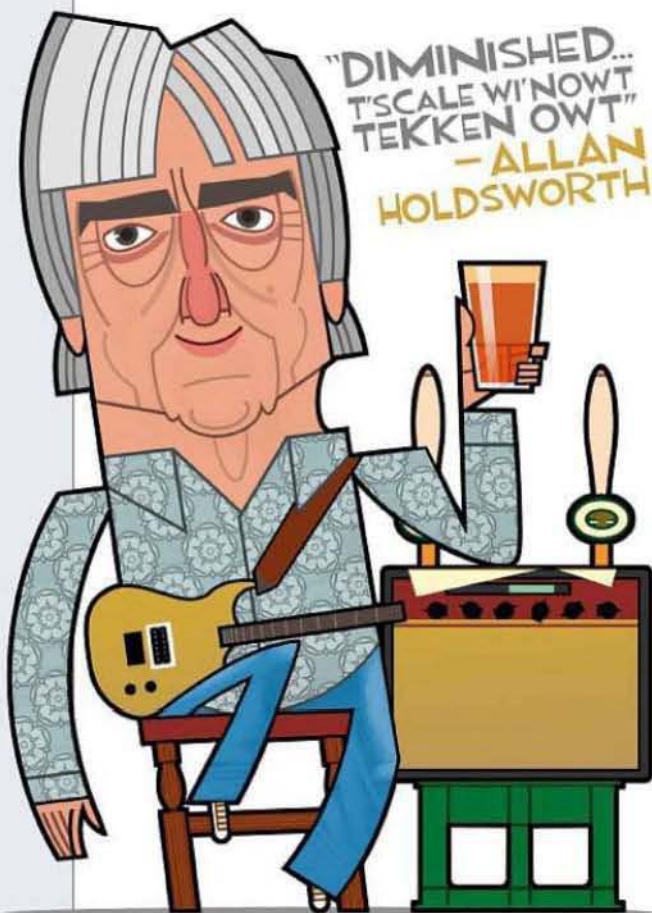
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# The Diminished Scale PART 2



In his quest to refine our rock playing **Shaun Baxter** continues his lesson on how to use this ear-catching scale over a minor chord vamp...



month. The diminished scale is a symmetrical eight-note scale. It's also known as the 'whole-half' scale because it comprises a consecutive series of whole-steps and half-steps:

E DIMINISHED SCALE:

1	1/2	1	1/2	1	1/2	1	1/2
E	F#	G	A	Bb	C	C#	D#
1	2	b3	4	b5	b6	6	7

In a minor situation, the diminished scale can be seen as a hybrid alternative to the following scales:

MELODIC MINOR: 1, 2, b3, 4, 5, 6, 7

DORIAN BLUES: 1, 2, b3, 4, b5, 5, 6, b7

Harmonic minor scale: 1, 2, b3, 4, 5, b6, 7

The diminished contains many of the elements of these scales, but, generally, sounds more unsettled, because there is no perfect fifth. Both melodic minor and Dorian blues scales contain whole-half step sequences within them, and musically this can be used as a doorway through which to lead the listener towards the diminished scale (for example, a musical motif can be set up using these notes, and then this can be shifted up or down in minor thirds).

	1	1/2	1	1/2	1
MELODIC MINOR	6	7	1	2	b3
	1	1/2	1	1/2	

DORIAN BLUES	1	2	b3	4	b5
--------------	---	---	----	---	----

Diagram 1 shows the notes of E diminished scale as they appear on the guitar neck. Because it's symmetrical, this scale can be divided into a variety of identical fingerings along the length of the fretboard. Diagram 2 is just such an example of a moveable fingering: this (and any other fingering pattern) can be shifted unchanged up and down the neck in intervals of a minor third (three frets worth).

Because of this symmetry, it can be seen that E diminished scale has the same notes as G diminished, Bb diminished and Db(C#) diminished scales. In fact, some musicians maintain that there are only three diminished

scales in music: E diminished (same notes as G, Bb and Db diminished), F diminished (same as Ab, B and D diminished), F# diminished (same as A, C and Eb diminished).

This symmetry means the diminished scale lends itself to thematic development, and so forms the basis of many classic musical patterns and motifs. The musical logic of playing the same thing up or down a minor third sounds compelling enough for the listener to accept it. Most diminished motifs are given extra strength by employing the host of different bold-sounding triad and arpeggio sounds that exist within the scale: this helps to give a musical line harmonic strength.

As with last month's solo, many of the musical lines from this month's study will contain the various triads and arpeggios shown in the box-out below. 1

## TRIADS AND ARPEGGIOS

### MAJOR TRIADS

A major: 1(A), 3(C#), 5(E)

C major: 1(C), 3(E), 5(G)

D# major: 1(D#), 3(F#), 5(A)

F# major: 1(F#), 3(A#), 5(C#)

### DIMINISHED TRIADS

Edim: 1(E), b3(G), b5(Bb)

F#dim: 1(F#), b3(A), b5(C)

Gdim: 1(G), b3(Bb), b5(Db)

Adim: 1(A), b3(C), b5(Eb)

Bbdim: 1(Bb), b3(Db), b5(Eb)

Cdim: 1(C), b3(Eb), b5(Gb)

C#dim: 1(C#), b3(E), b5(G)

D#dim: 1(D#), b3(F#), b5(A)

### DOMINANT SEVENTH ARPEGGIOS

A7: 1(A), 3(C#), 5(E), b7(G)

C7: 1(C), 3(E), 5(G), b7(Bb)

D#7: 1(D#), 3(F#), 5(A), b7(C#)

F#7: 1(F#), 3(A#), 5(C#), b7(E)

### MAJOR SIXTH ARPEGGIOS

A6: 1(A), 3(C#), 5(E), 6(F#)

C6: 1(C), 3(E), 5(G), 6(A)

D#6: 1(D#), 3(F#), 5(A), 6(C#)

F#6: 1(F#), 3(A#), 5(C#), 6(E)

### DIMINISHED SEVENTH ARPEGGIOS

Edim7: 1(E), b3(G), b5(Bb), bb7(Db)

D#dim7: 1(D#), b3(F#), b5(A), bb7(C)

## ABILITY RATING



Advanced

INFO	WILL IMPROVE YOUR
<b>KEY:</b> Em	<input checked="" type="checkbox"/> Diminished scale playing
<b>TEMPO:</b> 90 bpm	<input checked="" type="checkbox"/> Creativity in rock guitar
<b>CD:</b> TRACKS 37-41	<input checked="" type="checkbox"/> Thematic development

In last month's Creative Rock we looked at ways in which the diminished scale can be used as an ear-catching alternative to many of the scales we more commonly use over a minor chord vamp. We culminated with a 16-bar solo study to put these ideas into practice. This time we continue with another a 16-bar solo that can be clipped onto the end of last month's to create one 32-bar-long piece (tracks 47 & 48).

First, let's recap what we learned last

## GET THE TONE



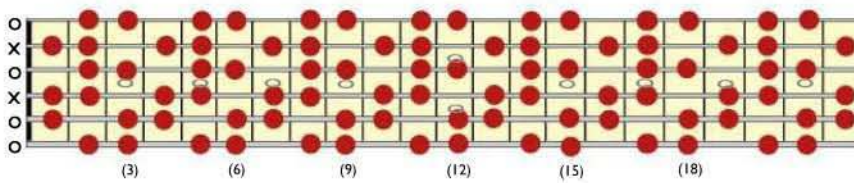
As this month's solo is intended as a continuation of last month's, the amp settings are the same. I used the above amp settings, but didn't use a distortion pedal (which I normally would when playing a Fender Strat) in order to get a retro sound that would better suit the backing. As usual, some reverb was also added, along with some delay in time with the track.



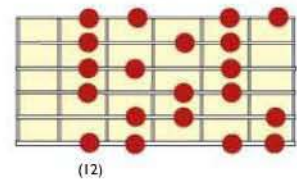
**TRACK RECORD** A good example of the diminished scale being used in a similar fashion to this month's study is Allan Holdsworth on the track entitled *The Drums Were Yellow*, taken from his album *The Sixteen Men Of Tain*, which, among other things, features Allan playing diminished patterns on the guitar accompanied only by drums - a great way to hear the scale in action



**DIAGRAM 1** E DIMINISHED SCALE



**DIAGRAM 2** MOVEABLE PATTERN



**EXAMPLE SOLO STUDY**

**CD TRACK 38**

**[Bars 1-2]** The solo starts with the E Dorian blues scale in order to gradually ease the listener towards accepting the diminished scale: hence the emphasis on the diminished fifth in this scale. If you're wondering about the large stretch at the start, it's because this solo leads on from the final note of the solo in last month's issue.

