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## ELECTRIC BLUES

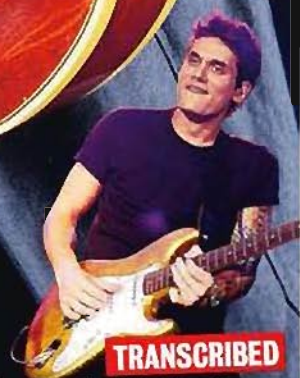
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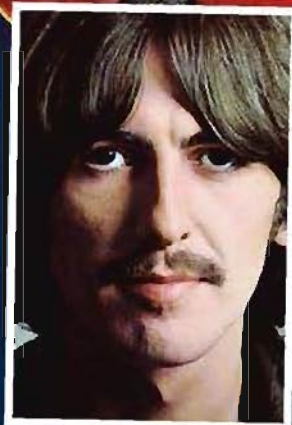
LEARN THE STYLES OF

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Tommy Emmanuel  
Frank Gambale  
Tom Morello

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Gently Weeps*

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

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

**SHAUN BAXTER**

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

**JON BISHOP**

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

**PETE CALLARD**

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

**MARTIN COOPER**

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

**GIANLUCA CORONA**

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

**PHIL HILBORNE**

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

**JAMIE HUMPHRIES**

Mr Humphries is one of GT's stalwart writers and musicians, having been with the magazine for years. He also plays in WWRY with Phil on occasion.

**SCOTT MCGILL**

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

**DAVID MEAD**

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

**BRIDGET MERMIKIDES**

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

**STUART RYAN**

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

**JOHN WHEATCROFT**

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

## Welcome

WHILE TEACHING AT IGF this year I was telling fellow tutor and wonderful

guitarist Denny Ilett about my embarrassingly late 'discovery' of Lonnie Johnson. Lonnie was a huge blues and jazz icon of the '20s right up to the '60s and widely regarded as the first real guitar soloist. Denny asked if I had read *Escaping The Delta*, by Elijah Wald. I confessed I hadn't, so he duly presented it to me next day and I've been reading it ever since.

The upshot is that, while many view Robert Johnson (no relation) as the font of all things blues, in fact he was a minor player who recorded a fraction of what the true big guns of the day - Lonnie, Leroy Carr, Bill Broonzy and Ma Rainey - managed. He was little known even in his native Mississippi, whereas the others were national stars.

On the other hand, while we often think of him as the 'tortured artist', Wald describes him as a busy pro performer, pointing out that in photos he's sporting a snazzy suit and Gibson guitar! Johnson really wanted to emulate namesake Lonnie and be a superstar. What's never in dispute is that he was a brilliant musician who astounded all that saw him.

The book also highlights how the record companies held sway over their signings even then. Wald tells us how blues musicians, including Johnson, would also have played the pop hits of the day, plus ragtime, jazz, folk songs and ballads. But the labels, knowing that blues was the era's popular black dance music, restricted what they could record, thus giving us this skewed version of history.

Also fascinating was the realisation that Robert Johnson, born in 1911, was a contemporary of Muddy Waters, Elmore James, Brownie McGhee and Howlin' Wolf (whom I perceived as later artists); and that guys like Broonzy, Leadbelly, Rev Gary Davis and Mississippi John Hurt were going years before him. Johnson's short life - he was allegedly poisoned by a jealous husband in 1938 - adds to the mystery and also sets his music back in time, while others went on to have long careers, making them seem more modern.

I hope you enjoy John Wheatcroft's three-pronged electric blues trail, from Joe Bonamassa, Matt Schofield and Philip Sayce, back to Hubert Sumlin, Charlie Christian and Lonnie Johnson himself. It's an eye-opener!

See you next month...

*Mead*



## The GT Promise...

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





# Guitar Techniques

• CONTENTS • OCTOBER 2010 •

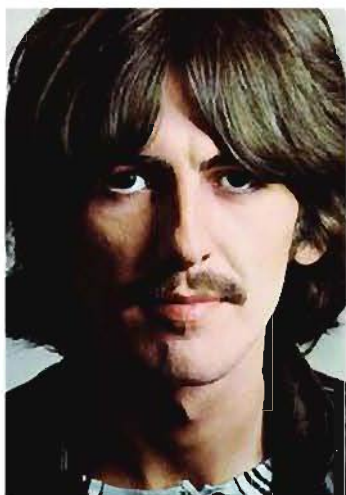
## SPECIAL FEATURE

### ULTIMATE ELECTRIC BLUES

Play like the legends!... **18**

Learn the styles of the most influential electric blues guitar greats from the last 100 years. John Wheatcroft is your guide...

ON THE CD: TRACKS 4-7



## TRANSCRIPTION #1

### THE BEATLES

While My Guitar Gently Weeps... **30**

Steve Allsworth tabs George Harrison's classic from the White Album, with original Clapton solo and extra lead break from Jeff Healey.

ON THE CD: TRACKS 8-10

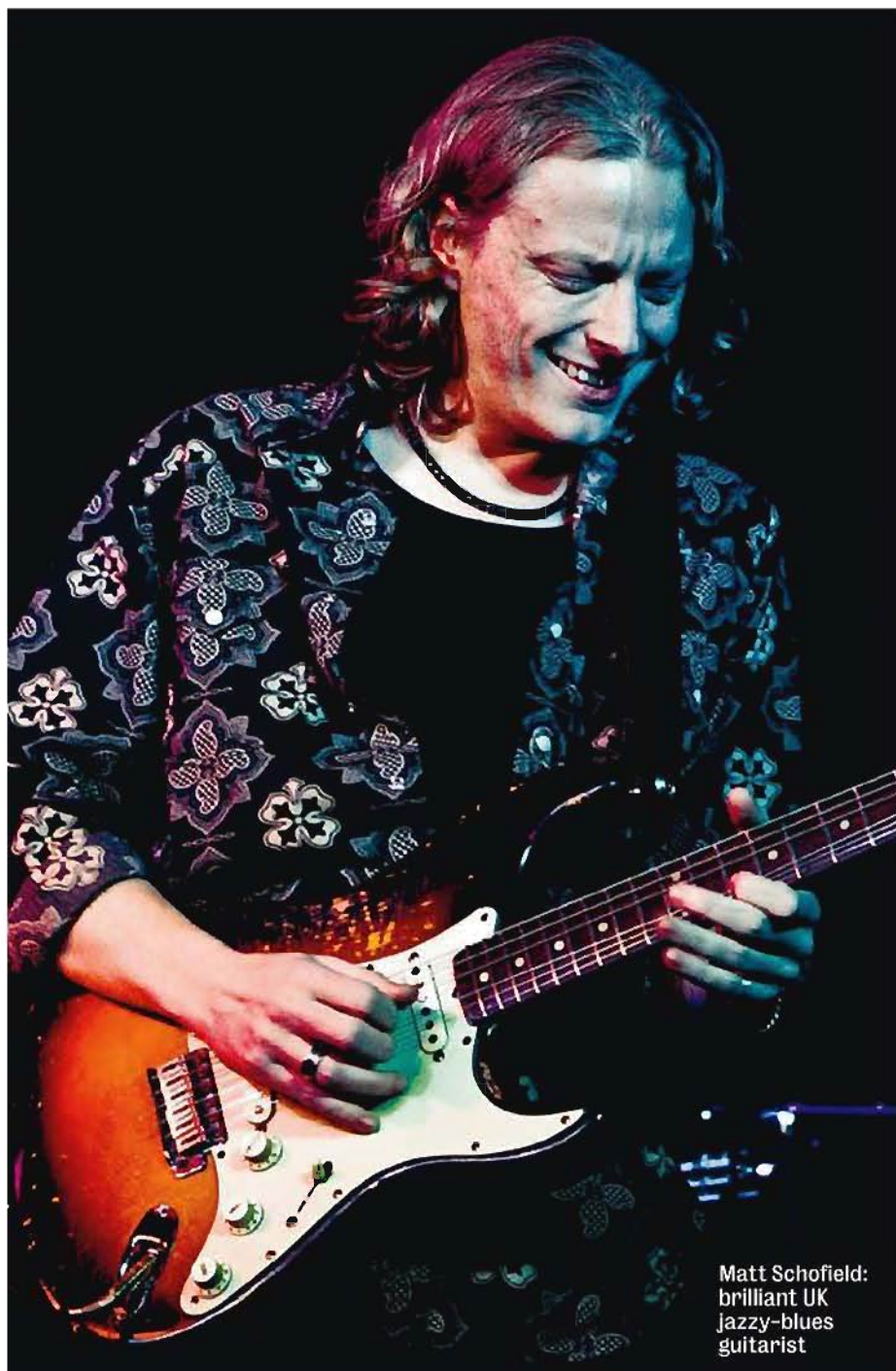
## TRANSCRIPTION #2

### JOHN MAYER

Cissy Strut... **40**

Jon Bishop looks at John Mayer's modern take on a Meters' funk gem and throws in a cool John Scofield solo for good measure...

ON THE CD: TRACKS 11-14



Matt Schofield:  
brilliant UK  
jazzy-blues  
guitarist

CHRISTIE GOODMAN / JEFFREY M. HARRIS

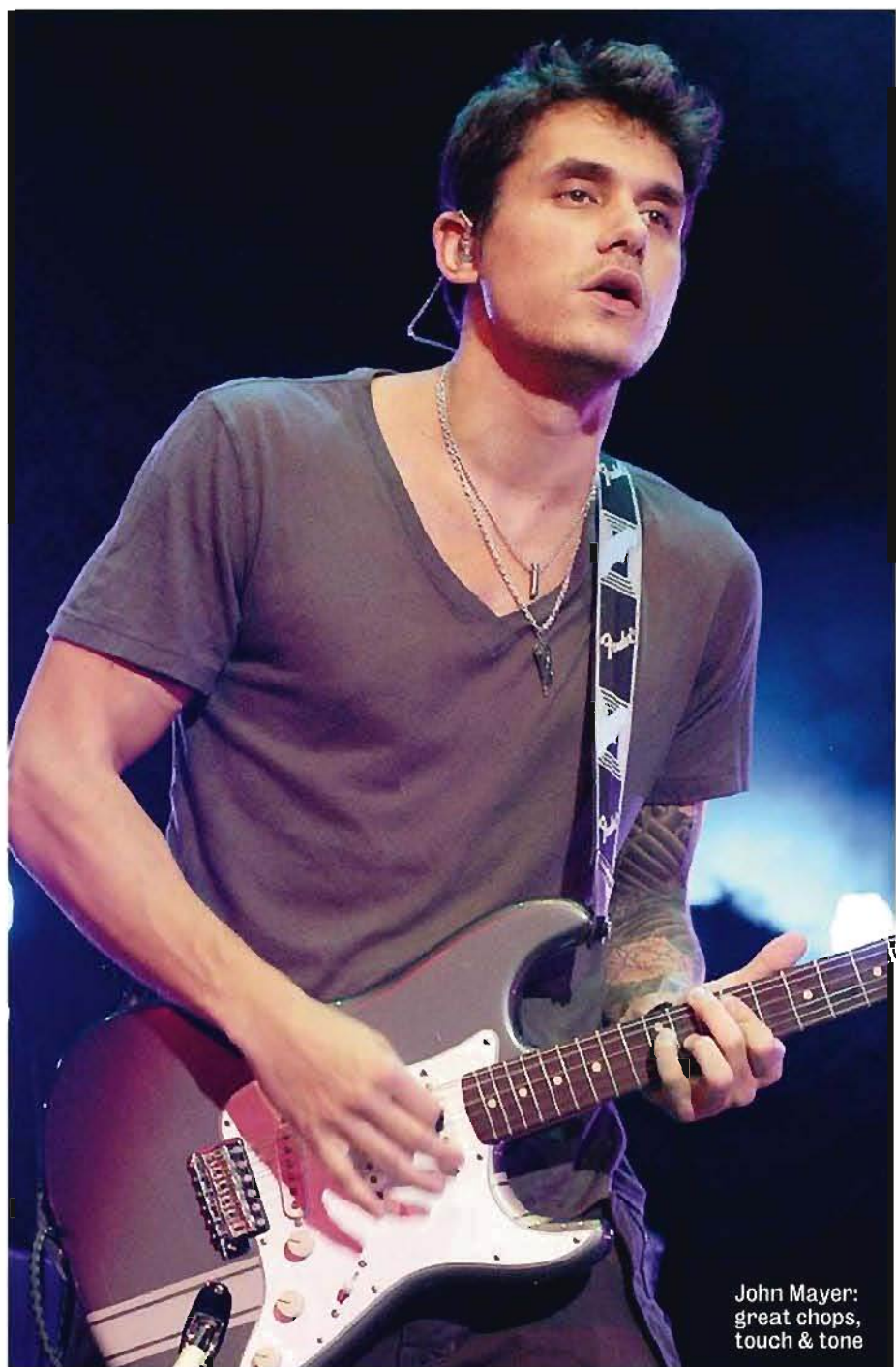


## REGULAR FEATURES

WELCOME	3
Nev 'discovers' a new blues great...	
TALKBACK	6
Readers' mailbag, including Star Letter...	
INTRO	8
News stories, Freeze Frame, One-Minute Lick, Hot For Teacher and more...	

BACK ISSUES	48
Missed a recent copy of Guitar Techniques?	
SUBSCRIPTIONS	87
Great offers and GT delivered to your door!	
ALBUM REVIEWS	88
This month's CD and DVD releases...	
THEORY GODMOTHER	90
Scared of sight reading? Freaked by fingerpicking? Consult The Mead!	





John Mayer:  
great chops,  
touch & tone



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## GT LEARNING ZONE

### LESSONS INTRODUCTION.....51

Jason 'Hammer-On' Sidwell gets this month's lessons section off to a banging start...

### 30-MINUTE LICKBAG.....52

Six fabulous licks from BMM Brighton's Scott McGill. From 'Cinch' to 'Sado'!

### BLUES.....54

John Wheatcroft on the blues style of the legendary Johnny 'Guitar' Watson...

### ROCK.....58

Martin Cooper unveils the style of RATM's axeman Tom Morello...

### FUSION.....62

Are you ready for a challenge? Learn how to play like sweep picker extraordinaire Frank Gambale. Gianluca Corona shows you how...

### CREATIVE ROCK.....64

Shaun Baxter continues his unique exploration of blues turnarounds...

### CLASSICAL.....72

Bridget Mermikides teaches us Dionisio Aguado's Study No. 16, from his set of 24 influential etudes...

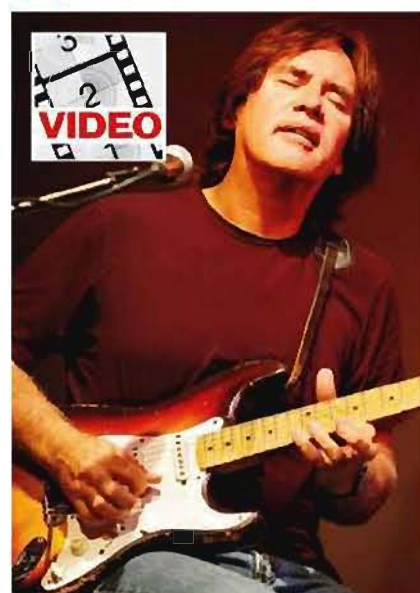
### JAZZ.....76

Pete Callard shows how to jazz up a 12-bar blues chord progression...

### ACOUSTIC.....82

Stuart Ryan unlocks the secrets of pick and finger players like Tommy Emmanuel...

## GT VIDEO MASTERCLASS



### CARL VERHEYEN TUTORIAL PT3 ..68

In the third tutorial of his series, the master demonstrates his unique style...

### USER GUIDE.....92

How to use GT's tab and notation. Includes details on picking and fretting hands, bending, vibrato and harmonics...

### TEACHER DIRECTORY.....94

Find a local teacher with genuine Registry of Guitar Tutors credentials - now!

### NEXT MONTH.....97

See what fabulous tunes and tutorials we have in store for you in our next exciting issue...



# Talk Back

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



## CYBER GT?

So I'm sitting looking at my hundred or so guitar magazines in the box under my desk; they take up an awful lot of space and it takes me ages to find songs to play when searching through. A thought came to mind about your magazine subscriptions - how about an electronic subscription, whereby you sign up and are either emailed or required to download each episode of the magazine and associated music? There are a number of benefits to this: environmentally friendly, saving paper; magazines can be searched; music is already on your PC or Mac so there is no need for storage of CDs; and of course it saves space. So how about it, send the magazine in to cyber space?

One other thing, would it be possible to do a feature on blues whereby a solo is based around chords. By that I mean play a few licks then the odd chord then a few licks etc. I would love to be able to do this but my knowledge of chords is pathetic and I don't know how to apply them.

Tom

*With regard to the digital magazine suggestion, see my reply to Patrick Hertal's letter. Regarding your 'blues with licks and chords' idea, I think it's great and will get someone on the case very soon - Stuart Ryan perhaps, as he does that kind of thing really well.*

## ALL TOO MUCH

I am working my way through parts of your July addition whereas you are probably well into August. I think they row them over to the colonies. I particularly enjoyed the Shadows tab. I find that each issue has a wealth of material. The problem is that, since I have been buying your mag since '03 the 'wealth'

## STAR LETTER WRITE ONE AND WIN A PRIZE!

### READING FESTIVAL?

Since I have only been reading your magazine for a couple of years now I'm guessing I have probably missed past lessons, articles and readers letters on the touchy subject of 'reading the dots'. I'm aware of many people's question, "Do we really need to read the dots in order to play guitar well?" and I think most of your readers would agree that the answer lies in what we each personally want to take from learning the instrument. Your magazine provides guitarists of all ages and from all backgrounds the chance to sample the delights from all genres of music from jazz to metal and everything in between, old and new, in order to learn outside of our comfort zone and therefore improve. So, should we also make attempts to read the dots? Would it improve our playing or is our valuable time better spent improving our technique etc? While I

see tab as a great, accessible way for guitarists to learn things quickly, allowing us to improve other areas of our playing such as technique without hindrance, I also think there is a danger of us becoming lazy because of its success. I do not for one minute believe that behind your writers' cool lessons and their sense of humour there doesn't lie a solid educational background which includes being able to sight read, at least to a certain degree. I cannot sight read for guitar but because I studied as a reading drummer I understand the benefits, whether they be for career reasons and/or self-improvement. And so, I throw



open the question. Would we benefit from a current article, relative to your readers, on how to read the dots? I think so. What do you think and maybe more importantly what do my fellow Guitar Techniques readers think?

Paul Camsey, Washington, Tyne and Wear

*Over the years we've covered sight-reading a lot, Paul. David Mead (Theory Godmother) did an entire series on the*

*subject some while ago but we also feel it's time to revisit reading with a short series that would hopefully provide a quick pay-off. We've already spoken to John Wheatcroft on the subject so look out for something in a future issue. We certainly believe that reading is important since, unlike some guitar magazines, we retain notation alongside the tab and always will. All our*

*writers know the dots - they write the music down themselves and we simply typeset and check it. Knowing how to read can only improve us as musicians - not to mention providing us with the means to get sessions, be hired for better gigs and earn better money!*

## 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.*



has accumulated but I find that a lot of wealth doesn't make for more 'wealth' it makes for an inundation, an avalanche. I weep, I despair, there is gnashing of teeth. Now that I have worked myself up to and past the tuning notes I am ready for things like chord substitution (I don't know if that was ever covered) or arpeggios (which I KNOW was covered) but since I don't own an Alpine rescue dog, nor a searchable list of articles, how will I ever find it? Is there a means? For those interested there is a list of GT tabs here: <http://fretwired.users.btopenworld.com/gt.htm>. Here are some tabs I hope to see... The Sunny Side Of Heaven - Fleetwood Mac (Bare Trees), Danny Kirwan Shadow-esque instrumental. The Bluest Blues - Alvin Lee (Pure Blues), that last solo... WHEW! Let Him Down Easy - Tinsley Ellis (The Hard Way), anthemic blues.

Pastorale - Ronnie Earl (Living In The Light), just plain beautiful.  
 Pali Gap - Jimi Hendrix (Rainbow Bridge), rare instrumental.  
 So Into You - Atlanta Rhythm Section - (A Rock And Roll



Who said Gary never smiles?

Alternative), excellent stuff!  
 Upper Kern - Larry Carlton (Sleepwalk), perfect.  
 Driftin' - Gary Moore (Blues For Greenie), or the original.

Lastly, Gary Moore seems to be very popular with you but in almost every picture he looks like he has just bitten into a lemon. Could you put in a laughing Gary Moore sometime?

Patrick Hertal

*You can buy a digital version of Guitar Techniques, either single issues or subscription, by visiting <http://www.myfavouritemagazines.co.uk/zinio/> - unfortunately this doesn't include the CD content and so for GT it's hardly perfect. It is obviously the way forward though and so we need to sort out a way of connecting the magazine to the music, digitally. The digital mag is actually great because you can zoom in, click on the feature on the contents*



page and go straight to it; or click directly to advertisers' websites. With the advent of iPads and so on it really does seem a no-brainer (except it'll take some brains to sort out). Watch this space. Oh, and here's a smiling Gary!

## CREAM OF THE CROP?

Thank you for your Sitting On Top Of The World transcription – brilliant! Maybe one day we can have the full live version from the Goodbye LP – it is certainly a challenge!

My own personal list of favourite transcriptions or articles you've done include Stormy Monday, Fantasy Star Jam, by Steve Allsworth; and the Carlton and Ford Tutorial by Dario Cortese.

My dream list of songs to see in Guitar Techniques would include the following...

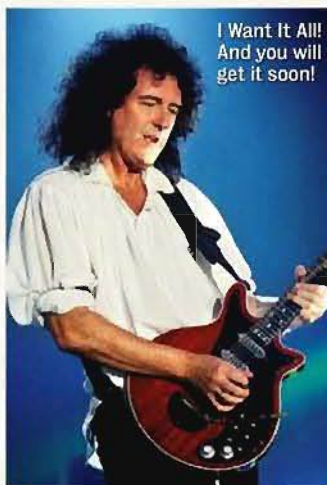
It's My Own Fault, by Johnny Winter from The Best Of Johnny Winter Live, 2002. Politician, by Cream from Goodbye, 1969. Crossroads, by Cream from Wheels Of Fire. Or how about this: Red House Fantasy Jam? **Zbigniew Brzozowski**

I've really enjoyed doing a few transcriptions lately – Sitting On Top Of The World (I did add the live intro and outro), Jigsaw Puzzle Blues and Wonderful Land – and hope to be doing more in the future. And thanks for everyone's song suggestions this month – they'll all go into our 'potential tabs' pot for perusal.

## I WANTED IT ALL!

Did I imagine this or was Queen's I Want it All advertised for the Aug issue? Also, as one of the first things I tend to do when my monthly subscription drops through the door is look ahead with generally eager anticipation as to what is coming next month, I was a little disappointed and chagrined to see yet another go at While My Guitar Gently Weeps is planned. A comprehensive study of this was undertaken by GT a mere seven years ago and seems like yesterday. Surely this mag is intended for intermediate to advanced players and therefore many of your readers will have been loyal devotees over numerous years.

There is plenty of stuff GT hasn't covered since its



I Want It All!  
And you will  
get it soon!

inauguration without repeating such standard repertoire. For instance how about Roy Buchanan or Gary Moore's version of The Messiah Will Come Again; or some Vinnie Moore or Tony MacAlpine? Anyway that off my chest, still a cracking mag usually.

**Alan Beecroft**

Indeed it was scheduled for that issue but at the very last minute we had to pull it due to issues outside of our control. These have been resolved now and I Want It All will be coming in a couple of months' time. We do put a disclaimer on the Next Month page in case of such occurrences.

Regarding While My Guitar Gently Weeps: seven years is a fair while ago in my book and as the average GT reader has been getting the magazine for just four years, to repeat a song as popular as this does not seem unreasonable. Also, it's not the same recording, transcription or text, so is a completely new take on the track. New technologies have lent greater accuracy and better recording quality than was available even then. Plus, Steve Allsworth has tabbed an extra solo by the brilliant Jeff Healey for good measure, so I hardly feel we are shortchanging our readers.

## FINGER FUN

Thanks for the instrumental issue (GT180) of Guitar Techniques and especially Wonderful Land. I had previously used the version done by Total Guitar in 2004 to learn this piece, and was interested to see your small variations. Just one question though: in your last paragraph, "The fingerings in the tab are also crucial in your quest to make the track sound smooth and convincing. My fingerings and fretting are from what I've seen Hank use recently." Am I missing something? There do

## READER'S LETTERS

not appear to be any fingering suggestions on the tab or the in the notes. Were they accidentally omitted?

Finally, may I add my voice to those requesting more easier pieces please, especially of instrumentals, where us non-singing duffers can at least hope to get somewhere near the original sound. I know you have to cater for a wide range of abilities, but don't forget us strugglers. Great mag!

**Brian Oliver**

*That was a case of me writing the text before the transcription was done (by Jason Sidwell) and not realising the fingerings wouldn't be in the tab. Thankfully the string and fret information was there, and the fingerings pretty much fall sensibly in line once you have that information. I trust it didn't spoil your enjoyment of Wonderful Land too much. I certainly had fun playing and recording it.*

## NEW INSPIRATION

I'm not normally a magazine buyer but I picked up your August issue on a whim and I'm really pleased that I did. I've been playing guitars for 40 years, have no talent but I reckon to produce pleasing results through practice. I let my playing lapse for around five years but then I thought, "This is crazy! I worked hard to learn. It makes no sense to throw it all away." So I sold my ancient Eko on eBay; bought a couple of Tanglewoods (ES-335 clone and dreadnought electro-acoustic) and a £50 Spanish; and reapplied myself.

Problem solved, you might think. Not so, I answer. The reason I lapsed was that I lacked inspiration. What I really need are new challenges, new directions to follow, new techniques to master, new sounds to make. Guitar Techniques fits the bill perfectly. Many thanks for putting me back on the straight and narrow.

**Robert Price, North Hykeham, Lincolnshire**

*Thanks Robert. We strive to be as inspirational as possible and always welcome new readers to the Guitar Techniques fold. There's lots of great stuff coming up in the months ahead, so please stick around. You're most welcome.*

# ROAD TESTED

ROTOSOUND MUSIC STRINGS - AT THE HEART OF ROCK N ROLL SINCE 1958

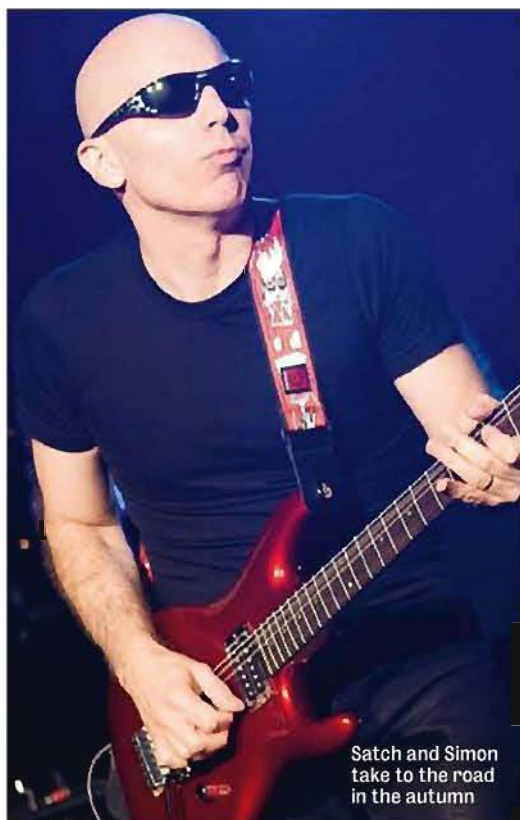


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Satch and Simon take to the road in the autumn



## McBride and Satriani on tour!

To coincide with the release of Simon McBride's new album, *Since Then*, this great award winning rock guitarist will be playing a number of UK dates with Joe Satriani in October. They are: Oct 17 - Manchester Apollo; Oct 18 - Bristol Colston Hall; Oct 19 - London Hammersmith Apollo; Oct 21 - Newcastle City Hall; Oct 22 - Glasgow Clyde Auditorium; Oct 23 - Birmingham Symphony Hall.

Simon, who has also just finished a week of teaching at IGF in Cheltenham, is also playing a number of his own shows in November: Nov 22 - The Corporation, Sheffield; Nov 23 - The Brook, Southampton; Nov 24 - Bootleggers, Kendal; Nov 25 - The Cluny, Newcastle; Nov 26 - Underworld Camden, London; and Nov 28 - Whelans, Dublin. Visit [www.simonmcbride.net](http://www.simonmcbride.net) for further details and updates.

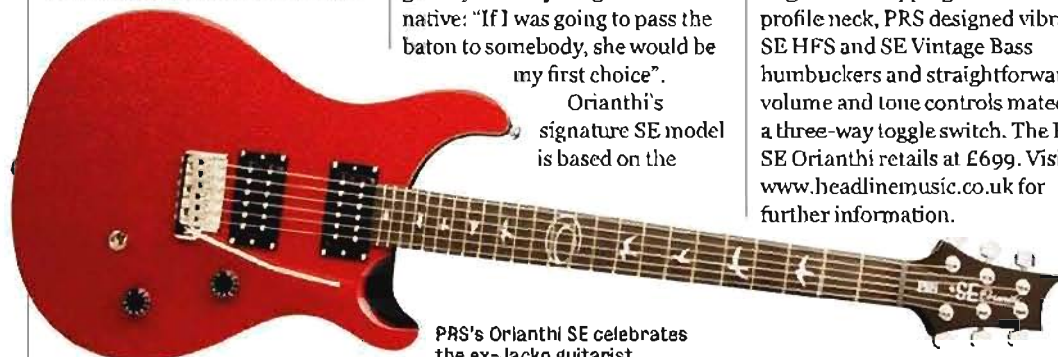
## PRS SE Orianthi Guitar Arrives

Headline Music has announced the availability of the new PRS SE Orianthi signature model in the UK. Orianthi, who was working with Michael Jackson at the time

of his death in 2009, has built an enviable reputation in the last couple of years, partly under the wing of Carlos Santana. The guitar god says of the young Australian native: "If I was going to pass the baton to somebody, she would be my first choice".

Orianthi's signature SE model is based on the

celebrated PRS Custom 24, with several unique features including a korina back, glamorous red sparkle finish and signature 'O' 12th fret inlay. Other spec details include a maple top, 25" scale length, ebony fingerboard topping a Wide Thin profile neck, PRS designed vibrato, SE HFS and SE Vintage Bass humbuckers and straightforward volume and tone controls mated to a three-way toggle switch. The PRS SE Orianthi retails at £699. Visit [www.headlinemusic.co.uk](http://www.headlinemusic.co.uk) for further information.



