



- I'S CUR OPINION THAT THE-BESTERS

= ARE BORN OUT OF A HEARTY

RESPECT FOR TRADITION.

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Guitar Techniques

Some of your regular GT technique experts...



RICHARD BARRETT

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



SHAUN BAXTER

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



ADRIAN CLARK

Music Editor of Guitarist for many, many years, Adrian transcribed this month's tricky Cream track - odd timings, micro-bends and all!



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 Trunes.



GIANLUCA CORONA

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



GUTHRIE GOVAN

One of the world's great guitar talents Guthrie plays in prog band GPS and Jazz-rock group The Fellowship. HIs CD Erotic Cakes is on Cornford Records.



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.



STEVELANEY

A busy player on the East Anglian music scene, Steve had lessons from the incredible Colin Pincott and is a brilliant player in a variety of modern styles.



SCOTT McGILL

US-born Scott runs the BA Hons course at BIMM Brighton, HIs book The Gultar 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 Noctumal.



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 Jazzer and plays with John Jorgenson.



Welcome

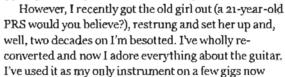
I SHUDDER TO think how many times I've talked about 'guitar epiphanies' in the

magazine editorials I've written over the years. I can't begin to remember all the instruments that have 'changed my life this month'. But here I am, doing it again - and this is a guitar I've owned since new, over 20 years ago.

In the late '80s I'd got to know Paul Reed Smith quite well. Reviews in Guitarist had helped to get this relatively new and subsequently industry-changing brand into the UK's guitar-playing awareness. So when Paul decided to bring out the limited edition Signature model he asked if I, among others, would like to order one. There would be just 1000 guitars built using the finest mahogany, maple and rosewood, each hand signed and numbered by the man

himself. Phil Hilborne ordered his infamous 'Pinky' and Geoff Whitehorn and I went for identical ones in antique sunburst with bird inlays, Deep Dish humbuckers, gold hardware and no 'sweet switch' (a mini-toggle that gave a bonky sound that we didn't really care for). When mine arrived I was stunned at its build, playability and range of tones.

But while I used it as my only instrument for six or seven years, I viewed it as a brilliantly efficient 'tool of the trade' rather than as something that connected with me on an intimate level. And when in the mid '90s I traded a tour's earnings and most of my other guitars for the blue Strat on the right and an old Gibson ES-335, I put it away and didn't use it for years.



and I feel like a Lord having it slung around my neck. It's eliciting lots of nice comments on its looks and sounds, too, which always helps.

So, thanks Paul for building me a brilliant instrument that I've come to truly love and appreciate (there are of course historical precedents for guitars falling out of favour then coming back bigger than ever). Naturally I still rate the others, but for now my 'old' PRS Signature is my 'new main squeeze'.

See you next month, maybe even with an updated picture...

Muselle



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!



GuitarTechniques

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TRANSCRIPTION

CREAM

Sitting On Top Of The World 18 Learn how to play one of Cream's bluesiest ever numbers with Neville Marten...

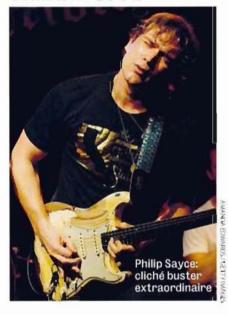
ON THE CD: TRACKS 4-9

SPECIAL FEATURE #1

ULTIMATE CLICHE BUSTER

Time to get out of that rut Five common lead guitar clichés, each with two great alternatives to wake up your playing and make you sound a whole lot cooler...

ON THE CD: TRACKS 10-12



SPECIAL FEATURE #2

DJANGO REINHARDT

Guitar Giant feature Master the gypsy style of Europe's greatest guitar legend. John Wheatcroft is your guide...

ON THE CD: TRACK 13-20





TALKBACK

Including Star Letter and My Favourite Things...

News stories, Freeze Frame, One-Minute Lick,

What Strings Do You Use? and Hot For Teacher

All song and lesson

tracks can be heard

on the CD!



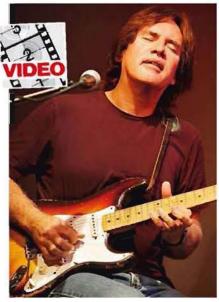


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GT VIDEO MASTERCLASS

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TalkBack

READER'S LETTERS

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

PHILOSOPHY OF GUITAR

I'm not a musician. I'm a philosopher and I have been teaching this discipline for 17 years. I discovered guitars when I was 11 years old. My father bought me a classical guitar in Spain and I had a teacher for nearly a year. As I was living in the country in Portugal, when my teacher had to move I had no chance to go on with my lessons, so I have become a self-taught guitarist and could not improve my playing. I was limited to some easy classics and some common chords to play at family parties. One of my youth dreams was to play like Mark Knopfler, Eric Clapton or Jimi Hendrix, but I never had the chance to invest in an electric guitar and I found myself studying at university and spending all my money on books. But the dream was there inside me and never died. Last year, at 40 years old, I saw Guitar Techniques in a shop and the dream of my youth suddenly was reborn. That's why I want to thank you for making an old dream come alive. One week later I bought my first electric guitar and I felt that I was returning to those golden days of my youth, letting the music express my feelings and my thoughts. Thanks to Guitar Techniques I can now play ten thousand times more than I was able to. Now slides, bends, pull-offs and hammer-ons are words with meaning to me, and I can talk with more authority about Satriani or Petrucci with my students. But even more important, now I can hear Satriani, Petrucci, Jeff Beck, BB King, Jason Becker, Tony MacAlpine, Vai, Vinnie Moore, ... with other ears! I must say that

Jeff Beck - enough to inspire a philosopher!



STAR LETTER WRITE ONE AND WIN A PRIZE!

John Scofield:

jammed with

Greig Millar!

GROOVIN' WITH MR SCO

Having attempted to delve into the daunting world of jazz on several occasions, I reached the stage where I just couldn't make that connection with the music. I couldn't approach it with any enthusiasm and when that isn't there then practice becomes longer and far less productive. But at the same time, I was sick of shred licks, sick of the pentatonic box dilemmas... I wanted to expand my horizons.

Feeling like I was stuck in a rut, my flat-mate (who is currently studying jazz saxophone at the Royal Scottish Academy of Music & Drama) phoned me in a giddy panic. After a few minutes calming him down be explained to me that I needed to get down to the

Academy auditorium ASAP. He wouldn't give away why but I sensed that I should probably go.

Arriving at the Academy I met my flat-mate outside and he was sporting the cheesiest smile you have ever seen. He was strangely glad that I had my guitar slung round my shoulder. I was getting even more confused but he urged me into the auditorium. What I found was one of those 'stomach dropping to the floor' moments. Who was standing there jamming about five feet away from me? Vox AC30, Ibanez Hollowbody... none other than John Scofield!

My flat-mate and I proceeded to sit and listen to the coolest 'jazz' guitar I bave ever heard. He had this

quality to his tone that could only be likened to a saxophone. His playing was just so complementary and sensitive to what the band was playing; we were witnessing a true master at work. After about an hour of listening the band decided to take a break. My flat-mate and I just sat and raved about how it was amazing that we were getting to see a musician of this quality (along with the phenomenal Tommy Smith on the sax) just practising for their upcoming mini tour with the Scottish National Jazz Orchestra. Our chat was disrupted by a. "Hey! Do you play guitar man?" in the only American accent, among a collective mumbling of Scottish voices. I had a little look around to see if there was anyone else around but the question was definitely aimed at me. Rather sheepishly, I managed to squeeze out a "Um... yeah!" The reply was, "Come plug in man!" Shit, John Scofield just asked me to play guitar in front of him. My mind went a little haywire but the main theme was, "Is an AC30 a dual-input amp?" Was I going to be playing with him or was he just going to sit and watch? I didn't know which would be more terrifying.

It turned out I was going to be jamming with Mr Scofield! He turned to the drummer, just said, "Cissy Strut" and they proceeded to jam out The Meters' classic. Now, this tune is just an awesome groove over a static chord: C, in this instance. So C minor pentatonic, my old friend; it was time to serve me well! After a nerve-riddled start I finally found my stride, swapping fours with the master himself. One thing that struck me, and shocked me, was that Scofield was playing these beautiful, intricate jazz lines but his approach was undeniably that of a blues man. This was such an amazing and eye-opening revelation that one of the

most respected jazz guitar players on the planet still had the blues at heart!

The jam came to a close and I had the privilege of sharing a coffee with him and he told us some brilliant stories about Miles Davis. Lasked about his music and if I was right in picking up a blues approach. He explained that he is a blues man at heart and said how he got bored with playing simply pentatonic lines so used jazz to break that cycle. He also explained the importance of chromatics in his playing.

What a great day and what a great guy! Definitely something I will never forget and I am pleased to say that

through his advice, I think I'm getting out of that rut! Greig Millar, Glasgow, Scotland.

What a fantastic story, Greig. Not only do you get to watch someone as great as Sco closely enough to connect with where he was coming from; you also get to play along. I'm so glad you did (muggins here, and muggins Sidwell, both attended a Larry Carlton clinic and when the invitation came to play we sat their like a pair of mute dummies – but that's our sorry story and I don't want to cut across yours).

Funnily enough, we have Cissy Strut coming up very soon, with solos from a variety of cool players that you can pick the bones out of. Sco is one of the soloists and so you may well get to jam along with him again – albeit in slightly less salubrious circumstances.



STAR LETTER PRIZE

Our friends at Sound Technology plc are donating a DigiTech HardWire Stereo Reverb RV-7 pedal to the writer of our Star Letter. your lessons and your backing tracks are deeply inspiring.

We all know that electric guitar players face prejudice from intellectual circles. In general people think that rock and blues have not the same cultural status as classical music or even jazz. But usually prejudices are the expression of ignorance. We should all be aware that there's no such thing as elite or intellectual music, there's only good and bad. So, if electric guitar is a good way to produce quality music, and I believe it is, we must all praise this stunning instrument and let it be the vehicle of human feelings and a way to express ourselves. It's true that in two hundred years from now we'll all be dead, but some of the master's tracks will still exist. One more time, thank you GT ... João Fonseca, Oporto, Portugal

Another fantastic letter! Perhaps, as a philosopher you can see these things more clearly, João. I thought that bigotry about the electric quitar was gone - my father wouldn't allow one in the house for instance There certainly is still musical snobbery out there, and while I agree with you that rock and metal are still viewed as less highbrow in certain circles than even blues (blues has a 'cool' element, making it more 'tolerable'), in my experience that's generally among non-players. All the jazz and classical musicians I know, while they may not like shredding metallers and their visual trappings (hair, clothes, jewellery, tattoos etc) at least acknowledge the skill involved in getting to the level that's required to play it well. I'm so glad that GT has helped to re-awaken the dormant buds of your music. Let's hope they flower into something special (even at the old age of 40!).

GT IN MY VEINS

Living in the States we have our fair share of guitar magazines. And most of them (decorum prohibits me from listing them) are fair, at best. I still subscribe to all of them, because (like most guitarists) I'm a junkie, and I don't want to miss out on anything. But upon discovering GT (and sister mag Guitarist) the other mags I receive are like methadone: they're just helping me get over my craving until the REAL thing arrives at my doorstep. Your magazine is



head and shoulders above any guitar-oriented periodicals offered in the US. I love what you guys are doing! Randy S, New York

PS: Any chance we'll see anything in future issues from two of my all time faves, Dean Deleo of STP and Mike Campbell of Tom Petty & The Heartbreakers? Are there back issues with either of them I can get my hands on?

Thanks for your kind words, Randy. Mick Taylor on Guitarist has done a fantastic job of making it the best gear and interview based guitar mag in the world, bar none (I would say that, because he's my mate and we play in the same band; but I also believe it's true). And at GT we too strive to give readers something they can't just download off the Internet; something specifically tailored to their needs - and our mags are expensive in the States, so we appreciate every purchase and indeed every comment like this.

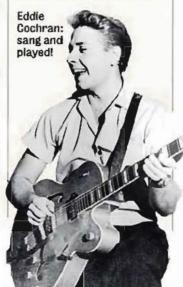
We've tabbed three Tom Petty tracks - American Girl in May 2001, Into The Great Wide Open in Summer 2002, and I Won't Back Down in August 2006. None of these are available unfortunately (we can only hold six months' worth of back issues); but try Ebay where you'll often find them. Nothing on Dean I'm afraid, but I'll see what we can drum up in the not too distant future.

SING AND PLAY?

The first thing I read when I get my GT magazine is your editorial. I am pleased to see that in the July 2010 edition you admit that songs usually have vocals (most popular ones that is). It is for that reason that recently I decided to get singing lessons so that I can fill those holes. As I now have to play the guitar backing as well as do the vocals it has completely

changed what I look for in a song. It is generally impossible to play a complex backing to one where there is a separate vocalist, so I look for songs where the guitarist does the rhythm, lead and vocals. In response to the requests for simpler music (GT June 2010) why not do a series of articles on how to do backing for guitarists who also sing. Most of the professional musicians in our area are one-man bands who do guitar and vocals to a MIDI backing track. I enjoyed your article on Eddie Cochran, by the way, and I am now in the process of adding Summertime Blues to my repertoire. Hans Heck, Australia

As pubs find it harder to exist at all it's a risk to bring in a band when a guy with backing tracks will fulfill most punters' expectations of 'live' music. Today it seems pubs put bands on as a last resort to get a few people through the door, rather than to create a venue with a great atmosphere that people actually want to come to. Playing and singing certainly is a discipline unto itself: some can do it while others never get it. I'll have a think about whether such a series is even feasible - what will we tell you to do exactly? But I get your point. If it's doable we'll give it a try - a one-off feature might be a start.



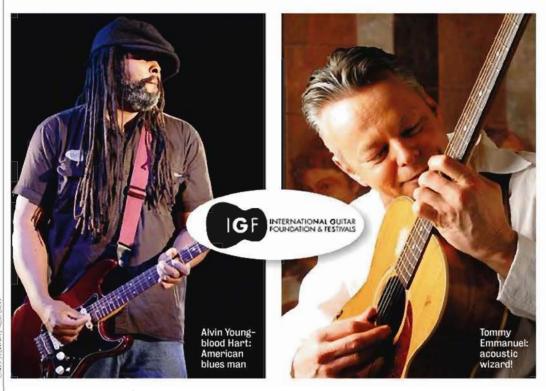
ROAD TESTED

ROTOSOUND MUSIC STRINGS - AT THE





• GUITAR TECHNIQUES • AUGUST 2010 •





THE INTERNATIONAL GUITAR Foundation (IGF) has just announced the final workshop line-up that will make Cheltenham a Mecca for guitarists this summer. The two-week festival and summer school (formerly held in Bath) runs from the 24 July to 6 August and features workshops and concerts for all levels and ages, and for all styles of guitar. From blues and rock to classical and jazz, students are able to study during the day and jam into the night.

Concerts will be performed by leading international artists throughout the two weeks so there is something for everyone! Johning American blues artists Alvin

Youngblood Hart and Skip 'Little Axe' McDonald is British blues rock legend Bernie Marsden. Before embarking on the UK Joe Satriani tour in October, Simon McBride will be teaching the heavy blues class. Finger picking legend Tommy Emmanuel guests with Clive Carroll and Jamiroquai's Rob Harris guests with Jason Sidwell's Funk & Beyond, Guthrie Govan, Dave Kilminster and Alex Hutchings will all be giving exclusive workshops. Other tutors include Neville Marten, John Wheateroft, Dario Cortese, Martin Goulding and Jonny Scaranianga. Visit www.igf.org.uk for further details and updates.

Miking up has never been easier!

The Wishbone is a new device that enables combos and cabs to be miked up as quickly and easily as possible. It can be installed in seconds by simply inserting the non-slip rubber coated base - the 'Wishbone' - through the amp's central carry handle and setting the required length of the mini-boom arm via a chunky twist grip adjuster.

The Wishbone has no footprint and thus eradicates unwanted floor vibrations or stage clutter. The low profile also eliminates unsightly boom extension stands with wide obtrusive feet, whilst remaining fully adjustable and offering complte 360 degree rotation to find that all important sonic 'sweet spot' in front of the speaker.

The three models in the series include the Wishbone Jr, designed for amps using smaller handles, while the Wishbone is ideal for medium to large sized guitar or bass combos, or between amp and cab, and the Wishbone 45, with its cranked base and short arm, is purpose-built for use with full stack rigs. All models cost just £48.95. Visit www.thewishboneworkshop.





New Elexir products

Expanding on the company's 0.10-0.46 set, a new 7-string set (£15.49) includes a 0.56 low B string to provide additional tonal range. The ultra-thin Nanoweb Coating on the wound strings and anti-rust plain steels ensure these strings should last long and feel great. Elexir has also announced new 6- and 8-string baritone sets, retailing at £18.99 and £21.99 respectively. Built for optimum performance and to provide clarity to the unique chord voicings available to baritone guitar players, the new 6- and 8-string baritone sets feature acoustic 80/20 bronze wound strings with ultra thin Nanoweb coating, again with anti-rust plain steels. Elexir has also announced new patch cables available in 15 and 30cm sizes (£17.99 and £21.49), aimed at completing a signal chain to the highest possible sonic fidelity. Visit www.westsidedistribution.comfor further details.



Stomp on a Rat again!

Pro Co has just launched a limited edition re-issue of the company's '85 Whiteface Rat distortion stompbox, which debuted in 1985 and stayed in production until 1989. Remaining true to the early design, the new '85 Whiteface Rat is once again housed within the virtually indestructible. hard-as-nails steel enclosure, and identifiable by the reversed graphics which now read black on a white background, hence the terms 'Whiteface'. As before, this new model has the ability to deliver great overdrive through an amp set clean, medium or at full gain, catering for all rockstyles, and one of the few models in this field with enough headroom to remain punchy throughout the sonic spectrum, even when the guitar's volume is reduced. The RRP is £229. Visit www.ariauk. com or further details.

WHO? Stevie Ray Vaughan WHEN? May 2, 1985 WHAT? Coaxing hot licks out of his trusty Number One Fender Strat

WHERE? New Orleans Jazz Festival, USA GUITARS: Stevie Ray got through a number of gorgeous Strats during his way-too-short career. Number One, a 1962 model (although he sometimes claimed it was a '59), was his favourite, it underwent a number of major customisations including a

'left-handed' vibrato so he could imitate his hero Jimi Hendrix. Other famous SRV Strats include Yellow (a '59), Butter and Scotch (two'61s), Lenny (a'63) and two custom models: Main (a gift from Billy Gibbons with EMG pickups and Glbson style knobs) and Charley (a white alder hybrid with three Danelectro

DID YOU KNOW? Stevle Ray played guitar on David Bowie's Let's Dance (1983) and the tour, and the subsequent profile truly launched his career. He was brutally honest about his struggle with alcoholism: "I'm an alcoholic," he told Guitarist magazine in 1988. "I didn't know that for a long time. My father was an alcoholic and what I didn't know that I do now, is that some of the disease of alcoholism is actually hereditary. And growing up in a family that's actually dysfunctional because of alcoholism is a lot of it." Stevie Ray cleaned up his act but was tragically killed In a helicopter crash after playing a sold-out gig with Eric Clapton and Buddy Guy on August 26, 1990.

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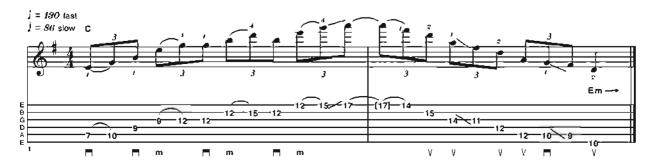
lipstick pickups).

PHIL HILBORNE'S ONE-MINUTE LICK CLASSIC BLUES BENDING LICK



As we have seen in the past, combining two different technical approaches can often result in interesting licks that you might not otherwise think of. In this month's two-bar example we see a hybrid-picked and legato Em7 arpeggio (EGBD) played over a C chord implying C maj7 (CEGBD).

This is followed by a sweep-picked/legato/slide D-Dsus4 arpeggio move over the D chord. On paper this sounds tricky but in reality it is not too bad. Work on each bar separately and then join them together to form the finished lick - as and when you feel ready. Good luck!



WHAT STRINGS DO YOU USE? AYNSLEY LISTER

We ask a famous quitarist all those little questions you really do want the answers to. This month: Brit blues and rock maestro Aynsley Lister...

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

The purple Tortex ones... I think they're Dunlop. Can't play with anything too bendy so these are a good choice

for me. Plus it's my favourite colour.

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

Well I only use three anyway so that's easy! A Peterson Strobostomp, a T-Rex Alberta and a BOSS GE-7 Equalizer, I don't rely on them for my sound: 90% of it is the amp; the pedals just add a bit extra.

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

Yeah - bass. I've always noodled around a bit and always fancied a really nice one but could never justify buying one. Then one day a friend of mine asked me if I'd help them out for a handful of gigs playing bass. So I went straight out and bought one - a Music

Man Stingray! I did ten gigs and it hasn't been out since. That was three years ago!

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

No chance! I'd ask whoever it was who gave it me to either hum it or play it to me and I'd pick it up that way. Do gultar cables really make a difference? What make are yours?

At the risk of sounding like a gear geek, I'm going to say yes to this one. I use the best quality cables I can get, as short as I can get away with, and with the lowest capacitance possible. It helps with the tone you know! Is there anyone's playing (past or present) that you're slightly jealous of?

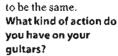
I wouldn't say I was jealous of anyone's playing, more inspired. The guitarists I like are the ones who can move you by what they play, not by their technique but by how they play. One guy I still listen to, who a lot of people probably aren't aware of, is Martin Barre from Jethro Tull

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

My old 335. It's totally unique, just an awesome guitar that I know I'd really struggle to replace.

What's your favourite amp and how do you set it? That'll be my beat-up old Marshall. It's a 2144 model - they only made a few hundred of these and so they're quite rare now. I paid next to nothing for it

> ones. On paper it shouldn't actually work but for some reason it sounds awesome, a lot warmer and smoother and rich sounding than a stock model. I took it to Marshall a few years ago and they said it doesn't sound anything like it should and do I want them to put it back to normal? NO!!! I actually run it fairly low - its 'sweet' spot seems to be around 3, then treble around 6, middle 5, bass 7 and presence 8. I actually have two of these and my other is completely stock. Unfortunately it doesn't sound anything like my main one so at some point I'm going to see if I can get it modified by Marshall to be the same.