**[Bar 3]** The triads at the start of beats one and three of this bar help to give this scale sequence more strength.

**[Bars 4]** Melodically, the 24 notes in this bar have been grouped in the following manner: 5 + 5 + 2 + 5 + 5 + 2. Whereas, rhythmically, the same 24 notes are grouped

as follows: 6 + 6 + 6 + 6. This creates a shift in rhythmic emphasis that helps to maintain the listener's interest. These same notes could be fingered differently (without using the wide symmetrical stretches), but you will find that this particular fingering produces a certain tonal quality that is hard to duplicate.

**[Bar 7]** Another symmetrical fingering pattern shifted up in minor thirds. We know that each shape is arpeggio-orientated because it uses leaps (intervals of a minor 3rd or greater) rather than steps (a tone or less); however, it's not important to name them, as all that matters is whether they sound good or not.

*♩ = 90*



# LESSON: CREATIVE ROCK

## EXAMPLE SOLO STUDY ...CONTINUED

CD TRACK 38

[Bar 11] Another example of rhythmic displacement here. When played to a 4/4 count, these six-note motifs create a '6 against 4' feel.

[Bar 13] For those of you old enough to remember, when I played this section in the studio, Phil Hilborne said it reminded him of the theme to the children's TV programme from the '70s called Rainbow (the one with Geoffrey, Zippy and Bungle).

[Bar 15] The melody in this bar uses various inversions of A major and D# major triads (the same as Eb major, as explained in the main text), which are a diminished fifth or six frets away from each other.

[Bar 16] Finally, the solo concludes with a reverse version of the symmetrical 5 + 5 + 2 configuration (using the wide symmetrical fingerings) featured in bar 4.

(8va) -

Loco

BSS

8va -

Loco

8

9

11

13

15

16

C#dim F#dim Gdim D#dim Edim Adim Bdim F#dim

D#major A major C major F#major

A major D#major A major D#major

# Don't fret!

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# Rhythm Changes **PART 5**



This month **Pete Callard** concludes his study of the rhythm changes progression with a look at how the professional jazzers do it...



Mike Stern with his signature Yamaha model

FOR THE PAST few months we've been focusing on, both directly and indirectly, the popular bebop sequence known as rhythm changes. To recap: perhaps the archetypal bop progression, rhythm changes started life as the chord sequence from the George Gershwin tune *I Got Rhythm*, and is basically a 32-bar, AABA form. Rhythm changes is a challenging sequence to approach soloing on, particularly at bebop tempos, so we've been working on mastering the component parts of the sequence separately, in previous columns. The A section is primarily based on turnarounds, which we discussed way back in GT119 and 120, except for the I-I7-IV-IVm sequence (plus variations) that makes up bars 5 and 6, which we studied in GT175 and 176. On the repeat of the A section, the final two bars of the sequence change to a short II-V-I in Bb (see GT92), often followed by an A7 to lead into the B section. The rhythm changes B section is known as a 'bebop bridge', a well-used bridge progression in bebop and one we investigated in GT170, 171 and 172, and this is followed by a final repeat of the A section.

In GT174 we examined how the full rhythm changes

sequence is constructed and discussed some of the more common substitution ideas for the chord changes, and last month (GT177) we took a look at soloing on the full progression, and constructed a couple of sample solos based on, firstly, the motif approach to building lines that we explored in GT164 to 167. Then the line based approach that we've covered many times,


using lines we've looked at previously from a variety of jazz musicians.

This month we come to the end of our rhythm changes odyssey with a closer look at how some of the jazz greats have tackled the sequence. I've pieced together a couple of solos on the progression, but unlike last time where we put together disparate fragments, these feature a series of eight-bar rhythm changes ideas from different players.

As the apotheosis of bebop and one of the focal points of these recent columns, there's no better place to start than with the peerless Charlie Parker. We first analysed Parker's playing back in GT161 and 162, and Examples 1 to 4 feature a chorus of rhythm changes from the legendary alto saxophonist. Obviously I've transposed them for guitar.

The second chorus starts with a couple of A section rhythm changes lines courtesy of trumpeter Miles Davis (Example 5) and guitarist Mike Stern (Example 6). We follow this with a cool a bebop bridge solo from pianist Bud Powell (Example 7) and ending with a final A section from tenor saxophonist John Coltrane (Example 8).

As ever, the fingerings are only suggestions - most of the examples weren't played on guitar so there's no 'correct' way to finger them. It's the notes that count so feel free to change and adapt them to whatever feels most comfortable under your fingers - just make sure they swing!

I hope you've enjoyed this series on bebop and rhythm changes and found it useful in your own playing or studies. We'll be returning to bebop at various points in the future, but for the time being, that's all folks! 

**“We come to the end of our odyssey with a look at how some jazz greats have tackled the sequence”**

## 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, and set up a warm clean tone on your amp. Thick strings work better, as does a hollowbody guitar, but neither is essential. You can of course use a rock sound should that be more your thing.

## ABILITY RATING



**Moderate/Advanced**

INFO	WILL IMPROVE YOUR
<b>KEY:</b> Bb	<input checked="" type="checkbox"/> Soloing vocabulary
<b>TEMPO:</b> 200 bpm	<input checked="" type="checkbox"/> Harmonic knowledge
<b>CD:</b> TRACKS 49-52	<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*, *An Oscar For Treadwell*, *Moose The Mooch*, *Dexterity*, *Lester Leaps In*, *Straighten Up And Fly Right*, *Salt Peanuts*, *Suspense* and even *Meet The Flintstones*. Most jazz artists include such progressions in their compositions or arrangements.



## EXAMPLE 1 CHARLIE PARKER

CD TRACK 50

For the first two bars Charlie Parker is actually treating the sequence as Bb, Eb, Am7, D7. In bar 3 he anticipates the chord changes, outlining G7b9 from beat 2 and changing to Cm7 on beat 4, then in bar 4 uses enclosure to imply F7b9

resolving to Bb. For the I-IV-V sequence in bars 5 and 6 he starts in Bb Mixolydian (bar 5), outlining Eb6 (or Cm) then Ebm in bar 6 and resolving to Bb in bar 7. There's no set fingering pattern for these, so experiment.

## EXAMPLE 2 CHARLIE PARKER

CD TRACK 50

For the first two bars Charlie Parker moves back and forth between Bb and F7b9, then for bars 3 and 4 he sticks to the changes, with a b9 (Ab) over the G7 leading to a speedy Cm flourish ending on the 13th (D) and 5th (C) over

F7. He approaches the I-IV-V sequence in bars 5 and 6 in similar fashion to Example 1 and uses the same resolution idea in bar 7, although this time it forms part of a II-V-I resolving to Bb in the final bar.

## EXAMPLE 3 CHARLIE PARKER

CD TRACK 50

Initially suggesting D7, Parker then thinks in terms of G7 for the bridge's first four bars. In bars 5 and 6 he moves between Gm7 and C7 with some

chromaticism, then suggests Cm7 and F9 in bar 7, a descending chromatic idea in bar 8 then outlining Ebm7 to Bb at the beginning of the next section.



# LESSON: JAZZ

## EXAMPLE 4 CHARLIE PARKER

CD TRACK 50

Charlie Parker starts playing around a rhythmic motif suggesting a Bb, Bdim, Cm7, C#dim sequence over the first two bars, moving into a nice I-VI-II-V line in bars 3 and 4. Over the I-I7-IV-I7m sequence in bars 5 and 6 he starts around

Bb and Bb7, anticipating the move to the IV chord with an Ebmaj9 (or Gm7) arpeggio at the end of bar 5 running into bar 6, then anticipates the resolution to Bb halfway through bar 6 with a simple Bb idea finishing in bar 7.

## EXAMPLE 5 MILES DAVIS

CD TRACK 51

Miles Davis mostly follows the changes for the first two bars, treating the 7th chords as b9s and using encirclement (see GT168) to set up the resolution at the start of bars 2 and 3. In bar 3 he outlines Bb then uses encirclement again around the Eb (beats 3 and 4) then moves up the C Dorian scale.

The remainder of the line, starting on the F7 in bar 4, features a motif based on 2nds descending chromatically and ending, in typical Miles fashion, abruptly and (second guessing Miles) perhaps wilfully on Eb (the 4th) over the Bb chord in bar 7.

## EXAMPLE 6 MIKE STERN

CD TRACK 51

Stern starts sparsely before launching into 8th notes for the I-I7-IV-#IVdim in bars 5 and 6. Then it's substituted II-Vs, outlining Ebm, Ab7; Bb for bars 5 and

the first half of bar 6; F#m, B7 and Bb for the second half of bar 6 to 7, then suggesting G7, Cm and F7 in the final bar resolving to the 3rd (D) on Bb.