PRS's Orianthi SE celebrates the ex-Jacko guitarist

## Rock and blues weekend

Stuck for inspiration? Lacking ideas for solos? Shuffle rhythms a bit lame? If you want to improve and expand your blues-rock playing here is an event you won't want to miss; a weekend of full-on tuition with Neville Marten and Jason Sidwell. Held at at Barnet Hill in Guildford on 27th/28th November, the GuitarBreak event will show you the most important scales, riffs and stylistic traits of numerous guitarists from BB King and Eric Clapton to Robben Ford and Joe Bonamassa. Technique, theory and jamming – a weekend focused on a fabulous musical style in really sumptuous surroundings. For more information, booking info and free tab visit [www.guitarbreak.com](http://www.guitarbreak.com) or phone +44 (0)845 458 7372.



## New diploma course in music teaching

AX Music, a not-for-profit company based in South Wales, is running a 30-week, Level 4 diploma course in music teaching. The course is open to aspiring peripatetic tutors of guitar, drums, bass, keyboards, vocals and music technology who are just setting up their teaching business; or tutors who have been teaching for numerous years who would like to gain a fully accredited Level 4 or 6 diploma qualification. AX Music is also accredited by RockschooL. The course will take place over three 10-week terms on Friday mornings between 9.00am and 1.00pm starting September 18, 2010. Courses take place at Caerphilly Music and Arts, Coed Cae Ddu Road, Pontllanfraith, Blackwood, NP12 2DA. Email [axmusic@gmail.com](mailto:axmusic@gmail.com) or phone 07506 925471 for further details.





Back In The Night and a chart-topping album *Stupidity*, Wilko quit the band in the late '70s to be replaced by Gypie Mayo and, although never as popular with the fans, this line-up gamered The Feelgoods' only UK top 10 single with *Milk And Alcohol*. Lead singer Lee Brilleaux remained the group's constant member but sadly died of cancer in 1994. The band holds an annual gig in his honour. In 2009 film maker Julian Temple made a highly lauded film about the band's life on *Canvey*, which, on its first showing at the London Film Festival received a spontaneous standing ovation. The current line-up, with no original members, continues to tour with Steve Walwyn on guitar.

## PHIL HILBORNE'S ONE-MINUTE LICK PEDAL TONE MOTIF LICK



*Licks that use pedal tones (notes that remain static while others are moving) are always worth having in your armoury. The example shown here involves a moving melodic line of G, A, G and F# played on the first string, alternating with a*

repeating pedal tone motif of the notes D B and D played on the second string. This sort of phrase is very popular with guitarists such as Paul Gilbert and there are many, many other variations possible if you are prepared to seek them out.

J = 128 fast  
 J = 111 slow

Em7

With pick or pick & lingers

Play X3

12-16 16-12-15 17-16-12-15 16-18-12-15 14-15-12-16 12-15-12 15-14-12 14-12-14



# WHAT STRINGS DO YOU USE?

## SIMON McBRIDE

We ask a guitarist all those little questions you really DO want the answers to... This month, Irish blues-rocker Simon McBride...

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

**SM:** The pink Dunlop ones because I can never find others when I drop them - I think they are 0.96mm but I'm not sure; I just know they work for me...

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

**SM:** Boss tuner pedal which is self-explanatory; TC Electronics Nova Repeater pedal because I love delay and I don't break those ones; Pickle Vibe (Univibe pedal) because I love the sound of it and it just reminds me of Jimi!

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

**SM:** Yeah, bass guitar, and I have actually done lots of gigs back home playing bass, but don't tell anybody...

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

**SM:** I could read the title of the song and the chords but after that it might as well be in Chinese!

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

**SM:** I use Monster cables - it's just a cleaner signal path with less reduction in signal.

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

**SM:** Jeff Beck: I just can never make a guitar sound the way he does...

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

**SM:** My PRS Custom 24 with a one-piece maple top, because it does everything I need an electric guitar to do...

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

**SM:** At the moment it's the Hughes & Kettner Statesman combo, settings of bass about 9-o'clock, mid-1-o'clock, treble 9-o'clock; the gain just depends on how loud I have it.

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

**SM:** I have no idea really, just the standard PRS setup - it just feels right, nothing really unusual though...

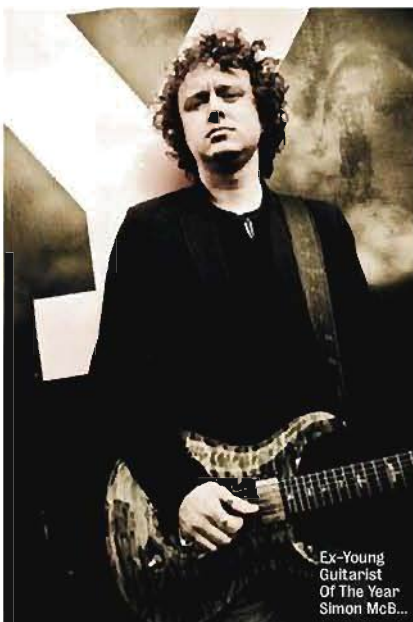
**GT: What strings do you use?**

**SM:** Dean Markley .010-0.46s, the vintage ones. They sound great and most importantly I

don't break them; I'm very hard on strings...

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

**SM:** Right now I am getting ready for my new album, *Since Then*, to be released, and then the upcoming tour with Joe Satriani which I'm really excited about. Then I'm doing some UK dates of my own when I tour the UK and Ireland in November.



## Protect your guitars!

What do guitarists Jimi Hendrix, Paul McCartney, Eric Clapton, Carlos Santana, Tony Iommi and BB King have in common? We don't actually know, but we're sure they all would have wished they had dbtWang.com's Guitar Guardian when their precious guitars were stolen. At least 97% of stolen guitars are never recovered (just ask Clapton); that's why dbtWang.com, the social network for guitar lovers, is launching Guitar Guardian. The latest feature of the popular dbtWang service allows collectors to log ultra-detailed profiles of each guitar in their collection, including upload facilities for up to 25 high-resolution images of each instrument. According to dbtWang's co-founder Fintan Blake Kelly: "Our research shows only 4% of stolen guitar reports come complete with photos of the instrument and serial numbers."



## The latest in digital wireless

MTR has introduced its next product in the stageClix family; the stageClix Pack (£407), a belt-pack version of the innovative Jack digital wireless system from Holland. The Pack continues to provide all the unique selling points of the Jack, like rechargeable NiMH batteries, receiver with a built-in charger, 15 hours playing time on one charge, no menus, no compander, a frequency response of 10Hz-20kHz  $\pm 3$ db, 24-bit digital converters, no audible latency (2.4 ms), 12 user selectable channels, encoded transmission, and unique triple-diversity, three frequency transmission in each of the 12

channels simultaneously. And like the Jack, the Pack operates in the future-proof 2.4GHz band, legal throughout the EU and beyond, and completely sidestepping the much criticised government frequency sell-off.

The Pack transmitter has two inputs: a 3.5mm high impedance jack for instruments, and a 2.5mm jack with a very high quality pre-amp for microphones. With this combination, the Pack can offer wireless freedom to artists and performers who use active and passive guitars, basses, other instruments and vocals. Visit [www.mtraudio.com](http://www.mtraudio.com) for more information on the Pack.



The stageClix Pack guitar & vocal system

## Rotosound takes to the road

Rotosound is taking its legendary strings on tour. Over the next few months the company will be out on the road giving guitarists the opportunity to see their products at the following events: Bristol Guitar Show, Bristol (19th September), Bass Day UK, Manchester (10th October), Bass Player Live, Los Angeles (23rd & 24th October), Manson's Guitar Show, Exeter (23rd & 24th October), and Guitar Nation, London (13th & 14th November). So if you want to meet the Rotosound team and find out which of their strings suits your guitar or bass playing best, now's your chance. Don't miss it!





1969 - 2009

**Boogie**

INTRODUCING THE

# MARK FIVE

## His Lifetime of Achievement can be Your Lifetime of Discovery....

It took 40 years of Randall Smith's experience designing high performance tube amps to get this much tone under one roof. More than a collection of amplifiers, the MARK 5 is a living history of Mesa's contributions to the evolution of electric guitar tone. They're all here: the MARK I®, the MARK IIC+®, the MARK IV®...all faithful recreations that benefit from decades of refinement and leave many saying they're better than the original!

You'll also find some new Brit-inspired circuits here that rival these classic Boogie sounds and are destined to become iconic on their own merit.

No less than nine patents stand guard over your tone... Beware of imitators!

**MESA**  
ENGINEERING

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Chief Designer & President

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That Was The Year...

1945

Dark days end, guitars produced again and talent abounds

**WAR DOMINATES THE HEADLINES** as hostilities in Europe gradually reaches a conclusion and the dreaded V-2 rocket and V-1 flying bomb attacks cease. V-E Day is celebrated with street parties throughout the country, the demobilisation of armed forces begins and the coalition government ends. Winston Churchill resigns following a defeat by the Labour Party, Clement Attlee becomes the new prime minister. The bombing of Hiroshima and Nagasaki brings forth the signing of the Instrument of Surrender by Japan and V-J Day follows.

**LEO FENDER** convinces fellow inventor and lap steel player Doc Kauffman to team up forming the K & F Manufacturing Corporation building Hawaiian guitars and amplifiers. They begin selling a combination of lap steel featuring a patented pickup and an amplifier designed by Leo. Harry Volpe is voted the "World's Greatest Jazz Guitarist" by a New York radio station.

**BO DIDDLEY** makes the first of many home-made guitars from 'left over junk and recycled wood'. The square edged body and single pickup remains the basic design although some are plain whilst others benefited from doodles or finger painted art. (The original guitar is now the property of the Hard Rock Café, New York).

**THE SUNDAY EXPRESS** introduces the Giles family cartoon, the BBC Light Programme begins broadcasting, the Jodrell Bank Observatory is established; author Arthur C. Clarke suggests the idea of a communications satellite in Wireless World magazine; Piccadilly Circus tube station is fitted with fluorescent light; the film Brief Encounter is released; George Orwell's Animal Farm and Evelyn Waugh's Brideshead Revisited are published; and on the last day of the year Britain receives its first shipment of bananas since war began.

**BABY BOOMERS** includes Eric Clapton, Pete Townshend, Bob Marley, Lowell George, Rod Stewart, Ritchie Blackmore, Rita Coolidge, Al Stewart, Bob Seger, Lemmy, John Fogerty, Debbie Harry, Ian Gillan, Jose Feliciano, John McVie, Leslie West, Bette Midler, Neil Young, Anni-Frid Lyngstad and Björn Ulvæus (ABBA). Stephen Stills, Bryan Ferry, Van Morrison, Elkie Brooks, Don McLean, Rick Wright, Carly Simon and Micky Dolenz and Davy Jones of The Monkees. Runner Eric Liddel crosses the final finishing line as do former PM David Lloyd George and US President Franklin D Roosevelt, whilst Adolf Hitler, Joseph Goebbels and Heinrich Himmler commit suicide and Benito Mussolini is executed.

**AFTER PRODUCTION** of Gibson's popular ES-300 electric guitar was halted in 1942 it's now back with a 'straight' P-90 pickup, much neater than the diagonally placed earlier units. (Dannie Cedrone uses one for his solo on Bill Haley's Rock Around The Clock in 1955). The L-00 acoustic as associated with Robert Johnson, is discontinued although his is now generally thought to have been a cheaper Kalamazoo model.



Aynsley Lister and an Egmond semi he 'rescued' at a gig in Holland

## Aynsley Lister Live

If you haven't seen Aynsley Lister, one of the best British blues-rock artists around, check him out at the following dates: Sept 9 - Beavorwood Bromley; Sept - 10 Harbour Rooms Blakeney; Sept 11 - Newark Festival; Sept 12 - New Roscoe Leeds; Sept 18 - Shepherds Bush Empire. Nov 5 - Lichfield Arts; Nov 6 - Citadel St. Helens; Nov 11 - Town Mill Mansfield; Nov 12 - Boardwalk Sheffield; Nov 14 - The Cluny Newcastle; Nov 19 - Boom Boom Sutton; Nov 20 - The Tunnels Bristol; Nov 23 -

Telfords Chester; Nov 24 - Robin 2 Bilston; Nov 25 - Tivoli Theatre Wimborne; Nov 26 - Pavillion Falmouth; Nov 27 - Arts Centre Exeter. Dec 1 - The Caves Edinburgh; Dec 2 - The Met Bury; Dec 3 - Flowerpot Derby; Dec 4 - The Duchess York; Dec 9 - Bootleggers Kendal; Dec 10 - West End Aldershot; Dec 12 - The Musician Leicester. Visit [www.aynsleylister.co.uk](http://www.aynsleylister.co.uk) for more info. Also, many thanks to Aynsley for the loan of his gorgeous 1967 ES-345 for this month's cover.



## Limited Semi-Hollow Comes To UK

PRS distributor Headline Music has announced the arrival of the PRS 22 Semi-Hollow Ltd. One of the most striking examples in the current PRS line-up, the new guitar (limited to 300 pieces worldwide and just 24 for the UK) is designed for open, classic tone and its lightweight construction makes for excellent playability. The 22 Semi-Hollow Ltd's spec is

in keeping with its sumptuous looks: mahogany body with carved '10-Top', modern classic PRS 57/08 humbuckers, Wide Fat neck carve, rosewood fingerboard with 'Old School' abalone birds inlays and PRS vibrato make for a truly tempting combination. Semi-Hollow Ltd retails at £3795. Visit [www.headlinemusic.co.uk](http://www.headlinemusic.co.uk) for further information.

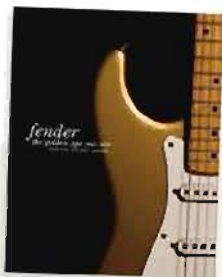
## HOT FOR TEACHER YOUR RGT TUTOR

RGT

**WHO?** Keith Murray **TOWN:** Glasgow **STYLES TAUGHT:** Rock, blues, fingerstyle and classical techniques **SPECIALITY:** Classical and fingerstyle Qualification: DipABRSM (TD) **LEVELS:** All levels. Grades taught if desired **READING:** Beginner to advanced **CHARGES:** £20 per hour lesson **SPECIAL:** Can record lessons, guitar set-up service **TEL:** 07884 358086 **EMAIL:** [keith@fingerstyleguitarist.co.uk](mailto:keith@fingerstyleguitarist.co.uk)







### Ultimate Fender book?

Cassell has just published *Fender: The Golden Age 1946-1970* by Martin Kelly, Paul Kelly and Terry Foster (£25.00). Described as "The ultimate book about Fender guitars", it celebrates iconic instruments that would change musical history forever and offers a unique look at some of the finest guitars and amplifiers ever produced. It traces the history of Fender guitars and amplifiers from their creation in 1946 up until the early '70s, when the company's so-called 'golden age' drew to a close. The authors have travelled the world and been entrusted with some of the most valuable and exceptionally rare guitars on earth. The photography, layout and overall design represent their collective vision of a holistic celebration of the Fender aesthetic, and is the culmination of their passion and obsession with all things Fender. Visit [www.octopusbooks.co.uk](http://www.octopusbooks.co.uk) for further details.



### Kennedy honours Hendrix at Ronnie's

When Jimi Hendrix jammed with Eric Burdon's War at Ronnie Scott's Club on September 18th 1970, it was to be the last night that the legendary guitarist ever played on stage. For two nights this September, Hendrix fan and violin virtuoso Nigel Kennedy performs a special gig in recognition of the 40th anniversary of the death of one of the most influential musicians of all time. Also playing the club in September is the phenomenally talented Puerto Rican guitarist and singer José Feliciano, a six-night run from the sensational Scottish funk and soul outfit Average White Band, and British jazz-funk stalwarts the James Taylor Quartet, whose week-long stint will serve to kick off the celebrations for their 25th anniversary. For tickets and more information, please contact Ronnie Scott's box office on 020 7439 0747.

## Katie Melua's 2010 UK tour

KATIE MELUA will return to Britain in December for the final leg of her European tour. Beginning in Manchester on December 4, the 13-date tour will visit Glasgow, Gateshead, Leicester, Ipswich, Sheffield, Cardiff, Birmingham, Liverpool, Brighton, London, Croydon and Bournemouth, before concluding in Bristol on December 21st. Fans can look forward to hits from Katie's first three international best-selling albums as well as songs from her latest album *The House*. Here are the dates: Dec 4 - Manchester Apollo; Dec 5 - Glasgow Royal Concert Hall; Dec 6 - Gateshead Sage; Dec 8 - Leicester De Montfort Hall; Dec 9 - Ipswich Regent; Dec 10 - Sheffield City Hall; Dec 12 - Cardiff Arena; Dec 13 - Birmingham NIA; Dec 14 - Liverpool Philharmonic; Dec 16 - Brighton Dome; Dec 17 - London Hammersmith Apollo; Dec 19 - Fairfield Halls Croydon; Dec 20 - Bournemouth BIC; Dec 21 - Bristol Colston Hall. Tickets are on sale from [www.livenation.co.uk](http://www.livenation.co.uk) and 0844 5765483 (24 hours). Katie always has a great band with her so expect top-notch musicianship too.



Katie Melua on tour this winter

## Free footswitch with Peavey combo

LUCKY CUSTOMERS who purchase the new Peavey 6505 Plus 112 combo from an authorised Peavey retailer between August 1 and September 30 this year can qualify to receive a free footswitch for their amplifier by rebate.

Peavey released the highly respected, high-gain 6505 Series amplifier with the 1x12 combo-amp configuration last year. The configuration harnesses the full gain and legendary tone of the Peavey 6505 Series, which since

1991 has helped to define the sounds of extreme rock guitar, into a format that is equally suited to clubs, rehearsal rooms and studios.

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 acclaimed tone. Both the Lead and Rhythm channels feature independent three-band EQ, pre/post gain controls and Presence and Resonance adjustment. The Rhythm channel also includes a switchable Crunch boost (so your free pedal would come in handy!).

The Peavey 6505 artist roster includes Machine Head, Trivium, Bullet For My Valentine, Black Tide, Evergrey, Story Of The Year, Job For A Cowboy, Black Stone Cherry, Chimaira, The Black Dahlia Murder, Evergreen Terrace, The Devil Wears Prada, All That Remains and many more. Visit [www.peavey.com](http://www.peavey.com) for an official rebate form and further details.



Free footswitch with your new 6505 Plus combo





## Clapton and Richards on Jerry Lee album

It has been over half a century since rock'n'roll legend Jerry Lee Lewis first hit the top of the charts with *Whole Lotta Shakin' Goin' On* and *Great Balls Of Fire*. While his iconoclastic performances still define the essence of rock 'n' roll for millions, The Killer himself continues to thrill audiences around the world with his unique, scorching blend of rock, blues, country and gospel. Lewis, who turns 75 in September, will continue this legacy with his new album

*Mean Old Man*, a country-inspired set that features an impressive roll-call of special guests including guitarists Eric Clapton, Keith Richards, James Burton and Ronnie Wood, singers Mick Jagger and Sheryl Crow, and drummer Ringo Starr. Released by Verve/Universal Music on October 11th, this is Lewis' much-anticipated follow-up to 2006's *Last Man Standing*, which continues to sell consistently with sales of over 500,000 worldwide.

## Guitar Hero creates legends?

New research has found that interactive video games such as *Guitar Hero* and *Rock Band* are helping to grow the number of people learning to play musical instruments in the UK. A survey of over 2,000 respondents, commissioned by the musical

insurance provider Allianz Musical Insurance, showed that one in five people who play such interactive music games go on to take up a musical instrument. The findings go against the fears of some of the industry's biggest and well-known musicians, including rock legends such as Led Zeppelin guitarist Jimmy Page, The White Stripes' Jack White and former Rolling Stone guitarist Bill Wyman, who have all publicly expressed their fears against such games, claiming that they discourage people from playing the real thing. In fact these guitar legends would be pleased to know that 77% of the new musicians surveyed have followed in their footsteps and taken up the guitar while 17% choose to play the drums. Visit [www.allianz.co.uk](http://www.allianz.co.uk) for further information.



## Rotosound relaunches FB page

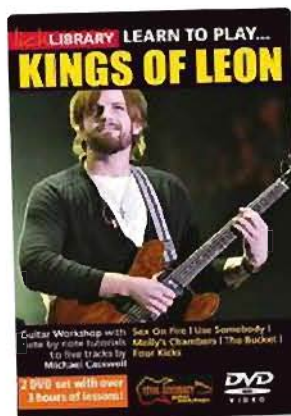
Rotosound has announced the re-launch of its Facebook page. The new look page has been completely reworked, vastly improved and introduces lots of new sections. At the heart of the new page is a full product catalogue with details and pictures of the complete range of Rotosound strings and accessories. In keeping with the company's philosophy of continual evolution and improvement, the new Facebook page's modern look also includes a section with all the latest news about the products, the company and its endorsees, all of which is updated regularly. The new Photo album contains early photographs of Rotosound endorsees such as Pink Floyd and The Who, and will be updated in

the coming months with more rare and current endorsee photos. Visit [www.rotosound.co.uk](http://www.rotosound.co.uk) or type Rotosound into Facebook for further details.



## Kings of Leon tuition DVD

Lick Library continues to build one of the world's biggest selection of guitar tuition DVDs by adding world renowned, multi-award-winning band Kings Of Leon to their vast roster. Learn To Play



*Kings Of Leon* (£24.99) boasts over two hours of lessons across a double DVD set. The tracks include Grammy award winning *Sex On Fire* and *Use Somebody*, which achieved worldwide chart success. Other tracks featured include *Molly's Chamber*, *The Bucket* and *For Kicks*. This tuition DVD uses the trademark Lick Library split screen, so you can see what both hands are doing at the same time. The DVD is presented by the highly respected guitar tutor Mike Casswell who has toured with many of the greatest, played on numerous TV ads, jingles and film soundtracks, and worked on theatre productions including *We Will Rock You*. Visit [www.licklibrary.com](http://www.licklibrary.com) for further information.

## MONO LAUNCH 'INDIE' GUITAR STRAPS

While a host of guitar strap manufacturers are offering wonderfully 'loud' products in their current ranges, Mono has decided to take the subtle designer approach with two new models from its GS1 line of high quality guitar straps. Each new Mono GS1 strap (priced at £32) is constructed from the finest alternative materials while incorporating the highest standard of workmanship and named after a pivotal album that fits the vibe of the design. The Doolittle (The Pixies) employs a two-inch wide weave of reinforced cotton and, for the designer concept, Mono have added elegance with die-cut rubber end panels to protect the instrument and a subtle brushed nickel buckle. The Warsaw (Joy Division) utilises a similar visual approach while still employing the same tight, woven material that's used in the automobile industry seat belts. Hence comfort is the main concept, with a silky smooth feel that glides across the shoulder and, like the GS1 Doolittle, will wear-in like that favourite pair of trainers. Visit [www.madisonandfifth.co.uk](http://www.madisonandfifth.co.uk) for further information.





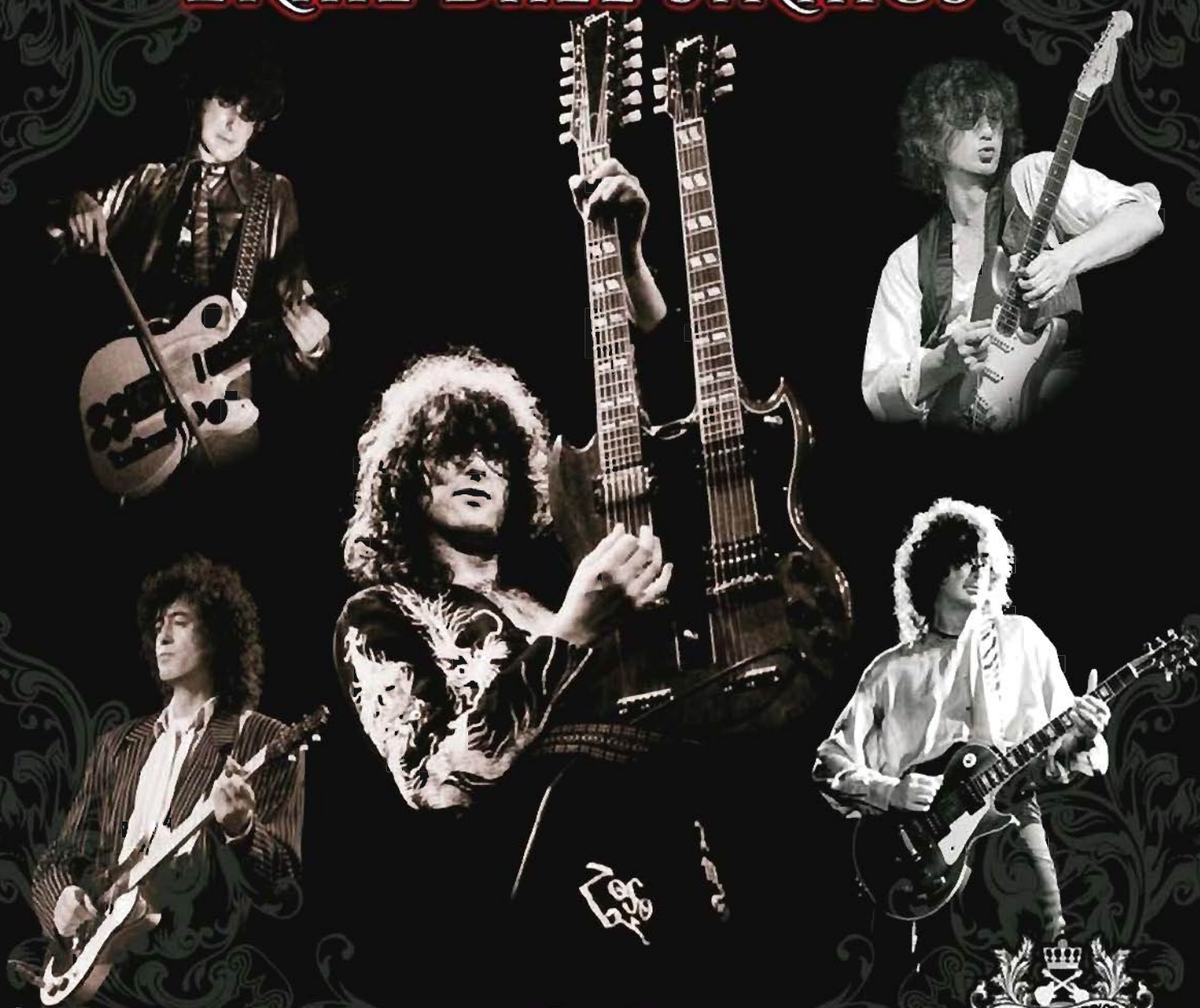
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## GRAND GUITARS, DE 03/09

"Power amp distortion that is exuberant and full of life but at the same time silky smooth, chiming bell-like tones... the Fractal Audio simulations handle all of this with ease.

Steve Lukather is tucked away in here, too. Delicate and creamy, but still with the requisite dose of aggression.

The huge variety of possibilities are a real support for your creativity and before you know it you're playing melodies and chords that you would never even have thought of with conventional equipment.

Now I understand why so many studio aces are already using the Axe-Fx as a luxury effects processor. And equally how the superb sound quality makes an Axe-Fx equipped guitarist a welcome guest at any studio session.

Not just a whole music shop full of the finest amps and effects, but also a built-in sound-tech who'll reconstruct everything at the drop of a hat — the Axe-Fx is an exceptional bargain.

The high-end effects alone are worth the price of an Italian designer motorcycle and leave nothing to be desired.

Take a holiday and get yourself an Axe-Fx. But don't forget to let your wife know that you still exist now and again."

## TOOLS, DE 03/09

"The Axe-Fx combines two superlatives: what is currently without doubt the best-sounding guitar modelling workstation also happens to be a high-end effects processor containing everything that guitarists and/or producers could ever wish for, from reverb and delay to intelligent pitch shifter and multi-band compressor.

Take the way it reacts to playing dynamics and the volume pot of your guitar — the Axe-Fx turns all this into bits and bytes in a matter of milliseconds and then calculates a sound that really does leave you speechless.

The superb sound quality, enormous variety and well thought-out, guitarist-friendly concept make it stand very much alone at the top of the field."

## GUITAR WORLD, USA 07/09

Platinum Award Recipient

This review entitled 'Big Audio Dynamite!' bestows GW's most prestigious award on Fractal's Axe-Fx Ultra. Seasoned writer, Chris Gill states "The Axe-Fx delivers stunning, expressive tones and effects that most players would have difficulty achieving with even the finest analog gear" and "it may be the last guitar processor many players will ever need to buy."

## GITARRE & BASS, DE 01/09

"Sound wise and in the way it reacts to the guitarist, guitar and playing style, this really is the dawning of a new era. The amp simulations seem so three-dimensional and direct, and there is such a complete lack of latency that straight away you can feel and believe in the amp you are playing. And the fact that the sound and frequency spectrum are consistent with those of real tube amps, and that there is not the slightest audible trace of anything digital or any kind of compromise mean that the Axe-Fx actually does become a real amp, as opposed to just being a model of one.

The same applies to the effects. Rather than sounding like models they sound like analogue originals; warm, full-bodied and three-dimensional.

The reaction to nuances in playing style and the way each tone blooms are simply fantastic."

## GUITAR PLAYER, USA 12/08

Editor's Pick Award

Veteran gear reviewer and GP Associate Editor, Barry Cleveland, tops Fractal's Axe-Fx Ultra for the magazine's coveted 'Editor's Pick'. "... the Axe-Fx Ultra is easily the most touch sensitive and responsive amp simulator in my experience" Cleveland writes "don't be surprised if you see me using one on my next gig!"

## GUITARIST, UK 03/09

Gold Award Recipient

"Still not convinced that nothing can replace a real amp? Stand by to have your preconceptions blown away!

The Rivals: Easy answer... there aren't any!

The intention was not to create warts 'n' all reproductions of specific classic amps, but to simulate their sounds in the context of a modern unit, with more control and flexibility than the originals ever had.

The effects are all of the highest quality and wouldn't be out of place in an Eventide oder Lexicon unit and can be used independently for various studio tasks.

Then you've got the amp simulations, with more levels of control than we've ever seen, and by far the most realistic recreations of real amp tones we've ever heard.