I like quite a lot of relief

in the neck to allow the strings room to resonate and 1 normally have the action around 2.5mm bass and 2nim treble at the 12th fret.

What strings do you use?

I use Ernie Balls at the minute - gauge 11 to 54. I've messed around with gauges over the past couple of years and this seems to be the best for my playing style. Plus I tune down half a step too.

What are you up to at the moment?

I've got a brand new live album that is out on June 4 that I'm really proud of. We've got a couple of festivals over the summer including Glasto and then we tour properly to promote the album from around September onwards all over Europe. Other than that I've just been getting my 'new' guitar road-ready for some action. It's an old '60s cherry 345 and at the minute I just can't seem to put it down!



has released the first ever full range of Jazz Guitar Performance Diplomas. The new Diplomas provide a structured programme specifically designed to take guitarists' playing skills from Grade 8 standard to that of a professional jazz musician. The Diplomas focus on developing the technical skills and theory needed by guitarists playing a broad range of jazz styles. The exam content includes improvisation and rhythm playing, as well as a performance element that enables the guitarist to demonstrate their preferred style of jazz playing - whether that be classic jazz tunes such as those of Django Reinhardt and Wes Montgomery or tracks by more contemporary players such as Pat Metheny and John Scofield, Four Diploma levels are available: DipLCM, ALCM, LLCM and FLCM. The RGT Jazz Guitar Diplomas syllabus can be downloaded free of charge from www.RGT.org.



Peavey unveils new combo

After forging the sound of aggression for more than 15 years, Peavey is making its high-gain 6505 Series amplifier available for the first time in a 1x12 combo-amp configuration. The Peavey 6505, used by metal stars Trivium, Machine Head, Bullet For My Valentine and many, many more, is now available in a 60-watt combo with two channels and a typically extensive feature set. Five select 12AX7 preamp tubes and a pair of 6L6GC power-amp tubes provide the tonal foundation for the 6505 Plus 112 combo; while patented circuitry such as Peavey's Resonance Control tweak its distinctive tone. Both the Lead and Rhythm channels feature independent three-band EQ, pre and post gain controls, plus Presence and Resonance adjustment. The Rhythm channel also includes a footswitchable Crunch boost facility, Visit www.peavey-eu.com for further details on this great new amp.







GRETSCH REVAMP5 the Country Club Stereo guitar with two humbucking pickups, two volume controls and five selectors. Otherwise the all-hollow archtop with bound body and ebony fingerboard looks pretty much the same but sounds much better. Chet Atkins' Workshop LP is released showing Chet playing a one-pickup Gretsch Tennessean on the cover. As this was the cheapest of his signature archtop guitars sales increased! George Harrison buys himself a decent guitar, a second-hand '57 Gretsch Duo Jet.

THE GOLDEN HOFNER appears in the Selmer catalogue and

steadily gains in popularity as a result, but only with those who can afford it - people like Tommy Steele and Bert Weedon. The thinline body version makes its debut but dimensionally falls short of the aptly named Verithin that also appears on the scene. Ultimately less than 100 Golden Hofners will be produced so they'll become a collector's dream.

POPPING ONTO THE SCENE are Mick Hucknall, Kim Wilde, Steve Vai, Rick Savage (Def Leppard), Roger Taylor and John Taylor (Duran Duran), Amy Grant, Vince Clarke, Michael Stipe, Sarah Brightman, Brian Bromberg (American jazz bassist), William Holly Johnson (Frankle Goes To Hollywood), Tony Hadley, Joan Jett and U2's Bono and Adam Clayton. Tragically, singer and guitarist Eddie Cochran is killed in a car accident whilst on tour with Gene Vincent in the UK.



AFTER TRYING VOCAL AND INSTRUMENTAL

releases The Shadows have finally found their own sound with their fourth release, Apache, written by songsmith Jerry Lordan. Elvis returns home from Army service, Llonel Bart's Oliver begins performances at the New Theatre, radio disc jockeys in America are fined if they accept 'payola'

for playing certain records, and at the Indra Club in Hamburg The Beatles begin a 48-night residency.

YACHTSMAN FRANCIS CHICHESTER finishes his solo crossing of the Atlantic in a record 40 days in Gypsy Moth II; Jacques Piccard and Don Walsh reach the lowest spot on Earth when they descend into the Marianas Trench in the Bathyscaphe Trieste; construction begins on the Aswan High Dam in Egypt; the CERN particle accelerator in Geneva is activated; boxer Cassius Clay wins his first professional fight; London sees Traffic Wardens and Ban The Bomb marchers for the first time; the farthing ceases to be legal tender and the Coronation Street series begins on ITV.

FENDER discontinues the Twin (Narrow Panel) combo and replaces it with the new Twin (Brownface) with an increased

output of 90 watts, two
12-linch Denseu speakers
and an angled control
pauel on the 'front face of
the unit, Ithas two
channels (one with
vibrato), four of 600 couput
valves and is covered in
cream Tolex with a marron
grille (the grille is soon
changed to a 'wheat'
colour), and it's a winner!





Hamster style Hendrix!

This year marks the 40th anniversary of Jimi Hendrix's untimely death and the legendary British circuit group The Hamsters is marking the occasion with a not-to-be-missed monster 50-date tour commencing on September 17.

"We'll be supporting ourselves at the shows by doing a 40-minute opening slot of regular Hamsters' stuff - mainly so folks who've not seen us before can see that we do more than Jimi stuff - and then we will be playing a 90-min Jimi show' says The Hamsters' singer and lead guitarist, Snail's Pace Slim.

Visit The Hamsters' website www.thehamsters.co.uk for further details of the shows and all other up-to-date band information.

Built for the Blues

In response to suggestions from Martin Owners Club members, the American company has unveiled a new 00-15M that offers an authentic blues-type guitar reminiscent of small-bodied Martins of the 1930s. Favoured by legions of blues players, these mahogany guitars have a warm tone and clear voice all their own.

The 00-15M is further enhanced tonally by Martin's A-frame Sitka bracing. A single ring wood rosette is used in keeping with the old 1930s tradition. The genuine mahogany 14-fret neck has the classic solid headstock with vintage-style Gotoh tuners. Fingerboard and 'belly' bridge are East Indian rosewood, while the nut and

compensated saddle are bone.

This beautiful, soulful guitar is finished in satin lacquer over a rich dark-stained body. All you need to play the blues! Visit www. martinguitar.com for further details about the 00-15M and all other Martin guitars.



RGT

WHO? Simon Newton TOWN: Ring wood and Ramsey, Hants STYLESTAUGHT: Rock, blues, jazz, country, acoustic fingerstyle, vocal harmony: SPECIALITY: Gypsyljazz guitar, improvisation, theory and thormony: QUALIFICATION: OCN Juzz Studies. City & Guids: 7/307 Adult Learning LEVELS: Regimer to advanced—IRGT grades if desired READING: Regimer to intermediate CHARGES: 6:30 per Whileseon SPECIAL: Improvisation for classical musicians; customised liessons: CONTACT TEL: 07801513776

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So, so you think you can tell Heaven from hell Blue skies from pain

- written on a 12-string model bought on a Manhattan street, 1972



Wish You Were Here' Waters-Gilmour. Lyrics by: Roger Waters. Capyright ©1975 Roger Waters Music Overseax Ltd. Warner Chappell Artemin Music-Ltd. Pink Royd Music Publishers Inc. All rights reserved. Used by permission.











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

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

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

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

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

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





Guitarist Of The Year

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

THE COMPETITION

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

★ Young Guitarist Of The Year

(open to GB residents aged 16 or below on 8 October)

★ Guitarist Of The Year

(open to GB residents aged 17 and over on 9 October)

* Acoustic Guitarist Of The Year

(open to all GB residents).

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

HOW TO ENTER

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

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

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



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Bringing music to life



Gream Sitting On Top Of The World



Including the whole of their Wheels Of Fire studio recording plus Clapton's superb live intro and outro from Goodbye Cream, **Neville Marten** offers up the perfect performance version of this Howlin'Wolf classic...

ABILITY RATING Moderate/Advanced

WILL IMPROVE YOUR

KEY: G

TEMPO: Various

CD: TRACKS 4-9

WILL IMPROVE YOUR

Pentatonic phrasing

Repetitive licks

Use of the fretboard

ONE OF THE great things about Cream was the fact that, due to their status as a legendary improvising stage act, we have a variety of studio and live recordings to choose from when learning their numbers. While this is great in itself, it does present the transcriber with a dilemma – live or studio?

In GT we've recently been giving you the best of both worlds: amalgamating a band's studio version with the evolved performance that results from a bunch of great players refining a number over time.

Thus it is with Cream's take on the Chester Burnett (Howlin' Wolf) arrangement of the old blues number, Sitting On Top Of The World. The band's studio recording on the 1968 double album Wheels Of Fire was typically tidy sounding but not overly adventurous, with Eric Clapton's simple distorted rhythm underpinning hotter humbucker licks and a well-paced if slightly off-the-wall solo. Eric and bassist Jack Bruce also double the riff on the turnaround so I feel this version provides the perfect basis for our GT transcription. It also means two-guitar bands can play it, whereas the three-piece live rendition on the group's Goodbye album (recorded at the Winterland Ballroom in San Francisco the following year) is such an improvised tour-de-force that it's all but impossible to put down on paper.

However, Eric's incredible intro and outro solos from that San Francisco night would

represent a great set piece for any band performing the number, so our GT version offers you the complete studio track, rhythm and lead, with the live version's beginning and ending tagged on for good measure. I'll point out in the playing tips where you could splice one into the other.

Although the studio performance seems relatively mild mannered by comparison to the energised live onslaught, Eric's playing makes great use of the fretboard and encompasses many classic blues licks in several minor and major pentatonic positions. His string bends are exemplary, as usual, and

Gream's studio recording on the 1968 double album Wheels Of Fire was typically tidy sounding but not overly adventurous, with Clapton's simple distorted rhythm underpinning hotter licks and a well-paced if slightly off-the-wall solo 37

he also displays great restraint considering what he was capable of around 1968. His efforts here also offer us a fine lesson in dynamics — much more tricky with a loud Gibson/Marshall set-up than on, say, a Strat through a Deluxe Reverb. You'll find Eric's studio licks and solo are also great springboards for any player wanting to try a bit of experimentation on this classic three-chord format. They are eminently transferable to your own solos and are a real lesson in electric blues authenticity.

Sitting On Top Of The World is a 9-bar blues too, just in case anyone accuses you of doing that 'same old 12-bar stuff' (more on this in the performance notes).

A quick word on the added live intro and outro: Eric was on blistering form around the time of Cream's demise, having spent two years on the road building a limited repertoire of songs into a full evening's entertainment. The band often extended self-penned numbers and blues standards like this one, Crossroads and Spoonful, with lengthy solos. The interplay between Clapton, Bruce and Baker was remarkable too, and Eric's sense of timing and dynamics are a lesson to any guitarist wanting to raise their game.

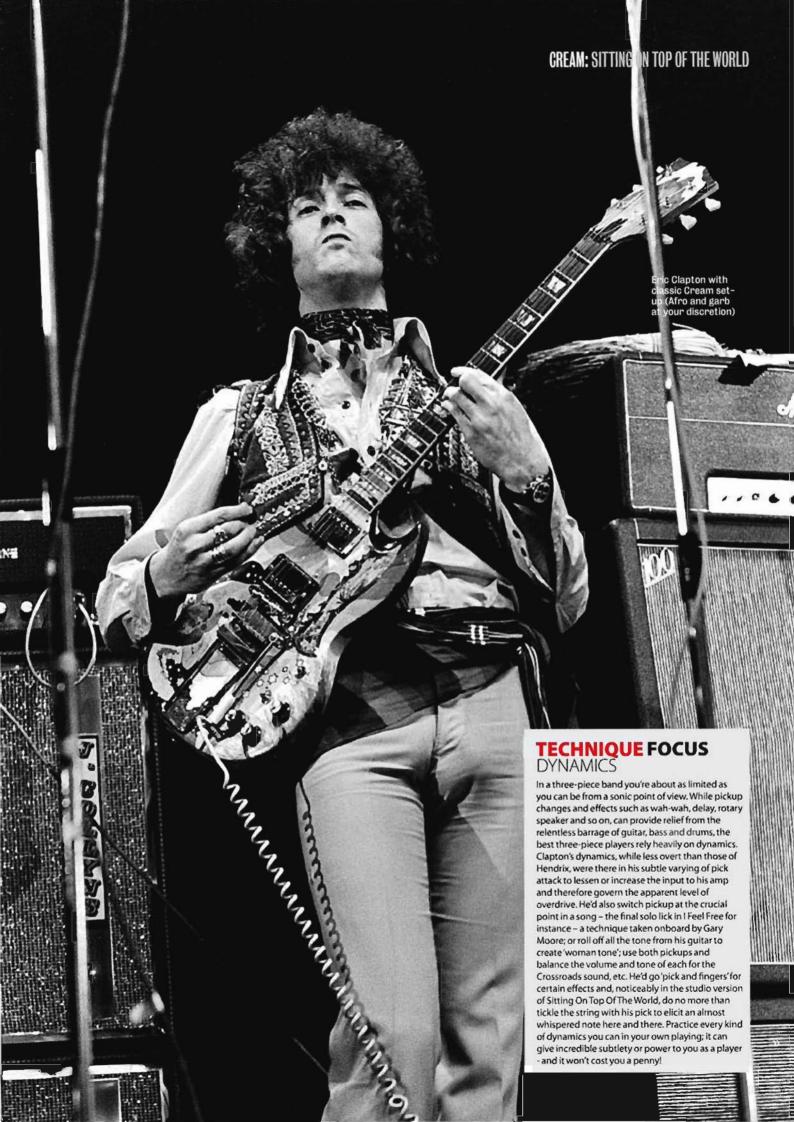
You could easily replace the studio intro solo with our live one; and as Eric's outro blast is separate anyway — the whole band stops to let him do his thing — you could easily create your own monster arrangement. I hope you enjoy learning this great blues.



A flat-out Marshall stack is going to be hard to replicate, but any amp pushing its power section into creamy overdrive will put you in the ballpark – there's a fair bit of 'fizz' on Eric's tone here so you could replicate this with a bit of fuzz, a treble booster or just added front-end gain. Eric probably used his Les Paul SG with both pickups on for the studio version, and his cherry red ES-335's bridge humbucker for the live version. I used my Les Paul '59 Reissue through an Orange Hard Wired Tiny Terror amp for both, with lashings of studio reverb where required.



TRACK RECORD Everyone should have all of Gream's albums in their collection – Fresh Gream, Disraeli Gears, Wheels Of Fire (the double 'studio and live' album that contained our full version of Sitting On Top Of The World, as well as the infamous live Grossroads and Spoonful), and Goodbye, from which came Badge and the live version of this month's track. Plenty of 'best ofs' abound too.



PLAYING TIPS CDTRACK 5

[General] Sitting On Top Of The World is a 9-bar blues – or an 8-bar with one bar added for the riff beneath the words "sitting on top of the world" in every verse. You could count it, but it's better to get to know it instinctively so that soloing is natural and not an arithmetical exercise. If you're using the 'live' intro solo instead of our 'studio' one, ignore bars 1-9 and come in at bar 10.

[Bars 0-6] The intro bass and guitar riff picks up before bar 1 and then for the 9-bar intro solo Eric picks out well-timed licks in the Albert, Freddie and BB King mould, but all with a more aggressive tone and typically strong vibrato. The song is in G and for the first four bars he's more or less doing a call and response to a vocal that's not there, with a classic minor pentatonic licks in



CD TRACK 5

positions 1, 2 and 3. The licks are not that difficult, but watch the dynamics—see how some notes are strong and others more lightly picked.

[Bars 7-9] Here we find the repeated refrain that underlines the song's title in each verse, and which also creates that odd extra bar. Also there is the turnaround that's doubled with Jack Bruce's bass.

[Bars 10-15] Here the vocals enter with Eric answering Jack's vocals after each phrase. He sticks to pentatonic positions but often with a slight twist – note the b3 bend in bar 15. In a one-guitar band it's easy enough to intersperse Eric's chord backing with lead licks. In a two-guitar outfit you could each adopt rhythm and lead roles, or swap duties from verse to verse if you prefer.



PLAYING TIPS CDTRACK 5

[Bars 16-18] It's that turnaround refrain once more. Again, if you're the only guitarist playing it, you could very easily morph the backing riff and overdubbed lead together for a perfectly acceptable rendition. Eric changes the turnaround lick slightly each time – it's that 'dynamics' thing again.



CDTRACK 5

[Bars 19-24] In his first fill in bar 20, after the slid and bent double-stop Eric bends the F to G uncharacteristically sharp, which shows that the band considered this a 'performance' and didn't feel it worth 'fixing' later on. After his next very Albert King-like lick they even leave in a very unspecific and irrelevant slid note that we didn't bother to tab – if you're fanatical about it,

check out the original and add it in at your discretion.

[Bars 25-27] Clapton plays this turnaround pretty straightforwardly, probably letting the tension mount before his upcoming solo. Again, meld the backing riff with the lead if playing on your own – the bass covers the riff nicely if you want to start with it then move away.



PLAYING TIPS CDTRACK 5

[Bars 28-36] Here begins two choruses of guitar solo. There's nothing technically stretching in this first 9-bar sequence, as Eric is obviously taking a measured approach, and I'd also hazard deliberately trying to extract as much Albert King flavour is as possible – as he also did in Strange Brew. Essentially

the licks are slightly beefed-up versions of his earlier fills in the verses. As with the entire performance, just be sure to watch the dynamics here, as they will make all the difference to how the track eventually sounds. This is all about feel, and feel is all to do with how each note is expressed.



CDTRACK 5

[Bars 36-42] For the second half of his solo Eric jumps up the octave to the 15th fret to continue his minor pentatonic position 1 improvisation. Notice how the now stabbed rhythm track forces him to play in a more clipped manner. This is almost like a stuttering conversation and in some ways seems

a bit incongruous with the overall fluidity evident in the rest of the track. But remember this is a performance captured on tape, with all the Idiosycrasies and so on that occurred 'in the moment'. A masterful soloist at that time, Eric uses these spitting licks as a springboard for smoother things to come...



PLAYING TIPS CDTRACK 5

[Bars 43-45] After the the previously 'bitty' part of the solo, check out Clapton's delightful and climaxing lick into the C9 IV chord, where he plays his signature 'hammer-on, pull-off, bend and vibrato' lick to stunning effect. A great instinctive improviser even then, see how he neatly apes this move

in his penultimate lick of the solo. This 'top note with a tone bend back up to it on the string below' was a real staple of Clapton's Cream-era soloing, and you can hear it in most of his live performances - notably Crossroads and Spoonful. There are lots of classic Kingisms (all three!) here too.



CDTRACK 5

[Bars 46-54] Throughout the final verse Eric underpins Jack Bruce's vocal with some repeating bendy phrases. Nothing too hard at all here, but make sure you try to capture Clapton's languid feel, accurate bending and so on. And if you're playing the song live remember to back off your guitar's volume

a couple of notches to balance yourself up with the singer – your solo has finished! Eric is in early (before beat 2 in bar 53) with the first note of his turnaround lick: we tabbed it as he plays it but I'd suggest pulling it back into line with what he does in other verses, as it does actually sound wrong.



PLAYING TIPS CDTRACK 5

[Bar 55-end] Sitting On Top Of The World has a classic slow blues ending. The turnaround ralls (rallentando or 'slow down') followed by manically strummed chords of Ab7#9 and G7#9, over which Eric plays a great little G Mixolydian lick (G A B C D E F) that runs down to the major 3rd (B) at the 2nd fret, fifth string.

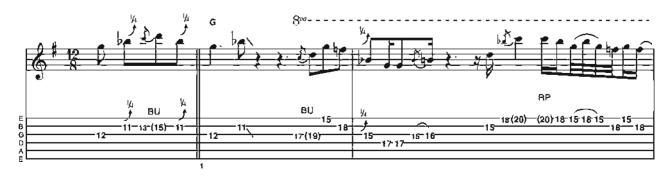
Listen closely to this and the far more speedy licks in the live version (which we've also tabbed for you), and you can hear a definite familiarity in the note choice - Eric has simply souped the whole thing up for added exhilaration. Why not use the backing track to practise slow blues endings of your own!



LIVE INTRO

[Bars 1-9] This is a stunning bit of playing from Clapton, obviously honed from many live shows. It's not that simple to play – cramming in all those speedy Mixolydian licks (G A B C D E F) will take some doing. My top

suggestion is that you get to know the 'shape' of the solo, then break it up into manageable sections before piecing it together as one cohesive whole. It's only the two speedy sections that you are likely to struggle with so learn these separately and 'bolt' them into place.



CDTRACKS



PLAY: ROCK

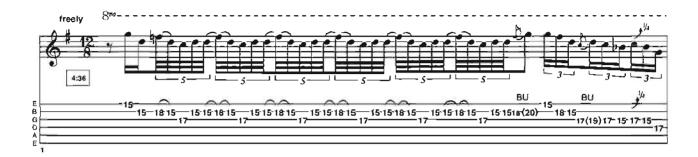


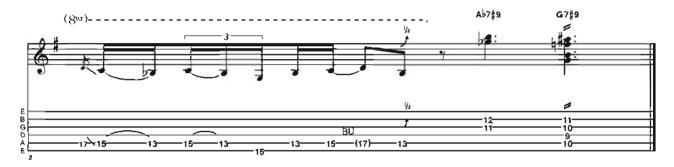
PLAYING TIPS CD TRACK 9

LIVE OUTRO

[Free time] This doesn't fit the studio version's backing as the endings are different (Jack and Ginger stop completely to let Eric let rip). However we've

tabbed it in case you want to do it in your own band. Count up to the end of bar 55, stop, do your thing and finish with the Ab7#9 to G7#9 chords in the main tab. If you are doing this live, you'll need eye contact with the rest of the band to signal when to come in with those big finishing chords. Good luck!