**EXAMPLE 6 MIKE STERN ...CONTINUED**
**CD TRACK 51**

Chords: B $\flat$ , B $\flat$ 7, E $\flat$ , Edim7, Cm7, F7, B $\flat$

**EXAMPLE 7 BUD POWELL**
**CD TRACK 51**

For the bebop bridge section, Powell largely plays around D7 and Gm for the first 2 bars moving towards Gm over the G7 in bars 3 and 4. Over the C7 he

suggests C7, F, D7, Gm, Db7 and C7, and then plays around Cm and F7 in bars 7 and 8 resolving finally to B $\flat$ .

Chords: D7, G7, C7, F7, B $\flat$

**EXAMPLE 8 JOHN COLTRANE**
**CD TRACK 51**

Coltrane follows the changes closely, with B $\flat$ , G7alt, Cm and F7alt in bars 1-2, then in bars 3 and 4, B $\flat$ , G7, Cm and an F7 enclosure idea resolving to B $\flat$ . For the I-II-III-IVm sequence in bars 5 and 6 he outlines Bbmaj7, Bb7, Eb and Ebm -

all very straightforward aside from an eyebrow raising A natural on beat 2, bar 6 (perhaps he's actually treating the Ebm as F7 resolving to B $\flat$ ) - then closes on a 4ths idea in B $\flat$  (bar 7).

Chords: B $\flat$ , G7, Cm, F7, Dm7, G7, Cm, F7, B $\flat$ , B $\flat$ 7, E $\flat$ , Ebm, B $\flat$ , F7, B $\flat$



# Pat Martino tutorial

PART 1



Jazz-rock maestro Pat Martino shares some of his soloing secrets in the first of an exclusive three-part video tutorial. **Phil Capone** transcribes...



Pat Martino:  
jazz guitar  
philosopher

## ABILITY RATING



Moderate/Advanced

### INFO

**KEY:** Various  
**TEMPO:** Various  
**CD:** CD-ROM File

### WILL IMPROVE YOUR

- ☒ Use of chromaticism
- ☒ Tritone substitution
- ☒ Harmonic awareness

PAT MARTINO KNOWS a thing or two about jazz. He started playing when he was 12 and turned pro just three years later in 1961. A proudly self-schooled musician he is deeply philosophical about music. "There are two doors to every house, front and back. The front door is the procedure for formal training. I'm self-taught, and that's the back

door in. The melodies I have created over 50 or so years have very little to do with scales."

In this first lesson we'll look at Pat's harmonic approach within the context of an F blues. In Example 1 he plays a chromatic melody to start a blues solo and illustrates how repetition can be used - ie, a strong opening melody is essential, but don't abandon it as soon as you've played it. And in Example 5 he takes that opening phrase and simply shifts it up the neck to fit over the Bb7 chord. Great players are never afraid of the obvious - it's often the most musical option and what the listener appreciates hearing.

At the root of Pat's improvising is a holistic understanding of the tritone substitution (or "natural inversion" as he calls it). "The tritone is like taking a circle and putting an equilateral line through it: North and South; 12 and 6 o'clock". Taken to its logical conclusion, the tritone substitution is an extremely liberating harmonic tool."

To conclude lesson 1 Pat plays an F blues comp that reveals much about his harmonic thinking - the F7 to Gb7 theme that he uses throughout is really a I-V with a tritone substitution on the V; while in bars 11 and 12 he jumps to the key of B (the tritone substitution for F) to create unexpected colours and a tension that is resolved when he returns to the parent key.

Next month, Pat demonstrates how to solo over an F blues. We've not only transcribed it, but we're also including the backing track so you can practise with that too. As to Pat's influence on others, we spoke to Stevie Wonder's Songs In The Key Of Life guitarist Michael Sembello about his early days as a student of Pat: "I recently went back to my parents' house at Ardmore, Philadelphia, and went up to my bedroom where I would practice my lessons from Pat," he told us. "I spent so many happy hours in that tiny room practicing and listening to Pat's records. When I went on the road with Stevie Wonder I would keep my lesson book on my amplifier and try to incorporate some of Pat's lessons into Stevie's show. Steve would occasionally get mad at me because I would literally try to utilise my lessons in his songs - sometimes overplaying a little bit. Sorry Steve!" 

**“At the root of Pat’s improvising is a holistic understanding of the tritone substitution or “natural inversion””**



**TRACK RECORD** For vintage Martino we suggest you check out Pat's earliest albums: *El Hombre* (1967), *Strings* (1967) and *East!* (1968). Other highly recommended recordings spanning this great jazz guitarist's career include: *Footprints* (1972), *Exit* (1976), *The Return* (1987), *The Maker* (1994), *All Sides Now* (1997), *Live At Yoshi's* (2001) and *Remember: A Tribute To Wes Montgomery* (2006).



### EXAMPLE 1 BLUES SOLO INTRO LICK

Play this melody starting with your second finger on the low C (third string, 3rd fret). Use your first finger for the out of position stretch on the 1st fret (G#). Some of these melodies might not fall easily under the fingers of pentatonic blues style players so take things slowly and build up speed.

$\text{♩} = 60$  **F7**

### GET THE TONE



During this lesson Pat played his Gibson Custom Shop Pat Martino signature model through an AER Alpha 40watt combo. Part of Pat's tone comes from the heavy flat-wound GHS strings that he uses: 52 42 32 26 18 16. To achieve that warm, jazzy tone, select your neck pick-up and back off your guitar's tone (try rolling your tone off completely and then increasing it slightly).

### EXAMPLE 2 VARIATION ON LICK 1

This variation begins with a descending F minor pentatonic lick in the first position. Use your first finger to play both the G# and A to enable the shift to the second position on the third beat. Again, steady going will be rewarded with some great new ideas for your repertoire.

$\text{♩} = 60$  **F7**

### EXAMPLE 3 16TH NOTE TRIPLET LICK

This quickfire triplet is not played with a double slur as you might expect; instead, hammer on to your third finger for the C# and then slide up to the D note on the 3rd fret. It is details like this (the self-taught approach) that helps to make Pat's playing unique.

$\text{♩} = 60$  **Bb7**

### EXAMPLE 4 CM ARPEGGIO LICK

The pick-up for this melody is a raked Cm7 arpeggio that slides down to the third (A) of the F7 using your first finger. Use your fourth finger for the chromatic slide up to the high F. Notice the Cm7 arpeggio also occurs as a descending line on the second beat of bar 1.

$\text{♩} = 60$  **F7**





## EXAMPLE 5 SLIDES AND CLASSICAL VIBRATO

This melody starts in the 7th position – play both the C# and D notes with your first finger. The D at the end of bar 1 is played as a hammer-on

(from C#) using your first and second fingers. Notice Pat's use of lateral (ie classical) style vibrato with those heavy gauge strings.

$\text{♩} = 60$  **B $\flat$ 7**

## EXAMPLE 6 TRITONE SUB

The first procedure in the "natural inversion" tritone analysis involves lowering the fifth of the tonic chord a half step. Here the top voice of the

F7 is lowered (C to C $\flat$ ) to create an F7 $\flat$ 5 chord.

$\text{♩} = 60$  **F7** **F7 $\flat$ 5**

## EXAMPLE 7 NATURAL INVERSION

The tritone (b5) is so-called because it is situated three tones above the root note. The chord of B7 $\flat$ 5 is the tritone substitution of an F7 $\flat$ 5 chord.

It contains the same notes, just in reverse order; hence it is described as being a "natural inversion" of F7 $\flat$ 5.

$\text{♩} = 60$  **F7 $\flat$ 5** **B7 $\flat$ 5 = F7 $\flat$ 5**

## EXAMPLE 8 SYNCOPATED SOLO

It's not just the harmonic content of this example that is worthy of analysis – the rhythm is cool too. Notice how the first beat is avoided in nearly every bar (except bars 1 and 7) to create a syncopated groove. Make sure

you can clap the rhythm of this example correctly (use a metronome if you find you are having difficulty) all the way through before you attempt to play it. Relaxed rhythm is vital in this situation.

$\text{♩} = 80$  swung 8ths **F7** **G $\flat$ 7** **F7** **F7** **G $\flat$ 7** **F7**

**EXAMPLE 8** SYNCOPATED SOLO...CONTINUED

F13 G7 F7 G7 B13 Bb13

E  
B  
G  
D  
A  
E

3

Bb13 B13 Bb13 A13 Ab13 G13 Ab13 C7#9

E  
B  
G  
D  
A  
E

5

F7 E9 Eb7#9 D7#9 G7aug

E  
B  
G  
D  
A  
E

7

G7aug Db9 C7#9 B13

E  
B  
G  
D  
A  
E

9

C13 B13 C7#9 F7

E  
B  
G  
D  
A  
E

11



# Giuliani's Allegro



**Bridget Mermikides** continues her classical guitar series with a transcription of a fabulous piece by the Italian guitar virtuoso, Mauro Giuliani (1781-1829)...