There's also the incredible attention to detail and Cliff Chase's determination to create the very best tones.

And quality of sound, not to mention performance, is what the Axe-Fx Ultra is all about.

Prepare to be stunned!"





# WITNESSES\*

Free Shipping!  
Money Back Guarantee!



\*= GUITAR PLAYERS AND PRODUCERS, REVIEWERS AND EDITORS WHO HAVE EXPERIENCED AN EPOCHAL CHANGE, SUCH AS THE FIRST TIME A COMPLEX DIGITAL DEVICE WAS BETTER TO PLAY THAN TRADITIONAL TUBE AMPLIFIERS.



**STEVE STEVENS**  
*Billy Idol, Grammy Winner: Top Gun*  
"To say that my Axe-Fx Ultra is just a guitar processor is laughable... It's become a sonic religion to me."



**DEVIN TOWNSEND**  
*Devin Townsend Band, Strapping Young Lad*  
"Uncompromised, unbelievable quality and accuracy. Words fail me... and that's rare... Electrifying!"



**STEVE VAI**  
*Solo Artist*  
"The flexibility of the Axe-Fx is supreme. It's all I need now. It makes me feel like every day is Christmas. It's exceptional and I'm grateful."



**JOHN PETRUCCI**  
*Dream Theater*  
"The Axe-Fx has completely and forever changed the way I look at guitar processing. This box does an incredible number of things astonishingly well."



**PETER THORN**  
*Chris Cornell, LA Session Player*  
"The Axe-Fx is the best @@@ guitar processor ever! It's like a deluxe Swiss Army Knife of great guitar tones."



**ADRIAN BELEW**  
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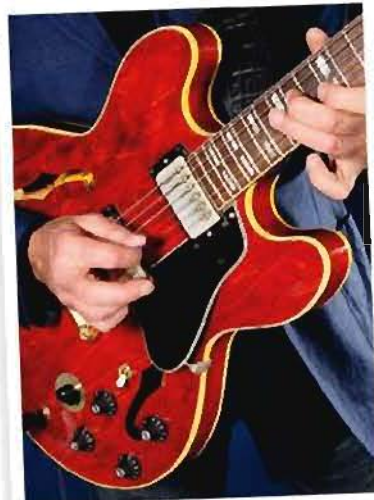


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This month **John Wheatcroft** takes on the role of blues history teacher, looking at this fascinating genre through the ages. Pay attention at the back, there will be homework...

## ABILITY RATING



Easy to Moderate

INFO	WILL IMPROVE YOUR
<b>KEY:</b> Various	<input checked="" type="checkbox"/> Stylistic awareness
<b>TEMPO:</b> Various	<input checked="" type="checkbox"/> Blues vocabulary & phrasing
<b>CD:</b> TRACKS 4-7	<input checked="" type="checkbox"/> Use of musical devices

LIKE EACH SPOKEN language or regional dialect, every genre of music has its own stylistic vocabulary from which musicians can draw when performing, composing or improvising. Along with other elements such as the timbral shape and instrumentation used, this provides the listener with a frame of reference, so that we can tell in a second or so if we're listening to metal as opposed to jazz.

Being aware of this 'language' allows performers to play with confidence and, by being aware of their predecessors, play with authenticity or take the music into places where it has not been before, by introducing elements from other styles to create a new 'blend'. This allows the genre to evolve but still serves as a link in the chain of tradition.

The evolution that has occurred within blues over the last century illustrates this process perfectly. This largely American music, a fusion of African melodic and rhythmic ideas with European concepts in harmony, was passed on from generation to generation orally. The 'first person' nature of blues promotes a type of personalisation that is a fundamental to each performer. Think about almost every blues lyric; it's almost always 'I', as opposed to a style such as folk, which is more often 'he, she or they' with the singer taking on the role of storyteller.

From its beginnings right through to the present day, it's crucial that a blues artist develops his own voice. But then again, it's also vitally important that they are respectful and

aware of the traditions of the form, and can put their own personal stamp on the music whilst remain true to the genre overall.

With this in mind, learning from the past masters is the way to go. Every great blues artist has learnt in this way. They've all listened, watched, imitated, stolen, mimicked and paraphrased anybody they can. Like the way we learn how to speak (by imitation and then with cognitive intervention) they've put in thousands of hours of listening, watching and playing with previous generations of masters. If their gaze is wide then some cross pollination of styles will likely occur. Likewise if they are

**“Do some research into what your favourite players listen to. This way you can go to their sources, and then to their sources' sources...”**

inventive and open to new ideas, at some point their own musical voice will emerge.

The purpose of this article is to concentrate on just one super-specific area within blues: electric guitar soloing vocabulary. We'll be looking at how certain stylistic, conceptual or technical considerations can be traced from player to player, and from generation to generation, to illustrate how this chain of influence colours each artist's note selection and vocabulary.

I've taken three historical pathways and aligned them to the three most common harmonic situations in blues. So, for major we begin at Charlie Christian and come full circle with Matt Schofield; for minor we see how Lonnie Johnson relates to Philip Sayce; and for dominant 7th the connection goes around from

Hubert Sumlin to Joe Bonamassa - all with half a dozen players in between.

Why not take each idea and attempt to put your own spin on events. Something I've been doing for years, whenever I learn anything new from another player is to attempt to write my own version of their phrase, using the same concept but in a way that is more suited to me and the way that I play. The aim is to concentrate more on this personalised approach to playing and eventually to move away from the initial idea - still being influenced but not just an imitation. Secondly, you should also do some research into who your favourite players listen to. This way you can go to their sources, and then to their sources' sources if you're really serious about this, and build your style from this point forth. This way you're bound to create your own stylistic pathway and your playing will be so much more informed, and hopefully more original and interesting as a result. **11**

## GET THE TONE



For live use, most blues players would agree that a good quality valve amplifier turned up loud with a couple of select pedals is the way to go. We're usually after just one good tone, varying the level of gain by using the volume on your guitar and/or kicking an overdrive pedal (or two, SRV style) on or off. The gain structure, in conjunction with the output level of your pickups, can have a dramatic effect on the playability and 'feel' of your guitar. Speaking of which, I switched between two guitars on the CD; my Martyn Booth Signature for all those examples requiring humbuckers, and a '61 Relic Strat for anything that needed the extra twang of single-coils.

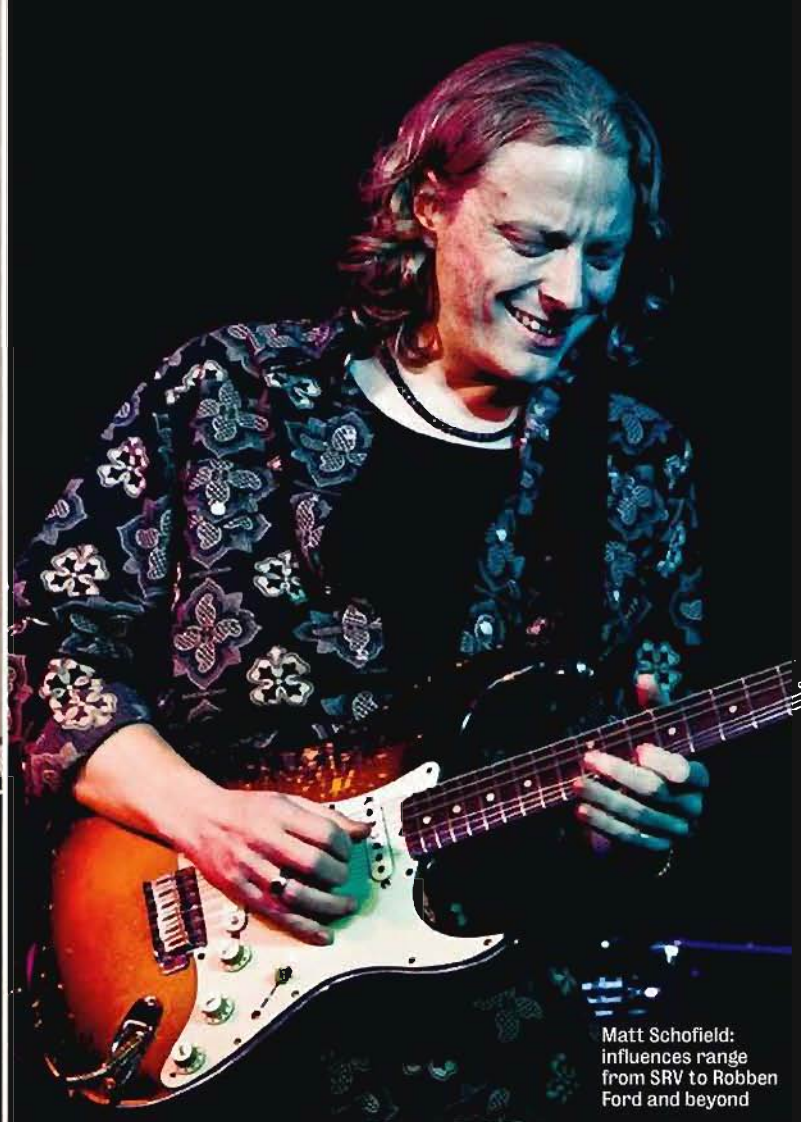


**TRACK RECORD** Why not treat this article as the basis of your own potted musical history lesson and spend half an hour or so with each featured player on YouTube. Note down the bits you like and incorporate a bit of each to make up your own unique style. This is a great way to learn an awful lot about a specific music style in a very short space of time, and your playing will improve exponentially as a result.





Charlie Christian:  
his early solos  
mixed jazz and  
blues styles



Matt Schofield:  
influences range  
from SRV to Robben  
Ford and beyond



Joe Bonamassa:  
trace his playing  
through Clapton,  
the Kings and more



Lonnie Johnson:  
started on acoustic  
but was one of the  
first electric soloists



## PART 1 - MAJOR

### CD TRACK 5

**EX1: CHARLIE CHRISTIAN** What better place to start than with arguably the first electric guitarist that could hold his own as a soloist against the horn players in the band, Charlie Christian. This line is based on a bopping major pentatonic

figure (R 2 3 5 6), with a couple of choice chromatic embellishments, such as the b6 (F) and b3 (C) in bar one.

$\text{♩} = 160$  swing A6

**EX2: T-BONE WALKER** Walker and Christian were close acquaintances, even at one point sharing the same teacher, and their guitar styles contain many similar points of reference. This idea starts with a typical blues 'train-whistle'

bend, followed by a bouncing descending major pentatonic figure, once again decorated with an additional minor 3rd (C). I'm sure you can tell who a certain Mr Berry must have been listening to whilst forming his style!

$\text{♩} = 160$  swing A8

**EX3: BB KING** Probably the most imitated blues guitarist of all time, BB King knows a thing or two about soloing over major chords. Here we see how he might shift all of these major intervals to surround the root note on the second string.

King's soloing retains the strong thematic ingredients that we find in Walker and Christian, although he gives it his unique twist with his formidable bending technique. Yes, that 10th to 12th fret bend in the first bar with the first finger!

$\text{♩} = 160$  swing A6

**EX4: PETER GREEN** Old Greeny needed BB King's licks so bad that he just took a bunch of them for himself and made them his own. We could see this as being derived from the major pentatonic with an additional 4th (R 2 3 4 6), although in

all probability both Green and King would just think of this as a set of appropriate intervals around a given root and mix them up accordingly, rather than as a set 'scale' as such.

$\text{♩} = 50$  A





## PART 1 - MAJOR

CD TRACK 5

**EX5: CARLOS SANTANA** Here we see Santana's take on all this major shenanigans, once again derived from the major pentatonic scale. The trick to making these dry and academic structures sound musical is by adding a selection

of expressive techniques, such as bending, sliding, vibrato and by varying the picking dynamics. When executing long drawn-out bends such as these make sure your intonation is true, and that you keep handling noise to a minimum.

♩ = 76

Bm7 E11 A ma7

BU BD (7) 5 7 (9) 5 7 (9) 5

E B G D A E

**EX6: LARRY CARLTON** When considering the jazz/fusion/studio legend Larry Carlton's playing, it's easy to overlook his blues roots. Make no mistake, Larry's a huge BB King fan like the rest of us. This idea takes the bending theme to

extremes, sounding a little country in places too, but you should have no problem connecting this to the preceding BB phrase, as they're coming from the same place, both stylistically and from a physical perspective on the fretboard.

♩ = 69

A

BU BD 12 (14) (12) 10 BU BD 12 (14) (12) 10 BU 11 (13) 10 12 BU 11 (13) 9

E B G D A E

**EX7: ROB BEN FORD** Robben has a slightly darker take on the major tonality than King and Carlton, so you'll see a fair few minor 3rds in the mix, along with choice jazzy chromatic touches, so that's exactly what we have here. We could see this

idea as derived from the minor pentatonic perspective with a 6th replacing the b7 (R b3 4 5 6), and with an additional 3rd (F#), although again in practice I doubt Robben would adopt such a rigid restriction to his sonic soloing palette.

♩ = 160 swing

A

5 7 5 7 4 7 7 4 7 5 6 7 6 5 7 7 6 6 7 7 5 4

E B G D A E

**EX8: MATT SCHOFIELD** We move towards dominant 7th territory here, based on the style of the British blues supremo Matt Schofield, although you should be able to see the thread of influence from all that have gone before. So, we've got sliding major pentatonic stuff, minor to major 3rd moves, and once again we're

highlighting the sweet sounding tonality of the major 6th (F#). The flurry in the final bar is executed with a quick upwards sweep/drag of the pick, catching two strings in rapid succession. Make sure the notes sound independently by releasing the pressure with the fretting hand fingers as soon as the notes sound.

♩ = 60

A6

2 4 2 4/6 5 7 5 5 8 10 7 5 6 5 7 5 8 10 8 5

E B G D A E



## PART 2 - MINOR

**CD TRACK 6**

**EX1: LONNIE JOHNSON** Lonnie Johnson is considered by many to be the first of the great guitar soloists. Equally at ease on both acoustic and electric, this beautifully swinging minor line comes from his later electric era. One of the first

players to exploit bending, Johnson was a huge influence on pretty much every blues (and jazz) guitarist that followed. From a notes perspective we're looking at B minor pentatonic (B D E F# A), with an additional 6th (G#) and 9th (C#).

**EX2: ALBERT KING** Albert King is widely regarded as the master of blues string bending, and for good reason. This example requires you to be able to accurately pitch a variety of bends corresponding to the associated distance of between two

and four frets. Therefore, make sure you're warmed up before attempting this idea and be aware that you should be doing all the heavy pushing and pulling with your forearm, and not with your fingers.

**EX3: BUDDY GUY** If Albert takes the title of Top String Bender, then the award for most musical integration of slides in a blues style must go to the great Buddy Guy. This example is quite simple to execute but is surprisingly effective. A lot of

the action takes place on a single string, but make sure you don't overshoot the target. It's also important to have enough purchase on the string when you get there to add vibrato to each note as a finishing touch.

**EX4: JIMI HENDRIX** The challenge here is the double-bend in the first bar. The trick is to bend both first and strings at the same time, sounding the first-string bend on the way up, shifting the weight across, and sounding the second-string

bend on the way down. It's more difficult to explain than to hear, so please check out the CD and all should be crystal clear. Note-wise, once again we're talking minor pentatonic (R b3 4 5 b7) with the occasional added natural 6th (G#).





## PART 2 - MINOR

CD TRACK 6

**EX5: SRV** Stevie was forthcoming with his admiration of both Hendrix and Albert King, and both influences can be clearly seen within the following four-bar phrase. The most obvious aspects are the huge bends and the incorporation of

double-stops into otherwise single-note blues based vocabulary. Like so many of these examples, you need to breathe expression into the notes to make them come to life, something that Vaughan could do with everything that he played.

$\text{♩} = 60$  **Bm**

Let ring — 6.

**EX6: KENNY WAYNE SHEPHERD** Within this line we can clearly hear the SRV influence, along with a touch of Jimi, and even some Robben Ford. Kenny mixes these elements up so well to create his own take on the blues. Technically and

from a note perspective this is all quite straightforward, although the rapid pull-off/slide combination may take a little time to get up to speed.

$\text{♩} = 116$  swing **Bm**

**EX7: JOHN MAYER** John Mayer is an incredibly well rounded guitarist and combines so much that is great about Jimi and Stevie Ray, along with a touch of Clapton for good measure. The technical challenge within this example is to

ensure that the bends in the first bar get up to pitch, or else things will sound quite scrappy and unpolished.

$\text{♩} = 104$  **Bm**



**EX8: PHILIP SAYCE** Sayce combines the all the fire and flair of Hendrix and SRV, with great delivery and a killer Strat tone. This example shows how he serves up the minor pentatonic, taking in various different positions by moving along the

length of the first and second strings and ending with a bending idea that Albert would be proud of. The key word here is authority. You really must dig in hard and play with a great deal of conviction to make this example truly sing out.

### PART 3 - DOMINANT

**CD TRACK 7**

**EX1: HUBERT SUMLIN** Sliding 6th intervals, bluesy curling up of minor 3rds, and framing in the notes of a dominant 7th arpeggio (R 3 5 b7) are the order of the day here. Hubert played for both Muddy Waters and Howlin' Wolf and was a huge

influential figure for all the British blues boom bands such as The Rolling Stones and John Mayall's Bluesbreakers, so we can safely say that there's a lot we can learn from his style.

**EX2: FREDDIE KING** Freddie is well known for being one of Clapton's main influences, and also for being a demon with the major pentatonic and double-stops. He chose the unconventional route for an electric player of thumbpick and

metal fingerpick on his first finger, which explains his ease at jumping across the strings in rapid succession, although you can also easily play this idea with either naked fingerstyle or hybrid picking if that's more comfortable.

[illegible]

**EX3: EARL HOOKER** If you're a fan of Clapton's 'Beano' period then check out Earl Hooker, and Magic Sam whilst you're at it. We're talking about strident pentatonic soloing, but also frequently referencing the major 3rd when appropriate, with a

Gibson-style guitar (in Earl's case often a cheap copy) through an edgy overdriven amp. The move to look out for here is the resolution from the minor 3rd to the major, something you'll hear in common with almost all the players that follow.

♩ = 160

E7

BU BU BU BU

12-12 12-15 (17) 12-15 12-14 (16) 14-12 14-12 14-14 12-14 14-15 (18) 12-14 12-13 14-12 14-12 14





## PART 3 - DOMINANT

CD TRACK 7

**EX4: MIKE BLOOMFIELD** Repetition, repetition, repetition! Mike Bloomfield was a remarkable guitarist, with fantastic bold delivery, singing sustain and vibrato and a wonderfully unique sense of phrasing with rhythms that moved across both

the beat and the bar, but always in a totally musical way. The aim here is to match Bloomfield's intensity and to ensure that you don't cut corners on the bends and make sure they are all perfectly in tune.

$\text{♩} = 160$

E7

13

15

**EX5: ERIC CLAPTON** And here's Eric's take on all that repetitious phrasing business. Almost every idea that he repeats is rhythmically displaced in some way, such as in this example, which places a three-note repetitious cyclic

pattern against a four-notes-per-beat (16th-note) pulse. This allows for multiple repetitions with the idea never sounding tired or predictable, which is very cool indeed!

$\text{♩} = 80$

E7

17

**EX6: PAUL KOSSOFF** In the days when Clapton was a Bluesbreaker, you'd often find a teenage Kossoff in the audience, hanging on his every note. No surprise then that you find a lot of minor 3rd to major resolutions, and rhythmically

displaced three-against-four repetitious phrases in his playing. This is exactly what we see here. The aspect of Kossoff's playing that really stands out is his super-intense vibrato, for once coming as much from the fingers as the forearm.

$\text{♩} = 88$

E7

19

**EX7: GARY MOORE** Whilst definitely attaining an instantly recognisable style, it's fair to guess that Gary Moore has listened to the odd Cream and Mayall album in his time. Once again we're looking at cyclic patterns that loop in a different place

to the beat, although here we see a four-note idea phrased in triplets. Gary turns up the intensity (along with the gain) so to be totally authentic you need to aim for an aggressive attack but without sacrificing accuracy.

$\text{♩} = 138$

E7

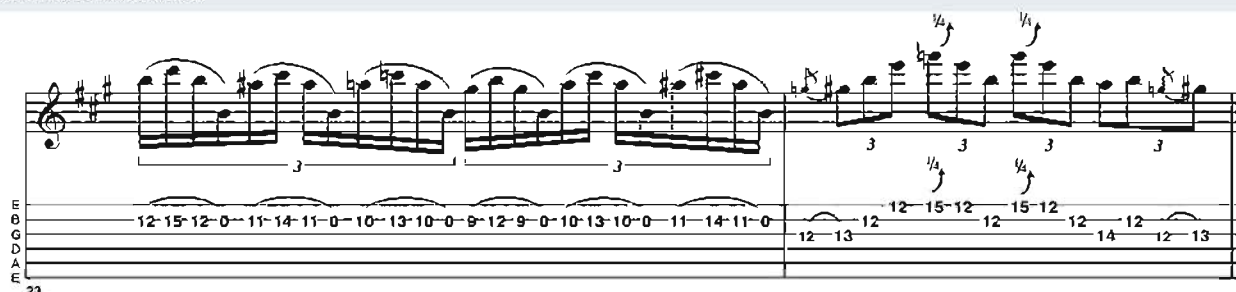
21



## PART 3 - DOMINANT

CD TRACK 7

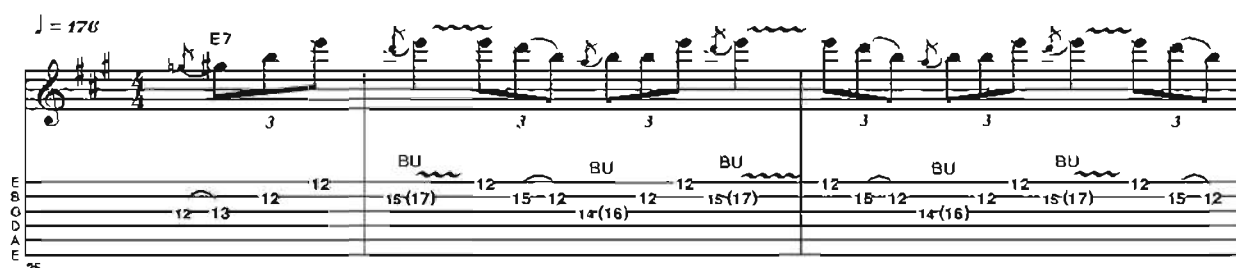
EX7: GARY MOORE ...Continued



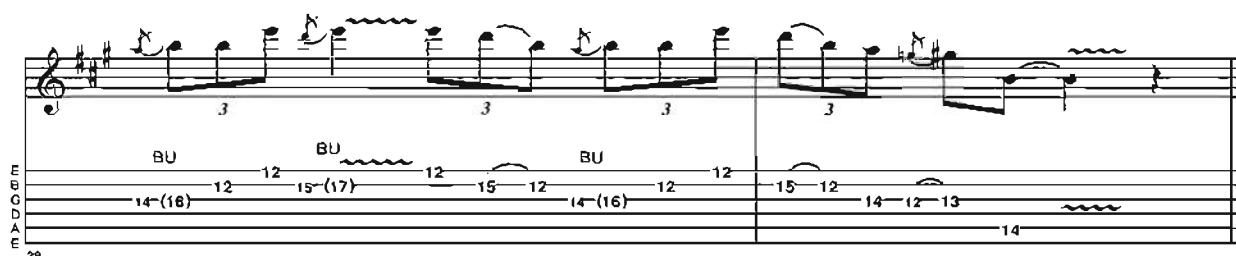
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EX8: JOE BONAMASSA I'd be amazed if Joe's record collection didn't have every single artist mentioned in this article at least once. Here we see a slightly different take on the displacement idea, as Joe displaces a much larger phrase (three beats

long) over several bars. Again we see the minor 3rd to major resolution (G to G#), and again even though we're not sticking around on the notes for too long you need to make sure your bends are totally in tune.



25



26

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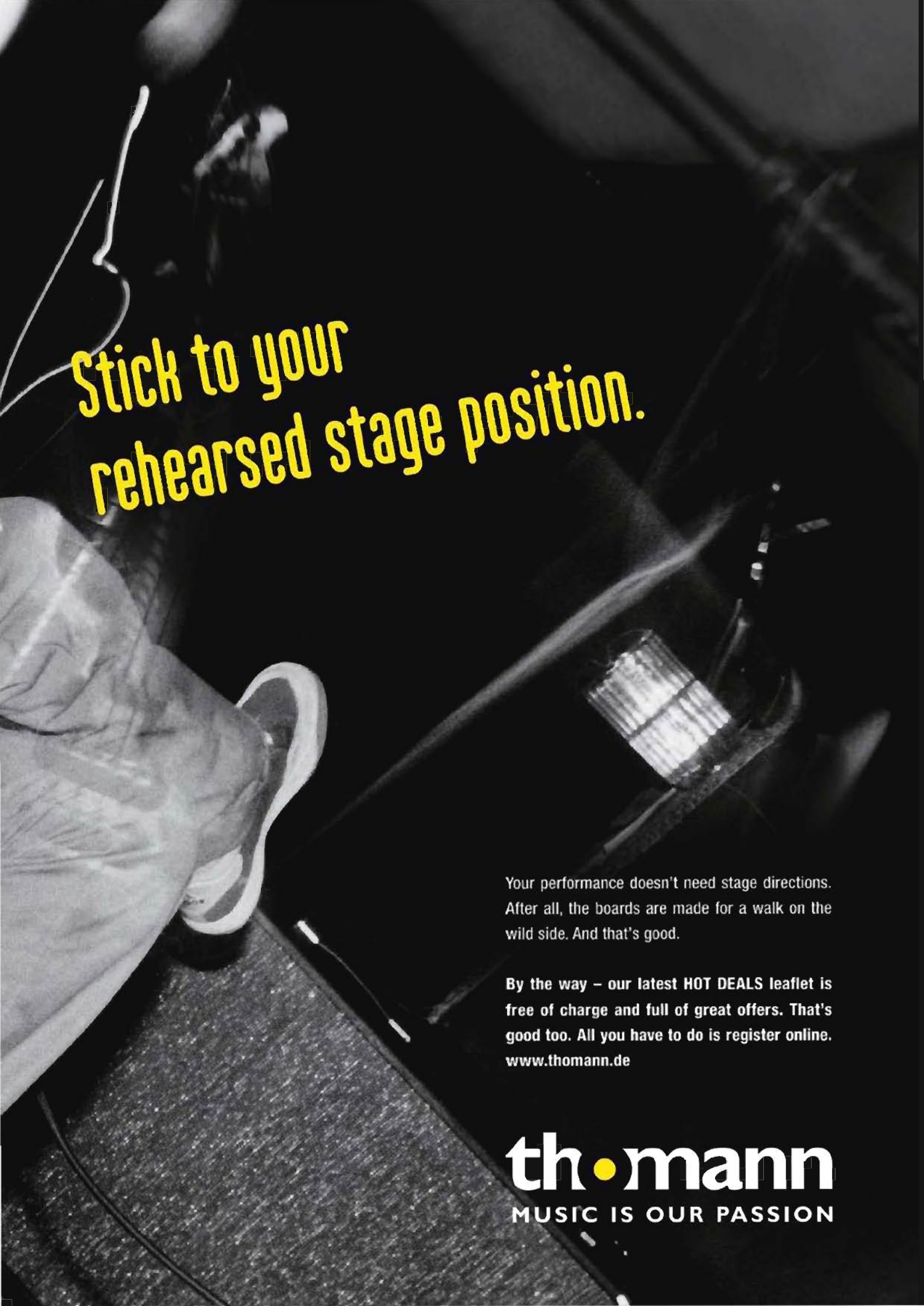
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MUSIC IS OUR PASSION



# The Beatles

## While My Guitar Gently Weeps



This George Harrison classic features Eric Clapton on lead guitar duties. **Steve Allsworth** guides you through the original and brings you a fine Jeff Healey solo as well...

### ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
<b>KEY:</b> A minor	<input checked="" type="checkbox"/> Chord framing
<b>TEMPO:</b> 114 bpm	<input checked="" type="checkbox"/> Tone and a half bends
<b>CD:</b> TRACK 8-10	<input checked="" type="checkbox"/> Expressive vibrato

ALONG WITH SOMETHING and Here Comes The Sun, While My Guitar Gently Weeps is considered to be one of the best Beatles songs George Harrison ever wrote. It was featured on the double album *The Beatles (1968)*, often referred to as 'The White Album'. George had been reading the *I Ching*, an ancient Chinese 'Book of Changes' and drew his inspiration from its Eastern systems of divination. Recording began in July 1968 and in its original incarnation the song had only acoustic guitar and organ, plus an extra verse (which was later included on the 1996 *Anthology 3* album). George's request that


Clapton play on the song came only a short time into recording. Like on the *Revolver* track *I'm Only Sleeping*, George had recorded a backwards solo for *While My Guitar Gently Weeps*, but wasn't entirely satisfied with the results. Frustrated at not being able to realise the vision in his head for the solo, he had the idea to get Eric to sit in and play the lead parts. Clapton and Harrison had been friends since Christmas 1964 when the Yardbirds opened a Christmas show for the Beatles, but

**“The biggest break of my career was getting into The Beatles. The second biggest break was getting out of them”**

George Harrison

understandably Clapton was reluctant to play on the song (no other rock musician had played on a Beatles recording before). It's long been rumoured that George was also troubled by the growing tension within the band, and brought in an outsider to diffuse the friction between him and the rest of The Beatles at that time. Although Clapton isn't credited on the original due to contractual wrangles, his part was listed as being by 'Eddie Clayton'. When Harrison returned the favour on Cream's *Badge*, his guitar parts were credited to 'L'Angelo Mysterioso'.

Whilst George takes care of the strummed acoustic guitar and Hammond organ, Eric plays the subtle arpeggiated rhythm parts and also the more prominent fills and solos. The two parts rarely overlap, so I've transcribed it

so you can combine the two parts comfortably. The song is structurally very simple, with the prominent descending A-G-F#-F bass line forming the repetitive backdrop for most of the verses and solos. The verses should ideally be played with a generic arpeggiated idea similar to the transcription, so don't be too concerned with playing it note for note. The verse fills occur in bars 7 to 8 over the C-E and D-E chords, and generally use the trusty Am pentatonic scale and a more chordal idea over the E, utilising moving 6th intervals. These are all interchangeable, so improvise and tweak it to suit your own style. And finally we thought it would be nice to add a storming Jeff Healey solo from his version of the track - recognised as a great cover with some brilliant playing from the late Canadian blues-rocker. Although Healey's version was recorded 10bpm quicker, it fits in perfectly well over the original. 