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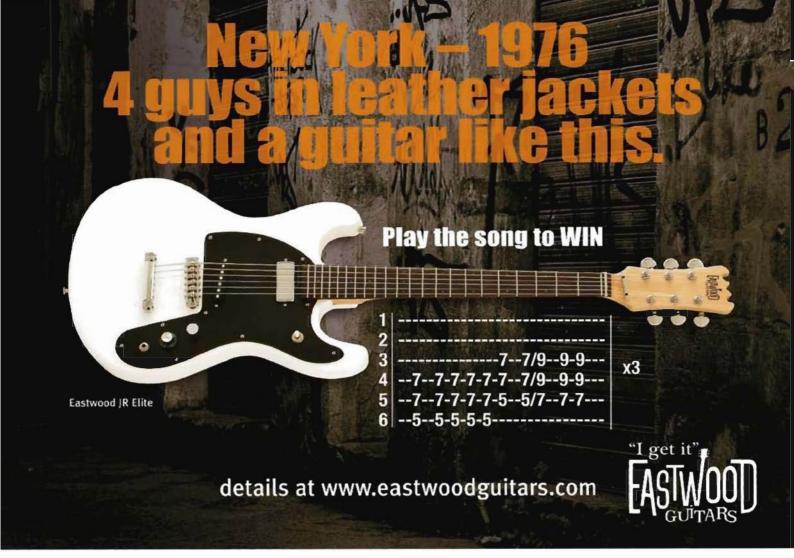
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Blues & Rock Cliché Buster...



Stuck in the same old rut? Always sound like that bland old boring you? Yeah we know: it happens to us too! But help is at hand as **Richard Barrett** shows you how to ditch the kitch!

ABILITY RATING

INFO

Easy/Moderate

KEY: Various TEMPO: Various

- WILL IMPROVE YOUR
- TEMPO: Various Note choice
 CD: TRACK 10-12 Versatility

THERE CAN'T BE many guitarists on the planet that haven't, at one time or another, (elt that their playing was stuck in a rut. We know it's true because, just like you, we've picked up the trusty geetar only to find the same tired old licks dribbling lacklustre off the fretboard. A few minutes of this is enough to make anyone put the poor thing down and get back to watching Eastenders.

Conversely, we all remember the first time we heard a Brian May, a Hendrix, a Robben Ford or a Steve Lukather: the hairs on the

TECHNIQUE FOCUSMUSCLE MEMORY

One of the things that keeps us playing the same old licks is that it's what our fingers know - their muscle memory tells them where to go on the fretboard without us even instructing them. Sometimes we'll start a lick and our fingers finish it! This is why it often feels hard to play new shapes, or memorise a new fingering. But it's no different learning new shapes now than it was committing those all-too-familiar fingerings to memory back then. Simply apply a little daily practice to each new shape or path through the strings and frets, and these will soon become as familiar as the minor pentatonic is today. And the more patterns and fingerings you know, the less it will seem like you're shackled to shapes in the first place.

back of the neck stood up and we were immediately inspired. A few new licks later and the playing's moved on in leaps and bounds. It's a great feeling, but can we recreate that vibe 'in the lab' as it were?

Well, nothing can truly replicate the feeling of discovering a great new musical influence, but there certainly are ways to avoid those tired old licks - the ones you hear in almost everyone else too. It could be by learning

Clichés altogether. Some musical genres depend on them - rock and roll without the Chuck Berry intro anyone?

something similar but a touch more exciting perhaps by the addition of a tweaked note or two (you'd be amazed at what a difference this can make); or simply finding fresh licks to play in the usual old places.

The way we've approached this cliché busting process is to give you the cliché first (we should all know them too so as to either avoid them completely or, as can also be the case, use them when the cliché is the best option for a given situation), then offer up two alternatives that capture the spirit of the original with a fresher twist. Though some examples change significantly in content, it can take surprisingly little to breathe new life into a phrase. Even changing the tone or pickup selection of the guitar perhaps; or

combining styles in a way that hasn't been done before – try whacking a full-blown country lick into a beavy rock song (change the tone, of course!) and see how effective it can be. In cases like blues and jazz you'll find that straying too far from the known path loses crucial elements of the genre – blues is blues virtually because of its clichés.

Lastly, don't ditch your clichés altogether. As we have seen, some musical genres depend on them - rock and roll without the Chuck Berry intro anyone? Clichés are clichés because they are good at conveying their intent - be it a spoken phrase or a musical lick - so they do have their place. It's just that we don't want to hear or play them all the time.

I hope that at least some of the following licks will help to take you out of any doldrums that may have becalmed your playing, and lift it to new-found heights of expression.

GET THE TONE



In a general feature such as this, any guitar tone will do. But too many effects or too much distortion can mask what you're trying to learn. Although naturally we want you to take these licks and make them your own - and that means bringing your personal touch and sound to them, including your favourite guitars, amps and so on - for the moment we'd suggest an average kind of tone; one that doesn't impact too much on things. Try the above settings and see how you get on, then tweak to taste.

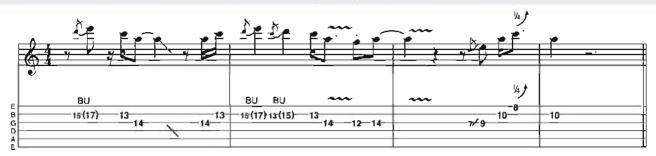


TRACK RECORD There's a couple of great recent albums that showcase the use of non-clické based playing. Just check out Robben Ford and Michael Landau's stupendous collaborative CD, Renegade Creation, which is crammed with awesome playing; or try relative new-boy Philip Sayce's Interevolution, again it's in the blues vein but showing just what can be achieved by ditching (most of!) the clickés...



PLAYING TIPS CD TRACK 10

1 For our first cliché we visit the classic blues guitar heroes and this A minorbased phrase will be a familiar idea. It features wide and quarter-tone bends, slides and touches of staccato phrasing. The tone is on the clean side; with the pickup selector in the middle position.



2 By shifting to the bridge pickup, we've already moved away from 'classic' old-school blues. The staccato phrasing is still there, but the second bar shows the emphasised use of the B and C, giving a more melodic alternative

to the blues scale (which we're not knocking, as you will see by its inclusion in bar 3). As we say in the main text, you don't always want to stray too far off the path to sound instantly better...



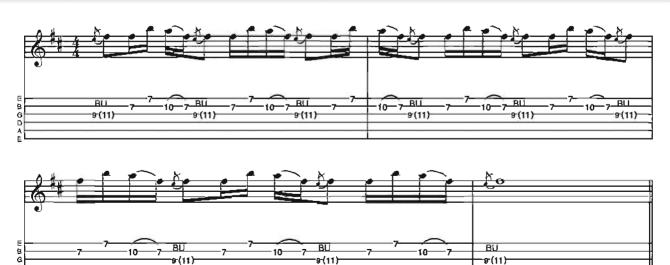
3 Throwing caution to the wind, you could try some of these intervallic slides, giving way to a bluesy, but not standard pentatonic phrase in bar two. Bar three looks as though it's about to become slightly more 'standard', but then

takes a twist into almost jazzy territory by descending through a fragment of an A minor arpeggio. Ideas like this make players such as Robben Ford, Mike Landau and Philip Sayce sound so cool.



4 For this cliché that comes courtesy of bands like The Eagles and Pink Floyd, we're in 8 minor, straddling the late '60s/early '70s period. Lovely as this lick is,

if you want to take it somewhere a little more creative and possibly exciting, check out examples 5 and 6...

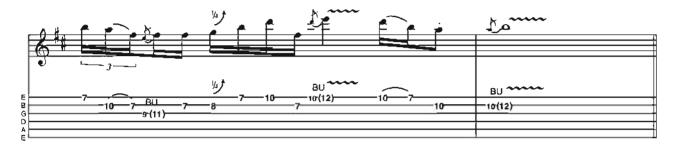


CD TRACKS 10-11

5 For our souped-up versions we've switched off the phaser (even simple things like this can make a huge difference) and lost the across-the-beat repetitive phrasing. The erratic use of triplets and re-use of the first three

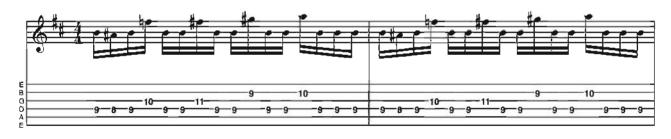
notes in each bar (apart from the last one) give a suitably 'epic' feel. In fact, we are heading towards Gary Moore territory and that's great, but it may be time to take another left turn...





6 The phaser is on again and we're back to repeating a single motif, but with a difference. Using alternate picking, this phrase might sit comfortably in a

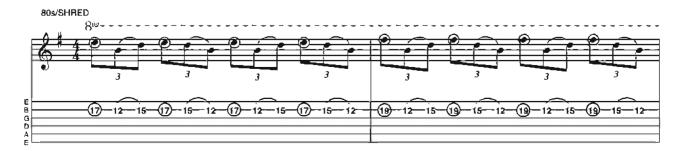
Dream Theater song an would certainly make their ears prick up in a regular rock or blues solo. It's different, but certainly not clichéd!





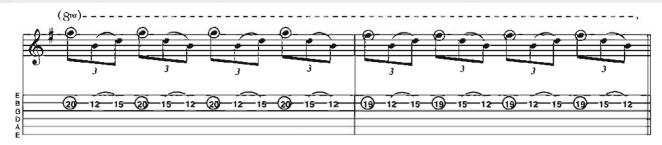
7 There had to be 'the' tapping cliché! In the good old rock key of E minor, this tapping lick embodies all that was great about this style of playing.

Relatively simple to execute and never failing to impress, it's easy to see how the dark doorway of overkill and cliché beckoned...



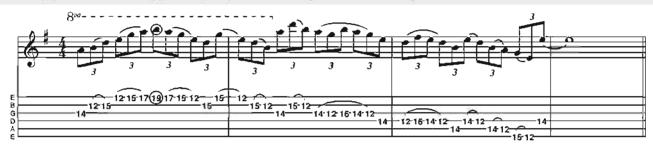
PLAYING TIPS CD TRACKS 11-12

7...CONTINUED



8 If tapping is what you know and love, but no-one wants you to do it, try sneaking in a phrase like this. There is a naughty single tap in there, but you could always pretend to be scratching your nose perhaps... The descending

pentatonic which follows is a good example of how a player like Eric Johnson manages to use the scale we all know and love, both impressively and without sounding like a mechanical 'shredder'.

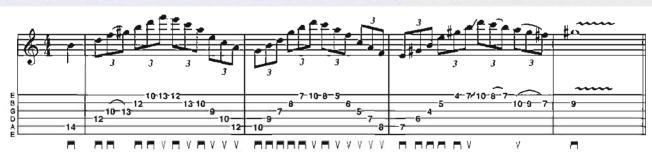


9 If you decide to abandon tapping altogether but want to retain its excitement and fervour, try this idea. It features some of the wide intervals and fast hammer-ons that make tapping so exciting to hear, without your picking hand venturing anywhere near that forbidden-fretboard zone! Ex-Thin Lizzy and Whitesnake guitarist John Sykes does a nice line in this type of phrase.



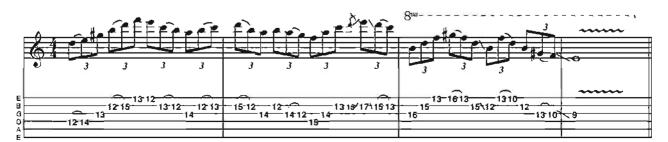
10 Though sweep-picking is impressive and relatively new in the cliché department, there are people who will wrinkle their nose at an A minor

phrase like this. They're probably jealous, but you could see those noses unwrinkle pretty fast when exposed to examples 11 and 12.



11 By framing a neo-classical chord sequence but avoiding simply stating the arpeggios, we preserve the high-brow feel but become a little less

stuffy about the regimented sequence of notes. Apart from bar 3, where the opportunity to throw in a diminished arpeggio was just too good to miss!



CD TRACK 12

12 Here's another suggestion for those who want to demonstrate technical prowess without sounding too 'schooled'. As with Example 10, have a look at

our recommended picking approach, but feel free to vary it to suit yourself. Do, however, bear in mind that this may compromise your speed.



13 An ascending picking run like this one in Am has held a triumphant position at the climax of many a rock solo since the dawn of the genre. While

impressive, the repetitive and linear nature of a phrase like this can become a bit Spinal Tap with time. Examples 14 and 15 offer possible escape routes.



14 The key remains the same but we're more minor pentatonic than natural minor here. And we've eschewed alternate picking for this legato feel.

Repetition is now a thing of the past and the somewhat ethereal feel is 'humanised' by the final soulful bend, Practise this one slowly!



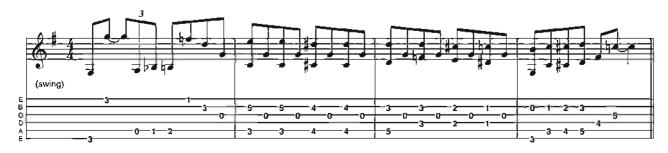
15 If you recall the intervallic slides from Example 3, we've gone to town on it this time. The object is to create an impressive yet melodic barrage of notes.

It also gives an opportunity to play from one end of the neck to the other. The last part of the phrase is very non-linear and melodic.



16 Now it's your turn! We reckon this could be the oldest guitar cliché in the book. See if you can take this Robert Johnson-style lick and twist it into

something new and different. The trick will be to change it enough to make it 'yours' but maintain the unmistakable bluesiness evident in every note.



Guitar Giant Django Reinhardt



This year marks the centenary celebration of the life and work of the Belgium born gypsy guitarist Jean Reinhardt, better known the world over simply as Django. **John Wheatcroft** takes an in-depth look at his unique style...

ABILITY RATING Moderate/Advanced

INFO **KEY: Various** M Picking technique **TEMPO:** Various CD: TRACKS 13-20 Projection and dynamics

WILL IMPROVE YOUR

Gypsy jazz vocabulary

DJANGO REINHARDT IS the complete guitarist's guitarist. George Benson, Brian May, Jeff Beck, Hank Marvin, Peter Frampton, Les Paul, Yngwie Malmsteen. Allan Holdsworth, Chet Atkins and millions more guitarists worldwide, famous and not so famous, and from all ages and genres of music have been captivated by the self-taught gypsy genius who knew nothing of music theory and could barely read and write. What's more, he only had two functioning fingers on his fretting hand!

I was around 14 years of age and was being told off by my dad yet again. "Turn that racket down, and anyway; that music's terrible. You should listen to this guitarist. He's by far the best around!" Certain that a recommendation from my dad was bound to be rubbish and that my pointy-headstocked wielding, spandex-wearing, uber-shredding hero could not possibly be topped (it was the '80s, after all), I begrudgingly checked him out, mainly so that I could point out how unbelievably misguided and out of touch the old man was. Such is the impetuousness of youth.

How wrong could I be! Django's playing had it all: technical dexterity beyond anything I'd ever heard before (or since for that matter), filled with sense of joy and playfulness. There was the feeling of no restrictions whatsoever, with such a complete expressive and dynamic delivery, and all executed with total ease. I literally couldn't believe that the guitar could sound that beautiful, and when I then learnt that he was

executing all of this with mostly two fretting fingers, I became a fan for life. So where did this musical genius come from?

Diango was born in in 1910 in Liberchies, Belgium, into a family of Manouche gypsies. Prodigiously talented, by age 13 he was performing with the street entertainers of Paris but in 1928 he survived a fire that left him with a severely disfigured left hand. He only had full use of the first and second fingers, but with great determination he evolved a completely new method for fingering, using two fingers for single notes and making limited use of the crippled third and fourth fingers for playing certain chords.

Diango stretched the guitar imagination to its limit. He was the fastest, the most creative, he had great rhythm, and he was a good **Composer too J** George Benson

Inspired by the radical new art form of jazz, and the trumpet style of Louis Armstrong in particular, Django was performing again and in 1934 he formed the Quintette du Hot Club de France with Stephane Grappelli. This was the first all-string jazz group, an unusual line-up of two rhythm guitars, violin, double bass and with Django on acoustic lead.

In 1946 he visited America as the guest of Duke Ellington, and on his return he switched to electric guitar and began incorporating the influence of the new radical sound of 'be-bop' into his playing and compositions.

Django suffered a fatal stroke in 1953 after an afternoon fishing. Each year in June thousands of music fans visit the Jazz Manouche festival in Samois to celebrate the legacy of this gypsy jazz maestro.

I've presented 25 short music examples for you this month that work in a variety of harmonic settings, followed by a longer 12-bar cohesive study against a typical minor blues progression in G minor. This is literally the tip of the iceberg, as I could easily present another 25 completely new ideas each month that are worthy of study for the next ten years or so. The aim is encourage you to do some research of your own, as this is where the real learning will begin to occur, but for now grab your acoustic and dive in.

There's no need for you to play each example using Reinhardt's fingerings, although I'm personally always curious to know how he managed it. In a performance situation anything goes, so I'd advise in this case that you do the same. I hope you enjoy working through these examples as much as I enjoyed putting this article together. So until next time, à bientôt et bon chance!

GET THE TONE



The above settings are for an acoustic amp. Diango's instrument was a Selmer guitar based on a design by Maccaferri. These guitars are rare and cost a fortune, but there are loads of affordable replicas available; from bespoke hand-built jobs from the likes of Dupont and Rob Aylward (what you hear on the CD), to great off-the-peg brands such as Gitane and Manouche. Strings are light for an acoustic (.010 or .011), but these guitars have an extra-long scale length and the action needs to be set high to get projection and clarity. If you do get hold of one you might need to allow time to get used to the European tenth fret dot marker, rather than the usual ninth.



TRACK RECORD My personal favourites are the three JSP box sets chronologically covering his career from the earliest Quintette 78s to his later electric guitar sessions. Django was remarkably consistent, and I'd happily endorse anything that has got his name on it, but if pushed to pick just one CD that showcases his finest playing I'd choose (at least today at least) Jazz in Paris - Swing 48 (SSC 2002).



[Lick 1] Let's kick our Django study off with a bouncy idea than outlines the move from chord V7 (G7) to chord I (C), although you'll notice that in this case (and many others) Django targets not the usual 3rd and 7th degrees (B and F

respectively) but the 3rd and 6th (E). This line, like all of the examples presented today, should be played with a 'swung eighth' feel.



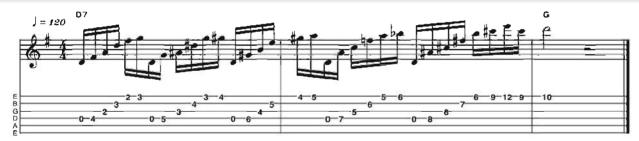
[Lick 2] Two omnipresent themes within Django's soloing are the targeting of the 6th degree (here we're looking at this against a minor triad to create R b3 6 = m6), and the chromatic decoration of basic triad and seventh chords but in

a single-note form - Django would often preface an arpeggio with a chromatic note from below, giving it much more sophistication. We can clearly see both of these concepts employed in this neat II V I idea in the key of A.



[Lick 3] Django's lines had great rhythm, and he had fantastic timing. In this phrase, usually played in a break (when the rhythm section stops playing and the soloist is left to his own devices to keep time), he superimposes a

chromatically ascending arpeggio Idea phrased in 6 against 4. You'll find this fingering for major arpeggios used a lot in Django's soloing, as this is one of the easiest shapes to play convincingly with just two alternating fretting fingers.



[Lick 4] Here's a Django intro that leads to the key of D. He uses a mixture of chords tones, whole tone scale and chromaticism in one lick. Augmented ideas tackled with whole steps moving diagonally are another idea that you'll see

frequently in both Django's soloing and his unaccompanied style, no doubt influenced by a combination of their musical effectiveness and their fingering logic when using just the first and second fingers.



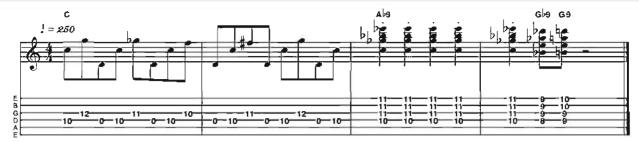
[Lick 5] We begin with a closely positioned semitone neighbour-tone decorated C6 arpeggio (C E G A), moving onto a widely spaced Cdim7 (C Eb Gb Bbb), and ending with a touch of blues by targeting the minor 3rd (Eb). To

facilitate the wide stretches Django would retract the first finger and turn his wrist to an angle counter-clockwise, so these kinds of stretches presented no problem to him. Mere mortals might like to use the third finger instead.



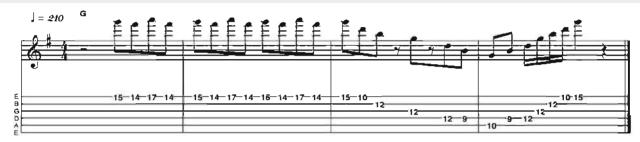
[Lick 6] Athough famous for his ability to play in all keys it was not uncommon for Django to change the key of a piece to allow him access to a greater range of open strings and all the natural harmonics available in keys that the guitar

works in best. This idea sets up another rhythmically displaced phrase, here 3 against 4, and in reality he'd keep this going for as long as an entire chorus, making amendments to the note content to maintain a sense of surprise.



[Lick 7] Move over Yngwie Malmsteen, here's a five-string major triadic sweep lick that dates back to the early '30s. Once again, this is perfectly playable with just two fingers, you just need to jump about a little bit more but this adds to

the jaunty nature of the line. The phrase begins with a device bebop musicians refer to as enclosure, boxing in the root of our G major triad with the semitone below (G#), and the scale tone above (A).



[Lick 8] This phrase spells out the chords of Dm6 (D F A B), moving towards Am. As you're no doubt beginning to spot, Django really liked to use chromatic notes to connect strong chord tones together, so in this case we're joining the

5th and 6th of D (A to B) with the semitone found nestling in-between. This lick showcases the first instance of the semitone bend, another Reinhardt staple move and instantly recognisable as him.



[Lick 9] Django has a knack of making the simplest musical ingredients sound great. In this case it's the humble C major scale (C D E F G A B C), although things get spiced up harmonically speaking with a shift towards Db9 (Db F Ab Cb

Eb) resolving to C. Theoretically astute readers will recognise this as a 'tritone substitution', and if ever there was the perfect lick to be executed with just two fingers then this is surely it!