David Starobin:  
Interpreter of  
Giuliani's songs

highly thought of was he that he could number such notable composers as Rossini and Beethoven among his list of acquaintances. He published over 200 works including three guitar concertos, sonatas, studies and variations for solo guitar, quartets and many duos (with flute or violin) and songs. Well known among classical guitarists is a superb set of technical exercises by Giuliani: his 120 studies for picking hand development. These can be found easily in many publications and are a must for all classical guitar students.

The piece in this month's lesson is a technical study by Giuliani entitled Allegro and focuses solely on the repeated picking hand arpeggio pattern: p-i-m-a-m-i. The term arpeggio is used here to describe a 'broken' chord - the chord tones are plucked individually while the fretting hand holds down the chord shape.

One of the great difficulties of classical guitar playing is achieving picking hand technical security. One major enemy of arpeggio playing is an unstable and 'bouncing' picking hand. In order to work on this issue the technique builders here introduce the method of 'planting'. This is where picking hand fingers are planted on the strings simultaneously before executing the arpeggio pattern. Planting the fingers in this way helps to stabilise the picking hand, minimising the movement of the arm and hand. It also keeps the fingers close to the strings, as well as allowing the fingertips to feel the strings for a brief moment and sense the amount of grip and fingertip that's going to be required. Studies such as these are an invaluable tool in building good technique, so are worthy of your time and effort. 

## ABILITY RATING



**Moderate**

INFO	WILL IMPROVE YOUR
<b>KEY:</b> E minor	<input checked="" type="checkbox"/> Picking hand planting
<b>TEMPO:</b> Various	<input checked="" type="checkbox"/> Picking hand arpeggios
<b>CD:</b> TRACKS 53-61	<input checked="" type="checkbox"/> Picking hand stability

WELCOME TO THE second in a series of easy to intermediate lessons exploring the music and technique of the classical guitar.

These lessons present pieces and studies by the guitar masters of the 18th and 19th centuries and demonstrate useful and common techniques of this style. This month introduces the Italian guitar virtuoso and composer Mauro Giuliani (1781-1829). Along with last month's composer Fernando Sor, Giuliani was one of the greatest classical proponents of the guitar and achieved considerable fame during his lifetime as an outstanding performer and teacher. So

**“So highly thought of was Mauro Giuliani that he could number both Beethoven and Rossini among his list of acquaintances”**



**TRACK RECORD** There are vast numbers of performances featuring Giuliani's music, but we'd really recommend you check out Italian classical guitar virtuoso David Starobin's album *Mauro Giuliani - Solo Guitar Music Performed On 19th Century Guitar* on Bridge Records. It does exactly what it says on the tin and is available from Amazon or iTunes.



**EXAMPLE 1 PLANTING, CONSISTING OF A FOUR-NOTE ASCENDING ARPEGGIO ACROSS FOUR STRINGS****CD TRACK 54**

The planted blocks of notes are indicated throughout these exercises by brackets, and an arrow shows the exact point where the fingers make the plant. Begin Exercise 1 by planting p-i-m-a on the four strings together. When p plays, i-m-a stay planted and remain in position until individually released. When the 'a' finger plays, the thumb should plant itself simultaneously back on the next bass note. When p plays this time around i-m-a are planted again in a block as p is playing and the process repeats as indicated by the brackets.

The fingers always play free stroke, but the thumb should be practiced both free stroke and rest stroke. Rest stroke is where the thumb plucks the string in a downward motion and lands resting on the adjacent string. The thumb can remain on that string while the fingers play, creating more security for the hand. When it is not possible to leave the thumb on the adjacent string (because it obstructs the next to be played), it can still play a light rest stroke, which springs back off the adjacent string leaving room for the finger to play.

Plant p i m a simultaneously on the strings here

Plant p here

Plant i m a here

Plant i m a here

Plant i m a here

Plant i m a here

Play 4 times

E B G D A E

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

p i m a p i m a etc

**EXAMPLE 2 REVERSE ARPEGGIATING****CD TRACK 55**

Plant p a m i

Plant p here

Plant a m i

Plant a m i

Plant a m i

Plant a m i

Play 4 times

E B G D A E

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

p a m i p a m i etc

**EXAMPLE 3 ALTERNATING SECOND AND THIRD FINGERS****CD TRACK 56**

Exercises 3 & 4 address the alternation of m and a. These two fingers are the most difficult to alternate smoothly so it is beneficial to isolate and focus on them here. Use the same principle as Exercise 1 and plant p-m-a

simultaneously as indicated and play. Notes not falling inside a bracket should be treated as individual 'planters': The finger or thumb should jump back onto the string like a magnet before playing.

Plant p m a

Plant m a

etc

Play 4 times

E B G D A E

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

p m a m p m a m etc

**EXAMPLE 4 ALTERNATING SECOND AND THIRD FINGERS (VERSION 2)****CD TRACK 57**

Plant p m a

Plant a m

etc

Play 4 times

E B G D A E

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

p a m a p a m a etc



## LESSON: CLASSICAL

### EXAMPLE 5 THE SIX-NOTE PATTERN (VERSION 1)

CD TRACK 58

In the next two examples we reach the full six-note pattern, this time requiring two blocks of planting for each six-note group indicated by brackets and arrows.

The musical score for 'Plant a Tree' is written for a treble clef instrument in 4/4 time. The melody consists of four measures, each containing a sixteenth-note triplet. The lyrics 'Plant a tree' are written under the first measure, and 'Plant a tree' is written under the second measure. The third measure is marked 'Play 4 times' and the fourth measure is marked 'etc'. The bass line consists of a single note, 'C', in the first measure, and a single note, 'C', in the second measure. The third measure is marked 'Play 4 times' and the fourth measure is marked 'etc'. The score is written on a grand staff with a treble clef and a bass clef.

### EXAMPLE 6 THE SIX-NOTE PATTERN (VERSION 2)

**CD TRACK 59**

Plant p i m a Plant m i Plant i m a here Plant m i Play 4 times

0 p i m a m i p i m a m i etc

## GIULIANI'S ALLEGRO FULL STUDY

CD TRACK 60-61

Now that the picking hand has done some groundwork, this piece should be ready to go! There is nothing of particular difficulty in the fretting hand, just be sure to press the chord shapes nicely on the tips of the fingers so adjacent

strings aren't obstructed. The main goal is to keep a good degree of control in the picking hand: work hard on maintaining consistent tone and rhythmically even sextuplets throughout. Start slow and build speed very gradually.

GIULIANI'S ALLEGRO ...CONTINUED

CD TRACK 60-61

**F#7b9/A#**

E B G D A E

7

**B7b9/F#**

E B G D A E

9

**Em** **Am6**

E B G D A E

11

**Em/B** **B7sus4 1/2 CII** **B7**

E B G D A E

13

**Em**

E B G D A E

15

E B G D A E

17

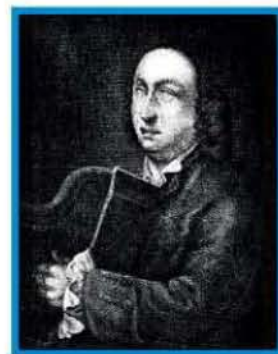


# Celtic Guitar

## PART 5



This month **Stuart Ryan** transcribes a beautiful piece by the celebrated Celtic harpist-composer, the wonderful Turlough O'Carolan...



GRAHAM OLIVER



Guitarist Chris Newman and harpist Máire Ní Chathasaigh


going straight to the source with an arrangement of one of the Celtic 'standards'. Si Beag Si Mor was composed by the great Irish harpist Turlough O'Carolan (whom we looked at many years ago via my arrangement of Eleanor Plunkett). The nature of harp music really lends itself to guitar playing as it is built around the sounds of sonorous ringing open strings. O'Carolan was the undisputed master of his style, the Joe Satriani of his time (the 18th century), and whilst we obviously can't hear his playing, arrangements of his compositions have kept many generations of fingerstyle guitarists busy. And so why not keep that worthy spirit alive today in GT?

As soon as we put our guitar into the mandatory Celtic tuning of DADGAD we can really exploit the possibilities of open strings to emulate the sound of the traditional Irish harp. This places

certain demands on the player though – not least the fact that you need very clean fretting and picking technique to ensure that open strings remain ringing as required, and that fretted notes also sound cleanly against these open strings. In essence you are thinking about playing chords all the way through, so this kind of thing is a great exercise for a fretting hand, especially one which may need some work in the clarity stakes!

But fear not – your picking hand will also get a workout as there are some fleet passages here and you'll be able to really work on all four picking hand fingers ('p' 'i' 'm' and 'a') throughout.

Given the nature of the arrangement there will be times when you want to work on emphasising the melody notes on the top strings and others when you want to bring out the inner voices as they move against the melody; or even add some force to the bass notes. As ever, let your ears be the guide and if you hear something you think should be emphasised then really home in on the picking finger you want to highlight the requisite string.