### GET THE TONE



Clapton played his famous wine red late-'50s Gibson Les Paul Standard via a Marshall amp on this track. His infamous 'woman tone' isn't much in evidence though, since Eric requested George Martin make his parts sound as 'un-Clapton' as possible, hence the slightly out of tune flanging effect. Try not to overdo the gain, as you want the sound breaking up but not oversaturated.

### TECHNIQUE FOCUS

#### ERIC'S 'WEEPING' VIBRATO

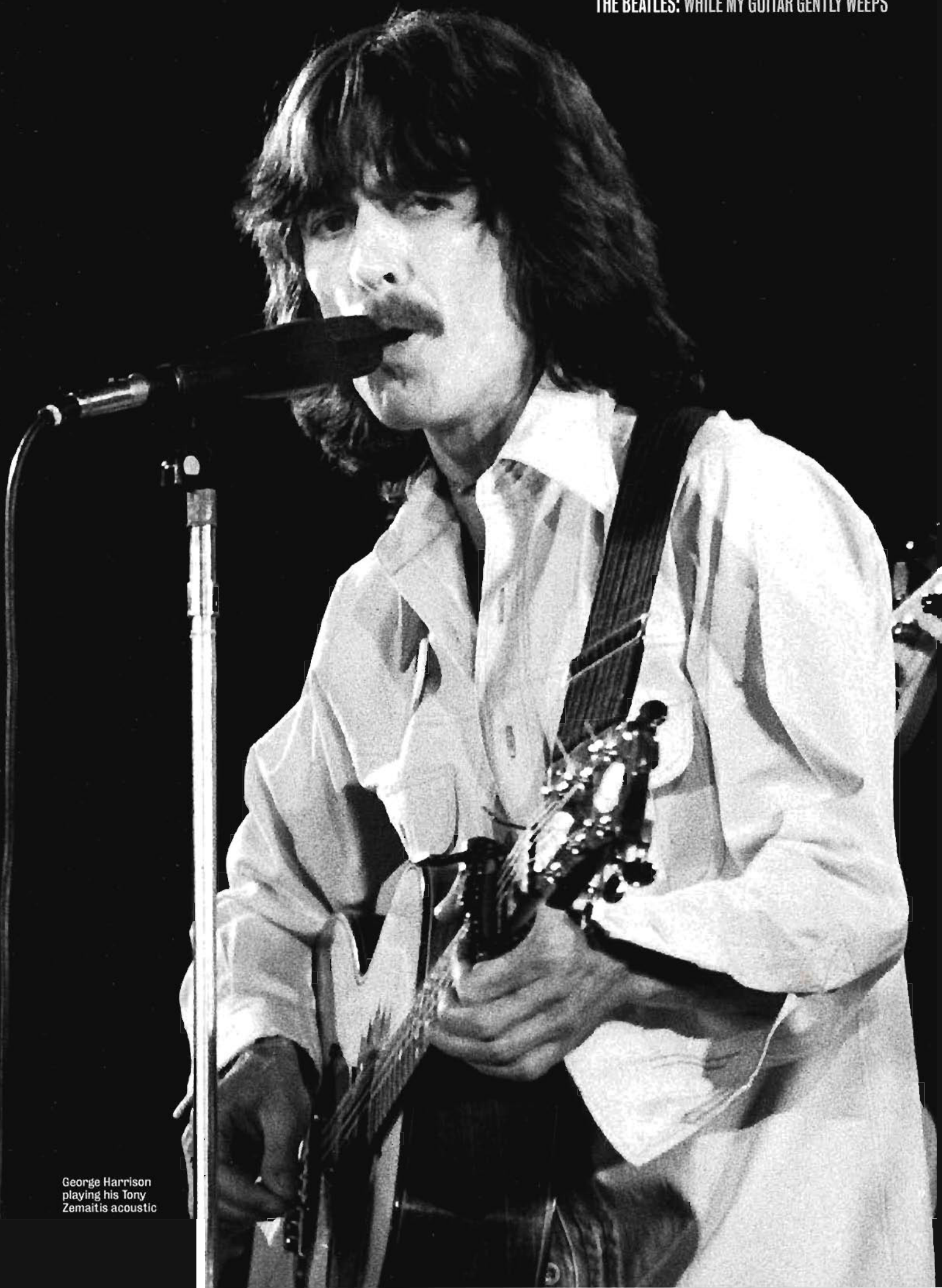
Emulating the crying quality of Eric's vibrato can be an interesting and rewarding challenge. Try bending a note up in the usual manner and applying vibrato, then letting the bend down slowly whilst doing so. This takes a bit of practice to perfect, but it sounds particularly good on the wider A to C tone-and-a-half bends at the beginning of the solo. Check out this technique in evidence on Clapton's extended solo during the memorial Concert For George in 2002, which contains some highly emotive 'weepy' bends.

**TRACK RECORD** *The Beatles (1968)* might stand out as one of their most controversial albums due to inner strife, but it nevertheless still contains some absolute gems. *While My Guitar Gently Weeps* also appears on *The Concert For Bangladesh (1971)* and there's a stripped down version with capo'd acoustic guitar on *Anthology 3 (1996)* which is also well worth checking out to see the song's evolution.



THE BEATLES: WHILE MY GUITAR GENTLY WEEPS

George Harrison  
playing his Tony  
Zemaitis acoustic





## PLAYING TIPS

## CD TRACK 8

**[Bars 1-7]** Paul McCartney's introductory piano part can sound quite good on guitar, so I've included a simple arrangement for you here.

**[Bars 9-onwards]** In the verse bars Eric Clapton uses simple 'framing' to map out the chord progression in a sort of 'lead rhythm' part. Essentially, each

chord shape is improvised with arpeggios, double-stops, staccato picks and hammer-ons. Roll off the guitar's volume slightly and use a lighter pick attack so as to not interfere too much with the vocal line and then quickly bring it up and dig in harder for the lead fills.

**Intro**

♩ = 114

Am Am/G D9/G#

Piano arranged for guitar

**Verse**

F Am G D E

With flanger

**VERSE**

0:17 Am Am/G D9/F# Fmaj7

PM

Am G D E

PB14 - - - - BD

Am Am/G D9/F# F



CD TRACK 8

**[Bars 15-16]** Although Eric's playing this gem of a lick, it has Harrison's stamp all over it, particularly the double-tracked guitars and staccatos. The one possible Clapton trademark is the use of the major 7th (G#) which he was quite fond of in his earlier blues solos.

**[Bars 31-32]** Small connecting lines such as this are essential in maintaining the listener's interest. The R&B flavour is courtesy of a Steve Cropper type run of major and minor 6ths that are diatonic to the E chord. Notice the C# and A notes are avoided in fifth position to prevent it from sounding too clichéd.

Am G C E

BU BU BU BU

21

BRIDGE 0:50 A C#m F#m C#m

BU

25

Bm E

29

A C#m F#m C#m

33

Bm E

37



## PLAYING TIPS

## CD TRACK 8

[Bars 55-62] A recurring theme throughout Eric's solos is the large  $1\frac{1}{2}$  tone bend from A to C, so it's worth spending time ensuring your intonation is secure when you bend up, as well as during pre-bends and holding the bend

with vibrato. It's a little easier in this area of the neck on the third string, but you should also practise it at the 10th position on the second string in order to learn the different tensions involved and to gain overall accuracy.

**VERSE**  
1:24

Am Am/G D9/F# Fmaj7

41

Am G D E

45

Am Am/G D9/F# Fmaj7

49

Am G C E

63

**SOLO**  
1:57

Am Am/G D9/F# Fmaj7

57



**[Bars 64-69]** Always visualise the fourth shape of the minor pentatonic (Am shape) to avoid accidentally catching the 12th fret B note. Remember the C is also the minor 3rd, so there's always room to add your own expressive

blues curls, but be careful not to stray too far into the C# note as you want to stay firmly in A minor - and too much 'major' tonality in a minor chord is not generally regarded as a good thing.

Am G D E

grad. BU BU BU BD BU Hold BU - - - RP BU BU BD BU BD BU BD

(14) 12 14 (17) 15 (17) (15) 13 16 (17) 15 (17) (15) 15 13 15 (17) (15) (17) (15) (17)

61

Am Am/G D9/F# Fmaj7

(S<sub>12</sub>) BU PB15 PB15 Hold BU - - - RP BD Hold BU - - - RP BD BU BD BU

(15) (17) (17) (15) (17) BD (15) 12 BU 15 (17) (15) 13 15 (17) 15 (17) (15) 13 14 (17) (14) 12 14

65

Am G C E

BU BD PB20 BU BD

(17) 14 (17) (14) 12 14 12 10 12 10 12 10 12 14 12 14 14 17 17 19 19 (21) 17 17 20 (22) (20)

69

BRIDGE 2:30 A C#m F#m C#m

PB10 BU 20 (22) 2/4 1 2/4 2 4 2 4 2 4 6 6 4

73

Bm E

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

2 2 0

77



## PLAYING TIPS

## CD TRACK 8

**[Bars 103-109]** The opening bars of Clapton's outro solo use a nice rhythmic idea that spreads across the barline. The key here however is to keep the rhythm of the vibrato even throughout - Eric's vibrato has always been great,

but around this time there were few players that could match it for touch and musicality. Since it's such a long passage of vibrato, it's easy for it to start sounding lumpy and out of tune if you're not careful.

81

A C#m F#m C#m

85

Bm E

VERSE 3:04

89

Am Am/G D9/F# Fmaj7

93

Am G D E

97

Am Am/G D9/F# Fmaj7

## CD TRACK 8

**[General]** What we get from this track is just how compositional Clapton was in his playing at this time. He seemed to have the knack of naturally building his solos and shaping them into mini works of art. From the start of the song

through the main solo and onto this outro, he's gradually building up the momentum. The first licks he plays in the song are in the open E position and he winds up at the dusty end in full flow, but always playing for the song.

Am G C E

101

## OUTRO SOLO

3:37 Am Am/G D9/F# Fmaj7

105

Am G D E

109

Am Am/G D9/F# Fmaj7

113

Am G C E

117



## PLAYING TIPS

**CD TRACK 8**

**[Bars 119-128]** Clapton shifts right up into 17th fret position for added excitement in this passage, without ever breaking out of the classic 'slowhand' feel. The attention is more upon phrasing and melodic lines, with the aggression channelled into picking and vibrato rather than speed.

His timing and phrasing are both exemplary, and even though the licks are relatively straightforward it's how he makes the minor pentatonic scale sound incredibly musical. It's all about touch and tone, and Jeff Healey was a big fan who took a lot from Eric's style - check out Jeff's solo now...

Am Am/G D9/F# Fmaj7

The first system of musical notation for 'The Sound of Silence' in standard guitar notation. It consists of a treble clef staff and a bass staff. The treble staff contains a melody line with notes and rests, and the bass staff contains a bass line with notes and rests. The key signature is one flat (Bb). The time signature is 4/4. The system is divided into four measures. The first measure has a treble staff with a whole note G4 and a bass staff with a whole note G2. The second measure has a treble staff with a half note G4 and a half note A4, and a bass staff with a half note G2 and a half note A2. The third measure has a treble staff with a half note G4 and a half note A4, and a bass staff with a half note G2 and a half note A2. The fourth measure has a treble staff with a half note G4 and a half note A4, and a bass staff with a half note G2 and a half note A2. The system is labeled with the chords Am, Am/G, D9/F#, and Fmaj7.

E  
B  
G  
D  
A  
E

129

Am G D E

BU BD RP  
BU BD

7 5 6 7 (8) (7) 5 7 7 9 7 5 7 7 5 7 8 (10) (10) (8)

133

Original track fades out



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## JEFF HEALEY SOLO

CD TRACK 9

**[Bar 6]** The B note employed in the previous bar (beat 2) is used in a simple but very effective G major arpeggio here. This sounds great when combined with the first shape of the minor pentatonic scale.

**[Bars 7-8]** These pull-offs sound fantastic over the climactic part of the chord progression (bar 8, E chord). Although it's part of a simple minor pentatonic

sequence, you have to be careful of note bleed as you travel between the strings, so avoid barring your first finger over the 5th fret.

**[Bars 15-17]** Jeff takes a melodic path through the E and A chords, targeting the major 3rd chord tones in each. This approach works better at the end of the solo, whereas in the middle a 'one scale fits all' idea is more appropriate.

The notation is divided into five systems, each with a treble clef staff and a six-string guitar staff. Chords are indicated above the treble staff: Am, Am/G, D9/F#, F, Am, G, D, E, Am, Am/G, D9/G#, F, Am, G, C, E, A, C#m. The guitar staff includes fret numbers, bends (BU), bends down (BD), triplets (3), and other techniques. The solo starts at bar 1 and ends at bar 15.



# John Mayer

## Cissy Strut



Here **Jon Bishop** looks at two versions of The Meters' classic instrumental jam track: one by wunderkind John Mayer plus the solo section from John Scofield's monster version...

### ABILITY RATING



**Moderate/Difficult**

INFO	WILL IMPROVE YOUR
<b>KEY:</b> C	<input checked="" type="checkbox"/> Ability to play riffs
<b>TEMPO:</b> 90 bpm	<input checked="" type="checkbox"/> Soloing over a static dom 7
<b>CD:</b> TRACK 11-14	<input checked="" type="checkbox"/> Tone, feel and articulation

CISSY STRUT IS a bona fide instrumental funk classic and a great addition to anybody's playing repertoire. It's become THE staple groove jam track and you will hear it whenever a group of improvising musicians gets together. So knowing how to approach it will pay dividends if ever you find yourself needing a great track to play that everyone can join in with, no matter what level they are at.

To add a contemporary yet bluesy twist we

### TECHNIQUE FOCUS

#### FINGER SLIDES

Both of our featured guitarists use lots of articulations to make their lead lines come to life. Sliding in particular is a very effective way to add extra interest to notes and phrases. Check out how Mayer uses finger slides to punctuate phrases or fall off notes. Scofield rarely plays a 'regular' note when improvising and sliding is an integral part of his style. You can slide into any target tone from above or below. If you are new to this technique start by trying some simple semitone slides. Jazz players often slide into notes from a semitone below to add a tension and release factor. This concept also works if you slide from a semitone above. String bending is another way to add slurs and it is fun to practise both bending and sliding into any given target tone.

have chosen John Mayer's live version for our main transcription. Mayer is a fabulous player and while his version sticks pretty closely in its arrangement to The Meters' original, it incorporates Mayer's trademark Stevie Ray Vaughan style delivery and guitar tone. The groove is also updated by the amazing rhythm section of Steve Jordan on drums and Pino Palladino on bass.


Cissy Strut consists of two basic motifs that are played over a C7 vamp. Both of these

**“To add a contemporary twist we have chosen John Mayer's live version for our transcription”**

motifs are constructed from the C minor pentatonic scale. The minor pentatonic works well over a dominant 7 tonality despite the clashing thirds. A C7 chord contains the notes; C, E, G and Bb while the C minor pentatonic scale is made up of C, Eb, F, G and Bb. Many guitarists bend the minor third (Eb in this case) slightly sharp to give a bluesier flavour, and this helps it fit over the dominant 7 tonality and provide the bluesy feel.

As an added bonus, and to lend a jazzier air, we have included a transcription of the solo section from another great version of Cissy Strut by modern jazz legend John Scofield. Sco's solo (from the Flat Out album) showcases his ability to move effortlessly between the major and minor pentatonic scale when playing over dominant 7 chords. Sco is also a master of building a solo and

bringing the excitement to a crescendo. The idea of showing you two such different but equally distinctive variants of the track is so you can study Mayer's version and Scofield's solo and then incorporate elements of both into your own working of the tune.

We have included backing tracks for both the full John Mayer version and the Sco solo - both great 'feel' takes on the piece. These backing tracks have one bar of drum groove added to the start to help you get the timing right. You can use these backing tracks to practise the ideas in the transcription and develop your own. Thanks to Darren Williams for recording and performing the drums for both versions! 

### GET THE TONE



For the recording of John Mayer's version, I used a Tyler SE guitar with the in-between neck and middle pickup selection. A Fender valve amp was coaxed into a light overdrive by an Ibanez Tube Screamer, which in turn provided the essential SRV style tone. For the Scofield solo I used a Gibson ES335 with the bridge pickup selected and plugged into the same amp and pedal set-up as before. The only addition to the rig was a Fulltone Choral Flange pedal, which provided an all-important, Sco-style modulated wobble. To get the sound with your own rig simply select a light overdrive setting from your amp and use the pickup settings mentioned above.

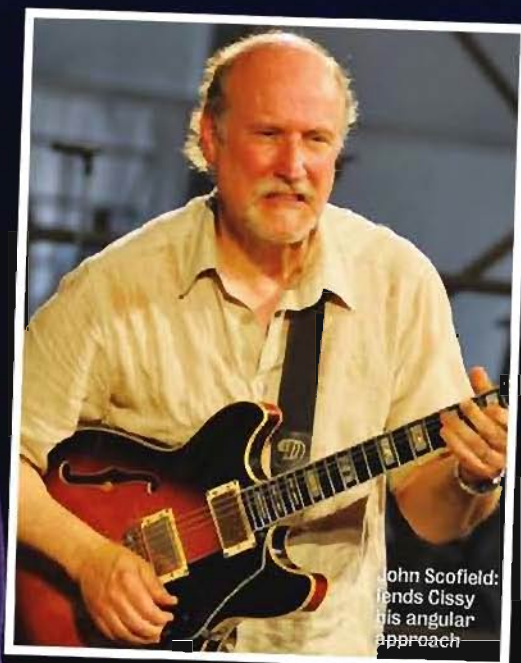
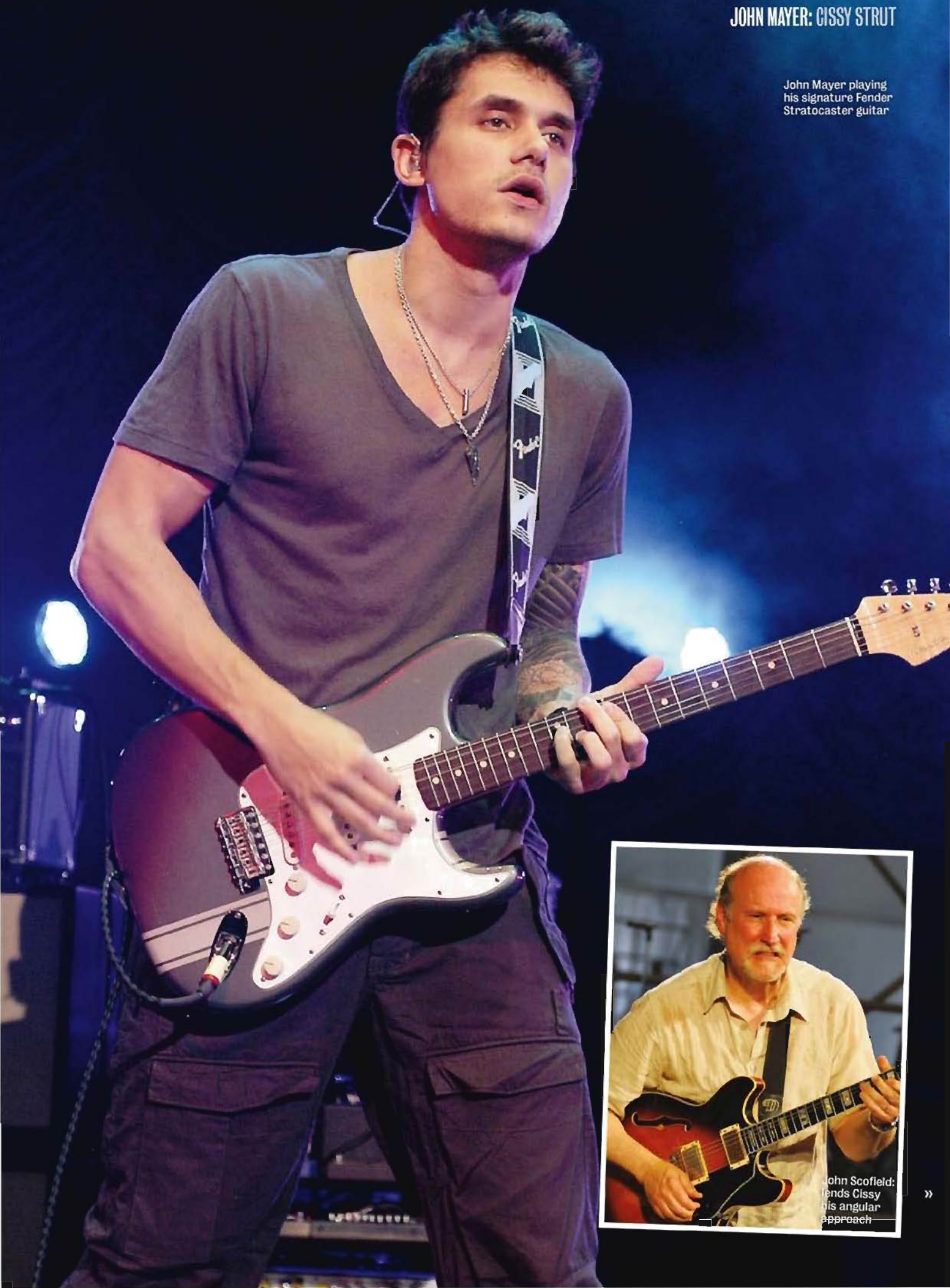


**TRACK RECORD** The original version of Cissy Strut was recorded by The Meters in 1969 but has become fair game for anyone wanting a great jam song. John Mayer's version was recorded as part of a live TV performance with the John Mayer Trio and an album version has never been released. John Scofield's version is taken from the album Flat Out, which contains many funky-fusion orientated tracks.



## JOHN MAYER: CISSY STRUT

John Mayer playing  
his signature Fender  
Stratocaster guitar



John Scofield:  
loves Cissy  
his angular  
approach



## JOHN MAYER: CISSY STRUT, FULL VERSION

CD TRACK 11

**[Main Theme: Bars 1-8]** When playing the opening theme keep your strumming hand relaxed and dig into the notes. Mayer uses a strumming technique to play the single notes and this adds attack and a percussive quality to the delivery. For this technique to work and remain tidy the fretting

hand is needed to mute unwanted open strings. Place it lightly over all the strings to mute them and then fret the note you need and strum down on that string. It may take some practice to get this consistent but other players such as John Frusciante are fond of this type of single note delivery.

### MAIN THEME

New Orleans funk, swing 16ths

$\text{♩} = 90$  C7

Fender Strat with light drive  
Pick-up — Neck & Middle — out of phase

### BRIDGE

0:22

C7

CD TRACK 11

**[Bridge1 : Bars 9-16]** Use the same techniques as discussed in bars 1-8. There is a wolf whistle style effect at the end of the section. This is not an exact science and the pitches in the tab are only for reference. Try lightly fretting the first string and then, as you pick, slide your finger up the fretboard quickly.

Complete the effect by picking and sliding down the third string.

**[Main Theme 2: Bars 17-24]** This section is essentially a repeat of bars 1-8. Keep an eye out for the different mute stroke rhythms however, as these tie in with the drums.

**MAIN THEME 2**  
C7 0:43

**BRIDGE 2**  
C7 1:04

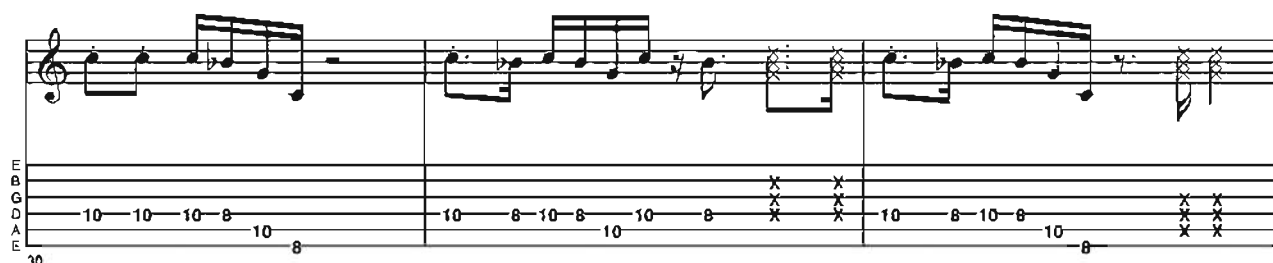


## JOHN MAYER: CISSY STRUT, FULL VERSION

CD TRACK 11

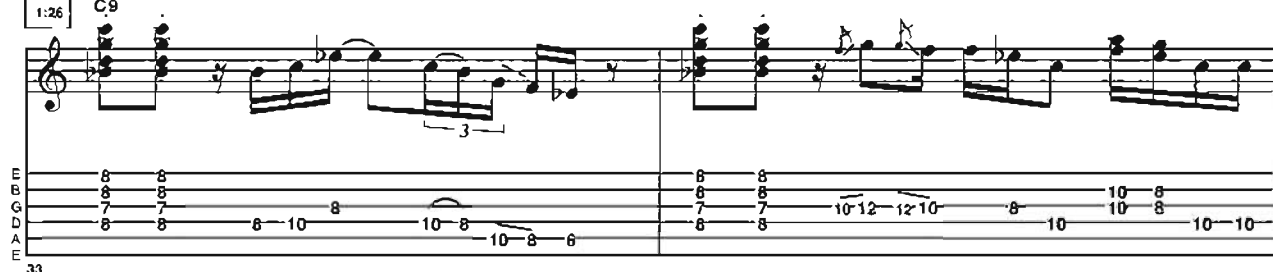
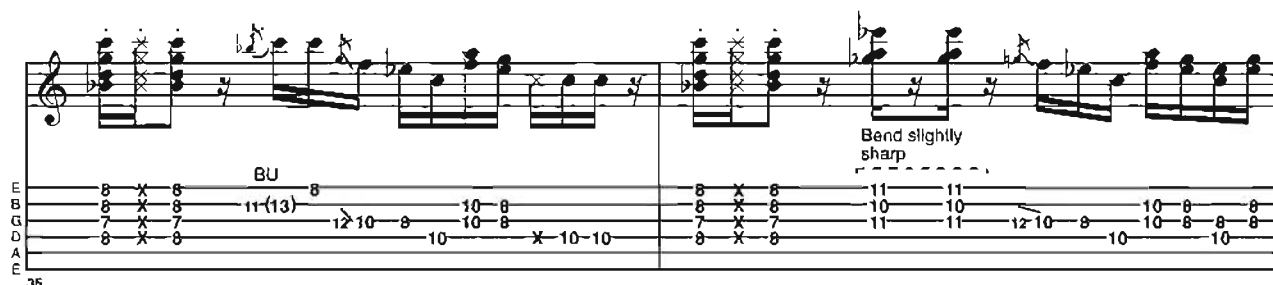
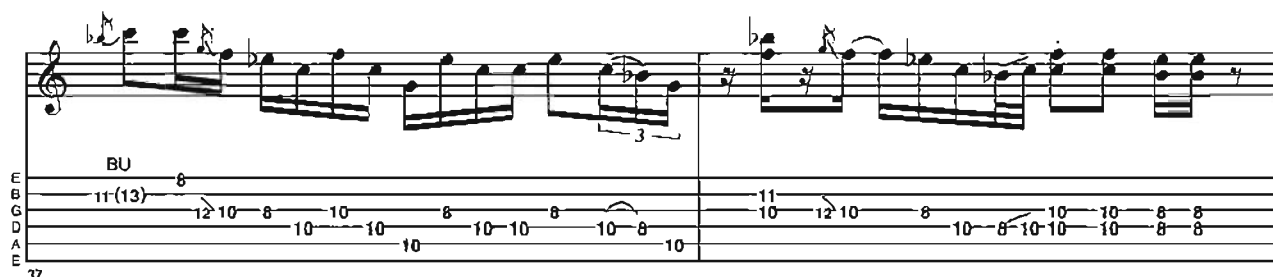
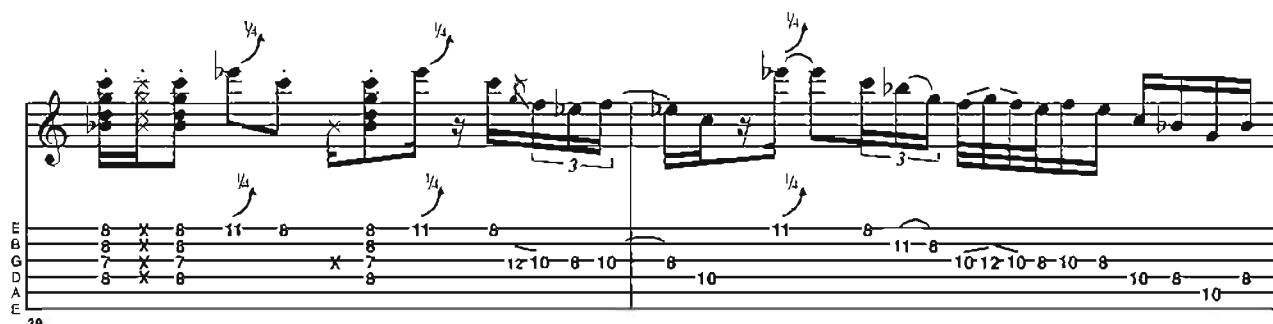
**[Bridge 2: Bars 18–32]** This section is essentially a repeat of bars 9–16. Bar 26 contains a SRV-style punctuation after some mute strokes. To get this effect simply place a finger lightly over the top three strings at the 15th fret. As soon as you strum the top three strings, slide your finger down the fretboard.

**[Guitar solo: Bars 33–40]** Mayer's solo is very much in the style of Stevie Ray Vaughan, one of his main influences along with Jimi Hendrix and Eric Clapton. Here he uses a nice voicing of C9 to set up each phrase. This solo will take some practice as the combination of playing chords and licks together »



### GUITAR SOLO

1:26 C9

## CD TRACK 11

» like this can be tricky. Keeping both picking and fretting hands as relaxed as possible always helps. One of the other elements of this style is the attack from the strumming hand, so really hit the strings to generate that beefy tone from digging in, but relaxing and digging in can be tricky to achieve.

[Bridge 3: Bars 41 – 48] See bars 18-33.

[Main theme 3: Bars 49–end] This last section is a repeat of the main theme section. Again, keep an eye out for the mute stroke nuances and finish on a single C note with a strutting, arrogant slide-off!