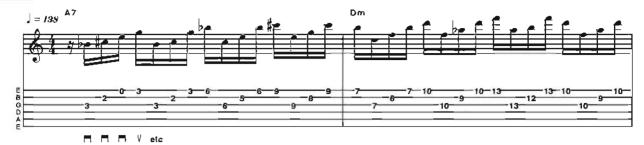
[Lick 10] Never mind two fingers, how about no fingers! Django used this idea to begin one of his most famous improvisations, showing how if you're resourceful and open to any idea musically you really can make such a little go

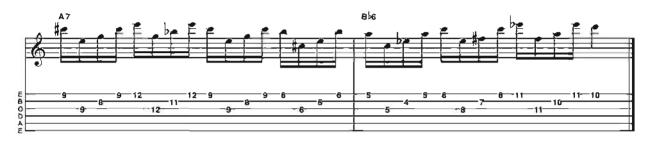
a really long way. Follow the picking indications in the score and you should be good to go.



[Lick 11] This lick uses the same geometric shape moved horizontally to spell out the underlying chord changes. Pick each four-note group with three consecutive downstokes and one upstroke. If you were wondering just how Django might finger such an idea, you may be surprised to learn that he did

actually use all four fretting fingers on occasion, and especially for chord playing. He was just unable to move the third and fourth digits independently and without shifting his entire hand which, as you can imagine, usually proved to be too fiddly for single-note work.





[Lick 12] As we've seen, a huge amount of Django's soloing vocabulary comes from the notes contained within the actual chords themselves, and this idea is no exception. Chord/arpeggio plurality is a frequently exploited Reinhardt device. So for example, E minor (E G B) positioned against a G root gives

us many of the intervals found within G6 (6 R 3), so therefore both can be perceived as one and the same. In this line we also see the use of D dominant pentatonic against D7 (R 2 3 5 b7). I prefer to see this as a condensed version of a G9 arpeggio (R 3 5 b7 9), but with all the notes found within each octave.



[Lick 13] You see quite a lot of 6/9 chords in Reinhardt's style, both as an accompaniment device and as a means of adding intensity to his improvised solos. Whilst Wes Montgomery is considered by many to be the king of the

octave in jazz - and Hendrix in blues and rock - as with so many techniques Django got there first and made them a big part of his soloing vocabulary.



[Lick 14] The fifth mode of the Harmonic minor scale, the Phrygian Dorninant (R b2 3 4 b6 b7) produces a sophisticated and highly exotic sound against a dominant 7th chord. You'll hear it in flamenco, eastern European folk music, and

even Baroque-era classical composition, all big influences on Django. The use of this tonality gives much of Reinhardt's soloing style a distinctly non-American jazz flavour.



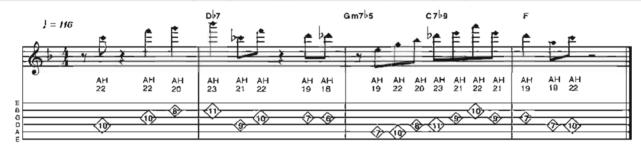
[Lick 15] This unaccompanied intro phrase neatly implies the harmony of D7, G13(b9) and G13, using a combination of pentatonic and arpeggio forms. These wider stretches encourage Django to accentuate the staccato nature of his

bouncing phrasing. Once again, he'd use his dormant fourth finger to fret the high E note within our final G13th voicing.



[Lick 16] Our next example showcases Reinhardt's mastery of manipulating artificial harmonics, sometimes over a complete chorus or greater. The trick is to hold the pick between thumb and second finger, using the first finger to

point at the harmonic 'node' point exactly 12 frets higher than the note you're fretting with your other hand. This is a tricky, but highly effective technical approach to get under your fingers.



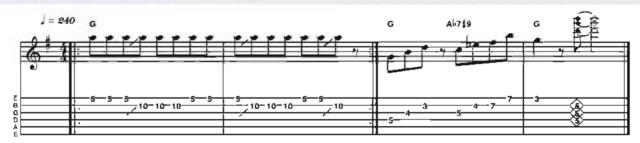
[Lick 17] I could easily have filled this entire article with just Django's fascinating chord-based ideas, but for now this one will just have to whet your appetite. This rapid fire bass line and chord fragment combination was inspired by the

sound of a train hurtling by at top speed, so aim for accuracy and work with the metronome daily to get things up to pace.



[Lick 18] This idea is based around the concept of fretting the same note in two different locations on the guitar, sliding into the lower note and adding further interest by rhythmically displacing the shift in groups of three against two/four.

He'd often move this kind of thing up in semitones, targeting a strong chord tone to come off at an appropriate place.



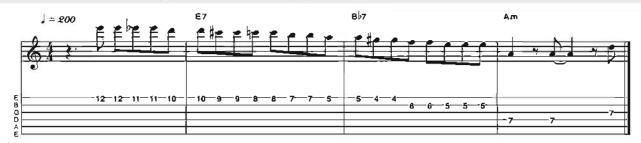
[Lick 19] Reinhardt was one of the first guitar players to fully exploit the potential of bending strings, along with his expert control over vibrato. These techniques were no doubt an influence he carried over from playing the violin,

helped by the fact that Django favoured extremely light strings but with a really high action (see GET THE TONE).



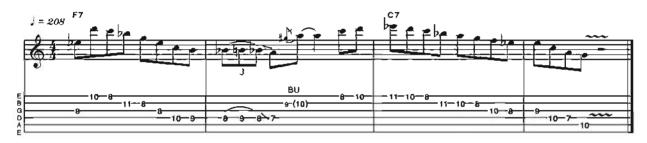
[Lick 20] The important factor when using such open-ended chromatic vocabulary as you see here is having a clear destination point in mind, so that the exit sounds bold and confident and is approached with conviction. Django's

playing always had a super-strong sense of intent at all times. One never gets the impression that he doesn't know where he is heading with any particular musical idea.



[Lick 21] Here we see a typical arpeggio based idea against F7, morphing into a bluesy phrase against our destination I chord of C. We're exploiting the minor 3rd against major here, a typical blues move, and you see a whole bunch of this

kind of stuff in Django's late '40s playing, especially when he's using a magnetic pickup into a small valve amp.



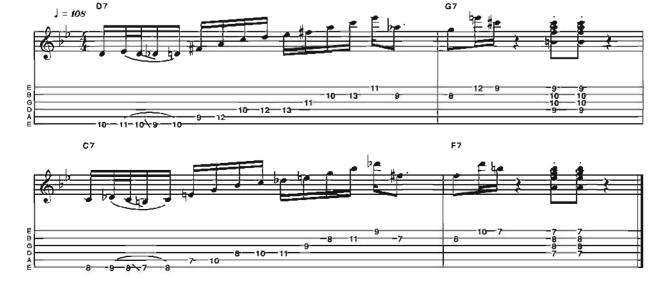
[Lick 22] Even though Django was completely self-taught, he'd often display a thoroughly developed sense of harmonic sophistication within his lines. Whilst this example, against the B section from 'rhythm changes', is fairly

straightforward to play, the implied harmony comes from D whole-tone for the D7 (R 2 3 #4 #5 b7), G Lydian b7 for G7 (R 2 3 #4 5 6 b7), and then the same choices down a tone for C7 to F7.



[Lick 23] And here's a technically more challenging idea over the same chords. This time we're utilising a chromatically decorated G7(b9) arpeggio for both D7

(D F# A C and Eb) and C7 (C E G Bb Db). Once again, we can sense a strong trace of flamenco in Reinhardt's choice of notes and rhythmic phrasing.



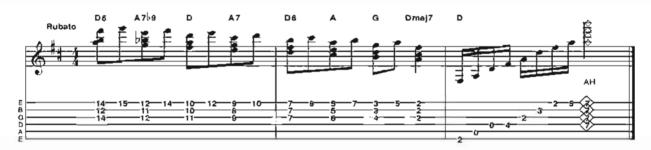
[Lick 24] Our penultimate phrase takes the chromatic connection concept a stage further, with an initial idea that connects up a selection of tone gaps consistent with E13-E9. Once again these three-note couplets are rhythmically displaced against our underlying eighth-note quaver pulse. We end this phrase

with another example of the enclosure concept, that is to go a semitone lower and then the scale tone higher than each chord tone that we have in sight. You can create numerous variations on these ideas by mixing up the order, although it usually sounds strongest if you exit on the chord-tone itself.



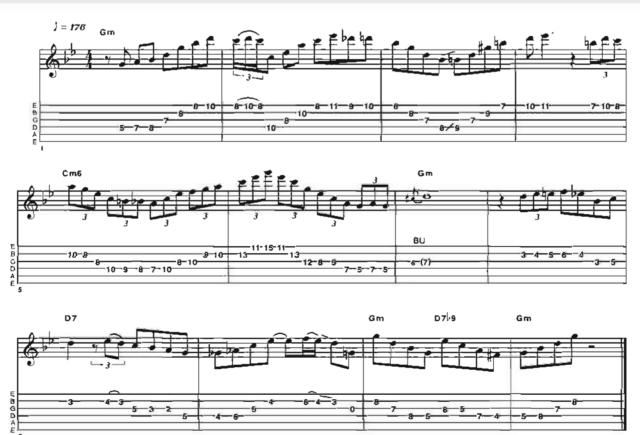
[Lick 25] Okay, so I couldn't resist shoehorning another chordal idea in, but this one's so cool I'm certain you won't mind. Here we're connecting up a series of associated voicings in D major with an associated first string melody note. Once again, Django would approach these with all four fingers, which in itself is quite

an amazing feat considering the extent of the damage to his paralysed third and fourth fingers. But the music came first and necessity being the mother of invention, this is but one of the many solutions Reinhardt came up with to satisfy his desire for piano-like harmony from the guitar.



COMPLETE SOLO: Minor Blues We conclude our look at Django's unique soloing style with a cohesive solo study based around a typical minor blues 12-bar sequence in the key of G minor. The basic chords are Im (Gm), IVm (Cm), and V7 (D7), although Reinhardt demonstrates his harmonic awareness by

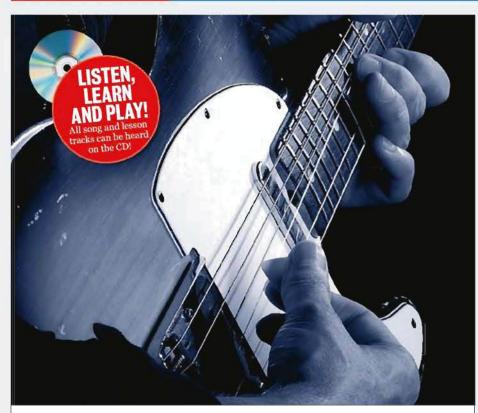
superimposing some effective substitution in the appropriate locations, such as G7 as a precursor to Cm (the secondary dominant principle), and Ab7 in place of D7 (tritone substitution). I hope you've enjoyed this look into the style of one of the true giants of guitar.







GT LEARNING ZONE



THIS ISSUE WE kick off a new threepart video tutorial with Carl Verheyen (pages 68-70), one of America's premium guitar multi-stylists. This was filmed at the Guitar Institute in London when he visited there recently. Not only is Verheyen outstanding in rock and blues playing but other styles like jazz, country and fingerstyle too.

These broad and deep skills make him a respected musician and a busy session player. He's not just an outstanding sight-reading stylistic technician though; he has a well-honed playing style that is unlike most other guitarists. Listen to his soloing and it's likely you will hear tasty bends alongside fretboard jumps and big interval-orientated runs. So check out the first instalment and see if your playing can be transformed with

Elsewhere among the tutorials we have the usual breadth from rock to classical and jazz to blues.

some Verheyen magic!

What constitutes good blues guitar playing is open to debate, but although not a big name, few will deny the power and fire of Jimmy King. Not heard of him? Well turn to page 52 and get acquainted with this storming blues soloist.

Following reader requests, we're pleased to present a column on the UK rockers, Muse. Looking back over the '90s, it can be quite difficult to spot new mainstream guitar heroes.

For many, players like Rage Against
The Machine's Tom Morello
and Muses's Matt Bellamy
are the new icons. Sure, they
may not be soloing monsters
(but peither were The Edge
or Johnny Marr in the '80s)
but their craft with riffs and
guitar tones has influenced
countless young(er)
guitarists.

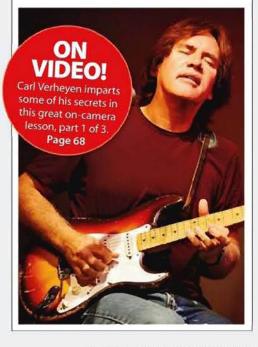
So turn to page 56 to see how Bellamy's style can influence your own!

See you next mouth...

Janon

LESSONS GT181

30-MINU BIMM's Sco		A G slicks for you in si
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ON THE CD:		



Stuart Ryan's latest lesson will have you

flatpicking in no time at all!

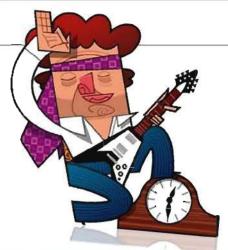
LESSON: 30-MINUTE LICKBAG



30-Minute Lickbag



BIMM Brighton's maestro of all things guitar and music related, **Scott McGill** has six more juicy nuggets for you to enjoy...

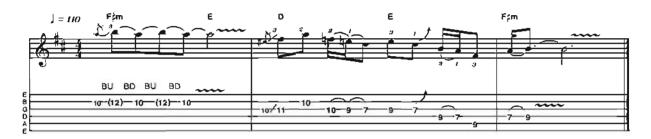


EASY LICKS EXAMPLE 1: MIKE CAMPBELL BLUES LICK

CD TRACK 21

Here's a solid introduction to Campbell's classic work with Tom Petty: this basic but catchy line is based on the B blues scale (B, D, E, F, F#, A, B) and it

works well against the chord progression. Use your pick to dig into the strings for extra snap and dial in a smooth vintage overdrive for the best result.



EASY LICKS EXAMPLE 2: PANTERA RHYTHM RIFF

CD TRACK 22

This one is for Dimebag! Tune the sixth string down to D and go for it. Palm muting will give the designated D chords more punch and using separate

fingers for each chord will help to strengthen all of your digits. Total solid-state amp saturation and a bridge position humbucker will make Darrell smile!



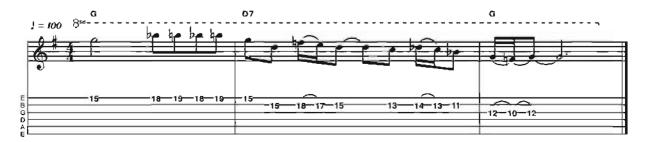


INTERMEDIATE LICKS EXAMPLE 3: BONNIE RAITT SLIDE LICK

GD TRACK 23

This example was inspired by Raitt's slide work on her hits during the 1980s and '90s. Like Bonnie, wear the slide on the fretting hand's second finger and

mute behind the slide with your first finger. A warm vintage valve overdrive with plenty of highs can make this line sing.





INTERMEDIATE LICKS EXAMPLE 4: STEVIE RAY VAUGHAN RIFF AND LEAD

CD TRACK 24

Try this early SRV style rhythm. I didn't tune down a semi-tone like Stevie but played it in Ab for the extra challenge. Use a heavy picking hand attack and

aim to keep it as clean as possible, switching from the lower to higher strings quickly. Vintage Fender 'in-between' tone grind is what you need here.



ADVANCED LICKS EXAMPLE 5: STEVE HOWE CLASSICAL FINGERPICKING

CD TRACK 25

Warm up your nylon string for this prog master's Yes era classical guitar style. Pay careful attention to the slurs in the third beat in bar 1 and the first beat of

bar 2, keeping them clean and clear. Make sure the bass notes ring out for their full value and work your way up slowly to the 74bpm tempo.

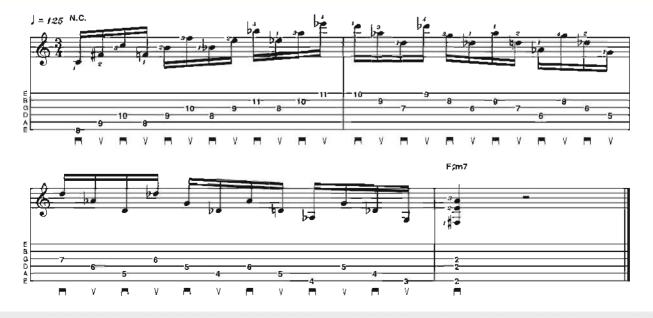


ADVANCED LICKS EXAMPLE 6: ROBERT FRIPP STYLE LINES

CDTRACK 26

These moves are straight out of '70s Crimson vocabulary and are fantastic for developing your crosspicking pick technique. It's all tritones and octaves so

speed up slowly with a slightly looser wrist to get the pick smoothly crossing the strings. Your goal is 125 bpm and beyond!

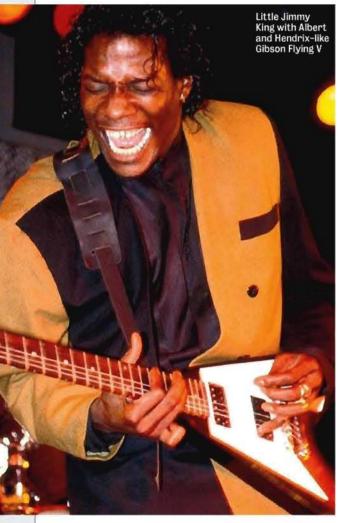


ON THE CD TRACKS 27-31

Little Jimmy King



Imagine a player combining the best of Hendrix and Albert King, and who came endorsed by SRV. John Wheatcroft presents Little Jimmy King...



household names, but are a joy to listen to and completely worthy of studying in detail. Such is the case with Little Jimmy King.

Jimmy started his playing career in Memphis in the mid '80s under his real name of Manuel Gales. Along with his fellow left-handed and upsidedown guitar playing brothers, Eugene and (Mark Varneyendorsed) blues prodigy Eric (whom we looked at way back in GT151), all three made waves as soon as they started performing around town. The fire and obvious flair of Manuel's playing earned him the nickname of 'Little Jimmy', in honour of the great Jimi Hendrix.

In the late '80s 'Jimmy' got the call to go out on the road as a member of Albert King's touring band. King was so impressed with young Gales' playing that he exclaimed that he'd found his rightful heir, and considered him to be his adopted grandson. Stevie Ray Vaughan was a big fan too, urging him to "play on, brother, you've got it. Don't stop playing for nobody". Manuel's stage name now complete, 'Little Jimmy King' looked set for a big future.

Jimmy released several albums as a leader, recording

with SRV's Double Trouble rhythm section of Tommy Shannon and Chris Layton, with his band The King James Review, and also with his brothers under the name Left Hand Brand (see Track Record). Tragically however, Jimmy's career was cut short way before he could reach anywhere near his full potential when he suffered a fatal heart attack in 2002. He was just 34 years old.

Jimmy sounds exactly how you'd imagine, combining the expressive and emotive touch of Albert King with the steroid-enhanced

intensity and reckless abandon of Jimi Hendrix in full flight. Add to this his totally authentic singing voice, great tunes and a wonderful band and you'll get the picture. Jimmy was unashamedly blues with a touch of classic rock thrown into the mix, so whilst arguably he's not the most original guitarist of all time, he truly sounds marvellous. He's completely authentic and totally believable. and if you like the ingredients then you're bound to love his playing, simple as that.

There are two complete 12-bar solo studies for you this month, one major and one minor, although a huge amount of the vocabulary contained within is transferable to both situations. Both of these solos are perfectly playable with the guitar strung either way, both conventionally and flipped round and upside-down, but they do feel rather different to execute. I personally learnt thein both ways round to get a further insight into the thought process that would inspire his choice of notes and specific plurasing ideas. If you get chance to spend an hour on an upside-down guitar (much easier for lefties like myself) then this will explain a lot about why guys like Albert, and consequently Jimmy, Eric and Eugene, and don't forget Otis Rush too, played the way they played. I know Stevie Ray Vaughan had a guitar strung up left-handed at home for this very purpose.

💶 l just get a certain kind of feeling, when the chills run down my back, and it makes me want to keep jamming more and more ""

Jimmy King



both Jimi and Albert is shown clearly in King's choice of guitars. So, we're looking at Fender Strats, both left and right-hand models but always strung upside-down, and Gibson Flying Vs, again strung with the treble strings at the top. Amplification jumped about a fair bit, but suffice to say any decent quality thing that takes a while to warm up should do the trick. Jimmy's tone could get quite gainy at times. Think Hendrix once again, so throw in a good fuzz pedal (I like both the Analogman Sunface and the Z-Vex Fuzz factory) and you should be in business.

ABILITY RATING

Moderate

WILL IMPROVE YOUR

KEY: E/Dm TEMPO: 138/104 CD: TRACKS 27-31 Performance conviction

INFO

Bending control

Pentatonic vocabulary

ONE OF THE MOST rewarding things about writing these articles is the opportunity to present to you players who may not be big

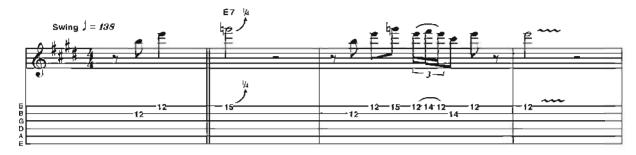


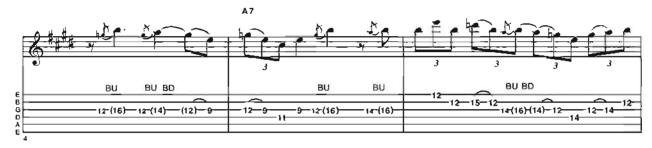
TRACK RECORD You can't go wrong with Live At Monterey (Bullseye 2002). Soldier Of The Blues (Bullseye 1997) is a great way to experience the studio side of Jimmy, whilst for sheer blues overload we'd recommend the album Jimmy recorded under his real name, Manuel Gales, with brothers Eugene and Eric as The Gales Bros, Left Hand Brand (House Of Blues 1996). There are some great live clips on YouTube too.