Arranging and playing O'Carolan's pieces provides a great exercise, as you always have to consider how to fill out the sound like a harpist would do. When you have this one under your fingers why not try choosing another of his greatest compositions and applying your own ideas to it. It's lots of fun! 

**“Arrangements of his compositions have kept many generations of guitarists busy so why not keep that spirit alive?”**

### GET THE TONE



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

### ABILITY RATING



Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: D	<input checked="" type="checkbox"/> Control of open strings
TEMPO: 56BPM	<input checked="" type="checkbox"/> Arranging skills
CD: TRACK 62	<input checked="" type="checkbox"/> Fast fingerpicking

CONTINUING THE THEME of Celtic inspired guitar styles, this month we are



**TRACK RECORD** If you want to really delve into O'Carolan's music on guitar then check out any recordings by British guitarist Chris Newman, who has made a real study of his music. His duets with harpist Máire Ní Chathasaigh are sublime! Or look through your back issues of GT (tracklist in GT177) to check out the various traditional Irish tunes transcribed by our late acoustic genius Eric Roche.

**EXAMPLE SI BEAG SI MOR**

CD TRACK 62

**[Bar 1]** There are a lot of open strings in play throughout this arrangement and whilst they really fill out the sound they can be quite hard to control – sometimes they can ring out too loudly and swamp the melody notes so really focus on picking hand control so they do not overshadow everything else.

**[Bar 4]** You will have to be pretty fleet fingered to get this banjo roll style run cleanly and up to speed, so work on it in isolation if necessary.

**[Bar 10]** Again, quite a lot of detail here and you will need to be able to co-

ordinate both fretting and picking hands in order to get everything in place.

**[Bar 13]** There's more space here as a contrast to the earlier bars, so really focus on sustaining these chords and use this as an opportunity to work on dynamics and projection.

**[Bar 16]** Okay, back to work! Quite a challenge here as you must co-ordinate the fast run from the first to third strings and then follow this with a position shift to sound the A chord.

*♩ = 55*

**DADGAD tuning**

1

5

9

13



# LESSON: ACOUSTIC

## EXAMPLE SI BEAG SI MOR...CONTINUED

CD TRACK 62

[Bar 18] There are more challenges here, co-ordinating a busier bass line against the melody notes.

[Bar 20] While we're at it, just to keep you on your toes here is a large stretch!

[Bar 26] This Em11 is quite tricky to fret – use the first finger to barre the sixth and fifth strings only and then the third or fourth finger to fret the

fourth string at the 4th fret. Get this in place whilst keeping the open strings sounding.

[Bar 28-29] Some tricky chords here – try your third, second and fourth fingers to start the G chord in bar 29, followed by the second finger for the C# note (second string).

The sheet music is divided into four systems, each with a treble clef staff for the melody and a bass staff for the bass line. The bass staff includes string indicators (D, A, G, D, A, D) and fret numbers.

**System 1 (Measures 17-20):**

- Measure 17: Chord D. Bass line: 0 0 0 2.
- Measure 18: Chord D. Bass line: 4 4 2 0.
- Measure 19: Chords D/C# Bm. Bass line: 0 0 2 0.
- Measure 20: Chords G D. Bass line: 4 0 0 0.

**System 2 (Measures 21-24):**

- Measure 21: Chords G Aadd11. Bass line: 4 0 0 0.
- Measure 22: Chords D A/C# Bm7. Bass line: 0 4 2 0.
- Measure 23: Chords Gadd9 F#m11 Em7add11. Bass line: 2 2 0 0.
- Measure 24: Chords D A/C# Bm. Bass line: 4 2 0 2.

**System 3 (Measures 25-28):**

- Measure 25: Chords Gmaj13 A. Bass line: 9 12 10 0.
- Measure 26: Chords D Em11. Bass line: 0 0 0 2.
- Measure 27: Chords D D/C# Bm11. Bass line: 4 4 2 0.
- Measure 28: Chords Gmaj7 Esus2. Bass line: 4 0 0 0.

**System 4 (Measures 29-32):**

- Measure 29: Chords G A9. Bass line: 4 0 4 0.
- Measure 30: Chord D. Bass line: 0 0 0 0.
- Measure 31: Chord Em11. Bass line: 2 7 4 0.
- Measure 32: Chord D. Bass line: 0 0 0 0.



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# New Albums

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

## ALBUM OF THE MONTH



### JORGE STRUNZ NEOTROPICAL NOCTURNES

Selva ★★★★★

Neotropical Nocturnes is a set of original pieces by acoustic guitar virtuoso Jorge Strunz, best known for his fleet fingerwork and excellent compositions with the

acoustic duo Strunz & Farah. Although the focus here is on Jorge's formidable and uniquely sublime Spanish guitar playing, there are also guest appearances by Carlos del Puerto (bass), Ardeshtir Farah (steel-string guitar), Charlie Bisharat (violin), Cameron Stone (cello), and percussionists Jimmy Branly and Majeed Ghorbanian. The album has an overall Latin instrumental vibe but the compositions and phrasing reveal other influences ranging from classical to flamenco. Highlights for us include the exotic, film-noirish Velvet Midnight, the gorgeously romantic Teatro del Tiempo and the classically-influenced Cadenitas, although we're sure you'll have your own favourites. All in all, it's a superb, beautiful sounding album and an essential listen for anyone interested in virtuoso acoustic guitar. Buy it now - you won't be disappointed!



### SCOTT MCKEON TROUBLE

Mascot Provogue ★★★★★

Feedback and crackle then a tough riff draws you immediately into this album, and as you progress from there it just gets better. Packed throughout with really great guitar tones, the title track is a real gem and solos on songs like I Can Tell are oh so sweet. McKeon's songs are nothing complicated but have great feel and are well suited to his

soulful vocal strains. Our buddies at Guitarist picked him out as their Young Guitarist Of The Year back in 1998 and have since sung his praises both as a player and a tone freak, and we can do nothing but concur that Scott is true British talent. This is pretty hot stuff so the occasional acoustic and slide relief on songs like Scarecrow, So Much More and the ballad All That We Were helps to break the album up nicely. Home gently plays us out, but be prepared for the raucous hidden track. With a really good variety of styles and delivery we like this a lot!

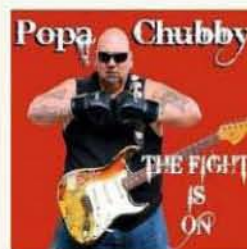
### THE SOLID SILVER 60S: GREATEST HITS VOL.2 VARIOUS ARTISTES

Universal ★★★

If you ever hanker for those days when each make and model of



guitar had its own unique sound, regardless of who was playing it, this 2CD compilation could be right up your street. As the title suggests this is a follow-up collection of single successes and it is again packed full of great sounds from that special decade. Guitars abound including Fender Strats and Teles, Gibson 335s and Flying Vs alongside models by Gretsch, Harmony and Burns. But it's not just a case of spot the instrument as these classic recordings helped to inspire many of today's top players to take up the guitar in the first place. If you think you've missed out then check out the sounds and chord progressions from The Move, Moody Blues, Spencer Davis Group, Jeff Beck, The Troggs, Turtles, Del Shannon and many others. Gone but never forgotten, these tracks still offer a good foundation on which to start playing.



### POPA CHUBBY THE FIGHT IS ON

Provogue ★★★★★

Now seems a perfect time for record companies to release their new blues albums and here is yet another! Well almost, as Chubby's heavier style of delivery makes this far more blues-rock than straight ahead blues. As usual Popa comes packed with energy and attitude that tends to elevate the somewhat formulaic songs into something much better. Good use of key changes for solos and strong riffs as heard on We Got Some Rocking To Do. Plenty of strong melodies are included too, like the opening of Locked In A Memory, a moody and well-driven piece, and there's great

feel on the instrumental Steelhorse Serenade. There's also a good live version of Motorhead's Ace Of Spades, so all in all this is a well delivered and produced offering that will appeal to anyone who enjoys their blues and rock.

### JOHN GOLDIE OPEN 4 CLOSURE

Watercolour Music ★★★★★

Like a breath of fresh musical air, John Goldie brings forth his highly individual acoustic expertise playing with his band on these

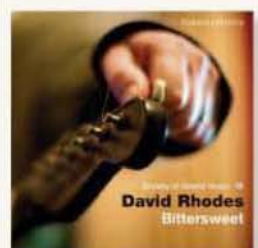


thirteen instrumental tracks. Having been shown appreciation by the likes of Brian May and Ronnie Wood, initial expectations are high and Goldie proves that the praise is worthy. There are a couple of superb solo pieces, Flyin' Scotsman and Attention To Retail, plus a beautiful track called Down Ward Spiral, where John is accompanied by cello and bass. These tracks certainly show what the man can do but much of the album is lighter hearted and includes excellent accordion playing by Angus Lyon plus a good variety of styles and tempos. Add the odd emotional track like An Honorary Scot and overall you have plenty of variety. Indeed this is a great listen from start to finish. Visit [www.watercolourmusic.co.uk](http://www.watercolourmusic.co.uk) if you experience any difficulty in finding the album.