## BRIDGE 3

1:47 C7

Bridge 3, bars 41-48. The notation shows a guitar melody in the treble clef and a bass line in the bass clef. The bass line includes fret numbers (10, 8, 10, 8) and 'X' marks indicating muted notes. The melody consists of eighth and sixteenth notes.

Continuation of Bridge 3, bars 45-48. The notation shows a guitar melody in the treble clef and a bass line in the bass clef. The bass line includes fret numbers (10, 8, 10, 8) and 'X' marks indicating muted notes. The melody consists of eighth and sixteenth notes, ending with a slide-off on bar 48.

## MAIN THEME 3

2:09 C7

Main Theme 3, bars 49-51. The notation shows a guitar melody in the treble clef and a bass line in the bass clef. The bass line includes fret numbers (10, 8, 11, 6, 8, 6) and 'X' marks indicating muted notes. The melody consists of eighth and sixteenth notes, with a 1/4 note accent on bar 49.

Continuation of Main Theme 3, bars 52-54. The notation shows a guitar melody in the treble clef and a bass line in the bass clef. The bass line includes fret numbers (11, 10, 12, 10, 8, 11, 6, 8, 6) and 'X' marks indicating muted notes. The melody consists of eighth and sixteenth notes, with a 1/4 note accent on bar 52.

Continuation of Main Theme 3, bars 55-58. The notation shows a guitar melody in the treble clef and a bass line in the bass clef. The bass line includes fret numbers (10, 8, 11, 6, 8, 6) and 'X' marks indicating muted notes. The melody consists of eighth and sixteenth notes, with a 1/4 note accent on bar 55.



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double-stops to create cool dissonances. Every phrase is heavily articulated, so take some time to study how all the slides and bends fit together for each of the phrases. For the gnarly tone, consider playing near the bridge.

$\mathcal{J} = 100$  0:59 C7

October 2010 *Guitar Techniques* 47

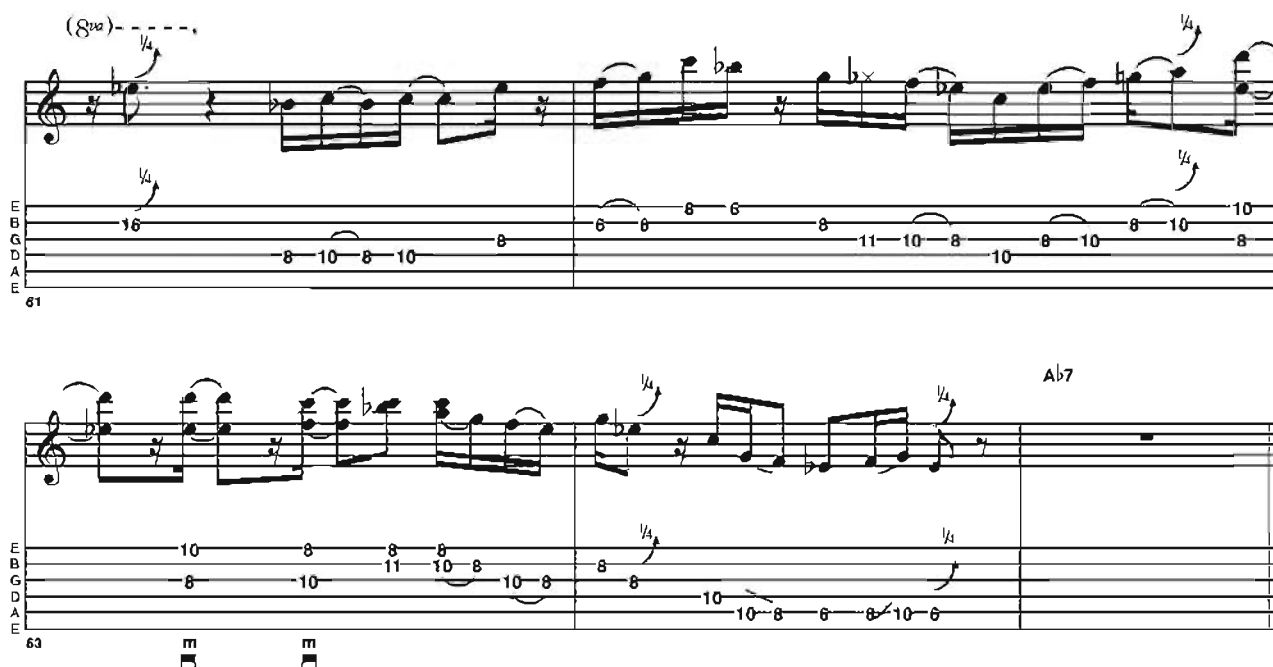


## JOHN SCOFIELD: CISSY STRUT, SOLO

CD TRACK 13

[Solo ...cont] Try learning each phrase of the John Scofield solo slowly and separately before trying to put them all together. This solo is a corker and

well worth learning verbatim. Once you've nailed it, why not see if you can combine elements of the two versions for your own take on the tune.



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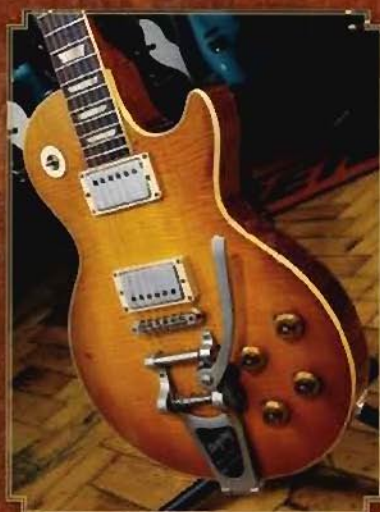
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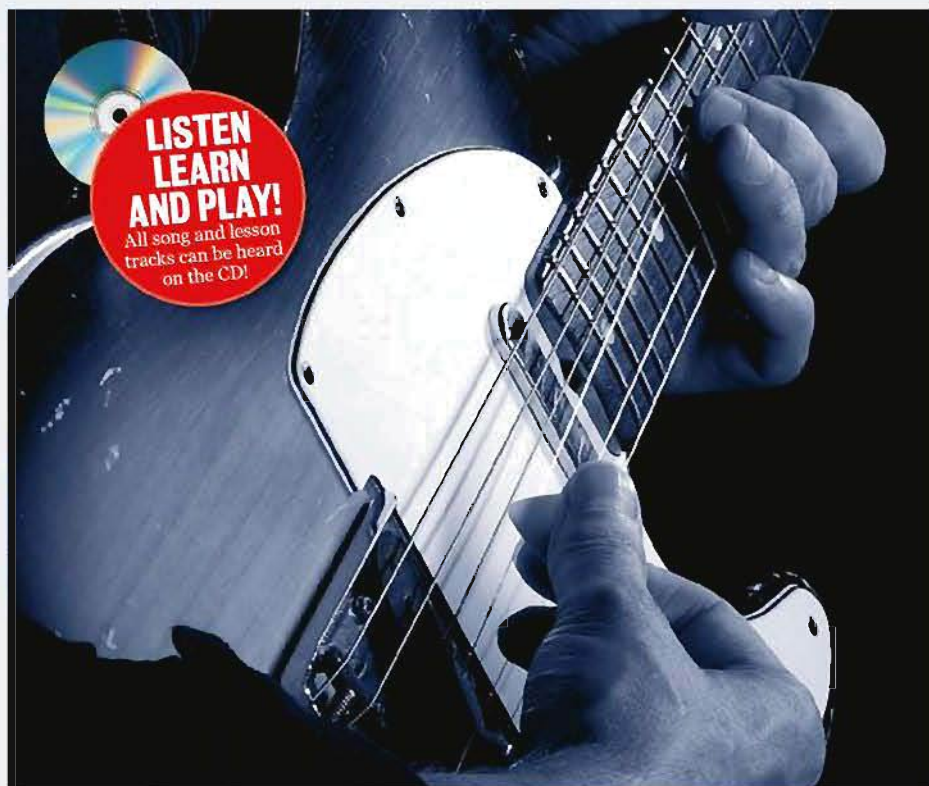
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HAVING HAD A great time at the International Guitar Foundation (IGF) festival the other week, I enjoyed hearing and talking to many different musicians. During my chats with fellow tutors and students the notion of excellence came up: what is it and what quantifies it? It struck me that there were three qualities that were shared by all. In short, good guitar playing was about taste, timing and tone. These three terms are pretty broad but easily applicable to all styles. A good guitarist (or let's just say a good musician) must have taste in what they play, have good timing and a pleasing tone that suits the style. Certainly, one wouldn't want a richly saturated Marshall tone if playing jazz standards or a Polytone/175 set-up if on a Judas Priest gig!

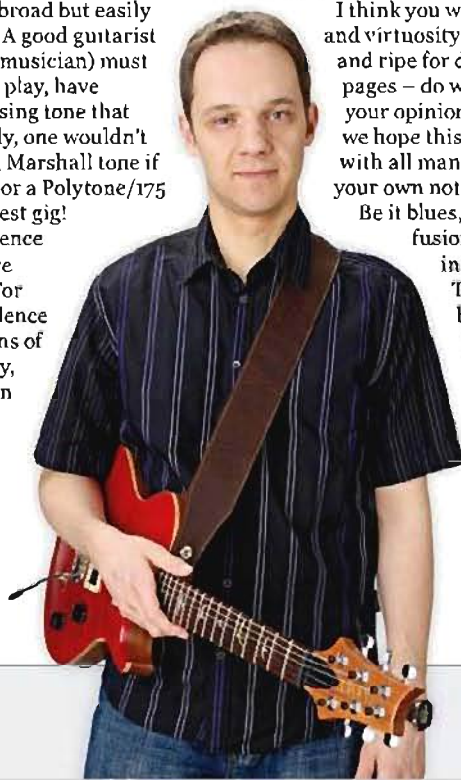
Beyond these excellence points though, there are other considerations. For example, playing excellence is often linked to notions of virtuosity. Interestingly, this term evokes certain requirements driven, more often than not, from a physical perspective. In short, virtuosity for many means fast playing. Without speed, styles such as metal are less exciting and

less virtuosic. Thankfully, virtuosity= speed is not the whole story though. For example, some think fast playing using one scale over a whole progression (especially one with interesting chord changes) sounds lame: speed has overtaken musical savvy if the chords aren't acknowledged (eg playing the right notes over the V chord). For these people, good harmonic vocabulary performed well is where virtuosity lies.

I think you will agree, excellence and virtuosity are interesting topics and ripe for debate in our letters pages – do write in and voice your opinions. In the meantime, we hope this issue provides you with all manner of fuel to drive your own notions of excellence.

Be it blues, rock, classical, jazz, fusion or country (all in this issue), Guitar Techniques has been dedicated to providing you with the best lessons from the best tutors since it began in 1994. Long will we continue!

*Jason*



## LESSONS GT183

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BIMM's Scott McGill has six more tasty licks for you this month...

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**BLUES** ..... 54  
John Wheatcroft uncovers the fabulous blues style of Johnny 'Guitar' Watson

**ON THE CD: TRACKS 26-28**  
**ROCK** ..... 58  
Martin Cooper examines Tom Morello of Rage Against The Machine...

**ON THE CD: TRACKS 29-34**  
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Gianluca Corona dissects the incredible virtuoso style of Frank Gambale...

**ON THE CD: TRACKS 35-37**  
**CREATIVE ROCK** ..... 64  
Shaun Baxter continues his look at blues turnarounds from a rock perspective...

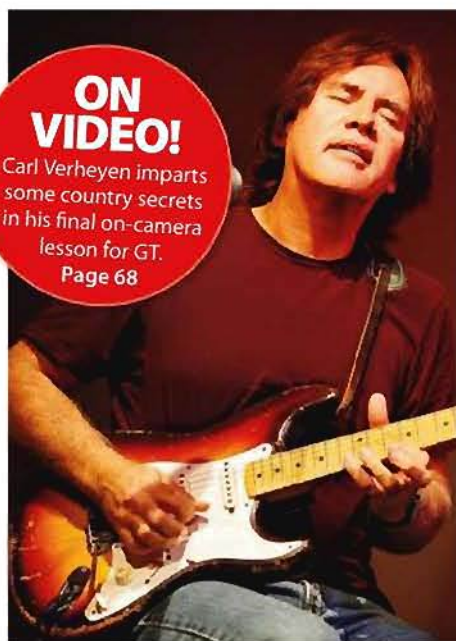
**ON THE CD: TRACKS 38-43**  
**CLASSICAL** ..... 72  
Bridget Mermikides tabs Dionisio Aguado's Study no. 16: plus technique lesson too!

**ON THE CD: TRACKS 44-53**  
**JAZZ** ..... 76  
Jazz up your major blues progressions. Pete Callard shows you some cooler chord ideas...

**ON THE CD: TRACK 54**  
**ACOUSTIC** ..... 82  
Stuart Ryan maintains his picking hand's speed and stamina in this plectrum study...

**ON  
VIDEO!**

Carl Verheyen imparts  
some country secrets  
in his final on-camera  
lesson for GT.  
Page 68







# 30-Minute Lickbag



Once more BIMM Brighton's all-round virtuoso **Scott McGill** has hand picked six great licks at three ability levels for you this month. Enjoy!

## EASY LICKS EXAMPLE 1: NEIL YOUNG ACOUSTIC

CD TRACK 15

You'll need to tune your sixth string down a tone to D for this fairly typical '70s Neil Young style progression. Follow the strumming pattern closely and make

the feel 'lilt' a bit to keep it from sounding too 'stiff'. Things like this sound simple but getting the feel just right is not always so easy.

$\text{♩} = 105$  **G6/D** **F#m11/D** **G6/D** **Dmaj7**

## EASY LICKS EXAMPLE 2: SEX PISTOLS RIFF

CD TRACK 16

Steve Jones' work with The Pistols was the inspiration for this example. Make sure the quick alternate strumming is tight and be careful to mute the chords

where indicated. Some vintage crunch and a bridge position humbucker are what's needed here. Start slowly and work your way up to 150 bpm.

$\text{♩} = 150$  **C** **Bb** **F** **G** **C**

## INTERMEDIATE LICKS EXAMPLE 3: PETER GREEN BLUES

CD TRACK 17

Here's a nod to Green's work with John Mayall that draws entirely on the C blues scale (C, Eb, F, Gb, G, Bb, C). Make sure the bends are in tune and the

vibrato has enough width, especially on the final note that uses the first finger. Dial in British crunch and use a bridge position humbucker for the best results.

$\text{♩} = 104$  **Cm** **Bb** **Cm**

**CD TRACK 18**

strong statement with these chords. Observe the Celtic style open-string slur on the penultimate chord for maximum authenticity.

[illegible]

**CD TRACK 19**

need a bit of old school valve amp break-up, a neck position pickup, some amp vibrato and reverb. Oh, and a little tape echo (and a 1955 Gretsch 6120) wouldn't hurt either!

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in G major, 4/4 time, and consists of two systems. The first system includes a vocal melody, a guitar accompaniment, and a bass line. The second system continues the bass line. The score is labeled with chords: B6, G#m7, Em7, and Em/F#.

**CD TRACK 20**

motions connect to each other melodically. Start slowly and work your way up to 78 bpm. Keep it swinging!

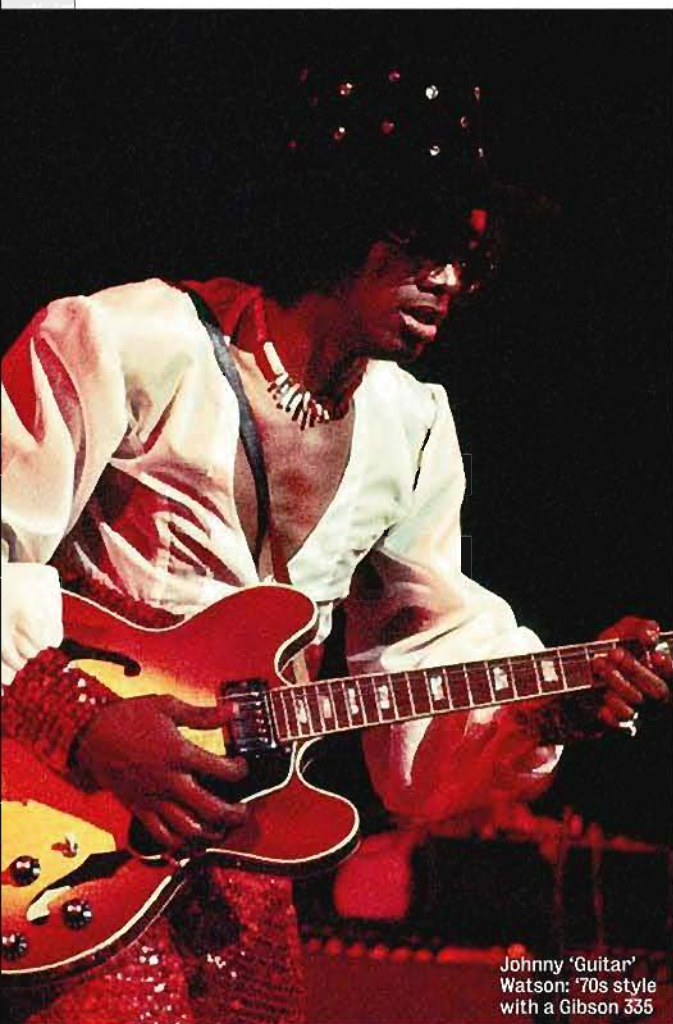
[illegible]



# Johnny 'Guitar' Watson



**John Wheatcroft** says pick up a capo and lock up your daughters, as we meet the self-proclaimed 'Gangster Of Love', Johnny Guitar Watson...



Johnny 'Guitar' Watson: '70s style with a Gibson 335

constantly redefined his style and always strove to remain current, and as a result went on to become a huge influence in numerous genres of modern popular music.

Johnny's career highlights range from his jump-blues releases in the '50s, through an experimental period that exploited feedback and distortion in the '60s, onto his most successful commercial soulful funky phase that began in the '70s. Watson is also considered to be a hugely significant figure in the rap music community, with his music being sampled on a regular basis.


Watson actually started off as a piano player and switched to guitar when he was 15. His style was flashy, aggressive and dynamic. At times he was raw and brutal, and at others he could be slick and sophisticated. The blues permeates everything he touches and he has always been very funky. When we add to all this his intelligent, humorous and streetwise vocal delivery, his larger-than-life stage presence, obvious flair for showmanship and, crucially, his knack for keeping his finger on the pulse, it's obvious to see why

he continues to be held in such high esteem by music lovers and fellow musicians.

Frank Zappa, for one, was an absolutely huge fan, accrediting Watson with being the whole reason why he wanted to pick up a guitar in the first place. The two would go on to work together on numerous occasions. Just like Frank, Johnny constantly evolved as a musician, being keen and quick to embrace new technology. A talented multi-instrumentalist, his skill at utilising recording equipment, synthesisers and computers was

put to good use, allowing him to also achieve a respectable level of success as a producer.

When studying Johnny's playing there are two fairly obvious points for consideration. The first is his reliance upon shifting a capo along the neck for transposition, with almost all of his soloing vocabulary derived from the open 'E-shape' minor pentatonic, connected to the adjacent 'D-shape' fingering. The second is his exclusive use of fingers and thumb to pick the strings (he did also use his teeth now and again!). It's likely that Watson picked up on both of these techniques from his fellow Texan guitar ace Clarence 'Gatemouth' Brown. In fact this whole approach seems to be a real Texas speciality, as also seen and heard in wonderful players such as Albert Collins and Jimmie Vaughan.

There are two complete studies this month. The first solo, over a swinging 12-bar sequence in Bb, is based around Johnny's T-Bone Walker inspired recordings from the '50s. Our second solo, over a straight 16th static vamp of F7, is a much funkier affair altogether, although feel free to mix the phrases up a little and use them wherever you like - just don't forget to put the capo on the correct fret before you begin! 

**“Stevie and I were highly selective and highly critical. Johnny 'Guitar' Watson was at the top of the list, along with Freddie, Albert and BB King”** *Jimmie Vaughan*

## GET THE TONE



For Watson's late '50s era tone we're looking at selecting the bridge pickup of a Strat, and going straight into a small to medium sized valve amp with just a hint of break-up when you really dig into the strings, plucking them away from the fingerboard with fingers or thumb and then allowing them to crash back into the frets to emulate Johnny's trademark staccato snarl. By the '70s Johnny's funky tones usually came from some form of Gibson thinline, favouring both ES-335 and ES-345 models. You can turn the gain up a touch too if you feel like, as Watson's sound from this era was generally just a touch thicker and with more overdrive, although once again we're looking at the bridge pickup, fingers and thumb approach. One last thing, don't forget that when you want to change key, just shift the capo up and down the neck, simple as that.

## ABILITY RATING



**Moderate**

INFO	WILL IMPROVE YOUR
KEY: Bb/F	<input checked="" type="checkbox"/> Fingerstyle soloing
TEMPO: 120bpm	<input checked="" type="checkbox"/> Phrasing
CD: TRACKS 21-25	<input checked="" type="checkbox"/> Open-position vocabulary

JOHNNY 'GUITAR' WATSON will go down as one of the most important guitarists in the history of American music. Watson



**TRACK RECORD** There are tons of great Watson compilations so this could be a good place to start. From his swing-blues period we'd recommend *Untouchable: The Classic 1958-1966 Recordings* (Ace 2007), and *Hot Just Like TNT* (Ace 1996). Then you should probably check out what Jimmie Vaughan has been up to lately, along with the back catalogues of both T-Bone Walker and Clarence 'Gatemouth' Brown.

## EXAMPLE 1 BLUES SOLO IN Bb

CD TRACK 22

**[Bars 1-4]** We begin with a 12-bar study in the key of Bb, although to be fair the key is largely irrelevant due to Johnny's reliance upon using a capo for transposition. Watson-isms abound, such as the unison slide in bar 1, along with subtly bending each minor 3rd slightly sharp whenever possible.

**[Bars 5-8]** In these bars you can clearly detect the influence of Charlie Christian, via T-Bone Walker and then on through our man Watson. Once again we're bending these minor 3rds slightly sharp, along with the sweet sounding major 6th situated beneath. The major 3rd, as seen in bar 7 and numerous other locations throughout the solo, is typically preceded with its minor counterpart.

**[Bars 9-12]** The chromatically enclosed or 'framed-in' F9 idea in bar 9 is perhaps the one musical phrase presented here that doesn't really sit within the traditional blues idiom. Here we are alluding to some of Johnny Guitar's jazz influences, in which the great T-Bone Walker once again plays a huge part. We conclude with typical minor pentatonic blues vocabulary, although we retain a trace of this jazz flavour with the addition of the natural 9th against our Bb7 (C) in bar 11. Our final phrase ends with some colourful and slightly unexpected intervals. First we see Eb against Cb (the major 3rd), followed by and ending with F against Bb (the perfect 5th).

**Capo at 6th fret**

**Bar 1:** Treble clef, Bb7. Notes: Bb4, Ab4, Gb4, Fb4. Bass clef: 0, 5, 5, 5. Fingering: 1, 2, 3, 4.

**Bar 2:** Treble clef, Bb7. Notes: Bb4, Ab4, Gb4, Fb4. Bass clef: 3, 5, 5, (7), 5, 3. Fingering: 1, 2, 3, 4, 5, 6.

**Bar 3:** Treble clef, Bb7. Notes: Bb4, Ab4, Gb4, Fb4. Bass clef: 3, 5, 5, 3, 0. Fingering: 1, 2, 3, 4, 5.

**Bar 4:** Treble clef, Bb7. Notes: Bb4, Ab4, Gb4, Fb4. Bass clef: 3, 5, 5, 3, 0. Fingering: 1, 2, 3, 4, 5.

**Bar 5:** Treble clef, Eb7. Notes: Eb4, Db4, Cb4, Bb3. Bass clef: 0, 1, 0, 0, 5, 5, 3. Fingering: 1, 2, 3, 4, 5, 6.

**Bar 6:** Treble clef, Eb7. Notes: Eb4, Db4, Cb4, Bb3. Bass clef: 2, (4), (2), 0, 2, 2, (4). Fingering: 1, 2, 3, 4, 5, 6.

**Bar 7:** Treble clef, Eb7. Notes: Eb4, Db4, Cb4, Bb3. Bass clef: 2, (4), (2), 0, 2, 2, (4). Fingering: 1, 2, 3, 4, 5, 6.

**Bar 8:** Treble clef, Eb7. Notes: Eb4, Db4, Cb4, Bb3. Bass clef: 2, (4), (2), 0, 2, 2, (4). Fingering: 1, 2, 3, 4, 5, 6.

**Bar 9:** Treble clef, F7. Notes: F4, Eb4, Db4, Cb4. Bass clef: 0, 0, 1, 3, 3. Fingering: 1, 2, 3, 4, 5.

**Bar 10:** Treble clef, Bb7. Notes: Bb4, Ab4, Gb4, Fb4. Bass clef: 0, 2, 0, 2, 0, 2, 0. Fingering: 1, 2, 3, 4, 5, 6.

**Bar 11:** Treble clef, Bb7. Notes: Bb4, Ab4, Gb4, Fb4. Bass clef: 0, 2, 0, 2, 0, 2, 0. Fingering: 1, 2, 3, 4, 5, 6.

**Bar 12:** Treble clef, Bb7. Notes: Bb4, Ab4, Gb4, Fb4. Bass clef: 0, 2, 0, 2, 0, 2, 0. Fingering: 1, 2, 3, 4, 5, 6.

**Bar 13:** Treble clef, F9. Notes: F4, Eb4, Db4, Cb4. Bass clef: 0, 1, 2, 0, 2. Fingering: 1, 2, 3, 4, 5.

**Bar 14:** Treble clef, Bb7. Notes: Bb4, Ab4, Gb4, Fb4. Bass clef: 3, 5, 5, 3, 0. Fingering: 1, 2, 3, 4, 5.

**Bar 15:** Treble clef, Cb6/9 Bb6/9. Notes: Cb5, Bb4, Ab4, Gb4. Bass clef: 0, 2, 0, 2. Fingering: 1, 2, 3, 4.



# LESSON: BLUES

## EXAMPLE 2 FUNK VAMP SOLO OVER F7

CD TRACK 24

[Bars 0-4] For our second Watson-inspired solo the time has come to feel the funk, so we're looking at straighter 8th and 16th-note derived rhythmic groupings, rather than the consecutive triplet feel of solo 1. In this example we're soloing over a static F7 groove, so in Johnny's world this means capo at the 1st fret, minor pentatonic at the ready, and off we go.

[Bars 5-8] Motivic development forms a big part of Watson's soloing style. Note how he takes the repeated phrase in bar 5 and develops by moving across the strings, a simple but highly effective musical device. In bar 7 we see the solitary appearance of the major 6th interval (D) which discounting the blues-endorsed minor-to-major 3rd couplet is the only non-pentatonic note in the whole solo.

[Bars 9-12] The most intriguing moment within this short section is the three-against-four rhythmic idea that Johnny sets up in bar 12 and takes it smoothly all the way across....

[Bars 13-16] ...and into bar 13, resolving rhythmically on the downbeat of bar 14, and then we're off onto another idea. What Watson lacks in melodic sophistication he more than makes up for with rhythmic ingenuity and his sublime manipulation of dynamics - the key facet with so many of the less technically orientated players. Once again, it's as much a question of how he executes his musical ideas, and the subtle inflections and details of the delivery - easily as important as the selection of the actual notes themselves.

**Example 2: Funk Vamp Solo over F7**

**Tempo:** 112 Funk

**Capo:** at 1st fret

**Key:** F7

**Notation:** The solo is written in standard musical notation with a guitar fretboard diagram below it. The fretboard diagram shows the notes played on each string (E, B, G, D, A, E) and the fret number (0-7). The solo is divided into four systems of four bars each.

**System 1 (Bars 1-4):** The solo begins with a 16th-note triplet (F, G, A) on the 1st fret, followed by a 16th-note triplet (B, C, D) on the 2nd fret. The rhythm is 16th-note triplet, 16th-note triplet, 16th-note triplet, 16th-note triplet. The fretboard diagram shows the notes played on each string (E, B, G, D, A, E) and the fret number (0-7).

**System 2 (Bars 5-8):** The solo continues with a 16th-note triplet (F, G, A) on the 1st fret, followed by a 16th-note triplet (B, C, D) on the 2nd fret. The rhythm is 16th-note triplet, 16th-note triplet, 16th-note triplet, 16th-note triplet. The fretboard diagram shows the notes played on each string (E, B, G, D, A, E) and the fret number (0-7).