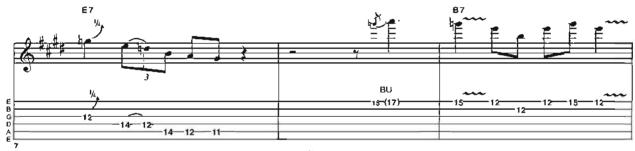
EXAMPLE 1 SOLO 1 CDTRACK 28

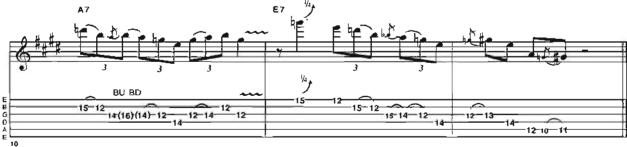
[Bars 0-4] The theme for this mid-tempo shuffle is minor pentatonic phrasing (R b3 4 5 b7) with extra decoration in bar 2 from the major 2nd (F#) and 6th (C#). [Bars 5-8] Again here we see the appearance of the major 6th of E (C#), although in this case the function could now be viewed as the major 3rd of our underlying A7 (A C# E G). We're moving back to more conventional minor pentatonic territory in bars 6-7, although we target the harmonically appropriate major 3rd (G#) at the end of the phrase in bar 7.

[Bars 9-12] We're sticking in pentatonic-world for our final volley of phrases. The trick to making these ideas really effective is to be clear with the rhythm. I think the word that defines this best is 'intent'. You're rarely left in any doubt when you listen to Jimmy of where his thought process is taking him at any time, so as a result his playing sounds bold, confident, logical and musically complete. Once again we see a feature being made of one of the fundamental chord tones, the major 3rd (G#), twice in bar 12 alone.





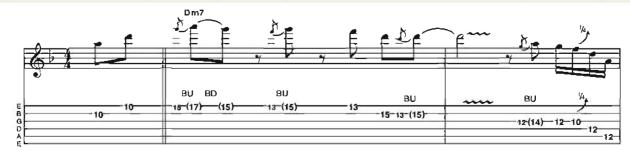




EXAMPLE 2 SOLO 2 CDTRACK 30

[Bars 0-4] For this D minor blues things take on a decidedly funky edge, something of which mentor Albert would no doubt approve. Again, we're drawing the vast amount of our vocabulary from the minor pentatonic scale (in

Dm: D F G A C), and the interest is created with all the subtle (and not so subtle) bending, sliding and hammering. The large intervallic leap in bar 3 is pure Albert. In bar 4 we see a little melodic decoration courtesy of the major 2nd (E).



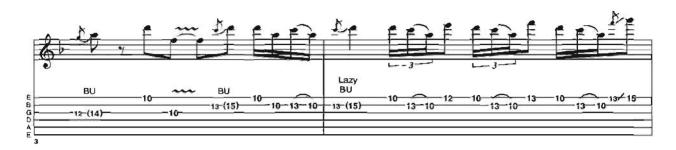
EXAMPLE 2 SOLO 2 ... CONTINUED

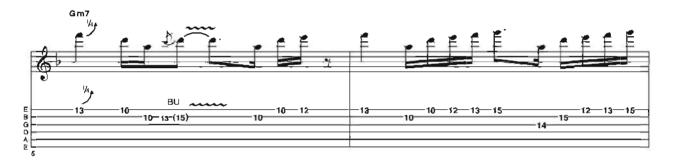
CD TRACK 30

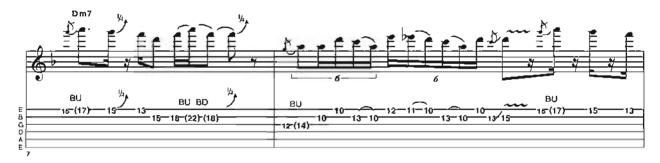
[Bars 5-8] Things get a bit more scale-orientated within bars 5-6, not so much from a note content but from the actual direction of the lines themselves. You can hear very similar ideas in the playing of Carlos Santana, another of King's big influences. For the big bend in bar 7 make sure that It's the forearm, not the fingers, that is doing the majority of the work. Remember that with the strings reversed King pulled down, whilst we'll be pushing up.

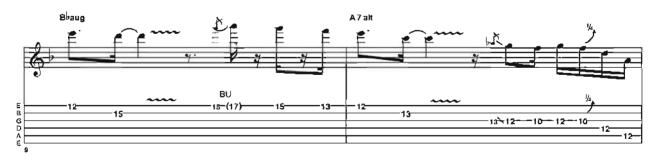
[Bars 9-12] King phrases straight over the changes for our final four bars predominantly with the D minor pentatonic/add 2 (R 2 3 4 5 b7) and the related

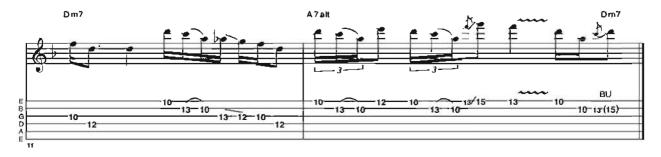
blues scale (D F G Ab A C), creating a lovely sense of tension and release when the line resolves in bar 12. That said, the notes that you select, even within the basic minor pentatonic framework, can make a dramatic difference to the effectiveness of your phrasing. Try using the minor pentatonic over either a straighforward major or minor blues, but aim to target the root, the 4th or the 5th of the scale at the appropriate point when their associated chords occur. You wouldn't want to do this all the time because it would get predictable, but now and again this can really help to shape your pentatonic soloing.











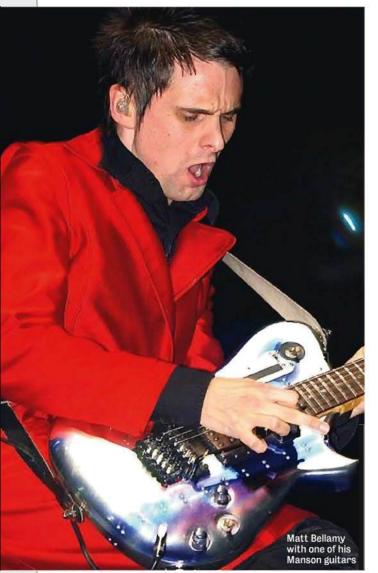


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Muse



This month our resident rock expert **Martin Cooper** checks out the classical-meets-prog style of 21st century heroes Muse...



ALONGSIDE THE LIKES of Rush, ZZ Top and U2, Muse are one of those bands who have only ever had their original members involved. And whilst casual listeners may not necessarily be able to instantly recall the names of all three members, if you were to replace any one of front man and guitar/keyboard player Matt Bellamy, bass player Chris Wolstenholme and drummer Dominic Howard, you'd immediately lose a great deal of the band's dynamic. Indeed these three chaps have been together since forming whilst at college in 1994, and they have released five studio albums, including Absolution, Black Holes and Revelations And The Resistance, which all reached Number 1 on the UK chart. They also had the honour of being the first band to play two nights at the new Wembley Stadium.

Matt Bellamy is one of those people who just seems to exade musical genius - he is an accomplished piano player, has a wide vocal range and has frequently

been cited as being a new type of guitar hero for the 21st century. His playing, and the band's sound is an eclectic mix that fuses classical themes with classic rock and electronica. Bellamy is equally at home playing Chopin style piano lines as he is playing Van Halen influenced guitar parts. In true Hendrix style, Bellamy uses any weird and wonderful

effect or way of playing that he can think of to enhance his music. He uses many different guitars, amps and effects to squeeze otherworldly sounds from his fingers, and onto his band's albums.

One of the things that Matt Bellamy does successfully is to use the harmonic minor scale in his writing without sounding 'neo-classical'. Check out Plug In Baby from the album Origin Of Symmetry, or Unintended from Showbiz for examples of this. Whilst Bellamy is undoubtedly a virtuoso musician, his playing always serves the song, rather than the other way round, which may account partly for why the band has been so popular in the past few years.

I've used the B harmonic minor scale (BC# DEF# GA#) for part of the harmony in the tune this month, and deliberately followed the chord structure for any lead lines. See the playing tips for more information on this. There is a lot of dynamic light and shade in many Muse songs (think along the lines of Nirvana's quiet, loud, quiet template), and the track here begins with gentle arpeggios, before a melodic lead line follows the chord changes, and then the 'chorus' section big rock guitar part arrives. There's more of a classical type theme after this section, before going out the way we started with the arpeggio lines. I double tracked the 'rock' part of the track, and panned the two guitars hard left and right when I mixed the track, to help add to the cinematic sound of this section. Many thanks to Mark Prentice for playing bass this month.

66 Matt Bellamy is equally at home playing Chopin style piano lines as he is playing Van Halen influenced guitar parts ">>

GETTHETONE Matt Bellamy often uses custom built Manson guitars, some of which have fuzz pedals and phase pedals built in to them, so he can use effects anywhere on the stage, rather than having to use pedals on the floor. He also uses a lot of gain on his overdriven parts and often uses Diezel and Dickinson amplifiers. He also uses a Digitech Whammy pedal. I used a Fender Telecaster guitar with a Rockbox Boiling Point pedal for overdrive sounds, plugged into

Digidesign's Eleven amp plug-in set to a

Marshall sound, with tremolo on the clean part.





CD: TRACKS 32-34 Lead and rhythm playing

Theory knowledge



TEMPO: 90 bpm

TRACK RECORD 2003's Absolution was the band's first Number 1 album and features classic songs such as Time is Running Out and Stockholm Syndrome. Black Holes And Revelations from 2006 has Starlight, the electronica influenced Super Massive Black Hole and the classic rock influenced Knights Of Cydonia. There is also live album and DVD Haarp recorded at Wembley Stadium.

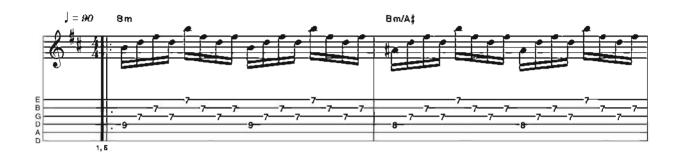


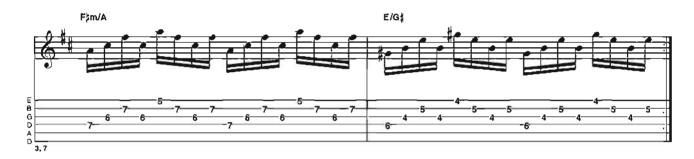
EXAMPLE MUSE STYLE COTRACK 33

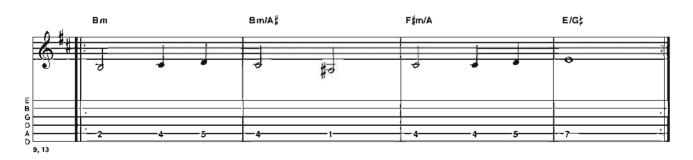
[Bars 1-8] The chords in the first 8 bars (and again at the end) move through different harmonies, but the low note is moving down in semitones B-A#-A-G#. The Bm/A# chord is where we get the harmonic minor sound. Let all of these notes ring into each other throughout. I used the middle position (both pickups on) on my Telecaster for the clean part and the bridge pickup for the overdriven section. There's a fair amount of gain, but still a lot of definition to the notes.

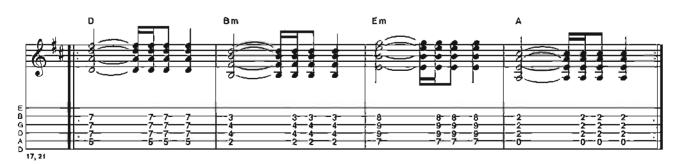
[Bars 9-16] The melody line in bars 9-16 targets chord tones, an approach used in many styles of music, but is very indicative of Baroque era classical composition. For example the first note over the Bm chord is B, then we target C# then A# over the next chord and so on.

[Bars 17-24] The overdriven chords here bring more of a classic rock vibe to proceedings, thus fusing classical ideas with rock in the same song, which is a trait of many Muse songs.





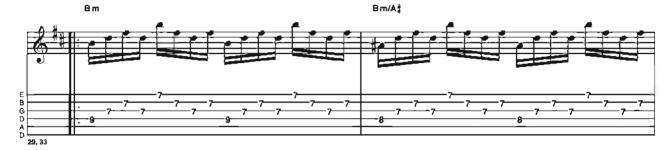




EXAMPLE MUSE STYLE ... CONTINUED

CDTRACK 33







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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 risque Hot For Teacher.
Check out all the other great features too!



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SRV's superb performance of Stevie Wonder's Superstition is transcribed in fulf, 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!



June's cover feature looks at this great rock band and uncovers Angus and Malcolm's lead and rhythm styles U2 and 8B King's balliant When Love Comes To Town and Miles Davis's So What also taboed. There's something in this GT for everyone!



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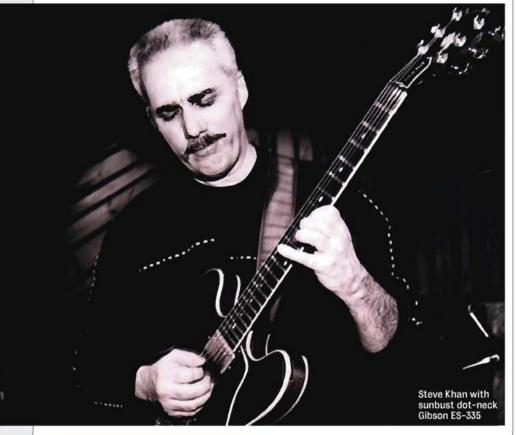




Steve Khan



This month **Gianluca Corona** takes a look at a fusion virtuoso with more traditional jazz roots, the musically impressive Steve Khan...



ABILITY RATING

Advanced INFO WILL IMPROVE YOUR

KEY: Various TEMPO: Various CD: TRACKS 35-42 Outside phrasing

Chord vocabulary

Dorian phrasing

OF ALL THE fusion players covered so far in this column, Steve Khan is probably the most rooted in the jazz tradition. A drummer first, he eventually decided to get serious with the guitar and went to the UCLA Music College in his native Los Angeles. Dealing with six strings instead of two sticks proved to be a thoughtful move, as in the near future Steve Khan would be sharing stages and recording studios with the cream of the jazz-fusion

circuit all around the globe.

After graduating in 1969 he moved to New York, the jazz capital of the US. Larry Coryell and the Brecker Brothers were among the first in the early '70s to appreciate the soulful touch and rich harmonic variety in Khan's phrasing. The Brecker Brothers were also there some years later when Columbia produced the first three Steve Khan albums which also featured David Sanborn (saxophone). Don Grolnick (keyboards), Will Lee (bass), Mike Mainieri (vibraphone) and Steve Gadd (drums). Thirty years later, the list of names Steve's played and recorded with has increased to include other jazz/fusion heavy weights including Joe Zawinul, John Patitucci, Jack De Johnette, Anthony Jackson, Manolo

Badrena, Dave Weckl and Ron Carter. He's also played with Steely Dan and Billy Joel.

Steve's passion for the tradition of jazz was born with his love of Wes Montgomery's music as a youngster. It also made it possible for him to fit in to many different ensembles that have adapted the jazz language to fit more contemporary times.

Khan's 'piano-based' vision of harmony, which made him question the limits of the guitar, represents a vast resource that makes his compositions sound rich and personal, with a special love for the huge freedom that he gets when playing with no keyboards.

Although Steve has used solidbody guitars over the years, his main guitar, an old dot-neck Gibson ES-335, at least lightly hints at his earlier jazz influences - Wes, Charlie Christian and Django Reinhardt - although in 1980 he used an acoustic for the album Evidence, a tribute to Thelonious Monk, one of the fathers of belop.

Steve still keeps up a busy schedule performing at both intimate clubs and worldwide festivals. He is also a talented teacher, willing to distribute his wide knowledge and experience. Check out his books: Wes Montgomery Guitar Folio, Pat Martino - The Early Years, Contemporary Chord Khancepts and Pentatonic Khancepts. It's also worth logging on to his website, www. stevekhan.com, where you'll find all of his news updates and tour details, alongside some impressively rich sections loaded with detailed analyses of his and other artists' music.

66 The Brecker Brothers were among the first to appreciate Khan's soulful touch and rich phrasing >>





The main focus here is on getting a warm and dynamically responsive clean sound. The Gibson ES-335 is one of Steve's favourite guitars, and a warm, vintage-type humbucker in the neck position would give you the right platform from which to start. Although a semi-hollow would definitely be the best option, solidbodies can also do the job nicely. Some reverb and delay will add space but don't overdo this as it would lead you in to other musical territories. Lastly, a Fender-style valve amp will give you Steve's warm clean tone - just make sure you keep the treble knob set low for a sweet, mellow tone.



TRACK RECORD A fantastically gifted and musical gultarist, all of Steve Khan's albums come highly recommended but of particularly merit are Tightrope (1977), The Blue Man (1978), Arrows (1979), Eyewitness (1981), Casa Loco (1983) and The Suitcase (2008) - a spectacular live two-CD set with Anthony Jackson and Dennis Chambers.

EXAMPLE 1 STEVE KHAN STYLE - LEAD EXAMPLE

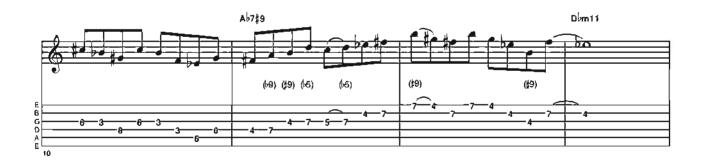
CD TRACK 35

Playing Dorian over a sus chord implements the b3, which will give a minor sound to a vamp like this. This is what happens in bars 1-4. Then in bars 5-8 we shift down a tone and maintain the same idea. We continue moving the Dorian mode a tone down in bars 9-10 then change with some altered note

phrases over the following Ab7 chord, resolving to Dbm11 by landing on the 9th. In bar 16 we have a major triad (C) used melodically over a Gb altered dominant chord. This dark, dissonant device (major triad built on the tritone) brings in the b5 and b9 before we finally resolve on the B major chord.







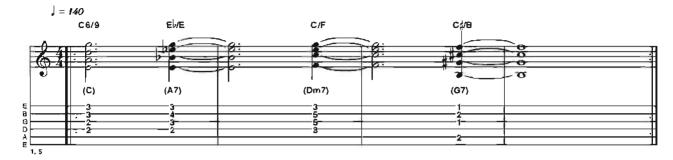


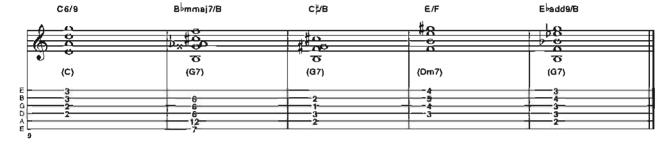
EXAMPLE 2 STEVE KHAN STYLE - SLASH CHORDS

CDTRACK 37

Although not particularly complex, the colour of a major triad is strong, and seems to particularly suit the guitar. In this example every chord excluding the first one (Cmaj6/9) has a major triad within it. This will give a modern

character to the whole progression. I've included some interesting voicings (all with no root, as this is a good way of approaching chords when playing with a bassist) - why not try to create some voicings like this yourself...



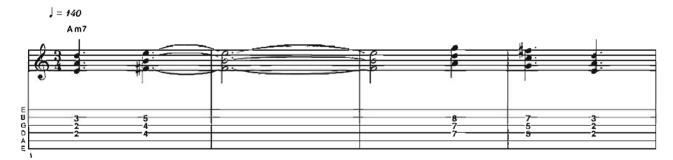


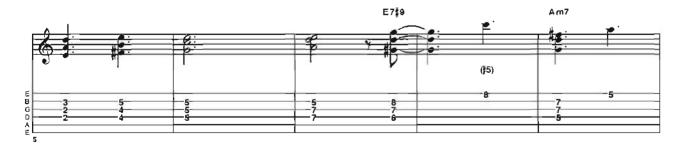
EXAMPLE 3 STEVE KHAN STYLE - 4TH INTERVAL CHORDS

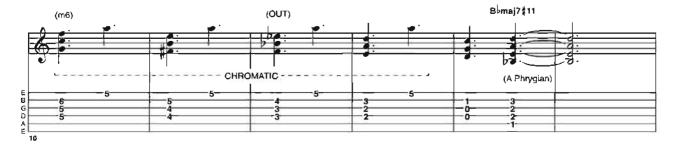
CDTRACK39

Building chords using fourth intervals instead of thirds gives harmony a contemporary touch. The first five bars use this device while the following E7alt chord has been superimposed and acts as a V chord. In bars 9-13 we chromatically move the same voicing we saw at the beginning, keeping an A

note at the top of the progression until we land on Bbmaj7 which provides a spicy Phrygian flavour. In bars 19-20 I sneaked in a major third (C#, supposedly a forbidden note in an A minor vamp!) quickly followed by a minor third to bring things back to their minor status.







EXAMPLE 3 STEVE KHAN STYLE ... CONTINUED

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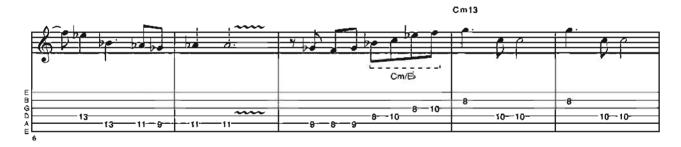
EXAMPLE 4 STEVE KHAN STYLE - LEAD EXAMPLE

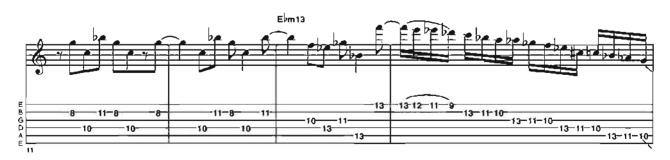
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This laid-back example is still based on the Dorian mode, but this time the vamp moves up and down a minor third, which is a popular move in fusion. The phrasing stays nicely rooted in two Dorian modes - C and Eb - although in bar 14 chromatics creep in to create a little more excitement. Targeting all

the extensions (9/11/13) is a great way of getting the Dorian sound, especially if you can avoid landing on the root. As this example aims to show, when switching from one vamp to another it is often a good idea to look for common notes between the two chords.