### DAVID RHODES BITTERSWEET

B&W Music Club ★★★★★

David Rhodes has been a regular in Peter Gabriel's touring and





recording band since the 1980s, but this is his first solo release - and it's really rather good! As you might expect from someone who has spend the majority of his career with the prog master, the material has a great deal of eccentric charm about it; but it's a far cry from what might be called a standard guitarist's solo album. David makes no attempt to grandstand with monster chops to the forefront, instead the emphasis is placed on finely-crafted songwriting and the creation of atmosphere for this gallery of ten songs: textural backdrops wrought from instrumentation including strings, bass, keyboards and David's own ever-present ambient guitar. The result is an ever-engaging collection of songs that continues to surprise and delight throughout. There are solo dates planned which will see David playing with only a laptop for company - seek him out!

## DOMINIC MILLER NOVEMBER

*Qrious Music* ★★★★★

Anyone who has been following Sting sideman Dominic Miller's solo career so far is quite possibly going to be in for a bit of a shock with this,

his latest release. The opening track begins on familiar ground; sultry acoustic guitar playing gentle arpeggios, but it's not long before Dominic reveals an altogether darker side. The second track, W3, lays down a monster electric groove with Level 42 bassman Mark King underpinning everything with a subterranean élan. In fact, the band here - which includes Ian Thomas on drums, plus Mike Lindup and Jason Rebello on keyboards - aid and abet Mr Miller's electric alter ego brilliantly, giving him space to let loose in a broad harmonic landscape. There are flashes of Jeff Beck-style melodic virtuosity from Dominic throughout, whilst top producer Hugh Padgham polishes everything to a sophisticated shine. We understand DM is taking the new album on tour - we say get there, and prepare to be amazed!



## CLASSIC ALBUM



## IT BITES EAT ME IN ST LOUIS

*Virgin* ★★★★★

It Bites are often overlooked in the grand scheme of rock history and it's an omission we intend to put right here. Eat Me was their third album and although their first boasted the mighty Calling All The Heroes

(for which they are best known) and the second features Kiss Like Judas (a minor hit), as far as material strength and continuity are concerned this outing is arguably their best. From the opening strains of Positively Animal, through Underneath Your Pillow and on to Still Too Young To Remember You experience singer-guitarist Francis Dunnery at his magnificent best, and although his expressive vocals may be an acquired taste, his guitar playing is stunning throughout the album. The band is ultra tight as ever and the material has great structure and dynamic delivery. No wonder It Bites are still much loved, even long after the demise of this classic line-up, so a re-visit to this band is heartily recommended.



## BAD COMPANY HARD ROCK LIVE

*Universal* ★★★★★

As Paul Rodgers is currently enjoying his third stint with Queen it's fantastic to see him here with Bad Company. Filmed on 08-08-08 in Seminole, Florida, Rodgers reunites with original Company men Mick Ralphs on guitar and Simon Kirke on drums. Howard Leese

(guitar) and Lynn Sorensen (bass) complete the line-up for a truly fantastic performance. There's an exuberance that you can feel, even on the DVD, plus an element of danger - Live For The Music causes Rodgers to declare, "What you're getting is rough and ready but it's real". Indeed it is and it's wonderful. The set is packed with big songs, Feel Like Makin' Love, Rock Steady, Ready For Love and, of course, Can't Get Enough, each one performed with as much enthusiasm as ever. Seagull offers contrast as Paul, Mick and Simon take acoustic guitars and tambourine to front stage for an intimate interlude. Time has done the band proud and with a CD of the show also included, this rock and roll fantasy comes highly recommended.



## JOHN DENVER COUNTRY ROADS

*Eagle Vision* \*\*\*

Denver may not be to everyone's taste but the success of this singer-songwriter proves how far you can get by strumming a guitar. Of course the quality of his voice and superb writing skills also played a significant part in the story. Born in Roswell, JD was by no means

an extra terrestrial but his success was astronomical and he continues to sell countless millions of records. This concert from the NEC in 1986 shows Denver at his best, performing with some of the hottest musicians around including the legendary James Burton on guitar. It's a set packed full of hits including Annie's Song, High Calypso and the title track, and although it demonstrates the limits of 1980s video technology it's still a worthwhile release. Denver was a peace loving man who would openly preach his thoughts to his audience, and that is also included here. He was sadly killed in an air crash back in 1997 but thanks to releases like this his memory and songs will continue to be enjoyed by old and new fans alike.



## CREED CREED LIVE

*RockPit* ★★★★★

If this reunion concert disc wasn't in your Christmas stocking and you're just about to put that error to rights then it might be prudent to wait, as a Deluxe edition is imminent! Filmed in September last year at Houston during their Full Circle tour, this is a heady mixture of power

rock, pyrotechnics and belting delivery with a visual and sound quality that will blow your socks off. The band reunited after a six-year lay-off to return stronger and more dynamic than ever; guitarist Mark Tremonti showing why he has become so well respected. Expect the biggies like With Arms Wide Open, My Sacrifice and Higher plus a welcome smattering of new material from the long-awaited Full Circle album, showing that the band is still right on the money. Amongst this musical mayhem comes the tender My Own Prison, beautifully executed. Captured by multiple high-definition cameras and with stunning sound quality throughout, this is great entertainment whether you go for the collector's edition or this one.



# Theory Godmother



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

## Speeding Ticket

**Dear Theory Godmother**

I want to do some work on my picking in order to get faster and more fluent but I don't really know what sort of thing to do. Can you give me some clues as to what I have to practise to bring about an improvement?

**David**

I'm assuming that this will be your first time in the speed trials, David, and so your first job should be to go and buy yourself a metronome, if you haven't got one already. The next thing to do is to look at your picking hand and pay some attention to the way in which you're currently holding a pick. The consensus recommends that it should be gripped between thumb and first finger and that the rest of the fingers should not be clenched but loose and relaxed. Make sure that you're not using too much of the pick, too; at speed you don't want to waste valuable time and effort lifting the pick clear of the strings all the time. So the idea here is that you should be using only the tip of the pick - around 2mm - to hit the string and no more.

While you're there, look at your picking hand position, too. There are differing views on all this but I recommend that you learn to pick with your hand 'floating' and not anchored to the face of the guitar in any way. This means that your movements are unrestricted - but remember that you will have to rest the edge of your palm on the strings when you need to mute.

I will say at this point that these are guidelines only and nothing here is written in stone. For example, if you're a rock or metal fan, lightly resting your picking hand's palm on the lower strings will reduce string noise. This is favoured by many including übershred picker Paul Gilbert (he's quoted below).

The next thing is to begin with some simple exercises against the clock. First of all, set your metronome to around 120 beats per minute (bpm) and pick an open string using all downstrokes (see Ex 1). Then start using alternate picking on the open string at the same tempo as outlined in Ex 2.

These preliminary exercises are to make sure that you can work in time with the metronome - on the former, your picking should be 'on the click' and on the latter, you should

be thinking 'click-and-click-and' - the notation should make this point clearer than I can write it in words, however!

Now you are ready to play some scales; begin with fragments like the one I have written out in Ex 3. This is to get you used to crossing strings at speed; start off at a comfortable tempo on the metronome (by this I mean one that you can play easily with no mistakes) and gradually increase the speed. Do so slowly - don't try to progress too fast as this kind of thing needs to be practised over a period of time if it is to have any lasting effect. If you aim to increase the metronome by around one 'notch' per week you'll be doing fine.

After you've built up some fluency doing things this way, the next job is to tackle scales that cross more strings. Ex 4 covers three strings; reduce the tempo on the metronome to give you a bit of breathing space and let you acclimatise properly to the new regime and then begin slowly increasing the speed once again.

Only when you have reached the sort of workout I've written out in Ex 5 should you think about expanding your horizons to cover all six strings at once.

If you want to get much deeper

into alternate picking, Martin Goulding's recent Metal Bootcamp series contained numerous exercises that will get you shredding like the very best.

## Tuning In To DADGAD

**Dear Theory Godmother**

I've been playing acoustic guitar for around 15 years and want to start exploring open tunings like DADGAD. The thing that has put me off up until now is the fact that I'll instantly have a whole new range of scale and chord shapes to learn, but there is so much great music written in tunings that I want to play, I can't put it off any longer. Any tips on the best way to go about adapting to DADGAD from regular tuning?

**Peter**

I've found that the best way to make the switch between standard tuning and DADGAD is to look for the similarities between the two tunings and not worry too much about the differences. For example, in DADGAD only the bottom string and the top two are re-tuned; the fifth, fourth and third strings remain pitched as they always have been and so that's a pretty powerful safety net to have while you explore (see Ex 6). This means that some triads remain unaffected (see Ex 7), which at least gives you some sort of reference point to be going on with.