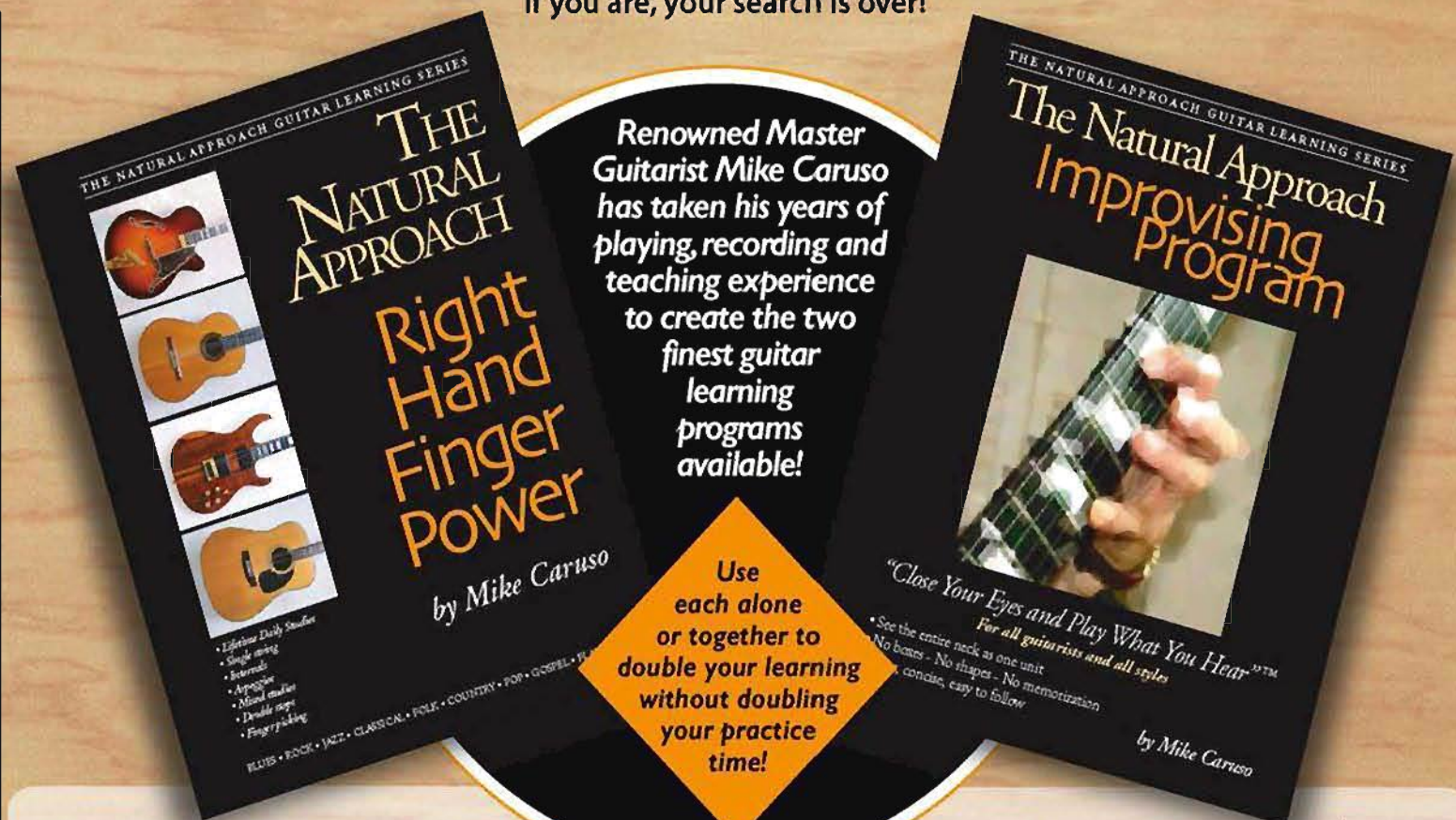
**System 3 (Bars 9-12):** The solo continues with a 16th-note triplet (F, G, A) on the 1st fret, followed by a 16th-note triplet (B, C, D) on the 2nd fret. The rhythm is 16th-note triplet, 16th-note triplet, 16th-note triplet, 16th-note triplet. The fretboard diagram shows the notes played on each string (E, B, G, D, A, E) and the fret number (0-7).

**System 4 (Bars 13-16):** The solo continues with a 16th-note triplet (F, G, A) on the 1st fret, followed by a 16th-note triplet (B, C, D) on the 2nd fret. The rhythm is 16th-note triplet, 16th-note triplet, 16th-note triplet, 16th-note triplet. The fretboard diagram shows the notes played on each string (E, B, G, D, A, E) and the fret number (0-7).



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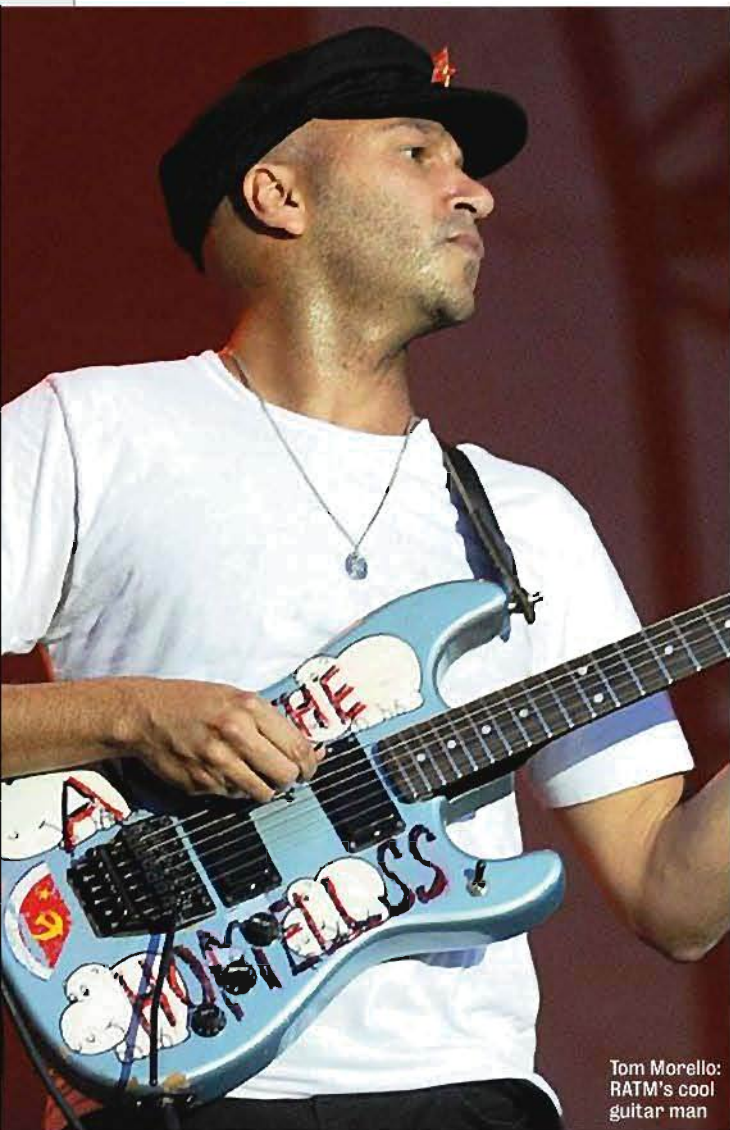
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# Rage Against The Machine



This month **Martin Cooper** trades some 'outside' guitar riffs with American alt-rock legends Rage Against The Machine and guitarist Tom Morello...



Tom Morello:  
RATM's cool  
guitar man

FORMED IN 1991 in Los Angeles, Rage Against The Machine are probably as famous now for their 2009 Christmas Number 1 single *Killing In The Name Of* as they are for the political statements on their albums. In case you missed the story of their 'festive' hit, the band were the subjects of a Facebook group aiming to stop Simon Cowell's hold over the Christmas chart in recent years with his X-Factor winners - and it succeeded, with Joe McElderry being held to number 2 whilst Rage Against The Machine's song hit the top spot!


Never ones to shy away from controversy, the band have always courted censorship of many kinds, whether with their aggressive lyrical content or by making stands against American Republican governments.

Amidst the controversial nature of the band, we shouldn't lose sight of the fact that they have been an extremely successful act over the past two decades, with 1999 album *The Battle For Los Angeles* selling 450,000 units in the US in

together again, and earlier this year they played a free gig in London's Finsbury Park.

This month's track is generally in the key of E minor but there are many 'outside' excursions - you'll notice lots of non-diatonic notes in the rhythm part and the solo. Timing is important as always, and you should aim for an aggressive attack with your picking hand. To aid this aggressive feel, I overdubbed a guitar part playing only the open sixth string whenever the E note began a new phrase or section in the track. I sat it back behind the main guitar in the mix so it doesn't sound like a different guitar take, but just adds to the overall size of the rhythm part. It's worth thinking about these kinds of things if you're recording in a studio.

The solo uses the E whole-half diminished scale (E F# G A Bb B# C# D# E or 1 2 b3 4 b5 #5 6 7 8), which as you can see simply goes tone, semitone, tone, semitone... and so on. In this situation it adds to the 'outside' feel of the rhythm and lead parts, but it's not just a rock scale; you'll often hear blues and jazz players like Robben Ford and Larry Carlton using it in different improvisational settings.

You need to attack the strings aggressively with your picking hand, but don't let them go sharp, particularly the open sixth. Our track uses standard tuning, but tuning will be even more difficult to control with any drop D riffs that you might play using this much attack. 

“There are plenty of hooks to Morello's guitar parts, but it's the non-diatonic notes that give his playing such an edge”

## GET THE TONE



Tom Morello uses many guitars including his 'Arm The Homeless' custom guitar with a Kramer neck, which he generally has tuned to concert pitch. There are also numerous other guitars including his drop D tuned Fender Telecaster, and his 'soul power' Fender Strat. He also uses a Digitech Whammy pedal and MXR phaser, plus Marshall JCM800 amps. The gain is up pretty high, but it's not your typical heavy metal type tone, not least because Tom mostly uses the neck pickup on electric guitars. I used a Fender Telecaster for almost the whole track (plus a Charvel San Dimas for the aforementioned E note overdubs), with the Eleven amp plug-in in Pro Tools and a Rockbox Boiling Point overdrive pedal on both the guitar and bass.

## ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: Em	<input checked="" type="checkbox"/> Rhythm and lead playing
TEMPO: 93 bpm	<input checked="" type="checkbox"/> Exotic scales
CD: TRACKS 26-28	<input checked="" type="checkbox"/> Recording techniques

the first week of release and hitting the top of the charts. They have also been one of the forerunners of the rap-rock subgenre in recent years, with vocalist Zack De La Rocha spitting out his statements over Tom Morello's funk tinged rock lines. Morello also played for a few years with Audioslave, releasing two successful albums with the band. RATM are now back



**TRACK RECORD** *Bulls On Parade* and *People Of The Sun* were both songs from the band's 1996 album *Evil Empire* that were nominated for Grammys, and *Testify* is one of the best known songs from 1999's *The Battle For Los Angeles* album. This album also includes *Calm Like A Bomb*, which is a song featured in the film *The Matrix Reloaded*. There's also a live album from 2003 entitled *Live At The Grand Olympic Auditorium*.

## EXAMPLE RAGE AGAINST THE MACHINE STYLE

CD TRACK 27

Make a mental note of the non-diatonic notes (notes that are not within the scale) as you play them and get used to the sounds of the 'outside' notes. We are in Em (E F# G A B C D) but there are plenty of G#, Bb and

C# notes due to implied power chords, plus an E7#9 chord in the rhythm part. You can train your ear to 'hear' notes outside the key that you're playing in and use them to your advantage when you are improvising.

**Example 1: Main Riff (Measures 1-16)**

Tempo: ♩ = 98. Chords: E5, G5, C#5, D5, N.C., E5, G5, C#5, A5, N.C.

Measures 1-16: This section consists of two 8-measure phrases. The first phrase (measures 1-8) features a sequence of power chords: E5, G5, C#5, D5, N.C., E5, G5, C#5. The second phrase (measures 9-16) features: E5, G5, C#5, A5, N.C. The bass line is a simple eighth-note pattern: 1, 5, 0, 5-5-5, 3, 4, 4, 5, 5, 6, 7, 0, 5-5-5, 3, 4, 4, 7, 5, 6.

**Example 2: Rhythm Part (Measures 17-24)**

Chords: N.C., E7#9

Measures 17-24: This section features a more complex bass line with triplets and bends. The first phrase (measures 17-20) is marked N.C. (Natural Chord). The second phrase (measures 21-24) is marked E7#9. The bass line includes triplets and bends: 0, 3, 4, 5, 6, 5, 7, 4, 5, 0, 3, 4, 5, 6, 5, 7, 4, 5.

**Example 3: Main Riff (Measures 25-32)**

Chords: E5, G5, C#5, D5, N.C., E5, G5, C#5, A5, N.C.

Measures 25-32: This section is a repeat of the first 8-measure phrase from Example 1, featuring the same sequence of power chords and bass line.

**Example 4: Solo (Measures 33-40)**

Chord: Em

Measures 33-40: This section features a complex solo in the treble clef with triplets and bends. The bass line is a simple eighth-note pattern: 0, 8-9-12, 11-12, 11-9-8, [8]-9-8, 6-6, 5-6, 8, 0, 8-9-12, 11-12, 11-9-8, [8]-9-8, 6-6, 5-6, 8.

**Example 5: Solo (Measures 41-48)**

Chord: E5

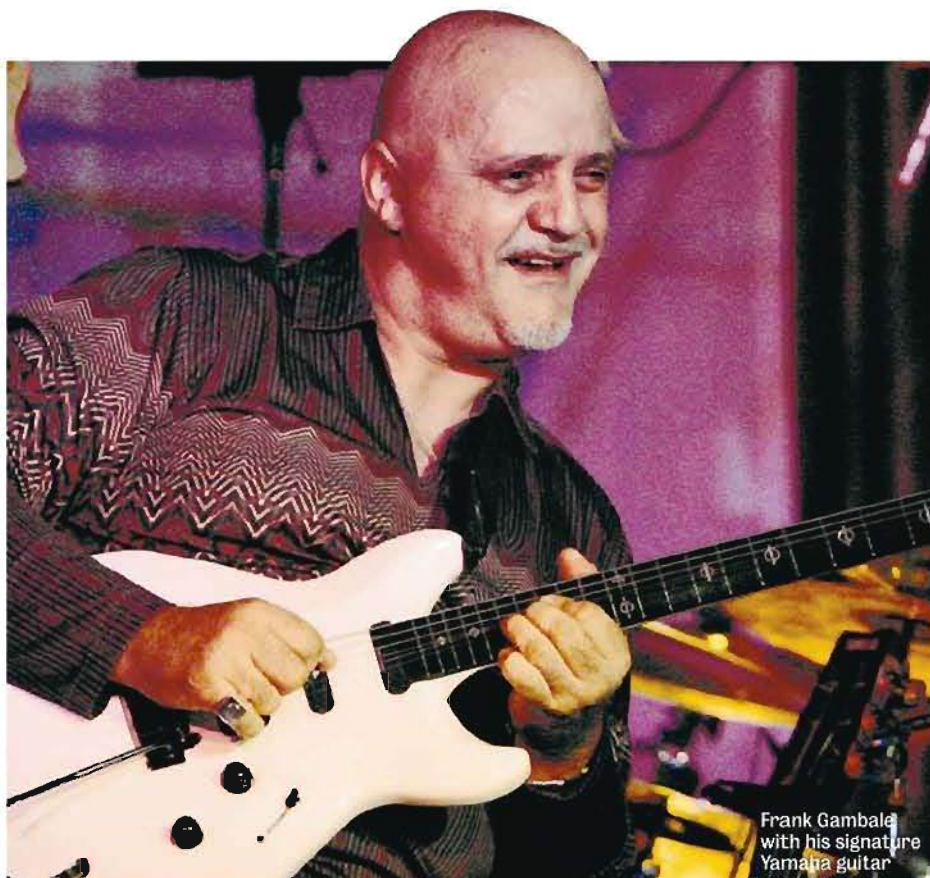
Measures 41-48: This section features a complex solo in the treble clef with triplets and bends. The bass line is a simple eighth-note pattern: 0, 8-9-12, 11-12, 11-9-8, [8]-9-8, 6-6, 5-6, 8, 0, 8-9-12, 11-12, 11-9-8, [8]-9-8, 6-6, 5-6, 8.



# Frank Gambale



Although often associated just with sweep picking, Frank Gambale is one of the finest all-round players ever. **Gianluca Corona** goes walkabout...



Frank Gambale  
with his signature  
Yamaha guitar

## ABILITY RATING

● ● ● ● ● **Advanced**


INFO	WILL IMPROVE YOUR
<b>KEY:</b> Various	<input checked="" type="checkbox"/> Sweep picking
<b>TEMPO:</b> Various	<input checked="" type="checkbox"/> Economy picking
<b>CD:</b> TRACKS 29-34	<input checked="" type="checkbox"/> Outside phrasing

BORN IN CANBERRA, Australia, and coming from an Italian background, Frank Gambale has established himself as one of the most revered of all fusion guitar players. In 1982 he left Australia and headed for Los Angeles to attend the Guitar Institute of Technology where he graduated with excellence; he was then offered a teaching job there, which he kept for four years. He then signed a three-album contract with a small label called Legato, shortly followed by an offer from

fusion violinist Jean-Luc Ponty to do a summer tour. Chick Corea then confirmed himself as a great talent scout for young guitarists, hiring him for his Elektric band. Previous Corea guitarists had included Scott Henderson and a very young Al Di Meola back in the Return To Forever days.

Starting out as a rock and blues guitarist, Gambale migrated over to the jazzier side even before reaching his 20s, inspired by Chick Corea himself, the man who would later become his mentor. Very much attracted to saxophonist Michael Brecker's brilliant improvisational playing, Frank perfected a relatively new technique favoured by players like George Benson and later called sweep picking, based on the not-so-easy idea of playing sax-inspired jazz phrases on six-string. Gambale is nowadays considered

to be the master of this technique, which allows him to execute furious runs on the fretboard, designing long and articulate patterns that follow a vertical (across the fretboard) approach.

The golden years with the Elektric Band led to a six-year stint that culminated in five albums, a Grammy award and two nominations. Often associated with an Ibanez solidbody guitar and heavily overdriven tone, Gambale's style certainly owes a debt to those adolescent rocky years. Plus his technique is almost as rooted in blues, funk and progressive as it is in the studies he did when figuring out how Corea, Brecker and the like developed their revolutionary approach. He can be incredibly rhythmical too, getting down on a funky groove with serious soul, but he can equally be dissonant, or capable of suddenly pushing the band into an odd, irregular vision of the pulse - a timekeeping related trademark typical of almost every Corea-inspired artist. The three examples that follow have lots of superimposed arpeggios, a device that goes perfectly with sweep picking. Aim to analyse them and see the musical logic behind what's going on, so that you will be expanding your vocabulary as well as your knowledge of the fretboard - something we most definitely require if we are to convincingly improvise over the demanding changes that make fusion such an exciting but challenging style. 

“Sax and keyboard players just seemed far more advanced, harmonically speaking” *Frank Gambale*

## GET THE TONE



As is often the case with artists at the top of the scene for more than three decades, it is difficult to associate Gambale with one guitar or tone. As Frank often says, he likes to keep it simple. Although often thought of with the yellow Ibanez used in his early days, Frank has recently been endorsing a Yamaha solidbody called AES FG. Also, he now enjoys playing a full-size hollow-bodied jazz guitar set with a pretty traditional tone. Frank doesn't generally recommend using more than reverb and overdrive (valve amps are preferred - he now uses Carvins); but touches of delay and chorus can be used to add tonal colour. Generally Frank's secret lies in his touch and his 'plug and play' attitude.



**TRACK RECORD** All the albums from the Elektric Band are great - pure fusion with a strong jazz background. Recently, Frank has released various collections that put together 20 years of his work. They are called, The Acoustic Side, Jazz Rock Fusion and The Sweet Side. These are a great way to discover different periods of his long career and show what a master he is at more than just the sweep picking technique...

**EXAMPLE 1 LYDIAN SWEEP PICKING**

**CD TRACK 29**

This example is based on the Lydian mode, one of Gambale's favourites - it applies to the whole progression, fitting all those maj7#11 chords. Notice the A# note over the Dmaj7#11 chord; that's a sharp fifth coming from the Lydian augmented mode, a more dissonant choice over Lydian

chords. The arpeggio-led phrasing is dependent on sweep picking. Here and in the following pieces I've given the picking suggestions that I feel most appropriate. Make sure you follow through with one continuous sweep and lift your fretting fingers off as each note sounds.

**Example 1: Lydian Sweep Picking**

Tempo: ♩ = 80

**System 1:**

- Chords: Fmaj9#11, Emaj9#11
- Staff 1 (Treble): Fmaj9#11 (measures 1-4), Emaj9#11 (measures 5-8)
- Staff 2 (Bass): Fmaj9#11 (measures 1-4), Emaj9#11 (measures 5-8)
- Picking: V V V V V V V V V V V V V V V V

**System 2:**

- Chords: F#7, Dmaj9#11
- Staff 1 (Treble): F#7 (measures 9-12), Dmaj9#11 (measures 13-16)
- Staff 2 (Bass): F#7 (measures 9-12), Dmaj9#11 (measures 13-16)
- Picking: V V V V V V V V V V V V V V V V

**System 3:**

- Chords: Gmaj9#11, D, Em, F#m, Em
- Staff 1 (Treble): Gmaj9#11 (measures 17-20), D (measures 21-24), Em (measures 25-28), F#m (measures 29-32), Em (measures 33-36)
- Staff 2 (Bass): Gmaj9#11 (measures 17-20), D (measures 21-24), Em (measures 25-28), F#m (measures 29-32), Em (measures 33-36)
- Picking: V V V V V V V V V V V V V V V V

**System 4:**

- Chords: D, Em, F#m, Em, F#m7, Em7, Fmaj9
- Staff 1 (Treble): D (measures 37-40), Em (measures 41-44), F#m (measures 45-48), Em (measures 49-52), F#m7 (measures 53-56), Em7 (measures 57-60), Fmaj9 (measures 61-64)
- Staff 2 (Bass): D (measures 37-40), Em (measures 41-44), F#m (measures 45-48), Em (measures 49-52), F#m7 (measures 53-56), Em7 (measures 57-60), Fmaj9 (measures 61-64)
- Picking: V V V V V V V V V V V V V V V V



# LESSON: FUSION

## EXAMPLE 2 STATIC VAMP

CD TRACK 31

Frank is incredibly good with alternate picking too. His wrist produces a fast, short and precise movement, normally closer to the neck pickup than the bridge pickup. In this example we switch from alternate to sweep picking, so again follow the suggested picking patterns. The piece is based on different solutions we could use over a suspended dominant chord, a device often used for long vamps, which would allow for a lot of harmonic and melodic

freedom. Fragments of this solo come from the A Dorian mode. In bar 4, 7/8 and 11/12, Dorian is still the main focus but we throw in chromatic notes like maj3, maj7, minor 6 and b5, which build tension. Same for the Bb Lydian dominant mode used over the Bb chord at the end. The Bb can be seen as a tri-tone substitution (standing in for E7, the V chord), which is another way to create tension and resolve back home (in this case, A7sus9).

**A7sus9**  
♩ = 126

The score is written for guitar in 4/4 time, with a tempo of 126 beats per minute. The key signature is one sharp (F#). The solo is divided into four systems of measures, with measure numbers 1, 5, 8, 11, and 14 indicated. The first system (measures 1-4) features a fast, precise movement with alternate and sweep picking. The second system (measures 5-8) continues the fast movement with chromatic notes. The third system (measures 9-12) features a more melodic line with chromatic notes. The fourth system (measures 13-14) features a Bb13#11 chord and a final A7sus9 chord.

**Bb13#11** **A7sus9**

**EXAMPLE 3 TONAL PIECE IN F MINOR****CD TRACK 33**

Example 1 was based on a modal progression, Example 2 on a static vamp, and this last one is a tonal piece in the key of F minor. The phrasing stays rooted in the Lydian mode over the two maj7 chords and uses a maj2 over the Gm7b5, but as usual it gets darker over the dominant chord (C7alt). In this case the whole lick comes from the Db diminished scale (tone, semitone, tone, semitone etc). This device (diminished, starting from a

semitone above the root of the chord), will give you dissonant notes like b9, #9 and b5 along with the sweet sound of the maj6, which is an edgy combination to play against dominant chords typical of the diminished scale. After this tension, the melodic minor scale resolves the II-V-I cadence in a less predictable way than the key notes (coming from F natural minor) would.

**Dbmaj7 #11**  
 1 = 06 8<sup>na</sup>-  
 E 15 11 13 20 16 15 11 13 13 9 10 11 10 8 10 11 8 10 10 8 10  
 B 13 18 18 13 13 10 10 8 10 10 10 8 10  
 G 13 18 18 13 13 10 10 8 10 10 10 8 10  
 D 13 18 18 13 13 10 10 8 10 10 10 8 10  
 A 13 18 18 13 13 10 10 8 10 10 10 8 10  
 E 13 18 18 13 13 10 10 8 10 10 10 8 10  
 1 V V V etc V V

**Abmaj7**  
 E 11 8 10 10 8 10 8 10 8 10 8 10 8 10 8 11 8  
 B 8 10 10 10 8 10 8 10 8 10 8 10 8 10 8 11 8  
 G 8 10 10 10 8 10 8 10 8 10 8 10 8 10 8 11 8  
 D 8 10 10 10 8 10 8 10 8 10 8 10 8 10 8 11 8  
 A 8 10 10 10 8 10 8 10 8 10 8 10 8 10 8 11 8  
 E 8 10 10 10 8 10 8 10 8 10 8 10 8 10 8 11 8  
 3 V V V V V V V V V V V V V V V V

**Gm7b5** **C7 13b9**  
 E 5 6 5 8 6 5 8 6 9 8 10 9 11 11 8 8 8 10 9 8 9 9 8 10 12 6 11 9 8 10  
 B 5 6 5 8 6 5 8 6 9 8 10 9 11 11 8 8 8 10 9 8 9 9 8 10 12 6 11 9 8 10  
 G 5 6 5 8 6 5 8 6 9 8 10 9 11 11 8 8 8 10 9 8 9 9 8 10 12 6 11 9 8 10  
 D 5 6 5 8 6 5 8 6 9 8 10 9 11 11 8 8 8 10 9 8 9 9 8 10 12 6 11 9 8 10  
 A 5 6 5 8 6 5 8 6 9 8 10 9 11 11 8 8 8 10 9 8 9 9 8 10 12 6 11 9 8 10  
 E 5 6 5 8 6 5 8 6 9 8 10 9 11 11 8 8 8 10 9 8 9 9 8 10 12 6 11 9 8 10  
 5 V

**Fm7**  
 E 9 7 5 3 6 5 3 7 5 3 6 4 3 3 4 3 1 1  
 B 9 7 5 3 6 5 3 7 5 3 6 4 3 3 4 3 1 1  
 G 9 7 5 3 6 5 3 7 5 3 6 4 3 3 4 3 1 1  
 D 9 7 5 3 6 5 3 7 5 3 6 4 3 3 4 3 1 1  
 A 9 7 5 3 6 5 3 7 5 3 6 4 3 3 4 3 1 1  
 E 9 7 5 3 6 5 3 7 5 3 6 4 3 3 4 3 1 1  
 7 V V V V V V V V V V V V V V V V

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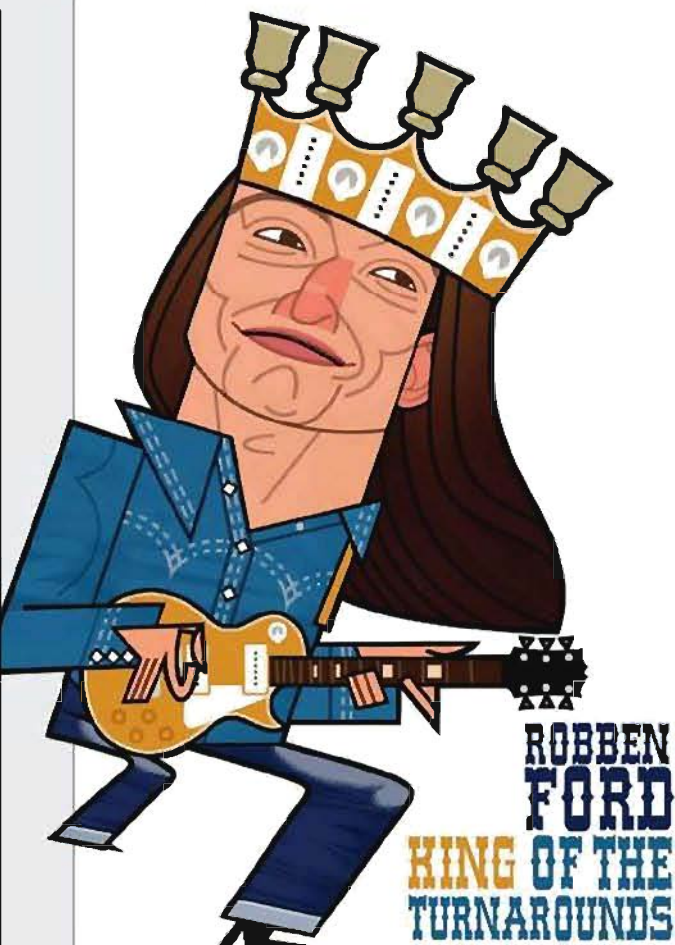
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# Blues turnarounds PART 2



**Shaun Baxter** continues his new series devoted to improvising over the last two bars of a typical 12-bar blues by looking at chord tones...



A7 / / / / | E7 / / / /  
Which can be extended to this:  
A7 / / D7 / / | A7 / / E7 / /  
However, the version that we are going to look at is extended even further by using various passing chords, like so:  
A7 A7/C# D7 D#dim7 | A7/E F7 E7 /  
This has been done to create a more interesting bass motion.

The interesting thing is that all these versions are perfectly interchangeable. In other words, when improvising it doesn't matter which one the band is playing since, as a soloist, you can imply any one of them and everything will still fit. This is because: a) we're so used to hearing them, and b) harmonically, they all function in the same way.

Diagram 1 shows various takes on this final version of the progression. Progression 1 features power chords, whereby most of the chords comprise the bottom two notes only with limited harmonic information as such - little major or minor information dictating what to do.

Diagram 2 is the same progression featuring simple three or four-note versions of the chords which gives us a little more information to help us with note choices. In Progression 3 the chords are extended further to include other degrees, such as the 7th and 9th of each chord, giving a slightly more sophisticated palette of options.

Finally, Progression 4 demonstrates how it's possible to play inversions of these chords in order to create a descending bass line that has been used by many artists, including Edward Van Halen (a big fan of Eric Clapton from his Bluesbreakers and Cream days). In this final version, the bass notes represent the following notes (in order of appearance): root of A; minor 7th of A7/C# (G); major 3rd of D7 (F#); diminished 5th of B7b9 (which contains

all the notes of D#dim7 (F)); perfect 5th of A7 (E); root of F; and root of E7.


Apart from learning the progression, it's important to know the notes that make up each chord (see Diagram 2) as that informs us of what will sound good played over the sequence.

Within the transcription, various notes are labelled as being derived from particular chords. Each label refers to the specific chord to which the various tones are related; however, the melody may only use two or three notes from the stated chord (even though it may contain four or more different notes), because it isn't important to include all the chord tones available for each chord, just the ones that you need to create your desired melody.

Next month, we'll be expanding our study further still, by seeing how various E altered dominant scales can be added to the mix when soloing over the last two chords in a blues, for a much more sophisticated sound.

In the meantime, experiment with a combination of A scales and chord tones to make up your own turnaround lines, and use the full blues backing track to insert them in the appropriate place when improvising over the entire 12-bar blues sequence.

Before you look at this month's turnaround examples, it may be a good idea to re-acquaint yourself with the various A scales that we studied last month (see Diagram 3). All of these scales can be used over the entire two-bar turnaround section, and some of them will appear in this month's line examples (mixed with ideas that employ chord tones).

As with last month, the transcription of the various lines is pretty explicit, because it's labelled throughout. 