Harmonic Minor PARTE



Continuing from last month's introduction to the harmonic minor **Shaun Baxter** concludes his two-part



A natural minor scale:

	_	1110	_	_		-
1	2	b3	4	5	b6	b7
Aha	rmo	nic n	onino	r sca	le:	
A	В	C	D	E	F	G#
- 1	2	b 3	4	5	b6	7
The	mjp	or th	ird le	eap b	etwe	en
the	mine	or six	th ar	ıd m	ајог	
seve	enth	of the	e har	mon	ic m	nor
scal	e is c	one of	f its 1	nost		
reco	gnis	able	char	acte	ristic	s;
furt	herr	nore,	it ha	s thi	·ee	
sem	iton	e inte	erval	s per	octa	ve.
The	se o	ccur b	etwe	een t	he	

following scale degrees: 1)

major second and minor third;

2) perfect fifth and minor sixth;

and 3) major seventh and root.

ABCDEFG

Diagram 1 shows the notes of A harmonic minor scale as they appear on the guitar neck. Many harmonic minor melodies are based around the two major triads that exist within the scale (in this case, F and E)...

F major:	F	Α	C
	1	3	5
E major:	E	G#	В
	1	3	5

As you can see, implying F and E is easy within A harmonic minor, as the highest note in

each semitone belongs to the F major triad (and sounds suspended), whereas the lowest note in each semitone belongs to the E major triad (and sounds resolved).

Triads give melody lines harmonic strength, and these two triads are typical of what is known as a triad pair: they both

belong to the scale, but do not share any notes, which means that they work well together as they form a powerful contrast.

Once you have learned to pick out the F and E major triads within A harmonic minor, you should also aim to recognise the equivalent triads when transposing the harmonic minor scale to different keys (basically, the major triads that stem from the fifth and minor sixth degrees of the scale).

This month's solo study, Spanish Step, is composed using a range of approaches using the notes of A harmonic minor. Many players believe that this scale will automatically result in music reminiscent of neo-classical heavy rock; consequently, I have avoided using approaches associated with this particular style of music (such as pedal tones and G#dim7 arpeggios) in order to demonstrate that the harmonic minor scale has more potential than just consigning you to sounding like an Yngwie Malmsteen copyist. 🍱

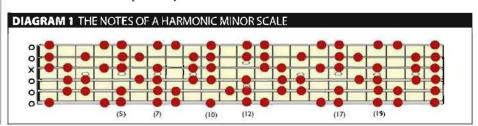
६६ Many harmonic minor melodies are based around the two major triads that exist within the scale ""



ABILITY RATING Moderate/Advanced INFO WILL IMPROVE YOUR KEY: Am Marmonic minor knowledge TEMPO: 144 bpm ☑ Jonal range

LAST MONTH WE composed a chord progression using the notes of the A harmonic minor scale and, in this lesson, we're going to study a solo that can be played over the same progression. The harmonic minor scale is like the natural minor scale (Aeolian mode), but with a major seventh scale degree, instead of a minor seventh.

CD: TRACKS 43-47 Licks and lines





TRACK RECORD The harmonic minor scale, especially its fifth mode (Phrygian major) can be heard in an enormous variety of ethnic music (Indian, Spanish, Jewish etc), and listening to music from these countries will greatly expand your horizons. Perhaps an obvious pace to start is the guitar-orientated acoustic folk music of Spain called Flamenco, the most celebrated modern exponent being Paco de Lucia.

EXAMPLE SOLO STUDY 'SPANISH STEP

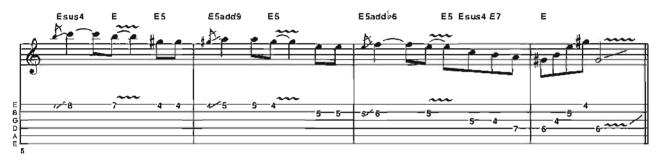
CD TRACK 44

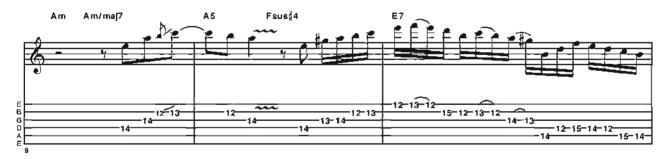
[Bars 1-8] This first section is pretty simple to play. It employs semitones and ties in with the backing, which outlines a shift from F to E in the first three bars of each four-bar sequence. The melody in the first four bars follows the melody outlined in the chords, whereas the second four bars shadow the same melody further up the same ladder of semitones (starting on the semitone created between C and B), creating an ear-catching harmony (the third harmony would start around the next semitone found in the scale, between the F and E notes).

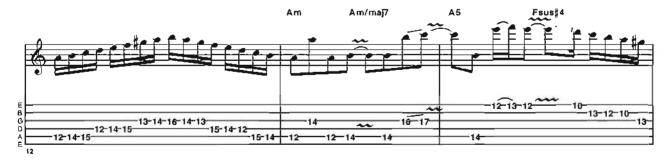
[Bars 11-12] The long sixteenth-note line in these two bars is reminiscent of American jazz guitarist George Benson. The line in bar 11 (finishing on the first note in bar 12), would work well as a minor ii V I lick (over Bm7b5 E7 Am7). Try it!

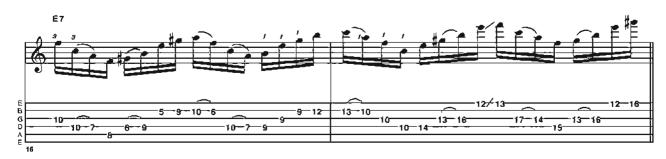
[Bars 15-16] The melody in these two bars alternates between the F and E major triads within the scale. If you analyse the contents of these two bars, you'll see that the four sixteenth-notes within each bar are devoted to one of these triads. Try labelling them as an exercise.











LESSON: CREATIVE ROCK

EXAMPLE SOLO STUDY 'SPANISH STEP' ...CONTINUED

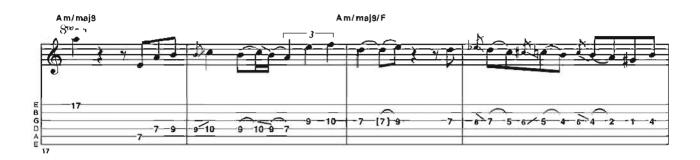
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[Bars 21-24] As stated earlier, the harmonic minor scale exists in lots of styles of music. This passage illustrates a typical way in which the semitone intervals are used to embellish melodies within baroque and romantic classical music using trills.

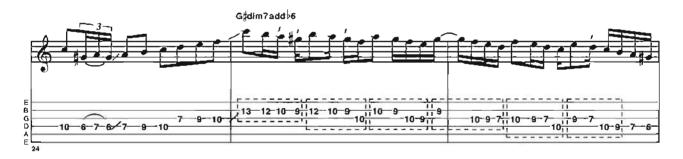
[Bars 25-32] Here a violin has been added as a harmony within a passage that is reminiscent of the work of fusion guitarist John McLaughlin and Indian violinist

Shakti from the 1970s. It features some characteristic odd note groupings, which are outlined within the transcription (in this case, each group comprises an eighth-note and three sixteenth notes, which totals five sixteenths).

[Bars 33-40] More Eastern influences in this section, using a sitar-style approach. Here, an open sixth string is used as a 'drone' and, during this particular passage, I











EXAMPLE SOLO STUDY 'SPANISH STEP' ...CONTINUED

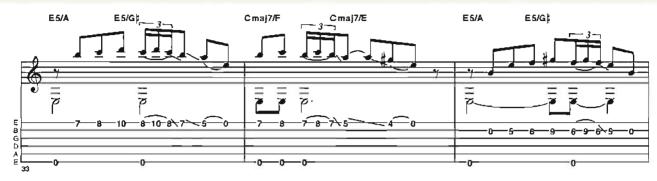
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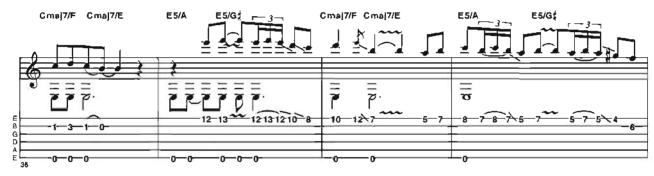
)) dispensed with the pick and used the fingers of my picking hand.

[Bars 41-43] Like bar 11, these bars contain another long line that can be employed over a minor ii VI progression (Bm7b5 E7 Am); you'll find that various parts of this line will work well over this particular sequence. Note the use of occasional passing notes for added spice within this particular line; the A# in beat

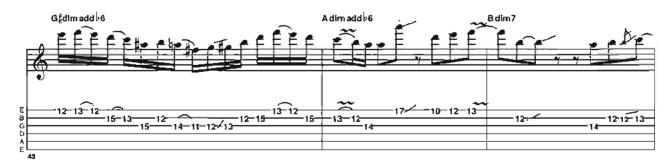
2 leads to the following B note, and the F# and G notes within beat 3 are used as a means of passing chromatically towards the following G# note.

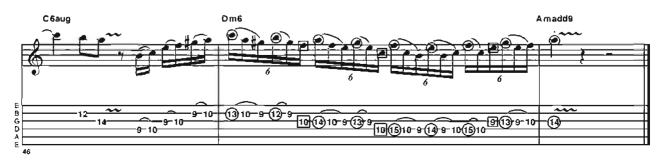
[Bars 47-48] Finally, just a smidgen of shredding to finish, using a combination of picking hand and fretting hand tapping. Again this passage is based around the semitone movement that outlines both the F and E major triads within the scale.











LESSON: STAR VIDEO

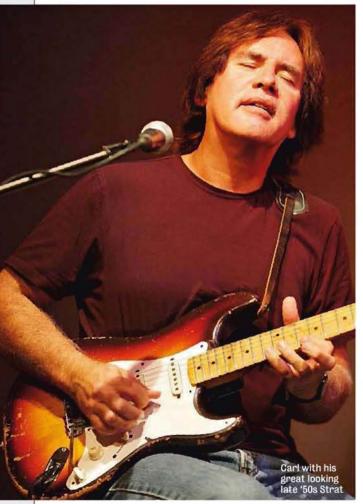




Carl Verheyen tutoria



The great Carl Verheyen was in London recently and so **Jay Stapley** met him at the Guitar Institute for this exclusive new masterclass series...



performing at trade shows and seminars, and soon realised that he is one of a rare breed: a guitarist who has incredible chops and a sense of taste that prevents him from being just another fusion shredder.

In addition to examining the technical aspects of his playing, we wanted to get inside his head and find out what his thought processes are when he plays. This formed a significant chunk of our discussions. There are two points we'd like to emphasise. First, he himself said at the start of his masterclass "I don't do warm-up exercises; what's the point of practising all that stuff that I'll never use?" He then described his warm-up as "a mental exercise; getting my mind locked into the grid of the guitar fretboard."

Secondly, when asked by a student what advice he would give to guitarists starting out he replied, "Just play everything with love." Wise words indeed, so all the technical stuff that follows should be placed in

this context. Carl would tell you none of it matters a hoot unless you mean it!

Another quote that defines an important part of his mental approach came from a discussion about fitting his own style into different musical contexts. He said at one point, "Robben Ford changed my life, although he probably doesn't even know it. We were playing this jazz tune so I played some jazz licks. When we got to the end of my solo it was Robben's turn and he played Robben Ford licks! So I was this kid sitting there, trying to play jazz, and he wasn't

worried about any of that stuff; he was actually just playing. And it made me realise that all of my favourite players were still recognisable as themselves across all different styles."

What he was talking about here is the Holy Grail for most guitarists: the goal of trying to find your own musical voice that is immediately recognisable. As the interview progressed, it became clear that whatever style we discussed, Carl stamped his own identity on it. Fast, fluid runs interspersed with soulful bends and surprising note choices combine to create a strong identity.

These three masterclass (utorials are divided loosely into rock, blues and country. It's important to note that Carl does not think in such a compartmentalised way; rather, he thinks in terms of pure music, in which a country bend makes its way into a rock shredding lick and banjo rolls are played over jazz harmonies.

It's also important to point out that although some licks are loosely categorised as 'pentatonic' or 'intervallic', each lick contains elements of other scales and approaches. The real lesson to be learned from Carl's playing is that you can express your musical intelligence without constricting it into rigid boxes and structures - especially if you have a 'voice'.

These transcriptions are as close as we could get them; Carl rarely plays the same lick twice the same way and he mixes complex tuplets with straighter rhythms in a way that defies analysis. I suggest you use them to explore his melodic and harmonic sense; it's quite unique and opens all sorts of doors!

G We were playing this jazz tune and so I played some jazz licks. But when it came to Robben's turn he played Robben Ford licks! ""



CARL VERHEYEN'S CV is impressive. He's toured and recorded with artists like The Bee Gees, Cher, Supertramp and many more. While researching for these articles we found a lot of YouTube clips featuring Carl

Mybrid picking

As Carl likes a crisp single-coil sound, set your amp near to the above control positions and select your desired guitar tone - on a Strat any single pickup or combination will do, simply use your sense of taste. On a humbucking guitar, try both pickups on for a slightly spankier sound than either neck or bridge on its own will provide.



CD: CD-ROM File

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

EXAMPLE 1 INTERVALLIC LICK

We start with a great example of Carl's uniqueness. When asked "What is the most extreme intervallic idea you have?" he played this and related it to a Dm7 chord. One way of looking at this is that he plays a series of triads

using string-skipping to break them up and spread them over a couple of octaves. The string-skipping is achieved using hybrid picking - the pick playing the lower note and the finger the higher one in each case.

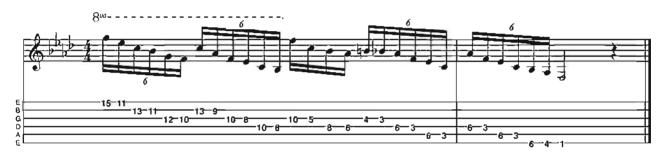




EXAMPLE 2 PENTATONIC LICK 1

Here's an example of Carl's approach to using minor pentatonic ideas. He combines Fm pentatonic and Cm pentatonic over an Fm chord. I've

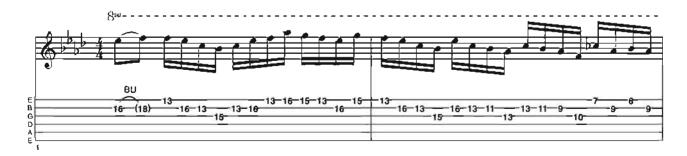
slightly simplified the timing in the last part of the lick to emphasise the melodic concept. Use alternate picking, starting with a downstroke.

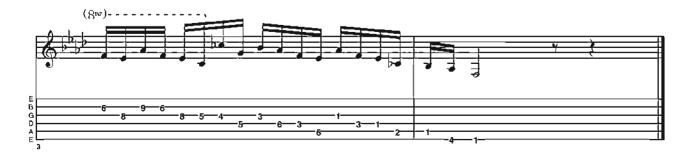


EXAMPLE 3 PENTATONIC PLUS BENDING LICK

Here we have another great pentatonic idea, this time starting with a string bend. Again, this is over an Fm chord. It's important to note that Carl plays these licks slightly differently every time, so make your own

decisions about when to use legato (hammers, slides and pull-offs) or picking. Along with bending and vibrato, these details are what make each guitarist sound different.

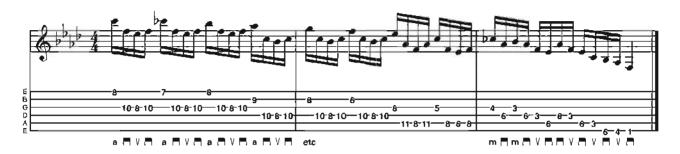




EXAMPLE 4 HYBRID PICKING LICK

This is an example of how hybrid picking helps keep rock licks clean and punchy. Our old friend the Fm chord is pressed into action again. This lick has echoes of classical harmonic structure. The dynamics are important as well: the notes picked with the picking hand finger are louder than the pick strokes. The picking-hand finger also is responsible for damping the string above the one that's being picked, helping to keep absolute clarity

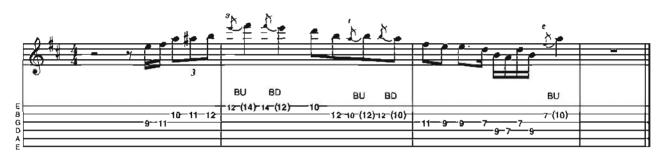
even with a high-gain sound. Mastery of this technique is essential if you intend to record using high-gain sounds: what you get away with on a gig is mercilessly exposed in the studio. Study and practise this lick until you can play it absolutely cleanly on a high-gain setting and then apply the technique to your own licks. The results will speak for themselves... literally, just as they do with Carl.



EXAMPLE 5 BENDING LICK 2

This one is in B minor. Carl practises bending with all his fretting-hand fingers, and uses most of them here. I've transcribed the main part of it

to get all the bends in. Watch out for the fretting-hand fingering marks above the stave; they're not always what you would expect!

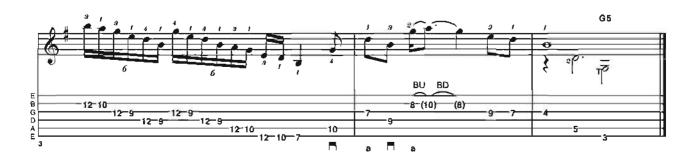


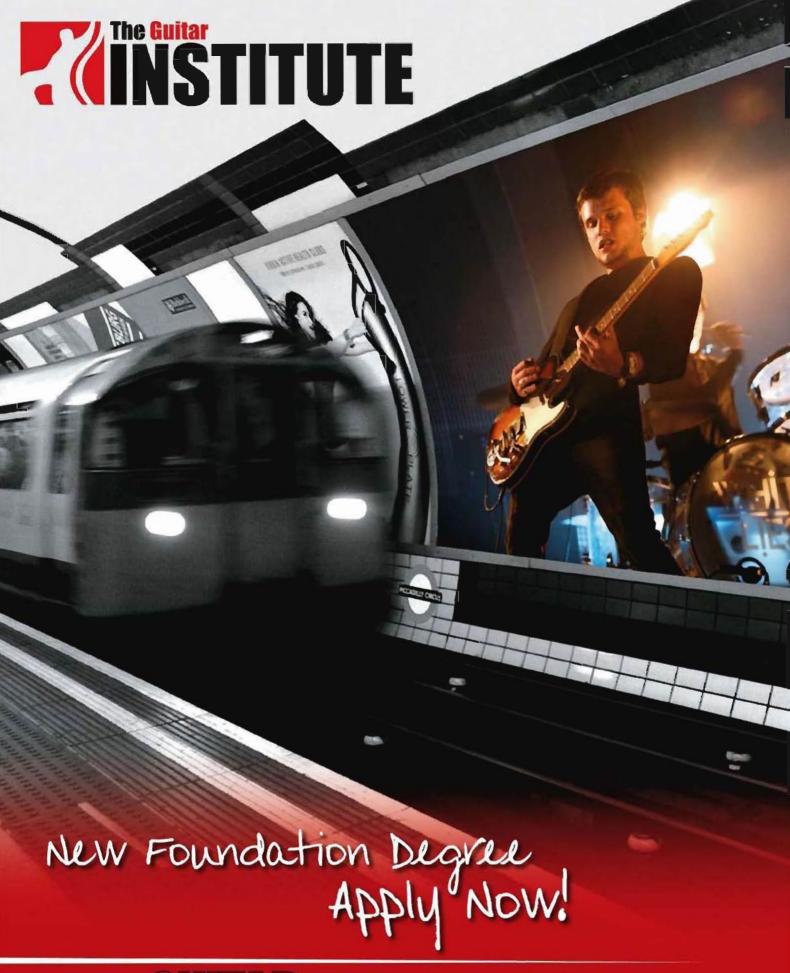
EXAMPLE 6 INTERVALLIC LICK 2

Here Carl shows us another simple intervallic idea, and this is what I came to appreciate as his 'voice'. This lick is in G. Notice how Carl jumps from note to note but maintains a sense of melody at all times - no wonder

he's so in-demand. The leaps across the fretboard create a sense of openness and freedom. Some of the fingerings are surprising, but feel free to use your own as well.







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Francisco Tarrega Study In E Minor



Continuing her classical technique and performance series **Bridget Mermikides** looks at a rancyc pro-brings out the melody in a sequence of arpeggios... series Bridget Mermikides looks at a Tarrega piece that



WELCOME TO THE fifth in our series of lessons exploring the music and technique of the classical guitar. This month's article features the Spanish guitarist and composer Francisco Tarrega (1852 - 1909). Tarrega's legacy is almost impossible to overplay, given that he helped to create and define the modern classical guitar style of the 20th century. Some of his most popular pieces include Lagrima, Danza Mora, Capricho Arabe and the famous tremolo piece: Recuerdos de la Alhambra (featured in GT 135).

In addition to his own compositions, Tarrega significantly expanded the classical guitar's repertoire by transcribing and arranging music by other composers including JS Bach, Beethoven, Chopin, Haydn, Mozart, Schubert and many more. Going even further, some of his most successful and popular transcriptions are from the piano music of Albeniz (Asturias appeared in GT 149).

Tarrega's Study In E Minor this month is a

simple but beautiful and rather charming piece in the Romantic style. The main technical elements consist of a repeated picking hand arpeggio pattern with emphasis given to the third or annular finger (written in the notation as 'a') in order for the melody to stand out. To achieve this effect the annular finger is played using the

rest stroke technique, combined with the thumb playing free stroke. Rest stroke. which has the capacity to produce a stronger, fuller tone than free stroke, is where the finger pushes inwards on the string and lands on the next adjacent lower string after plucking. The finger should be a little straighter than when playing free stroke and the movement (or push) comes from the large knuckle joint of the hand. To execute a rest stroke with the finger simultaneously with the thumb playing free stroke requires some focus and coordination, especially at first. But it is a common technique in classical guitar music and should be mastered. Exercises 1 & 2 explain this finger and thumb combination in detail, so make sure you've mastered or at least understood it before moving on to the main piece itself.