The next thing I'd recommend is to write out a new neck chart so that you have a visual representation of where all the notes are. Once you can look at the way the neck organises itself in DADGAD you can begin to understand the logic in some of the 'new' chord shapes you'll be using. If you look, for instance, at Ex 8, you'll see how an ordinary C major chord shape changes in DADGAD - we've had to re-fret the top two strings, that's all. What's more, it's opened up a nice Cadd9 which doesn't require

## STAR SOUND BITE...

## PAUL GILBERT ON LEARNING THEORY...



“It's like taking an English course in school for learning to speak; before you go to school you can talk, you learn from imitating your parents, watching TV and from example. You do this without even opening a book or learning to read, but by the time you are three years old, you've learned a lot of the basics of speech and you can communicate pretty well. From then on you start learning grammar and begin to fine tune what you've learned with a set of specific rules... Applied to music, I think the order that you learn those things is very important; the ears come first and then after a certain number of years you can start labelling the things you've learned. For instance, you learn that this series of notes that you've been playing is now called a major scale. Otherwise, it makes so little sense because you're labelling something that you don't know how to use yet and that's more confusing than anything.”



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



too much effort!

I'm sure that if you follow these simple steps, you'll find that DADGAD is a very friendly and creative environment and not the scary place you might have thought it to be.

## Smoke And Mirrors?

## Dear Theory Godmother

Do you think that some of the 'millionaire class' spec on upper-echelon gear actually makes much of a difference? Take, for example, speaker cabinets for amps: I've read about players buying cabs which are made from 100 year old pine and raving about them – but what sort of differences are they finding? Is this sort of refinement actually worthwhile or is it all a bit like snake oil?

**Tony**

To me, the difference between a standard plywood speaker cabinet and one made from vintage wood is a bit like comparing a sandwich bought from Boots to one you've ordered from a Michelin star restaurant. Both will perform the same kind of function, but in one the ingredients might be a little better and its preparation would have been in the hands of a very experienced and highly-praised chef. This fact alone might make you feel better about your lunch, but I doubt if you'll actually feel any fuller because of it. Poorer, yes, but fuller? Hmmmm...

## Highly Strung?

Dear Theory Godmother

I recently bought a guitar that gives you the option to string it two different ways: you can either thread the strings through the back of the bridge like on a Les Paul or through underside of the body like a Telecaster. My question is what difference it would make? Does it offer a tonal option or is it really just down to preference?

*Carl*

It's quite possibly down to the instrument itself (you don't tell us which model you have) but in my experience the main difference between loading strings through the bridge or through the body is mainly one of 'feel' rather than tone – although many say that a guitar strung through body can sound slightly 'darker'. One school of thought demands that a string is 'dead' once it leaves the bridge and heads for an end stop and so

### EXAMPLES 1 - 8

Ex 1

$\text{♩} = 120$

Ex 2

$\text{♩} = 120$

Ex 3

$\text{♩} = 120$

E B G D A E

3 5 2 3 5 3 2 5      3 0 2 3 0 3 2 0

■ V    □ etc

Ex 4

$\text{♩} = 120$

E B G D A E

3 5 2 3 5 2 4 5 4 2 5 3 2 5 3 2 etc

Ex 5

$\text{♩} = 120$

E B B D A E

3 5 2 3 5 2 4 5 4 2 5 3 2 5 3 2 3 5 2 3 5 2 4 5 4 2 5 3 2 5 3 2

♩ V ♩ V

Ex 6

^ ^ ^  
E A D G B E

D A D G A D

When switching to DADGAD from standard tuning, it's worth remembering that half of your open strings remain unchanged rather than thinking everything's different.

**Ex 7**

The diagram shows a 6x6 grid. The columns are labeled B, E, G from left to right. The rows are numbered 1 to 6 from bottom to top. Three black pawns are positioned as follows:

- Column B, Row 4
- Column E, Row 3
- Column G, Row 5

With the fifth, fourth and third strings remaining the same, some chord fragments like this one remain unchanged, offering the odd valuable visual landmark.

Ex 8

x	o	(o
	●	
●		●

C E G C (D

The regular C major shape has been transformed to 'fit' DADGAD tuning by repositioning one note. If the open first string is included it gives you an instant Cadd9.

however it is anchored can't make too much of a difference. This is, of course, entirely logical – but I have known acoustic players approach a luthier to have their bridge pins filed in order that they make correct contact with the bridge and that this is meant to enhance tone somehow.

I'd say that the best way to find out is to try stringing your guitar both ways and see which one you prefer – it's a relatively cheap experiment, after all, and probably the easiest way to find out the answer.

### Fine Tuned

Dear Theory Godmother

I've just started playing and need to know the best way to tune the guitar. Do I use a tuning fork, pitch pipes, electronic tuner or should I learn to do it purely by ear? My friends all tell me different things and so I thought I should ask an expert!

*Mel*

I think that today's electronic tuners are a blessing for beginners. Once upon a time I would have recommended learning to tune by ear from the outset, but I found that the one thing holding my students back from practising efficiently was not being able to get the guitar in tune beforehand. So now I don't hesitate in recommending a good electronic tuner - why not try one that clamps to the headstock? - so that you can ensure your guitar is spot on every time you sit down to play. You can always work on some ear training later on to tune your ears, but for now, your priority is to get those fingers flying!

## Seven Up?

Dear Theory Godmother

I want to use some transcription software to write out a couple of my own pieces, the only thing is that I use a seven-string jazz guitar and I'm not sure if the tab on these

programmes accommodates the extra string. Do you know if this facility is offered as standard in any of the popular transcription packages or whether it's some sort of custom option?

**Andy**

I use Finale 2004 – positively antique as far as software is concerned – and seven-string guitar is fully accommodated in it and so I'm sure that all the more recent software packages are on the case as far as altered tunings and seven or even eight string guitars are concerned. Try visiting the websites for the popular packages like Finale or Sibelius and exploring the spec – there are usually trial packages available to download and try out, too, and so you're bound to find something to suit without too much shopping around.

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



# GT USER GUIDE



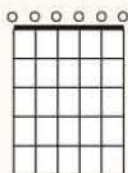
You can get more from GT by understanding our easy-to-follow musical terms and signs...

## RELATING TAB TO YOUR FRETBOARD



### HAND LABELLING

Here are the abbreviations used for each finger:  
Fretting hand: 1, 2, 3, 4, (T) Picking hand: p (thumb), i (index), m (middle), a (annular), c (little finger)



### NUT & FRETBOARD

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



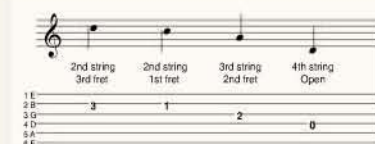
## OUR RATING SYSTEM

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



## READ MUSIC

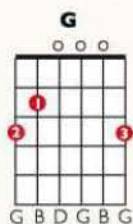
Each transcription is broken down into two parts...



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

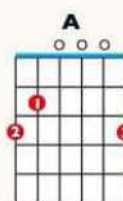


**TABBING** Under the musical staff, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are fret numbers. The two staves and tab examples show 4 notes and 4 chords; C (C major), Em (E minor),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



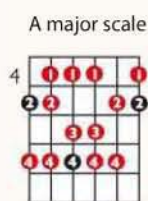
### CHORD EXAMPLE

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



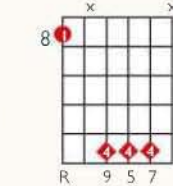
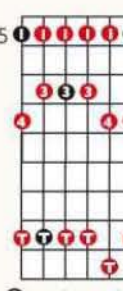
### CHORD EXAMPLE (WITH CAPO)

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



### SCALE EXAMPLE

The diagram shows the fret-hand fingering for the A major scale (root notes in black). The photo shows part of the scale being played on the 4th string with fingers 1, 3 and 4.



### TAPPING & HARMONICS

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

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

### PICKING VARIATIONS AND ALTERNATIVES

#### Up and down picking



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

#### Tremolo picking



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

#### Palm muting



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

#### Pick rake



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

#### Applegate chord



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

## FRETTING HAND

### Hammer-on & Pull-off



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

### Note Trills



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

### Slides (Glissando)



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

### Left Hand Tapping



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

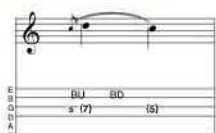
### Fret-Hand Muting



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

## BENDING AND VIBRATO

### Bend up/down



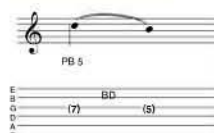
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

### Re-pick bend



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

### Pre bend



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

### Quarter-tone bend



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

### Vibrato



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

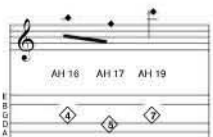
## HARMONICS

### Natural harmonics



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

### Artificial harmonics



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

### Pinched harmonics



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

### Tapped harmonics



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

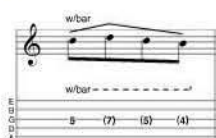
### Touch harmonics



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

## VIBRATO ARM (AKA WHAMMY BAR)

### Vibrato arm bends



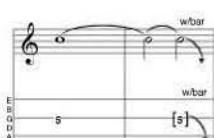
■ The note is picked, then the whammy bar is raised and lowered to the pitches shown in brackets.