**“It isn't important to include all the chord tones available for each chord, just the ones that you need to create your desired melody”**

## ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: A	<input checked="" type="checkbox"/> Blues ideas
TEMPO: 120 bpm	<input checked="" type="checkbox"/> Scale choices
CD: TRACKS 35-37	<input checked="" type="checkbox"/> Pre-learned lines

LAST MONTH, WE looked at playing or floating over the last two chords of a 12-bar blues using various scales starting from an A root note. This month, we get more specific by playing melodies derived from the chord tones themselves. In order to do this, we need to understand the underlying progression. Fundamentally, the last two bars of a 12-bar blues chorus started off like this:



**TRACK RECORD** Robben Ford is famed for dishing up a style of blues that comes with a generous portion of sophistication. He is capable of peppering his pentatonic and blues scale licks with intricate and technically impressive jazz lines that articulate the chord changes, sweetening his sound. Try his compilation album entitled *Blues Collection* (1997).

## GET THE TONE



On the GT CD, I used a Fender Stratocaster through a Cornford 50w valve head on the above settings. This was put through a Palmer Speaker simulator before going to the mixing desk, where some reverb was also added.

# DIAGRAM 1 SIMPLE POWER CHORDS

Progression #1 (power chords)

♩ = 180 A5 A/C# D5 D#dim A5 F7 E7

Progression #2 (simple chords)

A A/C# D D#dim7 A/E F7 E7

Progression #3 (extended chords)

A7 A7/C# D7 D#dim7 A7/E F9 E9

Progression #4 (contrary bass motion)

A7 A7/C# D7 D#dim7 A7/E F7 E7

## DIAGRAM 2 CHORDS AND THEIR VARIOUS TONES

A7	A C# E G
	1 3 5 b7
D7	D F# A C
	1 3 5 b7
D#dim7	D# F# A C
	1 b3 b5 bb7
F7	F A C Eb
	1 3 5 b7
E7	E G# B D
	1 3 5 b7

## DIAGRAM 3 VARIOUS A SCALES

A minor pentatonic scale	A C D E G
	1 b3 4 5 b7
A minor blues scale	A C D Eb E G
	1 b3 4 b5 5 b7
A major pentatonic scale	A B C# E F#
	1 2 3 5 6
Am6 pentatonic	A C D E F#
	1 b3 4 5 6
A dominant pentatonic	A B C# E G
	1 2 3 5 b7
A major blues scale	A B C C# E F#
	1 2 b3 3 5 6
A dorian	A B C D E F# G
	1 2 b3 4 5 6 b7
A mixolydian	A B C# D E F# G
	1 2 3 4 5 6 b7
A lydian dominant	A B C# D# E F# G
	1 2 3 #4 5 6 b7
A dorian blues	A B C D Eb E F# G
	1 2 b3 4 b5 5 6 b7
A half-whole scale	A Bb B# C# D# E F# G
	1 b2 #2 3 #4 5 6 b7



# LESSON: CREATIVE ROCK

## EXAMPLES BLUES TURNAROUNDS

CD TRACK 36

Each example is followed by two bars of A7 (the first two bars of what would be the following chorus). Remember, that many of these lines are not necessarily complete, as they would often contain a pick-up phrase

that carries on from the turnaround line into the following chorus. Good players don't think of a bar or two in isolation but rather as part of the whole picture, and so solo with the 'shape' of the whole thing in mind.

Ex 1

♩. = 120

A7 A7/C D7 D $\sharp$ dim7 A7/E F7 E7 A7

Passing note (or 17)

A7 D7 D $\sharp$ dim7 A7 F7 E7

Ex 2

A7 A7/C $\sharp$  D7 D $\sharp$ dim7 A7/E F7 E7 A7

A7 D7 D $\sharp$ dim7 A7

Ex 3

A7 A7/C $\sharp$  D7 D $\sharp$ dim7 A7/E F7 E7 A7

Ring - - - - -

A7 D7 D $\sharp$ dim7 A7 F7 E7

Ex 4

A7 A7/C $\sharp$  D7 D $\sharp$ dim7 A7/E F7 E7 A7

Ring - - - - -

A7 D $\sharp$ dim7 A7

Passing notes to E, or A minor blues scale

EXAMPLES BLUES TURNAROUNDS ...CONTINUED

CD TRACK 36

Ex 5

A7 A7/C# D7 D#dim7 A7/E F7 E7 A7

5 4 7 4 7 5 4 7 6 4 7 6 7 6 7

A7 D7 D#dim7 A7 F7 E7

Ex 6

A7 A7/C# D7 D#dim7 A7/E F7 E7 A7

12 15 (17) (15) 13 15 17 13 12 13 14 14 13 15 12 12 11 14 14 11 12 13 14 11 12

A minor pentatonic Passing notes A7 F7 E7 A major pentatonic A7

Ex 7

A7 A7/C# D7 D#dim7 A7/E F7 E7 A7

12 10 11 9 10 11 12 12 13 14 14 11 15 12 11 12 11 14 12 13 14 11 12

A7 D7 Passing notes A7 F7 E7 A7

Ex 8

A7 A7/C# D7 D#dim7 A7/E F7 E7 A7

12 11 9 10 11 10 12 13 14 11 12 13 11 12 11 14 12 15 13 13 14 14

A7 D7 Passing notes A7 F7 E7 9 Passing note A7

Ex 9

A7 A7/C# D7 D#dim7 A7/E F7 E7 A7

10 12 (14) 10 13 10 12 9 12 (14) (12) 10 10 11 14 14 15 13 14 13 12 15 15 14 17

A minor pentatonic A7 F7 E7 9 A7

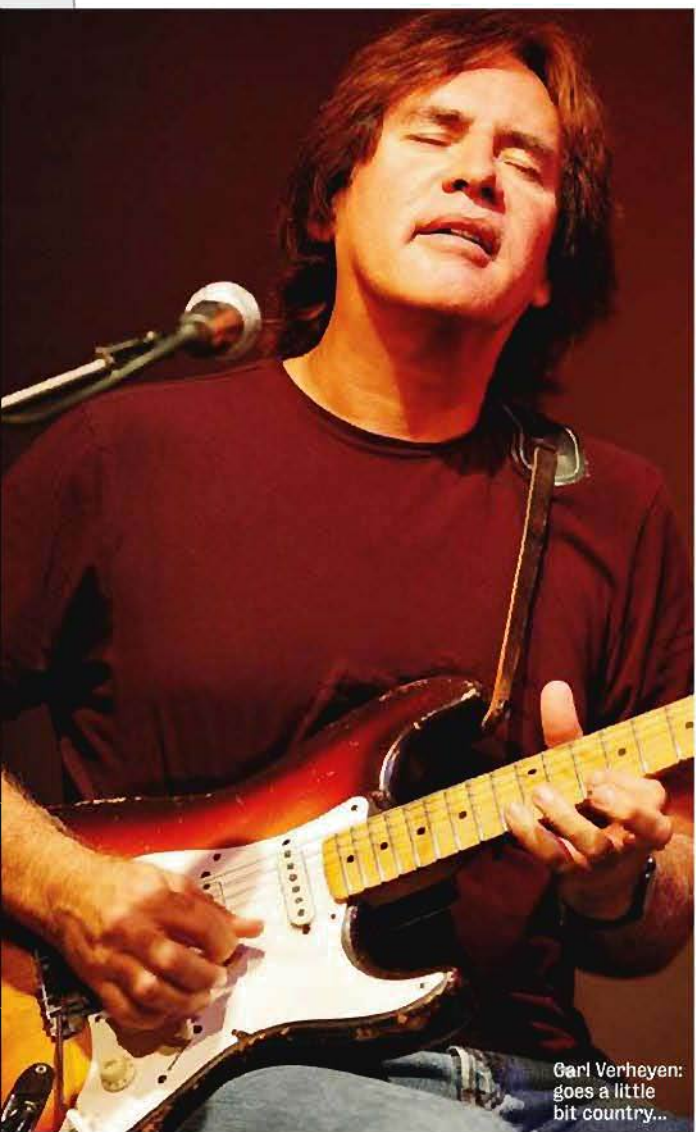


# Carl Verheyen masterclass

PART 3



For his third and final GT masterclass, Carl Verheyen demonstrates some of his country licks to **Jay Stapley** that feature hybrid picking and tasty string bends...



Carl Verheyen: goes a little bit country...

CARL DOESN'T LIKE playing the same solos every night. When he first worked with Supertramp, they asked him to learn a couple of long solos note for note and he managed to persuade them to let him adopt a more relaxed approach, where he'd use the opening lick as a 'quote' to give the audience their bearings before he'd go his own way. He feels that this is part of what keeps rock 'n' roll (in its broadest sense) vital and healthy: there is an inbuilt element of improvisation in it, and it would be a shame if it became 'ossified' like most written classical music.


The overall impression we got from Carl was of a musician (rather than just a guitarist) who's still discovering and exploring his musicality. To him, music is a vast playground, and his enthusiasm for the guitar is as strong as it was in his teens when he first started to play.

Above all, his musicality is what drives his playing, not a desire to impress or outgun other players, but to move, touch and inspire as he himself is moved, touched and inspired by other players.

If he's playing near you, we recommend that you go and see him!

On a technical note, the

picking hand fingering in this month's transcriptions uses the following conventions: 'Pick' means use the pick, 'm' indicates the second finger on the picking hand, and 'a' the third finger. The first finger is, of course, busy holding the pick! Fretting hand fingering is above the staff, while picking hand fingering is below the tab.

Hybrid picking and banjo rolls are based on the idea of each picking finger having its 'home string'. To understand and practise this, rest the pick on the fourth string, the picking hand's second finger on the third string, and the picking hand's third finger on the second string. Any note that needs to be played on the fourth string is played by the pick, any note on the third string is played by the picking hand's second finger, and any note on the second string is played by the picking hand's third finger. You can, of course, move the entire set up or down across the strings and even stretch it out across more than three strings by missing one out - try using the pick on the fourth string, second finger on the second string and third finger on the first string. For banjo rolls, try the following pattern: pick, second finger, pick, third finger. Start slowly and build until it's accurate and confidently played. 

“The overall impression we got from Carl was one of a musician who's still discovering and exploring his musicality”

## GET THE TONE



All of our examples use a clean sound. Carl played a Strat on whatever pickup seemed right to him at the time (sometimes he switched pickups mid-lick!) with a basic flat amp sound. He used a delay of around 250-300ms with a couple of repeats to give the sound some 'air' and any tonal changes are achieved either by moving the pick nearer to or further from the bridge, or by switching to a different pickup.

### ABILITY RATING



Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: Various	<input checked="" type="checkbox"/> Versatility
TEMPO: Various	<input checked="" type="checkbox"/> Hybrid picking
CD: CD-ROM File	<input checked="" type="checkbox"/> Playing dynamics



**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 samples from and buy on his website at [www.carlverheyen.com](http://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 COUNTRY LICK 1

Here's a great intro lick using hybrid picking and open strings to simulate a banjo-style sound. This is basically a G7 arpeggio with a first string open E. The slide between the first and second notes should be fast enough to make the two notes sound like separate semi-quavers.

### EXAMPLE 2 COUNTRY LICK 2

This lick combines several ideas: hybrid picking (using two picking fingers simultaneously), bending and open strings. Again, it's in G. It starts with the third string bent up a tone to D while holding an F on the second string. The bend is then released (again, this should be rhythmically done) to a C. The second crotchet starts with another double-stop consisting of C and F natural. The Bb to B slide is done with the fretting hand's first finger.

### EXAMPLE 3 BANJO ROLL

This is an unusual banjo roll idea in E, using four strings. The pick alternates between the fourth and third strings while the picking hand's second and third fingers are assigned to 'home strings', the second finger on the second string and the third finger on the first string. The picking hand pattern is: pick

fourth string, third finger, pick third string, second finger. The first half of the bar is an E7 chord and the second half is an A7. In the second half of the bar the fretting hand's first finger has to barre the second and third strings at the 2nd fret while leaving the first string open.

### EXAMPLE 4 JERRY REED LICK

This lick is in the style of Jerry Reed combining hybrid picking, an alternating bass, rhythmic pull-offs and hammer-ons, and in the second half multiple string bending to simulate a pedal-steel guitar sound. The first half uses palm-

muting to keep the bass notes punchy, and pull-offs on the second string in the first two bars, followed by double-stops and double pull-offs in the third and fourth bars. This is all about rhythm, so keep it tight and punchy!



## EXAMPLE 4 JERRY REED LICK ...CONTINUED

The second half uses a jazzy chord and three-string bends! It's actually simpler than it looks: play the A6 shape at the 14th fret, slide it down a fret and then bend all three strings up a semitone (without re-picking them) and release the bend again, followed by another semitone slide down. Again, the key to this is to get the bends rhythmic.

Listen to Carl's timing; it sounds like a pedal-steel guitar because the bends are rhythmically tight. Don't sweat about the tuning of the bends: the trick is to get the second string in tune and the rest will automatically follow because the fretting hand's fingers have to move in sync to allow the second string bend to come out.

## EXAMPLE 5 PEDAL STEEL LICK

Here's a simple but effective lick imitating a pedal-steel guitar. Carl explains it slowly first, then uses it over a fast E7 to A7 chord change. The key here lies in getting the bend accurate and then holding it throughout the bar. On guitars with floating bridges the tuning is impossible to hold, so try it on a Telecaster or similar. A bit of compression helps with the sustain.

The first phrase starts with a whole-tone bend and the second phrase begins with a half-tone bend.

Again, the picking hand follows the 'home strings' principle, with the pick playing all the notes on the third string, the second finger on the second string, and the third finger on the first string.

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5	--7--7-7-7-7-5--5/7--7-7--	
6	--5--5-5-5-5-----	

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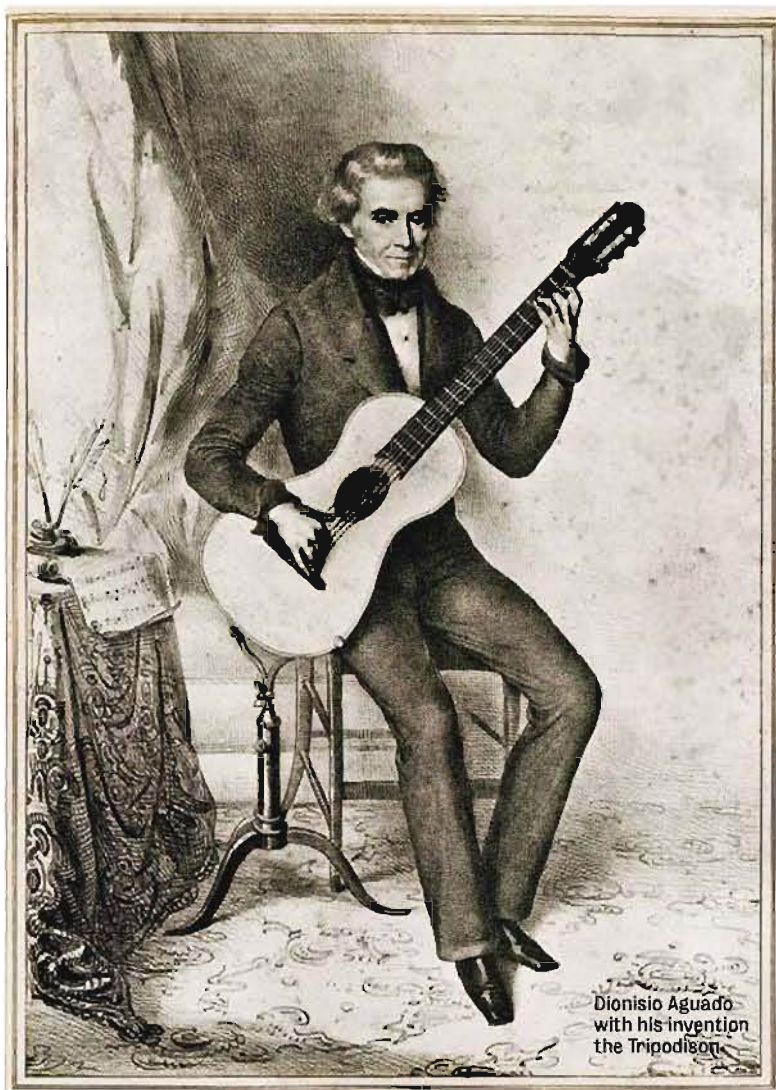
# Dionisio Aguado Study No.16



This month **Bridget Mermikides** introduces you to Spanish classical guitarist and composer, Dionisio Aguado, and includes a study in playing Aguado style scales and arpeggios...

A LEADING CHARACTER in the world of 18th and 19th century guitarists, Aguado (1784 – 1849) devoted his entire life to the guitar. He was revered by the public and praised by such great musicians as Paganini, Giuliani and Rossini for his virtuosic and flawless playing. His book *The New Method For Guitar*, which contains all the essentials of guitar technique, was first published in the mid 1840s and is still published today by Tecla.

His advice on hand positions, angle of the fingers, types of stroke, use of the nails, tone production, arpeggio technique and so on remain completely relevant to today's classical player. It also has information about Aguado's invention: the Tripodison, a three-legged wooden stand with a metal clamp at the top that gripped and held the guitar. In a famous picture of Aguado, which you see on your right, he is seen using this device, the intention of which was to support the instrument, giving the player more freedom of arm movement, and to increase the volume and resonance of the guitar by limiting the damping effect of contact with the human body. Although it didn't catch on at the time, we do




Dionisio Aguado with his invention the Tripodison

and their friendship resulted in Sor composing the duet *Les Deux Amis* (The Two Friends), opus 41. Their tones must have been quite different from one another; Sor plucked with just the fingertips and disapproved of Aguado's nails, calling them 'inconvenient'. But Aguado's approach to tone-projection (using a combination of fingernails and flesh) has now become standard practice of almost all of today's serious classical guitarists.

Aguado's compositions consist of purely solo guitar pieces, including numerous studies and lessons for his students, waltzes, minuets and light pieces. More substantial works include *Trois Rondos Brillants*, *Le Menuet Affandangado* and *Le Fandango Varie*.

This month we are looking at his Study in D major (No.16 from Aguado's set of 24 studies), which consists of single line arpeggios and scales throughout.

If you have suggestions for pieces or artists to cover in this column, please email the magazine. 

## ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: D	<input checked="" type="checkbox"/> Arpeggio playing
TEMPO: 58 bpm	<input checked="" type="checkbox"/> Hammer-ons
CD: TRACKS 38-43	<input checked="" type="checkbox"/> Free stroke playing

have some similar products on the market today: The MBrace Guitar Holder and the K&M Guitar Performer Stand (used by Santana) bear a remarkable resemblance to Aguado's original invention. So it seems our friend Dionisio was ahead of his time in more ways than one.

In the 1830s Aguado shared accommodation with Fernando Sor in Paris

“Aguado's approach to tone projection, combining nails and flesh, has now become standard practice for almost all serious classical guitarists”



**TRACK RECORD** There are plenty of recorded examples of Aguado's pieces. Check out Liona Boyd's album *Romanza*, which includes a nice version of his Study No.7, and Antonio Duro's *No Me Olvides*, which features a lot of Aguado. If you're after more sheet music, try *Dionisio Aguado: The Complete Works For Guitar*, which is available to buy from Amazon.

# BUILDER EXERCISES

CD TRACK 39

**[Exercise 1]** This is a warm-up and accuracy drill for the fretting hand third finger hammer-on. Keep the finger in a fixed curved shape as it moves towards and away from the fretboard and allow the movement to come from the large knuckle joint. Do not straighten the finger at any point. Keep your i, m and a fingers resting on the third, second and first strings.

**[Exercise 2]** The first arpeggio of the study starts with the same hammer-

on then the planted picking hand fingers play the remaining notes free stroke. Do not use a barre.

**[Exercise 3]** Here we emphasise the first note of the descending arpeggio with a single rest stroke before swiftly planting a m i on the second, third and fourth strings to play the remaining notes, free stroke. This planting of the fingers is to gain security and stability of the plucking hand.

Tempo 1: ♩ = 55

Tempo 2: ♩ = 40

Plant i ma on top 3 strings here. Play free stroke throughout.

(no barre)

1 2 3 4

Plant i ma on strings 2, 3 & 4 here. Play free stroke.

i plays rest stroke

1 2 3 4

p p p p p i m a m p i a m i p

# BUILDER EXERCISES

CD TRACK 41

**[Exercise 4]** This descending scale begins with a rest stroke to punctuate and emphasise the beginning of the phrase. Play the remaining notes free stroke and keep the alternation of i and m as indicated.

**[Exercise 5]** Again begin with a single rest stroke to emphasise the first

note. This longer descending scale makes use of an open first string to make a seamless transition from the 9th position to the 2nd position. For a fluid sounding scale use the fingering indicated. This is a common and effective way of organising the picking hand.

i plays rest stroke

free stroke

1 2 3 4

i plays rest stroke

free stroke

1 2 3 4

i m i m i m i m i m i m i m i m i

# PIECE AGUADO STUDY

CD TRACK 43

The first two bars are the realisation of our technique builders 1 to 3, so aim to execute them with the exact same fingering and technique. Half

way through bar 3 comes technique builder number 4, so again the same technique applies.

♩ = 58

A7 RS

D

A7 RS

D

N.C. RS

D

p i m a m i a m i p i m a m i m i m i



## LESSON: CLASSICAL

**PIECE AGUADO STUDY ...CONTINUED**

From bar 8 to 11 there is some very specific plucking hand fingering. This is intended to give a good solution towards landing on a rest stroke first finger of the scale in bar 10 (technique builder 5). You will hopefully begin to notice that ascending arpeggios across four strings are played pima whereas scales passages are played using alternating i and m with

the occasional 'a' finger thrown in for strategic purposes. Free stroke is used primarily throughout the study and rest strokes are added to give an accented kick to certain notes. These are indicated 'RS' above the note head. When learned consciously and authentically, fingerings such as this will eventually begin to flow more naturally.

The musical score for 'Palm Springs' is presented in three systems. The first system shows the beginning of the piece with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff, and the bass line is indicated by a series of numbers (3, 5, 4, 2, 0, 5, 4, 2, 0, 5, 4, 2, 0, 5) below the staff. The second system continues the melody and bass line, with the bass line numbers being 0, 4, 2, 3, 2, 5, 10, 9, 7, 10, 6, 7, 5, 4, 2, 0, 5. The third system shows the final part of the piece, with the bass line numbers being 3, 5, 4, 2, 0, 5, 4, 2, 0, 5. The melody is written on a single staff, and the bass line is indicated by a series of numbers (3, 5, 4, 2, 0, 5, 4, 2, 0, 5) below the staff. The score includes various musical notations such as chords (G6, A7, D), a 'N.C.' (No Chord) instruction, and a 'RS' (Right Hand) instruction. The lyrics 'p l m a m i p l m a m i' are written below the bass line.

7

E B G D A E

D E/D A/C# RS

3 3 3 2 5 4 7 0 5 5 0 9 10 12 9

4 4 4 0 4 2 3 0 6 4 5 4 2 2 2 2 10

5

p a l a l p l m a m p l m a m i m m i a m

The musical score for guitar is presented in two systems. The first system contains the first two measures, and the second system contains the next two measures. The chords are A, D, A/E, and E7. The fretboard diagram shows fingerings for each measure, with a vertical axis on the left labeled E, B, G, D, A, E from top to bottom, corresponding to the strings. The fret numbers are indicated by numbers on the lines. The fingerings are as follows:

- Measure 1 (A): 13, 0-4, 2, 2, 0-5, 4, 2, 0, 3, 2.
- Measure 2 (D): 0-4, 2, 3, 2-5, 10-9, 7, 10-9, 7.
- Measure 3 (A/E): 9, 4, e, 5-9, 0-4, 7.
- Measure 4 (E7): 7, 6, 5, 4, 3, 0, 4, 7, 0, sim.

PIECE AGUADO STUDY ...CONTINUED

CD TRACK 43

Chords: A, N.C., D, N.C., A/E, E7

16

Chords: A, N.C., RS, RS, RS

19

l m i m l m l m i m l etc.

Chords: D, A7, D, A7, D

22

p l m a m l m l l

Chords: G, D7, G, D7, G, D

25

slm. p l m a m

Chords: A7dim7, Bm, G6, A7, D

28

p i m a m i p i m a m p l m a m l

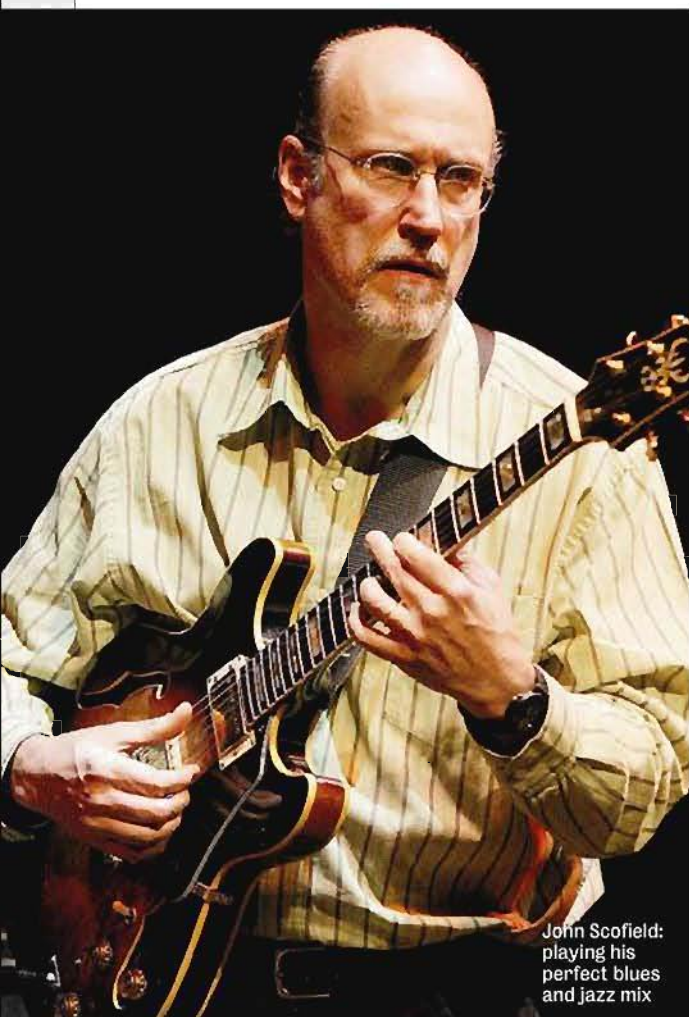


# 12-bar blues

JAZZ BASICS PT 4



This month **Pete Callard** gets back to basics with a return to the 12-bar progression, turning a simple major blues into something a little jazzier...



John Scofield: playing his perfect blues and jazz mix

and use them to introduce some simple ideas from the world of jazz; you can then take them into your own playing but without ever moving too far away from what you already know. This month and next we're going to be tackling, for guitarists at least, perhaps the most familiar sequence of all - the major 12-bar blues progression. We'll be stripping it back to basics and examining ways to make it jazzier, starting with the chord sequence.

There are many variations on the 12-bar blues progression - we're going to be starting with perhaps the most common and basic sequence, but challenging ourselves a little by moving to the less familiar, more jazz-friendly key of Bb, as shown in Example 1. Next month we'll be focusing on soloing options, but for this column we're going to examine some ideas for improving our comping (ac'comp'animent).


Chordally speaking, the 12-bar blues is straightforward, made up as it is entirely of dominant 7th chords (which we covered in our Jazz Basics primer back in GT180, so we should be comfortable playing through all of the basic chords

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

In GT181 we discussed how 5 or 6-note chord shapes can often seem muddy, constricting and unwieldy in a band situation, and how removing extraneous notes can provide smaller, more flexible voicings. We practiced some 4 and 3-note chord voicings which can all be adapted very successfully to the 12-bar blues, but this time we're going further still and stripping yet another note away!

Time for a quick bit of theory: 7th chords are made up of four intervals - a root, 3rd, 5th and 7th. Of these, the 3rd and 7th are the most important - the 3rd dictates whether the chord is major or minor, and the 7th differentiates between dominant 7th and major 7th chords (and the chord wouldn't be a 7th chord if it didn't have the 7th in it!). The root note is less essential: try playing a progression using only 3rds and 7ths - you can still hear the chords moving. Also, the bass line tends to fill in the root movement, making it less necessary for the comping instrument to play the root notes as well. Using 3rds and 7ths gives a sparse, open sound and is a good approach to take when playing with a keyboard player - if you're just playing voicings based on 3rds and 7ths you're less likely to get in their way. Example 2 demonstrates some two-note voicings for Bb7 and Ex 3 is a comping pattern that practises these voicings in different areas of the neck.

For Examples 4 and 5 we've got a couple of sample rhythm guitar parts for the 12-bar sequence, the first a Steely Dan meets Miles Davis sliding 6th chord idea and the second based around a Hammond organ type pattern - try playing this with a fast tremolo effect and a touch of gain for added authenticity...

The final two examples are common chord ideas that can be added to the 12-bar blues progression to take it in a jazzier direction. To really expand your comping horizons, I'd encourage you to experiment applying some of the voicing and comping ideas from this column and GT181 to these progressions as well. Have fun with all of this and join me next month when we'll be injecting a touch of jazz into our major blues soloing. 

**“We're going to be stripping the 12-bar blues back to basics and examining ways to make it jazzier, starting with the chord sequence...”**

## GET THE TONE



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

## ABILITY RATING

Easy/Moderate

INFO	WILL IMPROVE YOUR
KEY: Bb	<input checked="" type="checkbox"/> Rhythm playing
TEMPO: 120bpm	<input checked="" type="checkbox"/> Chord and voicing knowledge
CD: TRACKS 44-53	<input checked="" type="checkbox"/> Accompaniment ideas

WELCOME TO THE latest in our short series of columns aimed at introducing some of the basics of jazz. The goal of these articles is to examine a few straightforward chord sequences



**TRACK RECORD** A few classic jazz takes on the 12-bar blues progression include *All Blues* and *Freddie The Freeloader* by Miles Davis, *Blue Monk* by Thelonius Monk and *Watermelon Man* by Herbie Hancock. Listen to anything by John Scofield, Robben Ford or Larry Carlton, three of the best-known blues-meets-jazz players. But true jazzers such as Kenny Burrell also play surprisingly accessible blues - check Kenny out too!

**EXAMPLE 1 12-BAR BLUES SEQUENCE**
**NOT ON CD**

Here's the basic 12-bar blues sequence in Bb that we're going to be working from this issue and the next issue.

**EXAMPLE 2 2 NOTE VOICINGS FOR Bb7**
**CD TRACK 44**

This example demonstrates voicings for Bb7 around the A, E and D shapes using just 3rds and 7ths (the notes D and Ab).