The goal of this lesson is to master the technique of making melody notes stand out from an arpeggio pattern using rest strokes on the melody using the annular finger, and free strokes on the accompaniment notes in order to raise the 'tune' away from the 'backing' as it were. The whole piece should be practised this way to develop the technique. A balance between the melody and accompaniment should be the aim (louder on the melody and softer on the accompaniment).

Although the technique presented here might seem relatively simple, it is absolutely fundamental to the important skill of simultaneously playing an expressive melody with accompaniment. The correct and proficient execution of these exercises and study will open the door to a huge range of inspiring guitar music. So be patient and, above all, enjoy!

ITarrega significantly expanded the guitar's repertoire by transcribing and arranging music by other composers "

ABILITY RATING Moderate



INFO KEY: Eminor TEMPO: 55 bpm CD: TRACKS 48-51 Dynamics and rubato

WILL IMPROVE YOUR Picking hand technique

Melodies within arpeggios

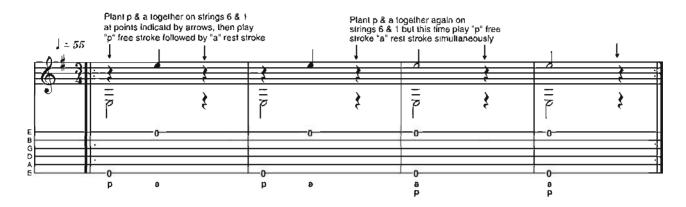
TRACK RECORD Hailed as one of the most crucial figures in the development of classical guitar technique and repertoire Francisco Tarrega's pieces have proved ideal for teaching and learning the instrument alike. David Russell's Tarrega: Integral De Gultarra is a two-CD set containing all his most famous pieces and studies and would be a great Tarrega collection for any serious student.

EXERCISE 1 REST AND FREE STROKES

CDTRACK 49

The purpose of Exercise 1 is to initially isolate the two types of strokes (rest and free). Begin by planting p and a on the sixth and first strings as indicated then simply play as written: free stroke thumb followed by rest stroke finger

followed by planting back down on the strings again. Then on bars 3 and 4 the object is to execute the two strokes simultaneously. Some students find this awkward at first but it does not usually take long to master.

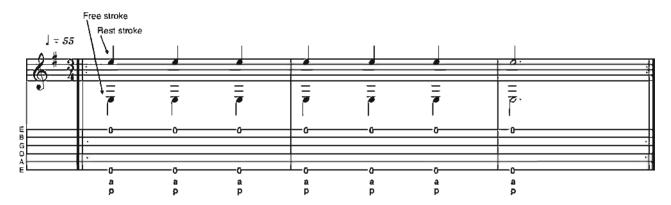


EXERCISE 2 SIMULTANEOUS REST AND FREE STROKES

CDTRACK 49

Here we reinforce the technique described above through continuous repetition of the two types of strokes played simultaneously. Allow the rest stroke finger to 'spring' back off the second string shortly after it has landed

there, in order to ready it for playing its next note. In addition to p and a it is recommended to practise this technique with p and m, and p and i for overall technical development.

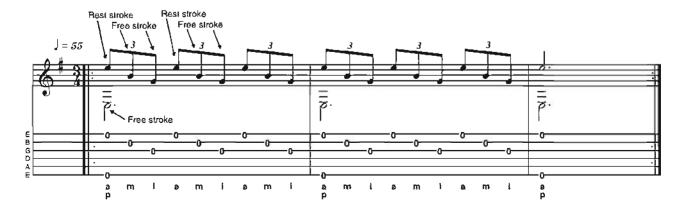


EXERCISE 3 REST AND FREE STROKE ARPEGGIOS

CD TRACK 50

Here we fill in the remaining arpeggio pattern in preparation for the study. This should be practiced as indicated: rest stroke 'a' is played simultaneously with free stroke 'p' on the first of each triplet, followed by a lighter sounding free stroke m plus i. Aim to avoid any excess movement or pulling back of the

right forearm when playing the rest stroke 'a' finger as this can disrupt the picking hand position. Instead, always push inwards with the fingertip from the knuckle joint. Aim to keep the volume of m and i a little softer than 'a' as this will be the melody note.



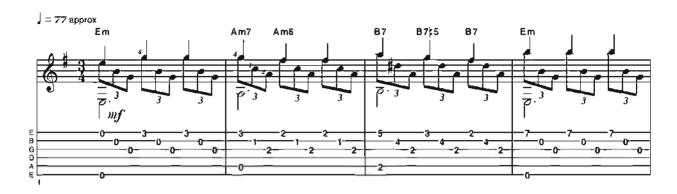
LESSON: CLASSICAL

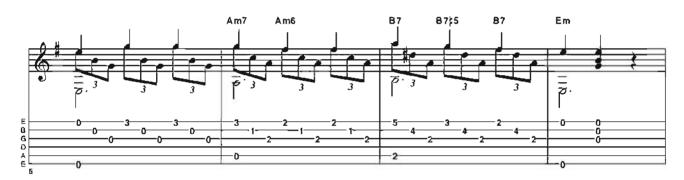
EXAMPLE TARREGA: STUDY IN E MINOR

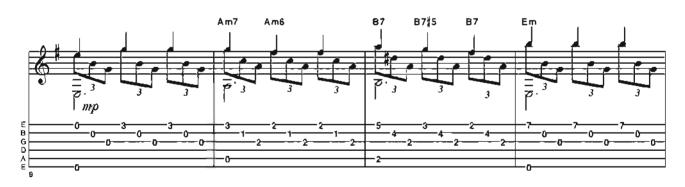
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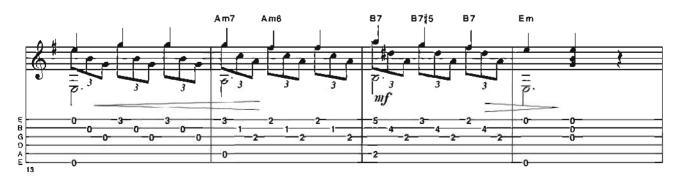
One component that can be incorporated into a piece of this nature is rubato. 'Tempo rubato' literally means 'stolen time' and it refers to the rhythmic flexibility of tempo applied by classical musicians in order to create emotional expression. It is only occasionally indicated in a score and is somewhat difficult

to describe but it can be heard (and felt) for example when a melody note is held for longer than its actual time (stolen time) and then the tempo may push forward in order to catch up and keep a relative pulse going. The slight speeding up or slowing down of the rhythm happens instinctively with a »







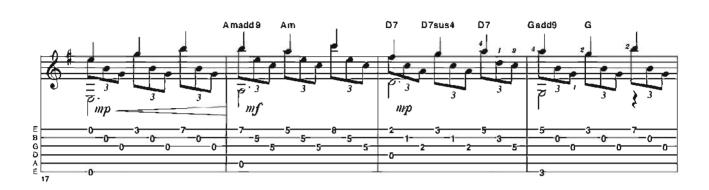


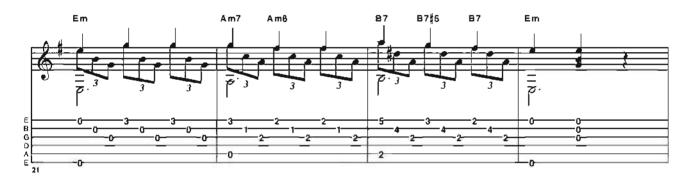
EXAMPLE PIECE: TARREGA STUDY IN EMINOR ...CONTINUED

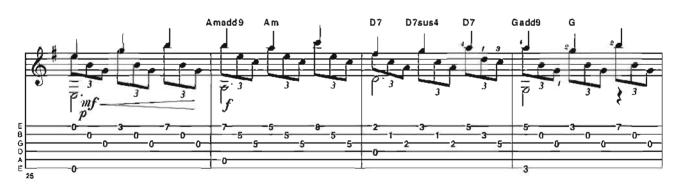
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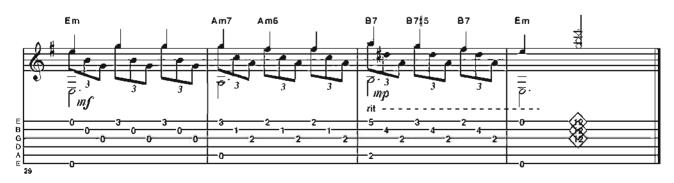
» naturally musical performer, like a 'breathing' effect. We should be careful however not to overdo the rubato as repeated stretching and speeding up

of phrases can start to sound predictable and detract from a tasteful and musical effect. Subtlety is always preferable to going at it like a bull at a gate!





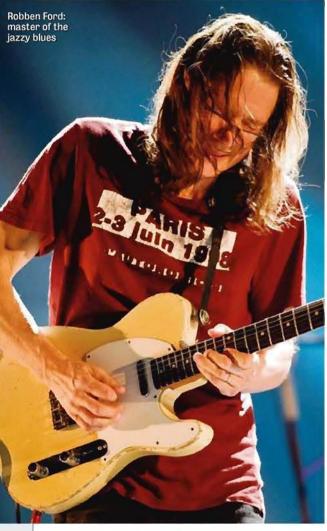




Minor Blues JAZZ BASICS 2



Continuing his already well received 'jazz for mortals' series, **Pete Callard** gets chordally jazzy on the good old minor blues sequence...



aim of these articles is to examine a few simple chord sequences and use them to introduce some simple ideas from the world of jazz iuto your own playing, without moving too far away from what you already know. This month and next we're going to be tackling a familiar sequence, the minor blues progression, and looking at it from both a rhytlim and lead guitar perspective. We first investigated the minor blues way back in GT Issue 91; this time we're stripping it back to basics and examining ways to make it sound jazzier, starting with the chord sequence.

There are several variations on the minor blues progression, but we're going to be using perhaps the most common sequence in both jazz and blues tunes, and challenging ourselves a little by moving to a possibly less familiar key - C minor - as shown in Example 1. We'll be discussing soloing options next time, but this month we're going to examine some comping ideas. Chordally speaking, the minor blues is made up entirely of minor 7th and dominant 7th chords - all of which we covered last month in our Jazz Basics primer, so you should be comfortable playing through all of the basic chords in three

different areas of the neck. What I want to look at is taking more of a jazz approach to playing, and voicing, these chords.

As guitarists we tend to learn big five or six-note shapes that look impressive in a chord book and sound great on their own, but when we take them into a band situation can often seem muddy, constricting and unwieldy. Jazz guitarists, despite their reputation for using big, complicated voicings, often tend towards the opposite,

stripping away extraneous notes to provide smaller, more flexible voicings. Bearing in mind that the bass is (or should be) providing root notes and chord tones already, it's not always necessary to play big voicings to fill out the harmony.

So how do we apply this? Well an easy place to start is by taking normal chord voicings and just leaving out the bottom two strings (see Examples 2 & 3), and we can strip it down even further to just 3 notes (see Examples 4 & 5).

Playing smaller voicings gives us more options and a lot more freedom to move around than big five or six-string voicings, and the top strings cut through much more in an ensemble situation - this is why funk players favour this approach. Example 6 features a comping pattern on the minor blues sequence which doubles as an exercise to work on these smaller voicings.

Next we're going to spice things up a touch and introduce a couple of alterations. If we add a #5 to the G7 in bar 9 we can get a great voice leading sequence - meaning we can play the whole sequence keeping the same note on top of each chord (Example 7). For the second time through the sequence we're moving further up the neck and adding Ab9 and G7#9 chords to the mix.

For the final two examples (Example 8 & 9) I've put together a couple of sample rhythm guitar parts for the minor blues sequence employing some of these ideas, and also throwing in a few new ones. Have fun exploring this and join me next time for some minor blues soloing.

💶 Jazz guitarists, despite their reputation for using big. complicated voicings. often tend towards the opposite ""



WELCOME TO THE second in a short series of columns aimed at introducing some of the basics of jazz. As we discussed last time, the





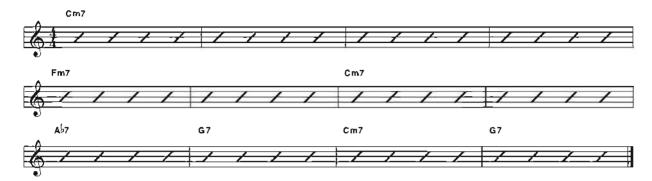
TRACK RECORD A few classic minor blues tunes from the worlds of jazz and blues include John Coltrane's Mr PC (from Giant Steps) and Equinox (from Coltrane's Sound), Footprints by Wayne Shorter (Adam's Apple), The Thrill Is Gone by BB King (from Completely Well), Oh Pretty Woman by Gary Moore with Albert Collins (from Still Got The Blues) and Dirty Pool by Stevie Ray Yaughan (from Texas Flood).



EXAMPLE 1 MINOR BLUES SEQUENCE

NO AUDIO

Below you will find the minor blues sequence that we're going to be working from this month and next...



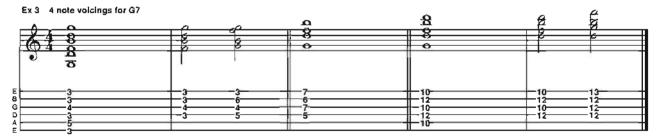
EXAMPLES 2 & 3 4 NOTE VOICINGS FOR CM7 AND G7

CD TRACK 52

This example demonstrates the three minor 7th and dominant 7th chord voicings that we covered last time, on the A and E shapes followed by a four-

note version missing out the bottom two strings. The D shape only has four notes so no pruning needed!



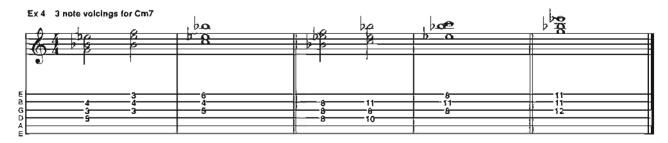


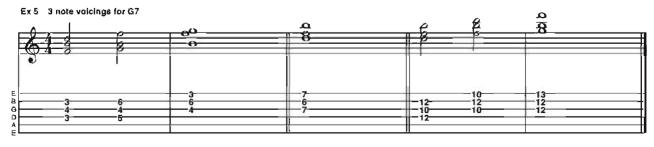
EXAMPLES 4 & 5 3 NOTE VOICINGS FOR CM7 AND G7

CDTRACK 53

Examples 4 and 5 strip things back still further with a series of three-note voicings corresponding to the A shape, E shape and D shape Cm7 and G7 $\,$

chords, plus some variations. Try to transpose all these shapes into other keys so you become as familiar with them as your regular barre chords.





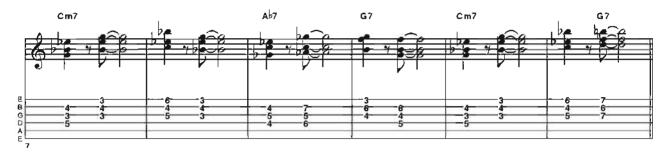
EXAMPLE 6 PRACTISING 3 NOTE VOICINGS

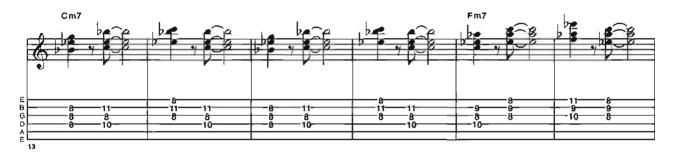
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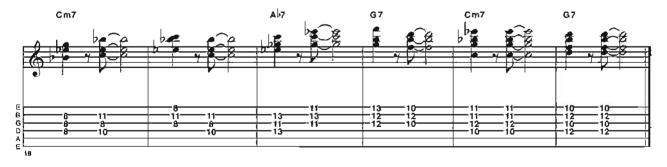
This comping pattern on the minor blues sequence is a great exercise to work on those smaller voicings. The first 12-bar is based around the A shape Cm7

chord at the 3rd fret, while the second moves up to the E shape Cm7 at the 8th fret. The subsequent progressions all follow this pattern.









EXAMPLE 7 VOICE LEADING IDEAS

CDTRACK 55

Keeping the same note, or as close to it as possible, on top of each chord is a great way to add sophistication to your comping. Things get jazzier in bar 10 where we've added a G7#5 to keep the Eb top note constant. For the second

time through the sequence we move up the neck and switch to four-note voicings. Bars 21 and 22 feature a classic jazz voicing idea, with Ab7 and G7 replaced by Ab9 moving to G7#9, keeping the Bb as our top note.

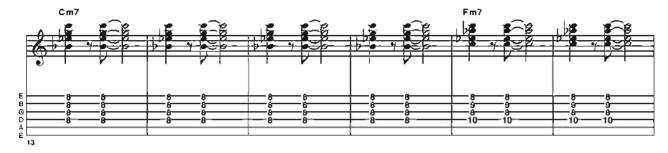




EXAMPLE 7 VOICE LEADING IDEAS ...CONTINUED

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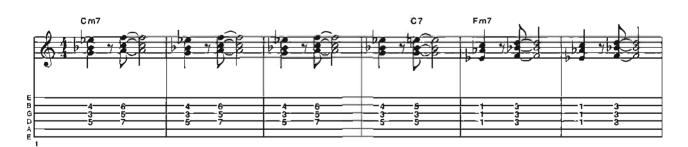


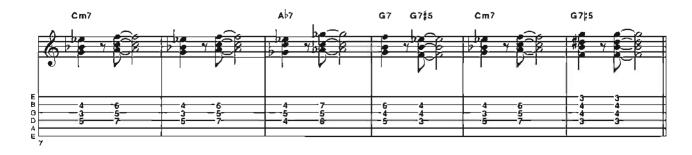
EXAMPLE 8 & 9 COMPING IDEAS

CDTRACK 57

These two examples feature a couple of sample rhythm guitar parts for the minor blues sequence employing some of the voicing concepts we've

covered, and introducing some other voicings and comping ideas for you to experiment with.





LESSON: JAZZ







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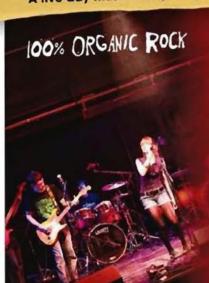




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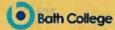
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Allianz (ili)











Using A Pick PART 2



This month **Stuart Ryan** forsakes his carbon fibre nail extensions and percussive thumbpads and invites you into the wonderful world of bluegrass flatpicking...



AFTER LAST MONTH'S uptempo strumming session I thought I'd treat you to a bit of lead work, so here is this month's flatpicking onslaught. We are dealing with bluegrass style here, the challenges being to get up to the required speed, picking as many notes as possible around the open position.

Most bluegrass music is played at uptempo speeds and often focuses on the open position as the main soloing area. There are several difficulties here - the open strings have a slacker feel to them so the pick may not bounce off the strings as readily as it does when you are up on the higher frets.

Another challenge is running out of space the open position is a very 'lateral' area of the neck which means that you end up playing across the strings from top to bottom, or vice versa, and it's very easy to get across the strings quickly then find yourself with nowhere else to go. As a result of this a good bluegrass

player will be adept at building 'sequenced' lines, basically a 'two steps forwards, one step back approach' where you start an idea, go forward, back on yourself a little and then carry on the process building up a long stream of notes - this means you can extend your ideas out much further than if you simply played across the neck.

Another challenge is the stamina and rhythm required to play long streams of eighth notes with few, if any, pauses and then maintaining the level of clarity and attack that's required throughout. This is a great exercise for your alternate picking as some times all the notes need an even dynamic whilst at other times you may want to accentuate specific notes or dig in a bit more on certain passages. Tips for mastering this style of playing are a loose, relaxed picking hand and heavy picks basically the heavier you can handle the better. On top of all this, maintaning a relaxed but assertive pick attack is no easy task - but check out as many flatpickers as you can via recordings and performances on YouTube and you'll soon get the idea.

I hope you enjoy this lesson. As ever, feel free to contact me at stuartryanmusic@ hotmail.co.uk. See you next month for another acoustic instalment.

Most bluegrass music is played at uptempo speeds and often focuses on the open position as the main soloing area ""





2 Open position playing



CD: TRACK 62

TRACK RECORD No matter what style of music you like it's worth checking out some of the players in the bluegrass/country genre as they all have mindblowing techniques - impressive artists to start with would be Tony Rice's Acoustics, Bryan Sutton's Ready To Go, and anything by Brad Paisley. But more mainstream acts like Dolly Parton and Alison Krauss have recorded great bluesgrass albums.



EXAMPLE BLUEGRASS FLAT-PICKING

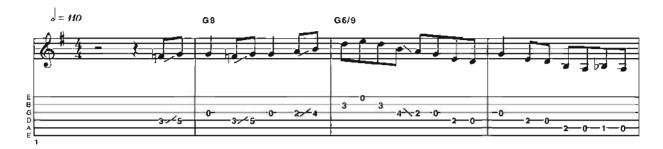
CD TRACK 62

[Bar 1] If you break this whole piece down into two or four-bar segments you will find it far easier to learn. Start slowly and ensure that you can time the slides with picking all the other notes.

[Bar 5] It's common in this style to suddenly throw in a chord against the lead playing, so always be prepared to jump right into a chord shape. Guitarists often separate the brain into 'chord' and 'lead' but it's a good discipline to be able to combine both, as a jazz guitarist would do in a chord melody solo.
[Bars 7-8] A short idea that uses the sequenced 'forward/back approach'.

[Bar 10] Picking the same note twice as in the open third string here can be quite tricky sometimes and really demands that you have a loose, relaxed picking hand. A great trick for this effect is to play a fretted note followed by the same note played as an open string (eg G on the fourth string, 5th fret followed by the open third string). Try it with this phrase.

[Bar 19] Sometimes a repeated phrase can be a good way of negotiating your way through a chord progression whilst at other times it can simply provide some breathing space before you move on to other ideas.