### Scoop & doop



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

### Dive bomb



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

### Gargle



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

## CAPO

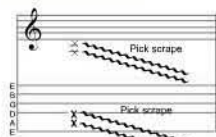
### Capo Notation



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

## OTHER TECHNIQUES

### Pick scrape



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

### Violining



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

### Finger numbering



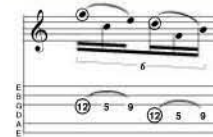
■ The numbers after the notes are the fingers required to play the fret numbers in the tab below.

### Pima directions



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

### Right-hand tapping



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



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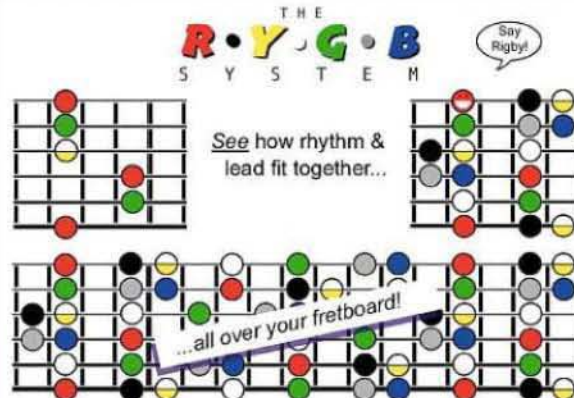
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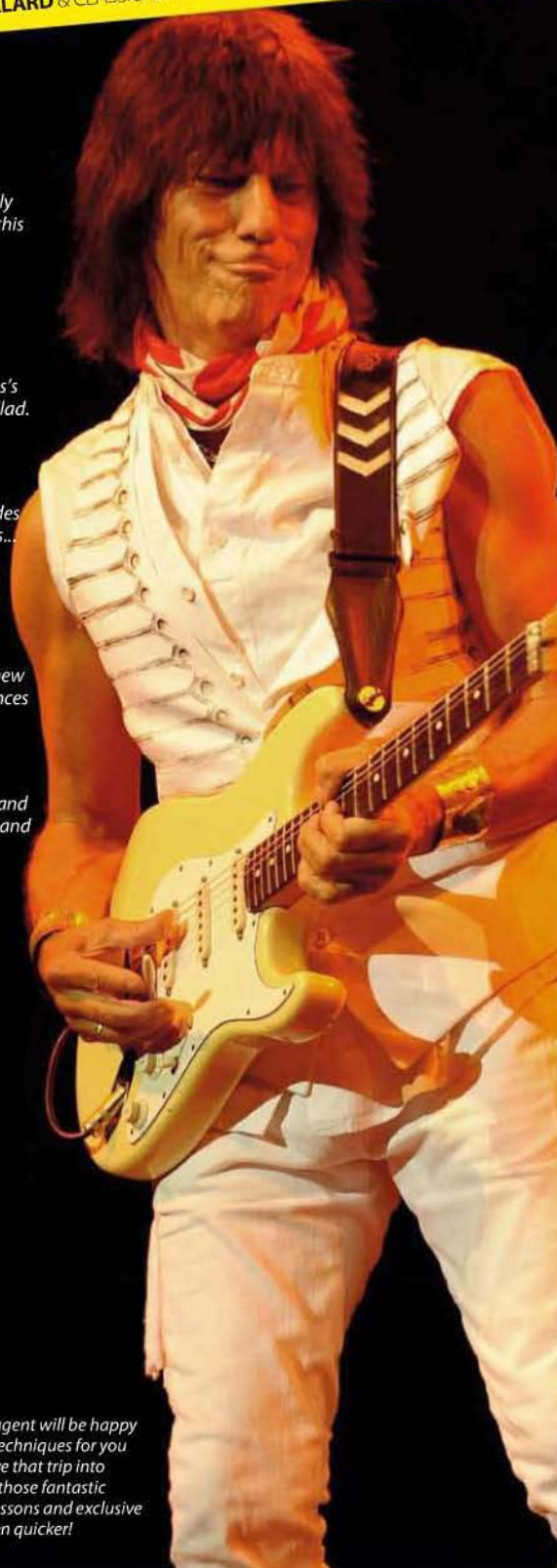
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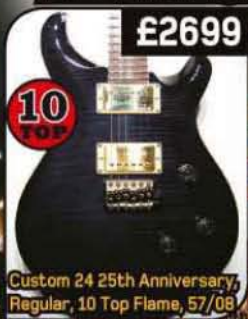
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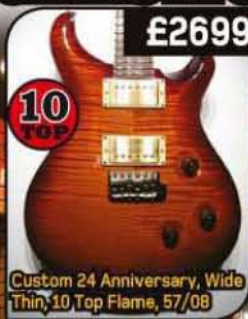
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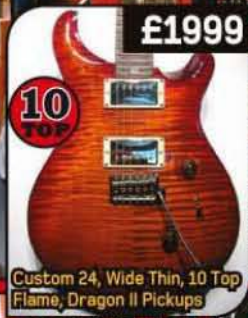
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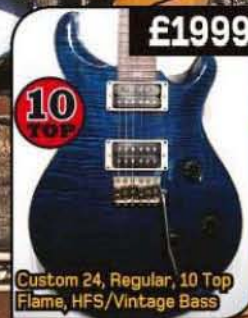
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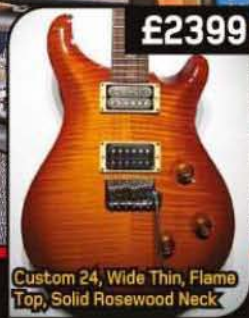
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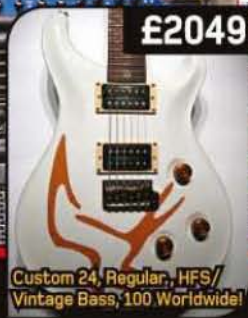
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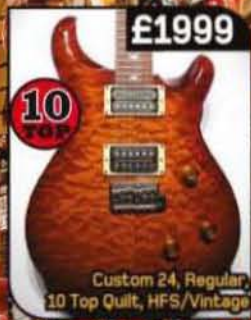
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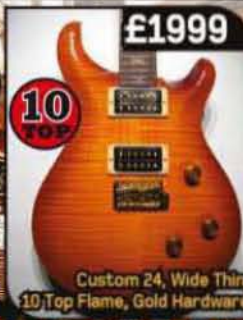
Custom 24, Regular, 10 Top Quilt, HFS/Vintage



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10 TOP

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10 TOP

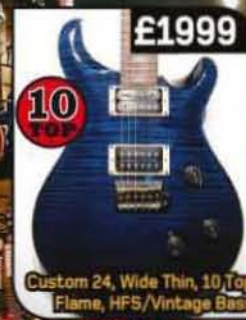
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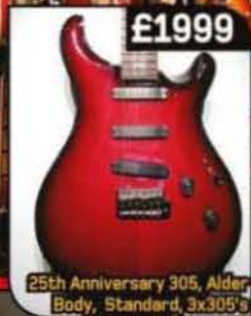
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10 TOP

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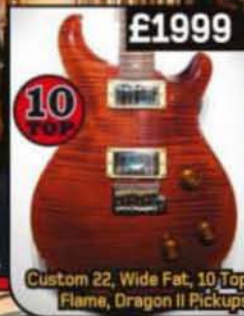
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10 TOP

Custom 22, Wide Fat, 10 Top Flame, Dragon II Pickups



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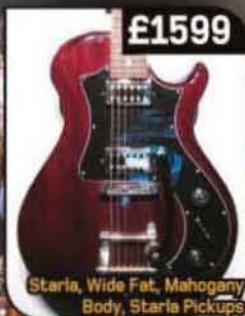
Custom 22, Wide Fat, Flame Top, Dragon II Pickups



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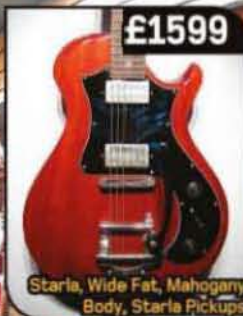
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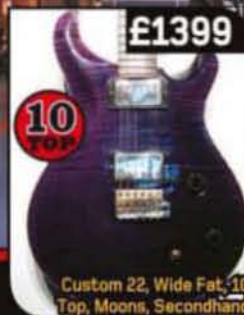
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