**EXAMPLE 3 PRACTICING 2 NOTE VOICINGS**
**CD TRACK 45**

This one features a comping pattern on the 12-bar blues sequence that doubles as an exercise to work on these two-note voicings. The first 12 bars

are based around the E shape Bb7 chord on the 6th fret, while the second 12 bars moves up to the A shape Bb7 on the 13th fret.



# LESSON: JAZZ

## EXAMPLE 3 PRACTICING 2 NOTE VOICINGS ...CONTINUED

CD TRACK 45

13 15 16 15 14 16 12 14 13 15 16 14

12 13 13 14 11 12 12 13 14 13

19

## EXAMPLE 4 COMPING IDEAS

CD TRACK 47

Example 4 features a sample rhythm guitar part for the 12-bar blues sequence using a Steely Dan meets Miles Davis style comping pattern based around a sliding 6th chord idea (these are shown above the tab). As with Example 3, the

first 12 bars are around the E shape Bb7 chord on the 6th fret, while the second 12 bars move up to the A shape Bb7 on the 13th fret, with an F7#9 (bar 12) and F7#5 (bar 24) thrown in to round things off.

1 5 9 13

**EXAMPLE 4** COMPING IDEAS ...CONTINUED

**CD TRACK 47**

17

21

**EXAMPLE 5** COMPING IDEAS

**CD TRACK 48**

And here's another sample rhythm guitar part for the sequence, this time using a Hammond organ type ascending/descending chord riff pattern

starting around the A shape Bb7 chord on the 1st fret, then moving up to the E shape Bb7 chord on the 6th fret for the second time through the sequence.

1

5

10



# LESSON: JAZZ

## EXAMPLE 5 COMPING IDEAS ...CONTINUED

CD TRACK 48

15

20

## EXAMPLE 6 VARIATION 1 ON THE SEQUENCE

CD TRACK 50

The final two examples feature some common chord ideas that can be added to the progression to take it in a progressively jazzier direction. Experiment

with applying some of the voicing and comping ideas from this column and GT181 to these progressions.

## EXAMPLE 7 VARIATION 2 ON THE SEQUENCE

CD TRACK 52



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# Hybrid picking solo



This month **Stuart Ryan** continues his look at pick and fingers playing with Aussie acoustic star Tommy Emmanuel as his prime source of inspiration...




Tommy Emmanuel: master of pick and fingers playing...

better to look than at the playing style of Tommy Emmanuel, a fingerpicker who also uses the plectrum to devastating effect. You can choose to either pick everything here with the plectrum or use hybrid picking – a combination of plectrum and finger work. The plectrum is useful as it makes strumming chords easier whilst the fingerpicking aspect becomes particularly useful when you start string skipping and making wide jumps from one string to another (from the fourth string to the sixth, third to the first etc).

When hybrid picking you can view the plectrum and fingers in two ways – either as separate entities that combine when need be, or as a unit that works as one. The former is useful for when you are focusing on dedicated picking passages, as if playing conventional plectrum style – a fast lead break or something that needs a bluesy attack – while the latter is great when playing through arpeggiated patterns.

Although you could play this piece with conventional fingerstyle, there are some considerations when using hybrid picking. First you need to ensure your picking hand fingers can match the volume of the plectrum, which is going to naturally be louder. Also you have to ensure you have strong 'm' and 'a' fingers, as they will be doing all of the fingerpicking work (the 'i' finger will be metaphorically 'glued' to one side of the pick!). Also you will want to be adept at making large leaps across the

strings – for example this piece starts with a phrase on the second string which you may pick with the plectrum but then you have to quickly jump over to the fourth string and think about hybrid picking.

Another useful exercise comes when you approach chords: you can either strum using the plectrum or pick all notes simultaneously using the plectrum and fingers – try this in bar one on beat two when you are playing the 2nd fret of the second string and the 3rd fret of the third string together – they can be strummed lightly or plucked using the pick and 'm' finger. The same applies when you encounter double-stops – you can either strike both strings with the plectrum or again pluck with the pick and 'm' finger. The advantage of the latter is that both notes are sounded at exactly the same time (if you use a pick then one string will always sound just after the other), which yields a thicker tone. So, there are plenty of choices for you to find a style that suits you best. 

**“ You need to ensure your picking hand fingers can match the volume of the plectrum, which is naturally louder ”**

## GET THE TONE



I'm very particular when it comes to plectrums and use the hand-made Red Bear picks ([www.redbeartrading.com](http://www.redbeartrading.com)); such a seemingly simple upgrade can do wonders for your playing. The nails were my own! I recorded this on a Nick Benjamin JOM guitar ([www.benjamin guitars.co.uk](http://www.benjamin guitars.co.uk))

### ABILITY RATING



Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: D	<input checked="" type="checkbox"/> Hybrid picking
TEMPO: 110 bpm	<input checked="" type="checkbox"/> Tone production
CD: TRACK 54	<input checked="" type="checkbox"/> Chord fretting

IN THIS COLUMN we are looking at plectrum style approaches when playing instrumental acoustic guitar. Again, where



**TRACK RECORD** You can't go wrong with any of Tommy Emmanuel's recordings, as the man is quite simply an awesome musician. It's not all about technique either, as Tommy's albums are immensely listenable and brimming with sheer musicality. Check out his album *Only for some great examples of plectrum and fingerstyle work on solo guitar.*

# EXAMPLE PICK AND FINGERS STYLE

CD TRACK 54

**[Bar 1]** You can start with the plectrum for the first three notes and then shift into hybrid picking for the rest of the piece – this will apply throughout so you can really focus on shifting between the two approaches. Try to sustain the note at the 3rd fret, second string all the way to give a richer sound to the piece.

**[Bar 4]** Again, you can try hybrid picking the first half of this bar and then use the plectrum to pick the last three notes on the first string.

**[Bar 10]** If you are going to hybrid-pick this passage rather than using the plectrum for each note, try the plectrum for the notes on the fifth and fourth

strings, the 'm' finger on the third string and the 'a' finger on the second. Alternatively you can reduce the fingerpicking work by using the plectrum for the fifth, fourth and third strings and the 'm' finger for the second.

**[Bar 14]** The phrase at the end of this bar shows how useful hybrid picking can be – pluck the third string with the pick and the first with the 'm' or 'a' finger. You can then pluck the note on the second string with pick or 'm' finger. I remember encountering a similar idea when I learnt the intro to Van Morrison's Brown Eyed Girl a long time ago.

♩ = 110

D5 Gsus2

Bm7 A13sus4 Bsus2

Gsus2 Bm7add11 A9

Bsus2 Aadd9 Gadd9 Dadd9/F# Em9

Aadd11 Amaj13 Bm7 $\flat$ 5 A13



## LESSON: ACOUSTIC

### EXAMPLE PICK AND FINGERS...CONTINUED

**CD TRACK 54**

**[Bar 17]** Another choice to be made – do you use the plectrum all the way through and strike the first and second strings simultaneously with the pick; or do you aim for a hybrid picking approach, maybe using the pick and 'm finger to pluck these two strings? The choice is yours.

**[Bar 20]** Strumming with the pick is the order of the day here on the top three strings – use a light brushing motion so the chords don't jump out too much.

**[Bar 27]** You may want to use the plectrum for the whole bar here, a downstroke strum then the single notes on the first string. At first it may seem confusing when to hybrid pick and when to just use the plectrum, but you develop an instinct for it pretty quickly, and logic soon wins out.

**[Bar 28]** Consider keeping the fretting hand's fourth finger in place all the way on these chords so it acts as a 'pivot' point for the next few bars.

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# New Albums

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

## ALBUM OF THE MONTH



### BLACK COUNTRY COMMUNION

BLACK COUNTRY COMMUNION  
Mascot Records ★★★★★

That 'supergroup' word has popped up again! Last year it was applied to Chickenfoot but now it has been tagged onto a new Anglo-American quartet in town that features

Glenn Hughes on bass and vocals, Derek Sherinian on keyboards, Jason Bonham on drums and Joe Bonamassa on guitar and vocals. Given the credentials of these individuals, the word is most certainly appropriate but do four outstanding players make a great band? Well, in this instance they most certainly do! There's definitely a Zepplin-like element on the opening track Black Country, but overall the feel is mostly contemporary and there's a modern production element that puts the album in a place of its own. Check out One Last Soul, Song Of Yesterday and Too Late For The Sun for confirmation and some great Bonamassa playing. It's different, however, from regular Joe, for here he reveals a playing slant that's out-and-out rock, but he's so on top of his game at the moment that anything he does makes perfect sense.



### WONDROUS STORIES VARIOUS ARTISTS

Universal ★★★★★

With a typical Roger Dean artwork of floating islands and such a working title, it will come as no surprise that this collection is by various "artists that shaped the prog rock era". And a truly great cross-section is included, varied and relevant, ranging from Yes and Jethro Tull, Rush and Mountain and (if you opt for the box set rather than the double

CD) on to Spock's Beard and Coheed And Cambria. There's nothing too obscure, so it's a perfect introduction to mainstream, chart-worthy, prog that many of you will know and (hopefully) love. Every guitarist needs something to stretch the imagination a bit and that's exactly what this collection will do, so it should be considered as an essential purchase for your musical collection. The twin CD has 33 tracks whilst the 4 CD boxed set has an awesome 52 tracks. With this version why not take a year out and learn one a week!

### THE QUAILS MASTER OF IMPERFECTION

Like The Sound Records ★★★★★

This is the second album from a West Country (UK) band that started out as a quintet but is now



a four-piece. The first one was good and this is better. Fronted by singer-songwriter-guitarist Dan Steer, the band is now tighter and more forceful plus they have an ace up their sleeve in guitarist Max Armstrong. Although he is far from overused, his ability to pull a great solo out of the hat when required is a huge benefit as this is surely what so many contemporary British bands lack. Steer has a distinctive voice, great stage presence and can craft a good tune (check out Argentina), and the ability of all members of the band has to be applauded. Highlights for us include Max's solo at the end of Fever and the hidden instrumental track, but this is a band of many parts, all of which are good.

### BLACK LABEL SOCIETY ORDER OF THE BLACK

Roadrunner ★★★★★

Of all the albums that Zakk Wylde has made since his time with Ozzy, this is the one that sounds more like that band than any other.



There's an early Rainbow element in there too but it's not in the compositions, it's more the brash, head-on delivery that can leave you breathless. This is a great set with Wylde more focused than he's been for a while in our opinion. Perhaps it's the result of his health scare last year but, whatever the reason, the music is hotter and more exciting, and his guitar work is better than ever. This is a class album with more variation than what you might expect, and it certainly benefits from that. Check out the slower Darkest Days and

the slick classical guitar piece, Chupacatra, if you're in any doubt. The album is issued with four covers worldwide so check the internet if you want the complete set or to choose a favourite.

### JONES, MCGILL & DECARLO PERCY JONES, SCOTT MCGILL AND RITCHIE DECARLO

Unilab Recordings ★★★★★

The name of guitarist Scott McGill will be familiar to regular GT readers as he's of course one of our excellent contributors. He's also



the BA course leader at BIMM in Brighton and spends much of his time showing up-and-coming players how to achieve their musical goals. But he is also a top notch player in his own right, and together with the legendary Percy Jones (bass) and Ritchie DeCarlo (drums), he has produced a stunning instrumental album that will keep you on the edge of your seat and sanity. This contemporary take on fusion defies mainstream trends and it is all the better for it. We all enjoy a foray into technical excellence as it liberates the soul and provides food for the brain and this is a particularly fine example. Check out Menagerie Animato and lose yourself in its scary and magical depths. Markus Reuter guests on a couple of tracks playing the amazing Warr Touch Guitar. Fantastic stuff!

### NICHOLAS MEIER TRIOS BREEZE

MGP ★★★★★

This album represents recordings from two different trios: the





acoustic variation sees Nic playing fretted and fretless guitars joined by Demi Garcia on percussion, with Paolo Minervini on bass. The second trio finds Nic's electric guitar in the company of Asaf Sirkis on drums and Pat Bettison on bass and harmonica. So it's possible to see straight away that Breeze explores two different contexts, based around the axis of Nic's masterful guitar work. If we had to generalise, we'd say that the acoustic trio was moody and atmospheric, with Nic's Middle Eastern influences occasionally shining through the jazz-tinted landscapes. The electric tracks, which comprise the latter half of the album, provide a stark contrast whilst maintaining the stylistic groove; and it works brilliantly in that it outlines successfully the two sides of this remarkable player's style without ever forfeiting originality. A lot of people are going to find that this is the Breeze they want blowing through their speakers as the summer wanes!

## GARETH PEARSON URBAN ECHOES VOL 1

*Candyrac* ★★★★★

Tommy Emmanuel refers to Gareth Pearson as The Welsh Tornado, which is particularly apt seeing as

this young man has been laying audiences to waste wherever he plays. An acoustic guitar prodigy, Gareth was only 17 when he was invited to play at the Chet Atkins Appreciation Society's New Year's Eve concert in Nashville – so you can probably imagine exactly what we're dealing with on this, his first album. He's keeping good company, too as the label Candyrac plays host to the likes of Andy McKee and Antoine Dufour, to name but two. Urban Echoes is an even spread of covers and self-penned compositions, showing that Gareth is a force to be reckoned with on both sides of the fence. His choice of material to arrange is daring, too; Michael Jackson's *Thriller* and Radiohead's *Paranoid Android* wouldn't seem natural choices for solo acoustic guitar, but Gareth pulls both off with effortless aplomb. Highly recommended it is too.



## CLASSIC ALBUM



## JETHRO TULL STAND UP

*Island* ★★★★★

Back in 1969, Tull's second album found the band with a change of guitarist. Out-and-out blues man Mick Abrahams departed to form Blodwyn Pig, whilst Martin Barre stepped in with his own take on blues,

rock, country, folk and anything else Ian Anderson decided to throw at him. It was a heavier sidestep from the band's early roots but, more importantly, it marked the beginning of their relentless journey to achieve musical enlightenment and a style that was entirely their own. It's not prog as such, or folk or jazz, and yet it swings from one to the other like a suspended steel ball between the magnets of an executive desk toy. It's also far more accessible than most of the albums that followed, hence its continued popularity. There are no filters here – all is good, but *New Day Yesterday*, *Nothing Is Easy* and the semi-classical *Bourée* are quite simply superb. You need this album!



## NILS LOFGREN CRY TOUGH

*Eagle Vision* ★★★★★

As part of Springsteen's E Street Band, Nils Lofgren gets little opportunity to shine but when treading the boards with his own band, shine he does and brightly too! *Cry Tough* gives us three concert performances courtesy of the German Rockpalast TV Series from

1976, 1979 and 1991. It demonstrates Lofgren's progression as a performer as he matures and hones his skills. The raw excitement of the earliest gig becomes gradually replaced by expertise and showmanship and a better understanding of giving a balanced performance, but the musical energy and ability of the man is never in doubt. His technique is unique, his songwriting just gets better and his voice is still great. Check out *Keith Don't Go* from the 1979 show and compare the three versions of *Cry Tough* for confirmation. This is inspirational entertainment from start to finish and the bonus tracks include a very interesting rendition of The Beatles' *Anytime At All*. A must for all Nils Lofgren fans!



## DAVE DAVIES KRONIKLES: MYSTICAL JOURNEY

*Detune Films Ltd* ★★★★★

This is a personal look at the life of Kinks guitarist Dave Davies, often overlooked as a player and overshadowed by brother Ray as a songwriter. Dave had a typical London upbringing with music an important part of his life. He experimented with sounds,

famously on his old Elpico amp where he cut slits in the speaker cone to produce that rasping sound. Dave always believed that although they were great innovators in the studio The Kinks were better live than The Beatles and made the Fab Four nervous when they shared a bill. On this DVD he talks frankly about life, the band, drugs, touring and his voyage into meditation. When Ray left The Kinks in 1973 the brothers did their own thing but eventually reunited with great success. But this is an in-depth look at Dave's life in general and although the music contained within is great, this is far more than just his musical history. It is essentially a fan pleaser but it's intriguing and beautifully produced.



## BLACK SABBATH CLASSIC ALBUMS – PARANOID

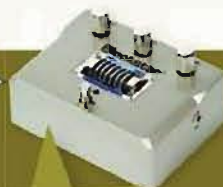
*Eagle Vision* ★★★★★

From the excellent Classic Albums TV series this DVD contains more footage than on the broadcast version. Released in 1970, *Paranoid* was the band's second album and appeared just eight months after their eponymous debut. It firmly established Sabbath as one of

the heaviest rock bands of the time. Arguably less musical than the likes of Zeppelin and The Who, Sabbath nevertheless developed their own style and helped reshape the face of rock, particularly in America. As guitarist Tony Iommi declares, "The music is very honest and what you see is what you get." Nothing is over-produced; it's just four guys playing their own take on rock and giving it a harder edge. The ear-catching, riffy songs capture the body whilst the occult-like lyrics add a weird element, enhanced by unusual chord and note combinations. Heavy metal was unleashed and Ozzy declared as the Prince Of Darkness. Yet another well-produced and informative example of the Classic Albums series.



# Theory Godmother



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## Out For The Count?

Dear Theory Godmother

I'm still trying to get my head around rhythmic notation, but occasionally I'll come up against something I just can't fathom. I've included an example; the bar is in 4/4, but there are so many rests that I can't find a suitable handle that will allow me to get a hold of what's going on rhythmically in the bar. Is there a way you would recommend for counting things like this?

Eric

I always recommend that you approach a bar like this in the same way that we're taught elementary mathematics at school. The first job is to identify where the individual beats fall and then find the common denominator; by this, I mean look for the smallest note value and use it as a basis to count out the whole bar. Using your example (see Ex 1) I have split the bar into its four beat sections. I did this by simply adding up the rests - no conjuring was involved. Then, once we've found where the beats are located, we can count through them in sixteenths using the

verbal patter 'One E And Uh' on each. If you do this, you can see that your maverick sixteenth note falls on the 'And' of the second beat, before beats three and four come in and do their thing to complete the bar (see Ex 2).

I fully realise that this might seem like an awful slog at first and, needless to say, it would be impossible to carry out this sort of mental gymnastics in a sight-reading scenario. But once this system is in place and you gain experience in figuring out awkward rhythms, you'll soon begin to recognise most things at once.

In order to practise this, I suggest you go through some music and pick out a few bars at random - interesting ones, not the easy stuff. Then find where the beats are, look for the smallest constituent part and count through them aloud. You'll soon find that things start becoming easier and easier.

## Keyboard Harmony

Dear Theory Godmother

I play in a band with a keyboard player and we're always trying to work out some nice arrangements for the material we play. The type of gigs we do - functions, dinner/

dance - means that we have to cover everything from Sinatra big band to ABBA and we really want to get things right.

My problem is always trying to find something to play that won't clash with the keyboard part. He plays organ and synth and is able to put in some amazingly realistic brass and string parts. But when we discuss the chords, his 'D major' always seems vastly different to mine! Is there a way that I can learn to complement what he's playing? Is there a formula I can apply?

Vince

Guitar and keyboards together in a band is always an awkward combination, believe it or not. The great jazz guitarist Joe Pass summed it up once when he said that we guitarists don't stand a chance; keyboard players have at least twice our musical range and can play ten notes at once. The only way forward, he continued, was one of submission...

In actual fact, it needn't be all bad; all we need to do is understand each other and it sounds like your keyboard player wants to work together with you for the sake of the band's sound,

which is the best possible place to be. So let's begin by looking at the problem of your D chord. The piano version could look like Ex 3 - although there are many variations available. You can see straight away that it's an enormous chord, spanning nearly three octaves, which is three quarters of the guitar's range! If you now look at Ex 4, here's a simple D the way we learn to play it in the early days. It covers little more than a single octave and if these two chords were to be played simultaneously on keyboard and guitar, you'd really be repeating the same information in two different ways. This is all well and good, but can sometimes result in a clash of timbres - if he's playing a gentle piano sound and you're overdoing it in the distorted power chord stakes things can start sounding really nasty, despite everything looking fine on paper.

The way ahead for you both is probably one of compromise; he will occasionally have to agree to play fewer notes and so will you - but this doesn't mean that your separate parts will be boring to play. I used to play the Toto tune 'Rosanna' with a band and the guitar part in the verse was a single G note, repeated rhythmically - easy as pie, but very effective. Of course, learning the solo easily made up for this lack of activity!

Seriously, you are going to have to sit down and work this out together; if you're playing a big band tune, ask him to ease up on the accompaniment while you play four to the bar rhythm. If he wants to use accented brass parts in the tune, allow him the space to do so and don't get in his way. ABBA material is very keyboard orientated anyway and so you would be relegated to pure rhythm - perhaps consider using an acoustic here. If you're doing cover versions of songs, go back to the originals and see what's going on; you're bound to find clues here as to how keyboards and guitar can work together. A lot of the

## STAR SOUND BITE...

## NUNO BETTENCOURT ON THE LOST ART OF RHYTHM GUITAR...



“When it comes to rhythm playing, it's not down to how you hold the pick or anything like that, it's where your head is at. Technically it's not a big change from playing regular stuff, regular chords. It's just a matter of mentally applying something. If you listen to any old Van Halen records, there's a lot going on that I think people miss out on. He was such a flashy guitar player for his time that everybody kinda overlooked his rhythm playing. Combine somebody like him, Jimmy Page and Angus Young and you've got yourself some rhythm playing, you know”



■ Example tract taken from *Talking Guitars* by David Mead, published by Sanctuary. ISBN: 1-85074-820-8. Price: £9.99 (UK), \$14.99 (USA).



time, you'll probably uncover some interesting interplay which will help you come to understand each other on a musical level.

In short, there are many ways that keyboard players and guitarists can work together in harmony, all it takes is practice, experience and compromise.

## Pegging It

### Dear Theory Godmother

I want to put a strap peg on my acoustic guitar so that I can play standing up. When I bought it there was only one at the bottom, but there isn't one on the other side of the body. I obviously don't want to damage the guitar, so is there a place where I can put a strap peg safely?

Don

Most players opt for positioning their strap pegs on the guitar's heel – that's the elongated strip of timber at the end of the neck where it joins the body. It's a solid piece of wood and is positioned at such a point where it can safely take the guitar's weight on a strap. As always, I would recommend that you consult a qualified guitar tech before seeking out your Black & Decker, though, because it's easy to slip up and accidentally gouge a valuable instrument. A professional can spot the best position and know how far to drill whereas the rest of us are prone to making some spectacular rookie mistakes.

While we're on that subject, incidentally, one thing that you should definitely avoid is trying to attach a strap peg to the sides of the guitar as there will not be the structural strength there to take it and could very easily result in a seriously damaged guitar.

## Take It To The Bridge

### Dear Theory Godmother

There are a couple of numbers I play with my band which should be played with an electro-acoustic, but so far I've resisted the urge to buy one just to play for around ten minutes an evening. A friend told me that there is a kind of bridge you can buy to put on an electric that will give you a good electro-acoustic sound at the flick of a switch. Sounds like black magic to me, but have you heard of anything like this that would work? I play a Mexican Strat.

Paul

Indeed there is. What you would need would be a piezo transducer bridge replacement for your Strat. It would need to be fitted by a professional as

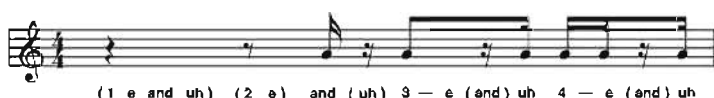
## EXAMPLES 1 - 4

Ex 1



Ex 2

The brackets represent the "silent" rested parts of the bar. Count through slowly and tap out the rhythm.

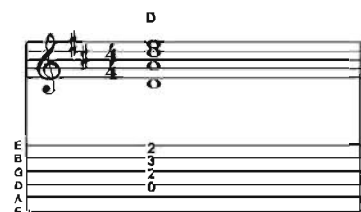


Ex 3

Size matters... Keyboard chords tend to be physically bigger than guitar equivalents as shown in this example (see Ex 4)



Ex 4



Ex 5 — Count 'em!



it involves extra switching and a little rewiring, but I'm told that the results are very impressive.

Alternatively, you could always try one of the acoustic pedals on the market; these work by simply plugging in your regular electric and allow you to switch between normal electric and a modelled version of an electro-acoustic. This would be an alternative to any major surgery on the guitar and might be worth exploring as a first port of call.

## Numbers Game

### Dear Theory Godmother

I did a music exam at school recently and there was a question that read: 'How many notes are there in a two octave scale?' Most of us wrote 16 as the answer, but apparently it's 15. The teacher wouldn't explain it the answer, telling us to 'work it out for ourselves...! I'm stumped – could you explain it please?

Joe

Well, this one is quite simple to prove – all we need to do is to write out

two octaves of the C major scale and then count:

C D E F G A B C D E F G A B C  
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

It's easy to assume that because there are eight notes in an octave that there would be 16 in two – 2 x 8 equals 16, after all. But as you can see from the above (and Ex 5) the two octaves share the C in the middle; in the first octave it's note number eight and in the second it doubles as note number one and so we arrive at the answer 15.

## Open And Shut...

### Dear Theory Godmother

I'll shortly begin doing some gigs and I need to buy a case for my guitar. The thing is, my budget is a bit limited and so I don't know whether to buy a good gig bag or save up a bit more and buy a hard case. The guitar will be travelling in the back of my car for the most part and so it's not likely to meet with too much hard handling. What would you advise me to buy?

Mitch

Call me a nervous individual, but I nearly always opt for a hard case if I'm going to do any travelling with a guitar – especially if the instrument concerned is valuable, vintage or in any other way irreplaceable. It's all very well telling yourself that it won't come to any harm in the back of your car, but many of the horror stories I've heard about guitars being damaged on the road have happened between the car park and the stage. One such story concerned someone reversing their car back towards the stage door where his gear was waiting to be loaded and a moment's distraction ended up with him pinning the guitar between his car bumper and a brick wall. If it had been in a gig bag it would definitely been damaged. As it was, the guitar itself was safe and sound and the case just received a mark. Take a look around on the internet – UK companies like Hiscox do a line of very sturdy cases for all sorts of guitars and I'm sure you'll find one to suit!

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





# GT USER GUIDE



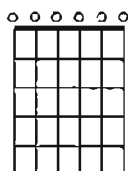
You can get more from GT by understanding our easy-to-follow musical terms and signs...

## RELATING TAB TO YOUR FRETBOARD



### HAND LABELLING

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



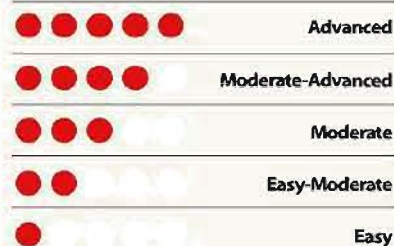
### NUT & FRETBOARD

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



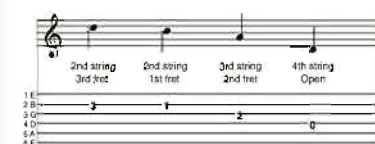
## OUR RATING SYSTEM

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

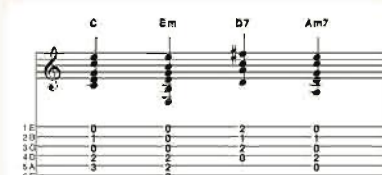


## READ MUSIC

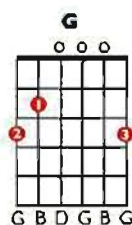
Each transcription is broken down into two parts...



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

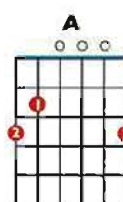


**TABBING** Under the musical staff, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are fret numbers. The two stave and tab examples show 4 notes and 4 chords; C (C major), Em (E minor),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



### CHORD EXAMPLE

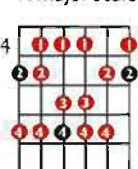
The diagram represents the G chord in the photo. The 'O' symbol is an open string, and a circled number is a fretting finger. Intervals are shown below.



### CHORD EXAMPLE (WITH CAPO)

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

### A major scale

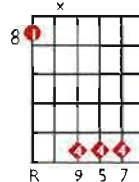


### SCALE EXAMPLE

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



① = scale root/tonic



### TAPPING & HARMONICS

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

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

### PICKING VARIATIONS AND ALTERNATIVES

#### Up and down picking



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

#### Tremolo picking



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

#### Palm muting



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

#### Pick rake



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

#### Appoggiate chord



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

## FRETTING HAND

### Hammer-on & Pull-off



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

### Note Trills



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

### Slides (Glissando)



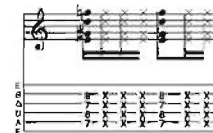
■ Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

### Left Hand Tapping



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

### Fret-Hand Muting



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

## BENDING AND VIBRATO

### Bend up/down



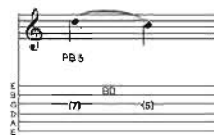
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

### Re-pick bend



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

### Pre bend



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

### Quarter-tone bend



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

### Vibrato



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

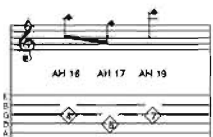
## HARMONICS

### Natural harmonics



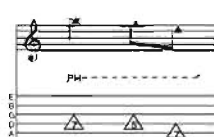
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

### Artificial harmonics



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

### Pinched harmonics



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

### Tapped harmonics



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

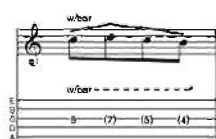
### Touch harmonics



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

## VIBRATO ARM (AKA WHAMMY BAR)

### Vibrato arm bends



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

### Scoop & doop



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

### Dive bomb



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

### Gargle



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

## CAPO

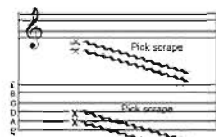
### Capo Notation



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

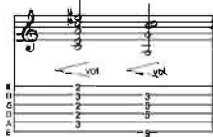
## OTHER TECHNIQUES

### Pick scrape



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

### Violining



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

### Finger numbering



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

### Pima directions



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

### Right-hand tapping



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



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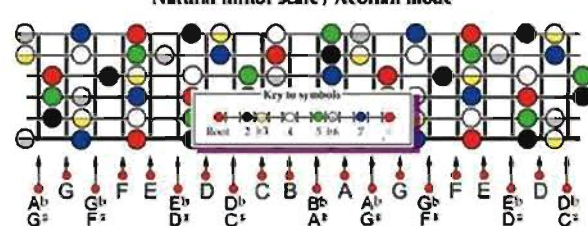
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