LESSON: ACOUSTIC

EXAMPLE BLUEGRASS FLAT-PICKING...CONTINUED

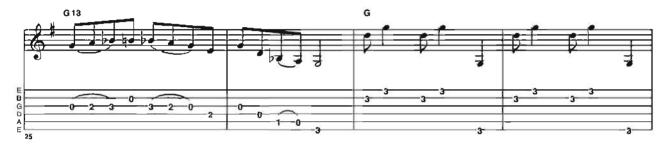
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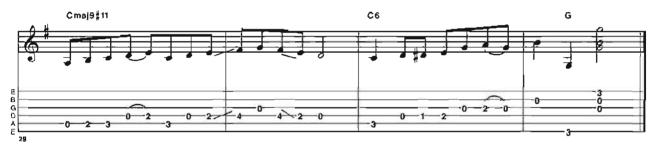
[Bars 23-24] Although we have been dealing with streams of mostly 8th notes this rhythm is also common in bluegrass playing so make sure you can switch comfortably between any rhythms with the picking hand. Look out for the big

leap from the first string to the sixth string as well!

[Bars 30 to end] These last few ideas are bluegrass staples, so it's well worth being able to play them in any key should you need to.







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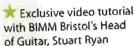


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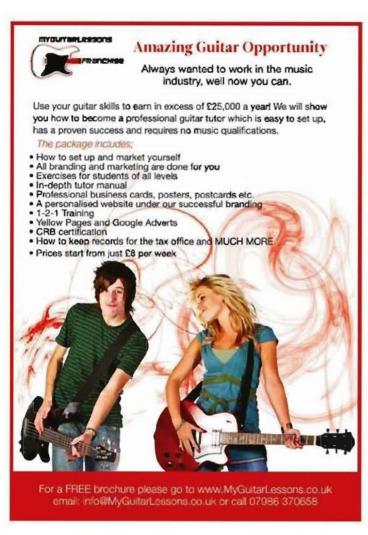


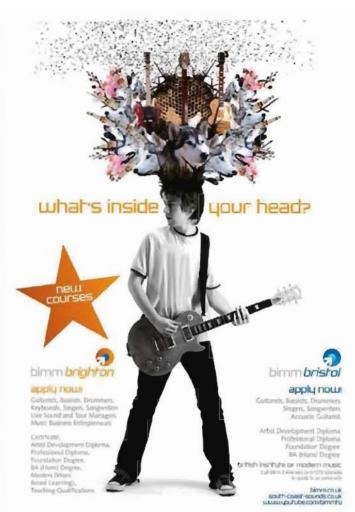
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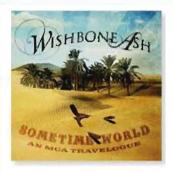
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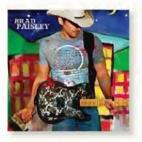
WISHBONE ASH SOMETIMEWORLD - AN

Universal ****

MCATRAVELOGUE

In case you haven't already quessed, this double CD features much of the best of the early stuff from Wishbone Ash in those heady days of Gibson guitars, Rickenbacker basses

and tons of Orange amplification, oh yes, and sitting on the floor at the Lyceum in London. (Whose idea was it to take out all the seats and water down the beer anyway?) There are lots of obvious inclusions here with a few surprises like a live version of The King Will Come rather than the regular Argus version. CD 1 is the original band whilst CD 2 continues from There's The Rub album where Laurie Wisefield replaced Ted Turner on guitar, He also sings lead on Goodbye Baby Hello Friend The very last two tracks present John Wetton replacing Martin Turner on lead vocals and bass from their Number The Brave album. There's a great choice of material here that offers a fantastic introduction to a band specialising in heavy/progressive harmony guitar,



BRAD PAISLEY AMERICAN SATURDAY NIGHT

Arista ****

Let's face it, every now and again you need a serious fix of country guitar licks yanked out of a Telecaster and where better to indulge in this deprayed fetish than the latest offering from the amazing Brad Paisley. Stacked with his usual lyrical take on the world, this album has the rock. blues and humorous elements that we've come to expect from a Paisley album. There's plenty of thought provoking moments

with the slow and sultry, but then he steps up several gears and delivers some of that blistering guitar picking that we all love. From the piercing treble to the low down and dirty, there's barely a fret left untouched. Great solos abound like the melodic Oh Yeah You're Gone, the title track or the whimsical Catch All The Fish. This is country guitar heaven. Oh, and watch out for the real ending of Welcome To The Future, which is a 'hidden' track, Awesome stuff!

TIN SOLDIERS **TELLING TALES**

Futureproof Records ***

There's simply loads of energy in this debut album from the Kentish based quartet, Tin Soldiers. Proceedings kick off with the single, 24 Hours, and immediately you're sucked into a very British rock sound. Rich Crossingham is the lead vocalist and shares quitar



duties with Matt Wade but this Is a contemporary band so there are no big solos here even though there is an instrumental interlude on the spacious Day By Day. No matter; the songs are strong and delivered with loads of attitude so it's an element not overly missed. Check out the menacing instrumental track Static that demands attention throughout but seems more like an extended intro rather than a track in its own right - we would be interested to know what it precedes on stage. Creating a mood of expectation is a great musical trick that most bands fail to achieve so let's hope they make the most of this ability. Apparently tour plans are currently in action so going to see them live looks like a must.



LADY ANTEBELLUM **NEED YOU NOW**

Capitol Records ★★★★

Although their first eponymous album was a number one hit in America it's taken until now for Lady Antebellum to find any success over here. But constant airplay of their new single Need You Now and this second album bearing the same name surely means that It's time for Britain to take notice. New Country is the equivalent of modern MOR rock and if you want great guitar solos then this is where to find them. Lady Antebellum are Dave Haywood on acoustic guitar, electric guitar, mandolin, piano and background vocals with Charles Kelley and Hillary Scott on lead vocals. The songs are top

quality as is the production, and they have their pick of the top session players like Paul Worley, Bruce Bouton and Jason 'Slim' Gambill, but some might say that makes it all a little too smooth. Be that as it may, this is high quality performance all round and these guys are going to be around for some time.



CHIMP SPANNER AT THE DREAMS EDGE

Rasick Records ★★★★

This album is the brainchild of multi-instrumentalist and producer Paul Antonio Ortiz and it's a bit special. Essentially it's progressive metal with an ambient feel but with menace and urgency about it. In many ways it reflects back on the 80's sounds from bands like Bruford and Brand X with a few John McLaughlin and Allan Holdsworth techniques thrown in, but that's not a bad mixture from where we stand. Variety is an essential ingredient for all good instrumental albums and there's plenty of that here as smooth tracks like Supererogation are neatly set against some of the more shock driven changes on Bad Code, Harvey Wallbanger and the stunning Ghosts Of The Golden City. Check out the official website www.chimpspanner.com for videos of Paul playing and all the latest news.

JAMES TAYLOR & CAROLE KING LIVE AT THE TROUBADOUR

The historians among you will recall that both James Taylor and



DVD REVIEWS

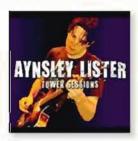
Carole King were regulars down at The Troubadour in LA at the start of their careers. This album documents their triumphant return in 2007 as part of the club's 50th anniversary celebrations - and what a show they put on. Reunited with members of their respective original bands, including Danny Kortchmar on guitar and Leland Sklar on bass, the legendary pair serve up a rich menu of their greatest hits. If your idea of heaven is hearing James Taylor singing harmony with hits like So Far Away and It's Too Late, and with Carole King returning the favour for Something In The Way She Moves and Carolina In My Mind, then this CD set is definitely for you. And if you're asking what could possibly be better, there's the accompanying DVD which captures everything that went on that night in high definition and superb 5.1 surround sound. Absolutely unmissable!

AYNSLEY LISTER
TOWER SESSIONS

Hatman ***

UK guitar man Aynsley Lister's recent crossover into blues-meets-well-written-rock-song territory has been well received by press and public alike. He began a

45-date tour of Europe towards the end of last year and reports indicate that at the finishing line, the man and his band had gone way past top gear and entered the turbo zone in terms of performance level. If you're kicking yourself for missing it, then compensation of a sort comes in the form of this new live CD which was recorded during the final stages of the tour at Winchester's Tower in January 2010. Opting for a live 'greatest hits' package, Aynsley and his band blast through a set of audience favourites including a stunning rendering of Prince's anthemic Purple Rain. The decision to add keyboard player Dan Healey proves to be an excellent one as the overall sound of the band has never been better. We particularly enjoyed the cover of Hendrix's Crosstown Traffic, complete with ripping Strat solo - nice!



CLASSIC ALBUM



BRYAN ADAMS

RECKLESS

A&M Records ****

Although he'd already been a huge success at home with three top-selling albums, without a doubt it was his single Run To You that broke Canadian rocker Bryan Adams in the UK. The timing was perfect as in

1984 we were all riding on a new found wave of heavier, guitar-orientated rock and Adams' song crafting prowess, using a blend of simple basic chords, high energy vocals, soaring guitar solos (from Keith Scott) and fantastic sing-a-long melodies, meant that his words were on everyone's lips. Heaven and It's Only Love (featuring Tina Turner) also charted, and with no less than six singles taken from the project, Reckless was something like an instant Best Of album, and Summer Of '69 soon became the pub rock anthem for British bands up and down the country. It's a truly inspirational album and every track sounds just as good now as it did back then. An absolute must for any guitar player's collection.

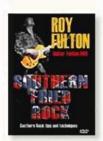


CHICKENFOOT GET YOUR BUZZ ON - LIVE

DC3 Eagle Vision ***

Keen to get the show on the road following the impressive sales figures of their eponymous debut album this DVD captures the band in full swing in their performance from the Dodge Theatre in Phoenix, Arizona during their tour last year. The band is really hot and duck's bum tight,

showing that their natural ability to gel musically is continuing. Much as we applaud Joe Satriani's solo works it's only when you see him working within a good solid rock band that you can really appreciate just how much expertise and ability he brings to the table. If you like the album then you'll love this as these guys are so great to watch. Sammy Hagar is a brilliant front man and Michael Anthony and Chad Smith show they are a rhythm section that's simply made to be. There are no fancy staging or visuals; this is a straightforward rock concert and it's good to see Hagar play some guitar too, although Chad kicking over his drum kit at the end of My Generation was perhaps a cheesy step too far. Great show nonetheless.



ROY FULTON SOUTHERN FRIED ROCK

CJVideo ***

Every now and again the urge to hone up on your licks or learn something new takes hold and it's time to dust off those tuition videos or indeed go out and buy a new one. If you fancy something fresh then why not give Roy Fulton's Guitar Tuition DVD a spin? Roy is known for his

work with the London College of Music and has over 30 years of playing experience. His no nonsense approach to tuition offers hands-on examples of finger exercises, chord progressions, double-stops, bends and licks will help players of all abilities, but he can certainly give beginners a huge kick start. This feels more like a one-on-one lesson rather than a high production tuition video but although somewhat low key in production values the close-ups on the fingers and fretboard keep you totally in the playing frame. In keeping with the theme of the DVD there is a good section on Southern rock and even some tips on playing slide gultar, but much of what is demonstrated here is good solid stuff and offers loads of ideas and examples for improvisation.



THE ROLLING STONES STONES IN EXILE

Eagle Vision ***

What do you do when Her Majesty's government wants 95% of your income as tax? You quit England and take up residency in France. And even though ex-Bluesbreaker Mick Taylor had less need to go he upped sticks and joined Mick, Keith, Bill, Charlie and a retinue of session

players. A somewhat Bohemian existence ensued and the music slowly flowed, but unable to find the right recording studio the band did most of the work in Keef's basement. Thus began the story of the making of Exile On Main Street. It was a time when the band was extremely unsettled, but it gave the songs added edge and explains why Stones fans look upon this as their best work. Packed full of quotes, info and Mick and Charlie revisiting the area, the many extras over the televised version give an in-depth appraisal of the times when most of the guys were dads in the morning and musicians the rest of the day. And if drooling over vintage guitars is your thing, don't think twice - just get it!



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

Memory Man **Dear Theory Godmother**

Have you got any tips on memorisation? I keep blanking out on certain sections of the music I learn, irrespective of the amount of time I spend practising it. How do players remember whole sets?

Dean

It might not be the amount of time you spend practising but the way in which you're practising. I tend to opt for straightforward repetition: boot camp, plain and simple - but in a strategic way. If a piece contains a black hole where you blank out every time, it might be that the part involves an unfamiliar chord sequence or a technique you've not yet mastered. This can be cured with practice, but the part itself needs to be worked on independently first.

To begin with you need to try and identify the problem - is it fingering, or a picking or fretting hand foible? Is there a common denominator between the things you tend to forget? This is the sort of thing a teacher would try to determine so that a course of action could be taken to resolve matters.

Repeating a troublesome passage is a good way to initiate 'muscle memory' in the hands. Effectively you are programming your hands to carry out a series of movements - like changing gear in a car or tying a shoelace - so you might not be making conscious movements, but they seem to happen by themselves. The great Joe Pass once said that you should learn to trust your hands because often they know where they're going better than you do!

A lot of people, including classical soloists, swear by visualisation. That is, aim to see the piece you're having trouble with in your mind's eye when you haven't got a guitar in your hands. If you can't 'see' sections of it clearly, then you can always break the part down and take a closer look at it. Pretend you're making a film of it that you can replay in your head. If the piece resides there it will remain connected to your visual memory and should make the situation easier. A quick glance at the fretboard should be all it takes to engage playback!

Relativity Theory

Dear Theory Godmother

Is there a quick way for working out relative major and minor keys? I know that C major's relative minor is A, but I'm guessing that there is a system at work which would allow me to work out the rest.

Carrie

There is indeed, Carrie. Every major key has a minor key running through it and, thanks to the uniformity of music in this respect, it's always found in the same place, starting on the sixth note. Let's look at C major:

CDEFGA 1 2 3 4 5 6 7 1 If you look at the note that falls sixth in the scale, you'll find an A. Now let's look at the A minor scale:

ABCDEF 1 2 b3 4 5 b6 b7 1 As you can see, the notes are the same, they are just in a different sequence (see Ex 1). This is true of every major/ minor scale relationship – if we take

the scale of E major, you'll see that the

trick works every time (Ex 2).

E F# G# A B C# D# E 1 2 3 4 5 6 7 1 This time, the sixth note is C# and one look at the C# minor scale confirms our findings:

C# D# E F# G# A B C

However, I'd be the first to say that working out the sixth note of the scale every time you want to find a relative minor can be a bit mind-bending. So there's way of working it out using the guitar's fretboard which will give you the answer instantly.

If you look at Ex 3 you'll find the familiar pentatonic box position for A minor. The practical fingering for this involves your fretting hand's first finger playing all the notes that fall on the 5th fret. If you look at the note that falls naturally under your fourth finger, it's C - A minor's relative major. So if you want to find the major/minor relationship for any key, just find the pentatonic position on the fretboard and see where your fingers fall.

Let's confirm that it works by trying it with E major (Ex 4). This time, you need to find the major pentatonic shape, but the drill is the same (in fact, it's the exact same shape - isn't the guitar a wonderful instrument?). The E falls under your fourth finger and the C# under your first. So now you know the theory behind why this relationship happens and a neat trick to find it quickly on the fretboard.

It's A Wrap!

Dear Theory Godmother

Can you tell me how many times I should let the strings wrap around the tuning posts of my acoustic before I trim them? At present the headstock looks like an unruly wire forest and the number of windings around the posts is random, at best. I want to adopt a new policy of neatness!

James

I opt for having three turns around the capstan for my wound strings and a few more for the plain strings - but no more than five or six. Calculating the length of string to thread through is sometimes roughly measured as one and a half tuning pegs' distance beyond the peg you are tuning.

STAR SOUND BITE... BOB BROZMAN ON STARTING OUT PLAYING SLIDE GUITAR...



 $m{6}$ Get the sound in your head by listening to records. Find the music you really like, listen to it all the time, and then one day you'll be walking down the street and the record will just play itself back in your head. Half the battle is knowing how it goes. I recommend you should get a jumble sale quitar and string it up with medium to heavy gauge strings... something like .014 .018 .036 .046 .059. You need at least a .059 on the bass string because you're detuning to D all the time."



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

Secondary Dominants

Dear Theory Godmother

Could you explain what a secondary dominant is, please? Oh, and I'm still quite naïve about music theory and so could you be gentle? Thanks! Lawrence

If you're still in the shallow end of the music theory pool, Lawrence, I think the best way to approach this is to think of a secondary dominant as a means to change key either

temporarily or permanently in the middle of a piece. I'm thinking that this would be the form in which you've most likely come across them.

The main thing about dorninant chords in general is that they are designed to point the way 'home' and they do a fabulous job of it too. In the key of C, it's G7 that provides the signpost (see Ex 5) and the reason it sounds the way it does is because every dominant chord contains an interval that can really only be satisfactorily resolved by returning to the tonic. You might have heard of the 'flat 5th' or 'tritone' and it's this interval that gives the dominant chord its restless, unresolved nature, In G7 it's the interval between the B and the F that provides the flat 5th:

G7	=	G	В	D	F
		1	B 3	5	b7
C		C	E	G	
		140	- 1	E	

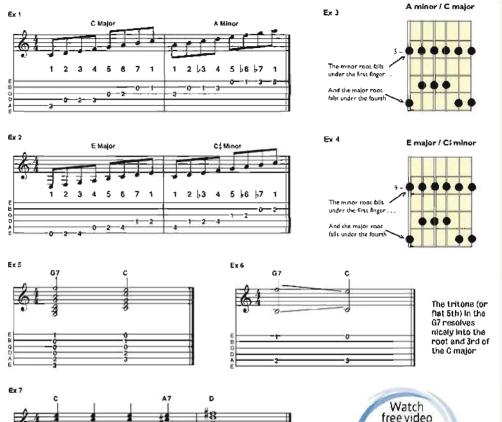
Here, the B is a semitone below C and F is a semitone above E and so when the chord resolves to C major the G remains static, the B moves up a semitone to C and the F drops a semitone to E, resulting in a resolution that is satisfactory to the ear (see Ex 6).

This means that a dominant chord is the most effective way of implementing movement between keys. If, for instance, we wanted to leave C major for a while and move to D major, we could do so by using A7. This is not a chord that occurs in C naturally – under normal circumstances it would be an A minor – but playing straight from C to A7 to D major sounds pretty cool because the A7 has acted as a satisfactory aural signpost to the new key (Ex7).

So we would refer to the A7 as being a 'secondary dominant' -- a chord that is not in the prevailing key of the piece but is present to help us move towards a new key whilst being easy on the ear.

Of course, as always with music it's not as straightforward as this in every situation, but you'll find out more as you move along.

EXAMPLES 1 - 7



Power Hungry

Dear Theory Godmother

I need to up my game in the distortion stakes, but there are so many pedals on the market now I don't know where to start. I don't have a Hollywood budget and so I'm not into boutique solar-powered atom-splitters, but could you point me in the direction of something that is worthy, reliable and good-sounding, please?

Ron

You don't mention what type of style you play, Ron. The type of distortion pedal you'd need for playing metal would be different to that which you'd need for playing blues and so I'll have to be as general as I can.

I'm guessing that your amplifier has not got a gain channel (quite rare these days, not so rare in the past) and so you are relying solely on a pedal for the scorched earth side of your playing? If this is the case, then I'd be inclined to do a little research on the web and find out if you can what sort of external distortion device is being

employed by the players you admire. You're likely to find some very wallet-friendly pieces of kit out there. Once you've compiled a list, find a music store that has a good stock of devices and ask if you can audition them with your own or similar gear in the shop at some point. It will help if you offer to come in when they're not too busy because it's likely that you'll be making a fair amount of noise!

Or look at some of the 'big names' in distortion pedals like BOSS or Marshall first because their resale value will be good if you need a rethink in the future. Often the names of the pedals give you a clue what they're designed to do and so a 'Bluesette' would be very different in character to one calling itself' 100% Collateral Damage'.

It's Dead, Squier...

Dear Theory Godmother

The other day I was practising with my Squier Strat and it went dead. No sound at all through the amp, not even a buzz. I tested the amp by putting a friend's guitar through it and it works fine, but my guitar is as dead as a dodo. Have you any idea what could have caused a total melt down like this and is it something! could fix myself? My older brother does electronics at school and could probably help me out a bit.

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Tris

I can only make an informed guess here, Tris but it sounds to me like a wire might have become unsoldered from the jack socket or you have a 'dry joint' somewhere in the guitar's electrics. Whatever, it's really a job for a professional, rather than a shot-in-the-dark mission and so I would recommend that you find a local guitar repairer or if the guitar is still under quarantee, take it back to the shop and ask them to sort it, It's a relatively quick job for someone who knows what they're doing and re-soldering a wire shouldn't be expensive.

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TAB Under the musical stave, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar—the numbers on the strings are fret numbers.

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

PICKING

Up and down picking



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

Tremolo picking



■ Each of the four notes are to be afternate 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.

Anneggiate 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.

eft Hand Tapping



Sound the notes marked with a square by hammering on/tapping with the frettinghand fingers.

Fret-Hand Muting



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

BENDING AND VIBRATO

Bendup/down



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

e-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 beni



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

Ouarter tone hand



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

CAPO



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

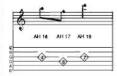
HARMONICS

Natural harmonics



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

Artificial harmonics



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

Pinched harmonics



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

Tapped harmonics



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

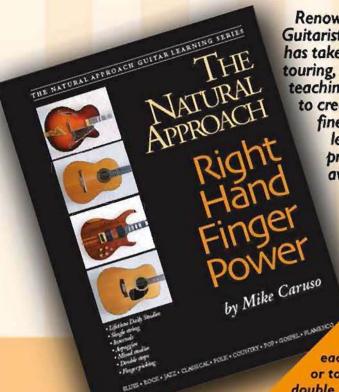
R/H TAPPING

Right-hand tapping



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

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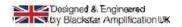
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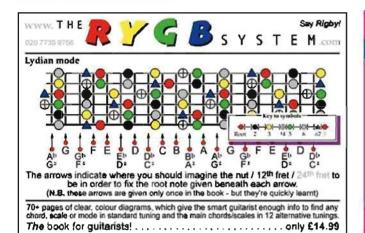
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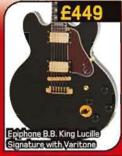
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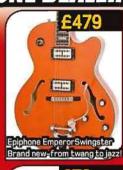






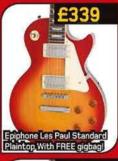










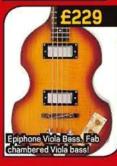






















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